

Thomas Edison Black Maria Film Festival



38th Annual
2019



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**THE 38th ANNUAL
BLACK MARIA
FILM FESTIVAL**

2019

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The Thomas Edison Black Maria Film Festival is a project of the Thomas Edison Media Arts Consortium, an independent non-profit organization based in Hudson County. The festival was launched in 1981 with the endorsement of the Thomas Edison National Historical Park in West Orange, NJ.

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create a vision

it's not only what you see, but what you make others see. Withum proudly supports the Black Maria Film Festival for celebrating and preserving the diversity, invention and vitality of the short film and bringing the arts to the community.

Maureen DeCicco, CPA, Partner, wishes the Black Maria Film Festival a great 2019 season!



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THOMAS EDISON MEDIA ARTS CONSORTIUM
Black Maria Film Festival

www.blackmaria.org

Since 1981, the Black Maria Film Festival has been celebrating the short film. The Festival is named after Thomas Edison's original West Orange motion picture studio and dubbed the "Black Maria" because of its resemblance to the black-box police paddy wagons of the same name.

Central to the vision of the Black Maria's founder, John Columbus, was a festival that travelled. The Festival brings animation, narrative, documentary and experimental short films to people across the country and world, who might otherwise have no access to these works of art. That mission remains at the core of Black Maria. The filmmakers who share their passion with us are extraordinary, some taking years to complete a single piece.

Submissions come from six of the seven continents. Films that rise to the top are based on merit and nothing else, and the competition is fierce. Multiple qualified pre-screener review and rate each film, and based on those evaluations, a pool of finalists is selected. In November of each year an elite group of jurors assembles to view and discuss those, selecting approximately 50 award winning films. From this juried collection, custom curations are created for each screening venue. The Black Maria presents about 60 film programs each year in diverse social and geographic settings.

It is a privilege for the Black Maria Film Festival to share these artistic visions with the public. And we thank you, the viewers, for opening your hearts and minds to these filmmakers who both delight and inspire change.

A Dedication to Timothy P. Cassidy

Princeton University, Class of 1974

Tim Cassidy was an accomplished filmmaker and teacher focusing on the magical possibilities of special effects and animation back in the days when everything was made by hand. He was a true Renaissance man: a 1974 Princeton graduate, a state champion wrestler from Bethlehem Catholic



High School, 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 was a strong advocate for independent filmmakers having written and directed memorable short films of his own.

For more than a decade, Tim shared his time and talent with the Black Maria Film Festival. He created imaginative flights of fancy incorporating excerpts of archival film created in Thomas Edison’s “Black Maria” film 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’s festival tour.

It is with great pride, admiration, and love that we dedicate the 38th Annual Festival Tour of the Black Maria to Tim. He would be thrilled to know that Black Maria is partnering with his beloved Princeton.

From the Festival Director, Jane Steuerwald

As we begin the 38th annual tour of the Black Maria Film Festival, I am deeply proud to showcase the work of so many gifted, creative, and visionary artists. Black Maria is truly a family of filmmakers, historians, activists, lovers of film, and people who are truly passionate about how the arts make an essential difference in the world.

One of the people I know who is most passionate about film is Su Friedrich. Su lives and works in Brooklyn, NY, and is a Professor of Visual Arts in the Lewis Center for the Arts at Princeton University, where she has taught film and video production since 1998. Su's films are often hybrids combining narrative, documentary, and experimental modes of story-telling. Her work moves between the personal and the political with grace. Su does it all - she writes, directs, shoots, edits, and creates



Su Friedrich editing *Gently Down The Stream* circa 1980

the sound design for her films. One of my personal favorites is *Rules of the Road*, which toured with Black Maria in the early 1990's. Then there is her remarkable film, *Sink or Swim*, which also toured with Black Maria, and was selected for inclusion in

the National Film Registry of The Library of Congress in 2016.

Su has won awards, accolades, and praise for her films, yet she continues to mentor and inspire young filmmakers and her peers, and to present her films around the world.

Early in 2018, she embarked on a phenomenal project – to seek out, study, and publish the names and careers of women film editors, mostly hidden since the beginning of recorded film history.

While reading a chapter on editing in a film textbook, Su was surprised to find that none of the editors were named—only the directors—despite the fact that it was the skill of the editors’ work that led to the films being included in the chapter in the first place. When she looked up each film listed, she discovered that many of them were edited by women.

Thus, her project began, and now the website womenfilmeditors.princeton.edu is the largest online repository of information about which woman’s skillful editing created which great film—from all corners of the globe, and from the dawn of cinema to the present day.

“Edited by” is Su’s brainchild - a website featuring one hundred and thirty-nine women editors who invented, developed, fine-tuned and revolutionized the art of film editing. You’ll finally know who edited *The Wizard of Oz*. You’ll learn that it wasn’t Jean Luc Godard who did his own editing, it was three women who in combination edited fifteen of his most celebrated films. You’ll find out which black woman editor shaped *The 400 Blows*. And notwithstanding the fame of Eisenstein’s theory of montage, it was a woman who cut *October* and *Alexander Nevsky*.

Su’s vision has become a reality and will surely inspire countless young women and men for decades to come. Black Maria salutes her passion and dedication to making a difference. She is a role model to us all.

Equally inspiring are the films that Black Maria received this year from across the United States and around the world including Argentina, Australia, Austria, Belarus, Brazil, Canada, China, France, Germany, Greece, Hungary, India, Iran, Italy, Japan, Jordan, Malaysia, Mexico, Morocco, Netherlands, Philippines, Poland, Russian Federation, Singapore, South Korea, Sweden, Switzerland, Thailand, and the UK.

These are not filmmakers supported by large studios or producers flush with cash. Films submitted to Black Maria are made for the love of truth, personal expression, laughter, story-telling, and pushing the boundaries of what is possible in the art of film.

There are many clichés and assumptions about short films - that they are a training ground or a launching pad, a place where aspiring feature film directors cut their teeth. Or, that the short film is a calling card for students as an entrée into the film industry. This is not to say that these assumptions are always false, but short films should never be underestimated or dismissed. The short film is one of our most precious art forms. I applaud the directors who are committed to working within this uniquely wonderful and expressive medium.

As Roger Ebert so aptly said, “...the movies are like a machine that generates empathy. It helps us understand a little bit more about different hopes, aspirations, dreams, and fears. It helps us to identify with the people who are sharing this journey with us.”

My sincere thanks to our audience members, jurors, trustees, sponsors, donors, advisors, supporters, volunteers, and most importantly to the filmmakers who continue to take us with them on their extraordinary journeys.

