



Ann Arbor Film Festival
 P.O. Box 8232
 Ann Arbor, MI 48107
 aafilmfest.org

Andy Warhol Foundation for the Visual Arts



M STAMPS
 SCHOOL OF ART & DESIGN
 UNIVERSITY OF MICHIGAN



National Endowment for the Arts
 arts.gov



55th Ann Arbor Film Festival



Stamps Gallery

The Penny W. Stamps School of Art & Design at the University of Michigan is proud to announce a **new gallery space in downtown Ann Arbor** in the first floor of the McKinley Towne Centre at 201 S. Division Street, Ann Arbor MI 48104.

With nearly 8,000 square feet of exhibition space, the Stamps Gallery will house rotating exhibitions of contemporary art and design, including work by Stamps students, faculty, and alums.

LEARN MORE:

stamps.umich.edu/stamps-gallery

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Overview

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Calendar of Events

TUE 3/21

2 – 4pm | Free
Off The Screen!
Reception
North Quad Space 2435

5:30 – 7pm
Opening Night Fundraiser
Michigan Theater Main Stage

6:30 – 8pm
Opening Night Reception
Michigan Theater Grand Foyer

8:15pm
Opening Night Screening
Films in Competition 1
Michigan Theater
Main Auditorium

10pm – 12am | Free
Afterparty
Sava's

WED 3/22

10am – 12pm | Free
Off The Screen!
16mm Etching and Digital
Manipulation Workshop 1
North Quad Space 2435

1pm
Mary Magsamen
Juror Presentation
Michigan Theater
Screening Room

3 – 5pm | Free
Off The Screen!
Liminal Luminal
North Quad Space 2435

5pm
New Voices: Post-Internet
& the Moving Image
Michigan Theater
Screening Room

5:15pm
Films in Competition 2
Michigan Theater
Main Auditorium

7:15pm
Films in Competition 3
Michigan Theater
Main Auditorium

7:30pm
Socrates of Kamchatka
Feature in Competition
Michigan Theater
Screening Room

9:15pm
The Pink Egg
Feature in Competition
Michigan Theater
Screening Room

9:30pm
Page of Madness
Michigan Theater
Main Auditorium

11pm – 2am
Afterparty
The Ravens Club

THU 3/23

10am – 12pm | Free
Off The Screen!
16mm Etching and Digital
Manipulation Workshop 2
North Quad Space 2435

1pm
Ruth Bradley
Juror Presentation
Michigan Theater
Screening Room

3 – 5pm | Free
Off The Screen!
Film Art Forum
North Quad Space 2435

5:10pm | Free
New Negress Film Society:
I am a Negress
of Noteworthy Talent
Michigan Theater
Main Auditorium

7pm
Films in Competition 4:
Out Night
Michigan Theater
Screening Room

7:30pm
100 YEARS OF DADA: Dada
in Dialogue with the Present
Michigan Theater
Main Auditorium

9:15pm
Deux Femmes
Feature in Competition
Michigan Theater
Screening Room

9:30pm
Films in Competition 5
Michigan Theater
Main Auditorium

11pm – 2am
Afterparty
\aut\ Bar

FRI 3/24

10am – 12pm | Free
Off The Screen!
Fracking (with)
Postmodernism, or
There's a Lil' Dr.
Frankenstein In All of Us
North Quad Space 2435

10am – 12pm | Free
Off The Screen!
That which fades away
continues forever (2 H.B.)
North Quad Space 2435

1pm
Jay Rosenblatt
Juror Presentation
Michigan Theater
Screening Room

3 – 5pm | Free
Off The Screen!
Reception
Ann Arbor Art Center

5pm
Modern Jungle
Feature in Competition
Michigan Theater
Screening Room

7pm
Films in Competition 6
+ performance
by Pat Oleszko
Michigan Theater
Main Auditorium

9:00pm
A Prerequisite
for Rebellion
Michigan Theater
Screening Room

9:30pm
Films in Competition 7:
Animation
Michigan Theater
Main Auditorium

10pm – 2am
Afterparty
Drone
Ann Arbor Distilling Company

SAT 3/25

11am
Films in Competition 8:
Almost All Ages
Michigan Theater
Main Auditorium

11:30am – 12:30pm
Off The Screen!
AAFF v. State of Michigan:
Ten Years Later with
Christen Lien
North Quad Space 2435

12:30pm
ACTS & INTERMISSIONS
Feature in Competition
Michigan Theater
Screening Room

12:45pm
Films in Competition 9
Michigan Theater
Main Auditorium

1 – 3pm | Free
Off The Screen!
Lindsay McCaw
North Quad Space 2435

2:45pm
Video Bureau
Michigan Theater
Screening Room

3:00pm
Films in Competition 10
Michigan Theater
Main Auditorium

5pm
Kuro
Feature in Competition
Michigan Theater
Screening Room

5:15pm
Following Seas
Feature in Competition
Michigan Theater
Main Auditorium

7pm
Films in Competition 11:
Music Videos
Lorch Hall

7:30pm
Films in Competition 12
Michigan Theater
Main Auditorium

9:15pm
Axes of Dwelling: the Video
Art of Yuan Goangming
Michigan Theater
Screening Room

9:30pm
Films in Competition 13
+ expanded cinema
performance by Simon Tarr
Michigan Theater
Main Auditorium

10pm – 2am
Afterparty
Matilda Techno Collective
Club Above

SUN 3/26

11am – 12pm
Off The Screen!
Young Filmmakers
Exploring Cultural and
Social Communities
North Quad Space 2435

12pm
Tony Conrad: Completely
in the Present
Feature in Competition
Michigan Theater
Screening Room

12:15pm
Hotel Dallas
Feature in Competition
Michigan Theater
Main Auditorium

2pm
Emelina
Feature in Competition
Michigan Theater
Screening Room

2:15pm
Furusato
Feature in Competition
Michigan Theater
Main Auditorium

5:00pm
Award Program 1
Michigan Theater
Main Auditorium

7:00pm
Award Program 2
Michigan Theater
Main Auditorium

9:30pm – 11:30pm
Afterparty
Triø
Ann Arbor Distilling Company

Letters

Letter from Executive Director Leslie Raymond

Now, more than ever, let us exercise our right to declare who we are, to profess how we are, to articulate what we desire, and to describe the ways that we are both different and the same as others.

Is this our inalienable right? Or are we better off conforming to sameness, where our only choice is which product to buy or country club to join?

For 55 years the Ann Arbor Film Festival has been a home for free speech. We hold a space to relay a wide range of stories about ourselves and our human-ness—and to talk freely about it with each other. AAFF was born of a counterculture that championed the human capacity for tolerance and inclusion for every individual. Our artist-founder George Manupelli espoused these values as he created the Festival, with respect for the full variety of human experience.

His embrace of the body, sex and nudity—as intimated in his poster design sensibility—was an endorsement of freedom of expression. Is authority over one's own physical body a right or a privilege? Either way, it requires a tacit agreement of respect, maturity and discipline. The growing prison industrial complex and pressure to revoke women's right to choose are examples of constraints upon this ideal.

We hold these truths to be self evident. Or are they? Aren't we created equal and don't we share certain inalienable rights? Many people on the planet (America included) do not share these rights to a small or large degree. Let us not take our freedom for granted. And if it is in peril, let us exercise it while we are still able. Let us celebrate our right to say and be who we are.

Mortal existence is nuanced, complex, messy and glorious. At the AAFF, we share movies of all kinds from reports of onerous truths and accounts of imagined new worlds to tales that simply envelop us in aesthetic experience and carry us off into the land of poetic abstraction.

Are these expressions ours to share? We invite you to celebrate and cherish with us the freedom that we do have, in these uncertain times, and to question whether we should maintain this value upon which our Film Festival—and our nation—was founded.

Yours,



Leslie Raymond

Letter from former Executive Director Christen Lien

Dear AAFF family,

It has been a decade since I was the director of the AAFF and led this organization through the historic First Amendment lawsuit against the State of Michigan.

As I witness all of the changes happening to our nation, I am increasingly seeing that our successful story about how we stood up to government attack has tremendous value. As a united community, we pulled together our resources, wisdom, humor, and enthusiasm, and won a fight that most doubted we could win and counseled us against fighting. But we fought back. And we won.

I will always be proud of what we accomplished together. Come join our partners at the ACLU and me on Saturday, March 25th as we recount this story and discuss the importance of the AAFF's First Amendment win in today's America.

Yours,



Christen Lien

PENNY STAMPS

DISTINGUISHED SPEAKER SERIES

THURSDAYS / 5:10PM / MICHIGAN THEATER / FREE

603 E. Liberty, Ann Arbor, MI

UPCOMING EVENTS:

23 march

**NEW NEGRESS
FILM SOCIETY**

black women filmmakers collective



The New Negress Film Society (NNFS) is a collective of five filmmakers who are dedicated to exhibiting, supporting, and raising consciousness around work by marginalized filmmakers.

30 march

**KARIM
RASHID**

industrial designer



With over 4,000 designs in production — ranging from high-end Pepsi bottles to the facade of New York high-rises — Rashid's creativity finds form in a myriad of medias.

6 april

**HEATHER
DEWEY-HAGBORG**

information artist & bio hacker



Dewey-Hagborg's controversial biopolitical art practice includes the project *Stranger Visions*, in which she created portrait sculptures from analyses of genetic material collected in public places.

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SERIES PRESENTING PARTNERS:



Overview

Jurors



Mary Magsamen

Mary Magsamen has been the curator of the Aurora Picture Show, a recognized center for film and video art in Houston, Texas, for the past eight years. Magsamen focuses on the points where art, film, and community unite through collaboration and experimentation. She has curated over 200 programs including film screenings, live cinema performances, and installations. Magsamen also maintains a collaborative interdisciplinary art practice with her husband as Hillerbrand+Magsamen, and exhibits internationally. She received her BFA from the University of Denver and MFA from Cranbrook Academy of Art.



Ruth Bradley

Ruth Bradley was the director of Ohio University's Athens Center for Film and Video, executive director of the Athena Cinema, and director of Athens International Film and Video Festival for 28 years. Bradley was the director of the Ann Arbor Film Festival from 1982 to 1988, where she incorporated the festival as a non-profit (1983). Prior to this, Bradley was actively involved with the AAFF for many years. In 1985, she completed her dissertation, *The Ann Arbor Film Festival, 1963-1982: A History of Illustrating the Genres of American Avant-Garde Cinema*, earning her doctoral degree in American Culture through the University of Michigan.



Jay Rosenblatt

Jay Rosenblatt is an internationally recognized artist who has been working as an independent filmmaker since 1980. His work explores our emotional and psychological cores. The films are personal in their content, yet often universal in their appeal. Rosenblatt's films have received over 100 awards and screened at theaters around the world, including Film Forum, MoMA, and Sundance Film Festival. Articles about his work have appeared in the New York Times, the Los Angeles Times, Filmmaker Magazine and the Village Voice. Rosenblatt is a recipient of Guggenheim, USA Artists, and Rockefeller Fellowships. Originally from New York, Rosenblatt has lived in San Francisco for many years. He is currently the program director of the San Francisco Jewish Film Festival. He has a master's degree in Counseling Psychology and, in a former life, worked as a therapist.

Filmmaker Awards

The Ann Arbor Film Festival provides direct support to filmmakers. Our 2017 awards competition presents \$19,000 to filmmakers through cash and in-kind awards that include camera equipment and digital scanning services. Winning an award at the AAFF means not only prestige and financial support, but can also qualify filmmakers for Oscar® nomination by the Academy of Motion Picture Arts and Sciences in the short film category. Qualifying awards are Best of Festival, Best Experimental Film, Best Animation, and Best Narrative.

Ken Burns Award for Best of the Festival \$3,000

Presented to the film of any genre or length that best represents the artistic standards of excellence for the Festival. This award is generously provided by influential documentary filmmaker Ken Burns, a graduate of Ann Arbor's Pioneer High School.

Tom Berman Award for Most Promising Filmmaker \$2,000

Supports an emerging filmmaker expected, by the jury, to make a significant contribution to the art of film. Contributed by the Berman family in honor of the memory of Tom Berman, who was a student of AAFF founder George Manupelli at the University of Michigan. Tom was an early Festival supporter and close friend to many within the Festival community.

Michael Moore Award for Best Documentary Film \$1,000

The best non-fiction film of the Festival will receive this award from documentary filmmaker Michael Moore, who received inspiration

from hundreds of films he viewed over the years at the Ann Arbor Film Festival. Proceeds from his film *Roger and Me* fund this annual award.

Lawrence Kasdan Award for Best Narrative Film \$1,000

The narrative film that best makes use of film's unique ability to convey striking and original stories will receive this award distinction. A notable Hollywood filmmaker, Lawrence Kasdan got his start in Ann Arbor at the University of Michigan and continues his connection through support of this Festival award.

Chris Frayne Award for Best Animated Film \$1,000

In recognition of the animated film that delivers the best style, creativity, and content. This award is given in honor of the spirit of Chris Frayne, a key participant in the Festival's early years, whose approach to life was reminiscent of his colorful cartoon characters. Special thanks to Ann Arbor's colorful Q+M marketing solutions agency for lead support of this award.

Best Experimental Film \$1,000

Celebrates the film that most successfully showcases the use of experimental processes, forms, and topics. This award is supported by Ann Arbor residents Ron & Robin Sober.

Gil Omenn Art & Science Award \$1000

This award honors the filmmaker whose work best uses the art form of film and video to explore scientific concepts, research natural phenomena, or embrace real world experimentation. Provided by Gil Omenn, who seeks to encourage a positive exchange between the arts and sciences.

Prix DeVarti for Funniest Film \$1,000

Awarded to the film likely to create the most laughs in the Festival. This prize recognizes the 55-year friendship between Dominick's pub and the Ann Arbor Film Festival, and honors the memory of Dominick and Alice DeVarti. Supported by an Endowment Fund established by the DeVarti Family.

RingSide Creative Archival Film Award \$1000 in film scanning services

For the best film of the Festival using a significant amount of archival film footage, including home movies and found

footage. The recipient of this award will receive \$1000 in 16mm and 35mm film scanning services from RingSide Creative, a SE Michigan integrated media studio.

PROCAM Best Regional Filmmaker Award \$750

This award supports our top Michigan talent. The winner will receive \$750 of store credit from PROCAM, a family owned and operated company based in the Metro Detroit Area.

The Eileen Maitland Award \$600

This award is given to the film that best addresses women's issues and elevates female voices. It was created to honor the spirit and memory of Eileen Maitland who was a dear friend and long-time supporter of the Festival, as well as a patron and practitioner of the arts.

The No Violence Award \$512

In a culture that relies on images of violence to entertain, this prize is awarded to the film which engages or informs, explores or celebrates life while also rising to the narrative challenge of "No Violence Depicted". Provided by Ann Arbor residents Matthew Graff and Leslie Lawther.

Leon Speakers Award for Best Sound Design \$500

Given for excellence and originality in sound design.

This award is provided by Leon Speakers, custom building high-fidelity home theater speakers in Ann Arbor since 1995.

George Manupelli Founder's Spirit Award \$500

Provided to the filmmaker that best captures the bold and iconoclastic spirit of the founder of the Ann Arbor Film Festival, George Manupelli, whose vision for the Festival continues to this day. Supported by Dave & Rich DeVarti.

Tios Award for Best International Film \$500

Granted to the film produced outside of the United States which most strongly wins over our Award Jury. This award is provided by Tios Mexican Cafe, serving Ann Arbor since 1986.

Peter Wilde Award for Most Technically Innovative Film \$500

The film which displays the most pioneering, cutting-edge technical innovations will receive this award. Peter Wilde was a long-time projectionist for the Festival and master of special effects. This award honors his creativity and pursuit of new techniques. We thank our generous donors for their contributions to the Peter Wilde Award Endowment Fund, which is currently being established: Constance Crump & Jay Simrod, John Nelson & Deb Gaydos, Woody Sempliner, Robert Ziebell & Elizabeth Ward,

The LaBour Foundation for Non-Institutional Living, Glenda Pittman, Bill Davis, and IATSE Local 395.

Audience Award \$500

Awarded to the highest-rated audience selected film in competition at this year's Festival. Provided by an anonymous friend of the Festival.

FILM Award for Best LGBTQ Film \$300

This award honors the film that best addresses and gives voice to Lesbian, Gay, Bisexual, Transgender or Queer (LGBTQ) issues. The \aut\BAR of Ann Arbor contributes this award to promote a diversity of voices that achieve excellence in filmmaking.

Overture/Wazoo Award for Best Music Video \$300

Provided to recognize excellence in the art form of music video, which serves as a unique collaborative relationship between musician and film/video maker. This award is supported by Ann Arbor's beloved and independently owned Wazoo Records and Overture Audio.

Jury Awards \$2,038

Remaining prize monies that are distributed at the awards jurors' discretion as special recognition for films of distinction and artistic accomplishment. Provided by a number of friends of the Festival.

Academy Support

The Ann Arbor Film Festival is recognized as a qualifying film festival for the short film category of the Academy of Motion Picture Arts & Sciences. A short film that wins one of the following awards at the AAFF is eligible: Best of Festival, Best Experimental, Best Narrative, and Best Animation.

There are currently two dozen qualifying festivals in the U.S. for Academy Awards consideration. A short film that is not more than 40 minutes in running time (including all credits) and which falls into the animated (cel animations, computer animation, stop-motion, clay animation, puppets, pixilation, cutouts, pins, camera multiple pass imagery, kaleidoscopic effects, and drawing on the film frame itself for example) or live-action film categories can qualify in one of two ways:

1. The film must have been publicly exhibited for paid admission in a commercial motion picture theater in Los Angeles County for a run of at least three consecutive days with at least two screenings a day prior to public exhibition or distribution by any nontheatrical means or
2. The film must have won a qualifying award at a competitive film festival, as specified in the Short Film Qualifying Festival List, regardless of any prior public exhibition or distribution by nontheatrical means.

All eligible motion pictures must be publicly exhibited using 35mm or 70mm film, or in a 24- or 48-frame progressive scan Digital Cinema format in English or English subtitles. Television or internet exhibition anywhere does not disqualify a film, provided such exhibition occurs after its Los Angeles theatrical release, or after receiving its festival award. Documentaries, previews, trailers, or advertising films are excluded.

Please see www.oscars.org for a complete outline of rules and eligibility.

