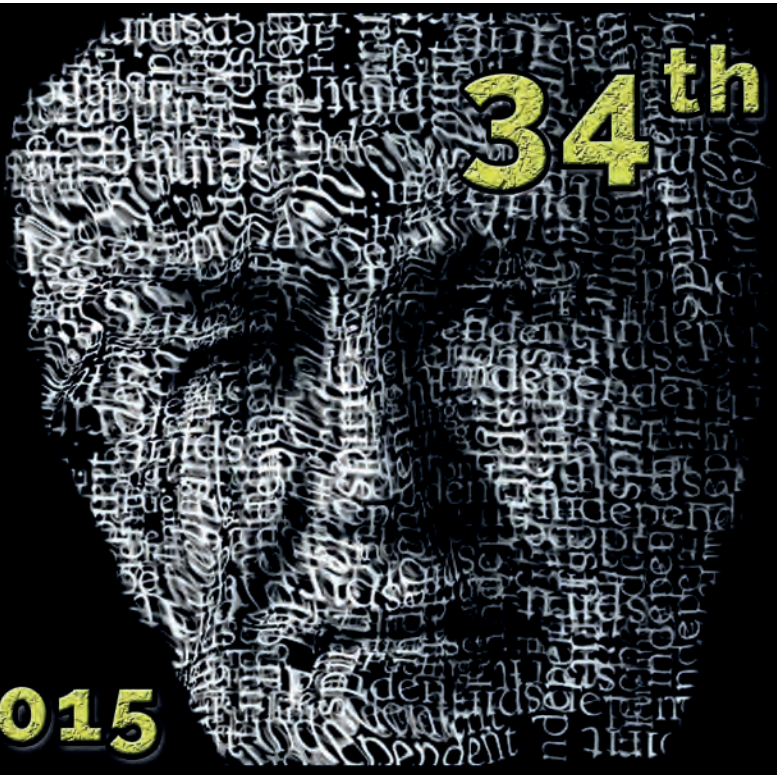

2015 BLACK MARIA FILM FESTIVAL

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New MFA Program
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THE 34th ANNUAL BLACK MARIA FILM FESTIVAL

2015

On the cover - a graphical portrait of Thomas Edison who created the Black Maria, the first film studio in the US, in West Orange, NJ. The portrait is comprised of the words “fueling the independent spirit.”

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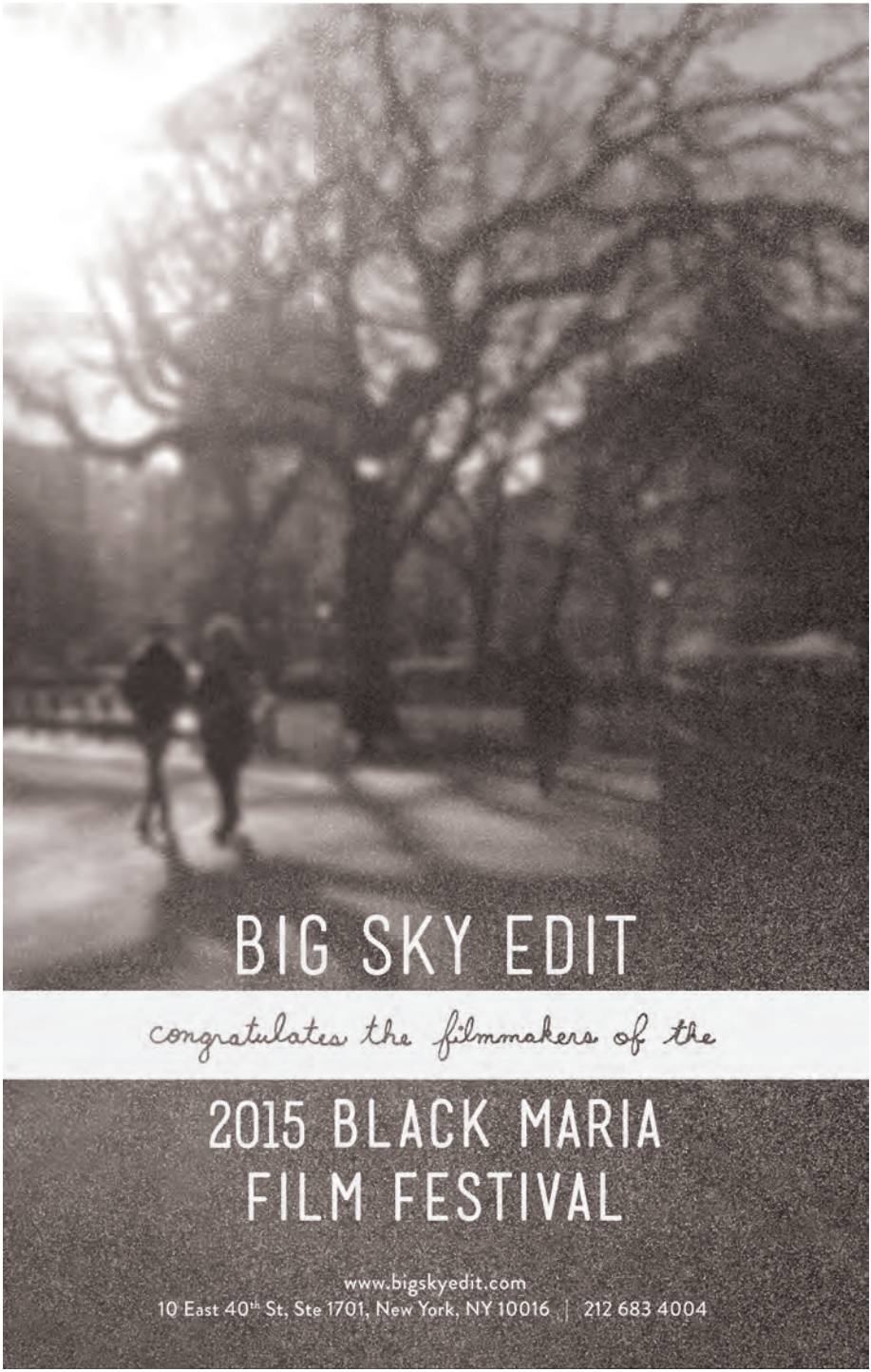
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From the Festival Director, Jane Steuerwald

A Tribute to my Friend, Timothy P. Cassidy

I first met Tim Cassidy in September of 1982. We had both been hired to teach film and video production in the Media Arts Department of what was then Jersey City State College. We shared an office and soon became fast friends. Thus began decades of camaraderie, collaboration, and mutual admiration.

Tim was an accomplished filmmaker and teacher focusing on the magical possibilities of special effects and animation when everything was done by hand. He was a true Renaissance man: a Princeton graduate, a state champion wrestler, and a fearsome rugby player. His musicianship on the harmonica was legendary. Known as "The Professor," he played, toured and recorded with the excellent blues bands, Swampedelica, Better Off Dead, and One Way Out.

Tim's sense of humor was celebrated by all who knew him, and no matter how much he struggled with his health, he would invoke a line from Clint Eastwood's Unforgiven, "...deserve has nothing to do with it."

For more than a decade, Tim shared his time and talent with the Black Maria Film Festival. He created an intro sequence incorporating excerpts of archival film created in Thomas Edison's Black Maria studio with jazzy animation to open each festival program. The consummate perfectionist, Tim produced a new piece every year to ring in the Black Maria festival tour.

Tim was a deep thinker, researcher, and writer, and he never failed to share his passions with others. In 2010, in spite of

his ill health, he took the time to write to a young boy he was introduced to, who had dreams of becoming an animator one day. I share an excerpt of his letter with you here, as a tribute to my great friend who always made time for others and deserved the best things life has to offer. He is sorely missed.

I am very impressed with your knowledge of animation and the work of Tim Burton. As you know, animation is a very specialized industry, so for anyone of any age to demonstrate this much interest and knowledge of animation is impressive, and the fact that you are 11 years old makes it that much more impressive.

If you've ever stayed to watch the credits of an animated film, you know that the animation process is a hugely collaborative venture. There are many different positions in a typical animation crew, like sculptor, model maker, armature maker (the armature is the "skeleton" of a puppet), and animator (this crew member actually moves the puppet one frame at a time to give the illusion of smooth motion.) Other members of the crew build the puppets but don't actually move them.

