

SHEFFIELD FRINGE 2012 14-16 JUNE



Image top: No Strings Attached © P. Sisto
below: Piensa En MI © A. Cuesta

REGARDLESS OF THE QUESTIONS ASKED
URBAN OBSERVATIONS - LOS ANGELES
CHEMISTRY OF INCIDENCE
ALL SMILES AND SADNESS





THURSDAY 14TH JUNE 7 pm

S1 ARTSPACE

Drinks reception 6 pm

01 12 GLOWING MEN

Martijn Hendriks | NL 2008 | 4' | DV

02 FUTURO 13 Sarah Beddington

| UK 2009 | 13' | Super 16 mm

03 THE STORY OF MY BEDS

Gabrielle Le Bayon | UK 2009 | 15' | DV

04 FACTORY - Extended Version

Bruno Ramos | UK 2011 | 24' | HD

05 NO STRINGS ATTACHED

Pascual Sisto | USA 2007 | 1'30 | DV

06 WHEN I GOT BACK TO LONDON

(PART 2) The House of O'Dwyer

| UK 2011 | 15' | SD

07 ERIN MEANS IRELAND Erin Newell

| UK 2010 | 5' | HD

08 A KISS IS A KISS Fred Lindberg

| Sweden 2012 | 1' | HD

09 THE OYSTER EFFECT

Valentina Ferrandes | Italy 2010

| 13' | HD

Programme 90 minutes

Image: *12 Glowing Men* © M Hendriks

REGARDLESS OF THE QUESTIONS ASKED

The films in this selection unfold with the slow drip elegance of contemporary melodrama worthy of big screen cinematic consumption. The artists here pursue intimate relationships with both their subject matter and their audience, while simultaneously unwaveringly following their own – at times idiosyncratic – lines of enquiry. From the dazzling abstraction that Martijn Hendriks imposes on Sydney Lumet's *12 Angry Men* to create his *12 Glowing Men*, to Sarah Beddington's steady gaze met by the unblinking eyes of mid-century architectural experimentation in *Futuro 13*, and Valentina Ferrandes' examination of what it feels like to be temporarily bereft of your mother tongue in *The Oyster Effect*, there is throughout all the works in *Regardless of the Questions Asked* a sense of intense interrogation and a demand not to be viewed casually. Instead these works are either imbued with their own personality or employed to reflect the personality of the artist. Pascual Sisto takes a plastic chair and subjects it to a choreography both sadistic and anthropomorphic, whilst *The House of O'Dwyer's* travelog hits an ephemeral spot – anonymous, comforting, and intuitively understood. Their authenticity goes beyond directorial authority – these works are united in the honesty of their approach, their uncompromising desire to present what they see and think regardless of questions asked. In doing so these works manage to capture, arrest and move.

Selected by Minou Norouzi, moving image artist and co-founder of Sheffield Fringe. minounorouzi.com



FRIDAY 15TH JUNE 3 pm
THE VOID CINEMA,
SHEFFIELD HALLAM UNIVERSITY

- 01 GRAND CENTRAL MARKET
William Hale | USA 1963 | 10' | 16mm
- 02 SHOPPERS MARKET John Vicario
| USA 1963 | 22' | 16mm | UK Premiere
- 03 VINELAND Laura Kraning
| USA 2009 | 10' | DV
- 04 PIENSA EN MI Alexandra Cuesta
| USA 2009 | 15' | 16mm | UK Premiere
- 05 DEVIL'S GATE Laura Kraning
| USA 2011 | 20' | HD | UK Premiere
- 06 VENICE PIER Gary Beydler
| USA 1976 | 16' | 16mm

