

BIDEODROMO 2023

NAZIOARTEKO ZINE ETA BIDEO ESPERIMENTALEN JAIALDIA
FESTIVAL INTERNACIONAL DE CINE Y VIDEO EXPERIMENTAL
INTERNATIONAL EXPERIMENTAL FILM AND VIDEO FESTIVAL

BILBAO.

URRIA - OCTUBRE

www.bideodromo.com

BIDEODROMO jaialdiak, fikzio eta ez-fikziozko lan esperimental, ensaio, dokumental, arte eta animazio lanei zuzendua dago, iraupena edo grabaketa formatoa kontuan izan gabe.

BIDEODROMOren helburua euskaldun entzuleei lan garaikide esperimental mota ezberdinak ikusteko aukerada ematea da. Bikaintasun artistikoa gailenduz eta estilo, forma eta herritartasun ezberdinak barneratuz.

Gure Jaialdia mundu osoan zehar dauden zinema esperimental sortzaileen nodoa da Euskadin.

Bere helburua ikasketa, bilera eta kultura-trukea sustatzea da arte zinematografikoaren bitartez.

BIDEODROMO is an international festival, open to experimental films of all kinds. Documentary, narrative, animation, video art and other genres are welcome.

BIDEODROMO has the aim of being the node in the Basque Country for an international network of experimental film and video. Our intention is to promote meeting, learning and cultural exchange through cinema.

BIDEODROMO es un festival abierto a obras de carácter experimental de ficción, no-ficción, ensayo, documental, arte y animación cualquiera que sea su duración o formato de grabación. BIDEODROMO tiene como objetivo proporcionar al público vasco la oportunidad de ver una amplia variedad de obras contemporáneas de carácter experimental, primando la excelencia artística, abarcando diferentes estilos, formas y nacionalidades. Nuestro festival es el nodo en el País Vasco de la red mundial de creadores de cine experimental. Su intención es fomentar el aprendizaje, el encuentro y el intercambio cultural a través del arte cinematográfico.

ESPAZIOAK:

**hika
ateneo**



**kuna
bbkE**

Bideodromo 2023

Como cada año desde 2011 el Festival Internacional de Cine Experimental Bideodromo volverá a mostrar en Bilbao las más interesantes producciones cinematográficas experimentales.

Dentro de Bideodromo, entre el 17 y el 27 de Octubre, veremos un total de 100 películas de cine de ficción, no ficción, ensayo, documental, videoarte, animación y videodanza, tanto en formato largometraje como cortometraje.

El miércoles 18 de Octubre a las 7 de la tarde, tendrá lugar la gala del cine vasco experimental en Bira (Calle Ronda, 2 Bilbao) donde veremos las obras de 11 artistas vascos con presencia de buena parte de sus autores.

El lunes 23 de Octubre tenemos la visita del cineasta norteamericano John Alexander, reciente ganador del prestigioso premio Emmy por su film "Little Satchmo", que nos presentará algunas de sus películas y con quien el público tendrá la oportunidad de departir durante el cocktail -de entrada libre- que Bideodromo organiza en su honor en Kuna (Urazurrutia 3). A partir de las ocho de la tarde.



El viernes 27 de Octubre a partir de las 19.15 h en Kuna proyectaremos los films finalistas y será el cocktail de entrega de premios.

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Todas las sesiones son de acceso gratuito.

www.bideodromo.com



Programa:

Martes 2023/10/17 Hika Ateneo (Eskola zumarkalea, 1)

18:15 h. cine experimental

19:30 h. cine experimental

Miércoles 2023/10/18 Bira (Erronda kalea, 2)

19:00 h. Cine vasco experimental

Jueves 2023/10/19 CMD San Francisco (Maiaren Bihotza plaza, z/g)

18:00 h. cine experimental

19:30 h. cine experimental

Lunes 2023/10/23 Kuna (Urazurrutia kalea, 3)

19:00 h. cine experimental

20.30 h. Presentación de producciones de Crook & Nanny Productions, USA.

Cocktail con John Alexander, reciente ganador del prestigioso premio Emmy .

Martes 2023/10/24 Kuna (Urazurrutia kalea, 3)

19:15 h. cine experimental

Miércoles 2023/10/25 Hika Ateneo (Eskola zumarkalea, 1)

18:15 h. cine experimental

19.30 h. cine experimental

Jueves 2023/10/26 CMD San Francisco (Maiaren Bihotza plaza, z/g)

18:00 h. cine experimental

19.00 h “Rouge” 1h 18’04. Mieke Daneels

(Belgica)
largometraje experimental

Viernes 2023/10/27 Kuna (Urazurrutia kalea, 3)

19:15 h. films finalistas y cocktail de entrega de premios.

“Astrogolem” del artista alemán Thorsten Fleisch

“Semiotics of the home” de los artistas taiwaneses

Jessi Ali Lin & Hsin-Yu Chen

“Todos están muertos” de la artista española Marisa Benito Crespo.

Palmares BIDEODROMO

They're all dead (Todos están muertos)

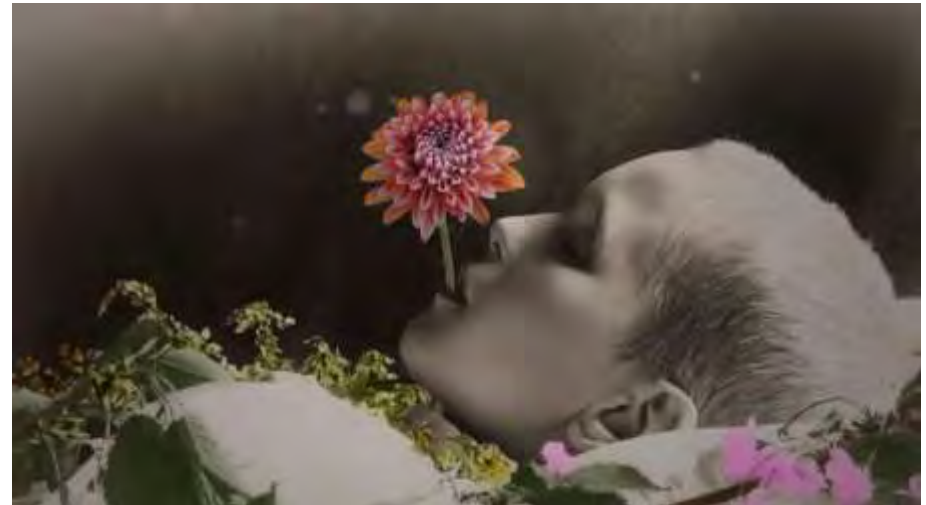
Marisa Benito Crespo

7:00

Esta delicada y tierna película de animación, nos lleva hacia la nostalgia y la reflexión. La nueva era actual nos aleja del tesoro que significaba la fotografía en papel.

A a través de la manipulación de diferentes fotografías antiguas, la autora nos hace reflexionar a este respecto de un modo muy visual, acompañado de una banda sonora que nos conduce a ese momento de introspección y reflexión.

(Pilar Baizan, jurado Bideodromoo 2023)



Semiotics of the Home (Semiótica del hogar)

7:55

A modo de video/performance, el autor nos muestra en una especie de vertedero, diferentes acciones cotidianas de cualquier hogar, hechas con maquinaria pesada, lo cual sorprende mucho.

