

# 33RD

FUELING

BLACK

THE

MARIA

INDEPENDENT

FILM +

SPIRIT

VIDEO

SINCE 1980

FESTIVAL

PROGRAM





FUELING THE  
INDEPENDENT  
SPIRIT FUELING  
**THE 32ND ANNUAL  
BLACK MARIA  
FILM AND VIDEO  
FESTIVAL**



Premiere  
February 7, 2014  
New Jersey City University



**THE ACADEMY**  
OF MOTION PICTURE ARTS AND SCIENCES



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STATE  
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**The 33rd Annual Black Maria  
Film & Video Festival  
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The Black Maria Film and Video Festival is a project of the Thomas A. Edison Media Arts Consortium, an independent non-profit organization based at New Jersey City University. The festival was launched in 1981 with the endorsement of the Thomas Edison National Historic Park in West Orange, NJ.

To become a sponsor of the Black Maria Film and Video Festival, please contact the consortium's office or make a donation via the festival website: [www.blackmariafilmfestival.org](http://www.blackmariafilmfestival.org).

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## **From the Executive Director**

**Jane Steuerwald**

As we embark upon the 33rd annual festival tour of the Black Maria Film and Video Festival, I am proud to have the opportunity to showcase the work of so many gifted, creative, and visionary film and videomakers.

This season we received extraordinary work from across the United States and the world including Canada, Germany, Poland, Spain, Cypress, Greece, Brazil, France, South Korea, the Netherlands, the UK, Argentina, Australia, Italy, Switzerland, Singapore, Japan, and from right here in our own backyard, the home of the festival, Jersey City, NJ.

Since 1981, the mission of the Thomas A. Edison Media Arts Consortium – the Black Maria Film and Video Festival, has been to promote, illuminate, and advocate innovation in the art of the moving image. The consortium has passionately embraced this mission for over thirty years.

We focus on diverse short films – narrative, experimental, animation, and documentary - including those, which address issues and struggles within contemporary society. These exceptional works, ranging from comedy to drama to the exploration of pure form in film and video, are the heart and soul of the Black Maria. We have all heard the clichés and assumptions often made about filmmakers working in the short form. Most typical is that the work is meant to be a “calling card” primarily to gain access to the world of commercial feature length film. Not true for the filmmakers who continue to push the boundaries of the moving image and who have exhibited their work for decades in the Black Maria. We appreciate and celebrate the short form in all its permutations for its artistic challenges, aesthetics, and substance.

My sincere thanks to our jurors, trustees, sponsors, donors, supporters, volunteers, and most importantly to the artists who continue to inspire us.

# **A Brief History of the Black Maria Film and Video Festival**

**by John Columbus, Founder and Director Emeritus**

When I first proposed the Black Maria Film Festival to the Thomas A. Edison National Historical Park in 1980, my idea was to find and exhibit fresh independent films that would not normally be seen at theaters. Generally feature length cinema dominated the public consciousness and was driven by scripted, chronological storytelling instead of “seeing” anew through the camera lens as with “*caméra stylo*,” *cinéma vérité* and avant-garde films. Certain early to mid 20th century filmmakers such as Dziga Vertov, Joris Ivens, Robert Flaherty, and Dadaists and Surrealists ranging from Luis Bunuel to Hollis Frampton offered a different kind of cinema more in parallel with fine arts innovators in older disciplines such as dance, painting and music, thus likewise freeing themselves from the reins of realism.

Within the short 100 year or so history of film, many alternative filmmakers have broken new ground, including some who have worked within the bounds of the feature format and, most relevant to the Black Maria, many short form filmmakers, among them: Shirley Clarke, Stan Brakhage, Bruce Baille, Robert Breer, Jonas Mekas, Ken Jacobs, Jules Engel, Karen Nulf, Barbara Hammer, Jay Rosenblatt, Leighton Pierce, Joanna Priestly, Skip Battaglia, Amy Kravitz, Peter Rose, Karen Aqua, Tony Buba, Su Friedrich, Tracey Moffatt, Martin Arnold, Suzan Pitt, Vincent Grenier, Sadie Benning, Peter Hutton, Takahiko Iimura, Stacey Steers, Robert Banks, Chris Sullivan, Rose Bond, Flip Johnson, Emily Hubley, Scott Stark, Peggy Awesh, Craig Baldwin, Emily Breer, Fred Worden, Holly Fisher, Yvonne Anderson, Bill Morrison, George Griffin, Jim Trainor, Ximena Cuevas, Ken Koblan, George Kuchar, Abigail Child, Robert Todd, Mary Beth Reed, Steve Subotnick, Meena Nanji, Phil Solomon, Seoungho Cho, Lynn Sachs, James Duesing, Wendy Weinberg, Karl Staven, Gregg Biermann, Josh Gibson



and many more.

