



VIFF

ART FILM FESTIVAL

NEWSLETTER

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OFFICIAL PROGRAMME AVIFF 2020

*15 Films en selection officielle
Diffusés en ligne sur le site officiel
Durant 2 jours*

AVIFF 2020 - JEUDI 21 MAI 2020 / VENDREDI 22 MAI 2020

Skyline - Janja Rakus - 2019

C'est avec une joie teintée de tristesse que nous vous proposons cette année la sélection AVIFF 2020.

Nous avons décidés, ensemble, malgré les circonstances, de diffuser les films en sélection sur notre site internet.

Pour les artistes mais aussi pour notre public.

Il est nécessaire pour tous les réalisateurs, artistes et créatifs que ces films soient montrés et vus. Ils furent choisis avec soin par nos 4 jury :

Arnaud Brument, Camilo Racana,

Marc Mercier et Margot Le Peltier et nous en sommes très fières.

Alors, de votre canapé, fauteil, chaise, transat, vivez l'émotion et partez à la découverte de cette sélection.

<http://www.art-film-festival.com>



OFFICIAL PROGRAMME AVIFF 2020

15 Films in Official Selection
Online in the official website
For 2 days

AVIFF 2020 - THURSDAY MAY 21 2020 / FRIDAY MAY 24 2020

#Don't Panic - Jihea Han - 2019

It is with joy tinged with sadness that we are offering you the AVIFF 2020 selection this year.

We decided, together, despite the circumstances, to distribute the films in selection on our website.

For artists but also for our audience. It is necessary for all directors, artists and creatives that these films be shown and seen. They were carefully chosen by our 4 jury:

Arnaud Brument, Camilo Racana, Marc Mercier and Margot Le Peltier and we are very proud of it.

So, from your sofa, chair, chair, deckchair, experience the emotion and discover this selection.

<http://www.art-film-festival.com>

AVIFF
ART FILM FESTIVAL

NOTRE SELECTION 2020/ OUR PROGRAM 2020

I don't recognize this feeling.



ART FILM FESTIVAL

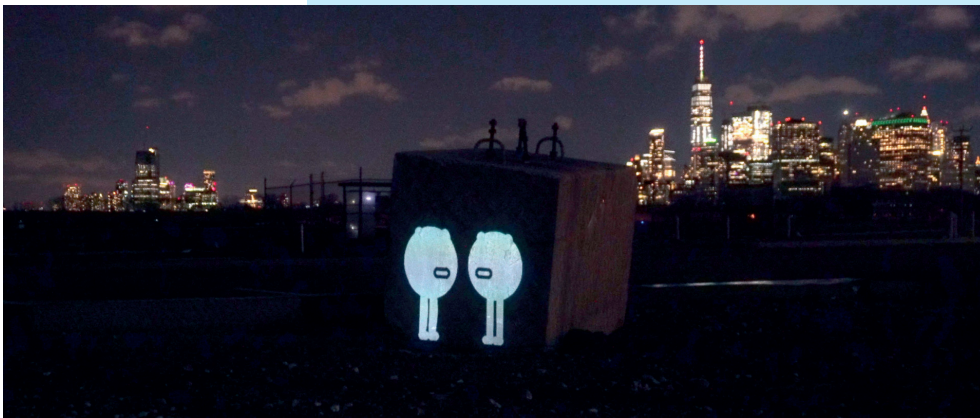
Déjà rêvé - Amanda Macchia - 2019

MOTOMICHI NAKAMURA OKAMI



BIOGRAPHY

Born and raised in Japan and attended Parsons School of Design in NYC where he studied Illustration. Specialized in Experimental Animation and Projection Mapping. His films have been screened at Sundance Film Festival, Onedotzero Festival, Edinburgh International Film Festival among others. His projection installation work has been exhibited globally in numerous museums including the New Museum of Contemporary Art in New York, Winzavod - Moscow Contemporary Art Center, MARCO in Monterrey, Mexico, Maison de la culture du Japon à Paris among others.



SYNOPSIS

It's a story about a lonely and scared boy locked in his small room. Being inspired by Okami (wolf), he goes on a journey to explore the world outside to find the strength in himself to overcome his fear. It's an experimental animation with Projection Mapping and 2D animation techniques. All the outdoor scenes were filmed in Red Hook, Brooklyn.

