



The Mini Microcinema
1329 Main St.
Cincinnati, OH 45202

mini-cinema.org
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FotoFocus at The Mini Microcinema:
Cinema and Archive - October 2018

FOTOFOCUS
BIENNIAL
OPEN
ARCHIVE
OCTOBER 2018

the mini
microcinema

October 2018

FotoFocus at The Mini Microcinema: Cinema and Archive

All Screenings: Free with \$5 suggested donation or FotoFocus Passport.
All 35 seats are first come first served.

Tues, Oct 2nd	<u>pure&magicalpussypower</u> (2010) Directed by Vanessa Haroutunian	Doors 7:00 PM Start 7:30 PM	(pg 8)
Sat, Oct 6th	<u>Looping Program</u>	Start 12:00 PM End 5:30 PM	(pg 9)
Sun, Oct 7th	<u>Looping Program</u>	Start 12:00 PM End 5:30 PM	(pg 9)
Sun, Oct 7th	<u>Conversation with Miranda July: Cinema and the Archive</u> @ The Woodward	Doors 5:00 PM Start 6:00 PM	(pg 11)
Tues, Oct 9th	<u>Joanie 4 Jackie 4 Ever</u> Curated by Kelly Gallagher	Doors 7:00 PM Start 7:30 PM	(pg 12)
Thurs, Oct 11th	<u>The Take Over Chainletter</u> Curated by Kelly Gallagher	Doors 7:00 PM Start 7:30 PM	(pg 13)
Sat, Oct 13th	<u>Lil's + Lils - Films for Kids</u> Stop Motion Focus (Tots)	Doors 10:30 AM Start 11:00 AM	(pg 14)
Sat, Oct 13th	<u>The Take Over Chainletter</u> Curated by Kelly Gallagher	Doors 3:30 PM Start 4:00 PM	(pg 13)
Sun, Oct 14th	<u>A German Youth</u> (2015) Dir. by Jean-Gabriel Périot Presented by UC - CFMS	Doors 3:30 PM Start 4:00 PM	(pg 15)
Sun, Oct 14th	<u>Through the Lens of Time</u> (2018) Directed by Ann Segal	Doors 7:00 PM Start 8:00 PM	(pg 18)
Tues, Oct 16th	<u>24 Frames</u> (2017) Directed by Abbas Kiarostami	Doors 7:00 PM Start 7:30 PM	(pg 19)
Thurs, Oct 18th	<u>24 Frames</u> (2017) Directed by Abbas Kiarostami	Doors 7:00 PM Start 7:30 PM	(pg 19)
Sat, Oct 20th	<u>Lil's + Lils - Films for Kids</u> Stop Motion Focus (Tweens)	Doors 10:30 AM Start 11:00 AM	(pg 20)
Sat, Oct 20th	<u>Through the Lens of Time</u> (2018) Directed by Ann Segal	Doors 3:30 PM Start 4:30 PM	(pg 18)
Sun, Oct 21st	<u>The Green Fog</u> (2017) Directed by Guy Maddin Presented by UC - CFMS	Doors 3:30 PM Start 4:00 PM	(pg 21)
Sun, Oct 21st	<u>Still Processing: Photography and the Moving Image</u> Curated by C. Jacqueline Wood	Doors 7:00 PM Start 7:30 PM	(pg 22)
Tues, Oct 23rd	<u>Still Processing: Photography and the Moving Image</u> Curated by C. Jacqueline Wood	Doors 7:00 PM Start 7:30 PM	(pg 22)
Thurs, Oct 25th	<u>ACCENTS: Avant-Garde and Artists' Cinema from Latin America</u> Curated by Mónica Savirón Presented by UC - CFMS	Doors 7:00 PM Start 7:30 PM	(pg 23)
Sat, Oct 27th	<u>Lil's + Lils - Films for Kids</u> Stop Motion Focus (Teens)	Doors 10:30 AM Start 11:00 AM	(pg 24)
Sat, Oct 27th	<u>Freedom Over Fear: Susan Stein's Feminist Avant-Garde Cinema</u> Curated by Mónica Savirón Presented by UC - CFMS	Doors 3:30 PM Start 4:00 PM	(pg 25)
Sun, Oct 28th	<u>The Atomic Café</u> (1982) Directed by Jayne Loader, Kevin Rafferty & Pierce Rafferty Presented by UC - CFMS	Doors 3:30 PM Start 4:00 PM	(pg 26)
Sun, Oct 28th	<u>Everybody Street</u> (2013) Directed by Cheryl Dunn	Doors 7:00 PM Start 7:30 PM	(pg 27)
Tues, Oct 30th	<u>Ephemeral</u> Composed by dream tiger	Doors 7:00 PM Start 7:30 PM	(pg 28)
Tues, Oct 30th	<u>Ephemeral</u> Composed by dream tiger	Doors 9:00 PM Start 9:30 PM	(pg 28)
INSTALLATION	<u>Nature as Metaphor...</u> Stephanie Barber	ONGOING	(pg 30)
INSTALLATION	<u>Flood</u> Alice Pixley Young	ONGOING	(pg 31)

