

THOMAS EDISON FILM FESTIVAL

41<sup>ST</sup> ANNUAL  
THOMAS EDISON FILM FESTIVAL  
2022



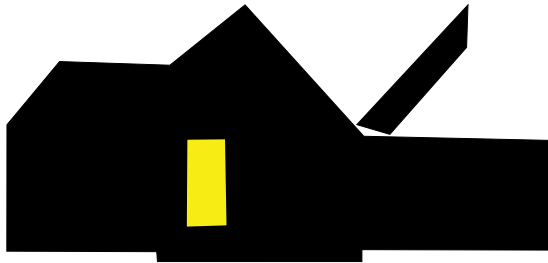


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THOMAS EDISON FILM FESTIVAL

# 2022 AWARDS PROGRAM GUIDE

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# create a vision

Withum and Maureen DeCicco, CPA, Partner, proudly support the Thomas Edison Film Festival for celebrating and preserving the diversity, invention and vitality of the short film and bringing the arts to the community.

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A close-up, low-angle shot of a vintage movie camera, likely a Super 8 or similar format, with its lens and various mechanical parts visible. The camera is set against a bright, hazy background, possibly a window or a light source, creating a soft glow. The overall color palette is dominated by shades of blue and teal.

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The **Thomas Edison 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.

To become a sponsor of the **Thomas Edison Film Festival** please contact the Consortium office or make a donation via the website: [www.TEFilmFest.org](http://www.TEFilmFest.org)

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# ABOUT

Since 1981, the mission of the **Thomas Edison Film Festival (TEFF)** has been to promote innovation in the art of the moving image, and the films that are the centerpiece of the festival honor Edison's vision.

Edison's films did for the eye what his phonograph did for the ear. He made 75, 20-second films in his West Orange studio. His earliest films presented magic shows, plays, vaudeville shows with dancers and strongmen, cowboys, and boxing matches.

The festival's relationship to Thomas Edison's invention of the motion picture camera and the kinoscope and his experimentation with the short film is an essential part of our mission. Shorts are the essence of the festival – not a sidebar to feature films. **TEFF** is not a conventional destination film festival, or a single city festival, or a red carpet driven event. It is a socially conscious, modern, fiercely independent traveling showcase

for shorts, reaching out to diverse audiences with provocative, timely, edgy and compelling new works by both accomplished and emerging filmmakers.

**TEFF** is an international juried film competition. We advance and support the work of diverse filmmakers from across the US and around the world. These artists often represent an under-served constituency who may not have the opportunity for live public exhibition.

The **Thomas Edison Film Festival** welcomes all genres including narrative, experimental, animation, documentary, screen dance and hybrids. We celebrate films which address the environment, race and class, immigration, the LGBTQ+ community, people with disabilities and issues of social justice. The films we celebrate are artistic, empathetic and engaging works which simultaneously teach and entertain.



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**The NBA is proud to support the  
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## STAFF

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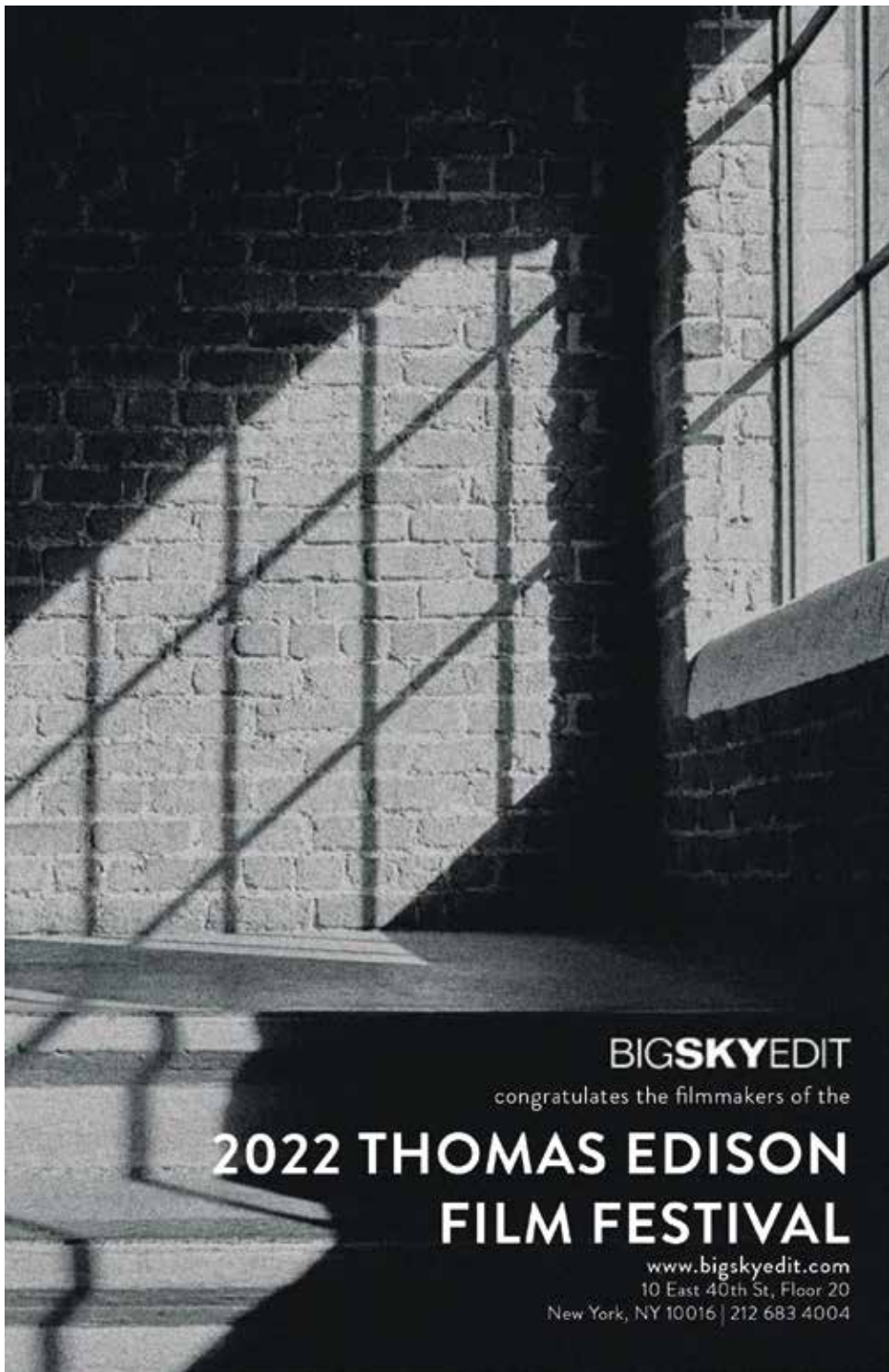
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# FROM THE FESTIVAL DIRECTOR