Award Donors

\$3000

Ken Burns

\$1000 – \$2000

Anonymous
 Richard Berman
 Gil Omenn & Martha Darling
 Bill Davis
 Dave & Rich DeVarti
 IATSE Local 395
 Lawrence & Meg Kasdan
 Michael Moore
 Ron & Robin Sober
 Alan C. Wilde

\$500 – \$999

Anonymous
 Eagle Harbor Social Aid
 and Pleasure Club
 Kari Magill & George Fisher
 Leslie Lawther
 & Matthew Graff
 Mary Ellen Rounsifer
 & Dennis Hayes
 Deb Gaydos & John Nelson
 Claywood Sempliner
 Leon Speakers
 Q+M
 Tios
 Jim & Susan Warner

\$250 – \$499

\aut\ Bar
 Vicki Engel & Dan Gunning
 Deanna Relyea
 & Piotr Michalowski
 Lars Bjorn
 & Susan Wineberg

\$100 – \$249

Susan Kalinowski
 Overture Audio
 Rick Cronn & Myrna Rugg
 Wazoo Records

In-Kind

PROCAM
 RingSide Creative

Overview

\$5,000 – \$9,999

Ken Burns
Deborah Greer
Cynthia Nicely

\$2,500 – \$4,900

Jay Simrod
& Constance Crump
Ellen Rabinowitz
& Dave DeVarti
Robin & Ron Sober

\$1,000 – \$2,499

Richard Berman
Gil Omen & Martha Darling
Bill Davis
Susan Dise
Leslie Lawther & Matthew
Graff
Michael & Lesa Huget
IATSE 395
Imagine Fitness & Yoga
Lawrence & Meg Kasdan
Susan & Michael Landauer
Wendy Lawson
Justin Bonfiglio & Morgan
McCormick
Michael Moore
Alan C. Wilde

\$500 – \$999

Anonymous
Jean Buscher & Tom Bartlett
Jean & Frederick Birkhill
Commercial Exchange
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Kari Magill & George Fisher
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& Denny Hayes
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Amy Moore
Jason Jay Stevens
& Leslie Raymond
Rick Cronn & Myrna Rugg
Barbara Twist
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& Jonathan Tyman
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\$250 – \$499

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Derek Ellis
Anne Cutsinger
& David Gilbertson
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InfoReady Corporation
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& Barry Miller
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John Dryden & Diana Raimi
Piotr Michaelowski
& Deanna Relyea
Jennifer Conlin
& Daniel Rivkin
Nicholas Roumel
Pamela & Michael Smith
The Club Above
Lars Bjorn
& Susan Wineberg

\$150 – \$249

Joan Binkow
Gary Boren
Jasper Capwell
Dennis Carter
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Katherine
& Thomas Chivens
Hugh & Ellen Cohen
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Jerry Duba
Mark Einfeldt
Robert Einfeldt
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Sean Kenny
Peter & Carolyn Mertz
Kostas & Mijo Pappas
Chris Peters
Genia Service
John Sloat
Helder Sun

\$20 to \$149

Phoebe Adams
Lisa Ann Adkins
Mark Anzicek
Nancy Brucken
Gary & Shelly Bruder
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Judith Calhoun
Patricia & John Carver
Douglas Shapiro
& Jeannette Duane
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Ellen Spiller
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Christine Tabacza
Graham Teall
Vanessa & Martin Thoburn
Joseph Walters
Leon Wyszewianski

Membership / Support

Experience all the Ann Arbor
Film Festival has to offer by
becoming an AAFF member!
For more information visit

Overview

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Leslie Raymond

Associate Director of Programs

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Allison Buck

Technical Director

R. Thomas Bray

Assistant to the ED

Kyle Stefek

Guest Services Coordinator

Sarah Escalante

Volunteer Coordinator

Lizzie Olenzek

Juror Liaison

Elizabeth Wight

Opening Night Reception Food Coordinator

Paquetta A. Palmer

Graphic Design

goodgood

Copy Editing

Greg Baise

Festival Photographer

Doug Coombe

Festival Videographer

Jonathan Tyman

Lobby Decorations

Jason Jay Stevens

Music Video Program

Greg Baise

Opening Night Entertainment

Jeremy Wheeler

Staff, Volunteers, and Acknowledgements

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Susan Dise

Deborah Greer

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Krissa Rumsey

Barbara Twist

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Bryan Konefsky

Lawrence Kasdan

Ralph McKay

Chris McNamara

Michael Moore

Deanna Morse

Rashaad Newsome

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Susan Landauer

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Ken Bawcom

Jeff Economy

Hannah Frank

Linda Knox

Peter Knox

David Oscar Harvey

Andrew Ritchey

Screening Cadre

Phoebe Adams

Luciana Aenasoaie

Juanita Anderson

Ken Anderson

Razvan Andrei Lordache

Amy Bank

Shelby Behrman

Alexa Borromeo

Page Brady

Allison Buck

Ryan Buck

Maurice Collins

Daniel Coutino

Constance Crump

Sue Dise

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Sarah Escalante

David Gazdowicz

Lou Glorie

Matt Goddard

Lloyd Goldsmith

Mark Hardin

Pam Hayes

Cinda Hocking

Vicki Honeyman

Brian Hunter

Esther Kirshenbaum

Mary Koneicznz

Heidi Kumao

Angela Lenhardt

Emily Martin

John Massier

Christian McDaniel

Amy Neeser

Cynthia Nicely

Lizzie Olenzek

Chris Peters

Julia Reardin

Daniel Rivkin

Monica Ross

Overview

Myrna Rugg
Patti Smith
Robin Sober
Ron Sober
Steve Stanchfield
Jason Jay Stevens
Garrett Sralnic
Sarah Thiefels
Barbara Twist
Sarah Wagner
Elizabeth Wight
Joan Wind
Gary Wise

Interns

Operations Assistant

Page Brady

Development Assistant

Courtney Carroll

Hospitality Assistant

Eric Furlong

Graphic Design Assistant

Xinyi Liu

Special Exhibitions Assistant

Cheyenne Martin

Programming Assistant

Emily Martin

Marketing Assistant

Ali Shuart

Education Program Assistant

Joan Wind

Video Production Assistant

Shudi Zheng

Festival Assistants

Benjamin Loveland
Samantha Steele

Staff, Volunteers, and Acknowledgements

Off The Screen!

On The Street

Tom Bartlett
Mary Hourani
Cheyanne Martin

Michigan Theater

Projection & Stage Staff

Rick Berthelot
Walter Bishop
Dan Bruell
J Scott Clarke
Michelle Lang
Scott McWhinney
Dan Morey
Jim Pyke
Frank Uhle
Jared Van Eck
Gary Woodworth

Technical Assistants

Jacob Barreras
Camilo Gonzales
Mark Murrell
Tish Stringer

Print Traffic

Brian Hunter
Shudi Zheng

Granting Agencies and Organizations

Andy Warhol Foundation
for the Visual Arts
The Michigan Council
for Arts and Cultural Affairs
The National Endowment
for the Arts
Washtenaw County Office
of Community
& Economic Development

Afterparty Venues

\aut\BAR
Ann Arbor Distilling Company
The Club Above
The Ravens Club
Sava's

Fundraiser Catering

Bona Sera Café

Fundraiser Bar

Ann Arbor Distilling Company

Opening Night Drinks

Ann Arbor Distilling Company
Arbor Brewing Company
The Corner Brewery
TeaHaus
Unity Vibrations

Green Room Catering

AAFF Board
Arbor Brewing Company
Babo
Comet Coffee
El Harissa Market Cafe
Grange Kitchen & Bar
Lou & Francis Glorie
Lucky's Market
Palio
Pieology Pizzeria
Potbelly Sandwich Shop
Robin & Ron Sober
Zingerman's

Sneak Preview Caterers

Tavolina
TeaHaus

Special Event Refreshments

Arbor Brewing Company
Jerusalem Garden
The People's Food Co-Op
Savco Hospitality
White Lotus Farms

Filmmaker Dinner

Casa Dominick's

Overview

Additional thanks to: Jason Jay Stevens, Lalena Stevens, the Ann Arbor Film Festival Board of Directors, Chrisstina Hamilton, Bryan Konefsky, Heidi Kumao, Ralph McKay, Chris McNamara, Scott Northrup, Terri Sarris, Nicholas Roumel, Paul Saginaw, Lily McNulty, Grahame Weinbren, Tom Bartlett, Amy Moore, Ken Bawcom, Pat Oleszko, Vicki Honeyman, Woody Sempliner, Ruth Bradley, John Nelson, Judy Schwartz, Mark Hardin, Vicki Engel, Dana Fair, Fred & Jeanie Birkhill, Marie Woo & Harvey Levine.

Russ Collins and the entire Michigan Theater team; IATSE Local 395; Johannes von Moltke, Markus Nornes, Mary Lou Chlipala (University of Michigan Screen Arts & Cultures); Gunalan Nadarajan, Stephanie Rowden (Penny W. Stamps School of Art & Design); John Canciani (Internationale Kurzfilmtage Winterthur).

Marie Klopf, Megan Winkel, Omari Rush, Angela Lenhardt (Ann Arbor Art Center); Josie Parker, Eli Neiburger, Tim Grimes (Ann Arbor District Library); Deb Polich (Arts Alliance); Rich DeVarti (Casa Dominick's); Noah & Ethan Kaplan (Leon Speakers, Leon Loft); Alvin Hill (University of Michigan North Quad Programming); Zack Zavisla (The Ravens Club); Cedric Richner, Helen Starman, Dan Jenuwine (Richner & Richner); Kelly Luck (KSL Consulting, LLC); Joe Dougherty (Didaktikos).

Thank You



The Ann Arbor Film Festival relies on a large cadre of volunteer screeners. This year our Super Screener Award, for the person who reviewed the most films, goes to Ken Bawcom.

Special thanks to Ken for his time and expertise!

Partners and Foundation Support



OFFICE OF COMMUNITY & ECONOMIC DEVELOPMENT



Andy Warhol Foundation for the Visual Arts

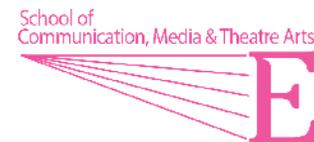
Key Sponsors



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Overview

DVD

Volumes 1–9 are on sale at the merchandise table in the Michigan Theater lobby during the Festival and on our website: aafilmfest.org/store

Volumes 4–9

Feature beautiful design work from our friends at Letterform, and one of a kind screen-printed cases from VGKids.

Coming Soon: Volume 10!

A compilation of award-winning and select short films from this year's 55th festival.



Overview

Beyond the Fest Tour

The 54th Ann Arbor Film Festival Traveling Tour visited more than a dozen cities in the United States and abroad with award-winning and select short films from the 2016 festival. All filmmakers participating in the tour receive income for each screening of their work, providing direct support to independent artists. To learn more about the AAFF Traveling Tour please visit: aafilmfest.org

Houston, TX

Rice University
October 14th and 15th

South Hadley, MA

Mt. Holyoke
College
October 27th

Providence, RI

Rhode Island School of
Design
December 4th

London, Ontario, Canada

BealArt
January 11th

Grosse Pointe, MI

Grosse Pointe Public Library
January 18th

Detroit, MI

Detroit Film Theater
January 21st

Columbia, SC

Nickelodeon Theatre
January 24th

Cincinnati, OH

Mini Microcinema
January 26th

Bloomfield Hills, MI

Cranbrook Academy of Art
January 28th

Ann Arbor, MI

Ann Arbor District Library
February 2nd

Louisville, KY

Speed Art Museum
February 2nd & 5th

Seattle, WA

Grand Illusion Theatre
February 7th & 11th

Ormskirk, England

Edge Hill University
February 9th

Marquette, MI

Northern Michigan University
February 21st

Nashville, TN

Vanderbilt University
February 23rd

Dallas, TX

Texas Theatre
February 23rd

Chicago, IL

Columbia College
March 7th

Memphis, TN

Indie Memphis Film Fest
March 8th

Winnipeg, Manitoba, Canada

Open City Cinema
March 19

Overview

Off The Screen!

Intermedia Salons, Workshops, Performances,
and Installations

Installations

Space 2435 North Quad

10am – 6pm, 105 S. State St, Free & Open to the Public

Lasting Synergies

Space 2435 North Quad

The history of the Ann Arbor Film Festival is inextricably linked with the history of the University of Michigan. With support from the UM Bicentennial Committee and working with designer Melissa Gomis, students in Terri Sarris's Screen Arts course (SAC 304) used ephemera from the Festival archives at UM's Bentley Historical Library to create an exhibition exploring aspects of the Festival's history. UM faculty and former student work exhibited at past festivals will loop on monitors in the gallery.



Pop-Up Projection Pavilion (PUPP)

Photo: PUPP: Synecdoche/Lisa Sauve & Adam Smith

Pop-Up Projection Pavilion (PUPP)

Space 2435 North Quad

The *Pop-Up Projection Pavilion*, conceived by Peter Sparling and designed by Robert Adams, provides the screen artist and viewer with multiple perspectives, visual counterpoint, and an immersive viewing experience. The *PUPP* allows for various degrees of opacity, such that bodies shot against greenscreen and floated in black appear at different depths or angles while sharing the same "artificial darkness." The Third Century Screens Project invites screen artists to make works for the *PUPP*. Visit www.3c-screens.com.



Out There

Out There

Space 2435 North Quad

Out There is the first Michigan women's animation competition held by the Women's Caucus for Art, Michigan, and the Ann Arbor Film Festival. It features works from promising Michigan artists, including Layla Abdul-Jabbar, Sarah McNamara, and Collin Leix.

Also featured on this reel is *Animals Are People II*. Since 2015, the Ann Arbor Film Festival has endowed the George Manupelli Award at the Ypsi 24-Hour Film Shootout, given to the participant who demonstrates the most creativity and experimental prowess. The 2016 Manupelli Award winner is *Animals Are People II*, by Bryan Susalla, Matt Wilken, and Jeremy Liesen.



In Passing

Robert Ziebell

Space 2435 North Quad

In Passing uses a large woven tapestry to cover a large video monitor. The short video can only be watched by pulling away the tapestry curtain and holding it open to view. As if challenging you to reveal what is behind the tapestry itself is a woven image of the Dutch war ship *William Rex*, *Cornelis Moesman* that sailed the seas in the late 17th century. Underneath the tapestry the video reveals the horizon of Lake Superior at dusk. A

buoy is in the foreground bobbing in the waves. Two separate merchant ships, an old sailing vessel, and a large freighter enter on the horizon line, stage left and stage right, and eventually cross paths. When they intersect, ghost like images appear in the waves. They are of an older gentleman being shaved and an older woman having her hair cut and styled. Unaware of each other, they gaze at the viewer as they are being

primped and prepped. Other images of children are laced in as well, and we assume we are watching a life in full. In addition to the sounds of the water and buoy the soundtrack has a poem being recited about loss and the passing of life. Much like the image in the museum that the velvet curtain is protecting, the tapestry is a veil covering a metaphor of loss and time spent that in the end is fleeting and now stolen.

Off The Screen!

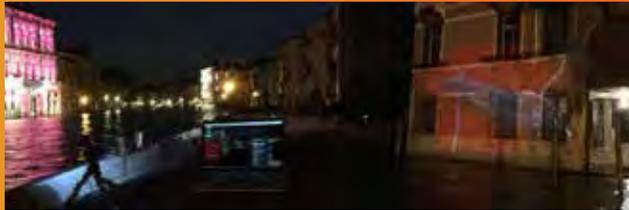
Intermedia Salons, Workshops, Performances, and Installations

Michigan Theater

Copiousness of Learning

Mat Rappaport
Beam light, Morse code, 3D animation and video projection on architecture
Michigan Theater alley

Copiousness of Learning was created and exhibited in 2016 as part of the events marking the 500 Year Anniversary of the Jewish Ghetto in Venice, Italy. The work takes its name from a passage in the Italian and Jewish poet Sara Copia Sullam's *Manifesto*. Sara Copia Sullam was an important female poet and writer who lived in Venice in the late 16th and early 17th centuries, a time when Venice was a European center of Jewish culture and the printing industry. In 1671 she was accused of heresy by Baldassarre Bonifacio who had written that Copia Sullam denied the existence



of the soul—a serious charge at the time of the Inquisition. In response Copia Sullam penned the *Manifesto* which was published and survives to this day. *Copiousness of Learning* has two components that extend in opposite directions. The first is a video projection, which places into dialog passages from the Copia Sullam Manifesto and quotes from cognitive scientist Donald D. Hoffman's work on the nature of consciousness. Text is contrasted by animated navigational maps and a typology of 3D ships from Venice. While the video loops, a microprocessor-controlled

high powered light beams Morse code in the opposite direction. The coded message contains a core passage from Sara Copia Sullam's Manifesto: "To eliminate any uncertainty about my Own opinion in this regard, it ought to be enough that I remained a Jew. Had I [not] believed, as you say, in the happiness of the other life and were I not afraid of forfeiting it, there would have been no lack of opportunities for me to improve my state by changing my law, a thing known to persons of much authority, who have insistently striven and attempted to do so."



Temporary

Brenda L. Burmeister
Michigan Theater Lobby

"Pitching a tent in a public campground is a performance of demarcating privacy in the hopes of engendering personal, family bonding away from the distractions of the virtual world. As such, a family camping trip in itself is a constructed intimacy which is paralleled by my design of an intimate audience experience within the video tent. However, intimacy and concentration are broken when the spectators enter, aligning artist and audience in our act of intrusion. The implications of my attempts to document families at public camping sites trespassed and interrupted the family's bonding experience. By choosing to enter and engage in the act of being an audience or documentarian, we splinter images of the families' collaborative efforts towards privacy." (BB)



Michigan Theater and Encore Records



Peephole Cinema

Laurie O'Brien
Michigan Theater Lobby and in the Encore Records storefront

"Nearly two hundred years before the invention of cinema, the peepshow was a live show, a closed box with one peephole revealing a hidden 'view.' It was a form of both visual entertainment and optical experimentation. In the 1800s Edison's invention of the Kinetoscope gave way to peephole viewing parlors. My cinema uses modern equipment like media players but keeps the one-on-one cinema viewing experience. As a free public art venue it offers a place to explore our sense of curiosity while playing on age-old tensions between public and private, authorized viewing and voyeurism, seeing and being seen. Sarah Klein is a guest programmer." (LO'B)

Off The Screen!

Intermedia Salons, Workshops, Performances,
and Installations

Installations

Ann Arbor Art Center

Expanded Cinema from the Ann Arbor Film Festival
AAAC Reception | 3 – 5pm, 117 W Liberty St.

Expanded Cinema from the Ann Arbor Film Festival is a group exhibition with work by Jonathan Rattner and Ayse Gül Süter, Yuan Goangming, and Simon Alexander-Adams and Isaac Levine.

Indication

Yuan Goangming
Taiwan | 2014 | 6 minute
loop | 3-channel video

"Yuan Goangming's signature work in still photography digitally extracts the human from spaces that are typically teaming with people. For example, his uncanny *City Disqualified—Ximen* (2002) shows the busiest street corner in Taipei devoid of passersby; likewise, *Landscape of Energy—Stillness* (2014) features a beach crowded with parasols, but no people. *Indication* inverts this structure—filling non-space



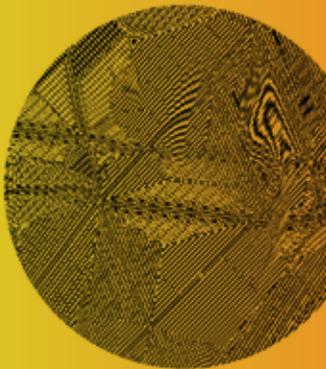
with a line of people. They emerge from a deep, dark background to address the spectators—themselves lifting their arms to point, indicate... what? To the unknown or unnoticed? To the future? Or

is the point an accusation? The answer surely depends on the specific time and place—here, now, America in 2017." – *Markus Nornes, Professor of Asian Cinema, University of Michigan*

Moiré Pool

Simon Alexander-Adams and Isaac Levine
2017 | interactive multimedia installation

Moiré Pool is an interactive installation featuring real-time generative sound and visuals that react to the movement of viewers in the space. The focal point of the installation is a circular projection surface, raised a few feet from the floor. The projections consist of iterative patterns that create visual effects similar to moiré patterns—a form of visual interference that often results in mesmerizing visual beat frequencies. The interaction is akin to waiting for a small pond to clear after one has skipped a stone. If viewers stay still, they will see the settling of the original imagery. If they move about, the visuals will ripple and distort based on their motions. Thus, before one has had a chance to fully observe the pattern, it has been altered. The intention is to create a space that rewards stillness and meditative observation, along with action and play.



