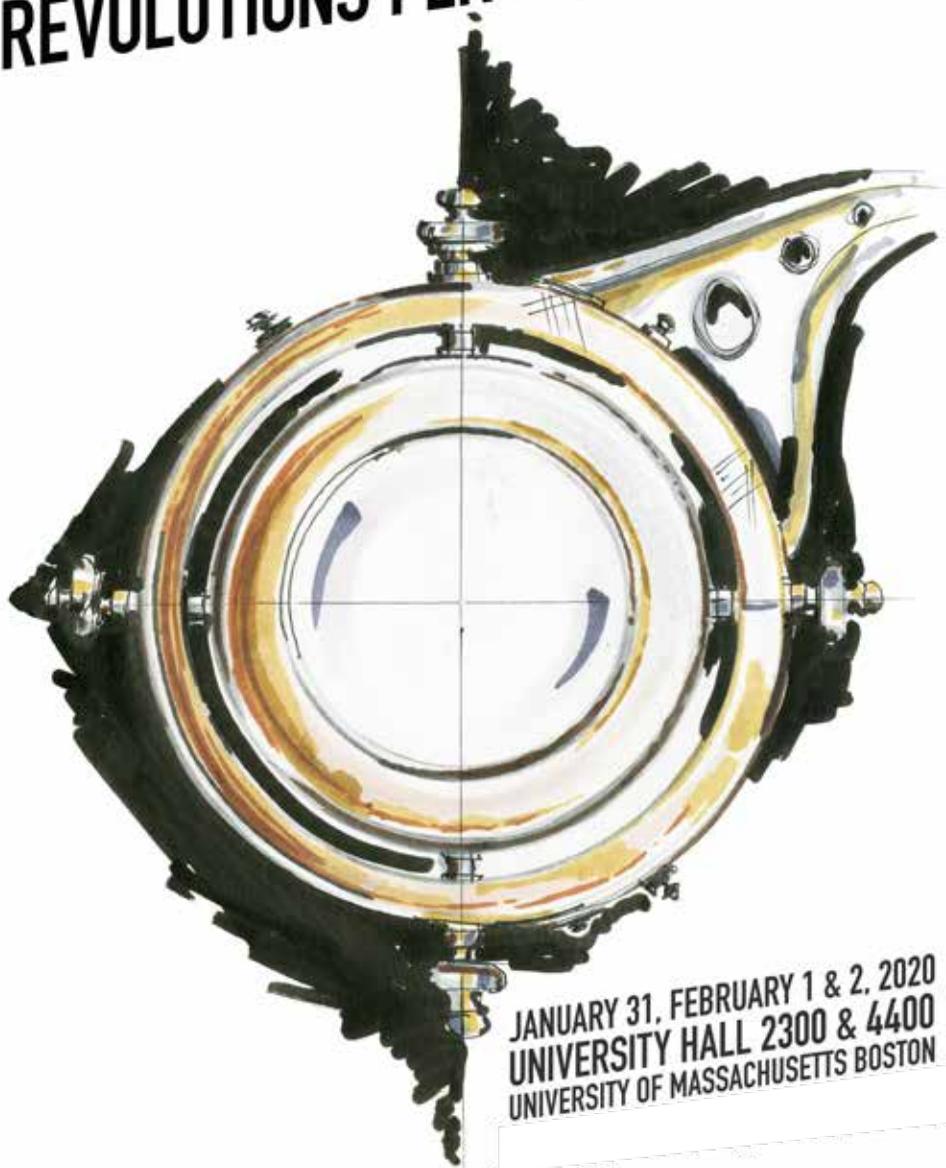


REVOLUTIONS PER MINUTE FESTIVAL



JANUARY 31, FEBRUARY 1 & 2, 2020
UNIVERSITY HALL 2300 & 4400
UNIVERSITY OF MASSACHUSETTS BOSTON

**RPM FEST IS DEDICATED TO
SHORT-FORM POETIC, PERSONAL,
EXPERIMENTAL FILM, VIDEO,
VR, EXPANDED CINEMA AND
AUDIOVISUAL PERFORMANCE,
WHICH EXPERIMENTS WITH
THE FORMAL POSSIBILITIES OR
HYBRID FORM OF FILM, VIDEO
AUDIOVISUAL, ANIMATION, AND
EXPANDED CINEMA.**

REVOLUTIONSPERMINUTEFEST.ORG

REVOLUTIONS PER MINUTE FESTIVAL

Sponsored by
Art Department
Cinema Studies
University of Massachusetts Boston

Location
University Hall
Room 2300 & 4400
100 William T. Morrissey Blvd.
Boston, MA 02125-3393

Programs

i	Introduction	5
1	Exhibition & Expanded Cinema	7
2	Zhang Mengqi	11
3	Impossible Shapes	14
4	Broken Narratives	16
5	Sight, Symbols and Signs	20
6	Slice the Eye!	24
7	Saul Levine	28
8	Labor Intensive	42
9	Expanded Cinema II	47
11	Vital Transit	
12	Mythologies	
13	Elemental Findings	
14	The Known Unknown	
15	Only the Buried Left Alive	
16	Evidence of Life	
17	15 Seconds of F[r]ames	
18	Index	

SELECTION COMMITTEE

Wenhua Shi
Yangqiao Lu

Janet Benn
Jason Bernagozzi
Debora Bernagozzi
Sarah Bliss
Ethan Berry
Genevieve Carmel
Robert Harris

Projectionist

Stefan Grabowski
Mike Piso

Workshop Instructor

Matt McWilliams

Poster Designer

Ian Meli

revolutionsperminutefest.org

At the onset of his landmark essay *Towards A Minor Cinema*, Tom Gunning quotes Deleuze and Quattari: *There is nothing that is major or revolutionary except the minor.*

For RPM 2020, we ask, what is "minor cinema" today and what can it do for us, our consumption of media, our relationship with the environment, our world?

For the second year, the Art Department and Cinema Studies Program at UMass Boston continue to host the festival. RPM 2020 received nearly double the amount of submissions compared to our inaugural edition. Drawing on a wide range of techniques and modes of filmmaking, ranging from avant-garde poetics, non-fiction, experimental animations and narratives to dance films, performances, and contemporary art practices, RPM 2020 brings together innovative efforts by over 160 artists, 122 pieces from 32 countries and territories. (Argentina, Australia, Belgium, Brazil, Bulgaria, China, Colombia, Czech Republic, Denmark, Estonia, France, Finland, Germany, Hungary, Iran, Italy, Japan, Kosovo, Malaysia, Mexico, Montenegro, Netherlands, Portugal, Russia, Serbia, Singapore, South Africa, South Korea, Spain, Sri Lanka, UK, and USA.)

Featuring 107 short films, 5 live performances, a documentary feature film, and 9 installations in the exhibition area, the selection of RPM 2020 remains loyal to the experimental spirit and intimacy of personal filmmaking. Among the highlights of the 11 programs of experimental shorts, *Let's Look at Florida* (Hogan Seidel) and *Porto Landscape* (Michael Lyons) speak to our contemporary anxieties over environmental disasters while testing the boundary of the film medium; *Toni Toni and Bleri* (Katja Verheul) portrays the physical and psychological turbulence caused by the migratory policy of Europe; *MUÑE* (Catalina Jordan Alvarez) playfully disrupts ethnographic and gender stereotypes; *Vesuvius At Home* (Christin Turner) ruminates on our encounters with destruction; the essay film of Sky Hopinka (*Lore*), Mike Hoolboom & Alena Koroleva (*Wax Museum*), and Ei Toshinari (*...And So We Start again*) are lyrical wonders to behold; *Abiding* (Ugo Petronin), *Amusement Ride* (Tomonari Nishikawa), and *Valpi* (Richard Tuohy) brilliantly address the formal essence of cinema in light, time, and movement; Simon Liu's *E-Ticket*, which is included in the New Frontier Shorts Program at Sundance Film Festival 2020, is an astonishing collage made out of 16,000 splices of his personal archive.



Let's Look at Florida

Amanda Justice & Hogan Seidel

In addition to many short films that border the realm of documentary, we are showing the documentary feature *Self-Portrait : Sphinx in 47 KM* by Chinese documentarian Zhang Mengqi. The film was shown at Vision du Réel Film Festival in 2018, and Zhang's filmmaking represents an essential grass-root effort of oral history and folk memory preservation in China.

This year, RPM Fest is putting together a special program dedicated to one important artist in the field. We are presenting a selection of films by Saul Levine who is a key figure in the history of American avant-garde cinema as well as a local filmmaker in Boston.

Artists from New England area also make a strong presence at RPM 2020: Ethan Barry, Allison Cekala, Susan DeLeo, Brittany Gravely, Josh Guilford, Margaret Hart, Amanda Justice, Natalie Minik, Youjin Moon, Kathryn Ramey, Hogan Seidel, Douglas Urbank, Jeffu Warmouth, Josh Weissbach, to name a few.

Yangqiao Lu 2020



1 RPM Exhibition

January 31st - February 8th
11:00AM - 21:00PM
University Hall 4400 & 2300

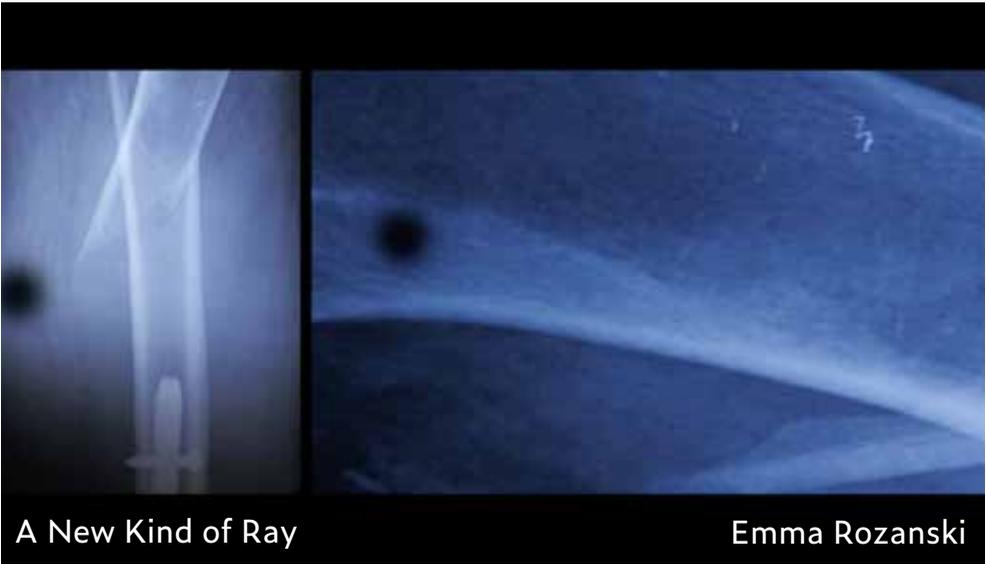
Sara Bonaventura
Margaret Hart
Emma Rozanski
Jeffu Warmouth
Dusica Ivetic
Sharon Mooney
Ryan Murray
Kate Anderson

The Left Hand of Darkness
Poly-morphosis
A New Kind of Ray
Lilliput
Game
Memory Distrust
Perfect Pixels
At the Kitchen Table



Codes and Archives

Installation and Live Performance



Our selections for the videos on loop span animation, collage, mapping, and expanded notions of drawing. All these pieces address the body as subject, whether rendered ghostly and ephemeral, through the lens of medical imaging, through the bold physical gesture, human to transhuman. The pieces selected for individual installations address visually or conceptually ideas of construction and deconstruction, depicting opposing ideas or imagery in single pieces - illusion and reality, experience and memory, with barriers both literal and metaphorical.