Going to the movies has been one of most important and transformative parts of my life. My parents, and my grandma, were passionate film lovers and avid movie-goers and they taught me well. From the time I was a little girl, I devoured whatever movie was playing on TV in the afternoon when I got home from school. The content was typically what was known as an “old movie.” I watched everything from film noir to B-movie monsters. “The Crawling Eye” really grabbed me. A 1959 review by film critic Richard Nason of the NY Times said, “The Crawling Eye” does nothing to enhance or advance the copious genre of science fiction. An understatement to be sure.



“Million Dollar Movie” was one of my favorites on TV, and they had an incredible archive of films from RKO made in the 1930’s and 40’s. Many Saturdays I went to the real movies with my friends and there were always cartoons before the features.

My first drive-in movie was not “Snow White.” The feature was “Green Mansions” with Audrey Hepburn and Tony Perkins,

directed by Hepburn’s husband Mel Ferrer. It was me in my pajamas with my parents in their Ford, in Paramus, NJ. What’s not to love?

Most Saturday mornings I would sit in front of the TV (B&W with an antenna) watching the test pattern and waiting for the early morning cartoons to begin. It was always Farmer Gray first, and it was always raining cats and dogs.



Many decades later, I am still hooked. How lucky am I to be the viewer of so many astonishing films that spring from the imagination and heart of filmmakers who make their work for the pure love of it?

The 2022 **TEFF’s** repertoire of new works is a compelling choice of films from the most vital, cutting edge, issue-oriented works ranging from the alternative to the whimsical.

I am both hopeful and grateful that we can continue to gather alone in the dark-watching films that engage our hearts and minds in this complex world.

**Jane Steuerwald,  
Executive Director**

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# 2022 Thomas Edison Film Festival



From culinary delights to distinct and charismatic cultures, each Hudson County neighborhood brings something special to the table. Art, adventure, local food, and history abound across our twelve character-filled towns. Learn what sets each Hudson County neighborhood apart.

Did you know these movies were filmed in Hudson County?



THE GODFATHER  
Liberty State Park,  
Morris Pesin Drive,  
Jersey City, NJ



JOKER  
William J Brennan  
Courthouse,  
Jersey City, NJ



ON THE  
WATERFRONT  
Stevens Park,  
Hoboken, NJ



Learn about other movies which were  
filmed in Hudson County at:

[VisitHudson.org](http://VisitHudson.org)





# STREAM TEFF ONLINE

We've been shifting gears from over 60 in-person screenings a year to streaming our collections online. Last year the **Thomas Edison Film Festival** had over 10,000 viewings across 65 countries:

- |                    |             |                      |
|--------------------|-------------|----------------------|
| Algeria            | Greece      | Poland               |
| Argentina          | Honduras    | Portugal             |
| Australia          | Hong Kong   | Puerto Rico          |
| Austria            | Hungary     | Republic of Korea    |
| Belgium            | India       | Romania              |
| Bolivia            | Ireland     | Russia               |
| Bosnia/Herzegovina | Israel      | Saudi Arabia         |
| Brazil             | Italy       | Singapore            |
| Canada             | Jamaica     | Slovenia             |
| Chile              | Japan       | South Africa         |
| Colombia           | Kenya       | Spain                |
| Croatia            | Latvia      | Sweden               |
| Czech Republic     | Liberia     | Switzerland          |
| Denmark            | Macao       | Taiwan               |
| Dominican Republic | Malaysia    | Thailand             |
| Ecuador            | Mexico      | Turkey               |
| Egypt              | Netherlands | Ukraine              |
| Europe             | New Zealand | United Arab Emirates |
| Finland            | Nigeria     | United Kingdom       |
| France             | Norway      | United States        |
| Germany            | Peru        | Venezuela            |
| Ghana              | Philippines |                      |

For online screenings please visit [www.TEFilmFest.org](http://www.TEFilmFest.org) While remaining committed to in-person programming, we can only hold these types of events when health restrictions permit.

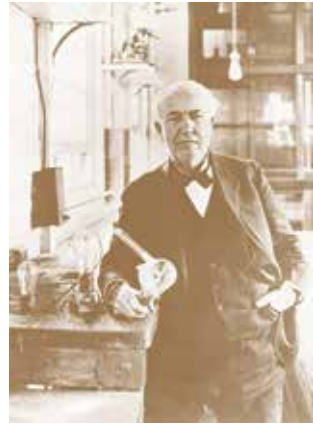


# EDISON AND THE MOVING PICTURES BY CHARLES MUSSER

*Originally published in 1982,  
Thomas Edison Black Maria Film +  
Video Festival*

A national association of independent filmmakers asked its members in the late 1970's whom they considered the most important figure in the history of motion pictures. Undoubtedly the pollsters expected the tally to certify D.W. Griffith, Robert Flaherty, Sergei Eisenstein or perhaps Dziga Vertov as the single greatest influence on American independent filmmakers. Instead, they heralded Thomas Alva Edison for his key role in creating the technology which made their own work possible. I was one of these filmmakers. Later, as I began to research Edison's role in the emergence of American cinema, it became clear that Edison had an impact on at least three facets of early motion picture history. He not only contributed to the technology but was involved in its commercial application and subsequent shaping of the industry. Finally, he gave others the opportunity (though sometimes limited) to expand cinema's expressive boundaries - both in subject matter and technique.