STANISLAV VALADE SURFACING



SYNOPSIS

Dans le huis-clos de son atelier, Lisa Sartorio recycle, déforme, recompose et sculpte des images de guerre dont elle n'est pas l'auteure. Au-delà de la matière photographique, son œuvre questionne la perte d'impact de ces images et réveille notre regard.

PETRA ZOEPNEK

WHERE IS LOTTE?



BIOGRAPHY

Born in Vienna, editor for documentaries and feature films, photographer and musician. She is fascinated by the esthetics of chance and by the depth of the sea.

SYNOPSIS

This experimental film is a memorial leap. Underwater models stand in for Lotte, or rather: They jump in for her. They jump into the Old Danube and go searching, in a state of floating, before they rise again, transformed, in the Red Sea. Their body parts and limbs flicker, become blurred. The movements of all the divers, of water, air and mysterious plants turn into a collective action. The film plays with fast changes, with the esthetics of chance, its poetry is celebration and disappointment at the same time, the breathless editing fools the slow eye. Among the many underwater actors there is Nicola Raunig, the granddaughter of Lotte Hass, but the – temporally – central figure is Herbert Nitsch, world champion in free diving. His appearing and immersing divides the film in two parts, a shark follows him, then the scene has changed, from the Old Danube to the Red Sea. Nitsch can stay under water without breathing for nine minutes and four seconds, that's exactly the length of this film: an exploration of the deep and unknown, of courage and passion.