Cinema and Archive

Expanded Curatorial Statement

C. Jacqueline Wood, FotoFocus Guest Curator and Director of The Mini Microcinema

Film and video's relationship to the photographic archive manifests in various dimensions of the medium. Fundamentally, the material of film (celluloid), consists of a series of individual photographs developed chronologically on one strip of stock, and when run through a projector at 24 frames per second, the succession of images creates the illusion of natural movement. Essentially, the filmstrip could be considered a self-contained photographic archive in itself. Each frame contains its own autonomous visual identity, yet the power of the cinematic medium is derived from the images transforming over time. Unlike photography, the moving image does not just capture one moment, but many moments, which enables film to be a moving representation of the past. For the filmmaker, time is a malleable element that can be transformed. The maker has the ability to shape temporal structure, not only during the production process by manipulating frame rate, but during post-production via editing. Cinema can both be a "realistic" interpretation of past events, as well as a constructed false reality.

In the most traditional sense, cinema is a storytelling mechanism, with close formal ties to literature and the three-act narrative structure. Cinema has the power to capture and archive stories and is simply an effective way to record an artist's ever-changing process and chronicle reflections on their own bodies of work. The lasting power of the medium, to remain long after the subject has passed is very important to the greater historical record. Examples of the films in this curatorial thread include Cheryl Dunn's Everybody Street which looks at the work of such iconic New York photographers as Martha Cooper, Jill Freedman, Mary Ellen Mark, Jamel Shabazz, Ricky Powell and Boogie. Cincinnati based photographer Ann Segal will also present an autobiographical reflection of her own work, titled Through the Lens of Time, which looks at the experiences and influences that have impacted her career.

Film and video artists often use archival material, both still and moving, as source material for the construction of new works. Like collage or sound mixing, the use of appropriated media has the ability to create greater meaning through montage, as well the ability to re-examine and re-interpret the past. Archival footage, ephemeral and orphan films, home movies, and newsreels can be used to great effect for reflections on personal history and cultural commentary. The UC Center for Film and Media Studies, under the curatorial eye of Matthew Bauman and Svea Braeunert, have created a film series titled "Archives in Motion: Film Documents," which represents this aspect of cinema as archive. According to the curators, "All [the presented] films are documentaries in at least two ways: First, they are made entirely out of pre-existing footage, thereby mining and presenting various film archives. Second, they use that archival material to document states that are political and aesthetic at the same time, including instances such as the early reception and representation of the atomic bomb, the anti-communist trials of the McCarthy era, and 1970s leftwing terrorism in West Germany." Found and archival footage is also a central component in the original performance Ephemeral, composed by Dream tiger. This live audio-visual experience was specifically commissioned by The Mini for the FotoFocus 2018 Biennial.

