Light Field is an international exhibition of recent and historical moving image art on celluloid, held in the San Francisco Bay Area. We are artist-run and collectively organized.

Light Field is curated by
Samuel Breslin
Zachary Epcar
tooth
Zach Iannazzi
Guest curation for programs 5 and 6 by David Dinnell

Our first annual edition takes place over the weekend of November 11th - 13th, 2016 in San Francisco at The Lab, Artists' Television Access, Roxie Theater, and the Sutro Baths Cave.

Partial support for Light Field provided by Canyon Cinema Foundation

thanks to The Lab, Roxie Theater, Artists' Television Access, The Filmmaker's Cooperative, Antonella Bonfanti, Seth Mitter, Dena Beard, Isabel Fondevila, Oona Mosna, Colin Brant, Isaac Sherman, Fara Akrami, and all the contributing filmmakers.

Program One
Friday, November 11th, 7pm
The Lab
2948 16th Street, SF, CA

Hay Algo Y Se Va (Kimberly Forero-Arnias / 2014)
Energize (Pablo Valencía / 2013)
Toxic Shock (Vanessa Renwick / 1983)
Spotlight on a Brick Wall (Alec Peoples & Mike Stoltz / 2016)
Hotel Cartograph (Scott Stark / 1983)
Narcisa (Shihoh Cinquemani / 2013)
Blue (Shihoh Cinquemani / 2013)
Round Trip (Philippe Leonard / 2014)
Late Light (Matt Whitman / 2015)
THEM APPLES (Adam R. Levine / 2016)
If You Can't See My Mirrors, I Can't See You (Alec Peoples / 2016)
Tune In (Esther Johnson / 2006)

Program Two
Friday, November 11th, 9pm
The Lab
2948 16th Street, SF, CA

350 MYA
(Terra Long / 2016)
Resin
(Kimberly Forero-Arnias / 2016)
Despedida (Farewell)
(Alexandra Guasta / 2013)
Composite/Dis-Composite
(Eva le Cour / 2015)
Sleeping District
(Timo Zonnor / 2014)
Remembering the Pentagons
(Azadeh Navai / 2015)
Program One
Friday, November 11th, 7pm
The Lab
2948 16th Street, SF, CA
Total running time: 67 minutes
16 - 10 sliding scale

Family footage is gathered and sifted to create a perpetual sea of bodies, gestures and gazes that collide to create a familiar yet estranging reunion. -KFA

Toxic Shock
Vanessa Renwick
1983 / 3 minutes / USA / 16mm / sound
A visceral personal response to surviving a near-fatal case of Toxic Shock Syndrome. Toxic Shock combines intimate taboos of needles, blood and tampons with tried and true hands-on self-defense, set to a spare, penetrating and unknown score provided by a cassette tape gifted by a forgotten friend. A call to arms; what will you do in defense of your body? -VR

Spotlight on a Brick Wall
Alee Peoples & Mike Stoltz
2016 / 8 minutes / USA / 16mm / sound
A performance film that navigate expectations of both the audience and the makers. A series of false starts. Dub treatment on the laugh track. -AP & MS

Energize
Pablo Valencia
2013 / 1 minute / USA / super 8mm / silent

Hotel Cartograph
Scott Stack
1983 / 12 minutes / USA / 16mm / sound
A camera mounted on a movable cart, pointing down at the floor, passes over a seemingly endless succession of gaudy carpets and surfaces in a single shot through a major hotel. The movements across the 2-dimensional space, and in and out of elevators through 3-dimensional space, suggest a conceptual map of the visible environment, which is perhaps drawn by the camera itself. -SS

Narcissi
Shiloh Cinquemani
2013 / 3 minutes / USA / 16mm / silent
A Berlin spring still-life. -SC

Energize
Pablo Valencia
2013 / 1 minute / USA / super 8mm / silent

If You Can’t See My Mirrors, I Can’t See You
Alee Peoples
2016 / 12 minutes / USA / 16mm / sound
A study of the frame. An equal exchange between friends. -AP

Roundtrip
Philippe Leonard
2014 / 3 minutes / USA/Canada / 16mm / silent
A diptych filmed on a journey between Montreal and New York City. My last roll of Ektachrome to commemorate an important day when two became united in the act of giving. -PL

Late Light
Matt Whitman
2015 / 3 minutes / USA / 16mm / silent
Clouds of light become precious when she died. -MW