DANIELLA MEROZ

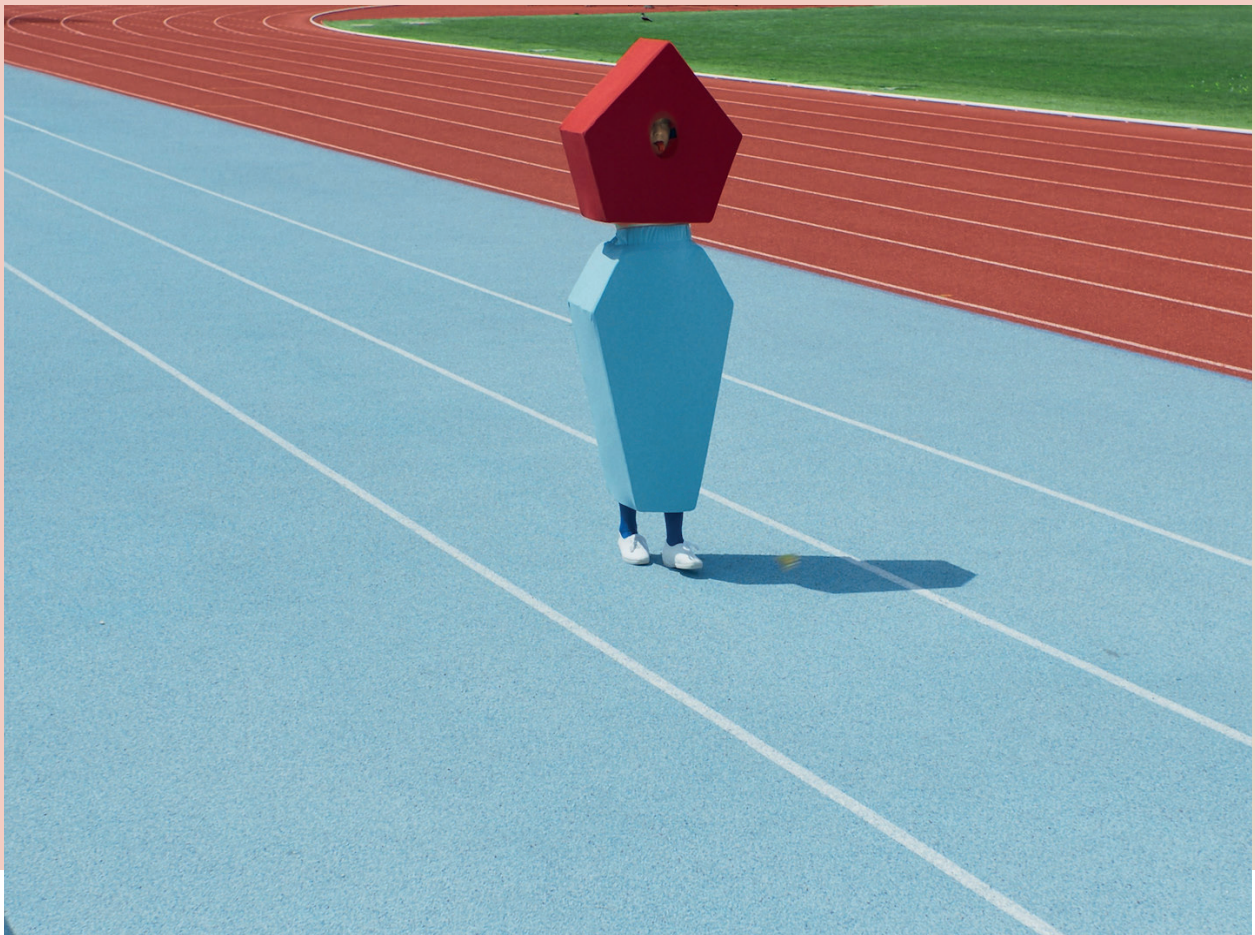
VICTORY OF THE RISING SUN

SYNOPSIS

What appears to be an Olympics game gone awry, Olympic athletes compete in a space that does not comply with the laws of gravity, wearing outsize grotesque and geometric costumes. The film refers to the history of the 20th century, with its dictatorships, Fascist regimes, especially Nazism and Communism, as well as modern regimes that frequently pervert ideologies. References to Leni Riefenstahl's film Olympia from the one hand and from the other «Triadic Ballet» created by Bauhaus master Oskar Schlemmer - gives an interesting point of view about those who tried to express ideologies throu design and art.



Daniella Meroz's video confronts two opposing bodily ideals as epitomized in two aestheticized spectacles staged in Germany: Oskar Schlemmer's Triadic Ballet from 1922, and Olympia, the 1938 film by Leni Riefenstahl, a documentation of the 1936 Summer Olympics in Berlin. A former actress, Riefenstahl went on to become the Third Reich's emblematic filmmaker. In Olympia she harnessed her innovative cinematic talents toward praising the well-proportioned bodies of athletes – a “new body” in the mould of Nazi ideology; a body meant to counter an equally new – albeit grotesquely exaggerated – body that figured in the modernist art of the Bauhaus school. Schlemmer's bodies are mechanical figures, specimens adapted to a new society. Setting her video in a stadium, Meroz saddles her performers in outsized geometrical extensions that, rather impeding movement, recall Schlemmer's visual vocabulary but also the bouncy props used in reality TV. Performing synchronized drills, races or fights, performers are captured from bellow, an angle that – as with Riefenstahl – aggrandizes the body. However, Meroz allows for direct sunlight to highlight every minor imperfection, placing the scene at the threshold of success and failure, the real and ideal. worte: Sally Heftel



LYNN BIANCHI

TIMES PAST

BIOGRAPHY

Bianchi's photographic work has been shown at Tokyo Metropolitan Museum of Photography in Japan; Musée de l'Elysée in Lausanne in Switzerland; Art Gallery of Ontario in Toronto among others. Servitude I from the Heavy In White series was added to the collection of Walker Art Center in 2019. The work is also reproduced in the Walker's catalogue The Expressionist Figure among such artists as Edgar Degas, Willem de Kooning, David Hockney, Pablo Picasso, etc.

Bianchi's art has been featured in over forty publications, including The Huffington Post and Encyclopedia of Food and Culture, Vogue Italia and Zoom in Italy, Phot'Art International in France, and GEO in Germany. Lynn's work resides in numerous private collections across the globe, including Manfred Heiting's and Edward Norton's, as well as in museum collections including Museum of Fine Arts in Houston, Texas; Brooklyn Museum in New York and Biblioteque Nationale de France in Paris, Musée Ken Damy in Brescia, Italy, 21c Museum in Louisville, Kentucky. She has recently exhibited in New York City at The Untitled Space, The Armory Show at Salomon Arts Gallery, One Art Space, Shchukin Gallery.

In 2011 Lynn began working in the video field and has to date produced about 30 multimedia works. Her most recent projects have been shown at various festivals all over the world, including Tulum World Environment Film Festival, Dallas Medianale, MicroActs in London, New Earth International Film Festival in Poland, the famous New York Cinematography AWARDS (NYCA) among others.