It is interesting to note that the film still has become an art form in itself. One moment is singled-out as a remnant of the the entire cinematic journey. The film still is an aspect where film and video calls on its photographic origin, and considers the role of filmmaker as photographer. The Mini Microcinema is highlighting the close relationship between film and photography by screening Abbas

Kiarostami's 24 Frames (2017). In what would be the great Iranian director's last film, Kiarostami creates a meditative dialogue between his work as both a filmmaker and photographer.

Animation, specifically stop-motion, underscores the notion of the filmstrip as a photographic archive because the production directly involves snapping photo after photo, slightly changing the content within the frame. The movement is only created once the frames are played back in rapid succession. Here, the filmmaker literally constructs a moment in time, rather than capturing it, thus animation could represent an archive of a fully constructed reality. Our special FotoFocus edition of Lil's + Lils - Films for Kids program aims to teach all ages (tots, tweens, and teens) about the principles of photography and filmmaking by focusing on stop-motion animation. The variety of stop-motion styles is represented in over 15 diferent films, including Mona Lisa Descending a Staircase by legendary animator Joan C. Gratz, which won the Academy Award in 1992 for best animated short, as well as my absolute favorite film of the year, Nicki Lindroth's breathtaking My Burden.

Oftentimes, experimental film and media makers use photographic archives as both objects (and subjects) in their work. The printed, tangible photograph is not only a referential visual device, with the ability to call on a historical moment passed, but calls on the viewer to consider the similarities and differences between the mediums themselves. The filming of photographs is a self-reflexive strategy to create stillness, among a medium known for movement. The shorts program, titled Still Processing: Photography and the Moving Image, examines these themes, and presents work by such notable filmmakers as Harun Farocki and Shelly Silver.

Like any archive of media, film and media collections have the power to tell the story of the makers of the work, but the viewers, collectors, and socio-political moment from which the pieces derive. Notably, the archive of Joanie 4 Jackie, a feminist DIY film distribution network started by Miranda July in 1995, was just acquired by The Getty Research Institute in Los Angeles. July will join filmmaker Kelly Gallagher in conversation as a keynote event during FotoFocus, to discuss the archive, as well as its legacy. Gallagher has also curated two separate programs, the first looking at three filmmakers (Ximena Cuevas, Mary Billyou, and Kara Herold) who were involved in the first iteration of Joanie 4 Jackie. Gallagher has also put together a shorts program titled The Takeover Chainletter, which she explains as "a new program of contemporary films and videos exploring the auto-biographical, confessional, diaristic, humorous, transgressive, subversive, tactile, tender, loud and quiet aspects of our lived experiences." Vanessa Haroutunian's documentary pure&magicalpussypower: a documentary on Joanie 4 Jackie will also screen to provide a historical overview of July's project. A precursor to Joanie 4 Jackie was Circles, the first feminist distribution network for film, video, and performance created by Susan Stein and others in 1979 in London. The Mini is honored to present Freedom over Fear, the first retrospective of Susan Stein's avant-garde films which is presented by filmmaker and curator Mónica Savirón. Savirón will also present ACCENTS: Avant-Garde and Artists' Cinema from Latin America generously supported by the UC Center for Film and Media Studies.

We are also happy to feature the work of film/video installation artists (Stephanie Barber and Alice Pixley Young) who examine the photographic archive by utilizing a looping Structure, in work that will be on view through the month of October in our storefront screening space.

Ultimately, film and video's relationship to archive, both on and off the screen, can be examined and interpreted in a variety of ways. Looking at the filmstrip as photographic archive, as well as the use of the photograph as subject matter or archival material as an image source, are all interesting concepts worth further thought and examination. The Mini Microcinema is thrilled to team up with FotoFocus to present a variety of work looking at the fascinating intersection between cinema and archive.