Wheatfields and the Sea or: How to feel deprived of sensation

Jonathan Rattner and Ayse Gül Süter
2016 | mixed media installation
AAAC & Aquarium Gallery

Wheatfields and the Sea or: How to feel deprived of sensation is part of a six-month collaborative exchange project between Turkish animator and media artist Ayse Gül Süter and American film artist Jonathan Rattner. Created during the spring and summer of 2016, during which there were multiple terrorist bombings in Istanbul and Europe, an attempted coup d'état in Turkey, and several mass shootings in the United States, this work is a reflection on how to process and interact with these acts of violence in our contemporary landscape. Having a conversation with art

from the past, including works by Sophie Calle, Winslow Homer, and Antoni Tàpies, this installation includes two 4-minute looped video projections that are displayed with the same sound design.

The first projection (in the Aquarium Gallery), "Part One: Sea" contains a visual of woman staring at an ocean, overlaid with a close-up image of typewriter text rewriting the words "close your eyes."

The second projection, "Part Two: Wheatfields," is a long durational shot of a wheat field that is projected onto a

silver painting of a wheat field (100x55 inch). The sound design features a layering of audio gathered from both the United States and Turkey and includes samplings of soul music, ocean surf, sounds of someone walking around their home closing and opening windows and doors, street traffic, and an F16 fighter plane.

Expanded Cinema from the Ann Arbor Film Festival is on view at the Ann Arbor Art Center through March 25.

Overview

Off The Screen!

Intermedia Salons, Workshops, Performances, and Installations

Installations

111 South 4th Avenue



2x2

Holly Fisher
2016 | film/video hybrid
111 South 4th Avenue

2x2 came about by accident, when Holly Fisher arbitrarily cut together two of her recent short films, *Goldfish Variations* and *Ghostdance for a New Century*, each made with different intent and using music by two very different contemporary composers: Lois V Vierk and composer/cellist Ha-Yang Kim. Juxtaposing these two unlikely works highlights differences within one's sensibilities, but what is more compelling to her is "to shed light on what we have in common. Each of us works within a layered, complex, and quite rigorous language of our own making; my guess is that the three of us hold a deep respect for the audience, and so seek ways within our unique media to create space, agency, and desire whereby each spectator may form her/

his own meaning. In no way did I anticipate the spark and mysterious deep resonance I experienced when I put these works together in a single piece. I've come to think of 2x2 as my 'e-motion diptych' and as a project that miraculously seems to transcend the unique sensibilities of each of us."

Goldfish Variations (2012) is a playful work comprised of sketches made with a minute of iPhone footage re-envisioned within 24 video layers, and shaped with, against, around, and inspired by the densely textured, continually shifting, tightening, building, and deeply riveting forward motion sound flow of Vierk's piece "River Beneath the River."

Ghostdance for a New Century and Kim's piece *Lens* were completed independently. "We met a year ago by chance. Kim felt a connection to what was a silent landscape film/video hybrid which had passed through multiple transformations originating from a roll of 8mm film shot while descending Canyon de Chelly, AZ, in 1978. I discovered *Lens*, set it on my finished cut and with a single shift, the two came together as if intended. Her intense, contemplative, unpredictable, and wide open sound expands the space of my picture exponentially, while my layers of rich desert colors and cyclic imagery likely add a tension to her haunting sound by 'click,' counter-point, and ground." (HF)

Overview

Off The Screen! Calendar

Receptions, Intermedia Salons, and Performances

Free & open to the public

Space 2435 North Quad

105 S State St., unless otherwise noted

TUE 3/21

Public Reception

2 - 4pm | NQ2435
A reception for North Quad Exhibitions featuring Peter Sparling's *PUPP* and *Lasting Synergies*, a presentation by Terri Sarris's UM Screen Arts course about Ann Arbor Film Festival history.

WED 3/22

16mm Etching and Digital Manipulation Workshop Part I

Salon Session
10am - 12pm | NQ2435
Featured Artists: Russell Sheaffer & Aaron Michael Smith
Participants work with small segments of 16mm negative film, using available tools to etch directly into the film. At the conclusion of part one of the workshop, people will have short works made by hand. In between part one and part two, these short etched 16mm films will be digitized. Participants are welcome to attend one or both workshops.



Liminal Luminal

Expanded Cinema Performance
3 - 5pm | NQ2435
Featured Artists: The Liminal Luminal Collective
An expanded cinema performance composed of live, large-scale video projections and analog music, based on the concept of "borders." A physical exploration of the border between the US and Canada, spending time in both countries collecting field recordings, sounds, and voices; these will be used as samples in the performance, and as points of inspiration for further improvisational themes. Moving further with the concept, electronic musical/visual projections will be developed, as well as analog instrumental improvisations based on broader "border" interpretations such as personal/emotional borders; banishment; confiscation; etc.

THU 3/23

16mm Etching and Digital Manipulation Workshop Part II

Salon Session
10am - 12pm | NQ2435
Featured Artists: Russell Sheaffer & Aaron Michael Smith
During part two of this workshop, participants take their digitized versions of the etched films from the previous workshop and apply digital manipulation techniques to them in a computer program called MAX. Participants will learn techniques that bring handmade cinema and digital manipulation together to create their own, short abstract works during the workshops. Participants are welcome to attend one or both workshops.

Off The Screen!

Intermedia Salons, Workshops, Performances,
and Installations

Film Art Forum

Salon Session
3 – 5pm | NQ2435

An eclectic assortment of brief presentations (20 slides for 20 seconds each) by filmmakers in attendance and other AAFF guests. The subject matter varies, but all presentations aim to promote a more in-depth exploration of cinema as an art form and to serve as a forum for other discussions that nurture that community.

FR 3/24

Fracking (with)
Postmodernism or
There's a Little Dr.
Frankenstein In All
of Us.

Salon Session
10am – 12pm | NQ2435
Featured Artist:
Bryan Konefsky

This 30 minute presentation takes the form of a slide and video lecture using a video clip of Herman Munster (from the 1960s TV show *The Munsters*) singing the American spiritual “Dem’ Dry Bones” as the centerpiece to think about how we might deconstruct the relationship between popular forms of cinematic expression and more alternative forms. Participants engage with this presentation in the form of a dialogue that follows the lecture.



Bryan Konefsky

That which fades away
continues forever
(2 H.B.)

Salon Session
10am – 12pm | NQ2435
Featured Artist: Fulla
Abdul-Jabbar

This lecture is one in a series of works of PowerPoint poems in which Jabbar uses presentation software—a medium that encourages standardization and distance—and re-presents it as expressive, personal, and emotive.

Expanded Cinema
from the Ann Arbor
Film Festival

AAAC Reception
3 – 5pm | Ann Arbor
Art Center

Expanded Cinema from the Ann Arbor Film Festival is a group exhibition with work by Jonathan Rattner and Ayse Gül Süter, Yuan Goangming, and Simon Alexander-Adams and Isaac Levine.

SAT 3/25

AAFF v. State of
Michigan: Ten Years
Later with Christen Lien

Salon Session
11:30am – 12:30pm |
NQ2435

A decade ago, the Ann Arbor Film Festival fought a historic lawsuit against the State of Michigan to protect First Amendment rights and ban censorship targeting artists



Bryan Konefsky

and institutions seeking government funding to support their creative work. In partnership with the ACLU, this lawsuit removed unconstitutional laws and garnered international attention, providing an example of how to stand up to “Big Brother.”

Join former AAFF executive director Christen Lien and a senior representative from the Michigan chapter of the ACLU to learn the details, tactics, and strategies used to fight and win this historic battle against government censorship to become part of First Amendment history.

Cranky Shows:
Low-Tech, High
Entertainment
Paper Theatre

Salon Session
1:00 – 2:45pm | NQ2435
Featured Artist:
Lindsay McCaw

A group of four cranky shows with brief introductions. The shows are hand painted paper scrolls that either tell a story or have musical accompaniment of some kind. The shows are: *Everything in moderation, all at once*, a seemingly endless chain of stream of consciousness drawings accompanied by an improvised vocal cacophony; *Rattlesnake Mountain*, an illustrated Ozark folk song; *Surprise Surprise, you haven't seen everything yet*, a comical cartoon series with musical accompaniment; and *Factory Sacrifice*, an illustrated poem by Milwaukee's former poet laureate performed to Prokofiev.

Off The Screen!
Artist Talks

6 – 7pm | Michigan
Theater Main Lobby

Featured Artists:
Brenda L. Burmeister discusses her lobby installation, which explores issues related to “home.”

Laurie O'Brien will discuss her Peephole Cinema installations, which are in the Michigan Theater Lobby and in the Encore Records storefront.

SUN 3/26

Young Filmmakers
Exploring Cultural and
Social Communities

Salon Session
11am – 12pm | NQ2435
Featured artist: Joey Lopez

This panel brings together young filmmakers who engage with diverse cultural and social spaces to create films that express their relationships and personal experiences through various themes and topics.

Afterparties and Afterparty Performances

Wrap up the evening with other festival attendees, filmmakers, festival staff, and AAFF members at a different exciting venue each night of the festival. Several evenings will include drink specials, DJs or other entertainers, and excellent food options. Afterparties allow for great conversation about the films screened at the festival. Whether you are new to the festival or have been going for decades, the afterparties are a relaxed, fun environment where everyone is welcome!

FRI: Ann Arbor Distilling Company | 10pm – 2am
Drone—expanded cinema performance | \$5, Free with AAFF Pass

Drones, when referring to unmanned aerial vehicles, have entered the consciousness of society as mechanisms of surveillance, telematic violence, and killing, as well as liberating new modalities of viewing (especially as prices of these types of vehicles have come down).

In music, a drone is a harmonic or monophonic effect or accompaniment where a note or chord is continuously sounded throughout most or all of a piece. Finding expression in various folk traditions (classical Indian tambura, Australian didgeridoo, or the Scottish bagpipe for example) and contemporary interpretations (the avant-garde

TUE: Sava's | 10pm – 12am | Free

WED: The Ravens Club | 11pm – 2am | Free
Kitchen open until 1AM

THU: \aut\ BAR | 11pm – 2am | Free

FRI: Ann Arbor Distilling Company | 10pm – 2am
Drone—40-min expanded cinema performance
\$5, Free with AAFF Pass

SAT: Club Above | 10pm – 2am | Matilda Techno Collective—expanded cinema performance followed by DJ Chad Pratt | \$8, Free with AAFF Pass

SUN: Ann Arbor Distilling Company | 8pm – 12am
Triø—expanded cinema performance | \$5, Free with AAFF Pass

sounds of La Monte Young), of course the constant hum and buzz of these and other machines (from the industrial to the digital) just adds to this inevitable lexical collision.

The pun was first explored within the publication of *Issue #2, Drone Score*, where the drone homonyms were explored through representational marks of notation. The first, tally marks, highlighted the total number of deaths resulting from US military drone strikes in Pakistan, Yemen, and Sudan (the same diagonal/horizontal slash marks often found on fighter airplanes marking the number of tallied kills made by the pilots). This was countered with a musical notation of La Monte Young's *Composition #7* from 1960 (which shares more than a graphical semblance with the tally marks echoing the seemingly endless clusters of five, which musically notate a perfect 5th).

The performance activates the initial notational and representational form into a live experiential event, where drone imagery is montaged and contrasted with an ensemble playing a drone composition, to generate a tensioned visual unfolding that activates the dramatic attack of the audio score.

Video includes imagery mixed from prerecorded drone sourced video (military, industrial, hobbyist, journalist, etc.), real time streamed video from drones present on site, video projection of drone bees, projected on three screens, all choreographed by artist Osman Khan. A soundscape based on La Monte Young's *Composition #7* score, accompanying the visuals, is performed live by an ensemble of 11 musicians led by composer and multi-instrumentalist James Cornish.

Sponsor
Arbor Networks

Afterparty Performances

SAT: Club Above | 10pm – 2am | Matilda Techno Collective—expanded cinema performance followed by DJ Chad Pratt \$8, Free with AAFF Pass

Matilda Techno Collective is an audio-visual collaboration using scavenged technology to create art and promote sustainable practices. Our performances incorporate circuit bending VHS tapes and slide projectors in sync to live analog electronic music. We hope to inspire others to reconsider old technology's value in contemporary society. (MTC)

SUN: Ann Arbor Distilling Company | 8pm – 12am
Triø—expanded cinema performance | \$5, Free with AAFF Pass

Triø investigates the nature of improvisation and interactivity in cross-media performance. We question how different forms of media, when performing together in an interactive, real-time context, can incorporate “soloist” roles, support roles, and composed and improvised parts, in the same manner as an ensemble of acoustic musicians. The media utilized can include audio (vocals, trumpet, drums, and electronics), still image,

video, and light, all of which are manipulated in real time by three performers, or controlled by each other using programmed triggers. We explore the ways improvising musicians create structure through harmonic and rhythmic systems, through assigned roles within the band, and by interpreting and manipulating pre-composed information while simultaneously creating new content on the spot. Triø transforms musical structures and systems into the visual realm, and examines specific sites by tailoring the projection surfaces and performance elements to the performance environment.



Drone—expanded cinema performance



OPENING NIGHT
TUESDAY
3/21/2017
8:15pm

Michigan Theater
Main Auditorium

Opening Night
Screening

Films in
Competition 1

Opening Night Screening

Over & Over

Michael Fleming
The Netherlands | 2016 | 8
digital file

A 35mm found-footage hand-manipulated collage film focusing on the depiction of fear and revenge seen in commercial cinema. Manipulating our fear of mortality, it suggests we decimate what threatens us. The surface of the film material has been treated in the same way: peeling, scalping, cutting, and burning the image.

LUIS & I

Roger Gómez & Dani Resines
Spain | 2016 | 21 | DCP
U.S. PREMIERE

A love tale between a clown about to retire and a young secretary that leaves Liverpool to become an actress in Italy. On the road, she meets a human cannonball man and decides to stay with the circus.

Chateau au Go Go

Steve Gentile
USA | 2016 | 5 | digital file

A kinetic romp that investigates the images imprinted onto wine corks. This animated, macro-photographed film becomes a sort of frenetic history lesson that alludes to the human impulse to tame nature.

External Memory

Yuan Zheng
USA | 2016 | 12 | DCP
WORLD PREMIERE

The film follows a man who visits a place without ever going there. It begins with the whirl of a hard drive and the image of an airplane. He travels through different representations of space and time, tracing along the footprints of others, attempting to construct his own memories of "here" or "elsewhere"...

Mind Frame

Jake Fried
USA | 2016 | 1 | digital file
 Fried works with ink, white-out and coffee to generate hallucinatory vistas, modifying and shooting the images over and over to create a mind-bending animation that evolves at a frenzied pace.

Victor & Isolina

William Caballero.
USA | 2016 | 6 | DCP
 Living apart, Victor and Isolina (now in their 80s) answer questions about their life-long, complex and arduous relationship, posed from behind the lens of their documentary filmmaking grandson. An adorable, touching, poignant love story in a funny he-said-she-said account.

A Narrative Film

Michael Edwards
USA | 2016 | 8 | digital file

The most narrative narrative never narrated. It has a beginning, a middle, and an end. It is at once both a three-act assault on the conceit of the traditional narrative and a futile attempt to escape the narrative impulse of cinema.

In the Vicinity

Kelly Sears
USA | 2016 | 10 | DCP
 Expanding observational horizons and intelligence potentials.

Astral Atomic

Sean Kenny
USA | 2016 | 3 | digital file
WORLD PREMIERE
 Using bleach and India ink on black and clear film leader yields abstract images evocative of both inner and outer space; accompanied by the sounds of deep space as recorded by NASA.

Sponsor
Michigan Theater

Afterparty
Sava's | 10pm - 12am | Free

Films in Competition 1



LUIS & I



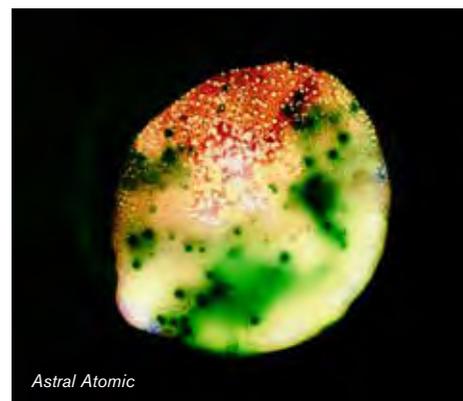
External Memory



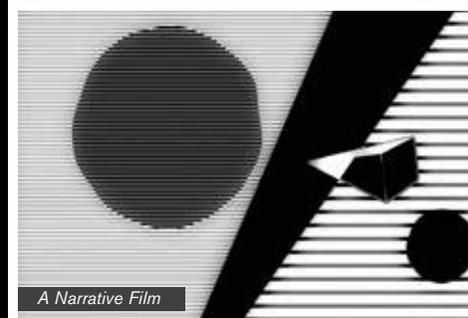
LUIS & I



A Narrative Film



Astral Atomic



A Narrative Film

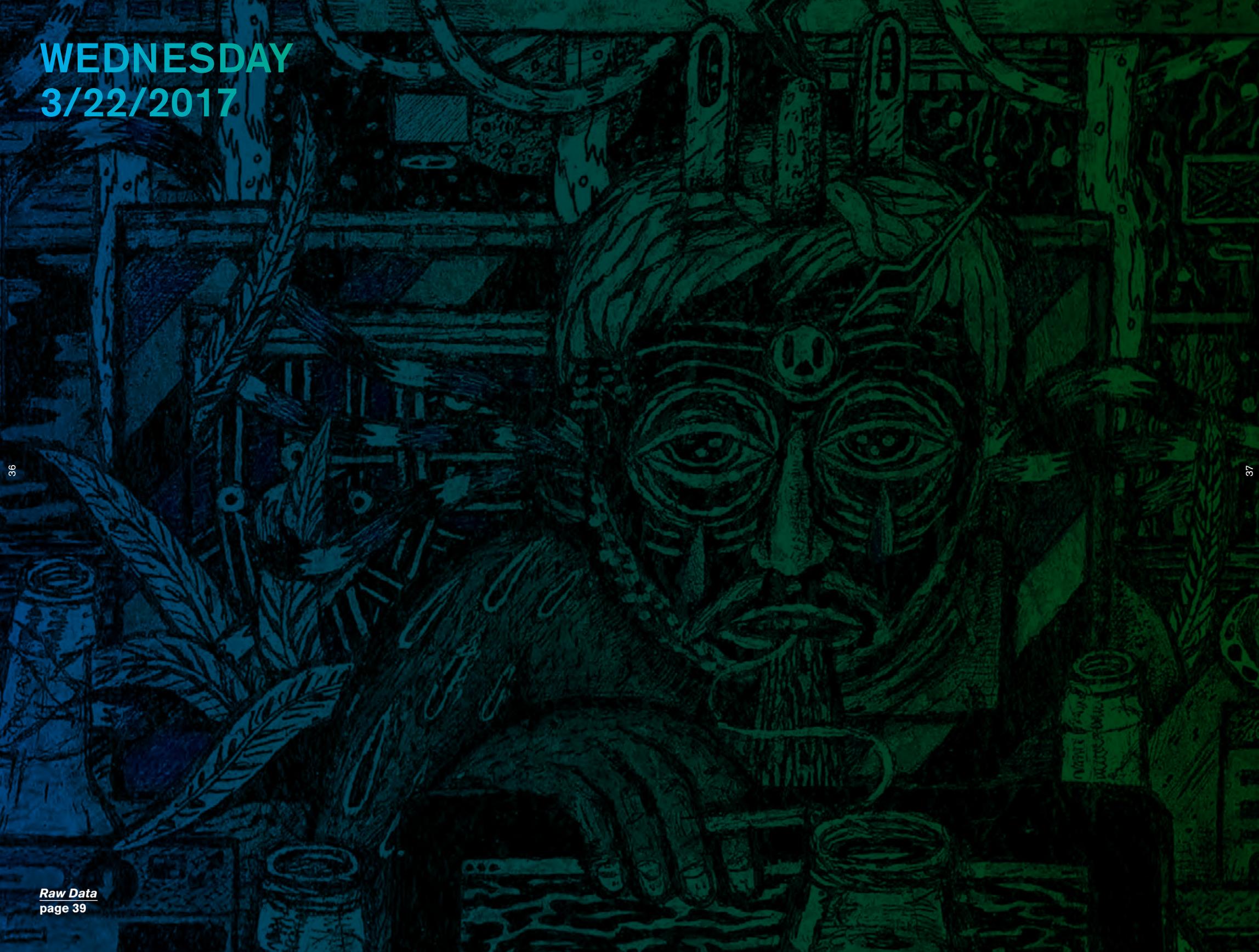


Victor & Isolina



Mind Frame

WEDNESDAY
3/22/2017



WEDNESDAY
3/22/2017
1 pm

Michigan Theater Screening Room

Juror Presentation: Mary Magsamen

Selections from Extremely Shorts Film Festival

Now in its 20th year, the *Extremely Shorts Festival* is an annual juried competition of adventurous three-minute or shorter films and videos from around the world presented by *Aurora Picture Show in Houston, TX*. This program features a selection of very short films from the last 10 years of *Extremely Shorts*, curated by *Mary Magsamen*.