People who want to become animators may go in many different directions. They can definitely study traditional art like drawing and painting, plus they might develop sculpting skills. Many art schools will have all the courses needed for someone who wants to be an animator. However, some schools are more specialized than others and when you become a junior in high school it is worth checking out.

Incidentally, I just saw that Tim Burton's artwork has come to The Museum of Modern Art in New York (MoMA). I realize that it may be a long drive for you but it sounds like it would be a very good educational experience, and maybe you can get your parents to bring you up to NYC to see it.

You also asked about where an animator works. One of my former students works for ILM (Industrial Light and Magic) George Lucas' special effects facility, which is considered the biggest in the world. Incidentally, I visited my student – Tom Martinek - in 2005 in California and saw the original model of the Millennium Falcon spaceship from the first Star Wars movie, all crated up in a wooden box. It was about 4 feet in diameter.

If you have any other questions feel free to ask away. I hope some of this information was useful for you.

Timothy P. Cassidy, (formerly) Asst. Professor of Media Arts

P.S. I am working on a new Black Maria Film Festival animation. When I finish it, hopefully by the end of this month, I will put it up on YouTube for all to see.

Tim was a life-long film buff. His father, Robert Cassidy, was a manager of several movie theaters in Bethlehem, PA. Pictured above is Tim and his brother, Robert, sitting on top of the Bethlehem Drive-In Movie marquee - circa 1960.


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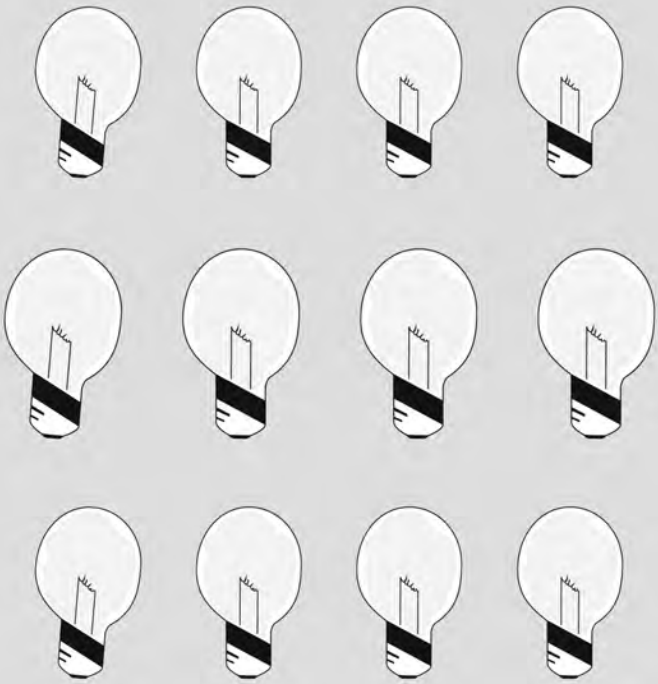


Crew Cuts proudly applauds the
imagination and innovation of all participants
in the **Black Maria Film Festival**.

CREW CUTS
NYC EDIT & POST

The 34th Annual Black Maria Touring Collection

JURY'S STELLAR AWARDS

Without a Doubt

Animation

by Gerald Guthrie, Urbana, IL
6 min.

"Without a Doubt" is a digital animation that illustrates a variation on the 17th century philosopher Rene Descartes' view of the world. This time-based visual metaphor pulls together Descartes' understanding of geometry, expressly the Cartesian co-ordinates of X, Y and Z, and his most famous statement, "I think, therefore I am," to create an introspective dimension within our own understanding.

Self Portrait Portrait

Documentary

by James Hollenbaugh, Lancaster, PA
6 min.

Bryan Lewis Saunders has been creating a self-portrait every day for nearly twenty years. This short documentary examines his process and determination to create, without pretension or boundaries. Each portrait is a unique slice from Bryan's daily life exploring a wide range of emotions, desires, and fears.

cyberGenesis

Experimental

by Andre Silva, Wilmington, NC
13 min.

What if we were the creator gods that a future cyber consciousness mythologized when imagining its origins? Or perhaps, we ourselves are blasting off into some currently unimaginable next phase of our evolution, one that transcends a purely physical existence. "cyberGenesis," a creatively crowdsourced short film, imagines a future creation myth, crafted by cyber consciousness from bits and pieces of humanity's online legacy.

Jaya

Narrative

by Puja Maewal, Los Angeles, CA
18.5 min.

Young Jaya survives gruesome gang life on the unforgiving streets of Mumbai by posing as a boy. When she meets a wealthy businessman who may be the father who abandoned her, she sets out to reclaim her identity.

Yakona

Documentary

by Geoff Marslett, Austin, TX
60 min.

“Yakona,” meaning ‘rising water’ in a local Native American language, is a visual journey through the crystal clear waters of the San Marcos River in Texas, and its headwaters at Spring Lake. We follow the river on an impressionistic journey from its point of view as it flows from source to sea, through the changing seasons, through time and memory. We experience the river’s relationship with the natural world and its interactions with humankind. Through “Yakona,” the voice of the river calls on humanity’s higher nature, inspiring its protection by revealing its beauty and life-giving spirit.

The 34th Annual Black Maria Touring Collection

JURY'S CHOICE 1ST PRIZE

A Pirate Named Ned

Animation
by Steve Gentile, Dorchester, MA
8 min.

"A Pirate Named Ned' explores the competing versions of the life story of 'Golden Era' pirate Edward 'Ned' Low, who is portrayed in historical texts as both sadistic monster and single parent pirate. The film also makes a link to modern Somali pirates and the evolving distortion in their story. Employing both humor and abstraction, "A Pirate Named Ned" is an animated essay that challenges the accepted understanding of a character who existed on the fringe of early Colonial American society by questioning the validity of the historical record.

Cotton Road

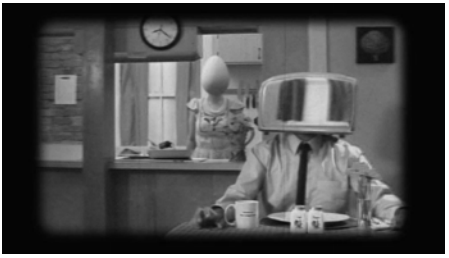
Documentary
by Laura Kissel, Columbia, SC
60 min.

Americans consume nearly 20 billion new items of clothing each year. Yet few of us know how our clothes are made, much less who produces them. "Cotton Road" follows the commodity of cotton from South Carolina farms to Chinese factories to illuminate the work and industrial processes in a global supply chain.

Egghead

Experimental
by Patrick Longstreth, Marina Del Rey, CA
1 min.

A bizarre breakfast encounter explores gender roles, reproduction, and the cycle of human life.



Elegy to Connie

Animation
by Sarah Paulsen, St. Louis, MO
58 min.

"Elegy to Connie" is an animated documentary that addresses the events surrounding the Kirkwood City Council shooting in Kirkwood, Missouri in 2008. The story is told by a group of unintentional women activists, bound together by their friendship with slain Councilwoman Connie Karr. Made in collaboration with these women, the film is based on their stories, and depicts themes including: citizen representation and finding a voice; the utopian draw of the suburbs; disenfranchised neighborhoods; white privilege; alienation, and healing after tragedy. The film illustrates the complicated issues surrounding the shooting and celebrates Connie's legacy as a leader.

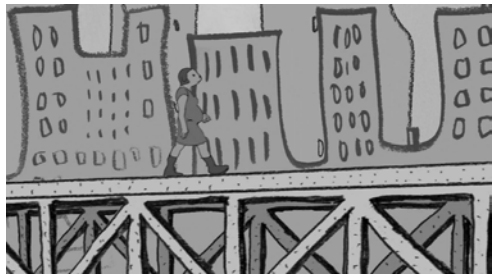
Empty Tiara (La Tiara Vacía)

Narrative
by Anais Flores, Mexico City, Mexico
12.5 min.

A destitute woman teetering on the edge of poverty and insanity will have to relive her past to face her present.

Fishwife

Animation
by Luke Jaeger, Northampton, MA
3.5 min.



An enigmatic dancing man and a dog-headed woman celebrate the birth of a fish-child, then watch as it takes flight. This bittersweet animated short evokes parenthood's complex emotional landscape. Artwork for "Fishwife" was hand drawn on paper, then digitally captured and composited to maintain a handmade quality.