Along with a commitment to independent film it was in recognition of the significance of Thomas Edison's 1893 film studio that I first proposed the Black Maria to the Edison National Historical Park in West Orange NJ. It marked a sea change in human communication and thus seemed an appropriate emblem for the innovative filmmaking the Festival would champion. Early and later program contributors included Ray Foery, David Tafler, Joyce Jesionowski, Edward Pershey, Roy Weaver, Ben Harrison, John O'Connor, Steve Anker, Ellen Columbus, Scott McDonald, Eric Barnouw, Patricia Zimmerman, Sally Berger, Richard Herskowitz, Patti Bruck, Tim Cassidy, Jim Wallace and Margarita De La Vega.

The Black Maria Film Festival, unlike most film festivals, adopted a touring format right from inception, traveling for at least 5 months a year, reaching diverse audiences at rural as well as urban and suburban venues across much of the nation. Over the years in addition to our valued current trustees, many have contributed their talents and resources, among them: Lisa Kruczek, Albert Vitiello, Ken Mandel, Charlie Hummel, Lia DiStefano, David Lieberfarb, Jane Steuerwald, Hap Bojsza, Frances John, Kerrie Young, André Butts, Alvin Larkins, Phil Weisman, Roddy Bogawa, Joel Katz, and Keri Knowles. But most of all I am grateful to the filmmakers, one of whom, Les Blank, passed on in 2013. Blank was in the Black Maria Film Festival early on with his delightfully spontaneous film *Sprout Wings and Fly*. What follows is a remembrance by Dan Streible, who since 1999 has organized the biennial Orphan Film Symposium. Streibel is an Associate Professor with NYU Film Studies Faculty.

## **Remembering Les Blank by Dan Streible**

To know Les Blank was to learn to love life more. His biographers, whether looking at his many films or his well-spent off-screen life, use many of the same nouns: pleasure, zest,

passion, fun, music, food (garlic), song, dance, play, sensuality, flowers, creativity. When the Robert Flaherty Film Seminar, this year celebrating its 60th anniversary, made it possible for Les to attend the 2011 seminar, I envisioned a week in which he would charm many people with his quiet storytelling, his honest expression of free thinking, and his sly unassuming way of letting pleasure flourish around him. And he did. By midweek, I heard seminarians using the word ‘ecstasy’ to describe the feeling generated by the worlds Les Blank and his lively films created.

In their best moments his films can also be sublime, showing life through a transcendentalist’s eye while bringing us music from masters and maestros. As unobtrusive as his name, Les’s camera so often found the eccentric or telling detail surrounding his subject. His graceful pans and zooms to the unexpected could be comical or revelatory.

At this moment of Les Blank’s passing, I think of his great but lesser-known short film, *Sprout Wings and Fly* (1983), a profile of Appalachian fiddler Tommy Jarrell, recorded in the twilight of the octogenarian’s life. In the opening sequence, Les’s camera follows a vulture circling in the mountain sky -- then pans to reveal the fiddler, framed by wild flowers and sitting in a chair brought to the woods for the occasion. Death is connected to life. Or rather resurrection, the film’s true theme. In that opening scene, Tommy also reveals the film’s title, singing “I’m gonna eat when I’m hungry, gonna drink when I’m dry / If I get to feelin’ much better gonna sprout wings and fly.” Near the end, a freeze frame captures a child’s hand reaching for his old fiddle, and we hear him sing “You can tromp down the flowers all round my grave, but they’ll rise and bloom again.”

Les Blank and his films have brought so much pleasure into the world that the sadness of his passing will soon give way to joy. Rest in peace, gentle man.

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JURY'S  
STELLAR  
AWARDS

SPIRIT



Stellar Selection

## Every Day is a Holiday

Documentary

by Theresa Loong, New York, NY

57 min.