Ese choque en la realización de acciones, algunas de ellas delicadas, realizadas por máquinas de construcción, deja al espectador perplejo, y a la expectativa por descubrir la siguiente acción.

El audio, el propio de las maquinas y ambiente, refuerza la idea de estar viendo trabajar claramente de modo industrial, si cerramos los ojos podríamos estar perfectamente escuchando los sonidos de una fábrica, lo cual refuerza el choque con las acciones realizadas tan humanas.

(Pilar Baizan, jurado Bideodromoo 2023)



Astrogolem

6:23

“Esta animación ambientada en un mundo fantástico que nos recuerda a los cuadros de El Bosco, un videojuego, la película de Metrópolis e incluso a las películas de Cronenberg, está repleta de toques surrealistas.

Un minucioso y cuidado trabajo, tanto en la imagen como en el sonido.

La historia de amor que narra, nos atrapa, y nos lleva a través de mundos sobrenaturales.”

(Pilar Baizan, jurado Bideodromoo 2023)



Invitado especial Bideodromo 2023

John Alexander

John Alexander is a USA-based filmmaker and co-owner with JC Guest of Crook & Nanny Productions, specializing in seeing high-quality unique independent films to completion. After graduating from Harvard University where he was awarded the McCord Arts Prize, Alexander and Guest's feature debut, "Bender," won a Golden Strands award and rose to cult status. Their debut documentary, "This Is Love," won over a dozen top prizes and broke attendance records screening at 50 international film festivals. Their PBS documentary "Little Satchmo" won the 2023 Southeast Emmy for Outstanding Historical Documentary.

Viene a Bilbao al festival y se mostrará "What Could Have Beenes" de manera instalativa en un monitor y "Suspecters" y "Ur Gunna Get Itesun" proyectadas. Después de las proyecciones haremos un pequeño cocktail con el público presente.

Lunes 23 en Kuna

"Hicimos el documental Little Satchmo, sobre la hija secreta de Louis Armstrong, el cual ha ganado el Emmy (mejor documental), el premio más alto de television en los EEUU."

"Little Satchmo", como he mencionado, es el documental largometraje que acaba de ganar el premio EMMY. No es completamente 'experimental' pero sí de hecho contiene elementos experimentales, como toda la historia se cuenta desde la perspectiva de una persona y la mayoría de las tomas yo describiría como 'punta de vista.'

2023/10/17 18:15 h. Hika Ateneo

01 "Saintonge giratoire" 14'20. Quentin Papapietro (FRA)



On the roads of Saintonge, at the entrance of the villages or along the ring roads, strange constructions have been laid in front of places where we pass without stopping : roundabouts organized with an obsession with local culture. This film is an opportunity to turn around these postcards landscape where oysters, parasols and prehistoric women live together.

02 “Sintonizar con la Natura” 09’43. Laura & Sira Cabrera (ESP)

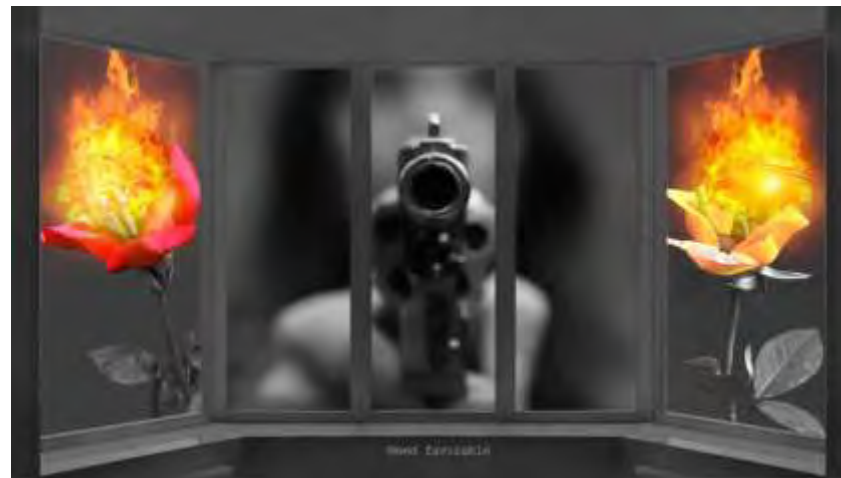


Entre la admiración a toda la vida del planeta y el miedo a nuestra propia autodestrucción.

Este vídeo busca un horizonte hacia los ecos de la vida. Propone abrir nuestros sentidos, empatizar, respetar y cambiar nuestra relación de explotación depredadora con la Naturaleza. Sentir nuestra interconexión con el mundo natural, romper la brecha entre los seres humanos y la naturaleza, sumergiéndonos en ella como un ser vivo más, y generando un espacio común entre las especies.

03 “window@temptress unrelated” 18’35. Zhou Hongxiang (CHN)

During Covid-19, I made some reflections through the window of the Internet, presenting our life and the current situation of the world in the form of film discussion. It has nothing to do with the story, the wind, the snow and the moon. It is only about humanity, about survival, and about life.



04 “Hippomame mancinella”

11'00. Ricardo Muñoz Izquierdo (COL)



A man who wanders through the jungle in search of his ritual of memory, torture, and perverse imagination. He is seeking violence and the grotesque device of truth and reflection, the ironic and impossible as personal mythology, and the excessive sacred as threshold sanity.

05 “Vaciar el museo” 21'57. Adriano

Morán & Manuel Fontán (ESP)



Cuando el Museo de Arte Abstracto Español de Cuenca es vaciado a fin de acometer obras de acondicionamiento, regresa a esa esencia que Brian O'Doherty ha definido como el «Cubo blanco»: una creación de la Modernidad para exhibir el objeto artístico. Varios artistas lo ocupan durante este paréntesis con sus sorprendentes propuestas creativas.

2023/10/17 19:30 h. Hika Ateneo

06 "Finissage" 06'28. Pabli Stein & Sebastián Muro (ARG)



We are witnesses of a time in which the borders of culture and show business have been broken. And while no one can deny that capitalism produces horror, it also has the ability to produce beautiful things. An artista summons the characters in his works to look at what remains visible, to look at what has disappeared, examining the traces, the traces that are left in that act of hiding.

07 "Wassemusik" 08'04. Captain Fifty (DEU)



Is it a pop-cultural forest fairy performing ritual ablutions on the banks of her small pond with a dog and a plastic flamingo? Or is she an archaic goddess with a radiant crown who was thrown out of a time machine into a garbage dump?

The short film "Wassermusik" represents a journey through disruptions, irritations and traps.

08 "I'm pregnant with time here" 04'13. Mohammad Hasani (IRN)



When the whole world is a cage.

The thought of freedom is only sacred.

[...]

A person is seen from the side, looking at a large, vibrant digital display of a coral reef. The display shows a variety of colorful fish swimming among coral structures. The person's hand is visible, pointing at the screen. The timestamp "10:01:02 PM" is visible in the top right corner.

"Hello, Whale" is a diaristic short film that follows a sex worker and her encounters with three distinct versions of a whale that transform her definitions of love, death, and survival. She documents her personal and work life, observing the entanglement of her body within the systemic pressures of late capitalism.