Curators



Matthew Bauman is Visiting Lecturer of German at Transylvania University. He is also a PhD candidate in German Studies at the University of Cincinnati, where he is completing his dissertation on the thematic and formal links between non-fiction films made in East Germany and Western Europe and the United States during the existence of the Berlin Wall (1961-1989).

Svea Braeunert is DAAD Visiting Associate Professor in German Studies at the University of Cincinnati. Her research interests include twentieth- and twenty-first-century art, literature, and film, media theory and visual culture, concepts of memory, trauma, and deferred action, and gender studies. She is the author of Gespensstergeschichten: Der linke Terrorismus der RAF und die Künste (Kadmos, 2015), and co-author and co-curator of To See Without Being Seen: Contemporary Art and Drone Warfare (University of Chicago Press, 2016) and Method: Sasha Kurmaz (Kehrer, 2016). She is currently working on a new book project tentatively titled Urgency and Uncertainty: Media Cultures of Drone Warfare.

Kelly Gallagher is an experimental filmmaker, animator, and Assistant Professor of Film at Syracuse University. Her theoretical and scholarly work investigates the radical and feminist possibilities of experimental animation. Her animations, experimental films and documentaries have screened internationally at venues including: The National Gallery of Art, Ann Arbor Film Festival, Sheffield Doc/Fest, London ICA Artists' Biennial, LA Film Forum, the Cuban Institute of Cinematographic Art and Industry, and NYC's Anthology Film Archives. She is the recipient of the Ivan Kaljevic Award from Alternative Film/Video Festival Belgrade, the Helen Hill Award from Indie Grits, the Audience Award from Brazil's Fronteira Film Festival, and the Jury's Choice Award from Black Maria Film Festival.

Mónica Savirón is an independent curator, writer, and experimental filmmaker from Madrid, currently based in New York. As a curator, she has organized shows at the Museum of the Moving Image, Yale University, Microscope Gallery, UnionDocs, Courtisane, and Anthology Film Archives. Her essays have been published internationally, including BOMB Magazine, Mousse Publishing, Lumière Magazine, The Brooklyn Rail, Revista Secuencias, and MUBI. Her film and video work explores the cinematic possibilities of sound, and avant-garde poetics. Answer Print (2016) had its World Premiere at the 54th New York Film Festival. Winner of the Best Film award at FRONTEIRA Film Festival in Brazil, Broken Tongue (2013), a tribute to conceptual poet and performer Tracie Morris, has been shown at more than sixty festivals and art venues around the world, including the New York Film Festival, Artists' Film and Moving Image Biennial at the Institute of Contemporary Art in London, and the National Gallery of Art in Washington D.C.

C. Jacqueline Wood is a native Cincinnati. She earned a Master of Fine Arts in Film, Video, and New Media from The School of the Art Institute of Chicago (Chicago, IL) in 2009 and a Bachelor of Arts in Film and Video from the University of Michigan (Ann Arbor, MI) in 2006. In 2015, she received a People's Liberty Globe Grant to start The Mini Microcinema, a non-profit alternative film and video venue in Over-the-Rhine. In 2012, she established Golden Hour Moving Pictures, a small video production, that has worked with such clients as The Mercantile Library and artist Mark Dejong. Her work has been featured in solo and group exhibitions, screenings, and installations at the Weston Art Gallery; Contemporary Arts Center; Public Library of Cincinnati and Hamilton County; Clifton Cultural Arts Center; Wave Pool Gallery; Brazee Street Studios; The Mockbee (all Cincinnati, OH); the Carnegie Arts Center (Covington, KY); Lexington Art League (Lexington, KY); Work•Ann Arbor and the Ann Arbor Film Festival (both Ann Arbor, MI). Wood recently won the Alumnae prize of the 3CS Competition (Third Century Screens) celebrating the University of Michigan's bicentennial. C. Jacqueline Wood is one of the artists included in Social Medium, an upcoming exhibition at Wave Pool Gallery taking place during the 2018 FotoFocus Biennial.