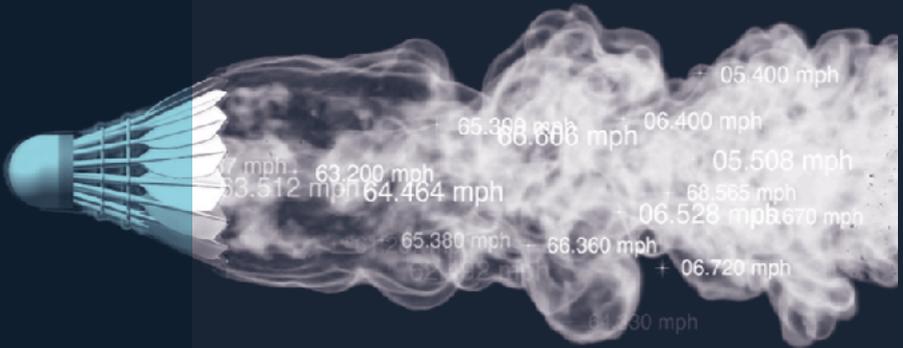
Programme 90 minutes

Image: *Shoppers Market* © J Vicario

URBAN OBSERVATIONS - LOS ANGELES

Urban Observations – Los Angeles uncovers how alternate visions of Los Angeles were forged by multiple generations of experimental filmmakers. All these works are non-fiction, but none fit common documentary modes. How does one see the many facets of any city, and what are some of the possibilities of conveying those observations through film? This selection starts with two portraits of markets in different parts of the city, each with different objectives. *Grand Central Market* is a propaganda film made in 1963 for the US to be shown in other countries; *Shoppers Market* is a UCLA student film made in the same year casting a critical glance at the store of that name in Santa Monica. The diversity of different visions of the LA cityscape is further revealed via a meditation of disappearing drive-in movie theatres as in Laura Kraning's film *Vineland*; glimpses of the city from buses and their denizens create the backdrop to isolation, routine and everyday splendor as described by Alexandra Cuesta in her film *PienSA En Mi*; and a latent history of the birth of the Jet Propulsion Laboratory and the occult is explored in *Devil's Gate*. Gary Beydler's film from 1976 is a conceptual art masterpiece and 'cinematic walk' on *Venice Pier* during the course of a year.

Selected by Adam Hyman, documentary filmmaker and Executive Director for Los Angeles Filmforum, the longest-running showcase for independent, experimental and progressive moving-image art in Southern California. lafilmforum.org



CHEMISTRY OF INCIDENCE

FRIDAY 15TH JUNE 7 pm

S1 ARTSPACE

Drinks reception 6 pm

- 01 **FLY BIRDIE FLY** Dr. John Hart & Julie Westerman | UK 2011 | 6' | HD
- 02 **ALL THAT MIGHTY HEART** Jayne Wilson | UK 2011 | 10' | DV
- 03 **UNTERHALTUNG IN DER U BAHN** (Conversation on the Underground) Christiane Thalman | UK 2005 | 6' | DV
- 04 **RIVER GAUGE** Simon Warner | UK 2004 | 3' | DV
- 05 **SPEECH MARKS** Steve Hawley | UK 2004 | 4' | DV
- 06 **HEY PRESTO! THE SECRET OF SOUND TRAVEL** Jayne Wilson | UK 2012 | 2' | DV
- 07 **MUTE** Miles Umney | UK 2008 | 0'30 | HD
- 08 **RUBBISH** Alice Bradshaw | UK 2011 | 1' | DV
- 09 **LOVE UNDER MERCURY** Steve Hawley | UK 2000 | 35' | 16mm

Programme 70 minutes

Image: *Fly Birdie Fly* © J Hart & J Westerman

Chemistry of Incidence collects film and video works by artists connected to Yorkshire. The selections connect disparate themes, mixing science with abstraction, observation with imagination. In *Fly Birdie Fly* computer animation recreates a shuttlecock's flight, weaving data analysis with the sounds of birds and resonating bells to reconsider the space-time of a flight. *All That Mighty Heart* locks obsolete machinery into present-day productivity whilst *Hey Presto! The Art of Sound Travel* reworks a public information film into a collage, with whimsy replacing instruction. In *River Gauge*, a rising tide is precisely measured. The viewer is immersed as science becomes abstraction. A handheld camera is used to capture *Conversations on the Underground* between two women. Their faces remain off-screen, yet we become locked into their discussion. *Speech Marks* exploits the limitations of its mobile phone medium to create a rich collage of the filmmaker's life. *Mute* captures a gliding swan, shifting focus to otherworldly effect. In *Rubbish*, everyday waste is recontextualised to create a new composite. Lastly *Love Under Mercury* takes the daguerreotype as its starting point. An essay of a scientific discovery is interwoven with the imagined narrative of a love affair between two unseen narrators ruminating on historical facts and bending them to their will.