Some of the works have been featured at CICA Museum in South Korea and included into International Symposium of Electronic Arts in Columbia – ISEA-2017, Electronic Language International Festival in Brazil – FILE- 2017, Piemonte Share Festival – the Italian art fair of electronic art, digital art and new media and others.

SYNOPSIS

Times Past is a video meditation on one's existence. It arises from the need to look past the confines of traditional photography and use multimedia arts as a language to discuss the meaning of life. The work is a celebration of life and death, of fleeting time and one's ability to stop and contemplate the moment. Sounds of distant music and falling rain draw the audience further in.



DINA YANNI

THE DARK, DEBRA



SYNOPSIS

Debra Paget is sad, lonely and can't stop worrying. Will she ultimately have to face her own ghosts?

„The Dark, Debra“ references Mark Robinson's „The Dark, Krystle“ (2013) and develops a related narrative of a woman in a state of unrest and seclusion. Through digital editing and image modification, Debra Paget – cast in a supporting role in the original sample – is featured as the sole character. Part experimental fiction, part remake, supercut and music video, „The Dark, Debra“ seeks to reveal the fixed concepts applied to Debra Paget's Hollywood persona and to produce more ambiguous notions of identity, intention and subversion.

BIOGRAPHY

Dina Yanni is a Vienna based video artist and researcher. She uses „found footage“ from the vast archive of popular culture as a means to reveal and comment on hidden subtexts of that material through editing, montage, and glitching. Her work has been featured in experimental and underground film festivals internationally.

JOAO VILLAS

NAO É NORMAL

BIOGRAPHY

I am a 40 years old Brazilian living in London where I work as an artist and film maker. I hold a MA Degree from the Royal College of art and my moving image work focuses in experimental film making. I am specially interested in unconventional ways to tell stories using improvisation to create documentary-like films.

Director Statement

I like to think of my work as fragmented trajectory, disordered, giving form to a long imprinted sequence, like in a film; or the same as life. I am a visual artist working with film so the idea of imprinting; of leaving a mark is present throughout my work. Film, photography, performance are commonly used.

My projects are long in duration. This way they can have time and space to develop and gain density. In this whirlpool of different mediums, places and people, I intentionally drift to the edge of precarity relying on my intuition.

Whether I am making, directing, editing or printing, I remain liquid and act upon instinct.

I attempt to calculate the unforeseeable. It is, at places like these - when I feel displaced and about to loose control - that my work defines itself. Only then I am able to see why it is important for me to inhabit this precarious space: the edge of failure, when my work becomes larger than me and free of my tyranny, coincidentally made, like unpredictable consequences of my existence. These moments, which present themselves as something truthful, which maybe I could fall in love with. Something consisting of a smaller part of me and mostly made of everything else around us.





SYNOPSIS

It can't be normal.

This film tells the story of a happening: the epic return of Maria Alice Barbosa (Dona Alice), now blind, at 93 years old, to Porto, in Portugal – for the first time, after 87 years of her migration to Brazil - to dance, at sunrise, her own choreography of Bolero, from Maurice Ravel.

This is a true happening constructed in another temporality. The kind of temporality that may be explained by the Portuguese word: «Desova» and maybe can be understood in the flow of the film: a time which is fragmented, liquid, cluttered, immeasurable, juxtaposed and multiple.

The return of Maria Alice does not seem to respond to the progressive march of Bolero and the linearity of time we live in. Her journey is better expressed through its dream like nature and the multiplicity of its own contrasting connotations.

Not Normal designates an idiosyncratic filming process that belongs to a boundless succession of unforeseeable failures, adaptations and corrections. It had its own ethics. It was extreme and odd. No rehearsals. A crew of five.

How did it happen?

Desova (noun):

dəz 'ovə

- 1. a process of spawning or laying eggs of fish, frog, mollusc or crustacean.*
- 2. the disclosure of information which one prefers to conceal: the same as spitting out.*
- 3. a disposal of a corpse or a stolen object at a secluded area.*
- 4. the output of products; the action of putting items that were once stored into circulation*

GJERT ROGNLI

EALLIN LEA GUOVTTESUORAT NIEHKU

Life is a two-way dream



BIOGRAPHY

The force of nature are at the heart of Gjert Rognli`s award- winning practice, where references to everyday life and the surreal meet, he expresses himself through film, performance, photography and sculpture. Rognli`s indigenous background from the Sami people in Norway have strongly influenced his art, and his interpretation of reality. Rognli has received numerous international awards for his work with photography and film, and had many exhibitions at home and abroad, among others Louvre museum in Paris. He has worked at many of Norway`s most important cultural institutions such as Norwegian Broadcasting Corporation (NRK), and The National Theater. He also worked as a scenography-assistant at The Olympic Games in Lillehammer/Norway