Jane Steuerwald

CONGRATULATIONS

to all the highly creative filmmakers showcased in the
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Map of International Submissions for 2019

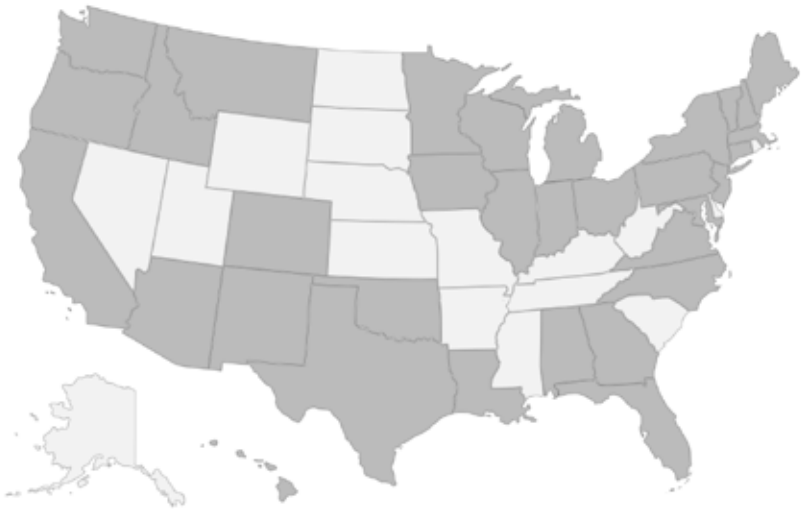


We are very proud that filmmakers from all over the world choose to submit work to our festival. For our 2019 season submissions came from 30 nations across six of the seven continents and included the following countries.

List of Countries

Argentina	Jordan
Australia	Malaysia
Austria	Mexico
Belarus	Morocco
Brazil	Netherlands
Canada	Philippines
China	Poland
France	Russian Federation
Germany	Singapore
Greece	South Korea
Hungary	Sweden
India	Switzerland
Iran	Thailand
Italy	United Kingdom
Japan	United States

Map of US Submissions for 2019



Our 2019 submissions also included films from 34 US states:

List of States

Alabama	Michigan
Arizona	Minnesota
California	Montana
Colorado	New Hampshire
Connecticut	New Jersey
District of Columbia	New Mexico
Florida	New York
Georgia	North Carolina
Hawaii	Ohio
Idaho	Oklahoma
Illinois	Oregon
Indiana	Pennsylvania
Iowa	Texas
Louisiana	Vermont
Maine	Virginia
Maryland	Washington
Massachusetts	Wisconsin

Late-Season Cinematic Blooms by Rebekah Rutkoff

Rebekah Rutkoff is the author of *“The Irresponsible Magician: Essays and Fictions”* (Semiotext(e), 2015) and the editor of *“Robert Beavers”* (Austrian Film Museum, 2017). She was a 2013-14 Postdoctoral Research Fellow in Hellenic Studies and a 2015-16 Princeton Arts Fellow at Princeton University and is currently Assistant Professor in the Department of Humanities at the New Jersey Institute of Technology.

I can't be certain, but I think Leighton Pierce's *50 feet of string* (1995) was the first experimental film I ever saw. A sequence of perceptual re-orientations travels through its first shot, three minutes long, forecasting the work of the 52-minute film. Out of a blurred, shallow compositional field — a round white shape



Still from *50 feet of string* courtesy of Leighton Pierce

atop a mossy green backdrop — material facts quickly emerge: striking droplets of water produce a focal plane and announce a pane of glass that is angled slightly away from us. This delicate surface of crowding circles comes into increasing focus as the water accumulates, and pink undertones, previously sleeping under the fog of green, make themselves known.

The shot, which is also the first of the film's 12 segments, persists: Gradual rack focus drives the droplets back into blur, and the round white object in the foreground comes into name-able view: a black compass whose directional alphabet (SE, SW, E) is spelled out as the globe rotates — responding, it seems, to motions and turns beyond the scope of our diegetic understanding. The plastic compass is shiny and slow-moving enough to catch the

silhouettes of trees on its turning surface, a link to a world beyond the particular spatial confines of the shot. When I re-visit the film today, this moment of tree-catching reminds me of a childhood experience of perceptual confusion and pleasure: when I brought the aquamarine stone of a gold ring up to the edge of my eye, one of its minuscule octagonal-shaped facets contained a replica of the room in which I sat; it could even capture the yard outside, legible and perfect. Childhood discontent can open one of the senses extra-wide as the body searches for substitute satisfactions; in my case, vision overdeveloped and was accompanied by a barely-existent sense of sound.

Perhaps because image and sound hadn't yet found sync, and because my optical demands were so particular, cinema was not a reliable pleasure for the first twenty years of life. It was foreign. As a teenager, I stoically complied with social demands: I rented *Faces of Death* for my 16th birthday party, and feigned interest in speaking back to *The Rocky Horror Picture Show* screen in a local gym. I liked *General Hospital*, *Tootsie*, *Raiders of the Lost Ark*, and *Mary Hartman, Mary Hartman*, but I didn't amass a private archive of moving images and cultural heroes as a means of linking my identity to the world. I learned that the absence of women's names in a film's opening credits signaled that the film to come would likely be about jungles, gorillas, baseball, soldiers and/or detectives and that it would be difficult to find a way in. (In retrospect, I think my older brother's tastes drove film-selection in the already-contracted scope of offerings in rural Ohio.) Fiction film fantasies didn't echo mine and the worlds were too far away. The thrills weren't givens; absorption wasn't automatic. I couldn't follow the plots. I made it through college with barely a film in sight: I remember seeing students stream out of a screening room in the basement of the library and thinking it odd — as if they had signed up for something dank and pointless like racquetball. I didn't understand what was going on in that

dark room.

I came to film late and accidentally. My first job after college was as a researcher for an infinite PBS documentary series on the history of Jews in America: I located archival photos of Jews panning for gold in Denver and traveled to Richmond, VA, to dig up dirt on Judah Benjamin. It was a safe job, familial and unexciting, so when an acquaintance said that his photographer friend needed a new assistant immediately, I accepted the position over the phone. I had emerged from college with a hazy but pressing wish for art to be at the center of my life, and the job promised to align me more securely with that wish. On the first day of work, the photographer answered the door of his Bethune Street loft in boxer shorts, and began rattling off the kinds of things he'd need me to do while he was in London for an upcoming fashion shoot. I began to dissociate after he mentioned that I'd have to prepare his taxes, and early the next morning, I trudged through the snow to a payphone on the corner of Union Street and Fifth Avenue in Brooklyn: "I'm so sorry, but I've just been diagnosed with mono," I said. Later that day, I returned to the Jews in America.