The artists selected for the live performance program are united by their interest in examining and remixing archival images as a way to challenge the cultural encoding embedded within. As

performances, each of these artists employs different material and structural strategies from live video processing to multiple film projector compositions, yet all of the methods of they explore share themes of layering, memory and the collective unconscious. Separately, issues surrounding the body, gender, capitalism, and lost opportunities coalesce into a dynamic investigation into how the images from out past and present shape out world and, hopefully, the remix of this culture gives us a new way to consider what culture could become.

Jason Bernagozzi
Debora Bernagozzi

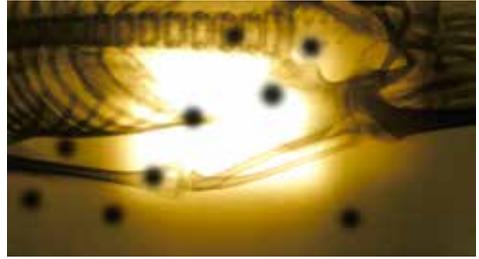


The Left Hand of Darkness

Sara Bonaventura
Jones Raster Scan
4 minutes 10 seconds
United States
2019

Light is the left hand of darkness and darkness the right hand of light. Two are one, life and death... like hands joined together...

Ursula K. Le Guin,
The left hand of darkness



A New Kind of Ray

Emma Rozanski
Digital
4 minutes 20 seconds
United Kingdom/ United States
2018

Inspired by The International Museum of Surgical Science collection and the current political climate. Manipulation of light and colour set an oddly playful tone of an abstract journey. The videos are combined with a monologue reminiscent of absurdist theatre – and every bit as symbolically potent.



Poly-morphosis

Margaret Hart
Digital
7 minutes 56 seconds
United States
2019

The Poly-morphosis animated video grew out of the two-dimensional collage series, Situated Becomings. The animation weaves together many similar fragments used in the two-dimensional work and foregrounds gender and posthumanism through its animation sequences.



Lilliput

Jeffu Warmouth
Interactive Installation
United States
2019

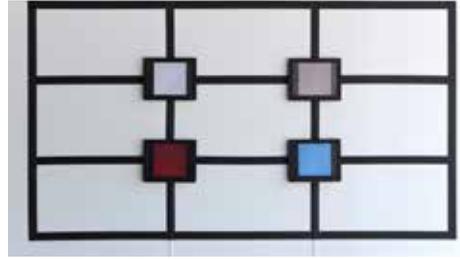
In this playful interactive installation, viewers approach a video mirror to find themselves infested by tiny versions of previous viewers. In their attempts to catch or move these little gnomes, the present viewers simultaneously see and lose themselves, becoming landscape, environment, and architecture for the tiny ghosts.



Game

Dusica Ivetic
Digital
6 minutes 6 seconds
Montenegro
2019

Piece Game reveals the fact that the collapse of material world is always outlived by the game. Unconventional and bizarre situation observed through artistic lens.



Perfect Pixels

Ryan Murray
4 Channel Video Loop
United States
2018

Perfect Pixels is a video sculpture series in which the Rule of Thirds intersection pixels of classic films are highlighted and magnified on four wall-mounted screens. Each installation of the series displays the perfect pixels from a film that won the Academy Award for Best Cinematography, showing the entire runtime of the film in a loop.



Memory Distrust

Sharon Mooney
Holograms with iPads
6 minutes
United States
2019

This new media/hologram project consists of a series of very short, very dark, formative personal experiences that happened to the artist growing up. The memories of these stories are so surreal, the work inherently questions if they actually happened.



At The Kitchen Table:

Stories of Migration and Resilience
Kate Anderson, Sonia Kneepkens & Fan Sissoko
Video Loop
United Kingdom, 2018

From a travelling cake to 750,000 fried eggs; stories of migration and resilience, brought to life on an animated dining table. Commissioned by The Migration Museum for their immersive exhibition Room To Breathe.



Circumambulations

Josh Guilford, Andrew Ranville,
Roarke Menzies
16mm Double-Projection
15 minutes
United States, 2018

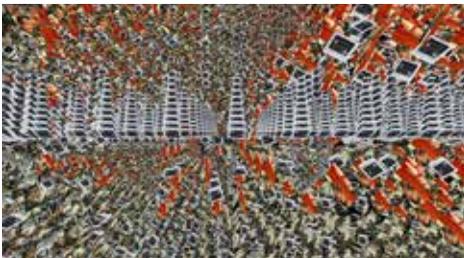
An island is being explored by its perimeter, by the edge of it, that which defines it as a body, separate from another. The body should be between the two projections, but it is not. This doubly articulates the feeling of a line, a trace between two projected images, around an island, we can not see.



Cracked Hands

Hogan Seidel
16mm B&W and Color - 3 projections
8 min
Silent
United States, 2019

Cracked Hands explores the history and myth of the queer/trans body. The textures of each film reveal certain qualities of the relationship between the film plane and the represented flesh. Each Attention defines this myth.



Ritual to Cleanse Neoliberalism

Eric Souther
Audiovisual Performance
13 minutes 1 second
United States
2019

Many ritualistic practices include sensory overload, for example, drumming, dancing, or pain. The clinical analysis of these practices tends to talk about sensory overload as a method for disrupting the cerebral processing of information and decreasing the meaningfulness of your surroundings.



Ritual to Cleanse Neo-liberalism

Eric Souther

Expanded Cinema I

Jan. 31st
20PM - 21PM
University Hall 2300 & 4400

Josh Guilford & Andrew Ranville
Eric Souther
Hogan Seide

Circumambulations
Ritual to Cleanse Neo-liberalism
Cracked Hands



Self-Portrait: Sphinx in 47 KM

Zhang Mengqi

2 Self-Portrait

Jan. 31st
15PM - 17PM
University Hall 2300

Self-Portrait: Sphinx in 47 KM
Director: Zhang Mengqi
94min, China, 2018

Intro by Yangqiao Lu



Self-Portrait: Sphinx in 47 KM

Zhang Mengqi

In the Chinese countryside, an old woman tells the story of her deceased son, while a little girl paints her dreams on the walls of the house. A personal and attentive perspective on the territory, which articulates the memory of a disappearing generation and the hopes of the one to come.

自畫像
章夢奇

Zhang Mengqi graduated from the Dance Academy of Minzu University of China in 2008 and began working as a resident filmmaker and choreographer at the Caochangdi Workstation in 2009. Over the past decade, she has repeatedly returned to her father's family village to direct an ever-deepening catalogue of films examining life in that community, which is located 47 km away from the nearest city.

During her journeys to the village, she has also spearheaded the creation of a monument to local residents who perished in the Great Famine and the establishment of a library for children.

Self-Portrait: Sphinx in 47 KM belongs to her monumental 47KM series that also include: Self-portrait with Three Women (2010), Self-Portrait: At 47KM (2011), Self-Portrait: Dancing at 47KM (2012), Self-Portrait: Dreaming at 47KM (2013), Self-Portrait: Building a bridge at 47KM (2014), Self-Portrait: Dying at 47KM (2015), Self-Portrait: Birth in 47KM (2016), and Self-Portrait: Window at 47KM (2019). In addition to her documentary work, she continues to freelance as a choreographer and dancer in China.



Freeze Frame

Soetkin Verstegen

3 Impossible Shapes

January 31st
17:00PM - 18:30PM
University Hall 2300

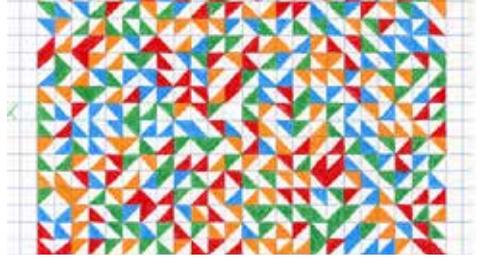
Giacomo Manzotti	The Immortality of the Crab
Gina Kamentsky	Trauma Chameleon
Jeremy L Bessoff	Tetradic Truchet
Ali Aschman	Shadow Passage
RA MA	On Everyone's Lips
Chaerin Im	FLORA
Soetkin Verstegen	Freeze Frame
Tess Martin	Orbit
Georgi Stamenov	ЮНАК [ju'nak]
Laura Tatiana Benavides	The Imaginary Woman
Toh Hun Ping	Dance of a Humble Atheist



The Immortality of the Crab

Giacomo Manzotti
Super 8mm
2 minutes 20 seconds
Italy
2019

This piece is shot on Super 8 film, made with in-camera editing and no post production. The synaesthetic research between sound and image is accomplished by connecting the animations, made on 1125 cardboard frames, with an original soundtrack produced using only sounds sampled by handling pieces of cardboard.



Tetradic Truchet

Jeremy L Bessoff
Digital
3 minutes
United States
2019

A study of pattern created through randomness.



Trauma Chameleon

Gina Kamentsky
Digital
2 minutes 50 seconds
United States
2019

An escaped laboratory rat navigates through a sea of punctuation.



Shadow Passage

Ali Aschman
Digital
4 minutes 10 seconds
South Africa/ United Kingdom
2019

An improvised stop-motion film about a woman exploring her own psyche through its manifestation as a sequence of identical yet progressively smaller rooms, inhabited by multiple selves.



En boca de todas/ On Everyone's Lips

RA MA

Digital

4 minutes 28 seconds

Argentina

2018

RAMA, Red Argentina Mujeres y Disidencias de la Animación is a collective of females related to Animation that face community project work without internal hierarchies. It is a diverse, inclusive group that embraces sorority and mutual help ideals.



RA MA

Ana Inés Flores, Milena Lois, Rocío Dalmau, Gabriela Fernandez, Daniela Fiore, Irene Blei, Ileana Gomez Gavinoser, Miriana Bazan, Belén Tagliabue, Agostina Ravazzola, Carla Gratti, Paola Bellato, Isabel Estruch, Sofia Ugarte, Laura Norma Martínez, Berenice Gáldiz Carlstein, Isabel Macias, Marina Lisasuain, Angeles Sena, Gabriela Clar, Raquel de Simone, Ana Martín, Lucila Mendoza, Csinos, Victoria Sahores Ripoll, Romina Savary



FLORA

Chaerin Im

Digital

4 minutes 17 seconds

South Korea/ United States

2018

Experimental animation about gender and sexuality, the awkwardness of division. Uncanny sculptures of vagina and penis are the main element.



Freeze Frame

Soetkin Verstegen

Digital

5 minutes

Belgium/Germany

2019

Through an elaborate process of duplicating the same image over and over again, it creates the illusion of stillness.

Identical figures perform the hopeless task of preserving blocks of ice, like archivists. The repetitive movements reanimate the animals captured inside.



Orbit

Tess Martin
Digital
6 minutes 49 seconds
Netherlands
2019

Spinning drawings guide us along the flow of energy through our planet, and let us ponder our place in the natural cycle.