Lyrics on the Paper
Jeremy Rourke
USA | 3

An animated music video for a song of the same title.

Tailored
Augenblick
Italy | 1

The rhythmic gestures of a tailor and his wife become a dance, but this glimpse of desire soon falls down like a pin.

Fish (Mahi)
Saman Hosseinpuor
Iran | 3

An old couple is living in an apartment, and a fish is living in a bowl.

Frog Jesus
Ben Peters
USA | 2

He thought that he could make a frog Jesus... a nostalgic voyage takes a darker turn, exploring the naiveté of mankind through the eyes of a young boy.

Program

The Adventures of Meow Meow
Dennis Zaidi
Canada | 3

A cunning cat meets its enemy, a red fish. He swears to destroy her... but will his carefully calculated plan succeed?

Raw Data
Jake Fried
USA | 1

Animator Jake Fried works with layer after layer of ink, gouache, white-out, and coffee to create a deeply textured and truly psychedelic animated short.

For Needling Self Doubt and The Indignities Of Your Office Job

Kara Hearn
USA | 3

A series of short video rituals engaging with fabricated feelings of meaningfulness, mastery, futility and agency, doubt and hope.

899 Krosno Blvd.
Vanessa Godden
USA | 3

After relocating to Texas in 1996, the filmmaker's most missed space was her paternal grandparents' home in Pickering, Ontario.

Oscillating Fan
Rob Tyler
USA | 3

A quiet symphony of circulating air, *Oscillating Fan* is an abstract and joyful look at domesticated technology.

Torsdag
Fredrik Thelander
Sweden | 1

The unpleasant truth is revealed to a man who suspects his wife of infidelity.

Selections from Extremely Shorts Film Festival

A Thought for Robert
Kevin Landry
Canada | 2

While on vacation in Morocco, Mara tries to send a video message to her husband, but the simple task becomes an ordeal thanks to some outside interference.

America
Mark F. Kindred
USA | 2

A large man suits up for an operatic jog through the park, but to what end?

Sandbox
Daniel Carberry
USA | 3

An action short film about a squad of five soldiers lost in the desert.

This Is It
Alexander Engel
USA | 3

These kids are best buds. Through college. Through life. Through that first apartment together. Or so they think. I mean, really, is it that big a deal if your stupid houseplant doesn't survive the lease?

After Work
Mengna Lei
USA | 2

This animation presents a normal day of a Chinese family, and questions a social issue in modern society.

Elle Be Jay
Melissa Tran
USA | 2

This text-based video visually highlights a long forgotten (and widely unknown) phone call made by a widely known man.

Short Stitched
Jenalia Moreno
USA | 3

After unexpectedly losing his job, quilter Randall Cook made a piece of art depicting a male nude, causing quite a stir amongst traditional quilters.

Mirror in Mind
Seung Hee Kim
Republic of Korea | 2

A woman looks into her mind. Chasing her ideals on a tightrope. Every imperfect piece of her mind completes herself.

I Am Your Grandma
Jillian Mayer
USA | 1

An autobiographical video diary log (vlog) that Jillian Mayer records for her unborn grandchildren.

Introducing: Cloud of Funk
Mark Walley & Angela Guerra
USA | 3

An experimental music video about a fake funk band which consists of Mark Walley, Michael-Paul Hernandez and Angela Guerra.

I Am The Blueberry
Al Herrmann
USA | 2

A musical tale of fruit and fate.

Anatinus
David Wanger
USA | 2

A musical cinematographical voyage into the hazy early hours of the day.

WEDNESDAY
3/22/2017
5pm

Michigan Theater Screening Room

Post-Internet & The Moving Image

Curated by
Andrew Rosinski

Special Program

Andrew Rosinski is a visual artist, filmmaker, and curator who received his BA from Columbia College in film and video with a concentration in post-production and documentary film. In 2009, he founded Dinca (dinca.org), a contemporary art blog surveying the most noteworthy and innovative artworks that exist in physical, digital, & time-based spaces. In 2012, he founded Vision Quest, a contemporary moving image & media arts festival based in Chicago. In 2014, he was awarded a Propeller Grant, a program by the Andy Warhol Foundation For The Visual Arts as part of its initiative to promote informal and independently organized visual arts activities across the United States. His artwork—moving image, painting & drawing, sculpture & objects, text, digital media—has exhibited around the country and internationally.

Program

Post-Internet & the Moving Image

“Plenty has been said about the incipient term ‘Post-Internet Art,’ and since the term emerged sometime around 2010, it has glided throughout the contemporary art lexicon inciting both adulation and contention. Little has been said about ‘Post-Internet Cinema,’ a term which this program, Post-Internet & the Moving Image, seeks to define. This collection of recent (2011 – 2017) artist-made videos typifies the profound influence of the Internet and technology on the cinema of today and tomorrow. Content and source material is culled from the Internet; images and media are appropriated and recontextualized; new technological processes (webcam video, screen capture video, desktop hacking) are employed to create moving images; a process of creating and uploading is embraced. In most instances, these videos are created for online consumption rather than for cinematic exhibition—and we find that a new type of cinema is emerging, a new cinema that explores and embraces the new territories of emerging technologies, a new cinema that doesn’t rely on the theater, or the gallery space, as the sole mode of exhibition. Here we find a new type of moving image-based art that would not exist without the advent of the Internet or without digital technological processes that emerged during the proliferation of the Internet. Is it the future of cinema? Is digital technology ephemeral? Time will tell.”

– Andrew Rosinski

Stream

Joe Hamilton
2014 | 3 | HD video

Stream is a work that explores the well known analogy of water flow and the flow of data on the internet. The structure and movement in the browser window becomes a rigid framework that contains and shifts an array of found images and video of water. (JH)

Tanya versus Irena
Darja Bajagi
2014 | 9 | HD video

Tanya versus Irena considers the Internet’s utility in the sex economy. Moving at a protracted pace, it creates a durational discomfort between

the viewer and the large amount of visually similar salacious imagery. (AR)

Bergman

Jaakko Pallasvuo
2014 | 6 | HD video

Blending the old with the new, Pallasvuo assembles a mélange of voiceover, found footage, and digital graphics and software icons into a poetic, essay-like structure that contemplates the life and career of art house cinema legend Ingmar Bergman, along with the history of cinema and the mechanics of filmmaking, social media, and various other tropes. *Bergman* produces a saccharine and sentimental

tone that feels both sincere and insincere, emblematic of the emotional ambiguity of modern digital culture. (AR)

Workers Leaving the Googleplex

Andrew Norman Wilson
2011 | 11 | HD video

Paying titular and partly conceptual homage to the Lumière Brothers’ *Workers Leaving The Lumière Factory in Lyon* (1895), *Workers Leaving the Googleplex* recounts Wilson’s time as a former Google employee. By examining the color-coded badge hierarchy of the Google workforce, Wilson gives insight and inside information pertaining to the tech giant’s internal company policies, as well as the stratification of its workers. (AR)

Petra Cortright
2010 | 2 | digital webcam video

Courtesy the artist and Foxy Production, New York

In *Petra Cortright* participates in the YouTube economy by showcasing the magic and sparkling potential of the uploaded webcam video. (AR)

Opening Folders

Emilio.jp
2015 | 3 | screen capture video

The folders are placed on desktop following a concentric and symmetric layout but they are named by numbers in a clockwise direction, with eight folders on every corner and the rest in the center. This composition makes the user

Post-Internet & the Moving Image

create different animated transitions as the folders are selected differently before to open them. (EJP)

PathExtrude

Brenna Murphy
2017 | 5 | HD video

In *PathExtrude*, Brenna Murphy employs 3D animation software to render a bridge to the other side, where we gaze at abstruse patterns and explore otherworldly architectural spaces through a first-person POV that hearkens back to early computer games. (AR)

Annals of Private History—Frieze Live (London, 2015)

Amalia Ulman
2015 | 14 | HD video

COURTESY THE ARTIST AND
ARCADIA MISSA, LONDON

In *Annals of Private History—Frieze Live (London, 2015)*, Amalia Ulman's live-recorded spoken word performance impels a poetic and diary-like narrative structure wherein personal thoughts and feelings and societal histories are revealed amongst visual slideshow compositions comprised of text, found images, animated gifs, sound effects and other various found multimedia. Ulman collected these via the Internet and crowdsourced submissions of hundreds of photos of diaries from all over the world, solicited from "Internet friends." (AR)

Signals 1

Nicolas Sassoon & Rick Silva
2014 | 2 | HD video

Using the Internet as collaborative conduit, Nicolas Sassoon and Rick Silva merge computer generated images of undulating waves with a meshing rainbow pattern that replicates a reflective oil spill to create an ocean view simulacra. This is the first installment in a series of three videos whereby Sassoon and Silva participate in the nascent digital art economy, distributing 500 editions of each installment via the digital marketplace s[edition]. (AR)

Neon Parallel 1996

Jon Rafman
2015 | 11 | video

Digitally produced (and re-recorded to VHS), comprised of found footage and fictional text,

and distributed online exclusively through the blog dismagazine.com, Jon Rafman's *Neon Parallel 1996* centers around a chat transcription between two Internet users, "sp1der" and "ang3l," as it explores a cyber-noir narrative that fetisizes data while wistfully evoking the surreptitious cyber-hacker culture of the 90s. It's a video that Rafman self-describes as a "Lost Vaporwave Classic" and that Gary Zhexi Zhang of Frieze Magazine describes as "sit[ting] somewhere between the warm softcore haze of Just Jaeckin's *Emmanuelle* (1974) and the dystopian visions of Chris Marker's *La Jetée* (1962), cut like a tourist-board montage for an LA circa *Blade Runner* (1982)." (AR)

Swisspering

Shana Moulton
2013 | 9 | video

The video *Swisspering* is framed by the act of applying and removing makeup. As the makeup is removed with a product called Swisspers, the body is, in effect, carved away. Through this act, Moulton investigates Autonomous Sensory Meridian Response (ASMR), defined as the physical sensation of pleasurable tingling that begins on the scalp and moves throughout the body that is often triggered by whispering. (SM)

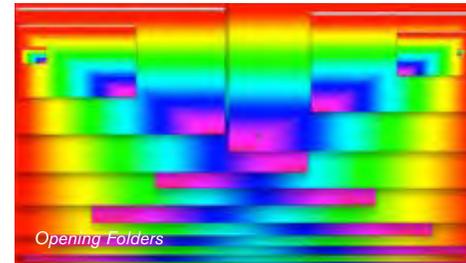
100 FORCE QUIT NOISE CANCEL CALCULATORS

Jon Satrom
2014 | 6 | screen capture video
for ((i = 0; i (JS)

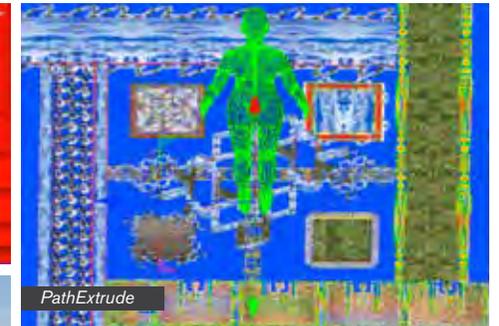
MS Orlando 2D

Trisha Baga
2015 | 34 | HD video

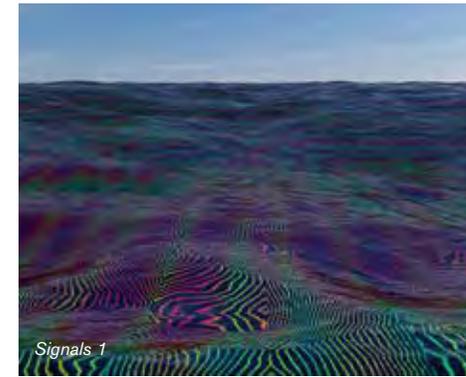
Trisha Baga deftly amalgamates plenty of media in a beautiful way. We saunter through video sequences with overlays of iPhone screencaps of texts sent from her mother, and screen capture video of photoshop utilities and software popup modals. Pop music and audio lifted from movies create strangely sentimental emotional arcs, and travelogue images and quotidian footage of the city life produce a very heterogeneously sublime video. (AR)



Opening Folders



PathExtrude



Signals 1



Stream



Stream

WEDNESDAY
3/22/2017
5:15pm

Sponsor
Bauer, Dunham & Barr

Michigan Theater Main Auditorium

Films in Competition 2

Some Dark Place

Cecelia Condit
USA | 2016 | 5 | digital file

Both intimate and cosmic, *Some Dark Place* is filmmaker Cecelia Condit's meditation on identity and memory in the face of mortality. Images of nature and family photographs are translated into the realm of another planet where memories are harder to hold onto—a place where age and youth encounter one another in surprising yet familiar ways.

An Aviation Field

Joana Pimenta
Portugal / USA / Brazil | 2016 | 14 | DCP

An aviation field in an unknown suburb. The lake underneath the city burns the streets. The mountains throw rock into the gardens. In the crater of a volcano in Fogo, a model Brazilian city is lifted and dissolves. Two people find each other in this landscape, 50 years apart.

It's a Date

Zachary Zezima
USA | 2016 | 8 | DCP

Everyone is an alien at first.



The Interior

Jonathan Rattner
USA / Canada | 2015 | 22 | DCP

January, the Alaskan Interior, 56 dogs, four humans, five hours of sunlight. This observational work—shot on both 16mm and digital video—is a sensory journey that follows Brent Sass, an award-winning dog musher, and his community of dogs living in isolation in the rural inland of Alaska.

Program

Films in Competition 2



Deafblind Couple
Esteban Pedraza
USA | 2015 | 4 | DCP

A man and woman who can neither see nor hear wake up in bed next to each other, communicate, and rekindle their relationship through touch alone. Through the use of experimental sound design and increasingly intimate cinematography, *Deafblind Couple* illustrates the simultaneous deep isolation and true moments of connection between its two characters.



Flight Paths
Robert Todd
USA | 2016 | 11 | 16mm

Tracing pathways as an avian observer might.

This is Yates

Josh Yates
USA | 2016 | 13 | digital file

A reflexive analog-elegy that hates itself.



Light Angle Sieve

Timothy David Orme
USA | 2016 | 7 | digital file

Light, space, time, and blur are all activated via a fractal pattern in this short film that explores the depth of the cinematic frame. The images in this film were shot on a multiplane camera and driven by the imperfections that might break their own strict structuralist principles.



Dissociation

Dirk de Bruyn
Australia | 2016 | 8 | DCP

NORTH AMERICAN PREMIERE

Captured voices—redolent of transmission flotsam from a too-long road trip—compete with an intense convoy of diverse abstract imagery.

WEDNESDAY
3/22/2017
7:15pm

Michigan Theater
Main Auditorium

Films in
Competition 3

Sponsor
Detroit Public Television

Education Partner
Michigan Psychoanalytic Society

Program

Films in Competition 3

The River

Ya-Ting Hsu

Taiwan | 2016 | 13 | DCP

The River is an experimental short documenting the repetitively traumatic nature of pregnancy. Director Ya-Ting Hsu explores childbirth and the physical and emotional toll that childbirth took on her personally. In her film, Hsu uses her body as a canvas, providing viewers with a most intimate view of what the female body is subjected to when bringing a pregnancy to term. Images of Hsu accompany impressionistic depictions of her fetus in utero, and images of rivers suggesting both hope and menace, amongst other things.

A Love Story

Anushka Kishani

Naanayakkara

United Kingdom | 2016 | 8 | DCP

Two creatures weave a colorful world. When one of them is threatened, the other must fight to stay together, or be torn apart.

Nina

Emmanuel Elliah

Belgium | 2015 | 9 | DCP

Six-year-old Nina plays at the beach at the seaside, together with her older brother. Soon after, he abandons his sister to play with another boy. Being left alone, Nina decides to leave the beach and starts to stroll up between the rocks. Nature then becomes the mirror of her enchantment and solitude.

Camping with Ada

Ina Lerner Grevstad

Norway | 2016 | 15 | digital file

Romanian Ada faces the summer working as a prostitute with her aunt at a Norwegian camping site. When she encounters Henriette, a Norwegian girl, it sets a spark in her dream of a better life. Ada tries to push away reality, but as night falls the two worlds starts colliding.

For Now

Herman Asselberghs

Belgium | 2017 | 34 | 4:3

Video

WORLD PREMIERE

In times of great turmoil, time comes to a standstill.

Voyage of the Galactic

Space Dangler

Evan Mann

USA | 2016 | 8 | DCP

A space man meets a cave man.



Camping with Ada



The River



Camping with Ada



Voyage of the Galactic Space Dangler



For Now

WEDNESDAY
3/22/2017
7:30pm

Sponsor
Ann Arbor Distilling Company

Education Partner
University of Michigan Center
for Russian, East European, and
Eurasian Studies

Michigan Theater
Screening Room

Socrates of Kamchatka

Feature in Competition



Animals Under Anaesthesia:
Speculations on the Dreamlife
of Beasts

Brian M. Cassidy
Canada | 2016 | 15 | DCP

Part lyrical document, part farce, *Animals Under Anaesthesia: Speculations on the Dreamlife of Beasts* explores the imaginary unconscious minds of animals. Images of sex, death, and the natural world are made manifest in the murky and disquieting dreams of a dog, cat, pig and rabbit.

Program

Socrates of Kamchatka
Feature in Competition



Socrates of Kamchatka



Socrates of Kamchatka

Socrates of Kamchatka
Irina Patkanian
Russian Federation | 2016 | 55 | digital file
WORLD PREMIERE

Socrates of Kamchatka blends documentary and fiction to tell a story about Anfisa, and her horse, Socrates, who was murdered in 2012 to punish Anfisa for her economic success. It is a tale about the “breaking” of horses and people by caring Communist masters.

From the documentary thread of the movie, we learn about Anfisa’s life: happy Soviet childhood during 1980s; stealing meat in undergarments in the chaotic 1990s; running a very successful tourist company during Putin’s nationalism of the 2000s. From the fictional thread—Socrates’ voice over narration—we learn a somewhat different perspective of the human plight of the past 30 years. Humorous and sad, mixing folk lyricism and official government verbiage, opinion and fact, truth and fiction, Socrates’s narration echoes unstable Russian discourse.