And shortly thereafter, since I was, technically speaking, 'working in the film industry,' a friend handed me a postcard advertising the Flaherty Film Seminar, a yearly week-long non-fiction film seminar in upstate New York, and I registered. That's where I saw *50 feet of string*.

▼
E
corner of the eye
12:30
lawn care
white chair
50 feet of string

two maples
.29 inches
lawn care 2
pickup truck
implement
red-handled scissors

Pierce constructed his film in the form of 12 intertitled sections (listed above) — discrete poems that produce a rhythm of absorption and release. He produced visual material according to a general constraint that limited shooting to a distance of 100 meters from the kitchen of his then-home in Iowa City (sound was gathered from a more varied field). *50 feet* is dominated by a visual viscosity — shot at a high frame rate, its images are slow and heavy — and by meticulously-composed, color-driven abstract compositions that alternate with pictures that promise the photographed real. Under the auspices of focal change, non-figurative compositions deliver unexpected revelations of scale, depth, and recognizability: a stop sign, shovel, window, chair, children, curtains, lawn-mowing, grass-cutting, blowing leaves, a passing bus.

The film must have rhymed acutely with tendencies of perception already long in place. Its shallow, aqueous paintings resonate with a psychic-spatial ecology of containment, constraint and the resulting microscopic awareness of one's local surround, but also issue a demand — express a willfulness — to locate excitement and pleasure, even drama— in this contracted space. The string of the film's title appears in most of the segments; arranged diagonally and facilitating the perception of deep space, it is the de-articulated signature of the artist who reminds us that he has made these images and this film.

All these years later, I would say that *50 feet* taught me about

possible dynamics between states of sleep and awakeness — in myself and in relation to the world. At the most elemental level, I received a set of messages from *50 feet* that would dramatically impact the course of things to come:

1. No inherent opposition exists between painting and film.
2. Other humans exist who not only want, with color-arranging specificity, the same images I do — but have the will to make them.
3. If the imagination is born in solitude, coming to awareness of its specificity is not a ceaseless and simple contraction into the inner caverns; such awareness can facilitate the necessary discovery of what, literally, to *do* with the imagination in the world.
4. Drives born of psychological necessity can come to take on poetic value, even gain an ethical aura.

I have dramatically under-mentioned sound in *50 feet* thus far in order to stay true to the enlargement of my 22-year-old eyes. But, among other developmental prods, the film must have also unfolded my ears. Returning to the first shot: the sound of opening — door, a shutter — accompanies the introductory green blur of the film. A crisp reality touches an amorphous haze. This combination — staccato in one sense dimension, smear in another — is itself bracing, awakening. The tension between lost and found-ness that is so central to *50 feet* recurs not only internally in the image — the moments in which a previously-ambiguous object or orientation resolves; it is also dispersed, with tremendous variety, across image and sound as they make contact. But the sound design of *50 feet* is not a collage of contrasts; Pierce's embrace of continuity editing and diegetic

sync (the sound of a passing car accompanying a traveling shape is integral to our evolving perception of the depth and scale of the first shot) means he is working within multiple zones of cinematic magic-making at once. This is a film of multiplicity beyond its obvious 12 sections; its many balanced, serene images belie the enormous affective range contained in its full sensory being: there are notes of forceful assertion, refusal, and violence among ones of transcendence.

When I watch the film today, I notice the morphology of my own impulse to name with respect to sound. I turn to identifying tags at first — “door opening,” “children playing,” “car passing” — as a way of using sound to part the fog of visual indistinction. But over time, this naming-game stops working; it opens up neither me nor the film. I begin to hear the sounds as deliberately as I see the pictorial flux: when I allow a creaking sound to lose its identity and express its full range, it becomes a voice composed of guttural dashes. It feels as if a spine has been revealed to be made of vertebrae.

And in this process of sensory slowing, it becomes clear that sometimes when a sound and image pass each other, a small eruption occurs. When, for instance, in “lawn care,” a transparent, polka-dot curtain undulates on top of a Venetian blind, the visual interface is itself a thrill: the vertical stripes and the circles gently contact and leave each other, producing a grid of compositional satisfaction. The sound here — barking dog, outdoor noises — generates a momentary form of containing documentary space. But as the light shifts, a heavy shadow surrounds the window frame (as if performing a graphic exaggeration, or instinctual capture, of this compelling tableau), and a sharp metal clanking sound marks the end of the shot. The lull of non-fiction “just-there-ness” recedes as the filmmaker returns in the form of the metal strike: he has been making this painting all along. In such moments there is a jolt, a torquing of possibility, a true poetic

enlargement as chance and will collide. This film/my mind/the world is more spacious than I thought; one desire, or a necessary image, might simply be a pebble on the path to more complex potentials.

In retrospect, I can see that inside the 100-meter radius surrounding the filmmaker's house, I had, at last, found a cinematic home — and an appetite for film. *50 feet* offered a form of footing, a point of entry, into a vast universe of moving images that had previously felt foreign.

50 feet of string by Leighton Pierce received the Juror's Citation Award, Black Maria Film and Video Festival Tour, 1996.



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Large, stylized, light gray letters spelling SOA. The letters are thick and have a brushstroke-like texture. They are positioned behind the text 'BA & MFA Programs in FILMMAKING'.



Congratulations to all the nominees and winners of
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SPIRIT

Henrietta Bulkowski

Animation

by Rachel Johnson

Los Angeles, CA. 15 min.



A determined young woman, crippled with a severe hunchback, will stop at nothing to fulfill her dream of seeing the world. This is the story of how she finds happiness.



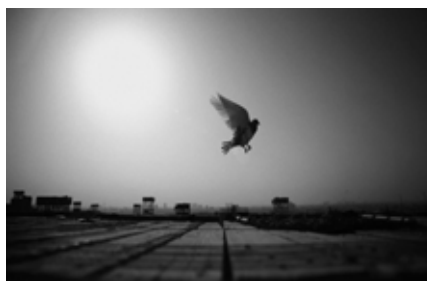
Koka, the Butcher

Documentary

by Bence Máté and Florian Schewe
Berlin, Germany. 37 min.

Koka is a highly respected figure in the pigeon battling scene in Cairo, Egypt. His life revolves around his pigeons, as each year, whole areas clash in contests to release and capture each other's birds. As the face-off between

warring factions unfolds, 30-year-old Koka faces unbearable social pressure to leave "pigeoneering" behind, so he will settle down and marry. A race against time begins in a peculiar world where pigeons are the foremost source of martial spirit and pride.





My Gossip

Documentary

by Kelly Gallagher
Chester Springs, PA. 15 min.