Steel Mill Rolling

Documentary
by Ross Nugent, Pittsburgh, PA
12 min.

Equal parts landscape, industrial and portrait film, "Steel Mill Rolling" is a document of a functioning steel mill in Western Pennsylvania where the filmmaker's family has worked for nearly 100 years. The steel slabs transformed at this mill in Farrell, PA come primarily from Russia, where the government subsidizes their production. The film is a contemporary portrait of the steel industry, considering the economic, political and environmental realities of multinational steel manufacturing.

Swallowed Whole

Experimental
by Heidi Kumao, Ann Harbor, MI
4 min.

"Swallowed Whole" is a somber, animated, experimental film about surviving extreme isolation and physical limitations as a result of traumatic injury. After an acute sledding accident, the filmmaker was forced to lie supine for an extended period of time during which she descended into a desolate, disorienting netherworld. The film weaves together photos, animations, videos and sound recordings and takes the viewer on an abbreviated jarring journey through physical and psychological landscapes of hospitalization and recovery.

Truth Has Fallen

Documentary
by Sheila Sofian, Pasadena, CA
60 min.

"Truth Has Fallen" examines the cases of three individuals who were wrongfully incarcerated for murder and sheds light on weaknesses in the US justice system. With the help of James McCloskey and his organization, Centurion Ministries, these convictions were ultimately overturned. Employing innovative painted animation, "Truth Has Fallen" brings to light the experiences of these three individuals, their courage in fighting for their innocence, and James McCloskey's unwavering support. "Truth Has Fallen" exposes causes of wrongful convictions, such as the inaccuracy of eyewitness identification, the unreliability of "snitch" testimony, forced confessions, inadequate resources for the public defense attorneys, and the limitations of DNA evidence. Moral and legal issues regarding the death penalty are also examined. Experts advocate for relatively simple changes in our justice system in order to reduce the rate of wrongful convictions.

The 34th Annual Black Maria Touring Collection

JURY'S CITATION 2nd PRIZE

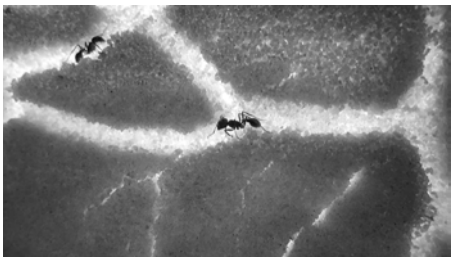
Adam's Ail

Animation
by Amelia Harvey, Burbank, CA
9 min.

Alone on the open ocean in search of a distant land, a man is dying. Finding unlikely help from an elusive creature of the sea, the man's hope is reignited. The two fall into a precarious engagement until, one day, the man finds what he was looking for, and he discovers that his understanding of the situation only barely scratched the surface.

Consider the Ant

Documentary
by Emily Fraser, Stanford, CA
11 min.



Abandon all hope ye who enter here? A personal search for ethics in the post-modern wilds of an overpopulated planet - where Catholic guilt, environmental destruction, and the fascinating lives of ants collide. Featuring Paul Ehrlich, the world's leading expert on overpopulation, this kaleidoscopic journey of science and spirituality asks us, as individuals and as a species, "who are we?" and "who do we want to be?"

Ideas That Are Grand (Así de Grandes son las Ideas)

Animation
by Jose Enrique Rivera Rivera,
San Juan, Puerto Rico
5 min.

Sometime in the future an old man, equipped with the benefits of evolution, has survived the extinction of all other living beings. It is a very lonely world for someone unable to die. 'Así de grandes son las ideas' is a collaboration between director/animator Quique Rivera Rivera and multiple Latin Grammy and Grammy Award winner René Pérez Joglar (Calle 13).

In Port

Documentary
by Catherine Axley, Menlo Park, CA
11 min.

"In Port" sheds light on the human side of international shipping, an industry at the heart of our global economy yet which is nearly invisible to us. Seafarers from around the world take a few hours leave from their ships as they are unloaded and loaded with containers. As they connect with family, go shopping, and hang out, we learn about their difficult decision to be away from home for many months at a time, in order to provide for their families.

Listen

Experimental
by Monteith McCollum, Vestal, NY
10 min.

"Listen" examines shortwave radio as a technology that can be utilized not only for communication, but also abstract sound art. Thought of as an obsolete technology in the age of the Internet, shortwave is still used around the world by the military, religious organizations, and small pirate news networks. One can also find it in the living rooms and basements of amateur radio enthusiasts. Ingvar Loco Nordin, a Swedish sound artist, writer, and student of the renowned composer Carl Heinz Stockhausen, breaks down the sounds of shortwave as a poetic electronic medium: bringing viewers into a world of forgotten and hidden transmissions, buzzing Morse code, the abstract hum of pagers, and the coded transmission of coordinates to airlines flying overhead.

Return to Dak To

Documentary
by Christopher Upham, San Francisco, CA
49 min.

Director and combat medic Christopher Upham journeys to vibrant contemporary Vietnam with four veteran comrades. They reveal how their Army unit, the 299th Engineers were left at Dak To firebase in 1969, as bait for a North Vietnamese Army force. The veterans confront their feelings of abandonment by leaders and society alike as they reveal their sacrifices, shortcomings and pride of service, amidst shifting bouts of PTSD. Returning to Dak To provides an unexpected closure for these men as they give voice to personal traumas that connect to the universal sufferings of war.

The Ballad of Holland Island House

Animation
by Lynn Tomlinson, Owings Mills, MD
4 min.

"The Ballad of Holland Island House" tells the true story of the last house on a sinking island in the Chesapeake Bay, brought to life through fluidly transforming animated clay-on-glass paintings. The house sings of its life and the creatures it has sheltered, and contemplates time and environmental change. Told from the house's point of view, this film is a soulful and haunting view of the impact of sea-level rise.

The Crow Furnace

Experimental
by Dolissa Medina, Hessen, Germany
30 min.

"The Crow Furnace" is a narrative poem-essay about San Francisco, urban displacement, and the spectacle of loss. Two protagonists from different times, the Fireman and the Singer, become stranded in a purgatory state after death. They embark on a quest to find their last known locations in the now-unfamiliar city. In the process, they journey through time and place, encountering an itinerary of sights and objects pertaining to the city's history of catastrophic fires – from the real, to the cinematic, to the supernatural.

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The 34th Annual Black Maria Touring Collection

DIRECTOR'S CHOICE 3rd PRIZE

A Thousand Miles from the Sea

Experimental
by Marta Renzi, Nyack, NY
12 min.

A carful of young people arrives at an empty house, catching the attention of a woman - or is she a memory? - in the attic. As they try on old clothes and new identities, she guides them, unseen to greater intimacy and delight.

Chapri

Documentary
by Katarzyna Plazinska, Iowa City, IA
6 min.

Light, shadow, and sound imprint themselves onto ephemeral making. “My German friend and papermaker, Katharina Siedler, described to me her papermaking process. She explained the dancer-like movements, the calculated pacing and all the forces that mold the paper: water, air and human hand. She painted in my imagination a paper mill bathed in soft shadows. I was immediately hooked. We spent time making paper. I recorded sounds and images.”

“One cannot be all eye and all ear at the same time” - Robert Bresson

Counting the Dead

Documentary
by Catherine Axley, Menlo Park, CA
7 min.

Gladys Hansen is an 88-year-old former city librarian who has worked tirelessly for 50 years finding the names of those who died in the 1906 San Francisco Earthquake and Fire. After discovering that San Francisco did not have an official death list, Gladys began combing newspapers, tax records, registries, and reaching out to genealogy societies to create her own. She soon found out that the city had grossly underestimated the number of dead, and in fact, had intentionally downplayed the fatalities and damage from the Earthquake to avoid discouraging future investments in city business. As the Dead List grew and grew, Gladys became the pivot point for hundreds of families who wanted to find out more information on missing relatives.

Drift and Bough

Documentary
by Lynne Sachs, Brooklyn, NY
6 min.

Filmmaker Lynne Sachs spent a winter morning in Central Park shooting film in the snow. Holding her Super 8mm camera, she takes note of graphic explosions of dark and light and an occasional skyscraper. The stark black lines of the trees against the whiteness create the sensation of a painter's chiaroscuro. Woven into this cinematic landscape, we hear sound artist Stephen Vitiello's delicate yet soaring musical track, which seems to wind its way across the frozen ground, up the tree trunks to the sky.