Terry Ramsaye's classic history



of American cinema, *A Million and One Nights* (1926), romanticized Edison's role as father of the American film and backdated his breakthroughs to give "the Wizard of Menlo Park" a clear claim of priority. His account, echoed by many subsequent historians, was challenged in Gordon Hendricks' *The Edison Motion Picture Myth* (1961). Hendricks championed the essential work done by Edison's assistant William Laurie Dickson and argued that Edison failed to attribute any importance to the laboratory's motion picture work until newspaper publicity and then financial benefits convinced him

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[www.TEFilmFest.org](http://www.TEFilmFest.org)

## (MUSSER continued)

otherwise. He portrayed Edison perhaps unjustly as often uninformed and as a disinterested impediment rather than a key contributor to the development of his camera, the Kinetograph. Hendricks' research, however, clearly established a chronology which reveals Edison's and Dickson's dependence on work done by Edward Muybridge, Jules Marey and others. He dated the construction of Edison's vertical feed camera to October 1892, three years later than Ramsay.

In December 1892, two months



after the first kinetograph began to turn out motion pictures, construction began on Edison's Black Maria, the first studio to be built specifically for making commercial motion pictures. By then Edison's involvement in film had entered a second phase which was principally that of a businessman/entrepreneur. Here too his role is often controversial particularly from the perspective of an independent filmmaker. Edison's goal as an entrepreneur was to single-handedly control the motion picture industry through his patents.

In the late 1890's he initiated suit for patent infringement against all his competitors. Many went out of business rather than contest the lawsuits. The American Mutoscope and Biograph Company was one of the few to dispute Edison's claims. In July 1901, however, Biograph was defeated in the lower courts and the Edison Company became the only producer in the United States to either make fictional films or sell subjects to exhibitors. Biograph alone remained in limited production - but under court supervision and apparently limited to taking news films for its own exhibitions. This state of affairs continued until March 1902 when Biograph's appeal was reviewed and reversed by a higher court. Not surprisingly Edison's actions disrupted the American industry which soon found itself trailing behind the British and French. By 1902 European productions dominated the American screen.

Edison, even after his defeat,



did not give up on his attempt to dominate the American film industry. He reformulated his patent claims, then reactivated his suits. By October 1907, he was again in a

**(continued next page)**



**(MUSSER continued)**

favorable though still tenuous legal position. His business associates, particularly General Manager of the Edison Manufacturing Company Frank Dyer, used the legal situation as an opportunity to form the Motion Picture Patents Company in December 1908. This corporation acquired most major motion picture patents, offered licenses to a few established producers, and sued all those left outside the "trust." Those who stayed outside were known as "independents" - the first time the term was applied to a group of filmmakers. Since 1908 the term has referred to those outside or in opposition to the established elements of the industry. This opposition has always had a commercial basis, frequently it has been political, and aesthetically oriented as well. Arguments about the independent's role and relationship to the dominant parts of the industry continue within today's independent movement.

If Thomas Edison was the motion picture establishment at the turn of the century (the precursor of Hollywood), his company and its employees, also made important contributions to American film culture. At first cinema

(i.e. projected motion pictures) was merely a screen novelty which celebrated its own ability to portray life-like motion. Late in 1896, as this novelty began to fade, James White,



who just had joined the Edison Company, made a series of one-shot films showing fire departments in action. Other short films were taken of President McKinley's inauguration in March

1897. Exhibitors would purchase a selection of such ½-minute films and cut them into an appropriate sequence of scenes. They often accompanied these shows with music and their own narration.

By 1898 exhibitors often built an evening's program around a single subject like "The Passion Play" or the Spanish-American War, using short films and lantern slides. Post-production (editing film to fit an idea or theme) was done in the project booth, not by the producer.



White and other Edison cameramen provide these exhibitors with the raw materials for their shows. Exhibitors like Edison licensees J. Stuart Blackton and Albert Smith played an important creative role - after acquiring unedited films they simply cut them together into an effective program.

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## (MUSSER continued)

They helped to decide what people saw and how they saw it.

Between October 1900 and February 1901, the Edison Company built a replacement for the Black Maria. The new structure was the first glass enclosed film studio in the United States. Edwin Porter,

then making improvements on Edison projectors and other equipment, was promoted to studio head. He became the principal explorer of creative motion picture possibilities for the Edison Company in the years ahead.

As Porter began to make films, he was predisposed to integrate his own earlier experiences as an exhibitor and juxtaposed shots in ways which were often humorous, poignant, or significant. He, like several innovative filmmakers in other countries, began to centralize the creative process of cinema production, in particular editing, within the film companies themselves. These producers soon were exploring new ways to tell stories which such changes made possible. Edwin Porter struggled with the problem of depicting simultaneous events on the screen. While two actions occur simultaneously in Porter's Sampson-Schley Controversy, they were shown successively on the screen. First Admiral Schley's attack on the Spanish fleet was shown



in its entirety and then Admiral Sampson's tea party with a group of old maids. Today the standard

way to handle this problem would be to cut back and forth between the two scenes. Early in the 20th century, this approach had not yet been conceived.

Instead, the same time span was shown twice, repeated in what might be termed overlapping action.