Incorporating live-action, stop-motion and digital animation, this personal documentary colorfully explores the radical importance of women's close friendships. The filmmaker examines her relationship with her own best friend, and how women's friendships were historically weaponized against them.



Ulises (Ulysses)

Narrative

by Jorge Malpica
Catalonia, Mexico. 8 min.



“Warned by Circe, the Goddess, Ulysses orders his men to tie him to his ship’s mast. Thus, preventing him from surrendering to the enchanting mermaid’s call, which devoured the unwary

men seduced by it.” - *The Odyssey*



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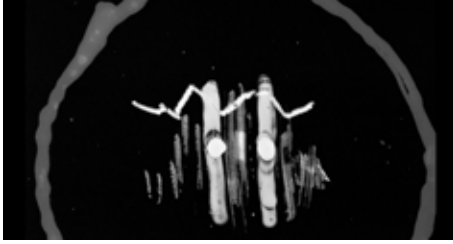
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Twilight

Experimental

by Richard Reeves
Creston, Canada. 2 min.



Twilight was inspired by the two lights (twi-light) found inside of film projectors. The film was created by applying both sound and picture directly onto 35mm film. The

sounds were made by drawing Spirograph moiré patterns onto clear mylar sheets. The patterns were cut out and then stuck onto the 35mm film's optical sound area, played through a Moviola, and transferred to computer for composition. Many sounds are just one to twelve frames long. Once the soundtrack was created, each individual sound was assigned a specific shape and color that repeats throughout the entire composition. The visual shapes were airbrushed and hand-painted onto an orange mask (negative film), then printed positive for further rendering by bleaching or scratching into the film's emulsion before the final print copy was made.



Voice

Narrative

by Takeshi Kushida
Tokyo, Japan. 10 min.

A lonely man becomes fascinated with a shadow that appears on the wall of his apartment.



SONIC★UNION

record. mix. play.



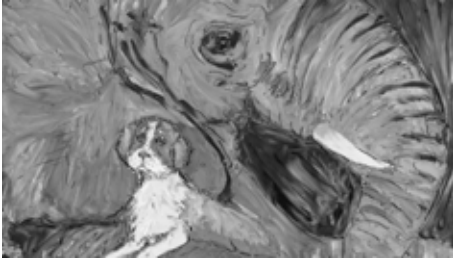
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**GLOBAL INSIGHTS
AWARDS**



The Elephant's Song Animation

by Lynn Tomlinson
Owings Mills, MD. 8 min.



The Elephant's Song tells the true and tragic tale of Old Bet, the first circus elephant in America, as recounted in song by her friend, an old farm dog. Their story is portrayed in colorful,

handcrafted animation, created frame by frame with clay-on-glass animation, where oil-based modeling clay is spread thinly on a glass sheet and moved frame-by-frame like a moving finger painting. Old Bet the elephant sings the choruses, which are animated with oil pastel on video frames printed from archival films, paintings, and photographs.

Ghost Dance for America, 1890

Experimental

by Karl Nussbaum
Brooklyn, NY. 19 min.



'Name the country built on the genocide of one race and the enslavement of another.' *Ghost Dance for America, 1890* is about the birth of our nation, the violent history of the 1800's and how it presages today's

political climate. The Ghost Dance was a religious movement of the Native Americans in response to the U.S. government's westward expansion and terrorism against them.

Woody's Order

Documentary

by Seth Kramer

Red Hook, NY. 16 min.



Woody's Order! is a film based on a one-woman show written and performed by actress Ann Talman. Family legend has it that Ann was "ordered" into this world in 1956 by Woody, her then eight-

year-old brother with severe cerebral palsy. Ann's raison d'être was to care for Woody if and when their parents could not. At the time, Woody was not expected to live past twelve. Ann's performance details her struggles to understand her brother's disorder, build a career, and even sustain her sanity while fulfilling her sacred obligations. Ann's performance has played to overwhelming acclaim in New York, Los Angeles, and Pittsburgh, the Talmans' hometown.





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**JURY'S
CHOICE
AWARDS**

A Feeling for Leaving

Documentary

by Dan Boord and Luis Valdovina
Boulder, CO. 9 min.



We see a world from a rear-view mirror, passing along 19th century settlement trails, monuments, gas stations, deserts, dinners, post-war suburbs and a movie motel drive-in. Our histories are visible, mobile and vanishing. Landscapes rush by – Arizona, Colorado, New Mexico, and Utah. Destinations include a dinosaur along a highway, a ranch converted into a UFO observation park, an abandoned drive-in theater, a western parade in Wyoming and lonely stretches of road. *Sunrise*, from the *Grand Canyon Suite* by Ferde Grofé, accompanies a tourist's panoramic journey meandering westward to the Westlake District of Daly City, California.



Amelina

Documentary

by Ruben Guzman
Bariloche, Argentina. 25 min.

Amelina 'Coca' San Martín grew up in a remote Patagonian location inside the volcanic caldera of an extinct super volcano, rich in archaeological and paleontological remains. Her humble life passes by amidst her world-famous archaeological collection, her cats, her fish, and her beloved 'choikes' (rheas).





Bhairava

Experimental

by Marlene Millar and Philip Szporer
Montreal, Canada. 14 min.

Produced and directed by veteran dance-filmmakers, Marlene Millar & Philip Szporer, (Mouvement Perpétuel, Montréal) with cinematography by Kes Tagney, this site-specific dance for camera was filmed on location in Anegundi and Hampi, India in February 2017.



Black Hat

Narrative

by Sarah Smith and Phillip Guttman
Los Angeles, CA. 14 min.



At first blush, Shmuel is a pious Hasidic man leading a fairly simple life. By day, he prays dutifully at the local synagogue and manages a busy dry cleaner. When his wife and daughters leave town for a few days, Shmuel steps out of his simple life by day and into a more complex world by night. When he misplaces his black hat along the way, Shmuel's two lives interconnect in a way he never expects.

Birthday

Documentary

by John Psathas and Liliane Calfee
Chicago, IL. 9 min.



Four high school girls from Chicago's South Side explore the topic of homelessness through the eyes of a man who shares his firsthand account of living on the streets. By joining him on his journey,

the filmmakers' hope is to encourage compassion and kindness for people experiencing homelessness.



Dawn

Narrative

by Jorn Threlfall
London, UK. 15 min.