Fausto and Emilio

Documentary

by Nora Sweeney, Los Angeles, CA

13 min.

"I like it...because it's my job." Waiting, snipping, shaving, smoking, and chatting. These are the daily rhythms of a barbershop in downtown Cincinnati, Ohio where brothers Fausto (age 83) and Emilio (age 75) have worked together for decades. The barbershop, with its turquoise barber chairs, porcelain sinks, collection of glass bottles of aftershave, vintage postcards from Italy, is more than a workplace - it is a window into an earlier time.

Gaia

Experimental

by Nick Graalman, Adelaide, Australia

15 min.

Gaia (Mother Earth) is struggling for survival in an increasingly degraded and urbanized planet. Nature is so vast that our minds are sometimes overwhelmed by our role and responsibility in the delicate web of life. Our urban landscape continues to dominate the globe with little thought for the consequences and the resources it requires. "Gaia" uses the evocative blend of movement, music and film to highlight this reality and remind us of our kinship with planet earth. Through the language of dance, "Gaia" tells a universal story that is relevant across the globe.

Killing My Girl

Narrative
by Tasos Giapoutzis, London, UK
11 min.

A young pregnant South Asian woman lives in London with her husband and in-laws. While living miles away from her home in an alien city, she is forced by her husband and his family to undergo a sex-selective abortion against her will. The film becomes a psychological portrait of the young woman as she deals with her personal fears, long-standing cultural norms, and other people's desires.

Last Stop In Santa Rosa

Documentary
by Elizabeth Lo, Stanford, CA
5 min.

An elderly couple that runs a hospice for dying animals calls into question the ethics of pet euthanasia. At the hospice, old animals that would have normally been euthanized, are given a chance to live out the rest of their lives - but they must also endure the trials of aging. Through the struggles of a blind shepherding dog, and a wheelchair-bound Chihuahua, difficult questions come to the fore: were these elderly, disabled animals meant to live? At the brink of death, there are no easy answers.

Lightning In The Hand

Narrative

by Joey Grossfield, Brooklyn, NY

15 min.

Big business, the law, struggling silver miners, and a lone Apache youth clash over a claim dispute in 1890's New Mexico.

Mario

Animation

by Tess Martin, Rotterdam, Netherlands.

3 min.

In playgrounds in Italy a folk song "Tutti Mi Chiaman Mario," that dates back to World War I, is still chanted by children. This paint on glass animation tells the dark tale of a soldier who returns home from war to find his girlfriend has left him.

Play and Repeat

Experimental
by Lana Z Caplan, San Diego, CA
3 min.

"It was the day after a snowstorm. My friend and collaborator Max and I walked all day around Brooklyn shooting the still images for this video, ending at a screening of Stan Brakhage's The Art of Vision at Light Industry." Loosely based on Brakhage's five-part masterpiece, Dog Star Man, "Play and Repeat" is a series of still images layered and repeated in five parts. The images unfold and change in a transformative journey through color and movement, memory and technology, exploring the nature of vision and video itself.

Prodigal

Documentary
by Livia Ungur and Sherng-Lee Huang
New Haven, CT
8 min.

Livia Ungur was born in Romania during Communism, grew up there after the revolution, and as an adult emigrated to New York City. She and husband Sherng-Lee Huang shot "Prodigal" during a month-long visit to Bucharest, in the dead of winter. Shot with a hidden camera on the streets of Bucharest, this subjective documentary tracks the complicated relationship between an emigrant artist and the place she used to call home.

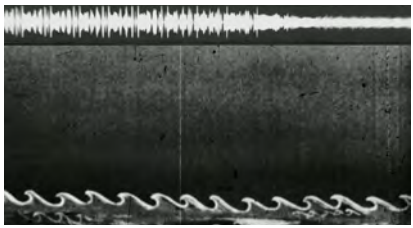
Slaughterhouse

Documentary
by Philip Hoffman, Ontario, Canada
15 min.

This multi-framed work weaves several inter-connected threads of loss: of land and agriculture, of property and business. The archival materials are gleaned from public and personal sources such as the National Archive of Canada, for the story of a nineteenth century aboriginal woman and land rights activist Nahnebahwequay (1924-65). We meet organic farmer Michael Schmidt, through excerpts of the Farmer's Advocate and Family Herald publications (1958-68). Then through a trip into the artist's familial past, we follow the rise and fall of his family's slaughterhouse and pork processing plant, Hoffman Meats (1951-81), in Kitchener, Ontario.

SoundPrint

Experimental
by Monteith McCollum, Vestal, NY
7 min.



"SoundPrint" explores the marks left by sonic frequencies on various materials and landscapes, natural and artificial. Imagery from optical soundtracks and microphotography of record grooves play against similar signals received by sand, water, and people. Video frames copied to paper are re-animated allowing the image to blend and degrade in a physical form. The sounds of the ocean, booming sand dunes, and the Midshipman toadfish are the backdrop for a rich exploration of the subtleties of written and transcribed sound.

The Here After

Documentary
by Lauren DeFilippo, Gainesville, FL
14 min.

"The Here After" is a personal non-fiction film based on filmmaker Lauren DeFilippo's relationship with her father and his obsession with death. As they plan and stage his long-standing vision for his Viking funeral, DeFilippo explores our shared fears of death, loss, and the human need to be remembered.

Theoretical Architectures

Experimental
by Josh Gibson, Durham, NC
5 min.

In this black and white meditation on the menace of the everyday, liquid shadow landscapes on hard plaster walls secure the days and re-animate the ordinary.

The Stick Maker

Documentary
by Curtis Albucher, Philadelphia, PA
4 min.

For the Onondaga, the game of lacrosse is played for the pleasure of the Creator, and has a deep meaning for the players and their community. Traditionally it was a method of spiritual healing, and today it is played to honor past traditions. Alfred Jacques is an Onondaga lacrosse stick maker who has been making sticks for over fifty years. He respects his ancestor's ways and even lives by them. For over 50 years he has poured his soul into every lacrosse stick he has ever made. With his wealth of knowledge, he teaches the deeper meaning within the game and the importance of the Lacrosse stick.

Umbrella House

Documentary
by Catalina Santamaria, New York, NY
10 min.

"Umbrella House" reveals the stories of the squatter community - most of them immigrants - that took over abandoned buildings in the Lower East Side of Manhattan, reconstructed them and made them into homes. They gave new life and vitality to the area, and now the Lower East Side is one of the most attractive neighborhoods in New York City. Gentrification, however, has forced out most of the local people including many of the squatters who helped to transform the neighborhood.

Where We Stand

Experimental

by Lindsay McIntyre, Alberta, Canada

5 min.

"Where We Stand" is a documentary about the "death of film." Film labs close their doors, major film manufacturers cease production, and movie theaters convert to Digital Cinema Package (DCP) - a collection of digital files used to store and convey digital cinema audio, image, and data streams. In "Where We Stand," McIntyre explores what is left of the once-glorious and dominant medium of the motion picture arts. She made the silver gelatin emulsion she used to shoot the film, by hand - a time consuming and labor-intensive process. "I made each of these stocks in an attempt to achieve different things – sometimes greater sensitivity, better contrast, better detail, adherence (or to deliberately not adhere) to the acetate base, greater tonality." "Where We Stand" is a haunting portrait of the fragile future of films made on film, in this digital age.

