

DIVERSIONS 8-11 MAY 2008

A FESTIVAL OF EXPERIMENTAL FILM AND VIDEO



FILMHOUSE

THURSDAY 8TH MAY • Outside the Box: A History of Playing with Frames

6.00pm Filmhouse 3 (90 mins)

Introduced by Pip Chodorov, filmmaker and distributor of experimental films, active in several film cooperatives and co-founder of L'Abominable, a do-it-yourself artist-run film lab in Paris.

RYTHMUS 21, Hans Richter, 1921, 16mm, 3'
KOMPOSITION IN BLAU, Oskar Fischinger, 1935, 16mm, 4'
A STUDY IN CHOREOGRAPHY FOR CAMERA, Maya Deren, 1944, 16mm, 3'
RECREATION, Robert Breer, 1958, 1'
SCHWECHATER, Peter Kubelka, 16mm, 1'
FREE RADICALS, Len Lye, UK 1958, 16mm, 3'
MOTHLIGHT, Stan Brakhage, 1963, 16mm, 3'
PIECE MANDALA, Paul Sharits, 1965, 16mm, 3'
THE SONG OF RIO JIM, Maurice Lemaître, 16mm, 6'
DIDAM, Olivier Fouchard/Mahime Rouhi, 1999-2000, 16mm, 11'
IDENTITES SECRETES D'UN PSYCHANALYSTE, Friedl Kubelka, 2000, 16mm, 8'
FENETRES, Michèle Bokanowski, 2004, 16mm, 9'
FAUX MOUVEMENTS, Pip Chodorov, 2007, 16mm, 12'

A mini-historical overview from the 1920s to the 1960s ending with some recent films made in France. Radical animation from Dada to Fluxus to Lettrism, material and structural films from the 70s, contemporary experiments with chemistry and printing machines. 86 years of filmmaking in under two hours.



FRIDAY 9TH MAY • Process and Image: New Films from the UK / Expanded Cinema Talks



Process and materiality are the main themes in this programme of recent films by established and new UK artists. Many exploit the transforming power of the camera, the 16mm printer-processor and digital imaging to reveal new aspects of the everyday and the familiar. Others explore direct colour, human gesture and natural motion, or scrutinise objects, buildings and the film surface itself. Metaphors of vision are evoked by focus, framing, pattern and sequence, with subject matter that ranges from the everyday to the traces of history in social and architectural space.

Each film in this wide-ranging selection investigates the image in process, to join a new international wave of procedural art in experimental film and media.

9.30am - 4.15pm, University of Edinburgh

EXPANDING THE FRAME: CONTEMPORARY REFLECTIONS ON EXPANDED CINEMA

Talks and discussion with artists, filmmakers and critics on the subject of 'expanded cinema'. Speakers include Al Rees, David Curtis, Duncan White, Stephen Partridge, Peter Rose and Pip Chodorov. Free event - limited availability. To enquire contact: e.king@ed.ac.uk

6.00pm Filmhouse 3 (75 mins)

Introduced by Al Rees from the Royal College of Art and followed by a Q&A with some of the filmmakers featured.

GRAIN TOWER, James Holcombe, UK 2007, 16mm, 3'
THE SPACE BETWEEN, Karen Mirza/Brad Butler, UK 2005, 16mm, 12'
KNITTING PATTERN, Jennifer Nightingale, UK 2006, 16mm, 3'
QUARTET, Nicky Hamlyn, UK 2007, 16mm, 8'
NATURAL BREAK, Will Hanke, UK 2008, 16mm, 2'
THE OBJECT WHICH I THINK IS US: OBJECT 1, Samantha Rebello, UK 2007, 16mm, 7'
SUGAR, Yvonne Maxwell, UK 2007, 16mm, 5'
NEW RATIO, Simon Payne, UK 2007, DVD, 2'
STATIONARY MUSIC, Jayne Parker, UK 2005, Digibeta, 8'
PERCEPTUAL ANOMALIES, Jocelyn Cammack, UK 2007, DVD, 2'
THE BATHERS, Neil Henderson, UK 2007, DVD, 8'
COLOUR BARS, Simon Payne, UK 2004, DVD, 8'
UNDER CONSTRUCTION, Abbe Leigh Fletcher, UK 2008, DVD, 2'
DRAWING ON THE TRAIN, Adam Kossoff, UK 2008, DVD, 5'

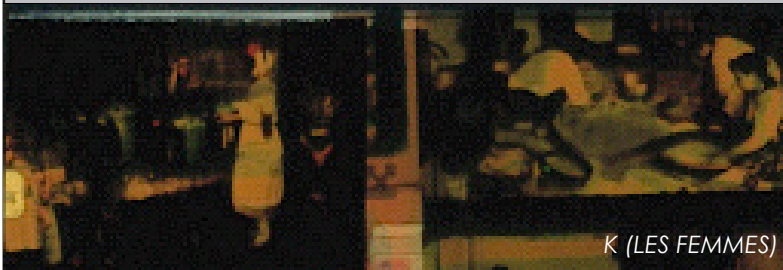
SATURDAY 10TH MAY • "Yestoday": Frederique Devaux

3.30pm Filmhouse 3 (77 mins)

This screening features a unique live performance of Sami van Ingen's expanded work Dimly Lit Room. Followed by Q&A with Frédérique Devaux and Sami van Ingen.