SYNOPSIS

The film «Eallin lea guovtte suorat niehku — Life is a two-way dream» shows the way in a world undergoing rapid change, with polarisation and globalisation going in many directions. We are in an age marked by adoration of youth, fixation on the present and extreme individualism. What we do today will affect the way people live in the future. The wisdom from the shaman`s worldview from the old Sami religion helps weave together another interpretation and story.



BO NAWACHAREE

THREE

SYNOPSIS

three is an experimental documentation of revelations of self, wander, curiosity, playfulness, and longing through a road trip.



BIOGRAPHY

Bo Nawacharee, born and raised in Bangkok Thailand, is a writer/director based mainly in Los Angeles.

Bo's works are narrative-based, grounded in the human nature with otherworldliness elements. She often denies having feelings towards people yet most of her works explore the human connections and relationships with each other and the world itself. With backgrounds in Cultural Studies and critical analysis, she also engages in multidisciplinary arts and event productions.

Growing up spending time in various cities around the world, Bo is not bounded to Los Angeles, and always up on the feet with her bags ready to go.

Director Statement

'three' is a personal project I've been wanting to made throughout the summer.

For couple of years, I've been using super8 as one of my coping mechanisms. I would go around and shoot on super8 when I'm too much in my head or stressing about other projects. Here for three it has became not just that but also a documentation, an expression, and an exploration.

'three' involved my friends and myself through our trip in Arizona, which if I were to say «rocky» would



PATRICIA MONTOYA

WHEN LA RUMOROSA QUIETS

SYNOPSIS



Lucia Octavio boards a bus in the middle of a mountainous border town and wakes up naked when the bus arrives at the station. Confused and alone, yet determined and brave, Lucia confronts the attackers that threaten her.

BIOGRAPHY

I am a video maker, artist, and educator. In my creative work, I draw on my Colombian American bi-national identity, queer, US/Mexico border, and East-West North American experience to tackle the existential conditions and cultural contradictions experienced by immigrants from Latin America who are living in the United States.

My videos address issues of migration, memory, and identity through lyrical explorations of text, dialogue, and theatrical adaptations.

Director Statement

In a mixture of theatrical sequences and surrealist tendencies, WHEN LA RUMOROSA CALLA (When La Rumorosa Quiets) is a compact and tense meditation on the doubts and retributions women face when they witness or directly experience sexual violence and dare to talk about it. In this way, the film is a reflection on contemporary social justice movements for gender equality such as Ni Una Menos, in Mexico, Ni Una Mas, in Argentina, #MeToo, in the United States, and more recently, LasTesis in Chile, in which activists face powerful and corrupt forces with their bodies, their words, and their stories.



MICHAEL UHILA

AUDITIONS FOR MASTER

CHAN

SYNOPSIS

John Foo is in town to audition some actors and singers for a tv show in Hong Kong.



BIOGRAPHY

*Started in Radio back in 1987 as an engineer at
KEST AM
Went on to KZSU Stanford in 1999
Directed and produced 37 tv shows at the media
center
Won an award for best performance tv show at the
WAVE Awards in 2013 Pajama Party*

RACHEL S MYERS

2 BLACK BOYS

SYNOPSIS

Giovanni Adams’ poetry on his black queer journey from boyhood to manhood, isolation to intimacy, roots the narrative of this film that combines spoken word, dance and song.



BIOGRAPHY

Rachel has been creating work in front and behind the camera for over 15 years in the entertainment industry as a director, designer and actor. She has collaborated in the creation of over 150 film, theatre and television productions.

From a pool of over 5,000 submissions, her film “Wendy’s Shabbat” premiered at both the 2018 Tribeca International and Palm Springs International Film Festivals and at over 50 other film festivals worldwide. “Wendy’s Shabbat” qualified for the 2019 Academy Awards consideration and was broadcast on PBS and online on TOPIC.

ESSA GRAYEB

THE RETURN OF OSIRIS



BIOGRAPHY

Born in Nazareth in 1984.

A Palestinian visual artist, working across different media such as photography, video, installation and text.