12 "Cristal líquido" 02'18. Ce Pams (CHL/ESP)



Video experimental que aborda la identidad en redes sociales, la sobreproducción de imágenes y el uso y abuso de pantallas en nuestro cotidiano. Problematisa sobre la desmaterialización del constante ocultamiento tras un avatar que provoca una pérdida de texturas, olores y sonidos del mundo real. Nos sometemos a capturas de fotos con poses y sonrisas preestablecidas ¿es realmente tuya la sonrisa que portas en tu rostro o es de tu avatar? ¿cuál es la distancia entre tu real tú y tu avatar? [...]

13 "La próxima te acompaño" 00'57. Camila Dron (ARG)



"La próxima te acompaño" es el resultado de la combinación de diversas técnicas de animación y soportes, tanto físicos como digitales. A partir de la conversión de imágenes computarizadas del interior de una persona en cianotipias esta obra busca jugar y expandir la noción de las representaciones que la tecnología nos brinda sobre el interior de nuestro propio cuerpo.

14 "A contratiempo" 16'24. Eléonore Ozanne & Johanna Failer (FRA/DEU)



Con tomate en el calcetín-chanclo, flotador de pato de goma y chubasquero rosa chicle, A Contratiempo explora con humor y cinismo los límites de la globalización. Conscientes de la posición privilegiada de nuestros cuerpos en el post-capitalismo salvaje, cuestionamos las políticas de movilidad y de turismo global y sus consecuencias ambientales y sociales. Este vídeo va dedicado a todos aquellos que trabajamos en el turismo, que estamos agobiados por la turistificación masiva de nuestras ciudades, y a todos los que hayamos sido turista alguna vez en nuestra vida.

15 "This is how I felt" 01'35. Josh Weissbach (USA)



This Is How I Felt was filmed in a twenty-four period while the filmmaker was wearing a heart monitor to investigate possible arrhythmias.

2023/10/18 19:00 h. Bira

16 "San Simón 62" 29'00. Mirari Echévarri & Irati Gorostidi (EUS)



En los 80, un convento navarro albergó a la comunidad del Arco Iris. En la actualidad, el edificio está habitado por monjes de clausura y las huellas de aquella época son imperceptibles. Dos cineastas se acercan al lugar atraídas por los testimonios de sus madres que, intentando desprenderse de las secuelas del franquismo, pasaron por la comunidad.

17 "Dígitos" 04'54. Alba Matilla Iglesias (EUS)



Los límites entre la fisicidad y las nuevas realidades virtuales son cada día más endebles. Estas últimas, que

llevan décadas incorporándose a nuestras vidas, han alcanzado tal nivel de desarrollo que se encuentran en un proceso de mimetización pleno con la realidad, y están cambiando por completo la percepción bajo la cual antes concebíamos del mundo. Dígitos habla de esta simbiosis virtual, pero también de la muerte (o, más bien, la no-muerte) en el paisaje virtual, donde lo más similar que podemos encontrar es la

ventana azul que aparece en el ordenador cuando deja de funcionar. Es así como, en un mundo cada vez más digitalizado, la emblemática pradera de Windows se constituye como el Jardín del Edén del siglo XXI, donde las cosas no fallecen sino que se congelan, y a su vez nosotros mismos nos constituimos como fantasmas de dígitos, los mismos que componen el paisaje y que nos llevan a vagar sin descanso por ese universo de números.

18 "Sesión anárquica" 02'22. Maider
Mulone Olmos (EUS)



EL CUERPO ES MATERIA ORGANIZADA

Todas las materias organizadas son diferentes.
Las diferencias dictan la forma de ser de cada
materia organizada.

Toda materia organizada se mueve.

El movimiento genera que la materia organizada
se desorganice.

Esa desorganización permite una nueva
organización material.

Una reorganización.

La reorganización material crea nuevos cuerpos.

El cuerpo es materia organizada.

El cuerpo es materia desorganizada.

El cuerpo es materia reorganizada.

19 "Alas / Tierra" 10'29. Maddi Barber (EUS)



Unas fotos de un atardecer que pasan. Un libro de ranas entre las manos. El rostro de una mujer, leyendo. A partir del poema «Esta es la mano que cuida», de la veterinaria y escritora María Sánchez, este film se construye como un díptico sobre los procesos de aprendizaje de nuestra relación con otras especies.

20 "Mental soirée" 05'14. Alberto Arellano (EUS)



Un Manual para el estudio de la Telepatía en 3 pasos nos guía a través de un evocador y misterioso universo.

La mente es como un naufragio que siempre deja restos en la playa...Mental Soirée cuenta la historia de dos náufragos que se encuentran en una velada única.

"Sugerimos al espectador que siga los pasos y pruebe por el mismo el experimento."

21 "10 watt bakarrik" 19'49. Oier Fuentes (EUS)



In a "global village era" where technologies take over our lives and new ways of censorship subtly slip between algorithms, everything lived by "Arantza Radio" is happening again everywhere.

But this is not a film about the pirate radio that changed a town during a dictatorship, this is a conversation with found tapes, shadows, noises and echoes of the physical technology, using just 10W.

22 "V.S.F." 04'44. Patxi Serrano - Iru-
dien Fabrika (EUS)



V.S.F. es un viaje onírico-inmersivo a través de la época de **volcán**, la época de **sardina** y la época de **fresa**. Este viaje está basado en el libro del poeta barakaldés, JON ANDONI GOIKOETXEA "GOIKO" *"El subconsciente a flote. Palabras automáticas"*. Un libro autoeditado y sin fecha.

Y parafraseando al poeta, palmando en mí , mi época de volcán; palpando en mí, mi época de sardina; y palpando en mí, mi época de fresa. Y llegando a esta conclusión, por medio de intuiciones, concentraciones e introspecciones...

23 "Flor, fascia, facial, caricia" 03'44.
Hodei Herreros Rodríguez (EUS)



Pieza audiovisual y performativa que recrea una hipotética canción popular infantil. La flor del pensamiento era conocida antiguamente como tres bonitas caras bajo una capucha por su parecido pareidólico con el rostro humano. En la pieza unas manos acarician, manipulan, desmontan y vuelven a montar con cuidado una escultura basada en dicha flor.

24 "Viento" 02'43. Kiko Monzón
(PER/EUS)



El viento, lo incontrolable.
La transformación, avance y búsqueda.
Razón y automatismo.

25 "Pronto" 02'47. Angela Rodríguez Sagredo (EUS)



PRONTO es una pieza compuesta por dos elementos, uno audiovisual y otro performático. Está realizada a partir de una fotografía de una cala animada en postproducción que interactúa con una composición sonora. El movimiento de la cámara como los ojos del amante. Pulsaciones y piel rosada. Impregnando de deseo la superficie de la imagen busco generar una sensación de viveza. En la segunda parte (fotogramas de la derecha) se superpone otra nueva capa, una mano recorre con caricias estas formas. Está pensada para realizarse en directo.

**26 “Le manifeste Duchamp” 01’08.
Fermín Díez de Ulzurrun (EUS)**



EL MANIFIESTO DUCHAMP

(“D’ailleurs c’est toujours les autres
qui meurent”).

Hola, soy Marcell Duchamp y me di-
rijo a ustedes para hacer una confe-
sión al respecto de la autoría de la

obra “Fontana” firmada R. Mutt en
1917.

Esta pieza, que se encuentra desa-
parecida a día de hoy, es fruto de un
intercambio con mi querida amiga
la baronesa Elsa von Freytag-Lo-
ringhoven por la pieza “God” que hoy
se encuentra en el Museo de Bellas
Artes de Houston, de la que sí soy el
autor.