Growing up in suburban New Jersey, Chinese-American filmmaker Theresa Loong knew little about her father's past. One day, she discovered his secret diary, written when he was a teenager and POW in a Japanese work camp during World War II. In it, he vowed to make 'every day a holiday'

if he survived. "Every Day is a Holiday" tells the painful but life-affirming story of her father's unlikely journey.



Stellar Selection

## Lord I: The Records Keeper

Animation

by Lori Damiano, Portland, OR

15 min.



The story of a young woman archivist, devoted to preserving images and events no matter how fleeting. She shakes off the mental barnacles of the past as she journeys from her home in the forest to foreign

places. Finally, she is able to locate and embrace the present with the help of her wise mentor.

## Montauk

Narrative

by Vinz Feller, Brooklyn, NY  
15 min.



Stellar Selection

Elisabeth's husband commits suicide and his last wish is for her to travel to Montauk, NY, where they met and fell in love many years ago. To honor him and scatter his ashes, she embarks on a journey from her home in Switzerland to the United States. Her experience is filled with anger, acceptance and reconciliation.



## Water Color (Fall Creek)

Experimental

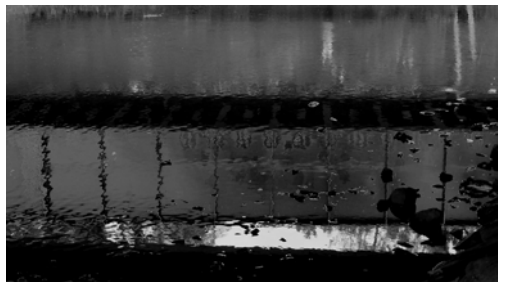
by Vincent Grenier, Ithaca, NY  
11.5 min.



Stellar Selection

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 screen both literally and figuratively. The filmmaker explores a stunning subterranean and liquid world.





**THE 33rd ANNUAL  
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**JURY'S  
CHOICE  
1ST PRIZE**

## Autumn

by Eva Colmers  
Calgary, Alberta, Canada  
5 min.



1st Prize

An editor works on his last film project about autumn. As he cuts and pastes, memories of his childhood flash into his consciousness. Images of the past collide with images from the present and weave themselves into a timeless fabric.



1st Prize

## Close the Lid, Gently: A Home Document Scan

by Ariana Gerstein  
Barton, NY  
5.5 min.



A video made entirely from two home desktop scanners - one a photo scanner, the other a refurbished low-end document scanner. Each has its own texture and sees the domestic environment in its own particular way, one scan at a time. This piece deals with the deliberate misuse/re-purposing of commercial image producing machines for a slow, individual, low tech, approach to the motion picture making process.



1st Prize

## Inquire Within

by Jay Rosenblatt  
San Francisco, CA  
4 min.



A hypnotic, apocalyptic examination of false choices, double binds, vulnerability and faith.

## Little Block of Cement with Disheveled Hair Containing the Sea

by Jorge Lopez Navarrete  
Barcelona, Spain  
15.5 min.



1st Prize



A German shepherd dog and an adventurous mare embark upon a voyage together. With every step they take, the differences between them become clearer, and yet there is a profound connection and mutual knowledge developed over time. Invoking the spiritual and aesthetic style of Robert Bresson, this powerful film celebrates the luminous connections between horse and dog without one word of dialog.



## Place of Spirit

by Natalie Conn and Jay Weichun  
Brooklyn, NY  
6.5 min.



1st Prize

This is the story of Andrea Phillips, a Staten Island based artist, facing eviction from her home after 44 years. Rather than center itself around the policy issues associated with Andrea's eviction, "A Place of Spirit" focuses on Andrea's emotional and spiritual relationship to her eccentric, unique and uncommon home.



1st Prize

## Salmon Deadly Sins

by Steven Vander Meer  
Arcata, CA  
7 min.

Five thousand salmon colored index cards, the seven deadly sins, bizarre anagrams and a host of serendipitous occurrences mingle in the artist's imagination and emerge as "Salmon Deadly Sins." With music by Leftover Salmon, this flipbook style film is a moving drawing; each frame was created individually, by hand, on a 3x5 inch index card. Envy, gluttony, greed, lust, pride, sloth and wrath are the inspiration for each chapter in this ingenious animation.





1st Prize

## Something Like Whales

by Nora Sweeney  
Val Verde, CA  
5 min.