A year later, after looking at George Méliès' *A Trip to The Moon*, Porter began to explore and elaborate on a concept of continuity in *How They Do Things on the Bowery* (1902) and *Life of an American Fireman*



(1902-1903). A situation occurring in adjacent spaces was shown from two different points of view. The same time period was repeated, and key actions were shown in both shots, clearly establishing their relation in time and space. A fire rescue was shown first from inside a burning building and then again from the outside. Porter's approach was consistent with story-telling

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**(MUSSER continued)**

techniques of the early 1900's. Today independents, at least those concerned with aesthetic innovation, can admire the formal achievements of many films made for the Edison Company -perhaps because they are outside the repertoire of modern Hollywood techniques of storytelling.



Porter was not only concerned with new, more effective ways of storytelling, he also broke new ground by dealing with important social and economic issues raised during the progressive era. In *The Kleptomaniac* (1905) a banker's wife steals jewelry from Macy's but is freed by the judge. Her case is juxtaposed to that of a poor woman who spontaneously steals food for her starving children but is sent to jail. In *The ExConvict* (1904), a family man is haunted by his past and finally forced to return to his old life of crime. Porter helped to expand the screen's repertoire to include dramatic films dealing with social issues. Edison's competitors did not make films of similar depth but were content to portray crime by conventionally opposing bad guys versus good guys. Independent filmmakers can admire the fact that, at the Edison studio, Porter had the freedom to make significant films

about American life, films which went beyond standard cliched perspectives.

Our enthusiasm is tempered by the knowledge that Porter was soon required to focus on comedies, fantasy subjects and melodramas which sold better and created less controversy.

Although Porter conformed to the wishes of his employer when it came to subject matter, the filmmaker



was unable to adapt to techniques of mass production and scientific management which were being institutionalized at the Edison studio by 1909. He also was unwilling to give up his own methods of storytelling. In November 1909 Porter was forced to leave the Edison studio and became an independent.

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[www.TEFilmFest.org](http://www.TEFilmFest.org)

(MUSSER continued)

In the work of Thomas Edison, his associates, and employees we can find many conflicts and issues which resonate when we examine our own contemporary situation. To better understand Edison's contributions and those of his associates, the Thomas Edison Papers has embarked on a 25-year



Edwin S. Porter 1870–1941

project which will preserve and make available important historical materials. While the Thomas Edison/Black Maria Film Festival can look to



the Thomas Edison Papers project to help us better understand the origins and history of American cinema, its own role is to intervene in this ongoing history here and now, recognizing and supporting what is most promising in American filmmaking.

Charles Musser, Professor of American Studies, Film & Media Studies, and Theater Studies, Yale University





# 2022 SUBMISSIONS WORLD MAP



We are very proud that filmmakers from all over the world choose to submit work to our festival. For our 2022 season submissions came from 62 nations across six of the seven continents.

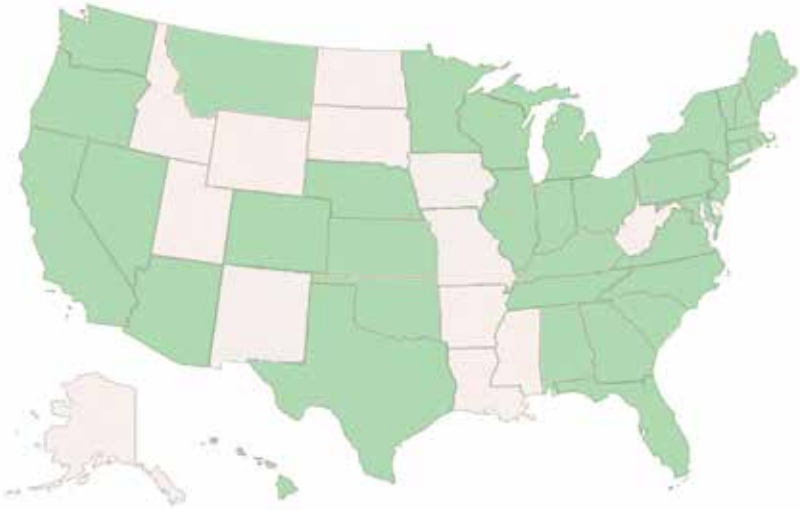
Argentina  
Armenia  
Australia  
Austria  
Bangladesh  
Belarus  
Belgium  
Brazil  
Bulgaria  
Canada  
Chile  
China  
Costa Rica  
Curacao  
Cypress  
Denmark  
Dominican Republic  
Finland  
France  
Germany  
Ghana

Greece  
Honduras  
Hong Kong  
Hungary  
India  
Indonesia  
Iran  
Ireland  
Israel  
Italy  
Japan  
Kenya  
Kosovo  
Kuwait  
Lebanon  
Lithuania  
Macao  
Malaysia  
Mexico  
Myanmar  
Netherlands

New Zealand  
Norway  
Poland  
Portugal  
Puerto Rico  
Qatar  
Romania  
Russian Federation  
Singapore  
Scotland  
Serbia  
South Korea  
Spain  
Sri Lanka  
Sweden  
Switzerland  
Taiwan  
Turkey  
United Kingdom  
United States



# 2022 SUBMISSIONS USA MAP



Our 2022 submissions include films from 36 US States plus DC.

- |                      |                |                |
|----------------------|----------------|----------------|
| Alabama              | Maine          | Oklahoma       |
| Arizona              | Maryland       | Oregon         |
| California           | Massachusetts  | Pennsylvania   |
| Colorado             | Michigan       | Rhode Island   |
| Connecticut          | Minnesota      | South Carolina |
| District of Columbia | Montana        | Tennessee      |
| Florida              | Nebraska       | Texas          |
| Georgia              | Nevada         | Vermont        |
| Hawaii               | New Hampshire  | Virginia       |
| Illinois             | New Jersey     | Washington     |
| Indiana              | New York       | Wisconsin      |
| Kansas               | North Carolina |                |
| Kentucky             | Ohio           |                |





# HAPPY ACCIDENTS BY OSBERT PARKER LONDON, ENGLAND, UK

While live action film tends to represent the physical eye, I'm known for using a combination of mixed media; animation and live action with experimental techniques to represent the mind's eye. In that way I can deal with psychological and abstract ideas at the same time. I play and use a blend of mostly analogue and some digital techniques to move seamlessly between worlds of imagination, reality, and fantasy.