Still Processing:
Photography and the Moving Image

Curated by C. Jacqueline Wood

Saturday, October 6th - 2:00 PM (Looping Program*)
Sunday, October 7th - 2:00 PM (Looping Program*)
Sunday, October 21st - Doors 7:00 PM / Start 7:30 PM
Tuesday, October 23rd - Doors 7:00 PM / Start 7:30 PM

@ The Mini Microcinema - 1329 Main St.
Free with \$5 suggested donation or FotoFocus Passport



Oftentimes, experimental film and media makers use photographic archives as both objects (and subjects) in their work. The printed, tangible photograph is not only a referential visual device, with the ability to call on a historical moment passed, but calls on the viewer to consider the similarities and differences between the mediums themselves. Still Processing: Photography and the Moving Image is a program of short films that explores the use of the photograph in various ways: as a visual source, storytelling device, or aesthetic strategy. Presenting work by Stephanie Barber, Harun Farocki, Siegfried A. Fruhauf, Ariana Gerstein, Karø Goldt, and Shelly Silver. (60 min)

*For information about full Looping Program, please see pg. 9.

ACCENTS:
Avant-Garde and Artists' Cinema from Latin America

Curated by Mónica Savirón

Presented by the UC Center for Film and Media Studies

Thursday, October 25th - Doors 7:00 PM / Start 7:30 PM

@ The Mini Microcinema - 1329 Main St.
Free with \$5 suggested donation or FotoFocus Passport



Filmmaker Mónica Savirón shares a selection of works by artists who have raised unique and distinctive voices in Latin America's avant-garde cinema. From influential feminist film pioneer Narcisca Hirsch to the contemporary celluloid-based portraits of Azucena Losana, ACCENTS provides a kaleidoscopic, intersectional, and multi-lingual approach to cinema. Just as in the work of poet and activist Victoria Santa Cruz, also included in the program, these films connect to ideas of racial and gender equality, memory, and people's revolution. Screening super-8mm and 16mm films on video, from 1975 to 2018. Presenting work by Annalisa D. Quagliata, Narcisca Hirsch, Victoria Santa Cruz, Paz Encina, Azucena Losana, Adriana Vila Guevara, Valentina Alvarado, and Mónica Savirón. Mónica Savirón in attendance! (50 min)

Also Screening: Friday, October 26th, 2018 (12:00 PM)
@ the University of Cincinnati - Old Chemistry Building (Room 701)
(2855 Campus Way, Cincinnati OH 45221).

Lil's + Lils - Films for Kids

Stop Motion Focus (Teens)

Saturday, October 27th - Doors 10:30 AM / Start 11:00 AM

@ The Mini Microcinema - 1329 Main St.

Free with \$5 suggested donation or FotoFocus Passport



The Mini Microcinema presents a selection of short animated films for teens. Our special FotoFocus edition of Lil's aims to teach about the principles of photography and filmmaking by focusing on stop motion animation. The 60-minute program includes work from Sweden, Luxembourg, and Germany. Our "Teens" edition of Lil's is appropriate for ages 12 and up. Arrive early to enjoy free Lil's Bagels and coffee from Iris BookCafé. Presenting work by Nicki Lindroth, Joan C. Gratz, Kirsten Lepore, Carlo Vogele, and Alejandra Tomei & Alberto Couceiro. (60 min)

Freedom Over Fear:

Susan Stein's Feminist Avant-Garde Cinema

Curated by Mónica Savirón

Presented by the UC Center for Film and Media Studies

Saturday, October 27th - Doors 3:30 PM / Start 4:00 PM

@ The Mini Microcinema - 1329 Main St.