In a dying industrial neighborhood in Cincinnati, Ohio, the Queensgate Train Yard pulses with life. A local worker describes the haunting sound emanating from the yard as ‘something

like whales.’ This poetical film was shot in part with a camera obscura.

## Strange Wonderful

by Stephanie Swart  
Brooklyn, NY  
4.5 min.



1st Prize



In this unconventional, quirky animated piece, Little Monster goes to school. She thinks, ‘They probably call me snail face when I’m not around.’ Sometimes she is lonely, but she begins

to find happiness as she learns to accept being different.

## The Apothecary

by Helen Hood Scheer  
Palo Alto, CA  
17 min.



1st Prize

A moving portrait of beloved druggist, Don Colcord, in a rural Colorado outpost. Don is a man who operates the only pharmacy within 4,000 square miles. He navigates a profound divide between his public persona and his



personal life. To the community, he is jovial and heroic. At home, he is impotent and isolated due to his wife's disability. "The Apothecary" explores notions of individual duty and obligation in the face of privately held grief and ambivalence.



1st Prize

## Through the Tubes

by Sierra Urich  
Bristol, VT  
11.5 min.

Rich with texture, sound, and imagined landscapes in extreme close-up, "Through The Tubes" is a metaphorical journey through the memory and sensations of an elderly woman. She moves through household tasks as her day becomes increasingly surreal. She slips in and out of the present into forgotten corners of her mind.



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JURY'S  
CITATION  
2ND PRIZE

## ICI

by Walter Ungerer  
Camden, ME  
7.5 min.



2nd Prize

Time-lapse video clips form the basis of this work. The film begins as an evolution of abstract images continuously changing in color, shape and texture. As the film plays out, it slowly reveals the origin and identity of the subject matter.



2nd Prize

## Families Are Forever

by Caitlin Ryan and Vivian Kleiman  
San Francisco, CA  
21 min.

Tom and Wendy are devout Mormon parents living in a conservative community. They attend church every Sunday, obediently serving in their ward, as they raise their five children. They even knock on doors to promote support for California's Proposition 8 – created by opponents of same-sex marriage. One day, Wendy reads her son Jordon's diary and discovers he is gay. Their lives are changed forever as they struggle to understand and support the son that they love.





2nd Prize

**For The Birds**  
You Be the Judge: Peoples' Choice Award  
by Tara Atashgah  
Santa Monica, CA  
14 min.



Inspired by a true story, “For The Birds” follows a young Iranian girl as she is taken to the gallows to be hanged, having been accused of adultery. In her final moments, she

imagines her fate in the hands of the surrounding townspeople.

## Night Blooming Flower

by Karl Nussbaum  
Brooklyn, NY  
11 min.



2nd Prize



We often bring flowers to loved ones in the hospital. Sitting on the night table in the dark, they become the silent witness to the changes patients make in their transition from life to death.

“Night Blooming Flower” is a meditation on death, memory and the passage into the world of the dead, specifically at the moment of leaving.

## Sidewalk

by Celia Bullwinkel  
Brooklyn, NY  
4 min.



2nd Prize

A woman walks through life, but her real journey is deep within as she confronts her changing body and learns to love herself.



2nd Prize

## Virtuoues Virtuell

by Thomas Stellmach  
Hessen, Germany  
7.5 min.

Hand crafted ink drawings inspired by the overture of the opera, “The Alchemist,” by Louis Spohr, serve as basis for this animation. The drawings play on the threshold between the figurative and abstract, thus allowing for a wide range of associations to form. Synchronized to the music, they grow and change. The drawings take on the characteristics and moods of the music and take the viewer on a journey into a musical world of pictures.

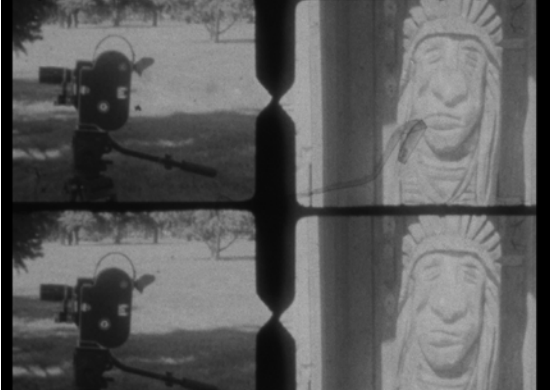




2nd Prize

## WEST: What I Know About Her

by Kathryn Ramey  
Roslindale, MA  
20 min.