The Non-Decisive Moment We Find Ourselves in is a Self-Fulfilling Prophecy of Perfect Narcissism by Roddy Bogawa

With the digital has come the fatigue of our eyes worn out by the brightness pushed to the limits of monitors and digital projectors, images made more contrasty than the real world in which they were taken from. This was a world pre-figured by the Japanese friend of the narrator in Chris Marker's Sans Soleil endlessly processing the world to a wash of color fields, now re-visited in Jean-Luc Godard's Goodbye to Language, whose lo-fi images can only land upon the faithful dog rolling playfully in the snow. That Godard doggedly (excuse the pun) still edits using "linear" technology achieving such complex relationships of sound/image and structures proves that the non-linear lies in one's thinking patterns and not the tools. The instantaneity at which these tools have invaded image-making is astounding and more so how unquestioningly they have been embraced without pause to study how they might have changed one's relation to creativity and thus the creation of meaning. The Nagra recorder, Steenbeck flatbed editing machine and Bolex, Arriflex and Aaton cameras had some aesthetic and mechanical relation to filmmaking and its craft-based process; that Final Cut Pro looks more like a poorly designed word processing program and that the "new" digital cine-cameras look like airplane black boxes reveal this shift. There no longer exists "dailies," "a cut." "Sculpting with light" is now replaced by the vocabulary of "codecs," "menus," and "raw data." That in music, we can buy a single song with the click of a mouse rather than a full LP not only changed our relationship to the music industry but also quickened its collapse but beyond the cannibalistic commercial elements of this, no one saw the loss of the artistry needed in crafting a "side one" and a "side two" or the physical joy of tracking a vinyl record to your friends. While 45rpm singles had always existed, the a-side was often backed by another song that often contained the

more arty track, deemed too esoteric for inclusion on the album. That one's entire music collection can exist in the physical space of a cigarette pack or smaller speaks to our desire for instant gratification and convenience over objects manifesting work, time, and artistic effort literally taking up space in one's living room. Fast food culture dominates much of our daily decision-making in many aspects of the day to day but what does it mean when it crosses over into creativity?

For my last film on the British graphic designer, Storm Thorgerson, one of his mantras in the creation of his iconic imagery (Pink Floyd's DARK SIDE OF THE MOON and HOUSES OF THE HOLY for Led Zeppelin among hundreds of others) was to "do it for real" and I believe one of the reasons he cracked the door open to me was the fact that I mentioned I was going to be shooting on 16mm film. I remember his wry smile when he said, "Not HD?" and the self imposed limitation of finite shooting led to interesting exchanges with many of the musicians I interviewed as the production went on. David Gilmour of Pink Floyd, a camera buff, recognizing the Arriflex SR 2, said "people used to shoot us with those" and went to another room returning dressed in a leather jacket. Robert Plant was astounded when I told him I had only brought two cans of film meaning we had eleven minutes of shooting time and said "So Roddy, you only want diamonds out of me." It was an invaluable lesson in the preciousness of eleven minute building blocks, breaks in time while reloading the camera, forcing myself and the film's subjects to spend more time discussing ideas within the film before and between rolling the camera getting to know one another on a completely different level. I came away from the project with a renewed love of filmmaking in all its quirks. For full disclosure, the film was edited on a computer based system that was to be the first feature length project I would complete digitally and I would constantly discover other strange characteristics in adjusting to this methodology. I forced myself to make logs but I was baffled by the invisibility of the material into digital clips within manila folder icons. While you could not see shots in film dailies and rolls with tra-

ditional editing, there was a physical presence of the camera rolls in boxes, labeled and on shelves. I felt a disconnect to the project that I had never felt before. It was extremely difficult to get a sense of the timing of the overall structure of the film's ninety minutes and I found myself having to output the film to DVD and project it in a screening room to regain a temporal relationship to rhythms of scenes. There rapidly developed a new hierarchy of decision-making, one that privileged the "let's just try it out" approach rather than reasoning through each picture cut. The so-called advantage of "speed" touted on all fronts revealed itself as a "two steps forwards, three steps backwards" methodology and I combated this impulse with red wine. Perhaps what I will miss most is the physical space once inhabited by film editing – that is, your eyes having to train on the viewing screen, then looking down at the actual frame to mark a cut, then having to rewind the film and pull the slack to cut and then tape the shots together – which gave oneself an undeniable physical back and forth between eyes, hands and body now completely lost by the computer monitor gaze and mouse click or key command. This is a radically different creative space, one in which results trump process, quickness over rationale and in many ways intuitively feels wrong to such a critical step in filmmaking. As with how the new approach in shooting high resolution digital images asks for a "washed out, unsaturated" image to allow the most options in color correction and manipulation, I find this an insult to the approach of creating contrast, texture or color rendition through lighting techniques and film emulsion choices.

I try not to be nostalgic in filmmaking as with other aspects of my life but when tools become the mode of expression rather than the methods of expression, perhaps this is when the lines should be drawn or at least questioned. One forgets that George Lucas piloted all the camera developments with Sony chip technology in response to how crappy the computer generated characters looked laid atop 35mm filmed images and cleverly realized if it was all digital, then the seams wouldn't show as much. One must see that there is an unfathomable

divide between the “camera-less” experimental films of Stan Brakhage or David Gatten’s What The Water Said and James Cameron’s nearly camera-less Avatar in both intentionality and conceptual trajectory. There are pockets of resistance even from the center of the film industry – Christopher Nolan and Quentin Tarentino being two of the most outspoken – and before that Stephen Speilberg who long ago remarked he would “shoot film until the last lab closed down.” There are new boutique theater chains sprouting up against all odds promising the “experience” of seeing films projected in 35mm rather than digital projection along with the persistence of the micro cinema circuit and each year in a parallel universe there is an article about the resurgence of vinyl record sales and pressing.

Not long ago, I walked past someone who was talking on his cell phone and as another guy walked by talking on his phone started waving and reaching out to him without stopping his conversation. Both furtively grabbed each other’s arm though not missing a word of either’s conversation. Take a look around. There’s a whole entire world out there.

Look up from your gizmo.

Roddy Bogawa, NYC, December 2014

The New C.C.C.: or, Taking Back the Darkness

by Steve Seid
recently retired curator from the Pacific Film Archive

Back in 1979, Chauncey Gardiner, the protagonist of Hal Ashby's Being There, declared in unabashed innocence, "I like to watch." Little did he know the prescience of his statement. To simply watch, television in Chauncey's case, has taken on unexpected implications in a society colonized, or at least distracted, by moving images inhabiting every surface, texture, and dalliance of daily life.

There's nothing new in this observation. The spectatorial sublime is, after all, where we now dwell. And in that sublime realm, images are at our beck and call–handily accessed through mobile and immobile devices alike, moving-image manna from a strangely capitalized Cloud. But something else has happened of late that is unreservedly new–moving images now validate our personal experience of all things quotidian and otherwise. They have acquired an agency that allows them to venture into the world as our proxy. No worse for wear, these moving images then report back about all things with all things leveled: natural catastrophe, political turmoil, human foible, fluffy kittens on YouTube, the perfection of democracy, or more precisely, of image democracy.

The moving image's dominant role can be seen in the way in which cultural discourse relies on the proximity of authoritative images. Specialized film festivals, accounting for every preference, proclivity, or passion, populate the yearly calendar. Conferences avoid ponderous textual delivery for the airiness of potent pictures. Commerce plunders the plasticity of the image for its persuasive spectacle. Through each cultural, aesthetic, or mercantile door we enter, a moving image acts as host, leading us on.

Of equal importance to the proliferation of the moving image is the continuing erosion of public space, the agoric forum

for democracy. As community has been atomized by the rise of virtual forums, the places where we linger, where we commune, flesh to flesh, diminish, or if they persist they've been penetrated by the presence of this or that merchant. The movie theater is one of these valued spaces where we share in a kind of consensual dreamlife, seat by seat, accumulating a communal pool of sensorial responses to the world. There is great pleasure to be had in this unison of spirits.

The movie theater as a gathering concept has barely endured the waning of public space. Single-screen theaters with corporate fare have fallen to an economic model that relies on amortized loss. If the theater has challenging repertory, community-based concerns, or outright alternative programming, only uncanny perseverance, semi-annual reinvention, and a frantic scurrying after resources can keep the jeopardized screen afloat. The conversion to digital cinema further thinned the herd, crushing many neighborhood theaters with the unexpected expense of mandatory hardware. And because most theaters discarded their 35mm projectors at the encouragement of the industry, the available program options have dwindled to a paltry digital sampling of cinema's hundred-year history.

But these are times when the ridiculous outweighs the sublime. So why not pursue the sublime and declare a vigorous return to the endangered theater filled with impractical movies. Again, there is nothing new here, but it affords a chance to regroup around what I call a Cultural Cinema Center. Not a profit-making movie space, infested with industrial cinema, but a highly profitable forum for engaged viewing. Call it an alternative space, an art house, or even a cinematheque, but know it as a responsive institution that re-appropriates the audience's almost Pavlovian predilection for mediated experience and reconfigures it as a transformational exercise, performed in the dark beside confederates.

