

AFW SCREENING SOCIETY PROGRAM 2017

\$20 three month membership

(3 consecutive screenings)

\$60 annual membership

(10 screenings)

@ Arena Project Space, 2 Kerr St, Fitzroy ---

7.30pm for an 8pm start

FEBRUARY – Thursday 23rd

***Two Laws: A Film in Four Parts*
(1981) Australia, 130 mins**

Made by the Borroloola Aboriginal Community with directors Carolyn Strachan and Alessandro Cavadini, the concept of two laws – being colonial and Indigenous law – can also be spoken about as two ways of storytelling, or two ways of being and perceiving.

The narrative of *Two Laws* challenges the conventions of documentary, and occurs more like a conversation. It is loosely constructed and provides the space for stories to occur, rather than being confined to a strict linear structure.

It is in four sections: Police Times, Welfare Times, Struggle for Our Land and Living with Two Laws.

16mm print courtesy of the NFSA.

MARCH – Thursday 30th

***When I Will Be Dictator*
Yaël André (2014) Belgium, 90 mins**

Assorted from years of found footage, Yaël André stitches together a pseudo science-fiction

narrative, scouring for mystery and purpose within seemingly banal and grainy 8mm relics. André's philosophical treatise on the power of shared images playfully refracts the nature of authorship and personal expression.

Digital projection courtesy of the filmmaker.

APRIL – Thursday 27th

7,8,9: Three films by Hollis Frampton

***States* (1967) USA, 17mins
Artificial Light (1968) USA, 10mins
Palindrome (1969) USA, 22mins**

States (1967), *Artificial Light* (1968), and *Palindrome* (1969) are mainly related by the period in which they were made. Hollis Frampton (1936-1984) was recognised by New York critic P. Adams Sitney in his famous 1969 essay 'Structural Film'. In many ways these films demonstrate his investigation of the essential qualities of the medium, and its relationship to language.

16 mm prints courtesy of the NFSA.

MAY – Thursday 25th

***My Life Without Steve*
Gillian Leahy (1986) Australia, 52 minutes**

My Life Without Steve focuses upon the theme of romantic loss and obsession, as a woman attempts to come to terms with the end of a relationship. It is not, however, a conventional drama, but a narrative formed by a collage of

images and sounds. Quotes, songs, diary jottings and reflections are combined with images of time passing in a Balmain room with a view across Sydney Harbour.

16mm print courtesy of the NFSA.

JUNE – Thursday 29th

Ben Rivers - Shorts

***We The People* (2004), *Astika* (2006),
The Coming Race (2007), *Sordal* (2008), *Ah Liberty!* (2008), *I Know Where I'm Going* (2009), *Sack Barrow* (2011)**

"Ben Rivers' practice treads the line between documentary and fiction, and his camera often turns to individuals and communities who have in some way retreated from society. He typically spends weeks, often months, with the people he films, using the resulting footage as a starting point for his exploratory visions of alternative existences in marginal worlds." - LUX

16mm prints courtesy of LUX. Special thanks to Ben Rivers for the print loan.

JULY – Thursday 27th

Artist Film Workshop - Shorts

A selection of shorts from Melbourne and London based contemporary filmmakers working with 16mm film: Matthew Berka (London), Hanna Chetwin, Zi-Yun Lam & Madeleine Martiniello (Melbourne – Artist Film Workshop).

AUGUST – Thursday 31st

Through a Different Lens: Film Work by Joanna Margaret Paul (1971 – 1976) New Zealand, 68 minutes

“Joanna Margaret Paul (1955-2003) was a New Zealand artist who pioneered interdisciplinary practice, working prolifically across the mediums of film, poetry and painting. Often shot and edited in camera, her film work chronicled motherhood and domestic life, the worn traces of urban settlement and the persistent presence of the natural world.” - *Circuit*

This shorts program, curated by Peter Todd, includes: *Napkins, Jillian Dressing, Task, Sisterhood, Seacliff, Body/House, Motorway, Barrys Bay 2, Children Imogen, Aberhart's House, Port Chalmers Cycle, Thorndon*

Digital projection courtesy of Circuit.

SEPTEMBER – Thursday 28th

Turumba Kidlat Tahimik (1980) Phillipines, 87 mins

Blurring the lines between documentary and fiction, *Turumba* is a brilliantly crafted satire of globalisation in a small Phillipino town.

Made by the grandfather of the Independent Phillipine Cinema, *Kidlat Tahimik*, in collaboration with local craftsmen and artists, *Turumba* portrays the community of Pakil, a small town in Laguna province about 100 kilometres from the capital Manila.

Famed for the annual *Turumba* procession and musical tradition, the film focuses on a family who earn their living creating paper-mache icons, renowned across the Phillipines, for the annual festivities. Upon receiving a commission to mass produce paper-mache figurines for the 1972 Munich Olympic games, the film traces the changes to the town as the Filipino hamlet becomes a sweat shop, observing the effects of global trade on the centuries old traditions, reflecting the broader histories of colonialism and exploitation in the Pacific. - George Clark, *Circuit*
16mm print courtesy of the NFSA.

OCTOBER – Thursday 26th

Jem Cohen – Shorts

To be confirmed – Jem Cohen is a New York-based filmmaker/media artist whose works are built from his own ongoing archive of street footage, portraits, and sound. His films often navigate the grey area between documentary, narrative, and experimental genres.

NOVEMBER – Thursday 30th

Joyce Wieland - Shorts

Dripping Water (1969) USA, 10 mins

An exercise in the "experience of duration as a 'concrete' dimension of cinema" involving a white plate and dripping water.

Rat Life and Diet in North America (1973) Canada, 16 mins

A political satire by Canadian 'structuralist' filmmaker, Joyce Wieland, in which rats play political prisoners, and cats their captors. The rats escape to Canada and take up organic gardening but the C.I.A. intervenes and Canada is invaded.

Cat Compilation (1965-69) USA, 28 mins

A compilation of five short cat-centred films originally assembled for the Intercat Film Festival, including: 'Minnaloushe' by Andrew Sugerma; 'Meeoow' by Joan Shulof and John Bollinger; 'Cat Film for Ursula' by Standish Lawder; 'Fishes in Screaming Water' by Pola Chapelle; and Canadian Joyce Wieland's structural film 'Catfood' (1968).

16mm prints courtesy of the NFSA