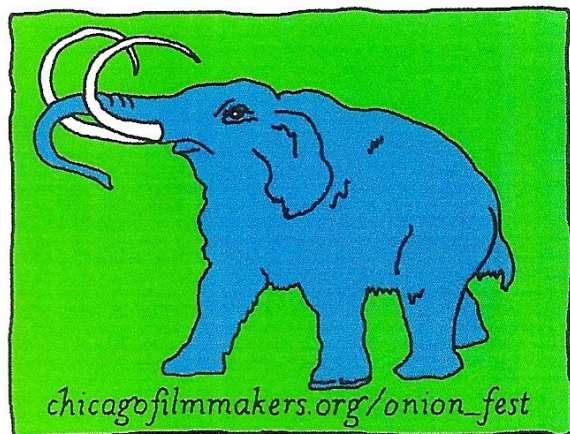
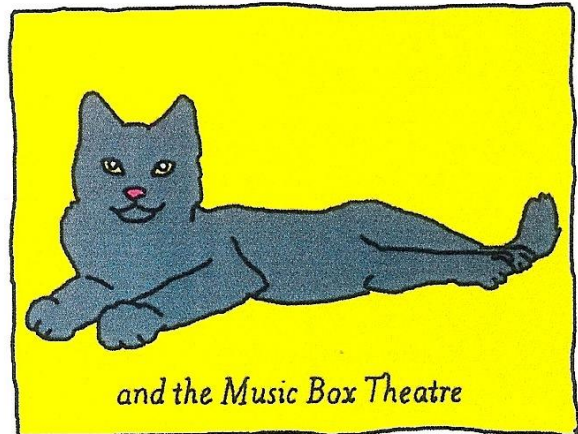
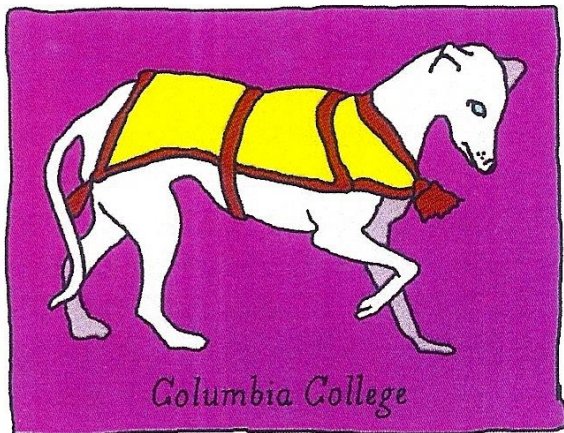
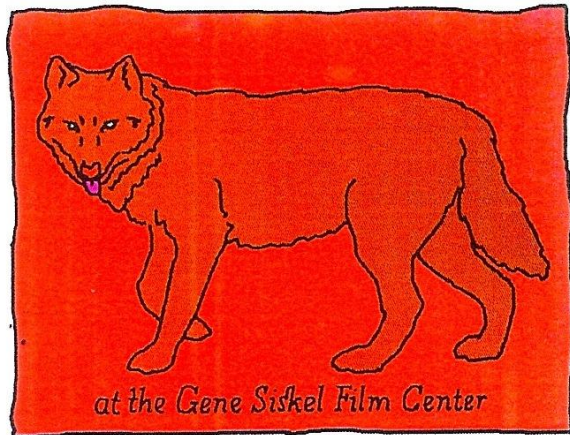


the 25th **Onion City** experimental film and video festival



**The 25th Onion City Experimental Film and
Video Festival
September 5-8, 2013
A Production of Chicago Filmmakers**

**Thursday, September 5
Gene Siskel Film Center
164 N. State St.**

**8:15pm
Opening Night Program**

A diverse group of films about art, performance, cinema, abstraction, and movement.

The Emblazoned Apparitions (2013, US, 5 min, Digital) Phil Solomon

Phil Solomon works his alchemical magic on footage of Charlie Chaplin and Buster Keaton. Sound from Thomas Edison and Harry Houdini.