El envío desde Filadelfia de la pieza
para participar en la exposición de la
Sociedad Americana de Artistas In-
dependientes en Nueva York, y la
graciosa coincidencia de encontrar-
nos trabajando con elementos de
fontanería en nuestra obra, nos dio la
idea del intercambio. Tras la muerte
de Elsa, la pieza me fue atribuida e
incluso produjo algunas reproduc-
ciones que hoy se encuentran en al-
gunos museos importantes. Pasados
ya unos años de mi muerte, en-
tiendo que he de hacer justicia con
Elsa, en cuanto a la transcendencia
de “Fontana” y por supuesto la de
Elsa.

Aprovecho esta oportunidad que
me ofrece la Inteligencia Artificial
para zanjar, de una vez por todas, la
polémica que me otorga la autoría
de la obra de arte más importante
del siglo veinte y que inicia lo que
hoy entendéis por arte contemporá-
neo.

Para que conste, pongo esto de ma-
nifiesto en Rouen, hoy 11 de abril del
105.

¡Así es la vida!

2023/10/19 18:00 h. CMD San Francisco

27 “Anti-it” 04’29. Jessica Almereyda (USA)



This is an experimental film shot on a smartphone using basic QuickTime playback. In terms of synopsis:

This is an anti-it girl anthem / DIY incantation. Like most people, anti-it-girl gets weary of the attention economy and its accompanying language. Her performance is both a jubilant and manic depressive manifestation of that exhaustion. Anti-it girl riles herself up in a sort of pseudo-fugue state.

28 “Seam” 03’36. Sheri Wills (USA)



SEAM is a short experimental film shot on Super8 film that explores everyday hauntings, drawing attention to the margins of experience.

An early audio recording medium, wax cylinder recordings were the first commercially produced sound recordings. They create a snapshot of the daily life of those “early adopters” in the decades around the turn of the 20th century, who recorded the small details of their day with what was, during its time, the newest technology.

29 “The 10 commandments” 11’27. Vasia Abatzi (GRC)



The short film borrows religious recognizable elements and displays some of Orthodox Christianity’s conservative beliefs to parody the patriarchal and misogynistic ideologies that religion often promotes.

30 "Robota (44°34'39,5"N 72°14'45,2"W)" 06'08. Maria Magdalena Maciak (USA)



In a post-human world, a cyborgian entity materializes, and experiences a pond for the first time. Its butoh-inspired performance references the origin of the word "robot" and Karel Čapek's R.U.R. (Rossumovi Univerzální Roboti,) Rossum's Universal Robots.

31 "Étendue de Jeanne en son territoire propre" 19'12. Gaëlle Cognée (FRA)



After studying Joan of Arc's trial and the profuse literature about this mythological character type, the video extracts parts from it and gives a non-linear version of Joan's emancipatory story. The character's desire to leave, thought from her material experience of the world, is nourished

by a border geography, by listening and dialogue with non-human beings, by the ingestion of her environment.

32 "How the wooden structures survived in my mind" 09'03. Thadeusz Tischbein (DEU)



How do memories actually come about? Isn't it a process that involves both – forgetting and reinventing? This construction process of memories is symbolized in the film using architectural fragments. The camera moves through structures reminiscent of film sets as well as abandoned places. We are reminded of places we've been before, we are guessing.

33 “Nude landscapes” 01’05. Luís Damas (PRT)



Pictures of living landscapes
where the Flame burns
in the veins
of Dream made flesh.

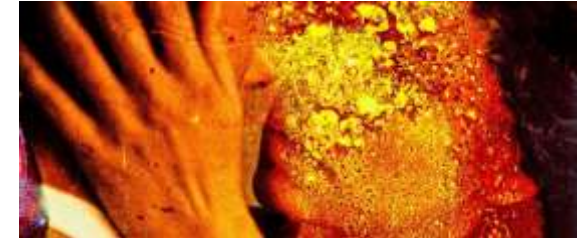
34 “Everlasting happiness” 11’28. Deborah White (AUS)



'The tongue-in-cheek antics of spiritual anarchists fighting for a utopian desire in a battle against the pathology of the post-truth world.'

For Everlasting Happiness (2022), anarchist philosophy provides a stepping-stone to explore the utopian idea of love as a political concept— with an overarching theme of love of the most distant. This is not a sentimental notion but a robust love with a revolutionary power. The performance-based video depicts a tongue-in-cheek fantasy of mystical anarchists battling against the facade of the post-truth world.

35 “Embers from yesterday, aflame” 10’35. William Hong-xiao Wei (GBR)



A transcendental meditation on withered trees struggling to be re-born. A fleeting glimpse into the seemingly trivial occurrences of daily life. A sheer ecstasy of physical intimacy viewed through celluloid films, in which the life of the emulsion is decaying: during the lockdown, film footages were “disinfected” by disinfectant, surface cleanser and hand sanitiser gel, specifically, household chemicals which were alleged to “kill 99.9% of bacteria and viruses”, and which helped us prevent the spread of coronavirus.

2023/10/19 19:15 h. CMD San Francisco

36 "Howl" 03'37. Martín del Carpio & Martin Gerigk (USA)



A Howl is coming! A personal but yet universal struggle of our everyday existence told through the lens of experimental art.

37 "WellenWasserWand" 07'59. Barbara Peikert (CHE)



The castaway is literally pulverized and laminated by monstrous waves and transformed into a tsunami when he comes into contact with the white hole of the ocean. Poetic verses and voices evoke this traumatic destiny.

38 "Blue transcendence" 08'25. Erica Schreiner (USA)



Blue Transcendence is a montage of blue butterflies, a performance in blue, and time lapse of a candle burning during a magical spell. The narration guides the audience through a psychedelic experience, reflecting on real friendships and the importance of being silly. Blue Transcendence was filmed by Erica Schreiner on her VHS camera in her apartment.

39 "Terrestrial spirits" 06'18. Yossi Galanti (ISR)



The short film *Terrestrial Spirits* explores the visual manifestation of various environmental and ecological themes, focusing on the interaction between humans and their surroundings. The first location is an urban nature area in the heart of Jerusalem, where Johanan, a homeless person lives throughout the year. The second is the shores of the Sea of Galilee, that serve as places for seasonal tourist activities. In both locations insects, animals, and humans appear to be preoccupied with seeking food and shelter while simultaneously consuming their surroundings, each as part of the wider and invisible global system.

40 "Memory projecting machine No.1 - Luiz Rosemberg Filho" 03'37. Arthur Frazão & Mili Bursztyn (BRA)



Ritual image. Traces and sighs of a friendship. Projection of an evanescent memory. Fragments of correspondence in the form of texts, letters, scripts and collages exchanged with brazilian filmmaker Luiz Rosemberg Filho are transformed into film strips. A cine-collage in honor of dear Rô.

41 "Demon box" 14'00. Sean Weinstein (CAN)

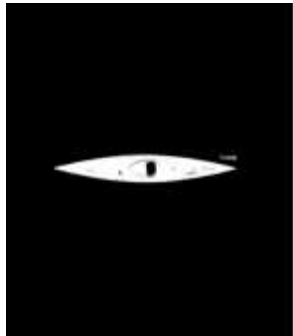


After festival rejections, a director revises his intensely personal short film about trauma, suicide, and the Holocaust, and transforms it into a painful, blunt and funny dissection of the film and his life.