THEM APPLES
Adam R. Levine
2016 / 3 minutes / USA / US premiere / sound
Using the parallel temporal forms of the three-minute pop song and the 16mm camera roll, THEM APPLES runs The Beatles’ “Back In The U.S.S.R.” through iTunes. Visualise to create an optical sound experiment to which space and pop-cultural memory are turned back on themselves. -ARL

Tune In
Esther Johnson
2006 / 14 minutes / UK / 16mm / sound
“Ham Radio, the Space Age hobby where the world is your friend”

Tune In follows the fascinating world of amateur radio operators. Although monitored by legislation, HAMS (translating as an acronym for Help All Mankind) undertakes rigorous licensing exams covering legal regulations and intellectually challenging technical knowledge. As well as being considered the fourth emergency service, providing backup when power and phone lines are down, HAMS, once they muster the know-how, can be transported beyond the confines of their everyday existence with “do-it-yourself” radio technology. By connecting documentary with a textured soundtrack, Tune In transects the politics of space and social communication unveiling the peculiar world of the radio ham. -EJ
Program Two
Friday, November 11th, 9pm
The Lab
2045 16th Street, SF, CA
Total running time: 69 minutes
Screening format: 16mm
$6 - 10 sliding scale

350 MYA
Terra Long
2016 / 3 minutes / Morocco/Canada / 16mm / sound
The Tafilalt region in the Sahara Desert was once the Rheic Ocean. 350 MYA conjures the ocean’s presence in the landscape, deep time in the folds of space.
-TL

Resin
Kimberly Fonmon-Arias
2015 / 10 minutes / USA / 16mm / world premiere
Through intimate performances, the surfaces of the skin and the screen become plastic and the body’s viscous secretions slip between stimulation and discomfort.
-KFA

Despedida (Farewell)
Alexandra Cuesta
2013 / 10 minutes / USA / 16mm / world premiere
Shot in Boyle Heights in East Los Angeles, this transient neighborhood resonates with the poetry of local resident Mapkaulu Roger Nduku. Verses about endings, looking, and passing through, open up the space projected. A string of tableaus gather a portrait of place and compose a goodbye letter to an ephemeral home.
-AC

Composite/De-Composited
Eva la Cour
2015 / 3 minutes / Belgium / silent / US premiere
Composite/De-Composited juxtaposes picturesque visions of authenticity in urban space with narratives of the High Arctic and the 20th century phantasmagoric medium of film. The short 16mm film is shot at a construction site in Brussels characterized by facadisme. In architecture, this is when a building is demolished and rebuilt from within while the exterior of the building is preserved. The film recording is merged with an account of mine extraction in mountain formations on Svalbard, and together the two elements form the story of creating an image. The film subtly addresses the relationship between planetary raw material and the landscape-as-image. Or, the relationship between the facade as raw material and the city as scenery.
-ELC

Sleeping District
Tinne Zenner
2014 / 12 minutes / Russia/Denmark / silent
Shot on 16mm film in the outskirts of Moscow, Sleeping District is a document of the residential, concrete structures built during the Soviet Era. Static shots of massive apartment blocks and interior views of private apartments form the visual side, which is intercut with a textual side constructed of observations and memories of the residents, translated from Russian into a broken English. Entering private homes built on tangible experiences, memories and imagination, the film questions how we think of collective memory and how the present may hold traces of history, family relations and a fallen political ideology in the shapes of physical objects and structures.
-TZ

Remembering the Pentagons
Azadeh Navai
2015 / 23 minutes / Iran/USA / 16mm / sound
A slow, rhythmic and contemplative journey into filmmaker Azadeh Navai’s earliest childhood memories. With an old 16mm Bolex and a hand-made pinhole camera, Navai returns to Tehran and Esfahan, Iran, where the perceptions and recollections of places, emotions, and scents serve as vehicles through which she exposes a deeply personal landscape. Her aide – what is the history of memory? In what ways does time, the light, wind and air of history – wear upon the monuments and the images of the past? Her camera, gliding through bazaars and the heady wares of a bazaar, provides grounding to narrative themes of childhood wonder and familial tragedy. But, as in memory, there is trouble in the image. The convulsions of recollection are perceptible even in the shifting grains of the film image – kaleidoscopic in their geometries of instability and flux.