“WEST: What I Know About Her” is an experimental documentary about Elizabeth Crandall Perry: adventurer, midwife and distant ancestor to the filmmaker. Kathryn Ramey and her young son, explore the path Elizabeth Perry took

across the American West. They film side-by-side as they explore monuments to American expansionism until they finally arrive at their family farm in Oregon. Juxtaposing found footage, historical narrative and contemporary looks at the Willamette Valley; this piece is a meditation on how to understand a past fraught with contradictory points of view.



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DIRECTORS'  
CHOICE  
3RD PRIZE



3rd Prize

## A World of Difference

by Gerald Guthrie  
Urbana, IL  
8 min.



A digital animation that moves along a bumpy path through space and time, to discover truth, perfection and meaning. This enigmatic piece sets the stage for such a discovery by presenting unique machines

that produce philosophical solutions on demand. These findings arm the central character with the knowledge needed to traverse a challenging path leading to an extraordinarily large microscope. The synchronicity of various worlds is revealed therein.

## Amygdala

by Jeanette Louie  
Livingston, NJ  
10 min.



3rd Prize



Located deep inside the temporal lobe of the human brain, a small almond-shaped region orchestrates our emotional life. It is known as the amygdala - an ancient biology that deciphers whether an

experience is emotionally traumatic or merely anxiety-ridden. The amygdala structures our emotional responses to these disturbing experiences. This experimental work explores how the perception of fear operates on human beings.

## Camp

by Peter Freund  
Moraga, CA  
7 min.



3rd Prize

Unexpected convergences abound between the specter of the concentration camps of World War II and the aesthetics of reel camp.



3rd Prize

## Chop

by Ariana Gerstein  
Barton, NY  
6 min.

A thought-provoking piece, contemplating the texture of wood, soy sauce, rice, the crack of a fortune cookie, and a to-go box, presented within the disturbing context of de-forestation. Still images created through macro photography are animated and integrated within the body of this documentary short.





3rd Prize

## 5 Ways 2 Die

by Daina Papadaki  
Nicosia, Cyprus  
16.5 min.



How many ways are there to commit suicide? Can a suicide attempt be considered successful? One cuckolded husband over-analyzes this subject, as he struggles to achieve his ideal result.

## Galvanized

by William Noland  
Hillsborough, NC  
14 min.



3rd Prize



In “Galvanized,” three groups of individuals, representing distinct approaches to belief and action, are viewed consecutively: Mormons preparing to perform at the Hill Cumorah Pageant, an outdoor religious drama staged annually in Palmyra, New York; Occupy Wall Street activists participating in a one-year anniversary event in New York City; and participants in Charlotte 714, a movement of kingdom-minded Christ-followers gathered to exalt Jesus in Charlotte, North Carolina to coincide with the 2012 Democratic National Convention. The film juxtaposes these groups and their divergent goals, suggesting surprising and unanticipated relationships.

## Garbage Girl in Daily Consumption

by Christopher Nostrand  
Kingston, NY  
7 min.



3rd Prize

We follow our heroine, Garbage Girl, through one of her routine days, witnessing the damage humans inflict on our planet. Garbage Girl wakes to find an overwhelming amount of waste. Her desire to rid the world of trash leads her to a life of singular purpose and isolation as she struggles to make a statement for change and save the earth.



3rd Prize

## Globe Trot

by Mitchell Rose  
Worthington, OH  
4.5 min.

An international, crowd-sourced, dance-film project. Fifty-four filmmakers on all seven continents each contribute two seconds of movement orchestrated by renowned choreographer Bebe Miller.





3rd Prize

## Her Children Mourn

by Marta Renzi  
Nyack, NY  
10 min.



A brother and sister, dressed in funeral black, arrive at their family home-stead in this site-specific dance performance. Both are silent, bottled up, alone. They enter the barn to work through their thoughts and their grief. In the end they

make their way outside to the fields and gardens, and discover some kind of peace.

## Homegoings: A Dance

by Christine Turner  
Brooklyn, NY  
5 min.



3rd Prize



Inspired by the award-winning documentary “Homegoings,” dancers from the Bill T. Jones/Arne Zane Dance Company explore meaning and beauty in the life cycle. An expressive dance performance is inter-

cut with documentary footage shot at Owens Funeral Home in New York City’s historic Harlem neighborhood. “Homegoings: A Dance” pairs choreography with funeral rites in the African-American community and draws on a rich palette of tradition, history and celebration.