Phantoms of a Libertine (2012, UK, 10 min, 16mm) Ben Rivers
"Glamorous destinations are hand-scrawled in ink beside black and white photographs: Acapulco, Haifa, Marseille, New York. Fragments of fading figures are taped to the yellowing pages of the album. This was a life documented and remembered, but the man who made the album departed a year ago. Now his flat sits silent and heavy, crammed with animistic artifacts, books, collages of broken stone figures, collected and created over decades spent travelling the world for *Time & Life Magazine*."
(BR)

I Am Micro (2012, India, 14 min, 35mm) Shai Heredia and Shumona Goel

"Shot in the passages of an abandoned optics factory and centered on the activities of a low-budget film crew, *I Am Micro* is an experimental essay about filmmaking, the medium of film, and the spirit of making independent cinema." (SH/SG)

Musical Insects (2013, US, 6 min, Digital) Deborah Stratman
"Film time takes on book time. An homage to a Bette J. Davis' illustrated text, itself an homage to the small music makers of the insect world." (DS)

Silver/Gold: Portrait of Evan Parker (2010, UK, 9 min, Digital) Neil Henderson
Neil Henderson focuses his, and our, attention on noted saxophonist Evan Parker's instrument; the minimalist approach complements the power of the music.

Verses (2012, US, 4 min, 35mm) James Sansing
"Verses is a film that animates councilors logs that were found in an abandoned juvenile detention center. The ink stains and mold growth thread their way through the veins of the paper, making Rorschach patterns." (Ann Arbor Film Festival)

Time Present (2013, US, 17 min, HDCam) Alfred Guzzetti; sound by Kurt Stallmann
Alfred Guzzetti, along with sound designer Kurt Stallmann, slow down the world around, finding a haunting uncanniness in everyday movement.

By Pain and Rhyme and Arabesques of Foraging (2012, US, 8 min, HDCam) David Gatten
"Inspired by 17th-century naturalist Robert Boyle, David Gatten took 14 years to collect and arrange his film into its current form with 'experiments and considerations touching colours' as its leitmotiv. The exceptional shots reveal how beautifully light manifests itself as colour and have been composed into a formal montage in accordance with the structure of a Petrarchan sonnet. An erudite, aesthetic work seemingly from another era." (International Film Festival Rotterdam)

Solar Sight III (2013, US, 16 min, 16mm) Lawrence Jordan
"In *Solar Sight III* I have continued the dream-like form of disparate animated scenes, each with its own "romantic-with-an-edge" slightly surreal flavour. Scenes are sometimes run-on, sometimes separated by brief periods of darkness to relax, as in breathing, the viewing eye. There are no fancy superimpositions now, nor excessive visual trickery—only a comparatively straight forward presentation of the improbable images, which have formed themselves in my improbable mind." (LJ)

Blanket Statement 2: It's All or Nothing (2013, US, 5 min, 16mm) Jodie Mack
Another poppy entry in Jodie Mack's series of films using textiles as a source for color and pattern explorations.

Friday, September 6
Ferguson Theater - Columbia College Chicago
600 S. Michigan Ave.

7:00pm

Portraits, Queerly

These three experimental documentary portraits focus on the intersection of art and queer identity.

Encounters I May or May Not Have Had with Peter Berlin (2012, US, 14 min, 16mm on Digital) Mariah Garnett
"Provocatively mixing fact and fiction in her voiceover, Mariah Garnett's potent tribute segues from her drag play as 1970s gay sex icon Peter Berlin to beautiful footage that she and Berlin shot – with the same type of camera he used four decades ago – during their tender conversation inside his eclectically decorated home." (Ann Arbor Film Festival)

Buffalo Death Mask (2013, Canada, 23 min, Digital) Mike Hoolboom

"For more than two decades Mike Hoolboom has been one of our foremost artistic witnesses of the plague of the twentieth century, HIV. A personal voice documenting and piercing the clichéd spectrum of Living With AIDS from carnal abjection to incandescent spirituality, no surviving moving image visionary surpasses him. *Buffalo Death Mask* is a three-part meditation—visual, oral and haptic, both campy and ecstatic—on survival, mourning, memory, love and community. A conversation between Hoolboom and visual artist Stephen Andrews, both long time survivors of the retrovirus, floats over what seems to be a dream of Toronto and some of its ghosts." (Tom Waugh)