Ten years in the making.

*Please be advised that this film deals with themes of trauma and suicide.

42 “What is design?” 03’02. Mark Franz (USA)



What is Design? explores the aspects of Form, Structure, and Movement through cutout style animation derived from imagery from The Last Whole Earth Catalog (1971-75). This catalog was important in establishing one of the locations where the film was created as a destination for counterculture, intentional communities, and techno-agrarian style of design innovation. The cutout technique and style of What is Design? draws inspiration from such work as Harry Smith’s Heaven and Earth Magic (1962).

43 “Running interrupted: An exploration of Nature on 4 wheels” 04’38. Kyle Vine (CAN)



In a black and white début, the simplistic beauty of nature is one-of-a-kind and only experienced through the hills and thrills of skateboarding.

44 “Welcome to the Enclave” 11’58. Sarah Lasley (USA)



Two sisters fight to save their digital utopia from demise.

“Welcome to the Enclave” is an experimental animation framed as an absurdist crowdfunding video. The Enclave is a virtual neighborhood for ‘like-minded women’ created by Moni Calivione during the Covid pandemic. At the moment, she’s under attack from Reddit trolls who are changing her road signs to potty humor and splattering her walls with sexually explicit imagery. Together with her sister Blair, she desperately looks for a way to save her patch of e-serenity by raising money online.

**45 "Endearing insanity" 08'36.
Poyen Wang (USA)**



Employing the genres of horror and erotica, *Endearing Insanity* navigates the threshold where sensuality and terror meet. Staged within a small apartment kitchen, the seemingly ragged protagonist constrained in various enclosed spaces such as a cabinet, microwave, and sink, performs a monologue waiting for someone to visit. By utilizing the sensual as a tool, the protagonist calls the viewer to enter their intimate realm, gaining agency in a displaced environment. Hovering between the sincere and the absurd, the seductive and the repellant, *Endearing Insanity* reflects the longing for connection and the desire for visibility.

2023/10/23 19:00 h. Kuna

46 “Why do I make videos – Nature and I” 04’09. Eija Temisevä (FIN)



I am talking to the camera about my video making. Abstract and realistic images, mostly of Nature near my home.

Dealing with the dilemma between I and the Other/environment.

When you do something, you exist. Once you find the meanings to you, you can do it.

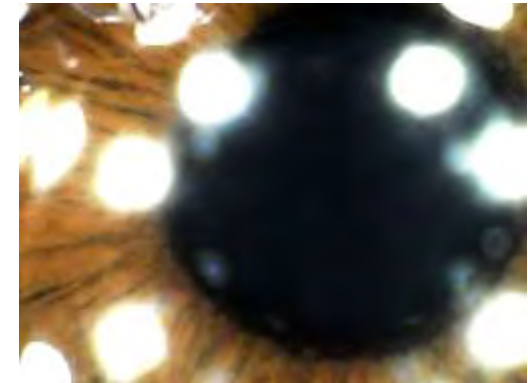
47 “Light leak” 08’20. Nate Dorr (USA)



Light is information, a signal more lasting than recollection. If there's anyone out there to receive the message.

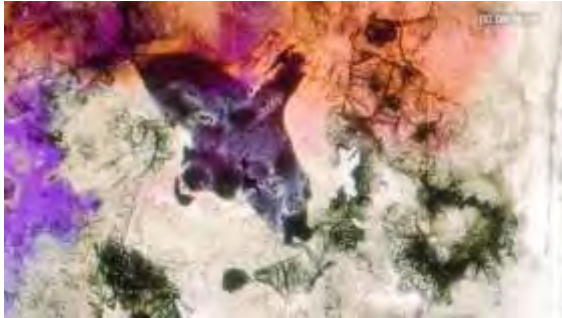
Isolated in a sealed apartment, a lone observer regards an outside world become increasingly unreal or unreachable. Archaic illuminations, old slides and the pin-lights of the camera obscura, crawl across the walls. Connections fray. Time loses meaning. A science fictional essay film, or its inverse. A rumination on optics, memory, data, and endings.

48 “Ojo-Piel” 13’58. Fanny Leiva Torres (CHL)



Ojo-piel es un video diario que nos acerca a la neuro divergencia en primera persona. Un desayuno de hojas secas nos recuerda que hay que regar una planta que tiene pelos de perro. Una ida al dentista nos pasea lentamente por memorias infantiles de invierno, tener frío y no querer salir de la cama. Antes de dormir, el celular nos recuerda que está nublado y que más allá de las nubes hay recuerdos de lunas y planetas que nunca hemos visto.

**49 "Kaléidoscope lyrique" 07'08.
Jonathan Goyette (CAN)**



2023 is the 100th birthday of the famous painter, Jean-Paul Riopelle. Kaléidoscope lyrique is executed in the manner of Riopelle, settling down in front of a blank canvas with the dizziness of not being able to see the final result before it reveals itself, obeying only to the calls of vital impetus and intuition. While Riopelle sculpted paint, the film presents frescoes made from inks, chemicals and natural products applied to 16 and 35 mm film, with the underlying desire to transform experimental and abstract material into a narrative poem paying tribute to the oeuvre of the master.

**50 "Framing the self" 11'24. Andrea
Cristini (CAN)**



Framing the Self is an experimental animated short film, whose purpose is to question the essence of individuality.

The two basic figures of a movie - the director and his character - engage in an aporetic dialogue which develops into a real conversation between the cinematic language and the animation.

The director, who can manipulate space and time around the character, isolates her from the surrounding distractions and interrogates her about the very nature of her Self.

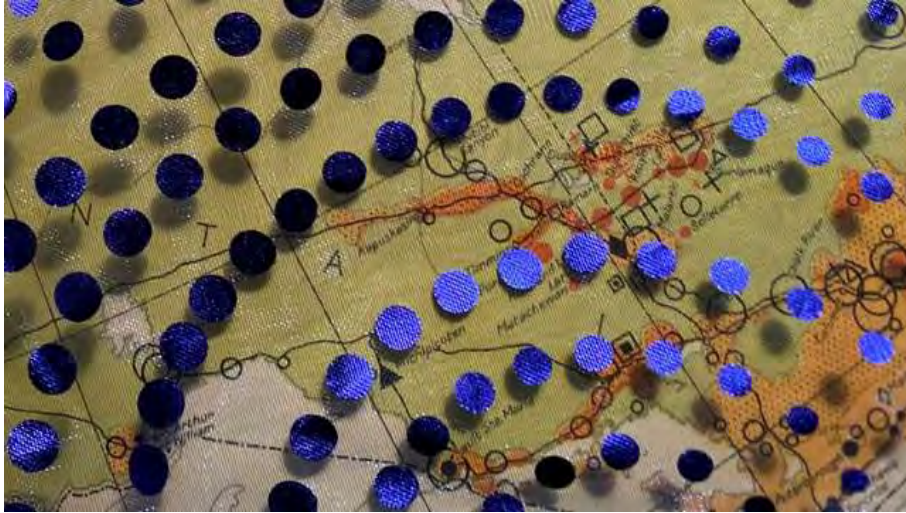
**51 "Souvenir" 05'07. Cecilia Araneda
(CHL/CAN)**



souvenir is made from hand-processed B&W 16 mm film hand-coloured with photochemical toners, and incorporates found sound. souvenir examines the evanescence of memory and the process of forgetting.

souvenir is without language.