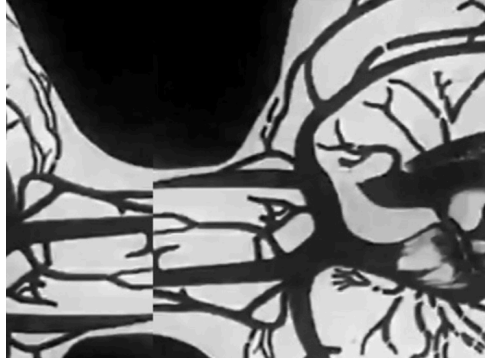
## Human Body Battleground Organ Organism

by Metrah Pashaee  
Iowa City, IA  
9.5 min.

An appropriated moving image collage investigating human sex organs as disembodied vessels. Utilizing a digital voice to narrate the scientific found footage; the filmmaker creates a witty, sarcastic, high camp romp through the juxtaposition of gender-specific sexual functions of the human body.



3rd Prize



3rd Prize

## Mama, I'm Gonna Kill You

by Elena Pogrebizhskaia  
Los Angeles, CA  
54 min.

A sad and touching film about children living in a Russian orphanage. Sashka, Nastya and Lekha are three of the unfortunates, destined to spend their childhood there. The orphanage is more like a juvenile prison, even though the adults who work there have convinced themselves that they are making the children happy. The children are effectively being punished for the sins of their parents, who are most often alcoholics and drug addicts unable to care for their sons and daughters. Some children, who violate the disciplinary codes, are sent away to a nearby psychiatric hospital. They struggle to find ways to fight against the rules in order to survive and preserve their self-worth.

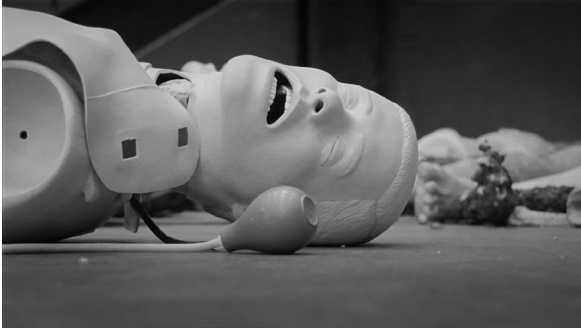




3rd Prize

## Rehearsal

by Tom Rosenberg  
Austin, TX  
11 min.



A cinéma vérité study of a simulated terrorist attack in Middle America. Carefully composed frames record the meticulous care taken to create a hyper-real terrorist

event. Once a simulated bomb goes off, hundreds of volunteers deliver convincing performances as stunned and mutilated blast victims.

## Rivergarden

by Jack Cronin  
Ann Arbor, MI  
10 min.



3rd Prize



Filmed along the Huron River and Malletts Creek in Ann Arbor and Dexter, Michigan, “Rivergarden” explores the river as a place of spectacle and reverie. The film includes uncommon

images of light, moving water, and the filmmaker’s winsome children.



## Sleight of Hand

by Michael Cusack  
Adelaide, Australia  
10 min.



3rd Prize

Sleight of hand refers to skill in feats requiring quick and clever movements of the hands, especially for entertainment or deception, as in juggling, and card or coin magic, and with the intent to trick



or deceive. “Sleight of Hand” is a stop-motion animated film about illusions. A man yearns to know his place in the world and how he fits in, when sometimes it’s better not to know.



3rd Prize

## Sugarcoat

by Meejin Hong  
Castaic, CA  
6.5 min.

Employing the animation technique of metamorphosis, “Sugarcoat” depicts desire as seen through a melting crayon, and reveals a visually stunning tapestry of temptations. The deeper one ventures in, the greater one’s hunger becomes.

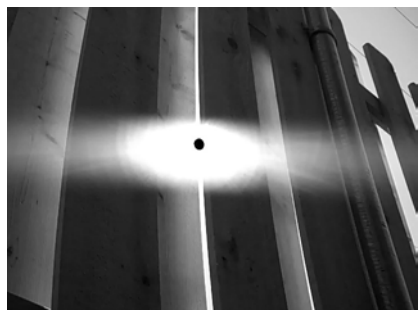




3rd Prize

## Solaristics

by Peter Rose  
Philadelphia, PA  
11 min.



