

RPM – Program Description

Oracle (2017) Douglas Urbank. 7' 18mm

The Oracle answers a question. Made from three rolls of 16 mm film, both cameraless and in-camera exposures. Editing assistance by Pam Larson.

Astrology (2017) Brittany Gavely. 3' 16mm

An ancient artifact, an alchemical algorithm, astrological archaeology.

Cuts and Shifts after Potteau (2018-2019) Nicole Prutsch. 2' 15" 16mm

In "Cuts and Shifts- after Potteau" the portraits of an ethnographic series of photographs by French anthropologist Jacques Philippe Potteau, that he collected at the Museum de Paris in the mid-19th century (1855-1869), are manipulated by digital cuts and shifts. The cut outs are randomly chosen in the image and then displaced so that actual shifts in the image occur. Each state of the shifts is filmed with a 16mm camera. With that, the shifts quickly move around thereby destructing the scientific study which intends to 'measure' the identity of a person by optical characteristics, and subjects it to chaos and coincidence.

Deer Island (2017) Tim Wojcik. 4' 16mm

Exploration of the history of a place, through sight and sound.

A Flaw in the Brownstone (?) Sean Fisher. 3' 16mm

A mattress appears tucked in an abandoned corner among the Federalist Style town houses. An interloper encroaches upon the enclave of the Brahmins, and the equilibrium of this small sphere has been upset. Though the intruder remains unseen, their presence is felt until order is restored.

4X4 (?) Alex Sarabi-Daunais. 7' 09" 8mm 16mm

This is a handmade film reflecting on growing up around a constant construction. The houses of my past and present always being in a perpetual state of renovation. The inability for myself to be a "MAN" and help my father. Watching him rip his joints apart from windows as I play with stuffed animals. This film is shot on expired 16mm film, 8mm, and uses found footage of a log cabin being built.

Peddocks Island (?) Janet Benn. 2' 38" Super 8mm

Exploring the island with my camera, I look into the depths of the abandoned encampments and over the shadows of the tall trees that fall on their walls. Soldiers have been housed there since the Revolutionary War, and Italian prisoners of war were added until the end of WW II. The feeling is haunted: as buildings fall down, others are renovated, yet no work is going on now.

Wind Above Thunder (?) Susan DeLeo. 3' 37" Super 8mm

A stream of consciousness piece shot in Super 8mm film while traveling through the American southwest

A nova remnant (2000) Stefan Grabowski. 10' Digital

A nova remnant consists of matter left behind by a cataclysmic nuclear explosion, causing the intense and sudden brightening of a star. Due to the relatively short timespan over which they occur, nova remnants generally no longer exist by the time their light reaches us on Earth.

Unless You Arew Living It (2019) Sarah Bliss. 8 '33" 16mm

An edgy, unsettling portrait of place and power in post-capitalist rural Ontario that challenges the correlation between seeing and knowing, and the position of the outsider filmmaker. Hand processing, optical printing, tinting and toning engage the film as a body that, like the residents of Mt. Forest, sustains injuries, wounds and burdens, but also has the capacity for delight, revelatory pleasure, and transformation.

With special thanks to Phil Hoffman and the 2016 Independent Imaging Retreat (Film Farm), where Unless You're Living It was shot and hand-processed.

Almargen (2018) Anto Astudillo. 5' 52" Super 16mm

Almargen is a meditation on three major transitions in my life; moving to a new country in search of better opportunities, changing career paths from acting to filmmaking, and experiencing a breakup in a long-term relationship. I filmed this piece in Santiago, Chile in 2016, while also filming a short narrative piece 'Beneath the Light', in an effort to gain perspective of the current immigration wave in Santiago. During the editing process I decided to make my personal experience the voice of the film in the form of written interventions or subtitles that accompany images taken by me as a distant observant of a city I no longer inhabit.

From Wolff On Composition (2018) Ernesto Livon-Grosman. 4' 20" Digital

From a documentary dedicated to Christian Wolff's music. This video plays with some of the landscapes and music that are already part of this documentary project.