Born in Iran during the Iran-Iraq war, Navai seeks to access a time of personal turmoil both for her family and for her birth country in this poetic capturing of place, history and memory.
Apotheosis (Yoko Ono & John Lennon / 1970)
Red Shift (Emily Richardson / 2001)
Cinematographie (Philipp Fleischmann / 2009)
Lunar Almanac (Malena Szlam / 2013)
Filter Beds (Guy Sherwin / 1998)
Kiri (Sakumi Hagiwara / 1972)
Wildflowers (Margaret Honda / 2015)
Under the Shadow of Marcus Mountain (Robert Schaller / 2011)
Wildflowers (Margaret Honda / 2015)
Potemkin Village is a 16mm film and installation loop.
Its title derives from a notion in politics and economics covering any construction (literal or figurative) built solid in desire of thinking that a situation is better than it really is.
AS WITHOUT SO WITHIN takes as its point of departure prop sculptures which are transformed through hybrid techniques of framing, lighting, and superimposition. AS WITHOUT explores the possibility that the surface of things is reenactment worthy of its own depth for itself and in itself, demanding to be seen and confronted as such.
Rock Roll (Josh Guilford / 2015)
Speech Memory (Caroline Key / 2007)
Prima Materia (Charlotte Tuffy & Dianna Barrie / 2014)
Reckless Eyeballing (Christopher Harris / 2004)
New York Portrait, Chapter One

Saturday, November 12th, 5pm
Total running time: 68 minutes
2948 16th Street, SF, CA

Program Three
Saturday, November 12th, 9pm
Curated by David Dinnell
The Lab
2948 16th Street, SF, CA

AS WITHOUT SO WITHIN (Manuela De Laborde / 2016)
Potemkin Village (Eva La Cour / 2015)
Vaseline (Malic Amalya & Nathan Hill / 2016)
Iron Condor (Meredith Lackey / 2015)
Traces (Erin Weisgerber / 2014)
Rock Roll (Josh Guilford / 2015)
Potemkin Village (Eva La Cour / 2015)
AS WITHOUT SO WITHIN (Manuela De Laborde / 2016)
2948 16th Street, SF, CA
The Lab

Program Five
Saturday, November 12th, 9pm
Curated by David Dinnell
The Lab
2948 16th Street, SF, CA

New York Portrait, Chapter One

Saturday, November 12th, 7pm
The Lab
2948 16th Street, SF, CA

Iron Condor: Meredith Lackey
2015 / 10 minutes / USA / 16mm / sound
Iron Condor presents the sensible evidence of the Chicago Futures and Options Exchange from grain to data. The film takes its name from an optimistic trading strategy whose profit/loss graph resembles a large-billed bird. Static objects contrast with virtual atmospheres that render the physical oblivious.

New York Portrait, Chapter I
Peter Hutton
1979
2016 / 30 minutes / USA / 35mm / silent
Hutton’s sketchbook of mid-1970s New York, solitude in three parts over twelve years, is a chronicle of indelible impressions and an act of urban archaeology. The artist evokes the city’s delicate rhythms, tonal contrasts, and shifts of scale — scents of white tulip and black smoke, of green, cloud, and floodwaters present, the shadowy geometries of tenements and water towers, palimpsests of graffiti, snowstorms, and painted signs; ecstatic Useful gliding along the range of hunting pigeons as they traverse a pillow sky; the slight rustle of a homeless man’s sheet; the blurry patterns of entrance and exit over a flooded street; a billowy hog progress between two buildings whose balconies resemble film sprockets; and a winter fog rolling over the sandy rivulets of Coney Island, making of it a lunar park, removed from time.

Saturday, November 12th, 7pm
The Lab
2948 16th Street, SF, CA

Program Four
Saturday, November 12th, 7pm
The Lab
2948 16th Street, SF, CA

Civil Rights (Ben Balcom / 2016)
Parallel Inquiries (Christina C Nguyen / 2016)
The Bellouin Sequence (Rick Bahto / 2008)
The Past is Past (but there is something I now I regret like I was about to do it) (Josh Lewis / 2015)
Blue Line Chicago (Richard Tushay & Dianna Barrie / 2014)
Reckless Eyeballing (Christopher Harris / 2004)
Prima Materia (Charlotte Tuffy / 2015)
Speech Memory (Caroline Key / 2007)

Cinematographie (Philipp Fleischmann / 2009)
Red Shift (Emily Richardson / 2001)
Apotheosis (Yoko Ono & John Lennon / 1970)
Ceol (Ruinsong)

Rich Balcom
2016 / 3 minutes / USA / 16mm / sound

See the ruins of a castle at the far edges of land. The birdsong you hear mimics the sound of the river, and the human voice mimics the song of the bird. This is a failed historical gesture sung in a plaintive, sad mimetic gesture.