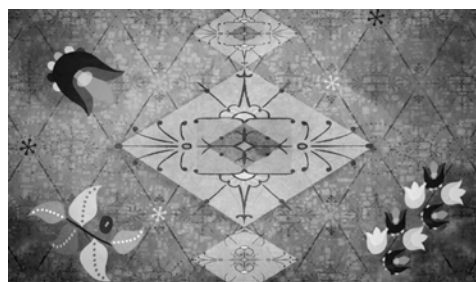
A journal of solar observations; an ominous environmental metaphor; 48 ways of looking at the sun. The video was made entirely with a Flip camera and involved no post-production or visual manipulation of any kind.

## Split Ends

by Joanna Priestley  
Portland, OR  
3.5 min.



3rd Prize



The luscious colors and delicate lines of “Split Ends” playfully animate full field patterns and reference mass-produced ornamental designs of the industrial era. North American wrapping papers from the 1960’s, and

French and English wallpapers from the early 1900’s, inspired the delicate patterns. Sound designer/composer Seth Williams of Triage created the original score.

## Spooners

by Bryan Horch  
Pelham, MA  
13.5 min.



3rd Prize

A romantic comedy about two men and their epic quest for a grown-up bed. After finally convincing his partner to retire their beloved futon, Nelson goes off by himself to shop for a proper replacement. “Spooners” is a playful and humorous narrative film that brings to view the absurdities and contradictions of modern life.



3rd Prize

## Stoned

by Seoungno Cho  
Elmhurst, NY  
11.5 min.

“Stoned” begins in silence. We see an image of a Buddhist monastery - a long stone corridor lined with receding columns. It appears to jerk forward and slightly recede, then it moves tremulously



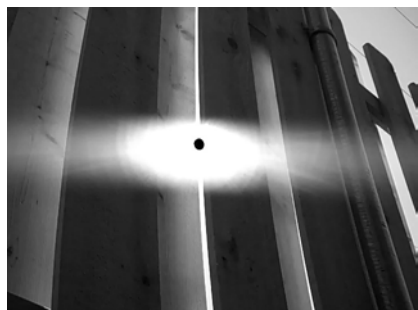
back and forth. Flickering manipulations disrupt the viewers' experience of processional space, in this mesmerizing formal examination of movement through time and space.



3rd Prize

## Solaristics

by Peter Rose  
Philadelphia, PA  
11 min.



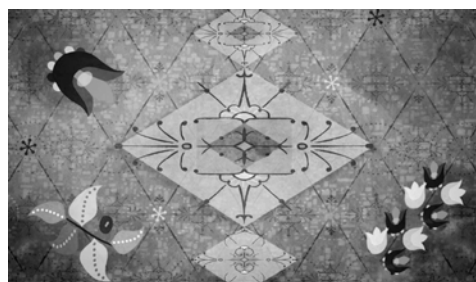
A journal of solar observations; an ominous environmental metaphor; 48 ways of looking at the sun. The video was made entirely with a Flip camera and involved no post-production or visual manipulation of any kind.

## Split Ends

by Joanna Priestley  
Portland, OR  
3.5 min.



3rd Prize



The luscious colors and delicate lines of “Split Ends” playfully animate full field patterns and reference mass-produced ornamental designs of the industrial era. North American wrapping papers from the 1960’s, and

French and English wallpapers from the early 1900’s, inspired the delicate patterns. Sound designer/composer Seth Williams of Triage created the original score.

## Spooners

by Bryan Horch  
Pelham, MA  
13.5 min.



3rd Prize

A romantic comedy about two men and their epic quest for a grown-up bed. After finally convincing his partner to retire their beloved futon, Nelson goes off by himself to shop for a proper replacement. “Spooners” is a playful and humorous narrative film that brings to view the absurdities and contradictions of modern life.



3rd Prize

## Stoned

by Seoungno Cho  
Elmhurst, NY  
11.5 min.

“Stoned” begins in silence. We see an image of a Buddhist monastery - a long stone corridor lined with receding columns. It appears to jerk forward and slightly recede, then it moves tremulously



back and forth. Flickering manipulations disrupt the viewers' experience of processional space, in this mesmerizing formal examination of movement through time and space.