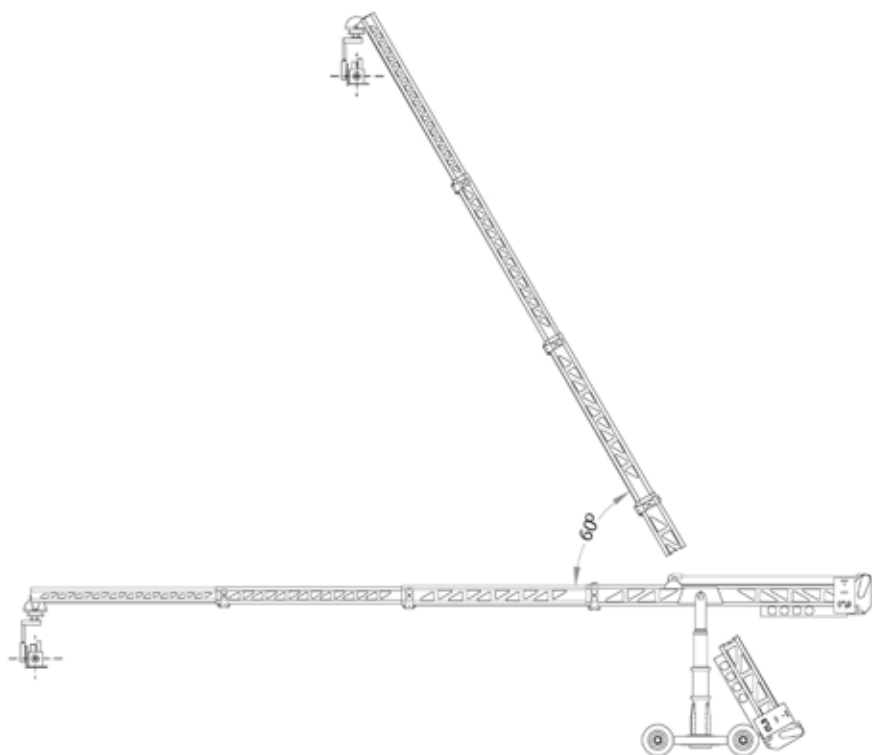
New Mexico, July 1945. The paths of an old farmer and a young Navajo boy cross. The world will never be the same after this night.





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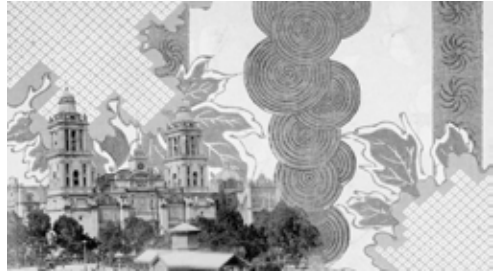


Familiar Tale

Documentary

by Sumie Garcia & Santiago De la Paz
Mexico City, Mexico. 20 min.

Yukio Saeki arrived in Mexico from his native Japan in 1955. He opened a photography store in the Santa Maria la Ribera neighborhood in Mexico City which he named



FotoSaeki. At 83 years old, he recalls life in Mexico, family, relationships with his Mexican customers, and remembers the echo of a hot Monday morning in Japan, as he walked across a field toward the ocean as an atomic bomb fell in his homeland.

I'd Never Bother Another Chicken Again

Experimental

by Helen Cho Anthos
Reseda, CA. 4 min.



A man relives an intense childhood memory, illuminating his greatest regret.

Mom's Clothes

Animation

by Jordan Wong

San Francisco, CA. 6 min.



A meditation on being in and out of the closet. A once docile child grows out of his mother's patterned clothes. Now he can navigate between

different forms of intimacy and gender – queer and colorful.



Obscurer

Animation

by Kiera Faber

St. Joseph, MN. 19 min.

A reclusive children's author and her companions inhabit a fragile microcosm where reality, illusion, and madness intermingle. As the writer sleeps, she conjures a blonde doll companion without limbs, a



sneaky pair of cloth dolls with large breasts and shimmering eyes, drawings of bugs that come to life, and the book itself, which remains locked away in the language of the dream. Stop motion animation is seamlessly interwoven with live action to create a narrative where themes of isolation, mental illness, and loss are enacted.

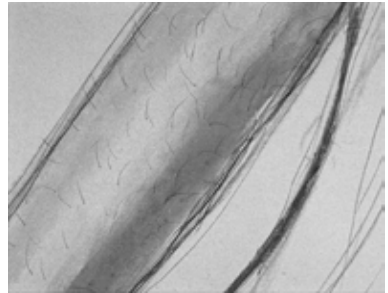


Pressed

Animation

by Kimberly Forero-Arnias
Boston, MA. 5 min.

An animated self-portrait where the body speaks through contact with the paper.



Rabbit Tracks

Animation

by Luke Jaeger

Northampton, MA. 4 min.

A journey through a mortality-infused landscape populated by mysterious chickens, inconvenient frogs, and other animated creatures.



Random Thoughts

Animation

by Steven Vander Meer

Arcata, CA. 7 min.



Having recently completed a film made of circles and personal health problems, our hero ships his masterpiece off in a box to a film festival. As he makes his way to the festival on foot, his thoughts

reveal how inspiration can come to a creative spirit from anywhere, about anything, at any given time. After the festival, on his walk back home, the filmmaker feels super inspired and can hardly wait to start his next project - until, that is, he gets to his mailbox...



Recharge

Narrative

by Christopher Meyer

Seattle, WA. 12 min.

Employees at a battery-testing facility are regularly attacked while commuting across a hostile dystopian wasteland. When his car breaks down, Employee Number 235-4 is forced to confront one of the attackers, face to face.





Representative

Experimental
by Kelly Wittenberg
Kalamazoo, MI. 9 min.

1. Typical of a class, group, or body of opinion.
2. A person chosen or elected to speak and act on behalf of others in a legislative assembly or deliberative body.
3. Serving as a portrayal or symbol of something.



The Last Guide

Documentary
by Cristian Gomes
Brampton, Ontario, Canada. 16 min.



A portrait of Frank Kuiack, the last fishing guide in Algonquin Park. He reflects on his troubled past and the story of his redemption that followed.

Thy Kingdom Come

Documentary

by Eugene Richards with Javier Bardem

Brooklyn, NY. 42 min.



“I’m here to listen,” the priest says, clasping the hands of the grieving mother, who has been

blamed for her baby’s death. When the young woman closes her eyes, she sees her eight-year-old son settling her baby into the bathtub, as the water is running. The water is everywhere...

Thy Kingdom Come is a deeply moving rendering of life in small-town Oklahoma. An unknown priest, portrayed by acclaimed actor, Javier Bardem, enters the lives of the townspeople who seem to be expecting him, and listens to their confessions. A dying cancer patient reveals that she is angry at God, a Ku Klux Klansman hopes for redemption, an expectant father is afraid for the future of his child. Bardem spoke of the experience as by far one of the hardest of his life. “I was not an actor in there. I was there for them, and I had to be empty to be filled with their statements, with their words, with their dreams, with their nightmares.” Unscripted and woven from a dozen real life stories, *Thy Kingdom Come* reveals life to be alternately precious and harsh, painful and hopeful.