I Remember: A Film About Joe Brainard (2012, US, 25 min, Digital) Matt Wolf

"Modesty, whimsy, and clarity of design grace the work of Joe Brainard (1941-1994), an artist and writer whose evocations of memory and desire perhaps found their greatest expression in his memoir-poem *I Remember*. [...] Brainard's many drawings, collages, assemblages, and paintings, as well as his short essays and verbal-visual collaborations were celebrated during his lifetime before he stopped making art in the mid-1980s.

Filmmaker Matt Wolf returns to this iconic poem in his film *I Remember: A Film About Joe Brainard*. His archival montage combines audio recordings of Brainard reading from the poem, as well as an interview with his lifelong friend and collaborator, the poet Ron Padgett. The result is an inventive biography of Joe Brainard, and an elliptical dialog about friendship, nostalgia, and the strange wonders of memory." (Video Data Bank)

8:45pm

Talk about the Passion (Salvation Imminent)

A program of narrative and near-narrative experimental works that explore themes of loneliness, isolation, expectation, stasis, change, and quiet contentment.

Gold Moon, Sharp Arrow (2012, US, 12 min, 16mm) Malic Amalya

"Against a backdrop of electrocution, dominance, and scientific precision, wasps nest in an abandoned refrigerator, eyelashes flutter, curtains blow in open windows, and queers congregate. Adapting Stanley Milgram's 1963 experiment on obedience to authority, *Gold Moon, Sharp Arrow* explores how queer communities reenact, resist, and respond to assimilation, coercion, and trauma." (MA)

Girls Love Horses (2013, US, 13 min, Digital) Jennifer Reeder

"In this impressionistic monodrama, told in Reeder's terse and fragmented style, a businesswoman finds herself alone in a hotel room, bleeding from the head. The blow reminds her of a girlhood incident, which she re-enacts in the first and second person." (Ann Arbor Film Festival)

Healing (2012, US, 12 min, Digital) Stephanie Barber

"The video hovers tentatively between therapy, documentary, poetics and mystic traipsery and ends, like all good things, in surrender to song. There is a challenge presented (the challenge to engage earnestly with the piece as it requests) to fall into the breathing and pacing presented, and the challenge to view the video as a discrete piece of art at the same time." (Video Data Bank)

How to Quit Smoking at the Moon Hotel (2013, US, 6 min, Digital) Jessie Stead

"A neo-nocturne detailing a small transaction staged in a coin-operated elevator at a downloaded lunar hotel. Starring director Jessie Stead as 'a moonlighter.'" (JS)

Real Estate (2012, France, 11 min, Digital) Neil Beloufa
Customizing the pitch.

In Reps of Long-Play (2013, US, 6 min, Digital) Olivia Ciummo

"The curtain opens and Greek pillars mark an entry point to staged happenings. The imagined stage actors command movement as the director controls stillness and points out spots for the viewers to look." (OC)

Une Terre Familière (2012, US, 19 min, Digital) Marianna Milhorat

"Where is there to belong to? To not feel strange? To not ask permission? Ground. Home. A familiar land." (MM)

Pittsburgh 8/5/68 (2013, US, 3 min, Digital) Ted Kennedy

"*Pittsburgh 8/5/68* is part of a series of films based on the original 16mm camera rolls from a Pittsburgh TV news station during 1968/69." (Ann Arbor Film Festival)

Saturday, September 7
Ferguson Theater - Columbia College Chicago
600 S. Michigan Ave.

1:00pm

Wandering, Pausing

Landscape, lyricism, familiar sites, strange lands, and the finding of hidden details.