All it takes are eight simple things:

- programming that nurtures conscious engagement;
- programming that implicitly advances visual literacy;
- programming that is tailored to localized needs and aspirations;
- programming that elicits direct conversations with the audience;
- programming that inoculates us against celebrity adoration;
- programming that recognizes the audience as more diverse than any single cinema;
- programming that shuns the call of crass consumption;

and finally,

- programming that through its forthright intention equips us with renewed clarity about the world around us.

Specificity sometimes helps: The C.C.C. (Cultural Cinema Center) is an exhibition venue that begins with audience and responds curatorially to its predicaments and its pleasures. This isn't a pandering to pleasure that we seek, but a challenge to slovenly viewing and a wish to address the ills of the day. This also isn't consensus curating but a disciplined practice in which community temperament and desire are met by an acute awareness of which moving images might offer reflection or comfort. What better than a public space transformed as a public forum with telling images of the world at its base. As part of a culture that has lionized the image, we can turn that status to better ends—we can become an animated beacon pointing the way to emancipated viewing.

Programming–the purposeful films, the topical documentaries, the experimental media–is not simply content, but context as well. The lasting impact of programming is the result of such things as pointed program notes, in-theater discussions, guest appearances, and curatorial orchestrations merging into an amalgam of ideas urgently felt by the community. This is not a theme park for your distracted delight, but a wonderland of thoughtful provocation.

This is also a risky, fragile, and radical endeavor. Perhaps the most perilous path is to not pander to the lax instincts of your own audience, but to insist on intellectual and emotional risk-taking even when the audience doesn't easily gravitate towards it themselves.

A bit closer: The programming at the C.C.C. is expressed through three basic components: experimental media, nonfiction film, and selections from global cinema. These components are orchestrated to advance a curatorial enterprise, not a random accumulation of images. The above-mentioned amalgam deploys experimental media as a way to defamiliarize our surroundings and through that alienation reinvent vision. What better way to re-educate the senses than to upset the expected order. Through poetic tropes, abstract traces, temporal acrobatics, and other destabilizing strategies, viewers come to question what is before their eyes. Rest assured, alternative media is appreciated for more than its renovation of sight. The dismantling of filmic language is intrinsic to a disruptive practice that refuses the aesthetic and cultural limitations of industrial cinema. The C.C.C. is part of that disruption.

Nonfiction film serves a different purpose. Again, the C.C.C. is a cultural site with film at its center. Expanding centrifugally from that center is a conversation with the community. Nonfiction film becomes the kindling that sparks this discussion, relying on the inciteful scrutiny of environmental justice, cultural suppression, economic inequality, and other issues. Chosen not for their currency but for their steadfast observation, these works will also be admired for stylistic departures. After all, cinematic convention breeds complacency and an undue trust in the moving image. For the C.C.C.'s conversation to thrive, both the medium and the message must be held accountable.

The final component, clumsily called "global cinema," is where the fun lies. From all eras of production and all regions of practice, these curated examples of global cinema are the core of programming. If any single component promises

entertainment it is this one, but that is not the incentive for choice. The history of cinema offers us a trove of riches, from the saturated silver nitrate of the silent era to the glistening pixels of computer-generated imagery. But the key word here is "history." The film industry itself is committed to the present, or more precisely the daily box office. If it were possible, they would bulk erase all memory of previous film releases in favor of the next rollout. As a consequence, cinema's past, the tens of thousands of earlier films, is discarded except when its revival has a suitable return. This valued cultural legacy is then turned by an accounting trick into mere inventory. Stripped of historical context, the audience is left with an appetite maximized for current releases. So, the intention of the C.C.C. is to return the audience to the history of cinema and by extension to history itself.

Not just history: whether narrative fiction, documentary, or avant-garde practice, cinema can return you to the world as well. Cinema of sincere intent, cinema of artful aspiration brings you back to yourself... and the world.

And that is where one should dwell.

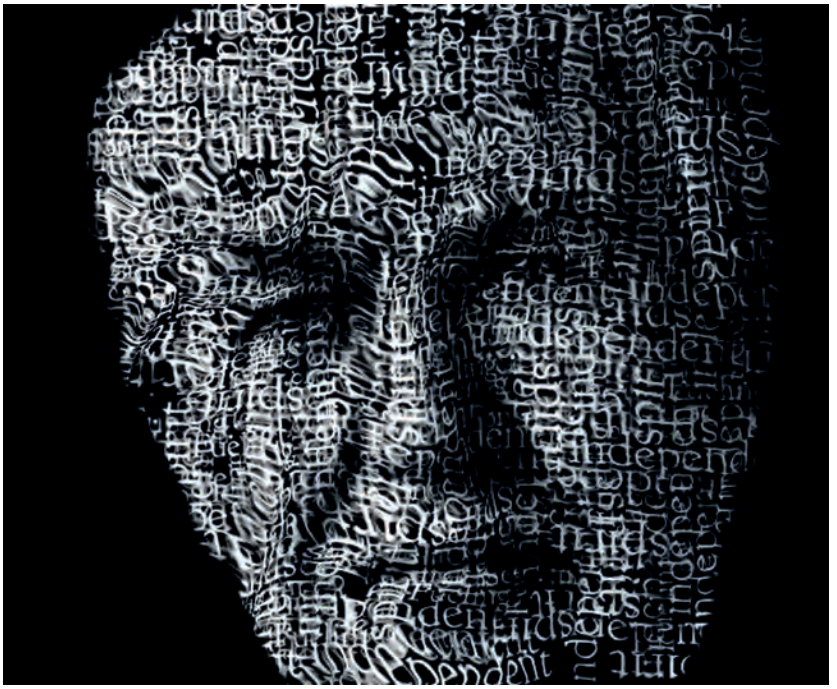
At its most fundamental level, cinema is a travelogue of the world's diverse surfaces. Those surfaces are marked by immense natural beauty and populated by cultures of every fragrance and form. To partake in cinema's great global palette is to be reminded of one's place in it. In the movie theater, a seat adjoins yours and a place is afforded each to each, a contiguous bond formed, a partnership in place and placing.

Where television and web technology disperses its simultaneity of reception–the passive audience is everywhere and nowhere–the C.C.C. crystallizes the collective. Activated members of the audience meet in a union of remarkable reception where each individual gains from a communal symbiosis. Not through startling revelation, but slowly over time the audience acquires a renewed sense of place, a renewed sense of cultural engagement, a renewed sense of principled worth.

Here, the programmer is the front-line rep of the C.C.C. ethos, an ethos of transformation. Without a continually adjusting alignment between the programmer and the audience no transaction of value will take place. And further, the programmer's presence must be felt (in person or by proxy). Not pacing the deck like Ahab, but as a perceived sensibility permeating all aspects of the public program. The C.C.C. is not a corporate outpost, removed and rapacious, but a joyously animated cultural cinema center tied to the pulse of the community. We offer up a plastic medium capable of carrying forth a conversation, a conversation within a community and for its members.

This is not an enterprise for the faint of heart. This way lies fiscal disaster. That way, industry ire. And perhaps in between, the ambivalence of the community itself. But when the art is back in the house and the house is full to bursting, you'll know the resulting illumination is more than just a xenon bulb.

by Steve Seid, 2014



George Melies (1861-1938)
The Father of Film Special Effects
by Timothy P. Cassidy

In Martin Scorsese's latest film, *Hugo*, two French children from the 1930's explore the earliest days of cinema as they uncover the secret past of a train station toy peddler - the young girl's godfather – whom the girl calls "Papa George." Although *Hugo* is a work of fiction, from an award-winning book by Brian Selznick, called *The Invention of Hugo Cabret*, there really was a "Papa George." He was George Méliès, a pioneer from the earliest days of cinema. He is considered the father of film special effects, having invented many of the visual tricks that are still used today. He can also be considered the first science fiction filmmaker, as he sent men into outer space back in 1902. This sometimes forgotten cineaste was a true creative genius from the earliest days of the medium.

In a career that lasted just 16 years, from 1896 to 1912, Méliès made over 500 films. In the excellent website *Who's Who of Victorian Cinema*, film historian David Robinson credits George Méliès as the cinema's first true artist, and the most prolific technical innovator of the early years. He was a pioneer in recognizing the possibilities of the medium for narrative and spectacle. He created the basic vocabulary of special effects, and a few years after Thomas Edison built the Black Maria film studio, Méliès built a glass-house studio, which proved to be the prototype of European studios for the silent era. The success of his films contributed to the development of an international market for films, and did much to secure the ascendancy of French cinema in the pre-1914 years. Besides this historical contribution, Méliès's films are the earliest to survive as a total, coherent artistic creation with their own unique personality. His films had a visual style as distinctive as any French painter, and they retain a sense of fantasy, fun and nonsense whose exuberance is still infectious after a century.