52 "This old world" 02'11. Sally Cloninger (USA)



We begin by remembering.

Shot in the Pacific, the Atlantic and in my studio in Olympia, Washington, USA.

53 "Natura artis magistra" 02'25. Katherine Balsley (USA)



Nature is the teacher of art.

54 "Sandtimepsalm of fading flowers" 38'15. Gústav Geir Bollason (ISL)



Animations and videos of wilting plants among debris. Hybrid sculptures reminiscent of vehicles and measuring devices, as well as shelters or craters within damaged landscapes.

There is sand everywhere, visible or invisible: in the concrete walls, in the optical equipment, in the phone, in the landfill. The movements of the animated flowers flicker and accelerate.

55 "Լռության կաթիլային - Silence IV" 02'00. Anna Grigorian (ARM/CAN)



"Silence IV" is an audio-visual component of the very short untitled poem written above.

"Silence IV" (Լռության կաթիլային) is the second in the recently started series of video-bites shot entirely on cellphone. Playing with lights on interior surfaces the artist is working through the conflicts between her immediate surroundings and split identity, as well as its place in her own art.

2023/10/24 19:15 h. Kuna

56 "Image me" 05'55. Till Gombert (DEU)



A photographic image in its production: exposure, development and reproduction. As the subject of its recording the faces of two people. The experimental short film "IMAGE ME" equates the face with the photographic image, exposing the merge with our depiction and a mechanics of rotation around our own axis.

57 "Because you speak of fur" 03'13. Patricia Delso Lucas & Johann Wagner (BEL)



An uncanny exchange of imagery and soundscapes as a result of an interrupted conversation between two women: one who is out on an expedition, the other one at home following the expedition from afar. "Because You Speak Of Fur" is a film adaptation of the poem "Anderkatt" (The Haircut) by Berlin-based author Georg Leß.

58 "The state" 03'33. Miguel Rozas Balboa (CHL)



José Manuel Barroso, President of the European Commission, in his speech at the European Parliament in Strasbourg, speaks about guaranteeing the European interest by strengthening foreign and security policy, while women from Eastern European countries clean the empty seats in the hall.

59 “El efecto Kuleshov” 02’13. Marcelo Quiñones Altamirano (MEX)



One day all of your fears knock on your door, you will have to offer them a good coffee in the morning and a good drink at night.

60 “Here are some images” 06’02. Yannick Mosimann (CHE)



“Here are some Images” is an short film exploring the interplay between internal and external images, using hand-processed 16mm footage and musings on perception and memory.

61 “Thanatos” 12’14. Sotiris Charizanis (GRC)



A metonymic representation of the non-chronological time through the homogeneity/similarity of two—seemingly heterogeneous—poles: sound-image, part-whole, immobility-movement, stability-transposition, inactivity-activity, noise-silence, alienation-proximity, anhedonia-pleasure, life-death.

62 "Feitiço" 05'59. Khalil Charif (BRA)



A spell is cast on the dance floors, and it transforms the atmosphere. An experimental combination of elements, made with archive footage from the 70s and 80s, in Rio de Janeiro.

63 "Compras impulsivas por Aliexpress" 10'57. José Miguel Barriga (CHL)



De vuelta de una luna de miel, un despido crea una reacción en cadena que termina en compras impulsivas por Aliexpress. Trenes de pensamiento sumidos en desesperación tocan temas como la salud mental y la inestabilidad económica, retratando un viaje que busca cerrar un ciclo, a como dé lugar.

64 "Exterior turbulence" 11'07. Sofia Theodore-Pierce (USA)



Seizure dreams, horses, and long distance conversations from bed. Loose reenactments from Marguerite Duras Baxter, Vera Baxter. A year of stormy weather and temporal rupture recalled in fragments. Featuring my mother and other star crossed lovers.

65 "Anias" 14'17. Anna Ruthenberg
(DEU)



In a hotel room, a woman is preparing for an interview. Her goal is to make a film about a whistling language in Greece. The next day, in search of whistler Yiannis Tsipas, she wanders through the village of An-tias.

She encounters fragments of conversations, whistles, music playing from a radio, and her meeting with Yiannis Tsipas goes differently than planned.

**2023/10/25 18:15 h. Hika Ate-
neo**

**66 "Tutopique #slogan" 02'11. Mau-
rice Huvelin (FRA)**



Cosmic influencer of utopic tutorials, Alfa Wonk is forced to fight absurd human paradoxes to deal with facts and fake news. Presently, he explains how to handle fallacious speeches to create a good tagline.

**67 "What's love" 01'45. Yingwen Lin
(USA)**



This short film explores the quest of a 24-year-old young adult seeking the true meaning of love through dialogue. The narrative is heightened by a suspenseful trailer-like atmosphere that underscores the elusive nature of love. The visuals consist of a blend of real-life photography and 3D rendering.

**68 "Eye to eye" 05'23. Aleksandra
Suvorova (RUS/USA)**



Dance Film "eye to eye"

While watching the battle of the scorpion against the spider, the girl lies down in the bathtub and wakes up in the black cube, her subconscious. There she encounters her own shadow. To return to reality, she has to defeat her past self. A movie dance about the search for strength and carácter.

69 "We are going to dig a hole" 14'59.
Giorgos Efthimiou & Danai Manole-
sou & Areti Efstathiou (GRC)



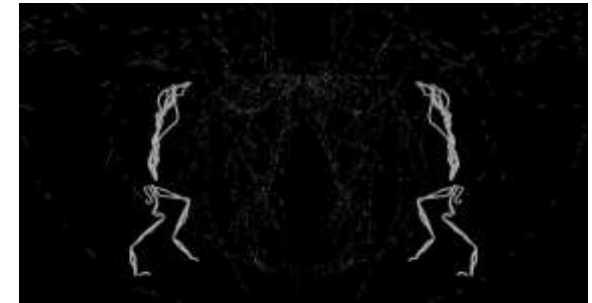
One day at Dervenoxoria mountain with a shovel and a hoe. This video-art piece consists an unintentional performance, that finally express the thirsty of senses and body for the earth.

70 "What would have been there had there been nothing?" 07'00.
Mehdi Jahan (IND)



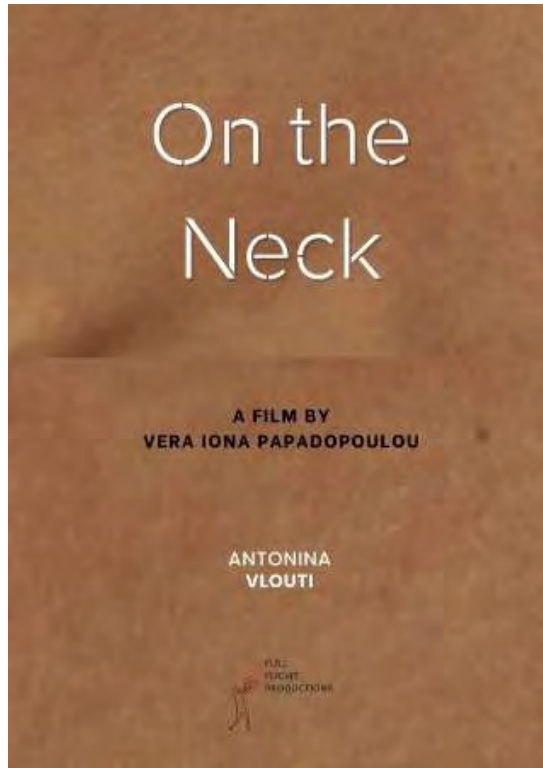
My mother, who survived couple of strokes in a period of 3 years, has a fear of succumbing to amnesia. She fears forgetting all her loved ones. A recurrent nightmare where her husband, daughter, and son disappears and she's a young girl who's chased by a mob haunts her.