This is normally accomplished with ease when I am experimenting and playing in my London studio, that's based in the UK. This methodology can typically be harder to sell to clients who often want to see the finished film before it's made.

"Trust me, trust me.... it's going to look great" is a phrase that I wind



up using often. But in all honesty, 24 hours later after winning a pitch I am 100% confident in making, I may feel less confident. Somewhere in the back of my mind that small element of doubt is speaking to me "...how the hell am I going to do what I've just promised and use animation to bring a concept to life in ways live action cannot?" This moment of uncertainty is important however, because it reminds me that I'm working outside my comfort zone in the unknown and I must find fresh solutions to problems. On many occasions, I've found that my films are born out of "mistakes," happy accidents that evolve out of the experimental process.

## **Journeys into the Unknown:**

After more than thirty years in film and TV, I still embark on journeys into the unknown and often take the path one is not supposed to take. Curiosity leads me onto multiple paths of play, experimentation, discovery, and learning. Not all the outcomes are successful, but it's the importance of play that is vital to my process

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## (HAPPY ACCIDENTS continued)

of making films. The process of contextualising my findings into a pragmatic pipeline, that will deliver the film to a client on time and on budget comes later.

I have probably learned the most important lessons from my “mistakes,” by analysing what could be improve or what mistakes to keep when they’ve positively added to the process, transforming, and improving the work in unexpected ways, because they capture an element of surprise. These happy accidents, inform my process and ultimately transform my films and in some ways, myself.

To this end, I have introduced play and chance into my personal process since art college. In fact, the great American philosopher, writer, and cognitive scientist, Daniel Dennet, wrote that, “Mistakes are not just opportunities for learning; they are, in an important sense, the only opportunity for learning or making something truly new.”

### **Style Frames:**

I typically use “happy accidents” as a critical point of diversion to explore ideas from different points of view, to develop storyboards, and specifically to create ‘style frames.’

Style frames give an impression of what a proposed film will look and feel like. I often describe this

process as putting a camera inside your head and photographing not what your eyes see, but what your mind sees. Creating style frames is a practice-based research and experimental process in itself – a journey I always undergo to find a



visual language and distinct style for characters and worlds I create for each film.

I often use a diverse range of in-camera techniques combined with objects in unexpected ways and dramatic lighting to evoke a strong mood and atmosphere in a single image before experimenting with animation tests.

### **The Pleasure of Objects and Raw Material When Used in Unexpected Ways:**

On a commercial I worked on once, our team tried different digital techniques to create in-camera effects for a famous, but now out of business Xerox company with little effect. We wanted something

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## (HAPPY ACCIDENTS continued)

physical and solid that looked like a human neck that would extend like a giraffe. At some point, someone suggested that we use not one, but two double ended dildos glued together. That night our brilliant production designer, Ross Silverman bought two from a sex store on Sunset Boulevard.



I still remember Ross telling me about the sales assistant's response, "is one not big enough for you?" The production designer explained it was for a TV commercial and the sales assistant just gave him a look that said, "right, that's what they all say." Next day the model makers sliced the heads off the dildos and glued them both together with a proxy and stuck puppeteering rods deep into the rubber penis (ohhh... that still sounds painful).

I had the job of puppeteering the quadruple length dildo in front of the advertising agency and client. After everyone had a good laugh at my expense, they could clearly see on screen that the quadruple length dildo worked remarkably well as a puppeteered in-camera solution for

what we were trying to achieve. I'm still not sure what happened to that prop after the shoot...

### Sir John Lubbock's Pet Wasp:

Chance is also at the centre of my work, especially my collage films. One example is "Sir John Lubbock's Pet Wasp," co-directed by my good friend, the brilliant Laurie Hill. Below the surface, lies a classic stop-motion tale of English eccentricity, about a 19th century aristocrat's bizarre practice. Our film is based on this true story intricately created from Victorian texts and engravings.

An unusual, animated collage of paper cut-outs and objects, is used to show a tame wasp drinking tea from a china cup and saucer, learning to paint and play a miniature piano before settling down to sleep in bed, between Lubbock and his wife.



In truth Lubbock did train a wasp he found in the Pyrenees to eat off his hand and subjected it to scientific experiments back in London. Another one of his experiments included getting ants drunk to observe their behaviour. Laurie

(continued next page)

## (HAPPY ACCIDENTS continued)

and I found this to be a typically eccentric British and Victorian story, which we took and exaggerated using experimental animation and

us in the natural world all the time.

I took the approach that computer graphics didn't exist 400, or even



digital techniques.

### **"Timeline" and Adventures in Experimental Animation:**

Recently, I had the pleasure of creating a 10-minute film loop called, "Timeline" for the Migration Museum in London, UK. It was an opportunity to investigate personal stories behind historic life-changing events, that triggered 400 years of migration from Britain across the globe between 1620–2020.

Working with objects in unexpected ways, inspired yet another experimental approach that allowed me to explore the idea of a timeline as a physical object that could change form over history and evolve into the future. The concept of the past living side by side with the present and future was an idea that appealed to me because we see evidence of this around

100 years ago to visualise a typical timeline - so, what would that line look like? Does line actually exist?

"The Impressionists made the bold statement that line does not exist in nature. For people whose culture is held together with writing, diagrams, and pictures, this is a very hard fact to accept."

- Nathan Cabot Hale (1972)  
*"Abstraction in Art and Nature,"*  
Watson-Guption Publications.