Юнак без рана не може

A brave fellow is bound to have wounds



ЮНАК [juˈnɐk]

Georgi Stamenov
Digital
8 minutes 17 seconds
Bulgaria/ United Kingdom
2018

The title is a word often used in the Bulgarian folklore to describe a brave and intrepid youth.

The work depicts a series of "unnecessary memories" from the director's childhood. Reminiscences, not related to a significant event, unnecessarily stored in his mind. All shots in the film are abstract depictions of the director's personal "unnecessary memories".

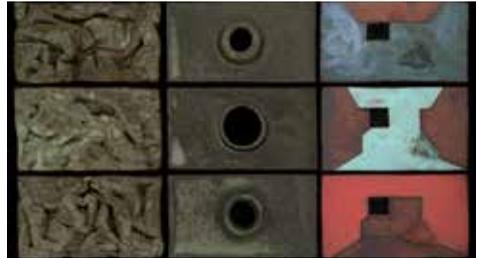


La mujer Imaginari/The Imaginary Woman

Laura Tatiana Benavides
Digital
12 minutes 4 seconds
Colombia/Estonia
2019

"You will be yourself that other woman you have never seen"

Collecting spellings, poems, questions and songs this animated poem portraits rejection, rupture, reflection and love.



Dance of a Humble Atheist

Toh Hun Ping
Digital
Silent, 15 minutes
Singapore
2019

An existential journey of semi-abstract imagery inspired by the filmmaker's personal ruminations on death, spiritual faith, nature and the cosmos. From the funeral of a dying being, a wondrous cornucopia after life, to a phosphoric revolt of consciousness. This film is created entirely via frame-by-frame animation, using digital scans of over six hundred individually sculpted ceramic reliefs.



4 Broken Narratives

February 1st
12:00PM - 13:30PM
University Hall 2300

Sun Xun
Niyaz Saghari
Lorenzo Gattorna
Christin Turner
Kelly Wittenberg
Aaron Zeghers
Alex Cunningham
Jeppe Lange

Time Spy
Yours Truly Lost
To every bird, its own nest is beautiful
Vesuvius At Home
Representative
Memoirs
Sound Speed
Drawings



Time Spy 偷時間的人

Sun Xun 孫遜
Woodcuts to HD 3D
9 minutes 3 seconds
China
2017

A violin with wings flies through a sky filled with spinning moons, while rotating machinery gives way to strange landscapes and pressure valves. These chimerical images come together in Sun Xun's Time Spy, a 3D animated film created from thousands of individual hand-carved woodcuts.



Hundreds of Chinese art students assisted Xun in carving each frame of the film, juxtaposing traditional and analog illustration methods with modern 3D animation across digital screens in a way that turns the antithetical into the elegant.



Yours Truly Lost

Niyaz Saghari
Super 8mm
6 minutes
Iran/ United Kingdom
2019

From the womb-like warmth of our family home to the noisy, chaotic hustle and bustle of streets and bazaar, there is an emotional intensity showing my home town Tehran to my son Jonah in his first visit. How can I explain the complex love and hate relationship with my home town to Jonah and how it has shaped his mother?



To every bird, its own nest is beautiful

Lorenzo Gattorna
Super 8mm
9 minutes 9 seconds
Italy/ United States
2019

A ogni uccello il suo nido è bello

In memory of
Lorenzo and Mario Gattorna



Vesuvius At Home

Christin Turner
Digital, 16mm, Super 8mm, VHS
14 minutes
Italy/ United States
2018

A cinematic journey from the filmmaker's childhood re-enactment of "The Fall of Pompeii," through decades and decline to the Sibyl's Cave wherein she discovers Vesuvius symbiosis with cinema, memory, and Giambattista Vico's theory on the spiral of time.



Representative

Kelly Wittenberg
Digital
9 minutes
United States
2018

REPRESENTATIVE is about the good things I have been able to hold onto despite the contentious relationship I had with my father. I hate how he treated me sometimes, but he's the only dad I have. I love him. I feel the same way about the United States. I don't like what we're doing right now, but this is the only country I have. What can I say? Relationships are complicated.



Sound Speed

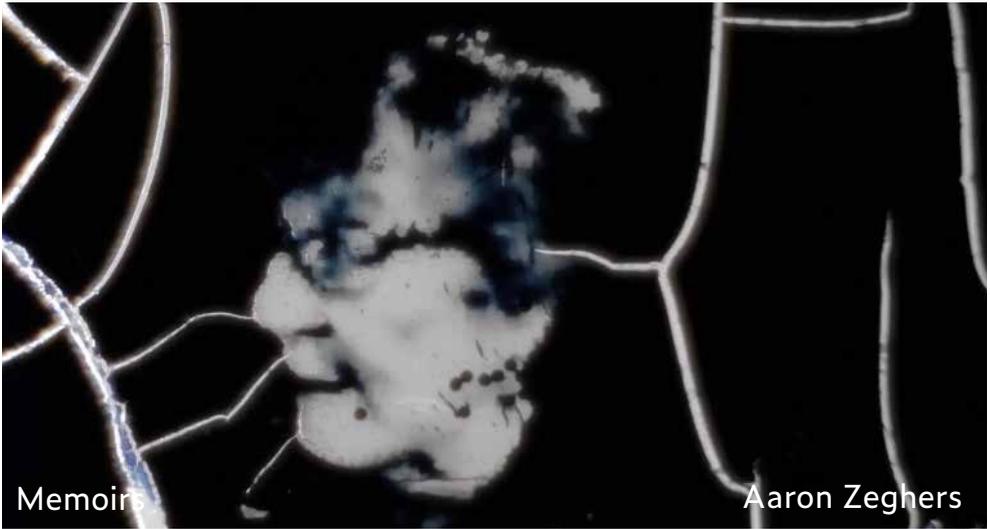
Alex Cunningham
16mm
4 minutes 30 seconds
United States
2017

Every time you watch this film, it may very well appear to move faster.



Representative

Kelly Wittenberg



Memoirs

Aaron Zeghers
 16mm
 10 minutes
 Canada
 2019

There is history behind it and the history becomes the story and the story becomes the pattern and the pattern becomes rigidity. It's the story that we tell ourselves that make us, create and destroy us, immortalize and misrepresent us, damn us. Through three successive generations, reflections of reality are dusted off, and presented as remaining fragments, archived via digital and analog processes. Fleeting thoughts on familial history, narrative traditions, human perception and "the story" from known and unknown sources. Here for now, gone later.



Drawings

Jeppe Lange
 Digital
 13 minutes 7 seconds
 Denmark
 2019

A green leaf, a glass of wine, a cigarette being lit, French fries falling down. Three women describe their memories of an event, creating a sense of uncertainty and suspense. Lange explores how imagery and cinematic language work on individual and collective memory, activating both in order to accomplish a sense of coherence or completion. The piece generates a sense of searching, as if trying to recreate something in your head that happened long ago.



5 Sight, Symbols and Signs

February 1st
13:45PM - 15:15PM
University Hall 2300

Ei Toshinari & Duy Nguyen
Sky Hopinka
Filip Bojarski
Lynne Sachs
Francisca Duran
Arianna Lodeserto
Ben Balcom
Mike Hoolboom & Alena Koroleva

...And So We Start Again
Lore
*** (fish)
Starfish Aorta Colossus
It Matters What
Thirty-Seven Movies for a Home
Garden City Beautiful
Wax Museum



...And So We Start Again

Ei Toshinari & Duy Nguyen
16mm, Super 8mm, DV
9 minutes 15 seconds
Japan/ United States
2019

This is the end, but also a new beginning. We hear voices and we see a family. There is rain and there is the sun. We see a bird and we hear singing. There is a dog. There is a cow. There are flowers and there are landscapes. Heisei ends and Reiwa begins. A new era is coming and we feel old. And so we start again.



*****(Fish)**

Filip Bojarski
35mm
2 minutes
Poland
2019

Short film about consciousness.



Lore

Sky Hopinka
16mm
10 minutes 16 seconds
United States
2019

The voice tells a story about a not too distant past, a not too distant ruin, with traces of nostalgia articulated in terms of lore; knowledge and memory passed down and shared not from wistful loss, but as a pastiche of rumination, reproduction, and creation.



Starfish Aorta Colossus

Lynne Sachs
Regular 8 mm
5 minutes
Puerto Rico/ United States
2015

Poetry watches film. Film reads poetry. Paolo Javier's text is a catalyst for the digital sculpting of an 8mm Kodachrome canvas. Syntactical ruptures and the celebration of nouns illuminate twenty-five years of rediscovered film journeys.



It Matters What

Francisca Duran
 16mm to HD
 9 minutes 6 seconds
 Canada
 2019

Absences and translations motivate this experimental animation in an exploration of the methods and materials of reproduction and inscription. The inquiry is set within a framework of practical and critical human relationships with other-than-human-species elucidated by the theorist Donna Haraway. Enigmatic found-footage calls into question human violence over animal species. Plant life is both the subject matter of the images and assists the means of photographic reproduction.



Thirty-seven movies for a home

Arianna Lodeserto
 35mm, 16mm and videotapes
 11 minutes
 Italy
 2017

At various times during the 60s and the 1970s, the urgency of the struggle triggered "a cinema right now", underground as well as militant, experimental as much as documentary. That immediate cinema, joyful and conspiratorial, intended to upset the cinematic shapes, its narrow boundaries and its productive logics, as well as to tell otherwise the alternative forms of human inhabitancy.



Thirty-seven movies for a home



Arianna Lodeserto



Wax Museum

Mike Hoolboom & Alena Koroleva



Garden City Beautiful

Ben Balcom
16mm
11 minutes
United States
2019

One sunny afternoon in the middle west, suspended in a time between, two commuters daydream of a life lived otherwise.

"We are moving forward. We work. 4 hours a day, five days a week. The situation isn't good. We use the fastest machines possible. Some of us are proud and some have pain. We aim at tomorrow, which is supposed to bring miracles. We might survive an hour and talk to one another. We want to be friends. We want life without boundaries. Heaven is a horrible thing. There are so many cars."

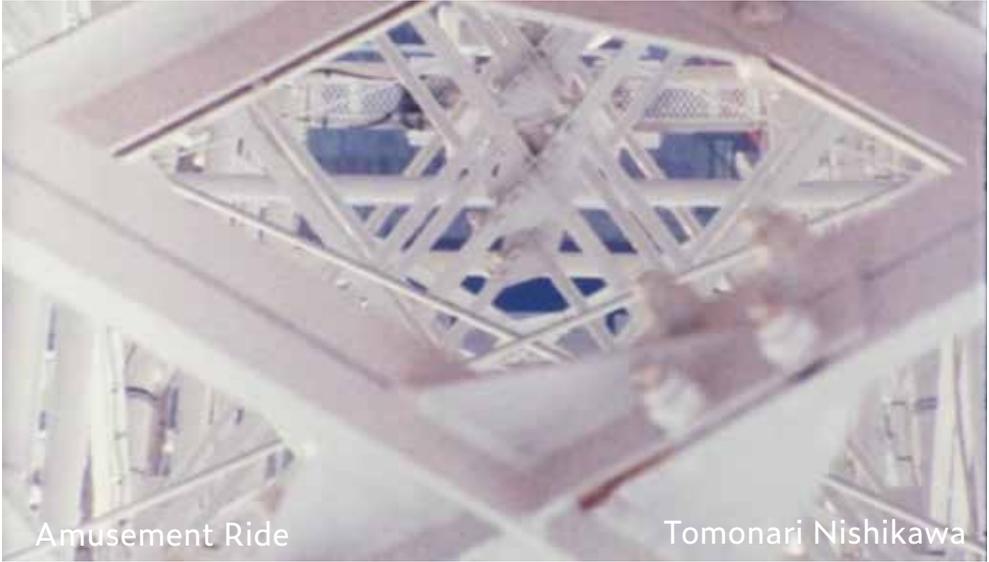
Adapted from a letter written by Victor Berger in 1895.