Free with \$5 suggested donation or FotoFocus Passport



At age 17, artist Susan Stein was the workshop coordinator at the London Filmmakers' Co-operative. In 1979, with Lis Rhodes, Felicity Sparrow, Annabel Nicolson, Tina Keane, Mary-Pat Leece, and Joana Davis, she co-founded Circles, the first feminist distribution network for film, video, and performance. Her 16mm films are driven by a female voice, her own, that speaks up against forced, abusive, fear-based structures. In her work, she examines language in the context of the femme-led writings and political movements of the time, and in contrast with the grainy imagery of her sensitive cinematography. With a precise layering of reworked sequences containing photo collages, newspaper cutouts, poetry, essays, and personal and archival footage, Stein reflects on concepts of female incarceration, invisibility, servitude, and silence. After 30 years working for BBC News as a camerawoman, Stein is coming full-circle with a new film in preparation. This is the first time that her work is shown in the United States. Freedom Over Fear is the first retrospective of her avant-garde films. Curated and presented by Mónica Savirón, in attendance! (76 min)

FOTOFOCUS BIENNIAL 2018 OVERVIEW

The largest photography and lens-based biennial in America, FotoFocus is in a category of its own. In 2018, more than 400 artists, curators, and educators are collaborating with FotoFocus on more than 90 projects of photography and lens-based art at museums, galleries, and universities across Greater Cincinnati, Northern Kentucky, Dayton, and Columbus.

Each FotoFocus Biennial is structured around a unifying theme. For 2018, that theme is Open Archive – an exploration of how we organize and care for the unruly abundance inherent in lens-based art.

This question is considered in myriad ways. There's Paris to New York, a query of the encounter between young American photographer Berenice Abbott and elderly French photographer Eugène Atget, and the transatlantic documentation their work provides. There's contemporary artist Chris Engman's utilization of the camera to build fake landscapes, presented in dialogue with 20 other artists manipulating the photographic medium including Jimmy Baker, John Houck, Robert Rauschenberg, Sheida Soleimani, and Sigrid Viir. Then there are works from Swedish painter Mamma Andersson, highlighting her photographic archive that's referenced on canvas. Because for FotoFocus, photography and film are the essential mediums of our time—and they are, intrinsically, neither static nor sequestered from the more encompassing trajectory of art.

The 2018 FotoFocus Biennial Program Week, which runs October 4-7, constitutes the core of the Biennial, establishing the theme and dialogues which unite the broader programming. There will be talks, performances, screenings, and receptions with exceptional artists and curators.

FotoFocus Biennial projects at more than 80 Participating Venues span the entire month of October, with several opening earlier and many remaining on

THE MINI MICROCINEMA

Mission

The mission of The Mini Microcinema is to show film/video/media highlighting local, national, and international work made by artists and filmmakers outside of the mainstream. We are a non-profit organization which offers free screenings and all exhibiting artists are compensated. The Mini brings together a community that celebrates the art of the moving image, both contemporary and historical, from both near and far. Our programming strives to shed light on underrepresented voices, both in front of and behind the camera. The Mini believes that free access to the moving image arts is a crucial part of Cincinnati's cultural reach and impact. The Mini started in July 2015.

Admission/Times

All screenings free with a \$5 suggested donation, unless otherwise noted. All 35 seats are first come, first served. Doors open 30 minutes before show-time. Please arrive early to enjoy complimentary popcorn and movie candy. Please visit FotoFocusBiennial.org to purchase a FotoFocus passport.

Location/Parking

The Mini is located at 1329 Main Street, Cincinnati, OH, 45202. Street parking with (stand-alone meters or ticket machines) is available along Main and surrounding streets. You must pay until 9:00 PM. You can usually find a spot within a few block radius, or head over to the new Ziegler Park Parking Garage at 1322 Sycamore.

Rentals

For more information about renting The Mini, please visit our website.

Membership

With a one-year membership, you will receive a membership card, a t-shirt or poster of your choice, and the satisfaction of helping us keep the lights on and doors open. Memberships cost \$50 and expire one year from the month of purchase. There is no limit to the number of people on each membership, as long as the minimum total is \$50. Your membership donation is tax deductible. To join, visit mini-cinema.org/membership or buy in person at a screening!

Contact

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