LICHTSPIEL SCHWARZ-WEISS-GRAU, László Maholy-Nagy, 1930, 35mm, 5'30
MEDITATION ON VIOLENCE, Maya Deren, 1948, 16mm, 10'
AT THE ACADEMY, Guy Sherwin, 1972-9, 16mm, 5'
CLASSIC LESBIAN FILMS: DYKETACTICS, Barbara Hammer, 1974, 16mm, 4'
DES BUTS, Michel Amarger, 1982, 16mm, 3'
FIL(M)AGE, Michel Amarger & Frédérique Devaux, 16mm, 3'
LOGOMAGIE, Frédérique Devaux, 1997, 16mm, 4'
CLINS DE VUE, Frédérique Devaux, 2000, 16mm, 4'
ARIADNE, Barbara Meter, 2005, 35mm, 12'
K (LES FEMMES), Frédérique Devaux, 2003, 16mm, 3'
K (DESERT), Frédérique Devaux, 2004, 16mm, 4'
K (REVES, BERBERES), Frédérique Devaux, 2006, 16mm, 5'
K (BERBERES), Frédérique Devaux, 2007, 16mm, 5'
DIMLY LIT ROOM, Sami van Ingen, 2006, 35mm, 10'
(live film performance)

In this diverse programme of early and contemporary works, prominent French filmmaker Frédérique Devaux traces a line between her own films and those that have had a lasting impact on her. Emphasis is placed on the importance of personal engagement and resistance, be it through formal rigour (Moholy-Nagy), concentration on structural-materiality (Sherwin), interrogation of sexuality (Hammer) or the exploration of personal identity (Meter), themes which find their echo in Devaux's recent series of autobiographical films centering on her Kabyle origins. "To commit to experimentation is to explore ceaselessly those territories that resist aesthetic, social and political constraints, territories outside which research remains but a sterile pursuit. From yesterday to today: 'yestoday'" (Frédérique Devaux)





THE MAN WHO COULD NOT SEE FAR ENOUGH

6.00pm Filmhouse 3 (90 mins)

This special retrospective will be presented by Peter Rose, followed by a Q&A session.

THE MAN WHO COULD NOT SEE FAR ENOUGH, 1981, 16mm, 33'
SECONDARY CURRENTS, 1982, 16mm, 15'
THE GEOSOPHIST'S TEARS, 1992, Beta SP, 8'
OMEN, USA 2001, Beta SP, 11'
PNEUMENON, USA 2003, Beta SP, 5'
ODYSSEUS IN ITHACA, USA 2006, Beta SP, 5'
STUDIES IN TRANSFALUMINATION, USA 2008, Beta SP, 8'

Since the 1960s, Peter Rose has made over thirty films, videos, performances and installations dealing with the universal themes of language, perception, space and time.

The epic *The man who could not see far enough* "uses literary, structural, autobiographical, and performance metaphors to construct a series of tableaux that evoke the act of vision, the limits of perception, and the rapture of space" (Rose), whilst *Secondary Currents* pushes the themes of language and (mis)understanding to hilarious extremes – a black screen, an invisible narrator speaking an unknown dialect and a series of increasingly absurd subtitles come together to form what Rose describes as "intellectual comedy."

A selection of more recent video works will also be screened, including the De Chirico-esque exploration of space, *Odysseus in Ithaca*, and the UK premiere of *Studies in Transfalumination*, a journey into the complexities of vision.

SUNDAY 11TH MAY • Focus on May '68

1.00pm Filmhouse 2 (75 mins)

DETRUISEZ-VOUS, Serge Bard, 1968, Digibeta, 75'

Filmed a month before the outbreak of the student riots in May 1968, Serge Bard's striking film, the first to be produced by the Zanzibar group (which included Philippe Garrel and Jackie Raynal), takes its title from a '68 slogan "Aidez-nous, détruisez-vous" ("help us, destroy yourselves"). Its loose narrative, which centres on the monologues of its disenchanted characters, played by Alain Jouffroy and Caroline de Bendern, is periodically interspersed with visual shocks and unsettling theatrical tableaux that anticipate the violent call to action that came shortly after.