Irina Patkanian in attendance.

WEDNESDAY
3/22/2017
9:15pm

Sponsor
M Library

Community Partner
Mothlight Microcinema

Michigan Theater
Screening Room

The Pink Egg

Feature in Competition



The Pink Egg
Jim Trainor
USA | 2016 | 71 minutes | DCP
WORLD PREMIERE

"*The Pink Egg* is a feature-length movie using human actors to enact the life cycles of insects. It is a continuation of my 16mm animation series *The Animals and their Limitations*. There is no narration or dialog; instead viewers are plopped into the middle of the action, to make sense of the peculiar goings-on as best they can. Each actor represents all the individuals of its species, of one sex. My purpose, beyond my immediate desire to trouble and amuse people, is to show how the great and powerful insect societies, which dominate the world of the small just as humans dominate the world of mammals, came to be. Seven species represent the stages of insect social evolution, from sinister parasitic wasps to gloriously social honeybees." – *Jim Trainor, filmmaker*

Jim Trainor in attendance.



WEDNESDAY
3/22/2017
9:30pm

Sponsor
Leon Speakers

Community Partner
WCBN

With Support From
University of Michigan Center
for Japanese Studies

Michigan Theater
Main Auditorium

Page of Madness
with Kataoka Ichiro and
Little Bang Theory

Special Program

Page of Madness is one of the greatest avant-garde films in history. It was directed by Kinugasa Teinosuke in 1926, and lost for nearly half a century. The story, by Nobel Laureate Kawabata Yasunari, centers on a janitor at the insane asylum that holds his wife. Renowned Japanese benshi Kataoka Ichiro will narrate the film and Detroit area trio Little Bang Theory (Frank Pahl, Terri Sarris, and Doug Shimmin) will perform an original score (written by Frank Pahl) on toy and handmade instruments.

Afterparty
The Ravens Club
11pm – 2am, Free
Kitchen open until 1am

THURSDAY
3/23/2017

52



53

THURSDAY
3/23/2017
1 pm

Michigan Theater
Screening Room

Juror Presentation:
Ruth Bradley

Selections by Tony Buba
and Richard Myers

Program

Selections by Tony Buba
and Richard Myers

Washing Walls with Mrs. G.

Tony Buba

USA | 1980 | 6 | digital file

"Every year I washed walls for my grandmother. When my grandmother was 87, I made this video while washing her walls. The camera person was Nick Mastandrea, who has gone on to be one of the top A.D.s in Hollywood. Nick never shot anything before this and he said what do I do. I told him don't pan, tilt or zoom, just keep my grandmother in the frame."

– Tony Buba

Braddock Food Bank

Tony Buba

USA | 1985 | 5 | digital file

Tony Buba has a dilemma: raise a lot of money and make a feature documentary about the Braddock Food Bank, or raise a lot of money and just give it to the Food Bank. Which is better? You vote: Food or Film?

37-73

Richard Myers

USA | 1974 | 60 | digital file

Richard Myers's epic films were among the memorable highlights of the Ann Arbor Film Festival in the 1970s and 80s. Always an unique and idiosyncratic visionary, Myers's work is indelibly immersed in dual geographies: one the actual landscape of his lifetime spent in and around Kent, Ohio, and the other, a surreal dreamscape of fantasies, fears, memories, and obsessions.

Richard Myers on 37-73: "I was born in 1937, and the film was shot mostly in 1973. It begins with a song from my childhood that all the kids who lived around my father's beer joint used to sing: 'Lemonade, lemonade, five cents a glass. If you don't like it, stick it up your ass me no questions, tell me no lies, if you fall in a bucket of shit be sure and close your eyes.'"

Young aspiring artists are stereotypically told they have to go "elsewhere" to be successful: head to big cities, to the coasts, to go anywhere but where they came from. In counterpoint, Tony Buba and Richard Myers have each created a lifetime of work that is unrepentantly rooted in their own, original home places. Immersed in their locales with an intimacy that is built upon lived experience, their films resonate well beyond the limiting label of "regionalism." Their unique visions, immersed in family, friends, community, imagination, and fantasy suggest that staying home might just provide infinite possibilities for delving into personal and public cinematic explorations of the highest order.

THURSDAY
3/23/2017
5:10pm

Special Program

Michigan Theater
Main Auditorium

The New Negress
Film Society:

I am a Negress
of Noteworthy
Talent

Presented by
the Penny
Stamps Distinguished
Speaker Series

The New Negress Film Society is a core collective of black women filmmakers whose priority is to create community and spaces for support, exhibition, and consciousness-raising. The group is formed by Frances Bodomo, Ja'Tovia Gary, Stefani Saintonge, Chanelle Aponte Pearson, and Dyani Douze. This year's program includes a screening series plus a conversation between collective members Ja'Tovia Gary and Chanelle Aponte Pearson. Together, they'll discuss the topic of black women's spectatorship and "looking relations," the significance of Black queer representation in cinema, and the goals, challenges, and achievements of a film collective dedicated to Black women's cinema.

Ja'Tovia Gary is an artist and filmmaker originally from Dallas, Texas, currently living and working in Brooklyn, New York. Gary's work is concerned with constructions of power as it relates to shaping identity and how these power relations are made manifest in popular media and art. She is the recipient of the Sundance Documentary Fund Production Grant and the Jerome Foundation Film and Video Grant. Gary participated in the Terra Foundation of American Art 2016 summer artist fellowship and is the 2017 Remix Artist in Residence at the Jacob Burns Film Center.

Chanelle Aponte Pearson is a Bronx-bred, Brooklyn-based visual artist and filmmaker. In 2015, Chanelle was awarded the euphoria Calvin Klein Spotlight on Women Filmmakers "Live the Dream" grant for the narrative series 195 LEWIS, her directorial debut. As chief operating officer, Pearson also oversees the management and operations of MVMT, a Brooklyn-based film production company.

THURSDAY, 5:10pm

The New Negress Film Society:



Pain Revisited



Seventh Grade



195 Lewis: POP Party (episode 1)



An Ecstatic Experience

Program

I am a Negress of Noteworthy Talent

An Ecstatic Experience

Ja'Tovia Gary

2015 | 6 | digital file

A meditative invocation on transcendence as a means of restoration.

Cakes Da Killa No Homo

Ja'Tovia Gary

2013 | 13 | digital file

Cakes Da Killa No Homo is an electrifying portrait of a young artist determined to live life on his own terms. Born Rashard Bradshaw, Cakes Da Killa is a 22-year-old hip hop artist. As an openly gay man, he is not your run of the mill rapper, but he just might be your new favorite.

195 Lewis: POP Party

(episode 1)

Chanelle Aponte Pearson

2014 | 15 | digital file

195 Lewis: POP Party is a dramedy series about a group of friends navigating the realities of being Black, queer, and polyamorous in New York City.

Pain Revisited

Dyani Douze &

Nontsikelelo Mutiti

2015 | 14 | digital file

This audiovisual project re-imagines the black body in pain as an agent of potentiality through art and collaboration.

Seventh Grade

Stefani Saintoge

2014 | 11 | digital file

Everyone is growing up except Patrice. But when a raunchy rumor threatens her best friend's reputation, she's forced to join the party and embrace adolescence.

Afronauts

Frances Bodomo

2014 | 14 | digital file

It's July 16, 1969: America is preparing to launch Apollo 11. Thousands of miles away, the Zambia Space Academy hopes to beat America to the moon in this film inspired by true events.

Partner

**University of Michigan
Penny Stamps Distinguished
Speaker Series**

With Support From

**The Andy Warhol
Foundation for
the Visual Arts**

THURSDAY
3/23/2017
7pm

Michigan Theater
Screening Room

Films in
Competition 4:
Out Night

Community Partner
Eastern Michigan University
LGBT Resource Center

Program

Films in Competition 4

Persistence of Vision

Rodney Evans

USA | 2016 | 12 | DCP

This short documentary chronicles the experiences of blind photographer John Dugdale and the changes in his creative process after his loss of vision.

My Private Life II

Jill Daniels

United Kingdom | 2015 | 25 | digital file

U.S. PREMIERE

In the re-editing of her feature documentary *My Private Life* (2014), Daniels creates in *My Private Life II* a powerful split screen view of the effect on her Jewish family history of her father's unacknowledged sexuality. The characters appear in different screens to create different aspects of the complex familial relationships between parents and daughter.

The Cure

Mike Olenick

USA | 2016 | 20 | digital file

A mom cries, photos fly, cats spy, and bodies collide in this sci-fi soap opera that unravels the secret dreams of people who are desperately searching for ways to cure their fears of loneliness.

Princessboy

Sosi Chamoun

Sweden | 2016 | 9 | digital file

Two siblings share a bedroom: one half of the room is blue and the other half is pink. The sister has toys and clothes that the brother is rather fond of, and one day when he puts his sister's dress on, he feels something...

Walk For Me

Elegance Bratton

USA | 2016 | 12 | digital file

Walk For Me is a contemporary coming out story set in present day New York City. Hassan Kendricks is a conflicted teenager torn between his devotion to his single mother and his desire to be himself.

I Contacted Poison Control

John Chatwin

Australia | 2016 | 14 | DCP

WORLD PREMIERE

When Marnie and Janet entered the building, they believed they knew one another. When they left, they were strangers. They went to experimental theatre on a date, they were blindfolded, separated, and then they revealed their secrets.

I Contacted Poison Control

THURSDAY
3/23/2017
7:30pm

Michigan Theater
Main Auditorium

100 YEARS OF DADA:

Dada in Dialogue with
the Present

Special Program

A short film program curated by John Canciani and Aline Juchler (Internationale Kurzfilmtage Winterthur) The selection contains clusters with dialogues between the original Dadaist films and their contemporary counterparts. Dada is everything and nothing; Dada is dead; Dada is alive; Dada is a well-meaning contradiction. It was politically in reaction to current events and sometimes playfully in search of new art forms. With the newer works screening in response to the original Dada films, we ask whether contemporary filmmakers are able to evoke the spirit of Dada: do their films simply exhibit formal similarities or do they come from kindred spirits?

Aline Juchler, art historian and film scholar, studied at the University of Zurich and Université Paris III–Sorbonne Nouvelle. Currently gallery manager at RaebervonStenglin, Zurich, she also works as programmer and curator for the Internationale Kurzfilmtage Winterthur and for free curatorial projects on the interface between art and film. Prior professional experience includes working at the Art History Institute of the University of Zurich, at the small publishing house Nieves, at Cabaret Voltaire, for LISTE–Art Fair Basel, and at the Kunst Halle Sankt Gallen. Author of various press releases and catalog contributions.

John Canciani is the artistic director of the Internationale Kurzfilmtage Winterthur and is programmer at the Cinema Cameo in Winterthur. He has curated several film programs like *Moving Art II: O Cinema where are thou?*, *Heavy Metal*, *VROOOM!*, *Who's afraid of the Public?*, *Independent Cinema USA: 9/11*, *Wonderland has transformed into Walt Disney's Nightmare*, *Women in Early Japanese Film*, *Tattoo im Film*, *Blow-Up: der voyeuristische Blick*, and retrospectives of Alfred Hitchcock, George Méliès, Ivan Ladislav Galeta, H.R. Giger, Christoph Girardet and Matthias Müller, Jan Soldat, Kim Ki-duk, and Hans-Christian Schmid. Canciani is member of the Swiss Film Academy. He has a Master of Advanced Studies in Curating from Zurich University of the Arts (ZHdK) and published *OnCurating Issue 23: The Future of Short Films*, which he presented at Internationale Kurzfilmtage Oberhausen, Germany.

THURSDAY, 7:30pm

100 YEARS OF DADA:



Broken Tongue

Anémic Cinéma
Marcel Duchamp
France | 1925-26 | 8 | 16mm

This characteristically dadaist film by Marcel Duchamp consists of a series of visual and verbal puns with nonsense phrases inscribed around rotating spiral patterns, creating an almost hypnotic effect. Marcel Duchamp (1887–1968) was a conceptual artist and painter, and is one of the central art figures of the 20th century. He was part of the Dada movement in New York and Paris, and was looking for anti-art even before Dada was founded in Zurich in 1916.

21.04.02
Jean-Gabriel Périot
France | 2002 | 10 | digital file

The film tries to find answers to moments of deep existential crisis, caused by personal matters mixed with a feeling of impotence in view of political developments—in this case the first round of the presidential elections in France on April 21, 2002, a choice between pest and cholera. Jean-Gabriel Périot (born 1974) has worked in the fields of film and art since 2000. He is interested in the manipulative power of images, unafraid to address political matters through his films.

Broken Tongue
Mónica Savirón
USA | 2013 | 3 | digital file

An ode to the freedom of movement, association, and expression that challenges the way we represent our narratives. With images from the January 1st issues of The New York Times since its beginning in 1851, *Broken Tongue* is a heartfelt tribute to avant-garde performer Tracie Morris and to her poem "Afrika." Mónica Savirón has worked as a film writer, editor, and programmer. Her work explores the cinematic possibilities of sound and avant-garde poetics.

Komposition in Blau
Oskar Fischinger
Germany | 1935 | 4 | 16mm

In this abstract film, every motion is strictly synchronised with the music. Within a deep blue environment, one red cube slowly drifts on a reflecting floor until we see a multitude of different shapes and colours moving in Busby Berkeley-like formations. Oskar Fischinger (1900–1967) was an abstract filmmaker and painter, known for creating abstract musical animations, decades before the appearance of computer graphics and music videos.

Modern No. 2
Mirai Mizue
Japan | 2011 | 4 | digital file

In this seemingly simple animation, which consists only of straight lines drawn with a pencil on a sheet of squared paper, architectural details and patterns that resemble optical illusions come to life. A short and appealing work driven by a powerful soundtrack. Mirai Mizue (born 1981) studied animation at Tama Arts University. He also works as an illustrator and provides drawings to some Japanese novelists. He is a member of the Japan Animation Association and a teacher at the O-HARA school.

Entr'acte
René Clair
France | 1924 | 22 | 16mm

Entr'acte is a 1924 French short film directed by René Clair, which premiered as an actual entr'acte for a ballet production at the Théâtre des Champs-Élysées in Paris. The music for both the ballet and the film was composed by Erik Satie, and the Dadaist Francis Picabia was involved as an actor and writer. René Clair (1898–1981) was an infamous french director and writer; Francis Picabia (1879–1953) was one of the most important Dada collaborators and artists in Paris, New York, and Zurich; Erik Satie (1866–1925) was a composer and pianist, and an important figure in the avant-garde movement.

Program

Dada in Dialogue with the Present

Symphony No. 42
Réka Bucsi
Hungary | 2014 | 10 | digital file

The film uses an unconventional narrative. It presents a subjective world through 47 scenes. Small events, interlaced by associations, express the irrational coherence of our surroundings. The surreal situations are based on the interactions between humans and nature. Réka Bucsi (born 1988) is a Hungarian independent animation filmmaker and illustrator. She studied at the Moholy-Nagy University of Art and Design (MOME) in Budapest.

Fisticuffs
Miranda Pennell
United Kingdom | 2004 | 11 | digital file

Six actors punch, kick, and wrestle their way through the Wild West of an East London drinking establishment. The ritual of the Western bar brawl is relocated to a London working men's club. The violence appears to have no consequences, with the actors' bodies being as rubbery and invulnerable as those in the TV Westerns that inspired the film. Miranda Pennell originally trained in contemporary dance and later studied visual anthropology at Goldsmiths (London). Her current practice reworks colonial photographic archives as a material for film. Prior to this, she produced a body of work exploring aspects of collective performance through film and video.

Presented by
Kilian Lilienfeld of
Internationale
Kurzfilmtage Winterthur

Internationale Kurzfilmtage
Winterthur

Education Partner
University of Michigan
Germanic Languages
and Literatures

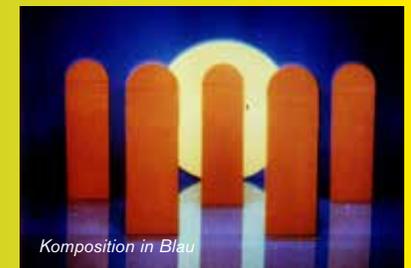
Community Partner
Chelsea River Gallery



Entr'acte



21.04.02



Komposition in Blau



Fisticuffs

THURSDAY
3/23/2017
9:15pm

Program note
This film contains
pornographic imagery.
You must be 18
to be admitted.

Michigan Theater
Screening Room

Deux Femmes (for Man Ray)

Feature in Competition

Deux Femmes (for Man Ray)
Ann Oren
Germany | 2016 | 84 | digital file

WORLD PREMIERE

"Deux Femmes (for Man Ray) creates a dialogue with Man Ray's porno footage that was found in his atelier after his death in a canister titled 'Deux Femmes,' shot in 1937. Man Ray's preoccupation with the female body as sculpture and the eminence of amateur pornography today, were what necessitated a dialogue to me. Adhering to his particular compositions and actions within them, I collected matching shots from online amateur pornos. Then I printed the frames, and presented them in the video as a paper stack. This unhurried process of paper stacking slows down the otherwise speedy porn media consumption and allows us to examine the female body as sculpture today." – Ann Oren

Ann Oren in attendance.

THURSDAY
3/23/2017
9:30pm

Michigan Theater Main Auditorium

Films in Competition 5



Everything Turns...

Everything Turns...

Aaron Zeghers
Canada | 2016 | 13 | 16mm
U.S. PREMIERE

From one to 12 minutes, *Everything Turns...* is a shorthand study of the mythology of numbers, one through 12. Scientific tradition is adopted then eschewed for rumours, legends and defunct theories from across the ages.

Commodity City

Jessica Kingdon
USA | 2016 | 11 | digital file

Commodity City is a visually rigorous ethnographic documentary observing the daily lives of the vendors who work in China's Yiwu Markets, the largest consumer market in the world. The film explores moments of tension between the fake and the real, between what is for sale and the humans who sell them.



Commodity City

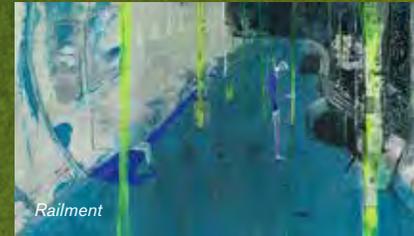
Sponsor
University of Michigan North
Quad Programming

Community Partner
A2 Geeks

Afterparty
\aut\ BAR | 11pm - 2am | Free

Program

Films in Competition 5



Railment

Railment

Shunsaku Hayashi
Japan | 2017 | 9 | 16mm

NORTH AMERICAN PREMIERE

In a continuous scenery, his physical movement stays in the same position. The speed of the continuity and his movement have accelerated and gradually cause a distortion.



Snatched

Snatched

Emmanuelle Nicot
Belgium | 2016 | 23 | DCP

NORTH AMERICAN PREMIERE

Raïssa and Alio (17 and 18 years old) have shared the same room in a foster home since childhood. One evening as she returns to the foster home, Raïssa discovers that Alio has left the place without telling her.



Étude 1a: Release (I)

Étude 1a: Release (I)

Russell Sheaffer & Aaron Michael Smith
USA | 2016 | 4 | DCP

Exploring the musical concept of "release," this film is a haunting found footage study in the plurality of visual and auditory meanings of the term.