Wax Museum

Mike Hoolboom & Alena Koroleva
HD
11 minutes 40 seconds
Russian Federation
2019

In a suite of 15 scenes, most arriving in a single master shot, the Russian heroine renegotiates her pact with Russian capitalism, and the new bodies and relationships it made possible. Shot in Saint Petersburg during a sunny autumn, when our faces could still bear the old light.



6 Slice the eye!

February 1st
15:30PM - 16:45PM
University Hall 2300

Ugo Petronin	Abiding
Youjin Moon	Blink
Kalpana Subramanian	A Dialogue of Dissonance
Karissa Hahn	Apertures (a brighter darkness)
Ong Sau Kai	Plaza Rakyat
Tomonari Nishikawa	Amusement Ride
richard tuohy	Valpi
Allan Brown	Dreamland
Mariachiara Pernisa & Morgan Menegazzo	Dagadòl
Josh Lewis	An Empty Threat



Abiding

Ugo Petronin
35mm
5 minutes
Netherlands
2019

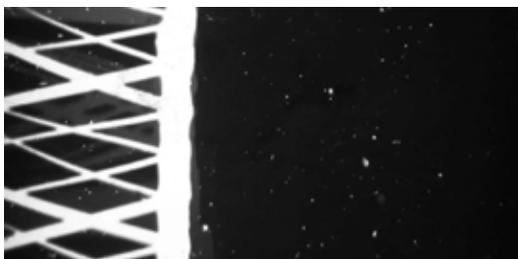
Abiding is made of thousands of frames extracted from a single 35mm photo strip. Taken from a train window between Dordrecht and Rotterdam, the artist has pulled the film manually in a shutterless camera to create a visual evocation of a body moving through space and time as well as a reflection on the medium of cinema and photography.



A Dialogue of Dissonance

kalpana subramanian
Digital
6 minutes 30 seconds
United States
2016

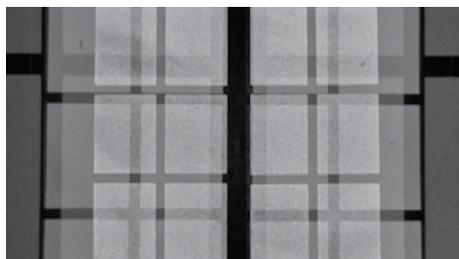
An aesthetic meditation on the technological incompatibilities of cinematic apparatus that engages the poetics of materiality. Light and projections mediated by a 16mm projector playing an old strip of stock film, are captured by a video camera at various speeds and settings.



Blink

Youjin Moon
16mm, digital video
2 minutes 17 seconds
United States
2017

Through the visual manipulations of filmstrips, this film explores presence and absence, light and shadow. Photograms are created onto 16mm film, using various false eyelashes, artificial hair and other textural objects. Brief bursts of light and patterns of intertwining lines create distinct rhythms, which evoke a blinking eye.



Apertures (a brighter darkness)

Karissa Hahn
16mm
2 minutes 50 seconds
United States
2019

The image of a window is burned onto the valance and the brighter darkness is a phantom in the curtain. I present to you a super 8 rendition of the apertures that exist amongst the general flux of the world.



Plaza Rakyat

Ong Sau Kai
Digital
3 minutes 4 seconds
Malaysia
2018

Plaza Rakyat, or the People's Plaza is a mixed-use skyscraper complex in Kuala Lumpur, the development was put on hold in 1998 due to financial difficulties. Part of the building remains in an unfinished state since then. The short film using 12 photos to destructed and reconstructed the time and space of the view of the abandoned remains.



Valpi

Richard Tuohy
16mm
9 minutes
Chile/ Australia
2019

Valparaiso. City of brick, tin and board. Sliding into the sea.

Note: film can be watched in 2D or 3D using Pulfrich filter over one eye.



Amusement Ride

Tomonari Nishikawa
16mm
6 minutes
Japan
2019

Shot with a telephoto lens from inside a cabin of Cosmo Clock 21, a Ferris wheel at an amusement park in Yokohama, Japan. The distorted image shows the structure of the Ferris wheel, focusing on the intermittent vertical movement, which resembles the movement of a film at the gate of a film projector or camera.



Dreamland

Allan Brown
Super8, digital
13 minutes 33 seconds
Serbia
2018

Accented by collaged radio audio fog of 'alien' paranoia, oneiric images from Serbia fuse with the Canadian Shield in northern Quebec: a conjuring of spectres through hypnotic frequencies. The film was produced during an artist residency in Belgrade, Serbia.

Courtesy of Alternative Film / Video Festival Belgrade, AFC Belgrade and DKSG



Dagadòl

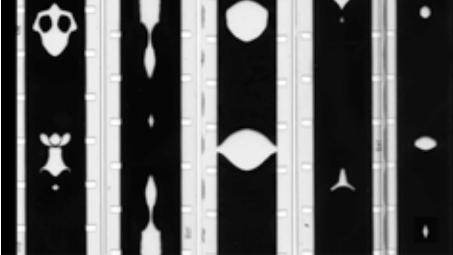
Mariachiara Pernisa & Morgan Menegazzo
Super 8mm
11 minutes 11 seconds
Italy
2017

An invitation to indulge and sink. To disobey the senses, numbed by the horror pleni, the visual bulimia and eccentric visionary pollution. Jonah disobeyed God in this way and was swallowed by a big fish, a primordial marine monster (dag gadòl in Hebrew), to be later regurgitated.



Agx Film Collective
Proudly presents
the following filmmakers

Ethan Berry
Allison Cekala
Susan DeLeo
Brittany Gravely
Natalie Minik
Kathryn Ramey
Douglas Urbank



An Empty Threat

Josh Lewis
16mm
7 minutes 40 seconds
United States
2017

An Empty Threat consists of series of "Rorschach" mirror-images in various shapes and sizes, sequenced into a variety of visual rhythms that add up to a sort of uneasy animation working both in tandem and against the projector. The blots flicker, morph, and fall through the frame lines, but not necessarily in that order and often at the same time.

AgX is a Boston-area film collective, artist-run film lab, and cinema arts space that was formed in 2015 to share resources, equipment, camaraderie and knowledge with a focus on the moving image arts, particularly photochemical film. AgX offers screenings, workshops, and other film events throughout the year, for AgX members and for the general public.

Learn more at agxfilm.org



RPM Fest welcomes collaborations, for more information, please email us contact@revolutionsperminute.org



7 Saul Levine

Feb.1st

17PM - 18:30PM

University Hall 2300

Notes After Long Silence

(1984-1989)

Crescent

(1993)

Whole Note

(1999-2000)

Light Licks: By the Waters of Babylon:

This May Be the Last Time

(2011)

Light Licks: By the Waters of Babylon:

I Want To Paint It Black

(2011)

Falling Notes Unleaving

(2013)



Notes After Long Silence

16 minutes 21 seconds
Sound 18fps
Super 8mm
1984-1989

Notes After Long Silence manages to carry forth some of Levine's political perspective while rooting itself in the personal experience from which it originated. Notes After Long Silence is the latest in a series of "Notes" that date back to 1969. Sometimes addressed to individuals and sometimes, like Notes After Long Silence, based on poetry (in this case, Coleridge), the films are structured jottings of images and sounds, pieced together in patterns of rhyme, metaphor and what Eisenstein called "intellectual montage."

- Majorie Keller



Notes After Long Silence



Crescent

4 minutes 26 seconds

SOUND 18fps

Super 8mm

1993

A simple conversation with Pelle Lowe, described by P. Adams Sitney as "exquisite, brief, lyric [...] paradigmatic of Levine's mature art."



Whole Note

12 minutes 11 seconds

SILENT 18FPS

16MM

1999-2000

Portrait of his father Julius Levine. As a Hasidic saying goes, nothing is as whole as a broken heart.



Light Licks: By the Waters of Babylon: This May Be the Last Time

6 minutes

SILENT 18fps

16mm

2011

Light Licks are a series of films, which are made frame by frame often by flooding the camera with enough light to spill beyond the gate into the frame left unexposed. Light Licks are ecstatic flicker films inspired by jazz and mystic visionary practice. By the Waters of Babylon is a sub series within the Light Licks, inspired by Psalm 137, a meditation on the experience of forced exile. This May Be the Last Time was shot right before Dwayne's stopped processing Kodachrome, and the last time I shot Kodachrome for a LIGHT LICK. It was right after Thanksgiving weekend and the light is very much late November right before the Winter Solstice. Existence equals thin ice.



**Light Licks: By the Waters of Babylon:
This May Be the Last Time**

12 minutes 18 seconds
SILENT 18fps
16mm
2011

"I spent the week of thanksgiving 2010 in Prague; I had never been to Europe before and as a Jew born in the 2nd World War, I had a strong association of central Europe with the Holocaust. I found Prague to be an extremely charming and beautiful city, an architectural palimpsest as it hadn't been bombed. In this Light Lick I responded to the city in the present tense but kept being drawn into its past. The grave of Rabbi Judah Lowe the alleged maker of the Golem alleged descendent of King David and certainly one of the great Jewish scholars and mystics of his time, the absence of a contemporary Jewish community and the wonderful statues bridges and buildings led me to make this dark Gothic reflection of 21st century Prague."

- Saul Levine

Spring and Fall

by Gerard manley Hopkins

Márgarét, áre you gríeving
Over Goldengrove unleaving?
Leáves like the things of man, you
With your fresh thoughts care for, can you?
Ah! ás the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
Now no matter, child, the name:
Sórrów's spríngs áre the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It ís the blight man was born for,
It is Margaret you mourn for.

(courtesy: poetryfoundation.org)

Falling Notes Unleaving

3 minutes
SILENT 18fps
16mm
2013

FALLING NOTES UNLEAVING is made from footage gathered in the fall of 2012 and edited in early 2013. Anne Charlotte Robertson, friend and fellow super8 filmmaker, died. I attended her funeral and filmed the burial of her ashes. She was famous for her diary films and I thought it's important to honor her work by filming an event she couldn't. The burial took place in a wonderful old cemetery in Framingham, Massachusetts, which lightened a sad event. The film also includes footage shot in the mountains outside of Portland and the streets of Cambridge and Somerville Ma. It is not a diary. The title and the film reflect Gerard Manley Hopkins poem Spring and Fall.



Notes After Long Silence



Notes After Long Silence



Whole Note



Light Licks: By the Waters of Babylon:
This May Be the Last Time



MUÑE

CATALINA Jordan Alvarez

8 Labor Intensive

February 1st
19:30PM - 20:45PM
University Hall 2300

Bea Haut
Emmanuel Piton
Henrik Malmström
Lily Ashrowan
Richard Ashrowan
Ben Stott
Simon Liu
Catalina Jordan Alvarez

Kitchen Beets
The Little Tools
Laburo
Ranleburn
Passage
The Clearing Where Bent Grass Grows
E-Ticket
MUÑE



Kitchen Beets

Bea Haut
16mm to HD
1 minute
United Kingdom
2019

Never-ending tidying up turned into rhythmic beat and magic trick.