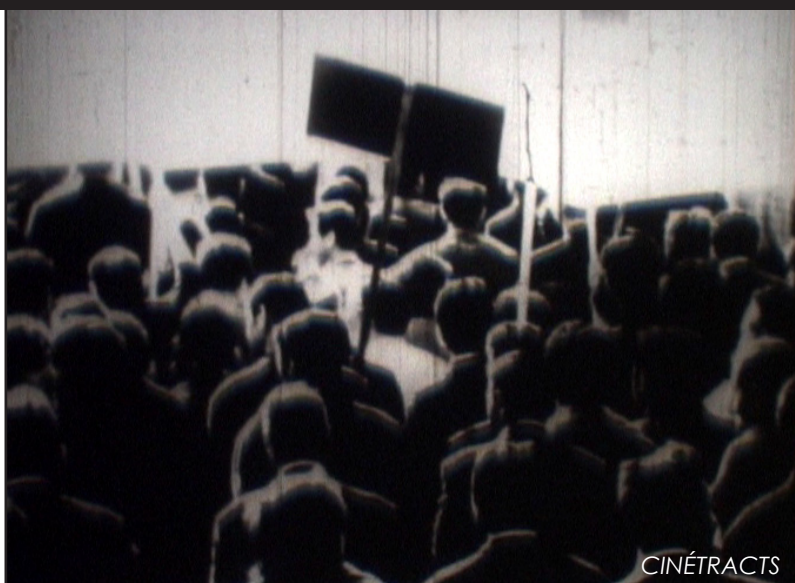
3pm Filmhouse 3 (48 mins)

Screening introduced by **Frédérique Devaux** and followed by an open discussion about the issues raised by the films.

LE SOULEVEMENT DE LA JEUNESSE – MAI 68, Maurice Lemaître, 1969, 16mm, 28'
 Maurice Lemaître was one of the key members of Lettrism, a literary and artistic movement created by Isidore Isou in the 1940s. In this film, documentary footage of the riots are set to a varied soundtrack, in which Isou's economic theory of 'le soulèvement de la jeunesse' (the uprising of youth), delivered by Lemaître, is accompanied by the voices of général de Gaulle and Georges Pompidou and the rhythmic chants of the Lettrist poets.

CINÉTRACTS, Chris Marker, 1968, 16mm, 20'

Made by politically committed film-makers to serve as agit-prop for the events of May '68, these films rely exclusively on stills rather than documentary footage, yet the sense of contrast and movement is very strong and the films very effectively make their point, they attempt to catch the spirit, rather than the fact, of the May Revolution. And although made anonymously, one can detect the hands of Godard, Marker et. al. (LUX)



CINÉTRACTS

To mark the 40th anniversary of the student riots, demonstrations and strikes that erupted in Paris during the course of May 1968, Diversions dedicates two screenings to a selection of revolutionary films focusing on the events and the state of mind that gave rise to them.

These screenings are complemented by a series of events to commemorate May '68 at Edinburgh College of Art and The Embassy Gallery. For more information see www.eca.ac.uk or contact Tessa Lynch (t.lynnch@eca.ac.uk).

SUNDAY 11TH MAY • Scenes from New York



LIGHT WORK I

6.00pm Filmhouse 3 (85 mins)

NOTEBOOK, Marie Menken, 1962, 16mm, 10'
ABRASIONS, Joel Schlemowitz, 1990, 16mm, 4'
LORETTA, Jeanne Liotta, 2003, 16mm, 4'
COSMOPOLIS, Teale Failla, 2003, 16mm, 6'
DARLING INTERNATIONAL, M.M. Serra/Jennifer Reeves, 1999, 16mm, 22'
LABYRINTH, Michele Beck/Jorge Calvo, USA 2002, Beta SP, 5'
MEET PAMELA (OUT-TAKES), Lauren Petty/Shawn Irons, 2006, Beta SP, 7'
LIGHT WORK I, Jennifer Reeves, 2006, Digibeta, 8'
NYC WEIGHTS AND MEASURES, Jem Cohen, 2006, Beta SP, 6'
MOVING IMAGES – THE FILM-MAKERS' COOPERATIVE RELOCATES, Joel Schlemowitz, 2001, Beta SP, 13'

This programme of short film and video works traces the evolution of New York's experimental film scene from its heyday in the 1960s to some of the most notable contemporary filmmakers and up and coming video artists. Represented through a spectrum of scratch, hand painting, rayogram techniques, analogue video processing, digital manipulation and HD compositing, these works range from the purely abstract to experimental narratives and documentaries. The programme links past and present and brings together a variety of materials from traditional celluloid to the newest high definition format.

FILM SCREENINGS & BOOKING

Filmhouse, Edinburgh 0131 228 2688 www.filmhousecinema.com

Ticket prices: matinee screenings £4.50 (£3) / evening screenings: £6 (£4.50).

For special ticket deals ask at Filmhouse Box Office (opening hours 12pm-9pm)

www.diversionsfilmfestival.co.uk