My desire was to explore patterns of abstract lines within the natural world to evoke meaning;



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## (HAPPY ACCIDENTS continued)

suggesting epic voyages and connected narratives over the course of history. I simplified the core concept down to the evidence of human travel such as footprints in snow, wagon wheel tracks through mud, train tracks across diverse terrain, a ship's wake, jet streams across the sky, etc. All this imagery seemed to communicate lines of transition, animated pathways evolving through time, successive patterns of lines changing form using mixed media, from one point to another: a visual abstraction of a journey across time and continents.

Lines found in nature were photographed, during Covid lockdowns, in the course of walks across abandoned London. These were edited together with photographs taken months earlier in America of cracked sidewalks in graphic close-up when I was on a pre-lockdown trip to LA as an external examiner for CalArts' Experimental Animation Program.



These were animated with objects that included barbed wire, broken glass, and strings moving in stop



motion across maps on pin boards with archival material to emphasize events, fragility, and human endeavour. It was a liberating and playful process of free association using animation. I could juxtapose signifiers through objects in unusual ways to evoke emotion on a physical timeline, that continually changed form.

I remember sharing these early experiments as a proof of concept cut with the Migration Museum team and we all instantly saw how effective this simple approach could work in response to the major migration themes within the exhibition.

It's funny how doubt and "...how the hell am I going to do that?" always becomes a brave journey into the unknown, filled with happy accidents.

(continued next page)

[www.TEFilmFest.org](http://www.TEFilmFest.org)

(HAPPY ACCIDENTS continued)

Osbert Parker's happy accidental film, "Timeline" received the Jury's Choice Award, 41st Annual Thomas Edison Film Festival, 2022



**DEPARTMENT OF  
FILM AND MEDIA ARTS**

**CONGRATULATIONS TO OUR  
THOMAS EDISON FILM FESTIVAL  
AWARD WINNERS!**

- Kelly Gallagher (faculty)
- Christopher Kulikowski (alumnus)

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College of Visual  
& Performing Arts

[vpa.syr.edu/film-media-arts](http://vpa.syr.edu/film-media-arts)

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THOMAS EDISON FILM FESTIVAL

## EDISON INNOVATION AWARD

2022 STREAMING & TOURING COLLECTION

### The Edison Innovation Award (EIA)

is presented each year to a filmmaker who has a distinguished body of work that advances the mission and legacy of the **Thomas Edison Film Festival** and demonstrates significant recognition, past and present.

The filmmaker recognized is also prominent in the community of independent filmmaker/artists and is recognized as a pioneer in new forms and innovations in filmmaking.

#### Films by Lynn Tomlinson, 2022 EIA Recipient



##### The Elephant's Song

(8 min.)

– Global Insights Stellar Award 2019



##### The Ballad of Holland Island House

(4 min.)

– Jury's Citation Award 2015

# Lynn Tomlinson, 2022 EIA Recipient



**Lynn Tomlinson** animates moving clay paintings that transform and shift perspectives, often exploring environmental themes. Her films imagine how non-human beings might view humanity's impact.

She is an Associate Professor at Towson University and lives outside Baltimore, Maryland. Her work has screened at museums including the National Gallery of Art, MoMA, and the Pompidou Center, and at international animation festivals including Annecy, Ottawa, Hiroshima, and Tricky Women.

She has a long history with the Thomas Edison (Black Maria) Film Festival; her first clay on glass animation, **I Heard a Fly Buzz When I Died**, was a festival selection in 1989, and **The Same Moon** received a Director's Citation in 1996.

You can find her recent award-winning work including **The Ballad of Holland Island House** (2015 Jury's Citation) and **The Elephant's Song** (2019 Global Insights Stellar Award Winner) on her website, [lynntomlinson.com/](http://lynntomlinson.com/) and on Vimeo.

Her latest film, **Ten Degrees of Strange** (2022 Jury's Choice Award), was created in the spring of 2021 to accompany a song by Robert Macfarlane and Johnny Flynn. It received Best Commissioned Film at the Ottawa International Animation Festival, a Vimeo Staff Pick, and a Juror's Citation at the 2021 Sweaty Eyeballs Animation Festival.



**Ten Degrees of Strange** (4 min.)  
– Jury's Choice Award 2022



**The Same Moon**  
(1995, 16mm, 30 seconds)



**I Heard A Fly Buzz When I Died**  
(1989, 16mm, 2 mins)

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THOMAS EDISON FILM FESTIVAL

**JURY'S  
STELLAR AWARDS**

2022 STREAMING & TOURING COLLECTION

**Allowed - Experimental**

**4 min. by Zillah Bowes, Cardiff, Wales, UK**

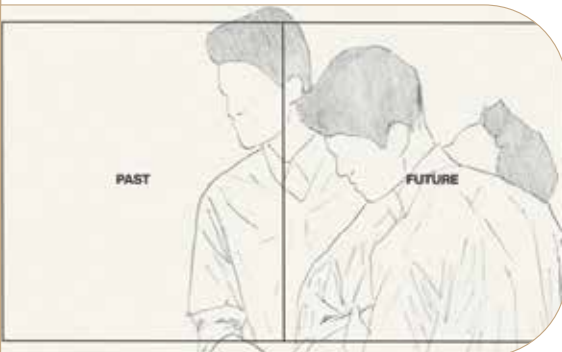
Weeds aren't just weeds. They're like friends. During the first Covid-19 wave, plants and flowers were allowed to grow wild. Using 3D animated photos, the film lyrically re-examines our relationship with urban plant life in the urgent context of biodiversity loss and climate crisis.



**Compositions for Understanding Relationships – Animation**

**5 min. by David De La Fuente, NY, NY, US**

“Compositions for Understanding Relationships” takes the shape of a “love letter.” This concept is examined as various forms of relationships are brought on throughout the film. Taken in and out of the romantic context, the viewer gazes upon the dynamic play of color, form, balance, proportion, and unity. “...for the lover the letter has no tactical value: it is purely expressive...”