- BB

Parallel Inquiries

Christina C Nguyen
2016 / 10 minutes / USA / 16mm / sound

sound from image / Image from color / inquiries into the analog film system

-CYN

The Past in Past (but there is something I now I regret like I was about to do it)

Jimi Lewis
2015 / 7 minutes / USA / dual channel 16mm / silent

The past is past, but there is something now I regret I was about to do it.

- JKL

The Bellouin Sequence

Rick Bahto
2008 / 3 minutes / USA / 16mm / silent

A portrait of the composer Ashley Bellouin, made over the course of several trips to visit her at her home in San Francisco. Describing her own work, she says: "composition, emphasis and explore the sonic potential contained within a single musical gesture."

- RB

Blue Line Chicago

Richard Tuohy & Dianna Barrie
2014 / 10 minutes / Australia / 16mm / sound

Architectural distortions of the second city.

- RT & DB

Reckless Eyeballing

Christopher Harris
2004 / 14 minutes / USA / 16mm / sound

Taking its name from the Jim-Crow-era prohibition against black men looking at white women, the hand processor, optically printed amalgam is a hyperopic imposition of social desire, racial identity, and film history. A non-narrative formal strategy traverses long and winding narrative tropes of racial identity. Through this approach, questions of race and identity become questions of cinematic form, material and structure rather than a matter of narrative content. I take the idea of threatens, outlawed gaze in order to suggest the ambivalent intertwining of desire and desire associated with the bodies of Black characters.

- CH

Prima Materia

Charlotte Pryce
2015 / 3 minutes / USA / silent

Delicate threads of energy spiral and transform into mysterious microscopic cells of golden dust: these are the luminous particles of the alchemist’s dream. Prima Materia is inspired by the haunting wonderment of Lucretius’ De Rerum Natura. It is an homage to the fine, sensitive photographic prints that revealed the extraordinary nature of phenomena lurking just beyond the edge of human vision.

- CP

Speech Memory

Caroline Kay
2007 / 23 minutes / USA / 16mm / sound

Father and daughter discuss the lives of past generations to form a posthumous portrait of the filmmaker’s grandfather, Key Jin Yun. Born in Korea during its occupation by Japan, he and his family returned to Korea in 1945, with Japan's defeat and the end of the occupation. Key and his family returned to Korea. Speech Memory explores the impact of immigration and cultural assimilation through the details of Key Jin Yun’s life, revealing the shifting complications of language, national identity, and memory.

- CK

The Past is Past (but there is something I now I regret like I was about to do it)

Josh Lewis
2015 / 7 minutes / USA / dual channel 16mm / silent

The past is past, but there is something now I regret like I was about to do it.

- JL

AS WITHOUT SO WITHIN

Vaseline

Rock Roll

Traces

Potemkin Village

Program Four

Saturday, November 12th, 7pm

The Lab

2948 16th Street, SF, CA

Total running time: 79 minutes

$6 - 10 sliding scale

Speech Memory

Reckless Eyeballing

Prima Materia

Blue Line Chicago
Filter Beds
Gray Schroeder
1990 / 6 minutes / USA / 16mm / silent

A delicate study of a tangle of reeds and trees. A very shallow depth of field causes branches and stalks of wild grasses to emerge and disappear as Sherwin racks focus, settling on the screen of shifting leaves and stalks of wild grasses to emerge and disappear in the dappled light under trees.

Filter Beds
Gray Schroeder
1990 / 6 minutes / USA / 16mm / silent

A delicate study of a tangle of reeds and trees. A very shallow depth of field causes branches and stalks of wild grasses to emerge and disappear as Sherwin racks focus, settling on the screen of shifting leaves and stalks of wild grasses to emerge and disappear in the dappled light under trees.

Zone of Total Eclipse
Mike Tarama
2006 / 6 minutes / Finland / dual channel / 16mm / sound

This piece is based on scientific film footage shot by the Finnish Geodetic Institute in Parnasko, western Finland in 1940. Filmed during a total eclipse of the Sun, this was the first time in history that sound film was used to capture the exact geographical distance between two continents, Europe and North America. The scientists attempted to calculate the passage of time by measuring large scale radio signals in space and synchronizing these signals with their own observations. The experiment failed, however, due to leading errors and mechanical running problems with the newly introduced 35 mm camera.