A brief structural film cut to the rhythm of the gap between the optical sound head and the image.



Laburo

Henrik Malmström
HD
12 minutes 58 seconds
Argentina
2017

Laburo (lunfardo).
Work performed by a person;
Place of work of a person. Video
documentation of workers and
workplaces in the Autonomous City
of Buenos Aires.



The Little Tools

Emmanuel Piton
16mm to HD
10minutes 54 seconds
France
2018

LES PETITS OUTILS

A foundry, a morning, where nothing begins. The film mixes the imaginary narrative of a woman, a moulding machine, on the path of a decaying world.



Rankleburn

Lily Ashrowan
16mm to HD
2 minutes 8 seconds
United Kingdom
2019

Artists film shot on 16mm. Using the constraints of a hand-wound bolex camera this film is a playful exploration into my childhood home through short 6 second shots. It is both a portrait of my mother, a document of the Rankleburn river and an exploration of repetitive labour and rural life.



Passage

Richard Ashrowan
16mm and Digital
4 minutes 50 seconds
United Kingdom
2019

A study in the visceral: labour, the weight of the body, how we might traverse space, and perhaps life itself, together and apart, participating, denying, folding, collapsing, surrendering, spinning, falling... holding, carrying, burden and release, kindness and dissolution. A journey of sorts, in which the camera remains fully involved. This was also a dream.



E-Ticket

Simon Liu
35mm , Super 8mm , SD Video
13 minutes
Hong Kong
2019

A film sixteen thousand splices in the making. E-Ticket is a frantic (re)cataloguing of a personal archive and an opportunity for rebirth to forgotten images. 35mm photographs and moving pictures are obsessively cut apart, reshuffled then tape spliced together frame by frame in evolving patterns.



The clearing where bent grass grows

Ben Stott
Digital & 8mm film
10 minutes
United Kingdom
2019

This film began as the documentation of a landscape the artist is intimately familiar, that of the North Wessex Downs in Southern England. Through the process of exploring and understanding this landscape, the film grew to include the building of a sculpture to embody past journeys made through it.

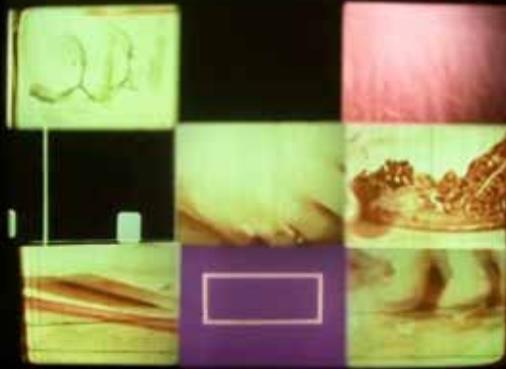


MUÑE

Catalina Jordan Alvarez
16mm to HD
14 minutes 30 seconds
United States
2019

Yo sé como arreglar las cosas!

Newly arrived in the rural South from Mexico, Muñe has a run-in with a family in their steel salvage yard.



What Is Nothing (After What is Nothing)

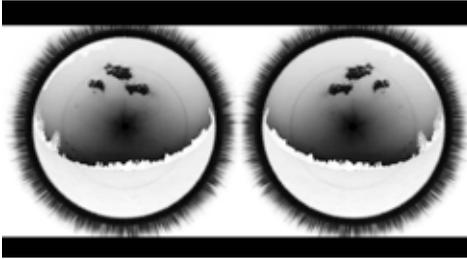
Kristin Reeves

Expanded Cinema II

February 1st
21PM - 22PM
University Hall 4400

Andrew Busti
Kristin Reeves
Guillaume Vallée
& Hazy Montagne Mystique

Binary Stars
What Is Nothing (After What is Nothing)
Kinski wanted Herzog to direct
but he turned it down



BINARY STARS

Andrew Busti
35mm
4 minutes
United States
2018

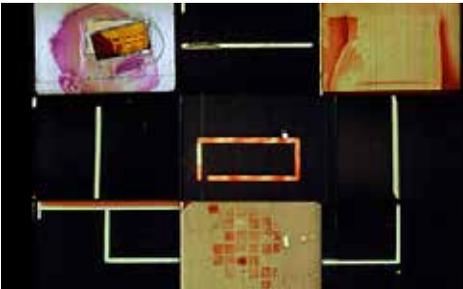
A set of formal instructions detailing the proper operation of a light switch while a landscape shrinks at an alarming rate of 2:1.



Kinski wanted Herzog to direct but he turned it down

Guillaume Vallée
Hazy Montagne Mystique
16mm, VCRs ,Analog Video Mixer
15 minutes
Canada, 2018

This piece is a film/video hybrid expended cinema performance. With the use of analog technologies the artists are trying to create a psychedelic image, echoing Kinski's broken dream, in the face of Herzog's refusal to make a film about the crazy violinist Paganini. The immersive soundtrack plunges us into the fog, towards an audiovisual nothingness.

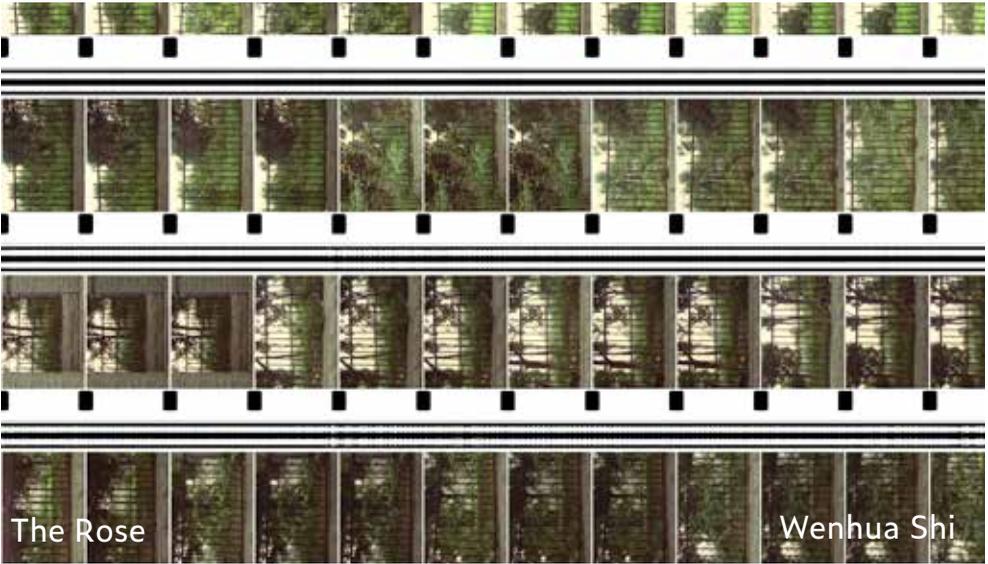


What Is Nothing (After What Is Nothing)

Kristin Reeves
9X16mm performance
10min
United States
2017-present

Using found educational films, direct laser animation, and nine-projectors, I attempt to realize the multifaceted materiality of nothingness through the eyes of those who may be the most vulnerable to the void.





Workshop: 15 seconds of f[r]ames

February 2nd
9:00AM - 12PM
University Hall 4400

Instructor
Matt McWilliams

RPM Fest presents a three-hours direct-printing film workshop. Direct-Printing is a new groundbreaking method to create film that doesn't require any film celluloid or dark room developing and processing. This method uses custom made software to convert your video clips into a film strip through inkjet printing and laser cutting. In this workshop we will walk through the steps of printing and cutting to create a projectable film strip with optical soundtrack from your video clip.



10 Vital Transit

February 2nd
12:00PM - 13:45PM
University Hall 2300

Alex Morelli
Roger Deutsch
Kyle Whitehead
Ethan Berry
Kathryn Ramey
Vivian Ostrovsky
Aaron Holmes
Katja Verheul

Viaggio
My Echo, My Shadow, and Me
Interstices Volume II
A Man Sits Down
LIMEN
Hiatus
How I Learned to Stop Worrying
TONI and BLERI



Viaggio

Alex Morelli
16mm to HD
5 minutes 45 seconds
United States
2019

During a trip to Italy, a relationship falters. An auto-fictional travelogue unearthed from neorealist landscapes.



Interstices Volume II

Kyle Whitehead
Super 8mm
9 minutes 7 seconds
Canada
2017

Interstices is an ongoing series of 'exquisite corpse' films with the potential to continue indefinitely. Volume II is a continuation of the series, featuring three short films made in collaboration with Michelle Latimer, John Woods, and Brian Kent Gotro.



My Echo, My Shadow, and Me

Roger Deutsch
Super8, HI-8
7 minutes 56 seconds,
Czech Republic, Hungary & US
2019

A man loses himself.



A Man Sits Down

Ethan Berry
16mm to HD
6 minutes 40 seconds
United States
2019

This film starts as a Celebration and ends as an Elegy.



LIMEN

Kathryn Ramey
16mm
12 minutes 6 seconds
United States
2019

Threshold.
Between two states of being.
The boundary of perception.



How I Learned to Stop Worrying

Aaron Holmes
HD
4 minutes 59 seconds
United States
2019

A poem of hope, despite looming apocalypse. Wonder at human flight curdles into dread; abstract fears of world-spanning system collapse become tangible in the bond between parent and child. Constructed by mining through airline safety pamphlets in search of buried meanings, resulting in a rhythmic, pulsing, sometimes cacophonous experience.



Hiatus

Vivian Ostrovsky
35mm & cell phone to HD
6 minutes 20 seconds
Brazil & United States
2018

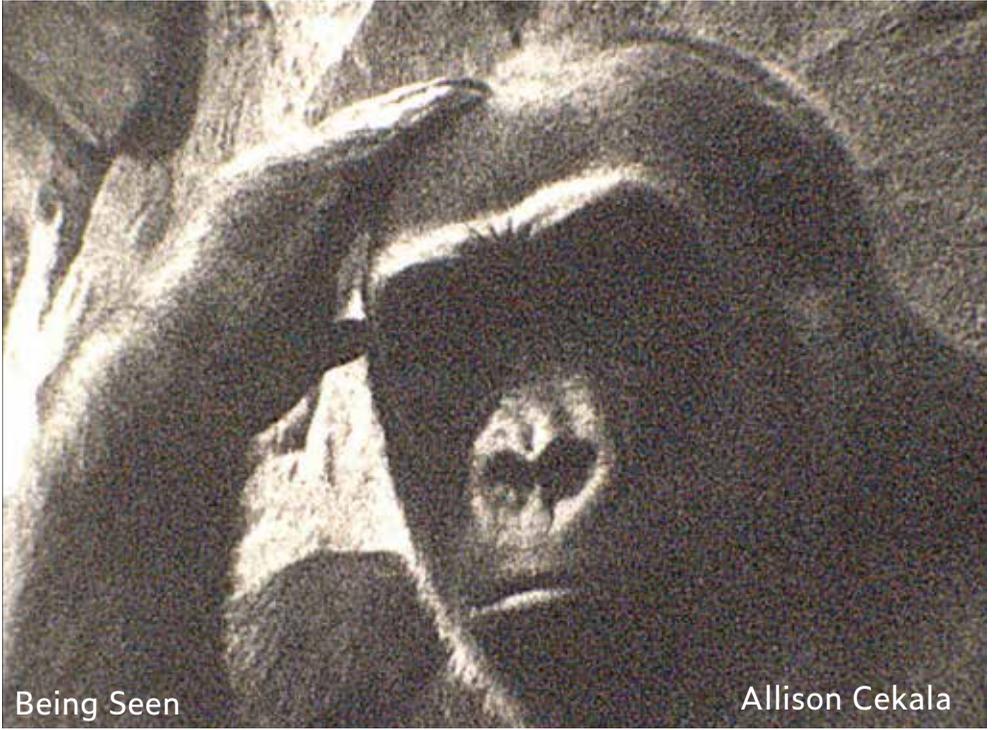
The protagonist of this film is the reclusive, introspective Ukrainian - Brazilian writer Clarice Lispector (1920 - 1977). It is based on a single TV interview broadcast only after her death. What she says in the 1977 interview is still very pertinent and corresponds to a feeling of 'in-betweenness' which I myself feel today.