Méliès was the third son of a successful shoe manufacturer. Although his father expected all his sons to follow in the family business, young George had an artistic temperament from an early age. As a young man he briefly entered the family trade and worked with the shop machinery, developing mechanical skills that he said proved very useful in his film career. "I was born an artist in my soul, very skilled with my hands, capable of inventing things and a comedian by nature. I was at once an intellectual and a manual worker." Besides his interest in the visual arts of drawing, caricature, painting, and sculpture from childhood, he was also interested in music and poetry, believing he would become a poet himself. But his father was convinced that poets and artists could only starve.

He was sent to London in 1884 to perfect his English, and it was there that he discovered stage illusion. He became very interested in magic and even apprenticed with a magician. When Méliès' father retired, George sold his share of the footwear business to his older brothers and bought the famous, but rundown, Robert-Houdin Magic Theatre. In addition to the theatre itself, the stage mechanisms and the automatons came with it. (It is one of the automatons that plays a central role in the Scorsese film *Hugo*.) Over the next 10 years Méliès created at least 30 illusions for the theatre, many of which he later recast into motion picture effects.

In 1894 the first Edison Kinetoscopes came to Paris. Thomas Edison had invented a device capable of recording moving pictures, but the Kinetoscope (as readers of this booklet know, the camera was called the Kinetograph and the viewer was called the Kinetoscope), was basically a peep show device in which a single viewer watched short films arranged in a loop housed in a wooden box. Méliès was not very impressed with the Kinetoscope, and felt the images "somehow has to come out of their wooden box," otherwise the experience was limited.

Two brothers named Auguste and Louis Lumière felt the same way. By 1895 they had invented a camera that could, with some

modification, function as camera, projector and printer. The Lumière's called their device the Cinematographe, and they held the first public film screening at the Grand Café in Paris on December 28, 1895. By 1896 Edison also abandoned his single viewer system in favor of projection. He licensed a projector designed by Thomas Armat and called the projector the Edison Vitascope.

George Méliès was at the Lumière brothers' screening and immediately realized the machine could be a very useful adjunct in his arsenal of magic tools. However, when he attempted to buy or rent a machine from the brothers, Antoine Lumière, their father (possibly fearing competition) told Méliès that this was a serious device for scientists and researchers, and could not be used for entertainment. Méliès was forced to go to England and purchase a projector from Robert Paul. He and another engineer modified the projector and turned it into a camera. Méliès purchased another projector in 1896 and by the following year he was making his own films under the trademark "Star Films" logo. He also built his own studio to help create the film tricks he would become famous for.

Although Méliès would become best known for his fantasy films and his special effects, his total output is amazing. He made new recreations such as *The Dreyfus Affair* and *The Coronation of King Edward VII*. He made documentaries, comedies, topical satires, social tracts, and he examined historical subjects. He even pioneered the use of color films by having many of his films hand tinted with colored dyes. Of course, he is best known for his "trick" films utilizing special effects that he invented and his followers merely adapted and modified.

Méliès often related the story of how his first special effect, "substitution," was discovered. He claimed that this effect, which was to become so basic to his work, was discovered one day in 1897 when his camera jammed while filming in la Place de l'Opera. He worked for a full minute to free the jam and during this time the scene had changed. When the film was printed and screened, Méliès was thrilled to find that a motor-

bus had changed into a hearse, and men became women. He realized that this trick was a more effective means of producing the disappearance of a lady than the elaborate machinery of his stage illusions. In addition to clients from the various fairgrounds near Paris, Méliès also screened his films at the end of his stage shows in the Robert-Houdin Theatre. *The Vanishing Lady*, his first film with special effects, was an exact reproduction of a famous trick by another magician. It required a number of elaborate props to have a lady underneath a shawl disappear after a magical incantation. Méliès realized he could do it very easily on screen by the use of "substitution," merely by stopping the camera just after he placed the shawl over the woman. The woman exits the stage and Méliès starts the camera back up. When he screened the film for the audience it appeared as if the woman had vanished.

For Méliès and the turn-of-the-century filmmakers, special effects were always complicated. Méliès experimented with many types of effects in his career, including models and miniatures, fades and dissolves, time lapse (accelerated motion), reverse action, and multiple exposures. The latter were often filmed on a black background because anything filmed with black is essentially unexposed. Méliès especially used multiple exposures to impressive effect in *The One Man Band* (1900). In this film Méliès presents the same musician multiplied seven times. This necessitated the film running through the camera seven times and being rewound seven times, and then re-exposed again seven times. Méliès calculated which frame he was on by the number of times he cranked the camera mechanism (cameras were hand-cranked then; it would be another 25 years before electric motors appeared).

Film stocks were not equally sensitive to all natural colors, so sets were painted in gray by the set designer – Méliès himself. Because he was such a gifted artist his sets were fantastic, eye-popping creations, although even he admitted they looked very bizarre painted in shades of gray. He did experiment with colors effects by having some of his films tinted

in color. This required every film frame to be hand painted with colored dyes, a painstaking process performed by a small army of mostly female artists. This was one of the few things that Méliès did not do himself, although he oversaw the process.

Because of the nature of his special effects shots, it was necessary for Méliès to have control over all the processes of production. Therefore, he built a studio in Montreuil in 1897. Coming four or five years after Thomas Edison's Black Maria studio, it was bigger than the Black Maria and made largely of glass with diffuse shutters in order to control for shadows. It was exactly he dimensions of the Robert-Houdin Theatre, 6 meters x 17 meters. It contained everything Méliès needed for his trick films, including a water tank through which he could shoot underwater scenes, and a trap door, which allowed for the use of rolling vertical backdrops. After Thomas Edison closed the Black Maria in 1901, he also had a glass studio built on a rooftop in New York.

In 1902, Méliès made *A Trip to the Moon*, which became his best-known film. The film was inspired by the novels of Jules Verne and H. G. Wells. One of the criticisms of Méliès is that his films lack a dynamic narrative in the sense that D. W. Griffith made use of, by varying close-ups, long shots, different camera angles, etc. But if you examine *A Trip to the Moon* you will see a definite narrative; there are sequences of individual scenes that combine to tell a story, although the shots are primitive compared to Griffith.

Through the film's great popularity, Méliès learned that his films were being duplicated illegally in the United States. Although he began to copyright his films in America, it still was relatively easy for someone to buy a couple of prints and then duplicate the print hundreds of times to make illegal copies. Thus, due to this form of "piracy" we begin to see the downfall of Méliès company, Star Films.

Méliès and Star Films reached their peak in popularity and

significance between 1902 and 1905. By this time, however, Méliès' painstaking production methods were no longer viable. He controlled every aspect of production, in front and behind the camera; he devised the effects, designed the costumes, painted the backgrounds, hired the actors (and usually played the lead role in all his films), developed and edited the films, and negotiated their distribution. His methods were outdated and so was the style of his films. His main competitor in France, Charles Pathé, who came to the film industry as a manufacturer of film and phonograph equipment, viewed him as an artisan whose "art" had no place in the new mass production methods of the film business.

Meanwhile, Edison, who owned most of the patents on film equipment in America, threatened his competitors with lawsuits if they did not use his equipment (and pay licensing fees.) Exhausted by the litigation, Edison and his competitors formed the Motion Picture Patents Company (also known as the Edison Trust). In 1908, Méliès joined the Edison Trust. In order to meet their standard of producing "one reel a week," he had to step up his own pace of production to such an extent that he had to build another studio. With two studios operating, in 1908 alone Méliès equaled his entire 1896-1907 output in terms of overall running time. By 1909, his brother Gaston Méliès had stepped into the breach and began producing Westerns in the United States, taking some pressure off George Méliès at home.

George Méliès's films began to look outdated. Since many of his trick films required a static camera, and because of an unvarying camera angle which always tried to duplicate the middle seat, middle row of the Robert-Houdin Theatre, there is a certain "sameness" to his films, despite the incredible variety of the mise-en-scène.