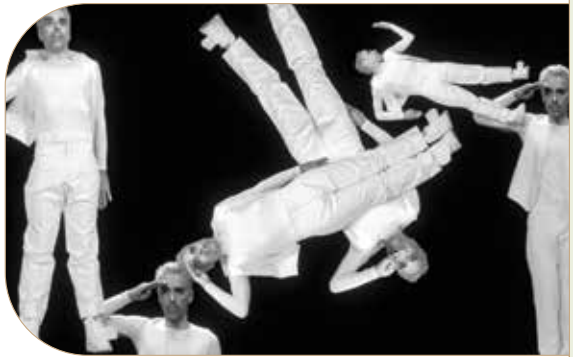


## JURY'S STELLAR AWARDS

### **Digital Afterlives – Screen Dance**

**5 min. by Richard James Allen and Karen Pearlman,  
Surry Hills, New South Wales, Australia**

A man in white-winged angel shoes in an infinite black space is awakened by the strains of Franz Liszt's "Totentanz" (The Dance of the Dead). He is multiplied and manipulated through all the dimensions of infinite black. None of the incarnations of his body have free will as he is thrown, bounced, split, squelched, flopped, frozen, and slid through multitudinous geometries by an unknown force, finally to be returned to his original form and spat out onto the junk heap of history.



### **Hello Sunshine – Documentary**

**13 min. by Joe Quint, Brooklyn, NY, US**

Roz Pichardo is more than a domestic violence and gun violence survivor, she's a warrior. Despite being thrown off a bridge by an abusive ex-boyfriend, the unsolved murder of her brother, and the suicide of her identical twin sister, she channels her trauma into service by helping the often-forgotten people of North Philadelphia. Roz gives comfort to families of murder victims and has saved the lives of over 500 men and women in active opioid addiction. Roz knows that her healing and her survival depends upon healing others.

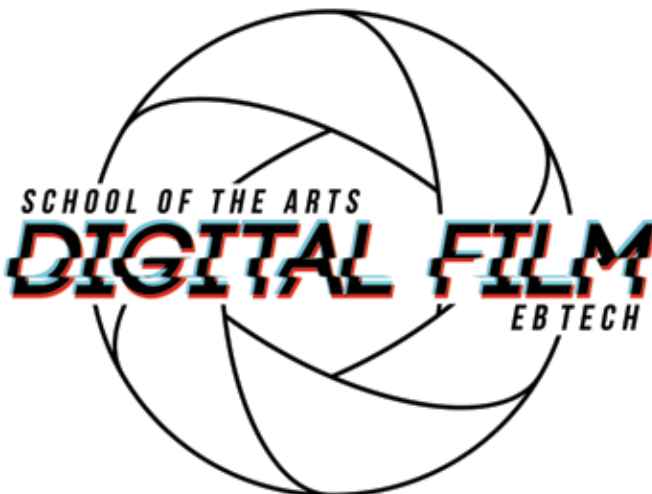


**Rivage (The Shore) – Narrative**  
**40 min. by Lisa Fuchs, Paris, France**

“Rivage” (The Shore) speaks to the zone between dry land and water, without precise boundaries. The film depicts this in-between world, between life and death, where the borders are porous. A woman, Eva, is drawn to the sea and her body merges with the landscape. Even after Eva’s companion David dies accidentally at sea, the bond between them remains strong through their child Louis, that Eva is carrying. Eva stands between David



and Louis - torn between the joy of giving life and the sorrow of her loss. At the end of her mourning process, she chooses life, sublimating her pain through dance.







THOMAS EDISON FILM FESTIVAL

**JURY'S CHOICE  
AWARDS**

2022 STREAMING & TOURING COLLECTION

**A Parisian Circus - Documentary**  
**11 min. by Hugo Besson, Paris, France**

In January 2021, the Covid-19 crisis paralyzed the world, and circus artists were stopped. "A Parisian Circus" is an audiovisual collage, mixing the routines, thoughts, and artistry of these gifted circus performers.



**Alone beneath the Northern Lights - Documentary**  
**7 min. by Valentin Boitel-Denyset, Paris, France**

"A winter beyond the Arctic Circle, I open the door of a wooden hut lost in the heart of the white landscapes, far from any civilization. The northern lights blaze the skies, and the views are incredibly beautiful. I take care to write down my ideas, my sensations, and to record my life as a hermit." The filmmaker lived for two months isolated in a wooden cabin in Norway, lost in the heart of the white landscapes, 400 kilometers beyond the Arctic Circle.



## JURY'S CHOICE AWARDS

### **Anniversary – Narrative**

**5 min. by Chantel Huston, North Hollywood, CA, US**

A woman arrives at the beach to celebrate a special anniversary with her wife under unexpected circumstances.



### **Babbit and the Dream Tree – Narrative**

**12 min. by Jeremy Mann, Oakland, CA, US**

A creature named Babbit puts on a theater play to express his feelings through dance for the first time and is surprised by the result. Created by one person only, alone, in a room.



**Charon – Narrative**

**16 min. by Yannick Karcher, Strasbourg, France**

Freshly retired, a man doesn't know how to occupy his days. For fear of being killed by boredom, he gets involved in the crazy project of building a boat in the cellar of his suburban house.



**Confrontation 1 – Experimental**

**9 min. by Seoungho Cho, Republic of Korea and Elmhurst, NY, US**

“I am not realizing reality in a true sense. I am looking at an image made of a vast neural network that is sensing input and wired to my brain. What I see is the result of my experience. And the ‘real’ visual world is created according to a personalized method of unraveling. The brain reads reality and creates an interpretation of the world. I confront my consciousness.”