He earned a Bachelor of Arts degree in photography (BFA) in 2019, from Bezalel Academy of Art and Design in Jerusalem.

In his works, he touches upon notions of representation, absence and loss. His work often originates from an examination of his personal narratives within the collective history and memory.

He uses art to challenge perceptions and explore the medium itself while often weaving in and out of reality and fiction.

SYNOPSIS

On June 9, 1967, Egyptian President at the time, Gamal Abdel Nasser appeared on television and radio to inform the Egyptian citizens of their country's defeat. During the speech, he also announced his resignation. For many, Nasser's speech was the first hint at the full scope of loss and disillusionment with the pan-Arab vision he led.

The video weaves together dozens of scenes that feature the speech from Egyptian films and television series produced between 1972-2016. The found footage excerpts were edited to reconstruct Nasser's speech of resignation according to the original text.

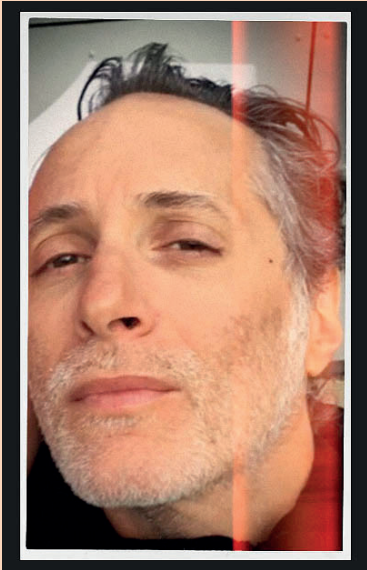
By collecting, cataloging, and rearranging visual materials associated with the speech, the project turns the spotlight on the challenges of addressing a historical-political event through artistic action. Usually associated with the work of the historian who sets out to produce knowledge and interpretation, these practices examine the complex process of creating and emptying meanings in visual systems of representation.



RAN SLAVIN

CALL FOR DREAMS

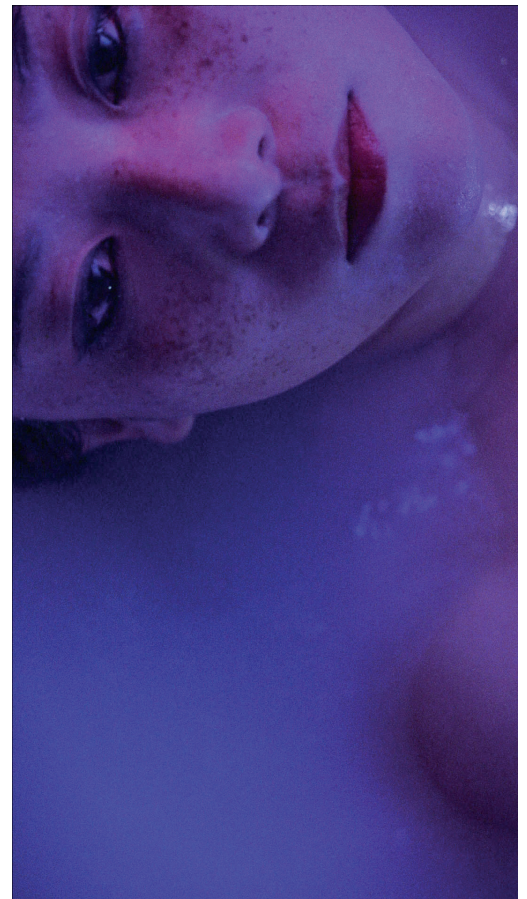
SYNOPSIS



In rainy Tokyo, Eko complicates her life by publishing a 'Call for Dreams' ad in a Tokyo newspaper. With her scooter she visits strangers in an alienating city, who leave descriptions of their strange dreams and fantasies on her analog answering machine and for a fee acts them out. As the dreams slowly seep into reality and a parallel police investigation of a murder in Tel Aviv unfolds, what is real and what is not is getting harder to distinguish

BIOGRAPHY

Ran Slavin is a unique voice in the auteur-director driven Israeli independent cinema. Filmmaker, international video artist & experimental electronic music producer, his unconventional approach to filmmaking stems from a unique and captivating visual language, with work often highlighting future informed threshold situations, magical reality and virtuality in urban situations. His films, sound work and video installations often utilize layered atmospheres with detailed post production processes. Selected screenings include Tallinn Black Nights Film Festival, Energa-Camerimage Film Festival Poland, Haifa International Film Festival, Shanghai International Film Festival, Ficci Cartagena The International Film Festival Colombia, Pesaro Film Festival Italy, Torino Film Festival Italy, Hors Piste Film Festival at Pompidou Center Paris, Winterthur Film Festival Switzerland, Utopia Film Festival Israel and many more.