TONI and BLERI

Katja Verheul
HD
20 minutes,
Netherlands & Kosovo
2019

During one of the last days of the winter two young Kosovar actors find some leftover construction materials next to the road. While dreaming about leaving the country without the visa hassle they decide to take the shattered parts with them. At an abandoned building they start constructing the different parts building their own one-man rocket - while stories from the past are brought up.



Being Seen

Allison Cekala



Irmandade

Helena Girón & Samuel M. Delgado



Body All Eyes

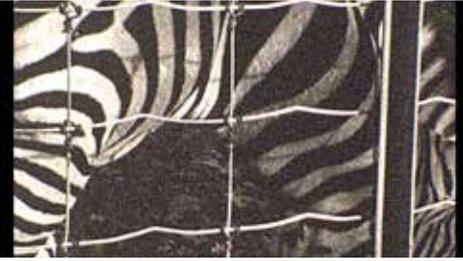
Saara Ekström

11 Mythologies

February 2nd
14:00PM - 15:15PM
University Hall 2300

Allison Cekala
Saara Ekström
Amanda Justice & Hogan Sidel
Josh Weissbach
Helena Girón & Samuel M. Delgado
Maired McClean

Being Seen
Body All Eyes
Let's Look at Florida
601 Revir Drive
Irmandade
A Line Was Drawn



Being Seen

Allison Cekala
Hand processed 8mm
5 minutes 4 seconds
United States
2019

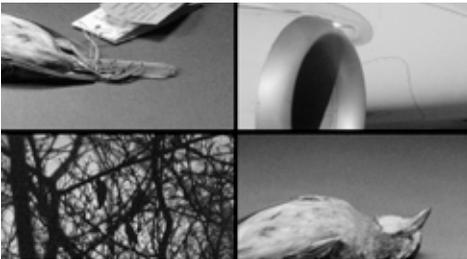
The act of seeing and being seen.
An interrogation of humanity
within the animal world.



Let's Look at Florida

Amanda Justice & Hogan Seidel
16MM film
5 minutes
United States
2018

The story of the attempted draining
and development of Florida can
be told through a series of failures
dating back to Andrew Hamilton.
The land in the Everglades,
specifically, has been unsuccessfully
drained, flooded, and irrigated
dozens of times throughout the
years. Despite all of the inhabitants'
best efforts-- the land continues to
swallow its own history.



Body All Eyes

Saara Ekström
8mm film
14 minutes 39 seconds
Finland
2018

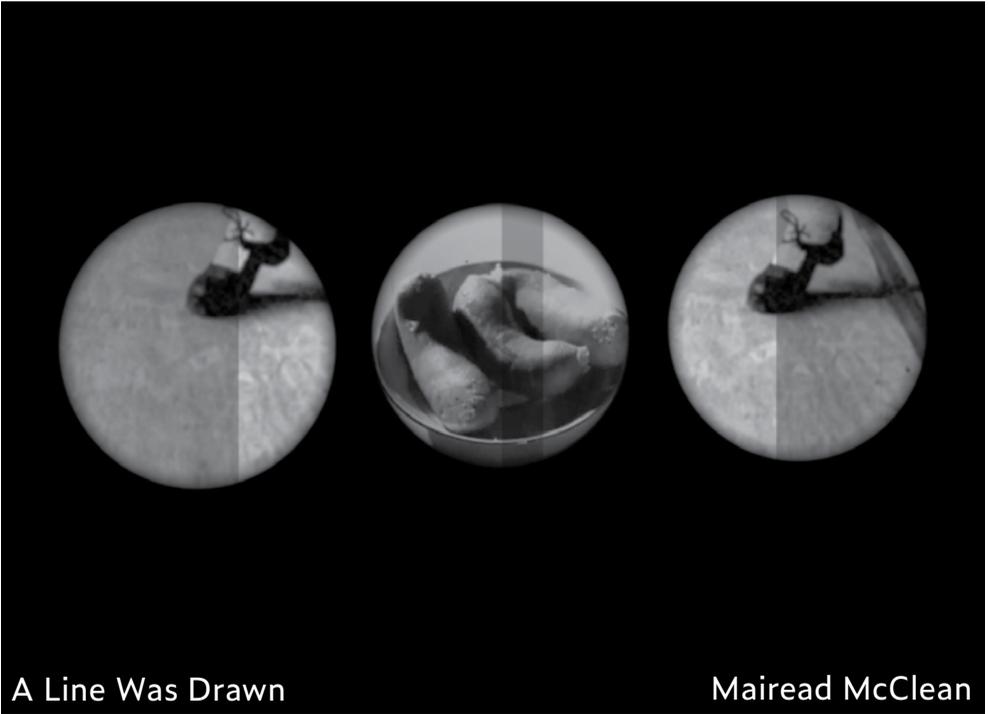
Myth and technology collide in
monochrome textures and fine
lines of aviation. The film explores
the symmetry in the shapes that
take flight and the bodies that
remain, and presents the bird as a
disappearing witness and emissary
in the sky.



601 Revir Drive

Josh Weissbach
16mm
8 minutes 40 seconds
United States
2017

A series of spatial limits are
defined while a maker imbibes.
Interdependence is inherited after
a substance cannot be shook. An
animal carefully guards an outlined
space as a river runs backwards.



A Line Was Drawn

Mairead McClean



Irmandade

Helena Girón & Samuel M. Delgado
 16mm
 9 minutes 5 seconds
 Spain
 2019

A Irmandade of ghosts hides beneath the layers of time. Through Vasco da Ponte's illustrated manuscripts, we search for a mythical past: one that resonates in a subterranean form amongst a landscape full of invisible presences that are activated and take on a life of their own each time we think about them.



A Line Was Drawn

Mairead McClean
 Super 8mm & digital video
 13 minutes 30 seconds
 United Kingdom
 2019

Film weaves together material from a number of different sources including animated sequences, television and film archives, and two distinct voiceover narrations. The work explores issues of how our world is structured through the creation of borders and boundaries limiting movement, thinking, questioning and agency.



Plants Are Like People

Charlotte Clermont



Monolithography

Laurids Andersen Sonne



Fossil Falls

Ekaterina Selenina & Alexey Kurbatov

12 Elemental Findings

February 2nd
15:30PM - 16:45PM
University Hall 2300

Laurids Andersen Sonne
Michael Lyons
Ekaterina Selenina & Alexey Kurbatov
Susan DeLeo
Britany Gunderson
Charlotte Clermont
Erica Sheu
Natalie Minik
Emily M Van Loan
Brian Wilson
Sylvie Sutton
Lisa Danker
Linda Fenstermaker

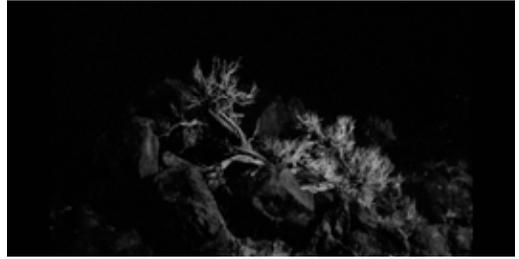
Monolithography
Porto Landscape
Fossil Falls
Consolar
A Fixed Answer
Plants Are Like People
Transcript
First Summer Song
Who Wants to Fall in Love?
Letter Home: Easter Sunday
S.S.S.
Foreclosed Home Movie
Sometimes All of Summertime



Monolithography

Laurids Andersen Sonne
16mm
2 minutes 50 seconds
Denmark
2017

Monolithography is an ode to the traces of time, performed on a bicycle ride around the Danish island of Bornholm. The film catalogues ancient monuments as nodes from the past; commas in the language of a landscape and a voyage in perpetual motion.



Fossil Falls

Katerina Selenina & Alexey Kurbatov
16mm
4 minutes 26 seconds
Russian Federation & United States
2019

Through the alchemical materialization of hand-processed 16mm film, 'Fossil Falls' uncovers a charge and vibration in the natural world. The camera traverses the desert in an embodied relationship with non-human life forms, exposing a sense of desire, narrative, and point of view in the non-human. Thus, there is a kind of crisis in trying to hold onto, know, or truly become that which is unknown, or outside of the human.



Porto Landscape

Michael Lyons
Super 8mm film, 18fps, Silent
6 minutes
Japan & Portugal
2018

Myth and technology collide in Light, time, and landscape in Porto, August 2016. Filmed during the massive forest fires in Northern Portugal, a thick pall of smoke has gathered ominously over the Douro river. Light, time, and landscape in Porto, August 2016.



Consolar

Susan DeLeo
Super 8mm
4 minutes 35 seconds
United States
2019

A short poetic piece shot on Super 8mm film inspired from a line of a traditional Spanish folksong "Asturiana."

"To see if it would console me,
I drew near."



A Fixed Answer

Britany Gunderson
Digital
3 minutes
United States
2019

Exploring identity through indecision, these ordinary spaces are juxtaposed with the personal and private, yet both have equal amounts of public analysis. Using physical objects as a way to separate the image from place and author from image, a commitment is made and dimension is formed. A fear of commitment thins itself out through the refusal of romantic and friendly gestures.



Transcript 臨摹

Erica Sheu
35mm
3 minutes
Taiwan & United States
2019

I transcribe a relationship on film with what I found at home: the flower baby's breath, love letters my father wrote and sun print papers my lover gave me.

This film is inspired by Shadow Film: A Woman with Two Heads (Nito-onna: Kage No Eiga) (1977) by Shuji Terayama.



Plants Are Like People

Charlotte Clermont
SD
1 minute 35 seconds
Canada
2018

Plants Are Like People is built on a precise rhythm in which archive images, fragments of cryptic phrases and recordings of performances appear on the screen every second. A strange dialogue forms between intimate interventions with plants, utensils and inscrutable self-portraits.



Transcript 臨摹

Erica Sheu
35mm
3 minutes
Taiwan & United States
2019



First Summer Song

Natalie Minik

16mm

2 minutes 26 seconds

United States

2019

A film for my godson.



Letter Home: Easter Sunday

Brian Wilson

Super 8mm

5 minutes

United States

2019

An 8mm holiday film.



Who Wants to Fall in Love?

Emily M Van Loan

Super 8mm

6 minutes 6 seconds

United States

2019

An exercise in introspection, a request for patience, an exploration of space both internal and external. Have you ever felt connected to someone you've never met?