Looking-Glass Insects (2012, US, 4 min, 16mm) Charlotte Pryce

"*Looking Glass Insects* takes its title from chapter three of *Through the Looking Glass* and its classic original illustrations by John Tenniel. Delighting in the act and play of observation the film finds a visual metaphor for the cinematic process in the antics of the original story; making use of magnifying glasses as an optical pun, pointing to the instruments used by both entomologists and filmmakers alike." (CP)

murmurations (2013, US, 6 min, 16mm) Rebecca Meyers

Bat El Drinking Water and Other Signs (2013, US, 13 min, 16mm) Jonathan Schwartz

"Sit down for a moment. It moves fast but try for the regular things, maybe even neutral ones if that seems possible. Something simple, have a drink of water, it's hot, everyone is thirsty. Take a breath. The place is always changing. I know this from trusting my instincts while I am standing in it. If I were more honest I could admit that none of it is neutral. Certainly the animals know that." (JS)

Watercolor (Fall Creek) (2013, US, 12 min, Digital) Vincent Grenier

"What was, what has become, what's left, what's new, what is, what is made up, what is lighted, reflected, hidden, made transparent, or unknown, different rates of changes, matter of various kinds all intent on affirming competing realities, spread themselves on the wide cinema screen both literally and figuratively. Where the how has as much to do with the is." (VG)

8:00pm

System Overload

Drawing, cartooning, animating, abstracting, moving, flickering, glitching, rendering, computing, and destabilizing. Plus James Bond and End Credits.

Crux Film (2013, US, 5 min, Digital) Alexander Stewart and Lilli Carré

Playful geometric animations, in the spirit of Robert Breer.

Dumb Day (2012, US, 10 min, Digital) Kevin Eskew

"Flower sniffing, carpet calisthenics, and other restless leisure-time activities. Domestic life can be tough. Finally, the day breaks." (KE)

X (2012, UK, 6 min, Digital) Max Hattler

Originally commissioned for projection on water, X hovers somewhere between the modernist abstraction of Oskar Fischinger and old-school Atari imagery.

Mictlan (2013, France, 6 min, Digital) Augustin Gimel

"A tunnel in Hamburg meets the Aztec underworld." (Portobello Film Festival)

Places with Meaning (2012, Canada, 3 min, Digital) Scott Fitzpatrick

"In 1997 Microsoft created the truetype dingbats font Webdings, the highly anticipated sequel to Wingdings. Controversy had circulated around the original font, so for the sequel special attention was paid to the places the 'bats depicted, and how those places were represented (intentionally and unintentionally)." (SF)

Ventis (2013, Canada, 5 min, Digital) Myriam Bessette

Lixiviat (2013, Canada, 10 min, Digital) Robin Dupuis
Two remarkable, but very different, abstract works from members of Montréal's Perte de Signal collective.

[deterritorialization] (2013, US, 2 min, Digital) Benjamin Balcom

"The body is strata. The strata need to be rent apart and then slipt between. The landscape and the mechanism shatter, and the

data from both conjoin in spiral formations. Look, the sun is shining overhead." (RB)

Delete (2012, Germany, 10 min, Digital) Marcello Mercado
"Encapsulate-Encode-Delete / Rewrite-Encapsulate-Delete" (MM)

Golden Eye (2013, US, 6 min, Digital) LJ Frezza
"An abridged history of surveillance in the 20th Century, comprised of every James Bond movie released before the War on Terror." (LJF)

runtime error (2013, Portugal, 4 min, Digital) Sandra Araujo
"This animation mashes up and deconstructs game spaces taking on a multitude of forms, from scrolling on one axis to several separate screens. The blocky 2D grids plasticity is emphasized through a reduced color palette in order to favor formal representations of early video games against the photorealistic, logically consistent 3D games spaces of recent years." (SA)

Prisoner's Cinema (2012, US, 10 min, Digital) Joshua Gen Solondz
"I hand spliced this project until my computer crashed. It should induce alpha and delta states, the brain states of the hyper aware and the comatose." (JGS)

End Credits (2013, Italy, 5 min, Digital) Angelo Ricciardi
"End Credits starts where other videos finish." (AR)

Sunday, September 8
Music Box Theatre
3737 N. Southport Ave.