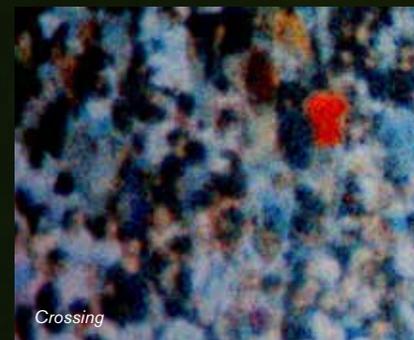


Gardening At Night

Gardening At Night

Shayna Connelly
USA | 2016 | 13 | DCP

Waiting puts time out of joint as Samantha anticipates the death of her oldest friend, Anne, across the country. After midnight Samantha abandons the stillness of her house to tame her neglected garden. Activity gives her the strength to bridge the distance between her and Anne. Samantha is able to say goodbye and help Anne let go of fear at the moment of her death.



Crossing

Crossing

Richard Tuohy
Australia | 2016 | 17 | 16mm

NORTH AMERICAN PREMIERE

Across the sea. Across the street. Cross processed Super 8 footage of fraught neighbours Korea and Japan in grain focused enlargement.

FRIDAY
3/24/2017



FRIDAY
3/24/2017
1pm

Michigan Theater Screening Room

Juror Presentation: Jay Rosenblatt

The Light and The Dark: Films by Jay Rosenblatt

The title speaks for itself.
It is an eclectic program of mostly recent films. There are found footage pieces as well as documentary comedies. These films are all Ann Arbor Film Festival premieres.

I Used To Be A Filmmaker
2003 | 10 | digital file
A film about fatherhood, filmmaking and the bond between a father and his infant daughter.

The Clastrum
2014 | 16 | digital file
Based on actual psychoanalytic case studies, this film focuses on three women who are in enclosed psychological zones that function as both refuge and jail.

Inquire Within
2012 | 4 | digital file
A hypnotic, apocalyptic examination of false choices, double binds, vulnerability and faith.

The Darkness of Day
2009 | 26 | digital file
A haunting meditation on suicide, comprised entirely of found 16mm footage that had been discarded.

The D Train
2011 | 5 | digital file
An old man reflects on his entire life. How quickly it all goes by.

A Long Way From Home
2015 | 3 | digital file
A hand processed celluloid invocation of the last hours of Jesus that hints at the relationship between the spirit and the flesh.

I Like It A Lot
2004 | 4 | digital file
A two year old, an ice cream cone, and a clean, white shirt.

When You Awake
2016 | 11 | digital file
An unscientific study of what happens when two people are hypnotized leading into an exhilarating journey into the unconscious mind (the repository for fears, desires, aggression, dreams).



FRIDAY
3/24/2017
5pm

Michigan Theater Screening Room

The Modern Jungle

Feature in Competition

Sponsor
The Maple Theater

Education Partner
University of Michigan
Center for Latin American
and Caribbean Studies

Strange Vision of Seeing Things
Ryan Ferko
Canada | 2016 | 14 | digital file
Time-spaces of post-Yugoslav Serbia: the empty lobby of a defunct industrial conglomerate's headquarters in Belgrade; an unseen man describing tripping on acid during the 1999 NATO bombings; a mother and her young son visit ruins left by that same campaign. At first they appear in crisp HD, but cracks form, revealing dimensions beneath the smooth surface.

The Modern Jungle
Charles Fairbanks & Saul Kak
Mexico | 2016 | 72 | DCP
A story of globalization filtered through the fever dream of a Mexican shaman, *The Modern Jungle* is an intimate portrait of Zoque culture, commodity fetish, and the predicament of documentary.

Charles Fairbanks in attendance.



FRIDAY
3/24/2017
7pm

Partner
University of Michigan
Penny W. Stamps
School of Art & Design

Community Partner
Kickshaw Theatre

Program

Films in Competition 6

Michigan Theater
Main Auditorium

Films in
Competition 6

Featuring a live
performance by
Pat Oleszko

"Pat Oleszko makes a spectacle of myself—and doesn't mind if you laugh." Performances range from street to stage to silver screen in a rollicking mass of splendid ephemera. With elaborate costumes and props, spatial events with the cast-off thousands, and uttered shenanigans, she has worked from the popular art forms of the street, party, parade, and burlesque house, to the fields, oceans, and mountains, costuming trees, knees, fountains, breasts, butts, elephants, and index fingers as commensurate characters for performance. Literally a-dressing absurdity to ripen wrongs, performances have ranged from the Museum of Modern Art, Documenta, the Olympics, Lincoln Center, and King Tut's Wah Wah Hut, to appearances in Ms., Playboy, Esquire, Artforum, and Sesame Street.

QUIT DRAGGIN'
GLOBAL WARNING
FALSE INFORMING
FACTS IGNORING
MEDIA WHORING

QUIT DRAGGIN'
JUST CONFORMING
WHILE DEPLORING

OIL BORING
GLOBAL WARRING

QUIT DRAGGIN'
NATURE MARRING
EVIDENCE BARRING
ANIMAL HARMING

FRANKEN FARMING

QUIT DRAGGIN'
PETTY SPARRING
FALSE ALARMING
WORLD HARMING
FOOL DISARMING

=====
SPOT THE DRAGGIN'
Stop the Draggin'
QUIT DRAGGIN'

NOW

Films in Competition 6

The Noise of Licking

Nadja Andrasev
Hungary | 2016 | 10 | DCP

Animated short about a voyeur cat, a woman with an excessive love for plants, and a peculiar visitor in a fur hat.

Sleeping With The Devil

Alisa Yang
USA | 2016 | 16 | digital file

The filmmaker uses found footage and a recorded Skype exorcism to confront her past growing up in the Evangelical prophetic and deliverance ministry.

Answer Print

Mónica Savirón
USA | 2016 | 5 | DCP

Answer Print is made with deteriorated 16mm color stock, and it is meant to disappear over time. Neither hue nor sound has been manipulated in its analog reassembling. The soundtrack combines audio generated by silent double perforated celluloid, the optical tracks from sound films, and the tones produced by each of the filmmaker's cuts when read by the projector. The shots are based on a 26-frame length: the distance in 16mm films with optical tracks between an image and its sound.

BLISS

Sofia Caetano
Portugal | 2016 | 25 | digital file

NORTH AMERICAN PREMIERE
The scientist created a world of idyllic happiness—BLISS. HOORAY for the maker. Blissed people live inside cocoons and exercise telecommunication through paradise, the ULTIMATE entertainment platform. But the scientist has come to recognize blissed minds are not HAPPY or FERTILE anymore. In hopes of saving human race from BOREDOOM, the scientist-the-goddess-the-maker decides to send a couple of teenagers, Virga and Romeo, to the Garden of Eden.

Circular

Terri Sarris and Frank Pahl
USA | 2016 | 7 | digital file originated on 16mm film

WORLD PREMIERE
"No one saw her disembark in the unanimous night. No one saw the canoe sink into the sacred mud..." An adaptation of the short story "The Circular Ruins" (1940) by Jorge Luis Borges.

Edge of Alchemy

Stacey Steers
USA | 2017 | 19 | 4:3 video

WORLD PREMIERE
Edge of Alchemy is the third film in a trilogy examining women's inner worlds. In this handmade film, constructed from over 6,500 collages, the actors Mary Pickford and Janet Gaynor are seamlessly appropriated from their early silent features and cast into a surreal epic with an upending of the Frankenstein story and an undercurrent of hive collapse. The film uses shadows of the past to bridge the uncanny and the dire with startling presence and emotional resonance. Music by Lech Jankowski (Brothers Quay).



Sleeping With The Devil



Answer Print



Bliss



Circular



Edge of Alchemy



The Noise of Licking



The Noise of Licking

FRIDAY

3/24/2017 but I'm not here for you.

9:15pm

Michigan Theater Screening Room

A Prerequisite for Rebellion

Curated by Ingrid LaFleur

Special Program

"There is trauma for a Black body to exist within a colonized space. In this sequence of short films, we see the different ways this trauma manifests: how the trauma eats away at the Black body mentally, physically and emotionally. Throughout the series of shorts we see the attempts to disrupt and dismantle white supremacy – a crucial act, now more than ever."

– Ingrid LaFleur

Program curator Ingrid LaFleur is a cultural producer, arts advocate, and founder of AFROTOPIA. LaFleur has developed and organized art exhibitions nationally and internationally with a curatorial focus on the Afrofuturism arts movement. As guest curator at the Detroit Film Theatre at the Detroit Institute of Arts, LaFleur organizes the Afrofuturism Film Series. In 2013, LaFleur founded AFROTOPIA. Based in Detroit, AFROTOPIA is an evolving creative research project that investigates the possibilities of using Afrofuturism as psychosocial healing. LaFleur explores ideas around historical traumas, myth-making, transcendence, and the role of spirit science and technology within Black American socio-political movements. AFROTOPIA includes a film series, classes for youth, monthly book club, a DJ-in-residence program, a performance art festival, and an Afrofuturism Archive.

Known for her expertise on Afrofuturism, LaFleur has presented at Centre Pompidou (Paris), Bucknell University (Lewisburg, PA), TEDxBrooklyn, TEDxDetroit, Creative Mornings (Detroit), Iwalewahaus at the University of Bayreuth (Bayreuth, Germany), College for Creative Studies (Detroit), and Cinetopia (Detroit). She serves as board chair of Powerhouse Productions, board member of the Cooley Reuse Project, advisory board member of Culture Lab Detroit, and a member of the Detroit Culture Council. LaFleur is based in Detroit, Michigan.

A Prerequisite for Rebellion

The Vacuum is Too Loud

Gus Péwé

USA | 2012 | 6 | digital file

The story of a man who finds himself lost on Earth, determined to return home. (GP)

All That is Left Unsaid

Michele Pearson Clarke

Canada | 2014 | 3 | digital file

With Audre Lorde acting as both subject and surrogate, *All That is Left Unsaid* is a daughter's elegy for her mother. Both women lived with cancer for 14 years, and the absence of their wisdom, guidance and love is experienced as an ongoing loss. This short, experimental documentary reflects on all other black women gone too soon, in contemplating this aspect of grief. (MPC)

Siboney

Joiri Minaya

USA / Dominican Republic | 2016 | 10 | digital file

Siboney explores a dialogue between "Siboney," a song by Connie Francis, and a painting by Vela Zanetti of a dancing mulatta. Minaya disrupts the exotic in order to assert power and control over her own body. (IL)

Sunday's Best

Larry Achiampong

United Kingdom | 2016 | 16 | digital file

Sunday's Best considers how belief systems within the diaspora are inflicted by colonial histories in the present day. (LA)

Aint I'm Clean

Aisha Tandiwe Bell

USA | 2012 | 8 | digital file

Both a question and statement, the title *Aint I'm Clean* quotes Rufus Thomas during his 1972 Watt Stax performance. This video explores and asks questions about fear, guilt, and shame as it explores the psychological impact of living in a culture of white supremacy.

Black Like Her

Constance Strickland

USA | 2014 | 13 | digital file

Black Like Her is an experimental short film exploring womanhood through jazz album covers and movement while centering the traumatic experiences of Laura Nelson. While watching the film, we ask the viewer to consider the memories the body holds and how long they affect future generations. (CS)

Decadent Asylum

Amir George

USA | 2016 | 22 | digital file

Decadent Asylum is a journey of the spirit to higher realms of consciousness. (AG)

Sponsor
Adams Street Publishing

Community Partner
Allied Media Projects

With Support From
The Andy Warhol Foundation
for the Visual Arts

Special Program



Sunday's Best



The Vacuum is Too Loud



Decadent Asylum



Aint I'm Clean



Siboney



Black Like Her



All That is Left Unsaid

FRIDAY
3/24/2017
9:30pm

Michigan Theater
Main Auditorium

Films in
Competition 7:
Animation

Sponsor
 Michigan Film & Digital Media Office

Community Partner
 Michigan Animation Club

Community Partner
 Prison Creative Arts Project

Program

It's a Date
Zachary Zezima
USA | 2016 | 8 | DCP
 Everyone is an alien at first.

Artificial Intelligence for Governance: Al the Kitty
Pinar Yoldas
USA | 2016 | 13 | digital file
 It is year 2039. An artificial intelligence with the affective capacities of a kitten becomes the first non-human governor. She leads a politician-free zone with a network of Artificial Intelligences. She lives in mobile devices of the citizens and can love up to 3 Million people.

"The Talk"—True Stories About the Birds & the Bees
Alain Delannoy
Canada | 2016 | 9 | DCP
 There are things in life you never forget. One of them, like it or not, is "The Talk." The audio-recorded memories of several individuals recalling how they got the "birds and the bees" talk have been animated using a variety of different animation.

Hot Dog Hands
Matt Reynolds
USA | 2016 | 7 | 16mm
 A suburban woman can't stop growing new fingers.

Films in Competition 7:
Animation

Whatever The Weather
Remo Scherrer
Switzerland | 2016 | 12 | DCP
 Wally's childhood is increasingly turned upside down by her mother's alcohol addiction. She experiences the excesses and consequences of addiction first hand. Desperately, the eight-year-old tries to keep up normality in her own life and the life of her family by any means. A roller coaster ride between helplessness, excessive demands and desperation begins. It's a daily struggle for survival.

Trans/Figure/Ground
Lauren Cook
USA | 2016 | 6 | DCP
 Painted 16mm motion picture becomes something monstrous that's neither analog nor digital.

Broken: The Women's Prison at Hoheneck
Volker Schlecht
Germany | 2016 | 8 | DCP
 Gabriele Stötzer and Birgit Willschütz were political inmates at Hoheneck Castle, the most notorious women's prison in East Germany. Their story is one of overcrowded cells, despotic hierarchies, ruthless everyday, and the enduring effects of incarceration. Most of all, however, it is about the crushing pressure of forced labor. Prisoners at Hoheneck manufactured millions of pantyhose, bed sheets, and other products for West German retailers, bringing enormous profits to both sides of the Iron Curtain.

Edge of Alchemy
Stacey Steers
USA | 2017 | 19 | 4:3 Video
WORLD PREMIERE

Edge of Alchemy is the third film in a trilogy examining women's inner worlds. In this handmade film, constructed from over 6,500 collages, the actors Mary Pickford and Janet Gaynor are seamlessly appropriated from their early silent features and cast into a surreal epic with an upending of the Frankenstein story and an undercurrent of hive collapse. The film uses shadows of the past to bridge the uncanny and the dire with startling presence and emotional resonance. Music by Lech Jankowski (Brothers Quay).

Batfish Soup
Amanda Bonaiuto
USA | 2016 | 5 | digital file
 Wacky relatives give way to mounting tensions with broken dolls, boiling stew, and a bang.

swiPed
David Chai
USA | 2016 | 5 | DCP
 Texters texting, tweeters tweeting, likers liking, posters posting, Googlers Googling, Amazonians Amazoning, webheads surfing, snappers chatting, pinters pinning, tubers tubing, tindars tinding, Netflixers chilling... are we bingeing too much? More connected than ever, but more distant by the day. Is humanity being swiped away?

Afterparty
Ann Arbor Distilling Company |
10pm - 2am | Drone - 40-min expanded cinema
performance | \$5, Free with AAFP Pass



The Talk



Whatever The Weather



Batfish Soup



It's a Date



Artificial Intelligence for Governance: Al the Kitty



swiPed

Broken: The Women's Prison at Hoheneck

SATURDAY
3/25/2017



SATURDAY
3/25/2017
11am

Michigan Theater
Main Auditorium

Films in Competition 8:
Almost All Ages

Spring Jam
Ned Wenlock
New Zealand | 2016 | 6 |
digital file

A young stag, lacking impressive antlers, knows he needs to improvise sweet music if he's to have any chance during the mating season.

Mustard Seeds
Joshua Harrell
USA | 2016 | 6 | digital file

Organic forms, shifting and undulating in planar and spatial environments, transform through an alchemical process to become unbounded by space and time.

Estranged Melody For a Holographic Empire
David Witzling
USA | 2015 | 3 | digital file

WORLD PREMIERE
An ode would be too sweet for this lyric. Do not look to the surface, nor to the noise: the empire of illusion dwells

within you. Many-headed like the Hydra, the whole of our Leviathan may proceed from any part. We may beget the light, but the darkness too is of our nature. Speak softly. The Moon steps into day and vanishes.

Iterations
Jeremy Speed Schwartz
USA | 2016 | 3 | digital file

Iterations is an abstract iterative loop with changing timeframes. The first loop is 12 frames, the second is 48 and the third is 96. Shapes and lines overlap and affect each other across these loops, culminating in an 8-second loop that retains the flowing qualities associated with straight-ahead full animation with a complexity of movement impossible to achieve through a standard straight-ahead technique.

Shmevolution
Nolan Downs
USA | 2016 | 5 | digital file

The evolutionary life of an organism unfolds in a bizarre landscape.

Lakedoll
Alyssa Sherwood
USA | 2016 | 4 | DCP

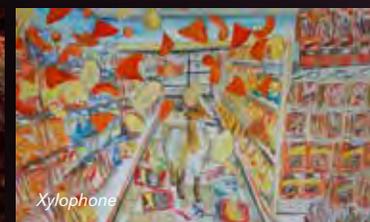
In *Lakedoll*, a girl seeks out her identity amidst various submerged and buried talismans in the woods of the Pacific Northwest. Featuring the filmmaker's daughter and shot aboveground and underwater using only natural light, hand-painted animation, and live action to follow its protagonist into the interior of the forest and her own imagination.

Program

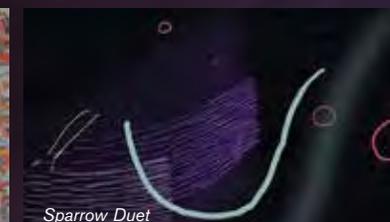
Films in Competition 8:
Almost All Ages



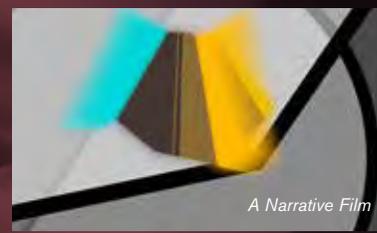
Betwixt



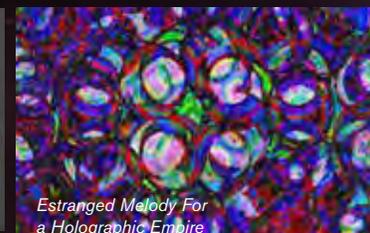
Xylophone



Sparrow Duet



A Narrative Film



Estranged Melody For a Holographic Empire



Shmevolution



"Orations" by Gaps and Spaces



Spring Jam



Wheels

Wheels
Joe Stucky
USA | 2016 | 1 | digital file

A girl, her machine, and nature (embodied by the form of a wolf) join in a chase, which threads through abstractions of form and color.

A Narrative Film
Michael Edwards
USA | 2016 | 8 | digital file

The most narrative narrative never narrated. It has a beginning, a middle, and an end... It is at once both a three-act assault on the conceit of the traditional narrative, as well as a futile attempt to escape the narrative impulse of cinema.

Betwixt
Eva Lee
USA | 2014 | 6 | digital file

Found adventures and forgotten homes, dreams of departures and arrivals in India.

"Orations" by Gaps and Spaces
Jak Ritger and K8 Howl
USA | 2015 | 3 | 16mm

WORLD PREMIERE
Oration is a re-imagination of a common brick's utilitarian form. The film is made using stop-motion animation and set to an avant-garde jazz track. Ceramic artist Shannon Wallack created a set of 125 clay "Brixels." The surface of each brick was sculpted.

Sparrow Duet
Steve Socki
USA | 2015 | 4 | DCP

A series of animated shapes and textures dance together in patterns, suggesting hopping and flying action of birds.

Xylophone
Jennifer Levonian
USA | 2016 | 9 | digital file

When a woman impulsively steals a goat from a petting zoo, her morning routine turns into a madcap romp through her neighborhood.