S.S.S.

Sylvie Sutton

16mm

7 minutes

United States

2019

"My mom's name is Sarah Sloan Skinner. She is from Iowa. She had me January 8th 1997, her first baby."



Sometimes All of Summertime

Linda Fenstermaker



Foreclosed Home Movie

Lisa Danker
16mm
8 minutes
United States
2018

A memoir of losing a home in 1930, in Miami, becomes the sister tale to a foreclosure in 2013. Unable to accept the loss of her foreclosed home, the filmmaker's mother recounts its rooms and features. Photographs and abstractly animated details of the house and its furniture—printed from linoleum blocks directly onto 16mm film—alternate with the memoir of the 1920s, echoing the cyclical nature both of economic booms (and busts) and of trauma.



Sometimes All of Summertime

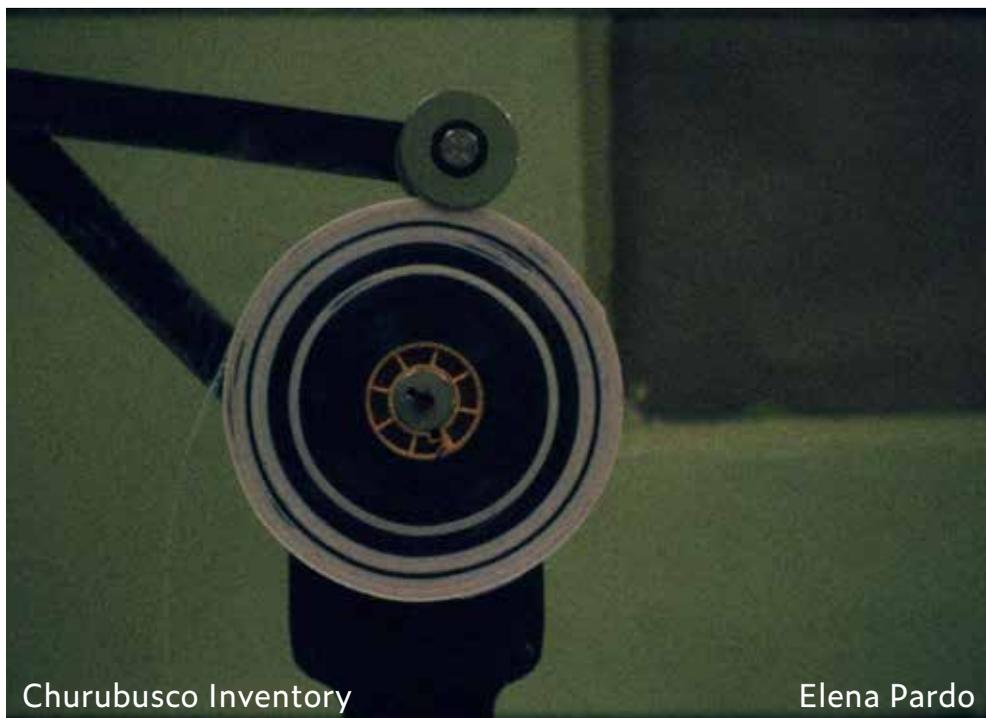
Linda Fenstermaker
16mm
8 minutes 30 seconds
United States
2019

This film explores the innocence, beauty and energy in the natural rhythms of a season. The focus on summertime is a metaphor for the process of combining lives with another person and the tugging feelings of that union.



Ouroboros

Antonio Arango Vázquez



Churubusco Inventory

Elena Pardo



The Stone Guest

Marina Fomenko

13 The Known Unknown

February 2nd
17PM - 18:30PM
University Hall 2300

Kelly Gallagher
Elena Pardo
María Rojas & Andrés Jurado
Sammy Lamb
Cecilia Araneda
Rajee Samarasinghe
Antonio Arango Vázquez
Marina Fomenko

More Dangerous Than a Thousand Rioters
Churubusco Inventory
fu
Soil
The Space Shuttle Challenger
The Exile
Ouroboros
The Stone Guest



More Dangerous Than a Thousand Rioters

Kelly Gallagher
Cutout animation
6 minutes 19 seconds
United States
2016

An experimental animated documentary exploring the powerful and inspiring life of revolutionary Lucy Parsons. This film illustrates her dedicated life to struggle, and her important, countless contributions fighting endlessly against capitalism, racism, and sexism.



Fu

Maria Rojas Arias
Digital
9 minutes 15 seconds
Colombia
2018

Fu is the God of the dream in the Muisca cosmogony, who was worshiped on the big island of the "Fúquene" lagoon. This lagoon is located 116 kilometres from Bogota and tends to disappear. Jorge González, a Puerto Rican artisan, travelled to Colombia in 2017 and presented us Fúquene, the lagoon, the art of weaving, the other Jorge and the "Junco". This is our memory of that encounter.



Churubusco Inventory

Elena Pardo
16mm to HD
7 minutes
Mexico
2019

The historical Estudios Churubusco lab, where Golden Era Mexican films were processed in the 1950s, is still running, pretty much unchanged. This film is a desperate and loving attempt to preserve the memory of the people, knowledge, and objects coexisting in this space, that risks closing at any time.



Soil

Sammy Lamb
Super 8mm
7 minutes 27 seconds
United States
2019

Soil is an effort to reconstruct, reassemble, and reanimate the fragmented pieces of an unidentified girl found on the side of the road on Valentine's Day. While imagining the small details of what makes up a person's life, Soil acknowledges it is impossible to reconstruct someone from ashes, but still has the need to see her humanity.



The Space Shuttle Challenger

Cecilia Araneda
SD and 16 mm
9 minutes 32 seconds
Canada
2017

Through found footage, The Space Shuttle Challenger entwines the Challenger disaster, Guantanamo Bay, Chile's coup d'état and the experience of being 16. It reflects on the personal impact of large events in world history and small moments of hope that survive.



Ouroboros

Antonio Arango Vázquez
Digital & 16mm film archive
8 minutes 44 seconds
Mexico
2018

Ouroboros is a symbol that is represented with an animal (generally of form or proximity to a serpent) that engulfs its own tail. Experimental film essay about the students massacre that happened in Mexico in 1968 with a dialogue with the events of missing students in Ayotzinapa, Mexico.



The Exile

Rajee Samarasinghe
Digital
7 minutes 49 seconds
Sri Lanka
2018

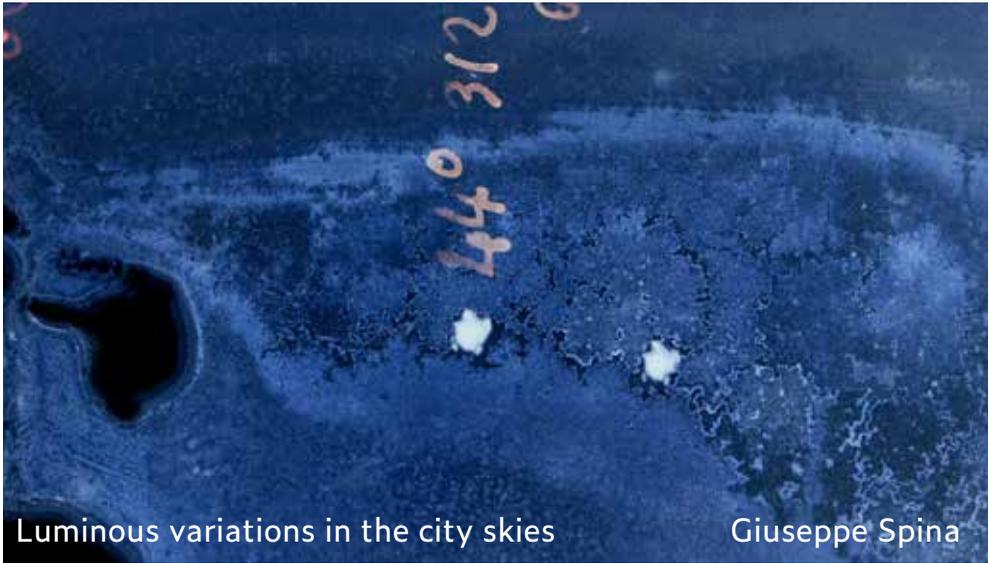
Shot improvisationally in 2010, shortly after the end of the Sri Lankan civil war, this film takes a lyrical approach to examining recent history and the process of reconstruction in the post-war era. The visions of an exile are carried through an immoral silence, to an end both dubious and bittersweet.



THE STONE GUEST

Fomenko
Digital HD
8 minutes 20 seconds
Russian Federation
2018

The key figure of the Great October Socialist Revolution of 1917 in Russia was Lenin. After his death in 1924 Lenin's image was immortalized in countless numbers of monuments in the Soviet Union. The "birth" of each new stone Lenin is accompanied by a special ritual with speeches and festivities before a vast assembly. After the collapse of the Soviet Union, the life cycle of the "stone guest" is coming to the end.



Luminous variations in the city skies

Giuseppe Spina

14 Only The Buried Left Alive

February 2nd
17PM - 18:30PM
University Hall 2300

Brittany Gravely
Douglas Urbank
Giuseppe Spina
Rita Figueiredo
Sasha Waters Freye
Lei Lei
Shayna Connelly
Eric Gaucher
Vladimir Morozov
Giuseppe Boccassini

Story of Dreaming Water - Chapter One
Bathers
Luminous variations in the city skies
The Great Attractor
Respiration
Weekend
Fucked Up Point Blank
The Moons of Palaver
Very Long Play Vinyl
Temple of Truth



Story of the Dreaming Water: Chapter 1

Brittany Gravely

16mm

2 minutes

United States

2018

Shapes developing from a primordial chemistry...



Luminous variations in the city skies

Giuseppe Spina

HD

5 minutes

Italy

2019

Between 1932 and 1957, at the Specola Tower in Bologna, a new optical technology was invented, one that would revolutionize outer space observatory methods. Thirty years of research were necessary for the astronomer Guido Horn D'Arturo to invent the specchio a tasselli – an archetype of today's most advanced telescopes. Full of point-like shapes, these photographic plates are now also full of spots and traces of deteriorated emulsions. This silent film, made by Giuseppe Spina, is composed of digital scans and blow-ups of Horn D'Arturo's plates.



Bathers

Douglas Urbank

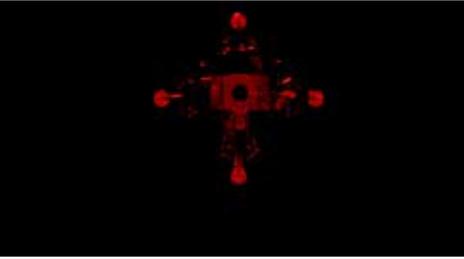
16mm

3 minutes 40 seconds

United States

2019

Reflections of an idyllic day spent between three companions celebrating the beach, the waves and their brief time together.



The Great Attractor

Rita Figueiredo
Archival footage
9 minutes
Portugal
2018

This piece derives from the myth of Icarus to explore the relationship between humans, their planet, its star, and their inherent destruction. Divided in three movements, the film brings together moving images that span from the 19th to the 21st century, secretly speaking about the relationship of cinema with light and the movement of human and celestial bodies.