71 "Loop-hole" 06'27. Ji-Sian Wang (TWN)



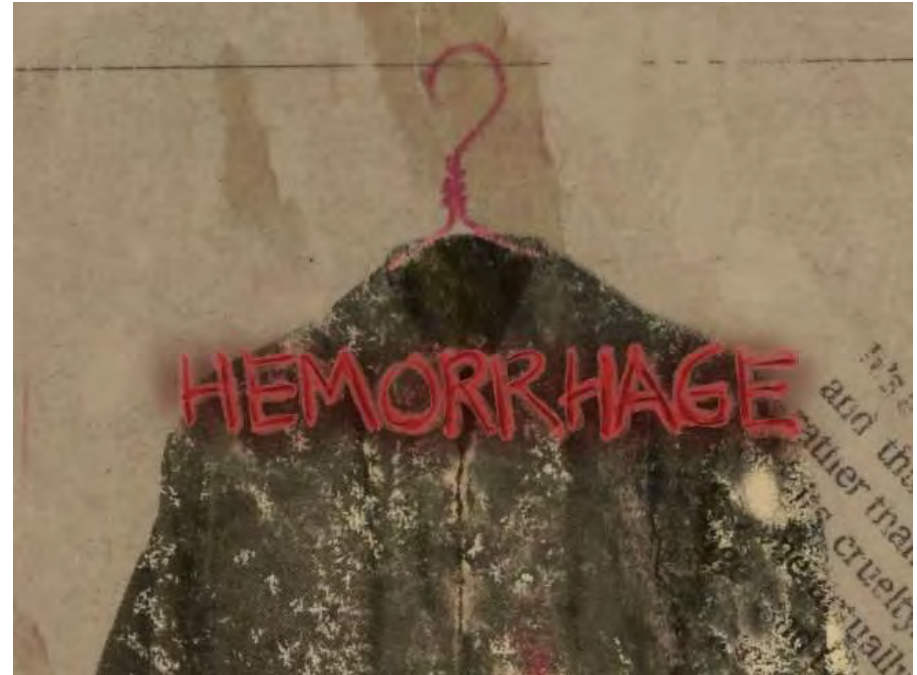
This film explores the collective state of disconnection and alienation between humans and non-human animals. Through distorted 3D lines, black-and-white contrast, and non-realistic forms, the film invites viewers to reflect on the dangers of excessive manipulative power, speciesism, and the vicious cycle of the day.

72 "On the neck" 15'43. Vera Iona Papadopoulou (GRC)



Young Greek girl returns to her father's village 'Lemos' and after meeting with a childhood friend from Ukraine, she is confronted with violent memories of sexual abuse that she has buried in her memory to protect herself.

73 "Hemorrhage" 04'07. Ruth Hayes (USA)



A work of agitprop against the end of Roe and the evisceration of women's right to choose.

74 "Show de bleu" 04'49. Antoine Larocque (CAN)



Show de bleu (2022) est un court-métrage tourné à Tingwick, dans la région du Centre-du-Québec. Le titre de l'oeuvre vient d'une expression québécoise qui fait référence au burnout. Le crissement de pneus (burnout) se produit quand des automobilistes font perdre de la traction à leurs véhicules pour que le roulement accéléré des roues génère une fumée bleue. Cette pratique, jugée illégale par le code de la sécurité routière, met en lumière la vie en zone rurale et les loisirs qui la constituent. La vidéo souligne ainsi la culture automobile par le biais de la rencontre entre ses adeptes.

75 "Tree story" 03'37. Rita Casdia (ITA)



Tree Story is a stop motion animation in which small clay figures come to life to embody thoughts on the origins and destiny of humans, and on life itself. Anthropomorphic figures and larval entities move across a neutral setting, inhabited only by minimal spatial details.

76 "Elles s'élèvent, ces forteresses éponges" 07'13. Guillaume Vallée (CAN)



The cameraless animated short "they rise, these sponge fortresses" is made from a 35 mm trailer of the feature film "Water Lilies" (2007) by Céline Sciamma. Experimental filmmaker Guillaume Vallée explores and questions his sensory memory as a teenager, partially lost. This process of resuscitating buried experiences and forgotten memories is carried by the materiality of 35 mm film, the nature of the images filmed and the interventions of the filmmaker painting and scratching the film emulsion directly.

**77 “The end of the world” 03’08. Ali
Aschman (GBR)**



How do we relate to the concept of climate catastrophe on a personal level? The filmmaker draws a parallel between various threats of climate change and her own visceral and emotional experience of grieving after an immense and sudden loss, questioning her capacity to care about humanity yet nonetheless showing a glimmer of hope for the future.

**2023/10/25 19:30 h. Hika Ate-
neo**

**78 “Hardly working” 20’38. Total Re-
fusal (AUT)**



Hardly Working sheds a limelight on the very characters that normally remain in the background of video games: NPCs. They are non-player characters that populate the digital world as extras to create the appearance of normality. A laundress, a stable boy, a street sweeper and a carpenter are observed with ethnographic precision. They are Sisyphus machines, whose labour routines, activity patterns as well as bugs and malfunctions paint a vivid analogy for work under capitalism.

**79 “The seven-step verse” 08’52. Ella
Raidel (AUT)**



A documentary slapstick theater in VR. Performers occupy seven locations in the modernist shopping malls of Singapore and thus comment on their spatial and social structures.

**80 “Motus” 04’09. Nelson Fernandes
(PRT)**



Motus: a body in motion. A stop-motion animation where conception, degradation and regeneration cohabit in a unique way. A creation on a metal sheet using ethanol as the raw material.

81 "Film rosa" 14'28. Silvia Bertocchi (ITA)



82 "Become" 03'13. Max Kraushaar & Chelsea Werner-Jatzke (USA)



An exercise in commitment, this video poem is a collaboration between myself and my husband. Filmed over the course of four very cold months in upstate New York, the footage documents the trails we walked daily during breaks from installing a kitchen and a new well in a 150-year-old country home so that my elderly parents could get out of Manhattan during Covid. These months were a true trial of our relationship and the outcome is my first true love poem, full of the fear, doubt, and hesitation that comes with the willingness to commit to someone, to become family.

83 "The exception of History" 25'06. Yo-Wen Mao (TWN)



Memory, history and nature - they are a kind of "difficult to read thoroughly" existence.

"The Exception of History" originated from my personal visit to the legendary pyramid on Qixing Mountain in Taipei, Taiwan where I was born and raised. Through the accumulation of sensory memories inside and outside my body during the journey, as well as various guiding points of connection, this work explores memory, history, and nature through the construction of time-sensitive and realistic yet illusory images.