2:00pm

The Realist & Empire

The Realist (2013, US, 36 min, Digital) Scott Stark
"The Realist is an experimental and highly abstracted melodrama, a "doomed love story" storyboarded with flickering still photographs, peopled with department store mannequins, and located in the visually heightened universe of clothing displays, fashion islands and storefront windows. [...] The Realist is a

soaring visual romp peppered with turgid melodramatic moments, flickering visual rhythms that border on abstraction, and seductive images of commercial products with their dubious promises of physical nourishment and fashionable allure. In the process, it examines our own relationship to consumerist culture: we see in these commercial displays idealized, pre-packaged renderings of our own needs, desires and identities. Perhaps on some level we, too, communicate and define ourselves in the same way that the mannequins do; we are what we buy." (Scott Stark)

Empire (2012, US, 48 min, Digital) Phil Solomon
"A re-make of Andy Warhol's *Empire* from high atop the Manhattan Island of *Grand Theft Auto IV* ("Liberty City"), far from the madding crowd of thieves, cops, prostitutes and murderers down below. I hijacked a copter, leaped onto the rooftop of an adjacent building, spawned a scooter out of the thin air and then gingerly drove it to the very edge of the precipice in order to roughly approximate that familiar view from July 25-26, 1964. And then I put the controller aside and did exactly nothing for 24 hours (48 minutes in our world). A day of rest and bordered inaction. And lo and behold, the Overseers appear to have accounted for someone, somewhere doing exactly this, resisting the game's narrative intention toward movement and action. Again and again, for 40 days and 40 nights, I was privy to a very different apperception of time and light, but one that was already embedded into the game's code, if for no other existential purpose than to act as a gradually shifting rear screen projection for the street level mayhem. A thunderstorm threatens, then clears. High winds blow errant pieces of limned debris. Golden waters sparkle and dance as the west-turned sun sets in the rosy-fingered dusk. Night comes in. Mechanical fireflies and custodial lights dot the void. The moon (twice) comes out to play. The night canopy is gradually withdrawn, as the morning light of weekday commuting burnishes in from the east. As we approach full circle, the blue afternoon gradually reveals the Building in its final iconic silhouette state, as a single plane appears and flies across the horizon line, doomed to repeat its fated flight path in eternal recurrence." (Phil Solomon)

4:00pm

Nightfall

Nightfall (2012, US, 97 min, Digital) James Benning
"Nightfall is a study of real-time; light changing from day to night. It was filmed in a forest, high up in California's Sierra Nevada Mountains." (James Benning)

7:30pm

Closing Night Film

Special Sneak Preview Screening

Double Play: James Benning and Richard Linklater

Double Play: James Benning and Richard Linklater (2013, US/France/Portugal, 70 min, Digital) Gabe Klinger

"In 1985, former oil rig worker Richard Linklater began a film screening society in Austin, Texas, that aimed to show classic art-house and experimental films to a budding community of cinephiles. Eventually incorporating as a nonprofit, the newly branded Austin Film Society raised enough money to fly in their first out-of-town filmmaker invitee: Milwaukee native James Benning, who was then based in New York. Accepting the invitation, Benning met Linklater and immediately the two began to develop a personal and intellectual bond, leading to future screenings and encounters. Starting in the late '60s, Benning had been creating structural non-narrative films largely on his own, while Linklater had just begun to craft his first 8 and 16 mm shorts. The filmmakers have remained close even as their careers have wildly diverged. [...]

Working with legendary producer André S. Labarthe—who co-created the long-running French television series «Cinéma, de notre temps» (Cinema of Our Time)—the film studies professor Gabe Klinger set out to document the unique friendship of Benning and Linklater over the course of a few days in Austin and Bastrop, Texas, while the two filmmakers presented Benning's films at the Austin Film Society, played baseball at Linklater's home, visited old shooting locations, and shared memories over long meals and hikes. Combining this newly filmed material with extensive archival elements, *Double Play* attempts to find Benning and Linklater's similarities and at the same time contrast their disparities." (*Double Play* Press Kit)

Festival Credits:

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