The work consists of two separate reels – the positive (“The Sun”) and negative (“The Moon”), superimposed on a wall. The piece pays homage to the early pioneers of scientific films, a delicate study of some of the shadow, dark side, and interplanetary shadows.

Moonlight Salam
Malena Szlam
2013 / Animatics/Chilkoot/Canada / 16mm / silent

Malena Szlam initiates a journey through a landscape enveloped in the soft light of the full moon. In this looped film of 16mm color processed in 2010, it is only possible to develop an image from this negative, rather than color positive. The film’s set-up is a sequence of shots arranged in time and order that are subsequently woven into a narrative. The negative stock, fifty years past its expiration date and suffering from base degradation, was returned from the lab with no discernible image. In this process, the shadow, dark side, and interplanetary shadows.

Apethosis
Yoko Ono & John Lennon
1970 / 18 minutes / UK / 16mm / sound

After filming in the Andes, Lennon and Ono shot Red Shift in 1969. But due to business problems caused by a film company, the film was shelved. Finally, after much effort, the film was released in 1970. The film is a test and reward of viewer patience and serenity. As the camera pans up the cloaked bodies of Lennon and Ono, the film’s pace is slow and deliberate. The camera rises above the clouds; the screen remains completely white for several minutes, and finally, once many members of the audience have given up on the film, the camera zooms in on the sun’s skycraper above the clouds. The film is a poetic and rewarding vision of power, patience, and beauty.

Red Shift
Emily Richardson
2011 / 4 minutes / UK / 16mm / sound

In astronomical terminology redshift is a term used for calculating the distance of stars from the earth, hence determining their age. Redshift attempts to show the huge geometry of the night sky and give an almost mystical perspective of the landscape, using long exposures, fixed camera positions, long shots and time-lapse animation techniques to reveal aspects of the night that are invisible to the naked eye. The film has a gentle intensity to it, and is composed of changes of light across the sea, sky and mountains. It shows movement where there is apparent stillness, whether in the formation of weather patterns, movement of stars, the suspension of a building by passing car headlights or boats darting back and forth across the horizon.

The work has been composed for the film by Benedict Drew, taking field recordings of the shadows and light, and using purely computer generated sound to create a soundscape that reflects the unspoken elements present in the earth’s atmosphere.

Cinematographie
Philipp Fleischmann
2009 / 6 minutes / Austria / dual channel / 16mm / silent

This film, which is part of an ongoing project to show where light and nature intersect, is a meditation on how the landscape is a way that reflects these structures of thought. It is “hypnogogic,” not so much perceptually (although to some extent that too) as conceptually. Our eyes see constantly, but what do we actually notice? That vision is excessive, wasteful, even; in a kind of rhythmic score. The structures of our thought filter the landscape in a way that reflects those structures of thought.

The Image World
Adele Horne
2009 / 6 minutes / USA / 16mm / silent

Under the Shadow of Marcus Mountain
Robbie Schaeffer
2011 / 5 minutes / USA / 16mm / silent

The film records replicas of the sun as they appear and disappear in the dappled light under trees.

A single unbroken shot from a stationary viewpoint
Under the Shadow of Marcus Mountain
Robbie Schaeffer
2011 / 5 minutes / USA / 16mm / silent

The work consists of two separate reels – the positive (“The Sun”) and negative (“The Moon”), superimposed on a wall. The piece pays homage to the early pioneers of scientific films, a delicate study of some of the shadow, dark side, and interplanetary shadows.

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Cinematographie
Philipp Fleischmann
2009 / 6 minutes / Austria / dual channel / 16mm / silent

This film, which is part of an ongoing project to show where light and nature intersect, is a meditation on how the landscape is a way that reflects these structures of thought. It is “hypnogogic,” not so much perceptually (although to some extent that too) as conceptually. Our eyes see constantly, but what do we actually notice? That vision is excessive, wasteful, even; in a kind of rhythmic score. The structures of our thought filter the landscape in a way that reflects those structures of thought.
Program Six
Sunday, November 13th @ 2pm
Curated by David Dinnell
Artists' Television Access
992 Valencia Street, SF, CA
Total running time: 67 minutes
$6 – 10 sliding scale