2023/10/26 18:00 h. CMD San Francisco

84 "The Troxler Effect" 09'09. Daryl Sparkes (AUS)



This film was created in 2023 on the first ever 16mm film camera - the hand-cranked 1923 Cine-Kodak Model A (hence the camera movement in the shots) - as an experiment using the techniques of filmmaking from exactly 100 years ago, to celebrate the centenary of 16mm film and the bi-centenary of the first computer in 1823.

85 "Erre melón" 14'18. Berio Molina Quiroga (ESP)



A person is trained to say a noisy phoneme.

A dog is trained to give a meaning to the word melon.

86 "I'm sorry I'm late" 07'23. Sharon A. Mooney (USA)



Psychological deteriorations caused by invisible labor and stress slowly build. What's left as her internal and external struggles to find solid ground?

87 “Walter Benjamin at the dairy queen” 19’36. Dan Boord & Luis Valdivino (USA)



We begin and end in various locations in the small west Texas town of Archer City – in a bookstore, at a traffic intersection, at a movie theater façade. The Archer City of 1951-1952 was the town Larry McMurtry fictionalized as Thalia in his 1966 novel *The Last Picture Show*. Archer City was the production location for the film based on the novel. Archer City is also McMurtry's hometown and was the site of the largest antiquarian bookstore in the United States.

88 “Absolute reality: Image and movement?” 02’14. Hahyun So (KOR)



Images produce movements, movements make images. The screen is comprised of everything that has already passed, stay, and is coming.

89 “Back to the end” 05’11. Yuechao Ma & Wenxuan Huang (HGK)



In such a world, every moment I feel like a machine, a puppet on a string. There is always a variety of eyes, interpreting and judging the actions of others. Like worker ants, we work and live, becoming more and more emotionless and numb until we die. Who knows whether we die soul first or body.

90 "Proxy" 04'09. Mahda Purmehdi (IRN)



A man travels through space and time to fulfill the gruesome desires of figures residing in an unworldly dimension.

91 "6 minutes/km" 03'03. Catherine Boivin (CAN)



In rhythm with the footsteps of her Atikamekws ancestors, Catherine immerses us in the dreamlike universe of her morning runs.

92 "Earth water motor II" 03'21. Markus Maicher & Cosma Grosser (AUT)



Cutting through landscapes with the machine. Destroying the post-card images of places we know. Part two of the Earth Water Motor series is filmed on soundstock with a 16mm Bolex, hand developed and edited in-camera. The film music is composed with an analogue synthesizer. Beginning in Bscharbertal the series finds its continuation in Krumpendorf.

Earth Water Motor II is part of an ongoing series, it can be screened together with Earth Water Motor, or individually, either as 16mm double (and tripple) projection or as a digital file.

2023/10/26 19:00 h. CMD San Francisco Finalistak

93 "Rouge" 1h18'04. Mieke Daneels (BEL)



When the umbilical cord is cut between Rouge and her child, she struggles with an empty gut feeling, loneliness that triggers and anxious tension.

Rouge conducts an inner dialogue with Mieke Moes, the other Rouge in her head. She helps Rouge through her dark moments and loneliness. Her psychiatrist penetrates her emotional ballast and maybe goes just that little bit too far

2023/10/27 19:15 h.Kuna Finalistak

94 "El cuerpo aislado" 08'00. Ana Solano (ESP)



The isolated body is an infinite plane with instantaneous cuts, an almost motionless movement of the body, it is an approximation of the consciousness of the body in isolation...

95 "Hoamweh lung" 14'39. Felix Klee (DEU)



You can't bring back a dead horse, but there are ways to step into a place that was lost.

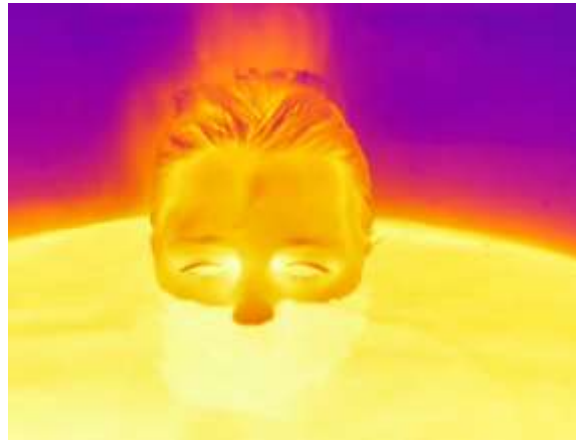
"Homesick Lungs" is an experimental farewell. The film delves into the lungs of Sheila, the dying horse, and the history of a sold family farm. 3D animations, screen recordings and documentary footage combine to form an essay on reconstructed memory. In the end, the wind brushes through virtual nettles.

96 "Signs of our times" 09'48. Lisa Birke (CAN)



A seemingly endless parade of empty platitudes and paradoxical life affirmations trouble entitlement and question who determines and owns the American Dream. Original footage serve as visuals for a slightly redacted found audio track from a 1960 film in the public domain called "Your Name Here", produced by The Calvin Company as a spoof on the industrial film.

97 "Dreaming bodies" 04'16. Vivian Bausch & Ella Knorz (AUT)



A body starts changing.

98 "Astrogolem" 06'23. Thorsten Fleisch (DEU)



"Astrogolem" is a film about a love triangle set in a fantastical world where science and the supernatural collide. The story follows the brilliant inventor, Nikola Tesla, as he and Alan Turing accidentally release demons into our dimension. Desperate to find a solution, he turns to the renowned scientist, Robo-Marie Curie, for help. On his way he completely forgets about his mission as he has a huge crush on her and wants to seize the moment to confess his love. However he is shocked to learn that Robo-Marie Curie is in a relationship with the Astrogolem.

99 "Semiotics of the home" 07'55. Jessi Ali Lin & Hsin-Yu Chen (TWN/USA)



Semiotics of the Home is part of a series of performance video project that was done at RAIR Philly in the summer of 2022. Construction machines were cast as actors in a domestic space, completing daily tasks such as cooking, cleaning, eating, and resting. The gentle gestures enacted by large-scale machines subvert our notions of the domestic, imagining industrial equipment as bodies in a home rather than the machines that construct the spaces we inhabit daily.

100 "Todos están muertos" 06'57. Marisa Benito Crespo (ESP)



In this post-photographic context of the digital age, we relate to images in a different way; they have other meanings, and they have been dematerialised. They have become elements without a body, ephemeral and super-abundant. The transition from an analogue to a digital process has become a paradigm shift.

Family photographs used to be a treasure, passed down from generation to generation, which we could look at and touch to evoke the memory of a moment, or of a loved one.

2023/10/23 20:30 h. Kuna

"Suspect" 03'04. John Alexander (USA)



A determined and disturbed young man follows, stalks even, a gorgeous and powerful woman who knows nothing of it. As he seemingly continues to encroach on his prey, it turns out that the predator has been closer than ever all along.

"Ur gonna get it" 05'07. Grace McKeaney (USA)



It's a beautiful day. You're a nurse on her lunch break and the last place you expect to find yourself...?

In the crosshairs of a rapist.

He's watched. He's waited. He's done it before. He'll do it again. And the last thing he expects today —is to be stopped.

"What could have been". Hannah Getz (USA)



Audiovisual installation.

Shot on 35mm - and underwater - a haunting memory of what just happened...or is it just what could have been?