Weekend

Lei Lei
HD
11 minutes
China
2019

Which are more significant, artworks or art archives? Which is more important, the picture or the process of image production, the way an image is viewed or the positioning of the image?

Today's issues with photography have officially given way to issues with the image. With *Weekend*, the artist and Beijing / LA resident Lei Lei not only displays artistic nostalgia, but also the constant quest for certainty regarding history, family and personal identity. His work can be seen as a type of "creative thinking" on the theme, an artistic strategy related to future imagination, and a contradictory position on emotions that cannot be returned to today. As philosopher and art critic Boris Groys pointed out: "Life can be recorded, but it can't be shown." It is also because of the complexity of this contradiction, and the images that comprise the artist's works that different images taken at the point of visual transformation and dialectical form between the calm and the energetic are shown, so that "nostalgia" becomes a truly contemporary medium in the practice of image art.

- Dong Bingfeng



Respiration

Sasha Waters Freyer
16mm
4 minutes 30 seconds
United States
2019

River naiads and backyard deities; nothing noticed is lonely. From inspiration to expiration, breathing is the only work to be enacted now. A 16mm film collage of original and found/archival footage.



Fucked Up Point Blank

Shayna Connelly



Fucked Up Point Blank

Shayna Connelly
 Digital
 4 minutes 36 seconds
 United States
 2019

Anxiety unseats the narrator in time and place as she tries to rewrite the story in search of a less violent ending. To unravel the truth, an anxious person struggles to rewrite with set structure, characters and tone. With each attempt to alter the narrative, the potential for violence escalates while the raw materials degrade and actions fragment, stutter or overlap.



The Moons of Palaver

Eric Gaucher
 Digital
 3 minutes 14 seconds
 Canada
 2019

Both sonically and visually The Moons of Palaver celebrates the rhythms, patterns, resonance, and lyrical elusiveness that can be found or sought out on any particular evening. The original material is a result of an intervalometer test of soft focus automotive headlights shot in the early 2000's. In 2017 the footage was rediscovered and reworked into a composite of various arrangements engaging in the filmmakers preoccupation with abstraction. The audio arrangement is a collage of various found materials which was originally recorded in the late 1960's. As a whole the work creates a spectrum of proximities.



VERY LONG PLAY VINYL

Vladimir Morozov

Digital

10 minutes 13 seconds

Russian Federation

2017

The film consists of close-up TV commercial-like images of a record on a turntable, alternating with scenes set against music presumably from the LP.

The music is vaguely familiar classical Pops, each piece matched by a scene set in pastoral Russia. One revels in the pairings, one humorous, the next sombre, another Dadaist.



Temple of Truth

Giuseppe Boccassini

Found footage

15 minutes

United States

2018

Temple of Truth is an archive that constantly ambulates amid tangles of decaying worlds, experienced as petrified, deprived, residual traces, preserving in the process of taking along and transforming itself, a magmatic state, a specific, ancestral, sometimes whitish non-space. A liveliness of half-alive bodies, both human and animal, that catch fire in a latent bullfight and which, in becoming persōnae, inhabit sarcophagi which crumble into solid ground like streams of water that suddenly submerge clouds, swinging on the brink of a vertiginous fall of nocturnal glances in the middle of exotic poses and aerial visions.



15 Evidence of Life

February 2nd
20:30PM - 22PM
University Hall 2300

Jose Luis Benavides
Stephanie M Barber
Miles Sprietsma
Zoya Baker
Peter Klausz
Sarah Beth Woods
Autojektor
Paul Razlaf
Kenji Ouellet
Lyntoria Newton
Amber Bemak
Nadia Granados

Lulu's Journal
Oh My Homeland
Corpse Quatrain
Intersection
Still life
Hear the Glow of Electric Lights
Ageless Museums of Rotting Animals
Untitled
IN DOG YEARS I'M DEAD
Hey Little Black Girl
Goodbye Fantasy



Lulu's Journal

Jose Luis Benavides
Digital
4 minutes 31 seconds
United States
2018

this video-poem projects my own thoughts and feelings musing in the voice of my mother to tell parts of her previously untold story. I imaged her writing in a journal while being institutionalized for being a young, depressed lesbian at Chicago-Read Mental Health Center when she was a teenager. Through a collection of episodic journal entries and poetic investigations, the voice of the young artist Amanda Cervantes reenacts the queer, Latina youth of Lourdes Benavides or Lulu, my mother. Rather than embody her they reflect a psychic space and interiority; the private place of reflection and consciousness muted by the institution and the insidious powers of homophobic and patriarchal Western culture.



Oh My Homeland

Stephanie Barber
Digital
4 minutes
United States
2019

In 1985 the great soprano Leontyne Price sung the title role in Verdi's Aida as her farewell opera. After the 'O patria mia' aria, the audience breaks into applause. 'Oh My Homeland' is the third in a series of minimal single shot 16mm films I'm currently building. It's a film about representation, art, and material exchange. It's a film about endings. It's a film about identity, love, power, patriotism and the transcendent potential of art through the viewing of a face receiving adoration. A minimal gesture akin to the practice every portrait painter or mother recognizes as ineffably powerful.



Lulu's Journal

Jose Luis Benavides



Corpse Quatrain

Miles Sprietsma

16mm

4 minutes 23 seconds

United States

2017

Musings and portents of an uncertain future



Still life

Peter Klausz

Super 8mm

1 minute 27 seconds

Hungary

2017

Still life, a genre of painting on film. A revealing peak into the life of a family. Shot on 8 mm during a photography and filmmaking camp 'Fotófalv' in Hungary in the summer of 2016.



Intersection

Zoya Baker

Digital

4 minutes 18 seconds

United States

2019

Quotidian rituals in a space weave together past and future, blurring the borders of time.



Hear the Glow of Electric Lights

Sarah Beth Woods

16mm to HD

2 minutes 5 seconds

United States

2018

Hear the Glow of Electric Lights, a 16mm reversal film, investigates the choreographed performances and culture of 1960s American pop music groups featuring girls and young women.



Ageless Museums of Rotting Animals

Autojektor
Super 8mm
1 minute 38 seconds
United Kingdom & France
2016

We use film in order to preserve memories that are in constant decay but not everything is worth saving and the most intimate sentiments are left to rot.



IN DOG YEARS I'M DEAD

Kenji Ouellet
HD
13 minutes 11 seconds
Germany
2018

Young ballet dancers – not necessarily the typical poster children of ballet school – train and comment their exercises with quotes from known personalities ranging from the likes of Kim Kardashian, Sasha Grey, Therese of Avila to dancers and choreographers like Mikhail Baryshnikov and George Balanchine. Taking the body politics and the fate of children in ballet as a starting point, the film raises issues that go beyond the dance world.



Untitled

Paul Razlaf
Digital
2 minutes 41 seconds
Germany
2018

The search for possibilities of movement in space.



Hey Little Black Girl

Lyntoria Newton
Digital
12 minutes 38 seconds
United States
2017

Sometimes even imagination is not a strong enough shield to protect us from the contamination of the world but once upon a time there was a little black girl. Through her imagination she propelled herself into a dimension of new surfaces with old echoes of the little black girls who came before her. This story is told through vignettes of little black girls of yesterday and today meeting viewers at the intersection between youthful imagination and adult reality.



Goodbye Fantasy

Amber Bemak & Nadia Granados
Digital
15 minutes
Colombia, Mexico & United States
2019

Goodbye Fantasy is about two bodies in relation to one another as they let go of multiple cinematic universes they occupy together. Transforming from a fantasy body to a dreaming body to a dying body, they enact different constellations of social and political power as they relate to each other within the tight construct of the frame.

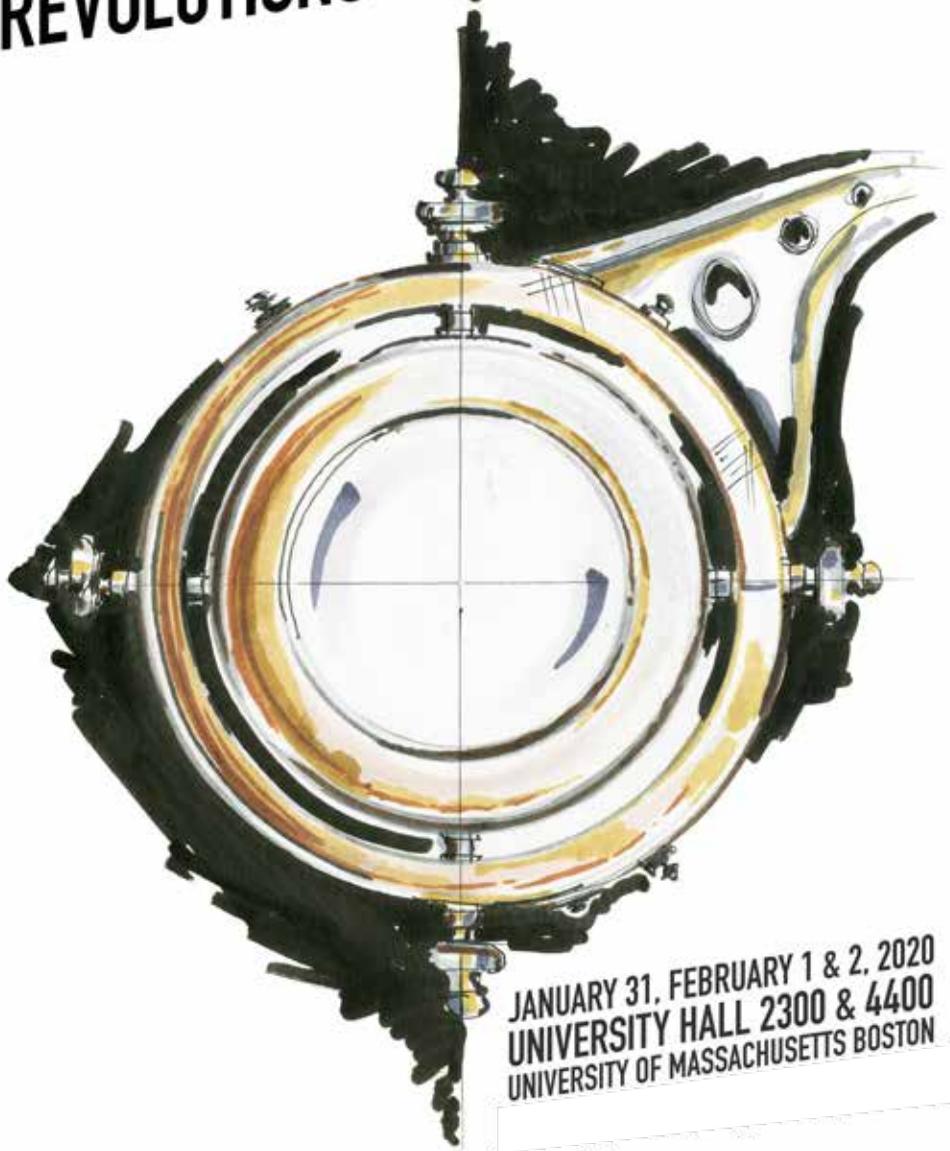


Hey Little Black Girl

Lyntoria Newton



REVOLUTIONS PER MINUTE FESTIVAL



JANUARY 31, FEBRUARY 1 & 2, 2020
UNIVERSITY HALL 2300 & 4400
UNIVERSITY OF MASSACHUSETTS BOSTON