Until Next Time

Narrative

by Arden Rod Condez
Quezon City, Philippines. 15 min.

Due to an illness, a woman working as a maid and caregiver is forced to retire her position. Her daughter arrives from the provinces to take over her duties, and her mother must prepare her for her new life as a domestic worker. This simple story highlights the love and intimacy between mother and daughter in spite of their imminent separation.



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'63 Boycott

Documentary

by Gordon Quinn and Rachel Dickson
Chicago, IL. 30 min.

Previously unseen 16mm footage of the boycott is combined with insights from the original participants and present-day protesters against school closings. '63 *Boycott* connects the forgotten story of one of the largest northern civil rights demonstrations to contemporary issues around race, education, and youth activism.



Bala

Narrative

by Jesal Shah

Mumbai, India. 20 min.



Chaitanya and Iti, brother and sister, are willing to go to any extent to save their family's goat Bala. Bala is not just any animal to the children,

she is their companion. Due to a severe draught, everyone in their village is migrating to the city. To live and survive, they need money and have exhausted all their savings. *Bala* is a film about survival. It is about living one more day. It speaks about a society where circumstances are so difficult, actions are often painful and unjustifiable.

Black Dog

Narrative

by Wooseok Shin

Seoul, South Korea. 6 min.



“Black dog syndrome” is the name for the phenomenon in which dark-coated dogs are overlooked in shelters in favor of lighter-colored dogs. Don’t overlook that dark-coated beauty waiting in the shadows. You may be overlooking your new best friend.



Brainworm Billy

Animation

by Emily Hubley

East Orange, NJ. 3 min.

A young man is haunted by a famous comedian.





Chula, with Invisible Strings

Documentary
by Emily Collins
Brooklyn, NY. 10 min.

At a time when polarizing politics make us question the world's love for humanity, there is Chula the Clown. Hailing from Mexico City, Gaby Munoz, otherwise known



as “Chula,” has spent over a decade working alongside other clowns in refugee camps and areas affected by conflict. This short film takes a look into the beautiful universe that Chula creates, and asks us to explore how we connect with each other.

Gloria's Call

Documentary
by Cheri Gaulke
Studio City, CA. 17 min.



In 1971, graduate student Gloria Orenstein received a call from Surrealist artist Leonora Carrington that sparked a lifelong journey into art, ecofeminism and shamanism. *Gloria's Call*,

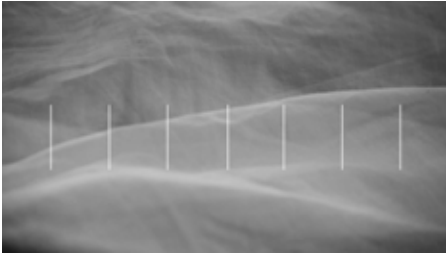
uses art, animation and storytelling to celebrate this wild adventure from the cafes of Paris to the mountaintops of Sami Land. Now, more than 40 years later, Dr. Gloria Feman Orenstein is a feminist art critic, author, pioneer in the field of the women of Surrealism and scholar of ecofeminism in the arts. Her delightful tale brings alive a history of women in the arts.

Latency/Contemplation 3

Experimental

by Seoungho Cho

Elmhurst, NY. 10 min.



The filmmaker's internal visions and perception of the outer world come together in an abstract meditation on space, place and sound. Natural landscapes are pushed to the edge of abstraction

through layering and other forms of manipulation, with an emphasis on the flow of vertical movements. Images and sounds are in a constant state of transformation. Beneath the surface, there is a potential for a calm that is never quite reached.



Meeting MacGuffin

Animation

by Catya Plate

Brooklyn, NY. 10 min.

In a post-apocalyptic future where humanity has fallen apart, a group of scientists and an animated sign complete the construction of a new human race and



meet a groundhog climatologist who prepares them for their mission to restore balance to a decimated Earth.



Once and Again

Documentary

by Isabel Dunn

Austin, TX. 25 min.

Once and Again explores the human desire to connect with the music and voices of the past. We meet three residents of Austin, TX obsessed with antique phonographs and 78 rpm records. Featuring Jim Cartwright, a phonograph collector; Amelia 'Foxtrot' Raley, Austin's only phonograph disc jockey; and Dr. Louis Alexander Waldman, an art history professor at the University of Texas, Austin.

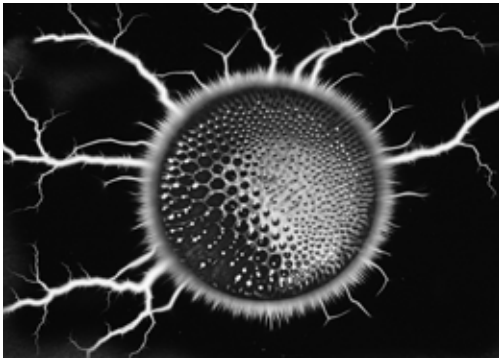


Pwdre Ser – The Rot of Stars

Experimental

by Charlotte Pryce

Los Angeles, CA. 7 min.



It was once believed that the appearance of a comet told of some horrible thing in the offing. Blamed on the stars is the Welsh idea of “pwdre ser” (pronounced poo-druh sair) which literally translates to “rot or excrement of the stars.” Legend tells of stars

falling to the ground and exuding a jelly that caused illness. Belief in this strange substance was so common that poems were written about it.

Thanksgiving is Insane

Animation

by Josh Raskin and Daniel Davis

Toronto, Canada and Washington, DC.

15 min.



As generally understood, the American holiday of Thanksgiving commemorates a neighborly feast that was shared by Pilgrims and Indians in 1621. However, Thanksgiving reveals the origins of a country forever

fascinated, conflicted, and shaped by its fraught relationship with American Indians.



The Moor

Narrative

by James Everett

London, UK. 13 min.

A man takes his daughter for a trip to the moor for a May Day celebration but when she disappears, he becomes convinced she's been snatched by a mysterious huntsman. As he searches for her, his quest becomes a



psychological battle between his mind and the moor.



The Velvet Underground Played at My High School

Animation

by Tony Jannelli and Robert Pietri

Summit, NJ. 7 min.

On Dec. 11, 1965, an unknown four-piece rock 'n' roll band took to the stage for the first time at Summit High School, in Summit, NJ. "Nothing



could have prepared the kids and parents for what they were about to experience that night," wrote Rob Norris, a student at Summit at the time, in Kicks magazine. "Our only clue was the small crowd of strange-looking people hanging around in front of the stage."

What Aristotle Said

Documentary

by David Gross

Brooklyn, NY. 4 min.