Blue Loop, July
Mike Gibisser
2014 / 5 minutes / USA / 16mm / sound
Chicago’s summertime blues, unanchored. Skywriting out of time.
Part of a series of nighttime long exposures, Blue Loop, July creates an odd document of a long-standing celebratory tradition in one of Chicago’s lower west side neighborhoods. By leaving the camera’s shutter open for seconds at a time, the film transforms a summertime spectacle into a light-trace animation that unseats reliability of spatial and temporal direction. -MG

Observation
Yamazaki Hiroshi
1975 / 10 minutes / Japan / 16mm / silent
Yamazaki’s film is comprised of two sequences, a simple scene of a street corner taken from a window is given the appearance of dawn, then illumination, thick bleeding light through the bar one single gradual filter change; and shots of the position of the midday sun on 27 consecutive days, taken through a dense day-for-night filter, are superimposed, running at once are at 5 frames per second. Yamazaki Hiroshi is probably best known for his still photography, in particular his acclaimed series "Sub-zero solstice (Kotomoto)," a study of sun horizon, and "Photography," where he uses extended exposure times to show the path of the sun near the horizon.

Gradual Speed
Els van Riel
2013 / 52 minutes / Belgium / 16mm / sound
A few years ago I started collecting images with the idea to pay homage to the slowly vanishing techniques of analog filmmaking. Now a series of these recordings makes. Gradual Speed, a work on and for black and white 16mm-film seen as matter, and at the same time as a metaphor for everything we can not grasp. -EVR

For a film whose title describes the relatively simple mechanism used to create it, Els van Riel’s 16mm film upholds a series of startling transfigurations which brilliantly engage the form in the extended time spent with people, animals, events and objects in whose company the filmmaker sketches larger philosophical concerns to do with love, fixity, representation and loss.

Carefully positioned, the camera begins on a single frame, the shutter held open, and then is imperceptibly increased in speed, quickening the frame rate and thus changing the exposure time for each successive frame, which eventually produces a visible moving image whose Keystone-Cops styled speed in turn changes, at length falling into step with real time.

van Riel was inspired to make the film in part by happening upon the account of Vladimir Shevchenko, one of the first photographers to witness the immediate and appalling consequences of the nuclear disaster at Chernobyl and to record them on a sensitive plate. The actual degree of that sensitivity was evident in the film he used, which, when processed, showed the characteristic effects of heavy radiation in the emulsion. He himself later succumbed to radiation poisoning.

van Riel notes, "It is this inextricable relationship that casts its long shadow across this moving, silent, image, an although that remains in the film’s primary a body that wanders within the light traces of other bodies, always balancing between appearing and disappearing."

These characteristics are manifested in the precision of her subject’s endlessly renewed temporal adjustment, so that the intimate bustle, for example, of her daughter making her way through the long durations requires much of its change of speed alone. Because all we have ever needed to know about exposure tables and frame rates at hand. It is this model photography, rather than any details on the scenes that holds the greatest power to stay. -Julie Murray

Program Seven
Sunday, November 13th, 4:30pm
Roxie Theater
3125 16th Street, SF, CA
Swamp Donkey, Sweet Sight (Colin Brant / 2016)
(IIFRAME) (Karissa Hahn & Andrew Kim / 2016)
Solitary Acts (4.5.6) (Nadav Dersa / 2015)
Luna e Santur (Joshua Gen Solondz / 2016)
Events in a Cloud Chamber (Ashim Ahluwalia / 2016)
The Kiss (Luis Macías / 2014)

Comical Solid (Anthony McCall / 1974)
Line Describing a Cone (Anthony McCall / 1973)

Program Eight
Sunday, November 13th
(secret location to be disclosed)

Conical Solid (Anthony McCall / 1974)
Luna e Santur (Joshua Gen Solondz / 2016)
Events in a Cloud Chamber (Ashim Ahluwalia / 2016)
The Kiss (Luis Macías / 2014)
Solitary Acts (4,5,6)
Nath Dinegel
2015 / 25 minutes / USA / 16mm / sound

These three films are part of a series that follows a female child through the teenage years to the present. In the first, the medium. Female and male masturbation, flowers being taken
through her teenage years while she explores her sexuality,
and discovered her perversions. Hand-processed and altered
through her teenage years while she explores her sexuality,
when a stream of information is disrupted, disorganized
through her teenage years while she explores her sexuality,
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