## The Last Time

You Be the Judge: Peoples' Choice Award  
by Candy Kugel  
NY, NY  
5 min.



3rd Prize



For thirty-eight years, Vincent Cafarelli and Candy Kugel worked together on animated films. Then Vincent, after a day at work, went home, went to bed and never woke up. "The Last Time" is

both a tribute to their collaboration and recognition of sudden, profound and massive loss.

## Them Oracles

by Alee Peoples  
Los Angeles, CA  
7.5 min.



3rd Prize



A campy investigation of what an oracle is and what it might sound like if it were to reveal itself to us humans. Through sheer force of will, desire, and blind faith, true believers tease these mystical soothsayers into existence.

## Watching, Waiting

by Wesley Strick  
Los Angeles, CA  
11 min.



3rd Prize

At a women's health clinic, a small, dedicated staff goes to work in the face of a subtle but pervasive sense of threat and danger. "Watching, Waiting" dramatizes an idealistic girl's first day of volunteer work with these caring professionals. This film is a surprising look at the hot-button issue of women's reproductive rights by framing the controversy as a taut thriller.



3rd Prize

## Wise Choice or Lucky Guess

by Ellen Raines  
Fox Point, WI  
3.5 min.

A recently deceased man has to make a choice between heaven and hell, while sitting on an escalator.





3rd Prize

## **Yield**

by Caleb Wood  
Deer River, MN  
2 min.



Road kill deaths mount up. The filmmaker documents and re-animates this collection of animal victims with a provocative result.

## **Festival Jurors for the 33rd Festival Tour**

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Russell Colgate Distinguished University Professor of Art and Art History and Film and Media Studies, Colgate University

### **Cynthia Lopez**

Executive Vice President, and Co-Executive Producer of American Documentary/POV, and founding chair of the board of directors and trustee of the Nat. Assoc. of Latino Independent Producers

### **Chi-hui Yang**

Film programmer, lecturer and writer; President of the Board of Trustees – The Flaherty Film Seminar



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## **Special Thanks to**

**Steven Fulop, Mayor of the City of Jersey City**

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## **Host Exhibitors for the 33rd Annual Black Maria Film and Video Festival Tour**

**A. Harry Moore School, Jersey City, NJ**

**Alabama Filmmakers Co-op, Huntsville, AL**

**Ambler Theater, Ambler, PA**

**Berks Filmmakers at Albright College, Reading, PA**

Blauvelt Free Library, Blauvelt, NY  
Caldwell Merchants Association, Caldwell, NJ  
Cape May Film Festival, Cape May, NJ  
Crandall Public Library, Glens Falls, NY  
Des Moines Art Center, Des Moines, IA  
Edison and Ford Winter Estates, Ft. Myers, FL  
Edison State College, Lee Campus, Ft. Myers FL  
Emerson College, Boston, MA  
First Unitarian Universalist Church of Essex, Orange, NJ  
Grounds For Sculpture, Hamilton, NJ  
Hoboken Historical Museum, Hoboken, NJ  
Jordan Schnitzer Museum of Art, University of Oregon, OR  
Long Beach Island Foundation of Arts and Sciences, NJ  
Madison Arts and Cultural Alliance, Madison, NJ  
Morristown Unitarian Fellowship, Morristown, NJ  
Monmouth University, West Long Branch, NJ  
National Gallery of Art, Washington, DC  
New Jersey City University, Jersey City, NJ  
NY Public Library for the Performing Arts, Lincoln Center, NY  
Newark Museum, Newark, NJ  
Pittsburgh Filmmakers, Pittsburgh, PA  
Ramapo College, Ramapo, NJ  
Rhode Island School of Design, Providence, RI  
Richie Sun Coast Theater, New Port Richie, FL  
South Orange Public Library, South Orange, NJ  
Squeaky Wheel Media, Buffalo, NYU  
Sussex County College, Newton, NJ  
University of the Arts, Philadelphia, PA  
University of Colorado with Naropa University, Boulder, CO  
University of Delaware, Art Department, Newark, DE  
University of Wisconsin, Fond Du Lac, WI  
Virginia Commonwealth University, Richmond, VA  
West Orange Film Society, West Orange, NJ  
William Paterson University, Wayne, NJ

Please go to our website for a complete listing:  
[www.blackmariafilmfestival.org](http://www.blackmariafilmfestival.org)

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