He refused to take on a partner and began to lose money. His last year in production, 1912, featured an ambitious project called *The Conquest of the Pole*. He designed and built a primitive animatronic-type creature almost 90 years before

animatronics became commonplace in special-effects films. Sadly, *The Conquest of the Pole* was not a success. Méliès closed up shop.

World War I brought other troubles. His wife died in 1913 and his brother Gaston died in 1915. His Robert-Houdin Theater was closed by the war and eventually swept away by urban development. Méliès turned his studio into a theatre, but by 1923 that too had failed and the property was sold, along with the scenery, props and costumes from his films. About the same time, with nowhere to store them, he burned all of his negatives, a costly (in the historic sense) mistake. Now penniless, he married his former actress and longtime mistress Jehanne d'Alcy. They lived from the proceeds of a tiny boutique selling toys and novelties on the Gare Montparnasse. This is recounted in the film *Hugo*, and in the film – and in real life – Méliès is rediscovered by a new generation of film enthusiasts. Eventually he and his wife were given a place in the home for cinema veterans at the Château d'Orly, where he spent his final days seemingly contented, still drawing, reminiscing and occasionally performing little conjuring tricks.

Film history remembers him as the first master filmmaker. Though his films are over a century old, their sheer exuberance and inventiveness still have the power to delight and entertain. Abel Gance, called "the D.W. Griffith of European Cinema," said of Méliès: "His films still convey extraordinary originality. Méliès is a great poet."

TIMOTHY P. CASSIDY was an animator, digital multimedia artist, and educator. He taught computer graphics at NJ City University for over 20 years, where he was the original designer of the computer graphics program for the University's Media Arts Department. Prof. Cassidy also worked as an independent video graphics artist, creating animation and multimedia for Sony Corporation and The Marshad Technology Group, among many others. Each year since 2002, Cassidy created an animated opening for the Black Maria Film Festival for the festival's premiere at NJ City University.

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Production Intern who designed the new
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Black Maria Film Festival Jurors 2015

Emily Hubley has been making animated shorts for over thirty years. Her first feature, "The Toe Tactic" had its theatrical premiere at the Museum of Modern Art in January 2009 and was released on DVD by Kino International. Ms. Hubley created the animated sequences for "Hedwig And The Angry Inch" and more recently for Diana Whitten's "Vessel" and Brendan Toller's "Danny Says." Her work has screened at numerous film festivals and is in the permanent collection of MoMA in NYC.

Jeannette Louie is a filmmaker and artist who journeys into the dystopic diaspora of the human condition. She screens globally, and is the recipient of numerous fellowships including the Rome Prize from the American Academy in Rome, the Creative Capital Foundation, the Mid-Atlantic Foundation for the Arts, Yaddo, and The Marie Walsh Sharpe Art Foundation.

Art Jones' films and media projects have been presented at the Museum of Modern Art, London's Tate Gallery, and media festivals and broadcast outlets internationally. His live mixes have been performed in collaboration with musicians and artists including Soundlab, DJ Spooky, Amiri Baraka, Femmes with Fatal Breaks, and Anti-Pop Consortium. He has produced and directed pieces for organizations including MTV, The New York Times, and Deep Dish Television.

A Very Special Thanks to the Dedicated Group of Pre-Screening Judges for the 34th Annual Black Maria Film Festival Season 2015

Henry Baker

Andrea Corneil

Robert Foster

Joel Katz

Chris Corey

Seth Kramer

Stephanie Swart

Nora Sweeney

Delmira Valladares

Phil Weisman

Chriss Williams

Students of Professor Joel Katz
NJ City University, NJ

Students of Professor Ann Lepore
Ramapo College, NJ

Students of Professor Jane Steuerwald
NJ City University, NJ

Students of Professor Chriss Williams
William Paterson University, NJ

Host Exhibitors for the 34th Annual Black Maria Film Festival Tour

A. Harry Moore School, Jersey City, NJ
Alabama Filmmakers Co-op, Huntsville, AL
Ambler Theater, Ambler, PA
Art House Productions, Jersey City, NJ
Berks Filmmakers at Albright College, Reading, PA
Blauvelt Free Library, Blauvelt, NY
Caldwell Merchants Association, Caldwell, NJ
Cape May Film Festival, Cape May, NJ
Capri Theater, Montgomery, AL
Centenary College, Hackettstown, NJ
Crandall Public Library, Glens Falls, NY
Des Moines Art Center, Des Moines, IA
Edison and Ford Winter Estates, Ft. Myers, FL
Emerson College, Boston, MA
Florida SouthWestern State College, Ft. Myers FL
Glimmerglass Film Days, Cooperstown, NY
Grounds for Sculpture, Hamilton, NJ
Hoboken Historical Museum, Hoboken, NJ
Huntsville Museum of Art, Huntsville, AL
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
Pittsburgh Filmmakers, Pittsburgh, PA
Ramapo College, Ramapo, NJ
Rhode Island School of Design, Providence, RI
Richie Sun Coast Theater, New Port Richie, FL
Savannah College of Art and Design, Savannah, GA
South Orange Public Library, South Orange, NJ
Squeaky Wheel Media, Buffalo, NYU
Sussex County College, Newton, NJ
The American University of Rome, Rome, Italy
University of the Arts, Philadelphia, PA
University of Colorado with Naropa University, Boulder, CO
University of Delaware, Art Department, Newark, DE
University of Gloucestershire, Cheltenham, UK
University of Wisconsin, Fond Du Lac, WI
Upstate Films, Rhinebeck, NY
Virginia Commonwealth University, Richmond, VA
West Orange Film Society, West Orange, NJ

Call for Entries
Save the Date
June 1, 2015

Celebrating the 35th Anniversary of the Black Maria Film Festival

We will be accepting short works for the 2016 season beginning on June 1st, 2015.

The festival seeks spirited films that explore, enrich, and expand the expressive possibilities of media.

All genres are accepted:
animation - experimental – documentary – narrative.

From June 1st through July 15th, 2015
take advantage of our low $35 entry fee

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From July 16th, 2015 up until the final deadline
of October 15th, 2015, the entry fee is $45.

To enter, visit the festival's website on June 1st, 2015
www.blackmariafilmfestival.org

Click on "Submit," and download an entry form,
or enter your work through Withoutabox.

The Black Maria Film Festival's 35th Anniversary Season –
continuing to "fuel the independent spirit."

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Please Support the Arts

Dear Friends,

The Thomas Edison Media Arts Consortium is unique, and we need your help.

The Black Maria Film Festival provides a venue for those filmmakers who don't have the luxury of commercially funded budgets. Our festival is not a place where producers seek distribution deals. We, and the filmmakers who submit work to us, are all about the moving image as art. The content is diverse: unsung heroes, issues of the environment, that which is visually abstract and cutting edge, and of course entertainment abound in our collection.

Filmmakers from all parts of the world, driven by their inner passion, create films. We provide recognition of the magnitude of their achievement, and venues so that their work is seen. We are not a typical destination festival; we travel the country bringing this work to audiences who would have no other access to it.

We would deeply appreciate your consideration in helping us achieve our mission.

Donations can be made by either:

1. Securely using PayPal via our website at http://www.blackmariafilmfestival.org/donate.php
2. Sending a check made out to The Thomas Edison Media Arts Consortium.

Our address is:

The Thomas Edison Media Arts Consortium
c/o Media Arts Department, Fries Hall
NJ City University
2039 Kennedy Blvd
Jersey City, NJ 07305

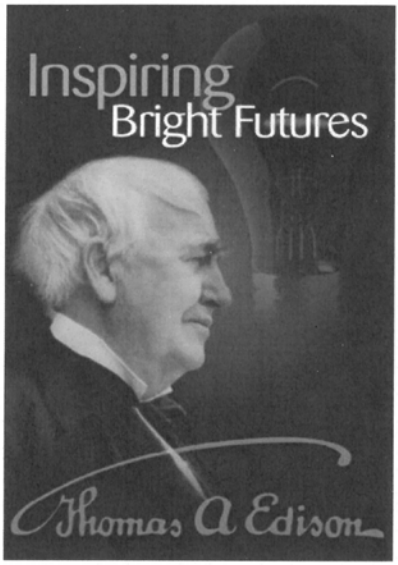
Thank you again.

THE EDISON FOUNDATIONS

One Riverfront Plaza, 3rd Floor

Newark, New Jersey 07102

www.thomasedison.org



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