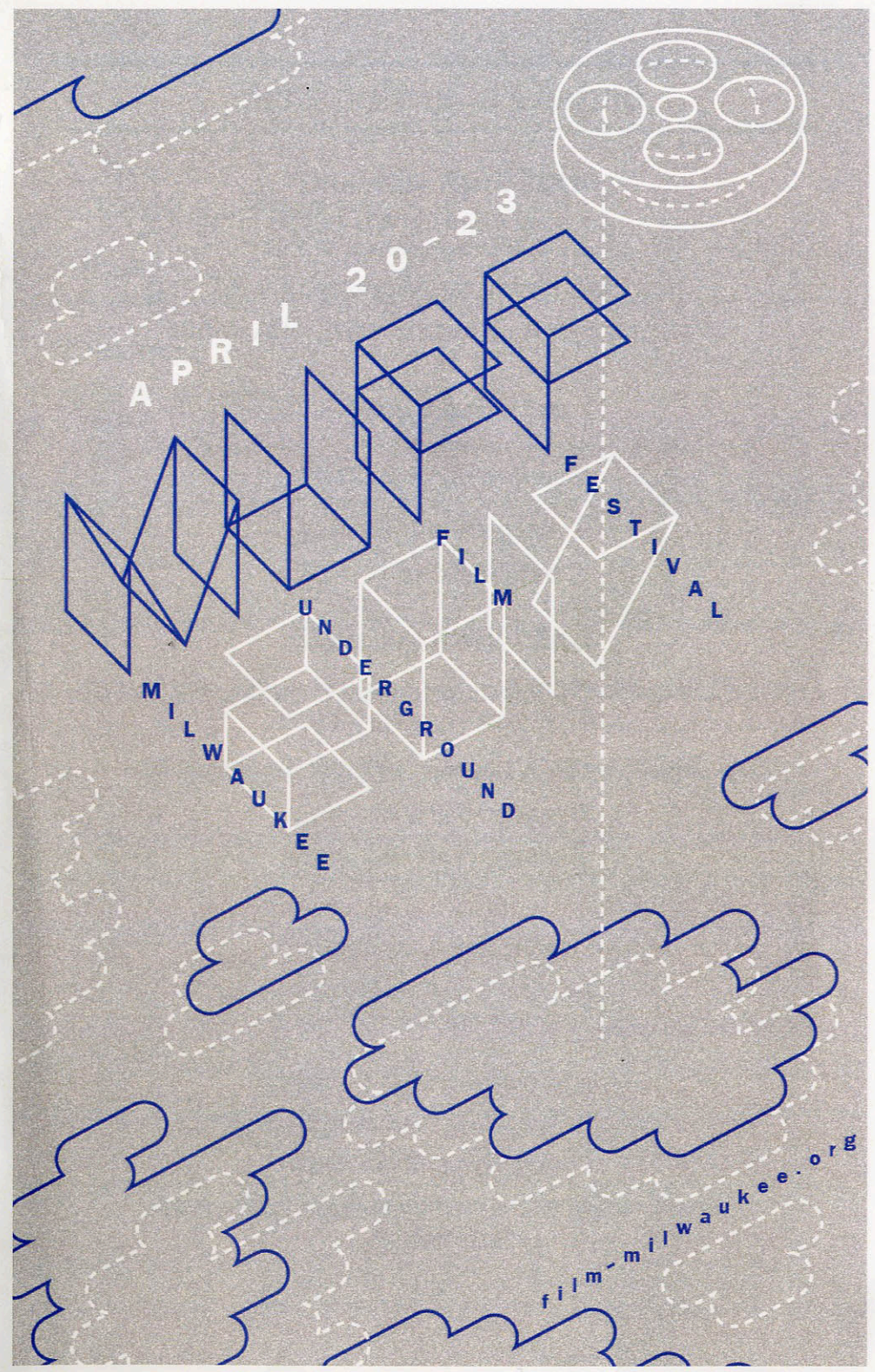


History of the Milwaukee Film Festival
Early Cinema
On view from 10am - 7pm

The festival will feature a variety of films from the 1920s to the present, including silent films, early sound films, and contemporary works. The festival is a celebration of the art of cinema and a chance to see films that are often overlooked.

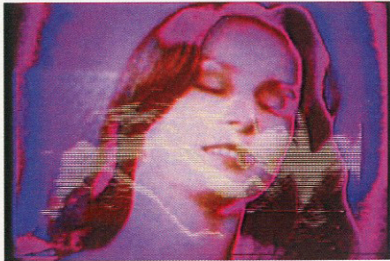
The festival is held at the Milwaukee Public Museum, which is a beautiful and historic building. The festival is a great way to spend a day in Milwaukee, and it is a must-see event for anyone who loves film.