SATURDAY
3/25/2017
12:30pm

Sponsor
Zingerman's

Community Partner
Final Girls

Michigan Theater
Screening Room

ACTS & INTERMISSIONS

Feature in Competition

ACTS & INTERMISSIONS

Abigail Child

USA | 2016 | 57 | digital file

Abigail Child's experimental documentary circles around the life of anarchist Emma Goldman—viewed at the turn of the 20th century as the “most dangerous woman alive”—and her relationship to the history of protest. Goldman's fight for social justice encompassed issues that remain urgent today, and the film's overlapping of past and present highlights the continuing relevance of her struggle.

Abigail Child in attendance.



SATURDAY
3/25/2017
12:45pm

Sponsor
Metro Times

Community Partner
GameStart

Michigan Theater
Main Auditorium

Films in Competition 9

Mein Hutong (My Hutong)

Jie Jie Ng
Germany | 2016 | 11 | digital file

NORTH AMERICAN PREMIERE

The Hutongs in Beijing contain a special atmosphere for me. As an overseas Chinese who has never lived in China, I nevertheless found a way to identify with these places. After the experience of wandering around them as a foreigner, I imagine some myths. (JJN)

Nutag-Homeland

Alisi Telengut
Canada | 2016 | 6 | DCP

A non-narrative hand-painted visual poem about diaspora, homeland, and the tragic mass-deportations of the Kalmyk people during WWII.

Fertile Myrtle

Julie Orser
USA | 2016 | 5 | digital file

One woman's absurdist struggle through the uncertain and frustrating path of infertility told in cutout animation.

America For Americans

Blair McClendon
USA | 2016 | 35 | digital file

WORLD PREMIERE

A found footage essay film on the ecstasy and anguish of besieged black life in the United States of America.

America For Americans

Program

Films in Competition 9



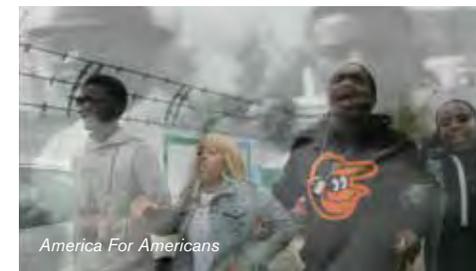
Mein Hutong (My Hutong)



Nutag-Homeland



Fertile Myrtle



America For Americans



The Sparrow's Flight

The Sparrow's Flight

Tom Schroeder
USA | 2016 | 15 | DCP

My first experience of producing animation was with Dave Herr in a barn in western Wisconsin in the late 1980s. We'd seen the Brothers Quay "Street of Crocodiles," bought a couple of used Super 8 film cameras and set up studio in Dave's parent's barn to conduct our own experiments. Dave continued to be the closest friend and collaborator of my adult life until he died of a brain tumor in 2009. *The Sparrow's Flight* is an essay about friendship, youth, illness and death in the form of an animated collage. I've used much of Dave's design and artwork as the raw materials for the film and included the original super 8 experiments that Dave and I shot. The film pursues a piecemeal narrative about the making of *The Sparrow's Flight*, the first and last experimental film that Dave and I finished together under the auspices of Ein Aus Animation. (TS)

Notes From Buena Vista

Elizabeth Lo
USA | 2016 | 9 | DCP

Buena Vista is a mobile home park in Silicon Valley that faces imminent closure. It is home to one hundred working-class families. *Notes From Buena Vista* glimpses into the lives of low-income families in one of the wealthiest places in the world.

SATURDAY
3/26/2017
2:45pm

Michigan Theater
Screening Room

Video Bureau: Selections
From an Archive in China

Curated by Ellen Zweig

Special Program

Video Bureau is an artist-run not-for-profit space, focusing on archiving video art. It was started by Fang Lu, Chen Tong, and Zhu Jia. It started in March 2012 in Beijing and Guangzhou (inside the Borges Institute). The work of Video Bureau is primarily focused on archiving video artworks and related material, including writings, images, proposals, and installation plans, in order to build a comprehensive database for researchers, writers, students, artists, and collectors. Ellen Zweig selected these programs as a representative sample of the performative and documentary directions in Chinese video art. The program is based on an article Zweig wrote for the Millennium Film Journal, and was first run at Anthology Film Archives.

Ellen Zweig has been working in film and video since the late 90s, creating videos and video installations. During a residency at VOOM-HD Lab, she made *The Lonely Girl*, a short documentary video about a Chinese opera star living in New York City. From 2001 – 2007, she created a series of video portraits of Westerners who had some relationship to China, and several installations (at DDM Warehouse, Shanghai; The CUE Foundation, New York) that dealt with her attempts to understand China and to learn Chinese. Since 2007, she has been working on an homage to the documentary filmmaker Joris Ivens and his last film, *Une Histoire du Vent*, filming as Ivens did in China. From 2007 – 2013, she documented Z'EV's concerts, collecting and editing materials for the feature length video, *Heart Beat Ear Drum*, her first documentary feature.

No World
page 94

SATURDAY, 2:45pm

Video Bureau: Selections From an Archive in China

Don't Let Your Eyes Deceive You

Chen Tong

China | 2015 | 11 | digital file

Using theories of traditional Chinese painting to analyze the institution he has created, Chen Tong dresses up as a thief and sneaks into Borges-Institute. This is the second in a trilogy of work that Chen Tong has made for his institution CANTONBON—in the first, he plays a policeman, in this video, he plays a thief, and in the third, a liar. (EZ)

No World

Fang Lu

China | 2014 | 18 | digital file

Six young people live in a vast empty space. Every day, they play violent games and rehearse marches and protests. They imitate images from the media and train themselves for a world of imaginary conflict. (EZ)

The Shortcut to the Systematic Life:

Superficial Life

Tsui Kuang-Yu

China | 2002 | 10 | digital file

In this performative video, Tsui changes his clothes according to the outside environment that he encounters, becoming a chameleon, camouflaging himself in order to penetrate different living situations. (EZ)

Swordsman—hahahahah

Li Ming

China | 2011 | 4 | digital file

In place of the Swordsman made famous in Hong Kong kung fu films, Li places a megaphone in different settings. From the megaphone, we hear raucous laughter. (EZ)

Invisible City: Taiparis York

Tsui Kuang-Yu

China | 2008 | 5 | digital file

Pretending to travel, but staying at home, Tsui tricks us into thinking we are traveling with him. In a series of short scenes, originally meant as a four-channel video work, Tsui reveals dreams of travel and the pleasures of staying home. (EZ)

Satie Blues

Ma Quisha

China | 2004 | 4 | digital file

This is an early video experiment of the artist. It uses some of her favorite movie scenes. Needles, fish, dark corridor, boy looking out of the window while being spanked... all weave into a poetic visual narrative. (EZ)

A Cart of Coal

Li Xiaofei

China | 2014 | 11 | digital file

Li Xiaofei goes back to his childhood home in Hunan to document work in the coal mines. "In my childhood's memory, there always came a heavy rain in the afternoon of midsummer. After the rains, I delivered meals to my sister who worked in the coal mine. Every time I went by the pithead, the miners always liked to tease me..."

South Stone

Zhou Tao

China | 2011 | 26 | digital file

Zhou Tao is the Buster Keaton of China. Using the physical space of this small village, Zhou once again takes us on a comedic exploration of space. (EZ)

Sponsor
University of Michigan
Lieberthal-Rogel Center
for Chinese Studies

Community Partner
University of Michigan
Museum of Art

Program

Special Program Curated by Ellen Zweig



A Cart of Coal



South Stone

SATURDAY
3/25/2017
3pm

Michigan Theater
Main Auditorium

Films in Competition 10



Before

Before
Cecilia Araneda
Canada | 2016 | 4 | digital file

WORLD PREMIERE

With intricate hand-printed 16mm footage, *Before* is a dark ode to the possibility and impossibility of love. It reflects on time, inner worlds, and soft landings we find in desolate moments in life.

Sadhu In Bombay
Kabir Mehta
India | 2015 | 15 | digital file

A documentary portrait of a man, with ascetic origins, who has been radically transformed by city life.

Monument
Marcin Gizycki
Poland | 2016 | 2 | digital file

A secret life of monumental sculptures from the Soviet Military Cemetery in Warsaw, Poland.



Sadhu In Bombay



Monument

Sponsor
Savco Hospitality

Community Partner
Huron High School

Program

Films in Competition 10

Revoltoso
Roy Ambriz
Mexico | 2016 | 30 | DCP

Jabalito, a small one-eyed wild boar, is on the scene of one of the first filmed wars in history: the Mexican Revolution. In the midst of the war he discovers cinema.



Revoltoso

Slow Wave
Andy Kennedy
USA | 2016 | 4 | DCP

Sleep disturbances from outside and within.



Slow Wave

Disco Shines
Chema García Ibarra
Spain | 2016 | 14 | DCP

The evening is ending and the shadow of the mountain falls over the town. It's Saturday, almost summer. Five friends are preparing a night of fun. They are young, they have alcohol, a car and music. An abandoned quarry is going dark while the day ends. The disco club is closed for years, but that is not an obstacle to make it shine again with their flashes of life.



In a World of Bad Breath

In a World of Bad Breath
Chris Graybill
USA | 2016 | 5 | digital file

Adapted from automatic drawings during a severe fever of hypnagogia. Watch general confusion among an ancient presence.



A Poem of Glass and Steel

A Poem of Glass and Steel
Ryan Clancy
USA | 2016 | 9 | DCP

A film project that aims to narrate the experience of residents living in Lafayette Park, a rapidly changing neighborhood just east of downtown Detroit.

Screen Test 1 (self-portrait)
Scott Fitzpatrick
Canada | 2015 | 2.5 | 16mm

Laser-printed onto recycled 16mm film in 2015.

Saturday
3/25/2017
5pm

Sponsor
TeaHaus

Michigan Theater
Screening Room

Kuro

Feature in Competition



Pokey Pokey
Junjie Zhang
China | 2015 | 7 | DCP

Pokey Pokey is a black comedy and horror animated short film that depicts how a father tries to protect his son from seeing the filthiness of a crime-ridden city.

Kuro
Joji Koyama
France | 2016 | 84 | digital file

Romi, a Japanese woman living in Paris, works in a karaoke bar. At home in the suburbs, she tends to her paraplegic lover Milou. To pass the time she recounts to him a story alluding to a period they once spent together in Japan. Soon, the mystery of a man named Mr. Ono begins to unsettle everything. Weaving together personal history, anecdotes and myths, the story takes a dark turn.



Saturday
3/25/2017
5:15pm

Sponsor
Washtenaw County
Convention & Visitors Bureau

Education Partner
University of Michigan Institute for
Research on Women and Gender

Community Partner
Women's Caucus for Art

Michigan Theater
Main Auditorium

Following Seas

Feature in Competition



Following Seas
Tyler Kelley & Araby Williams
USA | 2016 | 94 | DCP

Bob Griffith sailed into Honolulu Harbor in 1960 and met fellow iconoclast Nancy Hirsch. From that moment they were wedded to the sea. Steering their 53-foot cutter *Awahnee* to places no small boat had been before, they spent decades navigating the relentless pull of family and adventure. Combining recent interviews with exquisitely textured archival 16-millimeter film—shot by Nancy, on location from Antarctica to Polynesia, in the 1960s and 1970s—*Following Seas* is not only a story of world records and sailing feats, but of a family who truly lived a self-determined life and made the sacrifices their dream demanded.

Tyler Kelley and Araby Williams in attendance.



Saturday
3/25/2017
7pm

Lorch Hall:
611 Tappan Street

Films in Competition 11:
Music Videos

Programmed by Greg Baise

Concert promoter Greg Baise has brought vital music and other culture to Detroit from the global underground for over two decades. Working with such legendary venues as Zoot's, Alvin's, the Gold Dollar, and the Magic Stick, he has cultivated audiences and developed a reputation as a key cultural ambassador in the community. Baise continues to collaborate with a variety of independent Detroit venues, welcoming the seminal, the unknown, and always the essential.

Posthumous Fame

Sponsor
The Crofoot

Community Partner
The Neutral Zone

Program



Pet Body



Tiny Citizen



Weapons



Boomerang



Posthumous Fame



Class Warfare



Inevitable, Unfavorable

Films in Competition 11:
Music Videos

Pet Body
Miya Folick
Brian Smee
USA | 2016 | 4 | DCP
WORLD PREMIERE

Tiny Citizen
Insecteens
Kuan-Fu Lin
Taiwan | 2014 | 5
digital file
WORLD PREMIERE

Celia Johnson
Winterpills
Luke Jaeger
USA | 2016 | 3 | digital file

Weapons
Connections
Brandon Reichard
USA | 2016 | 4 | digital file

Boomerang
The Absynth Quintet
Steven Vander Meer
USA | 2016 | 6 | DCP

Says You
The Luyas
Amanda Bonaiuto
Los Angeles, USA | 2016
4 | digital file
NORTH AMERICAN PREMIERE

Proto Threnody in Dub
Skin Lies
Micah Vanderhoof
USA | 2016 | 4 | DCP
WORLD PREMIERE

Orations
Gaps and Spaces
Jak Ritger and K8 Howl
USA | 2015 | 3 | 16mm
WORLD PREMIERE

Posthumous Fame
Rye Pines
K8 Howl
USA | 2016 | 3 | digital file

Class Warfare
The Stress of Her Regard
Ilya Simakov
USA | 2016 | 4 | digital file

Sisters
Fever Ray
David Chontos
USA | 2016 | 4 | digital file

Clowning Around
Little Bang Theory
Frank Pahl and Terri Sarris
USA | 2016 | 1 | shot on
16mm, digital file
WORLD PREMIERE

Inevitable, Unfavorable
Jim Piela
Christopher Huth
USA | 2016 | 6 | DCP

**KYBM (Keep Your
Body Moving)**
Tunde Olaniran
Gold House Media
USA | 2015 | 4 | digital file

Paper Chase
blackhandpath
Ryan Betschart
USA | 2016 | 2 | digital file
U.S. PREMIERE

Toxic Masculinity
Skin Lies
Micah Vanderhoof
USA | 2016 | 4 | DCP

The Metal East
Lightning Bolt
Lale Westvind
USA | 2015 | 4 | digital file

Lighter Click
DEDSA
Robbie Ward
USA | 2015 | 6 | digital file

Saturday
3/25/2017
7:30pm

Sponsor
InfoReady Corporation

Community Partner
Ypsi 24-Hour Film
Shootout

Michigan Theater
Main Auditorium

Films in Competition 12

Program

Films in Competition 12



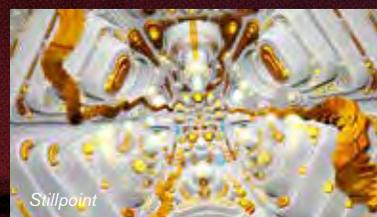
Absence of Memory



personne



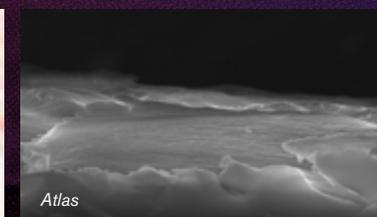
Chicago, 1 (intersection)



Stillpoint



Rituals



Atlas

Absence of Memory

Rita Piffer
Brazil / Uruguay | 2016 | 12
| digital file

WORLD PREMIERE

A short poetic documentary portrait about an 80-year-old woman's recollections of her life and loss during migration between Brazil and Uruguay.

Stillpoint

Ben Ridgway
USA | 2016 | 2 | digital file

An elusive point of stillness in a shifting and expanding world.

Ghost Children

Joao Vieira Torres
Brazil | 2016 | 16 |
digital file

Ghost Children presents seven reminiscences of early childhood, read in seven different voices, as the camera presses close against the faded dye and exaggerated grain of family photographs from the early 1980s. The film encourages the audience to interrogate assumptions about gender, memory, performance, and death.

personne

Christoph Girardet &
Matthias Müller
Germany | 2016 | 15 |
digital file

U.S. PREMIERE

personne—this is somebody, nobody, anyone. This is us in the course of time. Persistently, in vain. The self is the need for permanent self-assertion.

Rituals

Isabelle Aspin
USA | 2015 | 6 | DCP

A radio journalist investigates the water shortage in Tulare County, California

Artificial Intelligence for Governance: Al the Kitty

Pinar Yoldas
USA | 2016 | 13 | digital file

It is year 2039. An artificial intelligence with the affective capacities of a kitten becomes the first non-human governor. She leads a politician-free zone with a network of Artificial Intelligences. She lives in mobile devices of the citizens and can love up to 3 Million people.

Chicago, 1 (Intersection)

Christopher McNamara
USA/Canada | 2016 | 7 |
digital file

The sixth installment of intersection studies, filmed at the magic hour, *Chicago, 1 (intersection)* is a rumination on the movement of people in one city, on one corner in one moment in time.

Atlas

Anouk De Clercq
Belgium | 2016 | 7 | 16mm

Exploring the surface of a single frame from a black and white 16mm film through an electron microscope, Anouk De Clercq ponders over ways of seeing and the nature of cinema. Spatiality being one of the key concepts in the work of Anouk De Clercq, in *Atlas* she wants to go as deep into space as possible, at the tiniest scale, and see what insights we get from this other perspective on things. This atlas is a guide in a macroscopic tale of the world.

SATURDAY
3/25/2017
9:15pm

Michigan Theater
Screening Room

Axes of Dwelling:
the Video Art of
Yuan Goangming

Special Program

Partner
Roman Witt Visiting Artist
Program

Education Partner
Michigan State University
Asian Studies Center

Education Partner
Michigan State University
Department of Linguistics
and Germanic, Slavic, Asian
and African Languages

Community Partner
Ann Arbor Art Center

With Support From
Confucius Institute at the
University of Michigan and

The University of Michigan
Department of Screen Arts
& Cultures

Yuan Goangming's
installation *Indication* is on
view at the Ann Arbor Art
Center through March 25.
For more information see
page 24.



"Yuan Goangming is one of Taiwan's pioneering video artists. His career started in the 1980s. Through the 1990s he made a number of sculptural installations that mingled moving image video with material objects, such as *Out of Position* (1987) and *Fish on Dish* (1992). Two tendencies immediately emerge from this work. First, Yuan loves to organize space around and along the camera axis. Starting with *The Cage* (1995), this becomes an aesthetic principle that effectively defamiliarizes even the most domestic of spaces. The second tendency springs from this: Yuan infuses familiar and everyday spaces and places with the uncanny. It could be one's bed (*The Reason for Insomnia*, 1998), one's home (*Disappearing Landscape II*, 2011), or the seat of government (*The 561st Hour of Occupation*, 2014). The festival presents a program covering Yuan Goangming's extraordinary career, including an installation at the Ann Arbor Art Center." — *Markus Nornes, Professor of Asian Cinema, University of Michigan*

Yuan Goangming in conversation with Markus Nornes.

Program

Axes of Dwelling: the Video
Art of Yuan Goangming



Fish on Dish



Floating



Landscape of Energy



Pass



Disappearing Landscape—Passing II



The 561st Hour of Occupation



The Reason for Insomnia



Smiling Rocking Horse



Dwelling

Out of Position
Taiwan | 1987 | 3 |
digital file

Half man, half monitor, *Out of Position* blends sculpture and montage documentary.

Fish on Dish
Taiwan | 1992 | 1 | digital file
 Another installation piece that merges inanimate material objects and lively video, here's a fish that explores the edges of its dish.

The Cage
Taiwan | 1995 | 5 | digital file
 Exploring the relative changes between inner and outer space, *The Cage* "reverses" what we take for granted, positioning us between "It should be like this" and "Why is it like this?"