Selected by Esther Johnson, artist and filmmaker. Johnson is Senior Lecturer in Filmmaking at Sheffield Hallam University. In 2011 she was awarded the Philip Leverhulme Prize for Performing and Visual Arts. blanchepictures.com.



SATURDAY 16TH JUNE 7 pm

S1 ARTSPACE

Drinks reception 6 pm

01 **?O,ZOO!** (The Making of
a Fiction Film) Philip Hoffman
| UK 1986 | 23' | 16mm

02 **JOE DIMAGGIO 1, 2, 3**
Anne McGuire | USA 1991 | 11' | DV

03 **THE TELLING** Anne McGuire
| USA 1994-1998 | 3' | DV

04 **ALL SMILES AND SADNESS**
Anne McGuire | USA 1999 | 7' | DV

05 **FALLS BURNS MALONE FIDDLES**
Duncan Campbell
| UK 2004 | 33' | 16mm

Programme 75 minutes

Image: *Joe DiMaggio 1, 2, 3* © A McGuire
and LUX, London

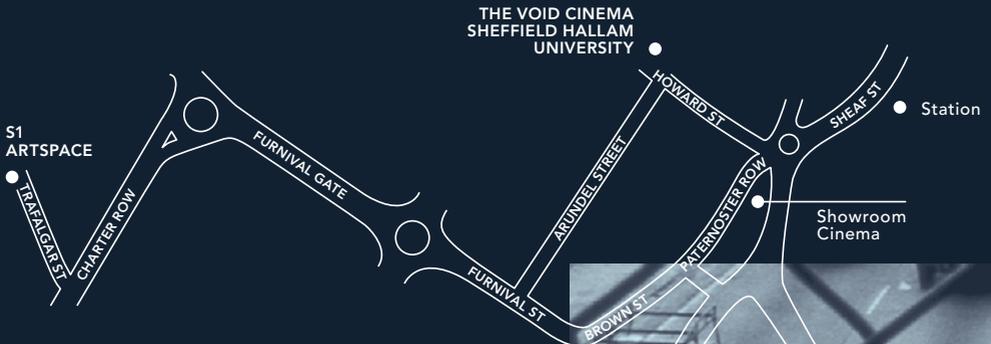
ALL SMILES AND SADNESS

Identifying uncertainty, and more to the point, the value of uncertainty, might be an impossible task. Value, how we understand things as holding value or gaining value, is often only grasped in terms of some measurable quantity; a currency, a weight, a function. Uncertainty, on the other hand, is typified by a sort of ambiguous – or at least confused – status, either or, maybe this or maybe that. A push and pull in either direction. If an attempt were made to understand how to value something like uncertainty then it would likely be through the effort of positioning oneself between or beyond these oppositional states. Perhaps the value of declaring such a nebulous position is that it gives us a little distance on how we reach a state of certainty in the first place, why we care and how we act.

From Philip Hoffman's diary format, Anne McGuire's continuity lapses reminiscent of television, to Duncan Campbell's collation of still images and voice, these works attempt in some way to at least confront or embrace their own uncertainty.

Selected by Gil Leung - an artist, writer and curator based in London.
She is Distribution Manager at LUX, London and Editor of Versuch journal.
lux.org.uk versuchjournal.blogspot.co.uk

Sheffield Fringe is an artist-led curatorial project exploring the intersection of art & documentary practices, through screenings, talks, exhibitions and research, presented in partnership with Openvizor. Openvizor is a UK based non-profit arts and cultural organisation fostering collaborations from the ground up, through projects with individual artists, local communities, activists and institutions around the world. Additional support has been received from LUX, Los Angeles Filmforum and Sheffield Institute of Arts Gallery, Sheffield Hallam University.



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Admission to all screenings is free.