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Music of Desire

Kristin Reeves 8 minutes, digital, 2016



Feel the sensation of becoming suspended between pleasure and a reverse soundtrack of desire. Produced through a media art residency at Signal Culture using real-time analog video processing tools and found 16mm educational films.

The Masked Monkeys

Anja Dornieden &
Juan David González Monroy 30 minutes, 16mm, 2015

The masked arts of Indonesia are thousands of years old. They are commonly referred to as wayang topeng (wayang: shadow or puppet; topeng: mask).



It is believed that wayang tope-
ng originated from tribal death
rites, where masked dancers were
considered the interpreters of the
gods.

In the lowest rungs of Javanese
society a unique manifestation of these masked traditions can be
found. Its practitioners are performers, but they are not merely en-
tertainers. Their aim is not simply to amuse. Their ambition is to be
respected, to be honored, to be successful. They have embarked on a
path they know will lead to a higher state, to an honorable and noble
position.

Mónica Savirón presents FOUND SOUNDS: A Retrospective of Barbara Meter's Avant-Garde Films



In the early '70s, in need of
a critical response to the
utter commercialization
of film production and
programming, Barbara
Meter (Netherlands, 1939)
co-founded the Electric
Cinema.

Run by members of the Amsterdamse Film Coop, and STOFF (the Stu-
dio for the Development of Film and Film Manifestations), the theater
became the epicenter of independent film and Dutch avant-garde
filmmaking. At the Electric Cinema, Meter curated avant-garde and
expanded cinema programs. After that period, she co-created POLKIN
(Political Kinema) and made documentaries as part of activist and femi-
nist movements.

In her avant-garde films, she pushes the cinematic medium forward
with her unique way of repurposing documents and audio recordings,
and with an innovative, masterful application of optical printing tech-
niques. Meter manipulates the images and reworks found sounds to
find and create a personal expressive mode. Her thesis, *Looked for and
Found: On Archival and Found Footage Film*, was written in 1995 for
the London School of Printing, and continues to be of radical impor-
tance. After many years of work, the EYE Filmmuseum in Amsterdam
has preserved Meter's films, in all their complexity and in close con-
versation with the artist. *FOUND SOUNDS* is the first comprehensive
retrospective of Barbara Meter's avant-garde films in the United States,
and in Spain.

Program curated, and written by Mónica Savirón.

With the support of the Consulate General of the Kingdom of the
Netherlands.

PROGRAM:

Lamento

Written and performed by Remco Campert. 2012. Audio recording of live performance. In Dutch. 3 min.

Ariadne

Super-8 to 35mm. Color. Sound. 12 min.

Appearances

Super-8 to 16mm. B/W. Sound. 21 min.

Convalescing

Super-8 to 16mm. Color. Silent. 3 min.

Song for Four Hands

Super-8 to 16mm. Color. Sound. 3 min.

Stretto

16mm. Color. Sound. 6 min.

Portraits

Super-8 to 16mm. Double projection + Audio recording. Color. Sound. 6 min.

A Touch

16mm. Color. Sound. 13 min.

In partnership with EYE Filmmuseum, Amsterdam; the Museum of the Moving Image, New York; and (S8) Mostra de Cinema Periférico, A Coruña, Spain.

This is an all-celuloid touring program taking place at the Milwaukee Underground Film Festival (April 22nd), Museum of the Moving Image in New York (April 30th), and (S8) Mostra de Cinema Periférico in A Coruña (June 2nd). Due to technical limitations, in Milwaukee the 35mm film, Ariadne, will be shown digitally.

Ad libitum:

Broken Tongue

By Mónica Savirón. 2013. 16mm. Color & B/W. Sound. 3 min.

Answer Print

By Mónica Savirón. 2016. 16mm. Color. Sound. 5 min.

Saturday April 22 - Program 4 @ 6pm

Ten Mornings Ten Evenings and One Horizon

Tomonari Nishikawa 10 minutes, 16 mm, 2016



It displays bridges on Yahagi River, which runs near where I was grown up in Japan. I shot each bridge twice, first in the morning and second in the evening of the day. It was exposed one-sixth of the frame at a time and the result would show the sense of the sun rising or setting.

Ghost Children

Joao Vieira Torres 16 minutes, digital, 2017



Ghost Children, presents seven reminiscences of early childhood, read in seven different voices, as the camera presses close against the faded dye and exaggerated grain of family photographs from the early 1980s. Whose faces and memories are those? The film encourages the audience to interrogate assumptions about gender, memory, performance, and death.

Press Play

Kym McDaniel 6 minutes, digital, 2016



Press Play is the appropriation of home movie footage as a personal exploration into my childhood and psychological trauma. Discernment becomes crucial as a little girl negotiates an adult world where expectations dictate choices, or lack thereof. Materials reign as a value system while they desire to deteriorate

in dreams. Cacophonous voices overpower the child's until she regains her authority as the appropriator.