VIKTOR WITKOWSKI

THE TWINS (Rise & Fall)

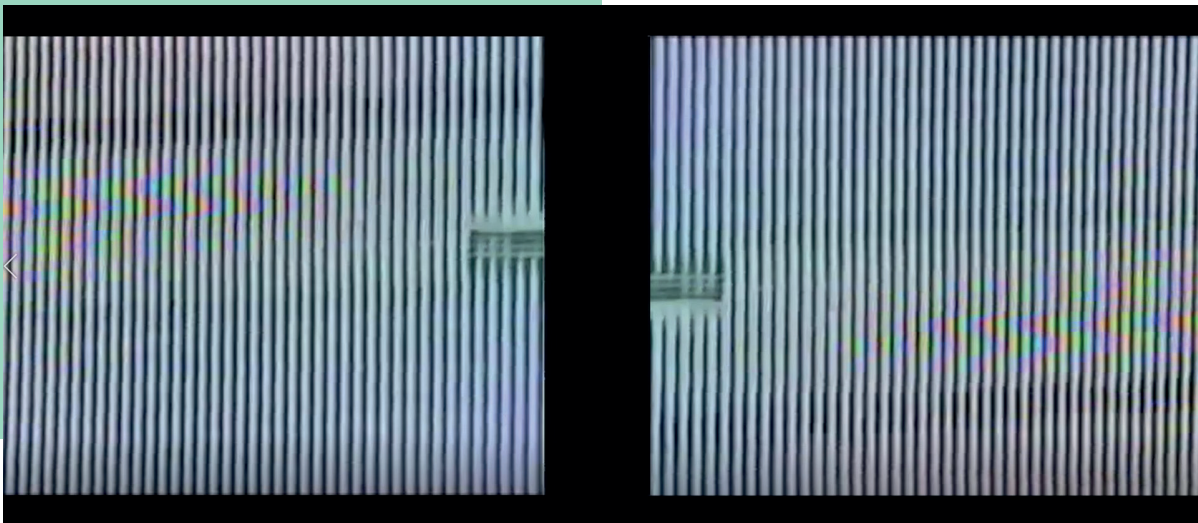


BIOGRAPHY

Born in Poland, Viktor Witkowski is a visual artist and filmmaker who lives and works in Vermont (USA) and Leipzig (Germany). Viktor earned a Master's Degree in Art Education, Art History and Studio Art from the Hochschule für Bildende Künste Braunschweig (HBK Braunschweig, Germany) in 2006 and a MFA in Visual Arts from Rutgers University in 2010.

Director Statement

My paintings and films generally address questions surrounding the representation of history, displacement, political conflict and violence. My work is driven by a deeply personal agenda: after martial law had been lifted in Poland in 1983, my parents decided to flee to what used to be West Germany in order to escape uncertainty and oppression. Ultimately, my work shows that politics and history are anything but theoretical constructs. On the contrary, these conditions affect people's minds, hearts and everyday lives.



SYNOPSIS

For this experimental video, I contrast the original 1976 commercial about the construction of the Twin Towers with rare footage of the clean-up efforts at Ground Zero from September 2001 to May 2002. The split screen throughout the video tells a story of the various kinds of labor that surround the rise and fall of the Twin Towers: first the construction of the towers and then the clean-up following the terror attacks. Even though the attack on the towers was one of the most widely covered events in televised history, the removal of 1.8 million tons of debris with the help of first responders, specialists and volunteers received much less attention.

Footage of the clean-up at Ground Zero shows how much of the work in the first few months consisted of hundreds of volunteers equipped with buckets and often sifting through debris by hand.

Nearly two decades after the terror attacks, about 10,000 rescue/recovery workers have been diagnosed with cancer while «more than 43,000 people have been certified with a 9/11 related health condition» (THE GUARDIAN, September 2018). Even though the terror attacks of 9/11 are long behind us, they continue to claim lives with many of those affected struggling to pay their medical bills.