A portrait of the painter, art director, illustrator and teacher, Bill Curran of Hoboken, NJ.

Ykcowrebbaj

Experimental

by Helen Parkes and Steven Swirko

Vienna, Austria. 8 min.



“Twas brillig, and the slithy toves / Did gyre and gimble in the wabe: / All mimsy were the borogoves / And the mome raths outgrabe.” So, begins the nonsense

poem, *Jabberwocky*, which Lewis Carroll’s Alice comes across in *Through the Looking-Glass*. Ykcowrebbaj reimagines this story-within-a-story where a boy is sent deep into a mystical forest to slay an unearthly and fearsome creature. Mesmerizing visuals and sound design are seamlessly woven together to create a dream world in which the audience is invited to follow the little green bird through the looking-glass and into the depths of the human psyche.





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A Rose from My Garden

Documentary

by Deborah Peretz

New York,, NY. 19 min.

In the summer of 2017, mysterious stone figures sprang up along the Hudson River in Upper Manhattan. Exquisitely balanced, powerful yet fragile – the “Sisyphus Stones,” as they have come to be known, are the creations of Uliks Gryka. Uliks toils daily in what he calls his “garden of creation.” As the garden grows, vandals occasionally come at night, destroying the figures, and leaving this modern-day Sisyphus with the daily task of rebuilding.



Inverse

Animation

by Ioanna Tsinividi and Harold Herbert

Athens, Greece. 7 min.



Agastrophos, an ancient Greek statue trapped on a tiny island, is focused on an upside-down beetle; its legs and arms are grasping the air in an attempt to flip over and save itself. If Agastrophos could simply

give it a helping flick; it would “inverse” its destiny and find a second chance at life.

Madame Mars: Women and the Quest for Worlds Beyond

Documentary

by Jan Millsapps

San Francisco, CA. 32 min.



Madame Mars re-frames the story of space exploration as a feminist issue, connecting the original space age that denied opportunities to women, to current Mars

initiatives that still lack a full commitment to diversity, and argues for a more inclusive spacefaring future. *Madame Mars* is populated by accomplished, intelligent and curious women who share the dream of finding one's own place in space, as we take our next big step out into the universe.



moT

Narrative

by Andrew Kastenmeier
Florianópolis, Brazil. 21 min.

An odd homeless boy with a mysterious past invades a stranger's home, befriends him, and protects a goldfish with which he has a curiously powerful bond, in this quiet tale of love and mortality.





Parsley Girl
Experimental
by Youngmee Roh
Seoul, South Korea. 8 min.

A bizarre mash-up of multiple fairytale storylines, created exclusively from Internet source material. All images, sounds, and voices are free of copyright and are in the public domain.



Pictured Rocks

Experimental
by Jack Cronin
Ann Arbor, MI. 9 min.



A study of Pictured Rocks National Lakeshore, on the south shore of Lake Superior in Michigan's Upper Peninsula, during the

winter and spring of 2018.

Power to Heal: Medicare and the Civil Rights Revolution

Documentary

by Charles Burnett and Barbara Berney

Los Angeles, CA. 56 min.



Power to Heal: Medicare and the Civil Rights Revolution tells the story of an historic yet little known struggle to secure equal and adequate access to health care for all Americans. Narrated by acclaimed actor

Danny Glover, the film reveals how the federal government, with crucial support from medical professionals and civil rights activists, leveraged Medicare funding to bring down the Jim Crow hospital system.



Sojourn

Narrative

by Jonathan A. Lewis

Los Angeles, CA. 13 min.

While on a journey of self-discovery, a young black man struggles with confronting deep mental and emotional hurdles surrounding race as he makes his way home.





Stone on Stone
Narrative
by Mohsen Serajian
Tehran, Iran. 8 min.

An Iranian family decides to kill an innocent woman because of her alleged adultery. Her husband's friend is commissioned to do the murder. While he drives her outside of the city to do what is expected, their conversation takes an unexpected turn.



The Italian Gaze

Animation
by Sandro Del Rosario
Los Angeles, CA. 14 min.



The Italian Gaze portrays the beauty of Italy through its landscapes, history, art and architecture. Alternatively, the filmmaker presents his disillusionment and inner conflict

with his home country. The passages drawn and animated with intense color do not reference reality; instead they represent an inner compass of emotional memories, as the film unfolds through the lines of a poem.



Tiger, Oak & Echo Narrative by Cy Kuckenbaker San Diego, CA. 19 min.

Young Echo longs to join his older brother in the guerilla war against the Soviet army occupying his homeland, Lithuania.



He persuades his brother, Tiger, to let him join in a risky ambush. But when he makes a mistake before the battle, he has to choose - tell the truth and be left behind or stay quiet and join the fight. Set in 1950, the story is based on real political events and is the first English language fiction film about the Lithuanian conflict.

Under the Walnut Tree

Animation

by Leah Bedrosian Peterson
Williamsport, PA. 6 min.



A young boy is displaced during the massacre of his people and his family. After wandering alone for days, he is almost ready to give up but fights to continue to safety.

His struggle for survival ends when he finds his mother singing to a lifeless body. *Under the Walnut Tree* is loosely based on the true story of Shahan Natalie, who survived the Hamidian Massacres (also known as the Armenian Massacres) - the precursor to the Armenian Genocide.

Unsettled

Experimental

by Tara Knight

Denver, CO. 7 min.



Multiple layers of archival and historically-based images appear and disappear as they reveal glimpses into the ecological and economic histories

of the American landscape. A journey through American history includes the early lives of Indian peoples morphing into white settlements, industrial development, railroads, and dense landscapes.



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Black Maria Film Festival Jurors 2019

Henry Baker works in video, television, film, sound, print and interactive media. In 1987, he founded his video company BXB in NYC. Clients include HBO, Cinemax, SONY, Panasonic, Four Seasons Hotels and many others. At BXB he received numerous awards for his creative work in video and television including: Houston International Film Festival, Broadcast Designer's Association, ACE and IFTA awards.

His work has been screened at various locations including: Leslie Lohman Gallery, National Museum of LGBT History, Simon Watson Gallery, Vancouver College, Hallwalls, Intermedia Arts Center, Matrix Gallery et al. His works are in the collections at The NY Public Library and the Everson Museum. He administered the Video Artist Grant Program at Synapse Video Center, Syracuse NY, serving ultimately as Director of the Center from 1978-81. At Synapse he also curated their video exhibitions and distribution programs. He served as a panelist at the National Endowment for the Arts, the WNET-TV Lab, the Broadcast Designer's Association and the Ithaca Video Project. In 2015, he served as a pre-screening juror at Black Maria Film Festival. Henry has given lectures at the International Television Society, Video Free America, Greenwich High School, Boston Film and Video Foundation and the San Francisco Art Institute. He co-founded the New York State Media Alliance.