Pass
Taiwan | 1996 | 2 | digital file
 One of Yuan's first works to explore space, time, directionality, and passing.

The Reason for Insomnia
Taiwan | 1998 | 4 | digital file
 This installation imagines and recalls the dreams that must linger and lurk in any bed.

Floating
Taiwan | 2000 | 5 | digital file
 As the world turns on its axis, it can also turn—float—on the camera's axis.

Disappearing Landscape—Passing II
Taiwan | 2011 | 10 | digital file
 Home is an unstable place. After building my home on ruins, and following the passing of my father and the birth of my child, the ruins become my home. I filled their gaps with different imaginings, gazing at the "passing," "in passing," "and almost past" landscape.

Smiling Rocking Horse
Taiwan | 2011 | 2 | digital file
 A horse, a child, and a different speculative space for viewers to gain new sensory experiences between the familiar and foreign—a new "observed" reality.

Landscape of Energy
Taiwan | 2014 | 7 | digital file
 Inspired by the 3/11 earthquake in Japan, this video documents the reality before our eyes, exuding a cold sense of desolation that forebodes—as if in a dream—the ruins of tomorrow.

The 561st Hour of Occupation
Taiwan | 2014 | 6 | digital file
 Shot inside the occupied Diet during the Sunflower Revolution, time flies back and forth among the past, present, and future, and among abundance, decadence, and void.

Dwelling
Taiwan | 2014 | 5 | digital file
 Referencing Heidegger's "Poetically Man Dwells," this piece presents a domestic space secreting away an explosive energy that surges between poetic violence and domestic serenity.

Saturday
3/25/2017
9:30pm

Michigan Theater
Main Auditorium

Films in Competition 13
Presented with *Blood Lust*
of the Wolf—expanded cinema
performance by Simon Tarr

Sponsor
Edge Hill University

Education Partner
University of Michigan
Department of
Performing Arts
Technology

Community Partner
AMP!

Program

Films in Competition 13

The Sleepers

Kathy Rose
USA | 2016 | 6 | digital file

In this video I am delving into Walt Whitman's magnificent "The Sleepers" - reflecting what in the poem is most dear to me. It also draws upon my childhood love of dollhouses and puppets, as I work in a miniature set, creating a doll universe. *The Sleepers* is a recognition of my Jewish heritage, with images of my mother, my niece, myself.

I made you, I kill you

Alexandru Petru Badelita
France | 2016 | 14 | DCP

NORTH AMERICAN PREMIERE

I think that this film is necessary for me, in this moment of my life. I have always been ashamed to talk about my childhood and I think that this caused me a lot of sadness.

What Happens to the Mountain

Christin Turner
USA | 2016 | 12 | DCP

NORTH AMERICAN PREMIERE

What Happens to the Mountain draws upon literary sources, late night radio, and legends from the Cheyenne to conjure the experience of an afterlife in the landscape of Devil's Tower. A long-distance driver, a drifter, journeys from his tenuous reality into a vision of the afterlife, called forth by the woman of the mountain.

ELONA EM EVAEL/LEAVE ME ALONE

Kathryn Ramey
USA | 2016 | 8 | 16mm

An unfaithful remake of Man Ray's 1926 *Emak Bakia* made without the use of a motion picture camera, *ELONA EM EVAEL/LEAVE ME ALONE* is a nonsensical response to brutality alongside a celebration of silver process. Whereas Man Ray alluded to death with a rending of collars (a funereal tradition in many cultures including Ray's, Judaism), *ELONA EM EVAEL/LEAVE ME ALONE* chooses, from a surplus of tragedies, the recent Amnesty International report "Will I Be Next?" on US drone strikes in Pakistan and a list of the 101 children killed by them as of April 2015. Juxtaposed with footage of the filmmaker's young sons (standing in for Ray's muse and mistress, Kiki of Montparnasse) the film obliquely points to the privilege inherent in the banal peacefulness of my family's everyday life. The film is black and white, hand printed and processed.

Blua

Carolina Charry Quintero
Colombia | 2015 | 22 | DCP

A lyrical progression of observational and oniric images of animals weaved with staged scenes involving actors. The tension between human and animal is portrayed with different cinematic tools. A wolf in high contrast black and white runs towards the camera, cut repetitiously as if trapped forever in the filmic space. A group of teenagers provoke a tiger captive behind a glass window. A dancer interacts with a deer that has lost one leg. A woman confesses to her family she was once an animal. Humans and animals seemed to be captive in their own physicality. What does it mean to exist in a human or an animal body? Are human and animal two inevitably colliding forces? Are we blind to a deep human-animal sameness?

Koropokkuru

Akiko Maruyama
USA | 2015 | 5 | digital file

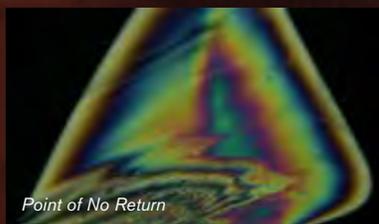
A moving portrayal of an ineffable force that can be humanlike or embody itself within displayed objects. Inspired by concepts from the *Koropokkuru* folktale within Japanese Ainu culture and *The Invisible Man*.

Point of No Return

Zachary Finkelstein
Canada | 2016 | 11 | DCP

Under a microscope tiny shards of ice loom large as glaciers. Using micro-cinematography and polarizing lenses, *Point of No Return* is a visually stunning study of melting ice in real time. The film provides a micro perspective on climate change, a massive but incremental global event that is usually imperceptible in our day to day lives. With narration in eleven of the most widely spoken languages in the world, *Point of No Return* presents a dialogue in abstraction between emotional understanding and scientific fact in the face of rising global temperatures.

A live cinema performance that remixes the classic film *Nanook of the North* (dir. Robert Flaherty, 1922) into a fugue state about race, ethnicity, and exploitation. The show dissects the structure of the original films to unearth the core of what makes *Nanook* disturbing yet compelling nearly a century later—the film's approach to ethnography.



SUNDAY
3/26/2017

108



109

SUNDAY
3/26/2017
12pm

Sponsor
University of Michigan Department of
Screen Arts & Cultures

Community Partner
Film Video Student Association

Michigan Theater Screening Room

Tony Conrad: Completely in the Present

Feature in Competition



Tony Conrad: Completely in the Present

Tyler Hubby
USA | 2016 | 96 | DCP

Acclaimed editor Tyler Hubby directs the first feature documentary about the iconoclastic American multimedia artist Tony Conrad, who has influenced artists ranging from the Velvet Underground to the Yes Men. The film follows Conrad's strange and uncompromising 50-year artistic path through experimental film, music, video, public television, and education, and his unlikely resurgence as a noteworthy composer and performer. Conrad's numerous works, interwoven with intimate footage shot over the last twenty years, reveal a remarkable, inspiring, creative life.

SUNDAY
3/26/2017
12:15pm

Sponsor
Imagine Fitness and Yoga

Michigan Theater Main Auditorium

Hotel Dallas

The Good Mother

Sarah Clift
Mexico | 2016 | 6 | DCP

The tale of a Mexican mother torn between her politics and pleasing her only son's birthday wish—to have a Donald Trump piñata.

Feature in Competition



The Good Mother



Hotel Dallas

Hotel Dallas

Sherng-Lee Huang
Romania | 2016 | 75 | DCP

Hotel Dallas, a Romanian-American feature film that combines fiction and documentary, had its world premiere at the Berlin International Film Festival. In the '80s, in the twilight of communist Romania, *Dallas* is the only American show allowed on TV. It offers a vision of wealth and glamour that captures the imagination of millions. Among them are Ilie and his daughter Livia. He is a small-time criminal and aspiring capitalist; she is in love with the show's handsome leading man, Patrick Duffy. After communism falls, Ilie builds the Hotel Dallas, a life-size copy of the Dallas mansion. Livia immigrates to America, becomes a filmmaker, and directs a movie starring Patrick Duffy, as a man who dies in Texas and wakes up in Romania, in a hotel that looks just like home. The film's unorthodox, freewheeling style moves between fact and fantasy. The actors slip into and out of character, from dramatic dialogue scenes to documentary interviews. The reenactment, a common strategy in documentaries, here gets an unusual twist, as children in communist youth uniforms perform scenes from Romanian history and *Dallas*.

SUNDAY
3/26/2017
2pm

Sponsor
Yelp

Michigan Theater
Screening Room

Emelina

Feature in Competition

Emelina
Gabriel Ortega Hernández
Costa Rica / Argentina | 2016
| 66 | DCP
A montage exercise of documentary images that become a fictional narration without script, actors, or budget. A film about dreams, two characters, and a fictional city called Emelina.

Emelina

SUNDAY
3/26/2017
2:15pm

Sponsor
RingSide Creative

Michigan Theater
Main Auditorium

Furusato 古里

Feature in Competition



Furusato古里



Running Through Life

Running Through Life
Helene Moltke-Leth
Denmark | 2016 | 9 | DCP
NORTH AMERICAN PREMIERE
Running Through Life is an art film about stress. Zoe Alphas gives the unspoken feelings and tensions in modern lifestyle a voice. That voice is being embraced by Lis Dyré's Kafkaesque pictures, together with the soundtrack of Najaaraq Nicoline Kleist Vestbirk and Emma Blake's *Blade Runner*-like music.

Furusato 古里
Thorsten Trimpop
Germany | 2016 | 94 | DCP
NORTH AMERICAN PREMIERE

Furusato 古里 reveals the unusual relationship between a landscape and its inhabitants. Over the course of a thousand years, the exuberant nature of Japan's eastern coast has become interwoven in the lives of its people. Here, the earth is sacred—but now, it is tainted with the invisible danger of radiation. For those who have decided to stay, the rural scene surrounding the crippled Fukushima Daiichi nuclear power plant remains the place they call home—their furusato, the first landscape they experience as children and the last one they will see before they die. A monumental portrait of wounded nature and the unsung costs of progress, the film illuminates the struggle of daily existence amidst the greatest nuclear disaster of our time. Here, no one measures in half-lives. This is about eternity.

Thorsten Trimpop in attendance.

SUNDAY
3/26/2017
5pm

Sponsor
Weber's Inn

Michigan Theater
Main Auditorium

Award Screening 1

Winners Night

The 55th Ann Arbor Film Festival closing event provides two different screenings, with selections of award-winning films as chosen by our jury. Winners Night lineups will be posted late afternoon on Sunday, March 26th at the Michigan Theater and at aafilmfest.org.

Onstage announcement of the 55th filmmaker awards, followed by a screening of select awarded films.

SUNDAY
3/26/2017
7pm

Sponsor
The Graduate

Michigan Theater
Main Auditorium

Award Screening 2

Afterparty
Ann Arbor Distilling Company
8pm - 12am | Triø - expanded
cinema performance | \$5, Free
with AAFF Pass

savco^{hospitality}

Savco Hospitality exists to present uniquely inspired kinetic hospitality to our guests. Through dynamic environments, we showcase our phenomenal service, passion, and creativity, while raising the standard of quality and experience for our guests everywhere. Our goal is to enhance and embrace the neighborhoods we serve while building a sense of community like only a Savco establishment can.

babo

Sava's

BaboAnnArbor.com

SavasRestaurant.com

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 savasannarbor  savas_ann_arbor

Aventura

TAVOLINA
CATERING & EVENTS

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THE
**UNIVERSITY
INN**
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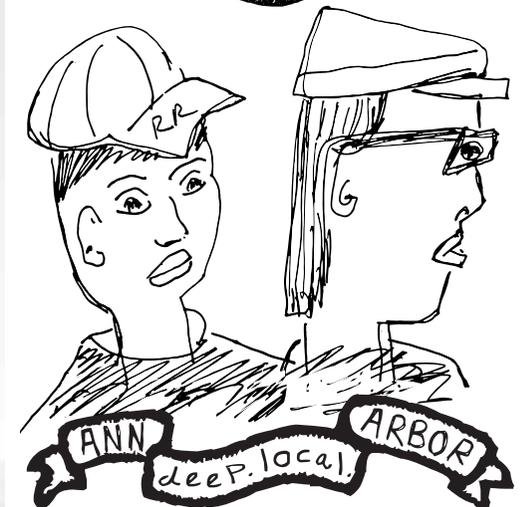


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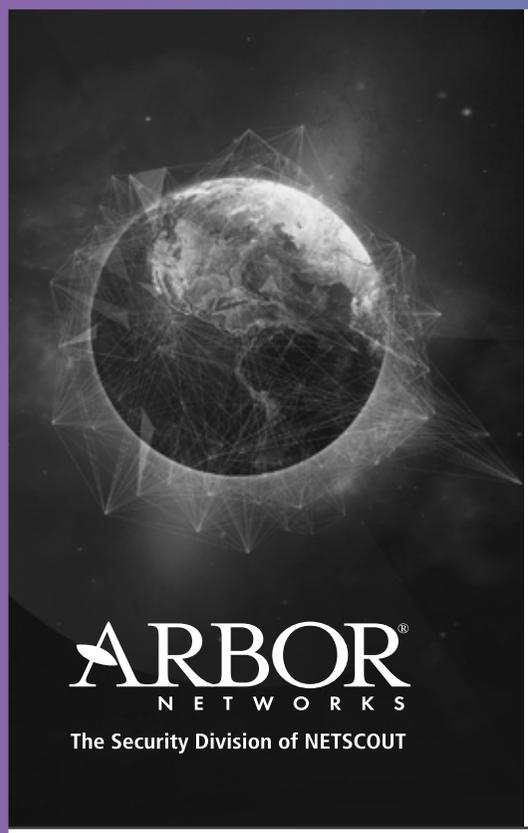
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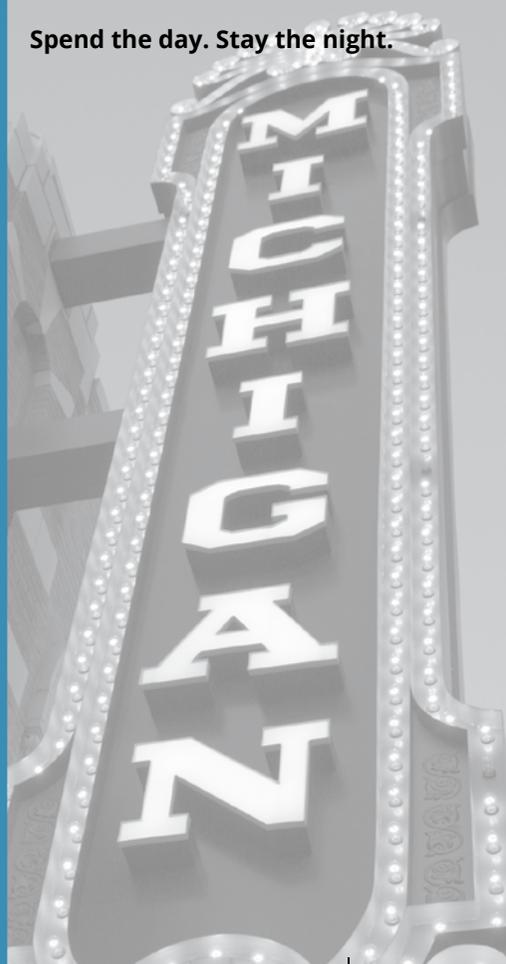
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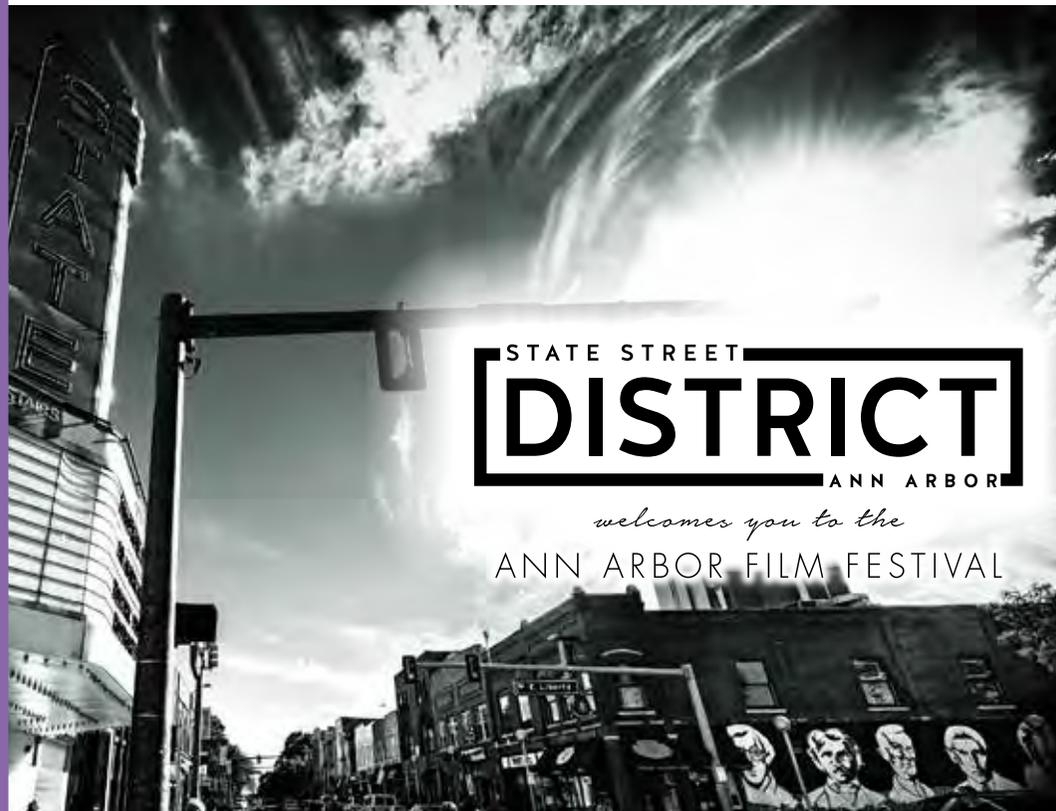
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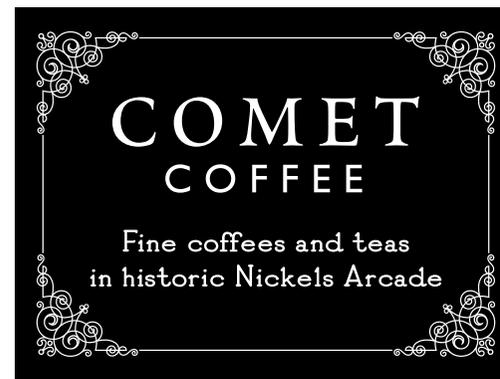
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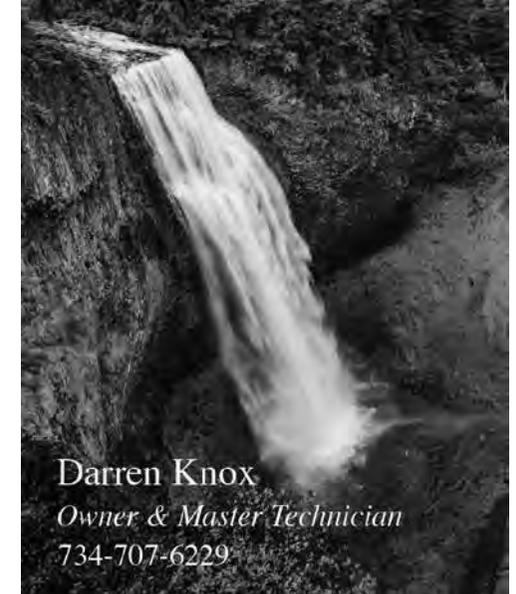
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