A consummate sound aficionado, he produced regular radio broadcasts for over a decade at WAER-FM and WONO-FM. Henry has worked in film since the 1950s and video since the 1970s. He received a BFA in Media Communications and an MFA in Synaesthetic Education at Syracuse University. He later received an MS in Information and Library Science at Pratt Institute. He is currently Chief Creative Officer at BXB LLC, Washington DC.

Black Maria Film Festival Jurors 2019

Margaret Parsons is curator of film and media programs at the National Gallery of Art in Washington DC. Besides an international film exhibition program, the Gallery maintains an archival collection of documentary media on the arts. Parsons has organized media events for other organizations including the Corcoran Gallery of Art, American University, the National Archives, and the Smithsonian Museum of American History. She has served as a trustee for film organizations ranging from the Robert Flaherty Film Seminar to CINE, and she has been on the editorial boards for *The Moving Image* and the Getty Trust's experimental Art on Film in association with the Metropolitan Museum of Art. She has served as festival juror for numerous international film festivals including Washington, Nashville, Syracuse, Turin (Italy), and Tulcea (Romania).

Currently, Parsons is a member of the advisory board for the Washington DC Environmental Film Festival and curator for Glimmerglass Film Days, a festival she founded in central New York State. She has recently received awards for her work in film preservation from the governments of France, Georgia, and the Czech Republic, and in the U.S. has been the recipient of awards from the Black Maria, the Washington DC Independent Film Festival, and from Women in Film and Video. Her other interests include photography (35mm film and dark room), as well as naïve and outsider art which she collects. Her writing has been published in the journals *Raw Vision*, *Folk Art*, *The Folk Art Messenger*, *New York Folklore*, *Curator*, and *The Moving Image*.

**45th Annual NJ Young Filmmakers' Festival
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Event date and time to be announced



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Florida SouthWestern State College, Fort Meyers, FL
Glimmerglass Film Days, Cooperstown, NY
Hoboken Historical Museum, Hoboken, NJ
Long Beach Island Foundations of Arts and Sciences, Loveladies, NJ
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Princeton University, Princeton, NJ
Ramapo College of NJ, Mahwah, NJ
Richey Sun Coast Theatre, New Port Richey, FL
Savannah College of Art and Design - Atlanta and Savannah, GA
Secaucus Public Library, Secaucus, NJ
Sparta Train Station/Train Creative, Sparta, NJ
Sussex County Community College, Newton, NJ
Thomas Edison National Historical Park, West Orange, NJ
University of the Arts, Philadelphia, PA
University of Delaware, Newark, DE
University of Gloucestershire, Cheltenham, UK
University of Hartford, CT
University of Michigan – Ann Arbor, MI
University of Wisconsin, Fond du Lac, WI
Upstate Films, Rhinebeck, NY
West Orange Film Society at the Essex Green Theater, West Orange, NJ

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Black Maria is an international, open genre, touring festival celebrating animation, experimental, documentary, narrative, and hybrid films.

We will be accepting work for our 2020 season starting June 1st, 2019.

Early Bird Submission Fee is only \$30 from June 1st through July 15th, 2019.

Regular Submission fee is \$35 from July 16th through the final deadline - October 15th, 2019.

To enter, visit the Black Maria Film Festival website after June 1st, 2019: www.blackmaria.org. Go to “Call for Entries” and click on “Submission Guidelines.”

Questions? Contact the Festival office at: jane@blackmariafilmfestival.org.



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Boris Gavrilovic • Steve Gentile • Steve Gorelick
Clayton and Geri Hemmert • Joel Katz • Howard Libov
Mark Kohn and Frances Paul • Candy Kugel • Louis Libitz
Theresa Loong • Cali Macchia • Ken Mandel
Phil and Nancy Murphy • Margaret Parsons • Joseph Ritacco
Andrew Satlin • Leah Satlin • Matt Savare
Debby and Dave Schipul • Don Jay and Linda Smith
Michael Smythe • Lisa Swain and Ron Bienstock
Lynn Tomlinson and Craig Saper
Tracey Whitford • Jordan Young

**Thomas Edison Media Arts Consortium
supports the Americans with Disabilities Act.**

The Thomas Edison Media Arts Consortium – Black Maria Film Festival is prepared to provide large print copies of host site programs upon request and fully supports and advocates adherence to the Accessibility Guidelines of the ADA. Each of our host venue's facilities and contact information is listed on our website – www.blackmariafilmfestival.org. People with disabilities and/or their liaisons are welcome to contact the festival director at: jane@blackmariafilmfestival.org at least three weeks prior to a listed program that they wish to attend in order to confirm the specific facilities available at any given host site. A festival associate will seek to contact host venues on behalf of any patron in order to facilitate needed arrangements. The festival will also seek to arrange assisted listening or enlarged-type programs if contacted at least three weeks in advance of a program if at all possible.



MFA in Integrated Media Arts Production (IMAP)

is a graduate program at New Jersey City University specifically geared toward independent media artists. We offer a contemporary, critically charged approach toward media arts with areas of expertise in video, film and new media, at the intersection of emerging social platforms. IMAP is located in Jersey City NJ, across the Hudson river from Manhattan.



IMAP hosts an extensive visiting critic program featuring artists/filmmakers like Bill Morrison, Su Friedrich, Kristin Lucas, Michael Joo, Lalo Molina, Lynne Sachs, and curators Barbara London, Sally Berger, Magdalena Sawon.



IMAP and The Media Arts Department in Fries Hall house a full color, broadcast-quality television studio; digital media labs, radio and audio production facilities, and 16mm film production facilities. IMAP students enjoy full access graduate lounge, with private work areas.



Applications due May 15th.

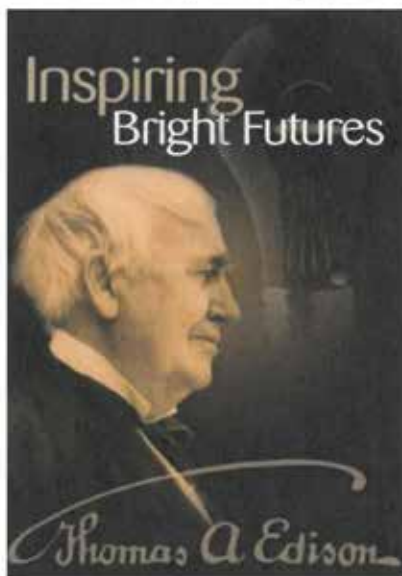


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The Edison Foundations

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