## JURY'S CHOICE AWARDS

### **Forestkeeper – Animation**

**7 min. by Alisa Karo, Gent, Oost-Vlaanderen, Belgium**

This film follows a character closely through her journey in an isolated forest where the only other living creature seems to be unconscious. The borders between caring and controlling become thinner with every thread.



### **Fulcrum – Animation**

**8 min. by Timothy David Orme, Monterey, CA, US**

Rowing through space, self, and consciousness, the math of the universe unfolds.



**Hedy – Narrative**

**11 min. by Andy B. Clarke, Greystones, Wicklow, Ireland**

A savvy young homeless girl creates a robot as a surrogate for her departed younger brother. Not everyone is happy with their partnership.



**Monkey Business – Narrative**

**13 min. by Everon Jackson Hooi, Utrecht, Netherlands**

Nila is waiting for her best friend Rein to go to school. Inside the classroom we learn that Nila is the only black child. The class is busy preparing a musical about animals. When their teacher Julian asks who wants to play the monkey in the musical, it's Rein who says that Nila should play the monkey, because she's "simply the best." Teacher Julian interprets this as racism and punishes Rein. The discomfort between the adults, makes Nila and Rein wonder: what is a racist?



## JURY'S CHOICE AWARDS

### **Neurodivergent – Documentary** **25 min. by Afton Quast Saler, Pasadena, CA, US**

“My mind is like someone emptied the junk drawer onto a trampoline.” From post-it notes to keys, pens, rubber bands, and receipts, the unorganized chaos of a junk drawer is the perfect representation of what goes on in the mind of someone with ADHD. In this personal film, the filmmaker documents her journey as she discovers her ADHD diagnosis. When she turns the camera on herself and her family to process what her diagnosis means, she discovers why so many women with ADHD are undiagnosed.



### **One All The Way – Documentary** **24 min. by David Baram, LA, CA, US**

Three elderly New Jersey men search for the world’s greatest Hot Texas Weiner, and along the way, they discover what has happened to their hometown, Paterson, New Jersey. The film is a poignant journey that any hot dog lover will never forget.





**Out of Time – Screen Dance**  
**9 min. by Delphine Montaigne, Lyons, France**

A tender story about a young man, Felix, who is risking much to visit his elderly grandmother. The director of the facility where she lives, summons Felix's mother, and threatens to deny Felix access to visit his grandmother unless he complies with certain rules. What should Felix do? How can he maintain his close ties to the grandmother he loves?



**Proximity – Screen Dance**  
**11 min. by Andrew Dawson, London, England, UK**

*We live by unconsciously measuring the inverse distances of our proximity.* "Inspired by these words from poet David Whyte, we set out to develop a visual poem, as we searched for what is intrinsic in our relationship with others. Collaborating with my son Roman and composer Jonny Pilcher, the film is for those who are reaching for something more but can't quite grasp it. For those on their journey, not yet at their destination."



## JURY'S CHOICE AWARDS

### **Shoom's Odyssey - Animation** **26 min. by Julien Bisaro, Paris, France**

Shoom, a baby owl, hatches just as a storm turns the bayou surrounding her tree upside down. No sooner has she fallen from her nest, then the little fledgling totters off into the mangrove, pushing a second egg from the brood along with her. Come hell or high water, she's determined to find a mother... even if that mom turns out to be an alligator or a raccoon!



### **Skindeep – Animation** **4 min. by Bernardo Romero, NY, NY, US**

An animated short film that brings race-based trauma to the surface.



**Ten Degrees of Strange – Animation**  
**4 min. by Lynn Tomlinson, Owings Mills, MD, US**

“Ten Degrees of Strange” is a music video based on a song by Robert Macfarlane and Johnny Flynn, from their album *Lost in the Cedar Wood*. Taking inspiration from *The Epic of Gilgamesh*, an ancient story written on clay tablets, and responding to the strangeness of the global pandemic, Tomlinson’s stunning animated film is a story of loss and hope in nature told through colorful, shifting, changing, morphing, clay on glass animation.



**The Farewell – Screen Dance**  
**5 min. by Kitty McNamee, LA, CA, US**

In “The Farewell,” star-crossed lovers Raymond and Stephanie are torn apart by racial divides and the call to war.



## JURY'S CHOICE AWARDS

### **The Sausage Run – Animation** **10 min. by Thomas Stellmach, Kassel, Germany**

An animated short film which, with the help of multiple Zoetropes, tells the tragic story of a little lamb, loosely based on the Little Red Riding Hood fairy tale. The Little Red Riding Hood fairy tale provides the main storyline, but the roles of the humans and animals are exchanged: the human characters in the film are depicted as anthropomorphous animals. The animal in the story, the big bad wolf, here becomes a human being.



### **The Wake - Narrative** **30 min. by Luis Gerard, Puerto Rico, and NY, NY, US**

A restless 15-year-old has spent his life surrounded by death, raised in his parents' funeral business in "small town USA." He views his alcoholic father as profiting from the dead. While a wake is held in his parents' funeral home, he breaks into the deceased's house, counting on it being empty. In his view, the dead no longer need what he pockets. He recruits his deaf-mute younger brother to join him in his robberies, unaware of what the consequences may be.



**Timeline - Experimental**

**5 min. by Osbert Parker, London, England, UK**

“Timeline” uses experimental animation techniques to explore migration that triggered 400 years of emigration from Britain between 1620-2020 and beyond. A single footprint rapidly escalates into patterns of human travel in the form of ‘abstract lines’ within the natural world to evoke meaning; suggesting epic voyages and connected narratives over long histories,

evolving into unexpected pathways through time.



**When the Swallows Fly - Documentary**

**20 min. by Sébastien Pins, Marchin, Belgium**

In a small rural village, a young boy befriends Fernand and Andrée, a farming couple who at 80 years old, face a life crisis. Sadly, they find themselves no longer able to feed and take care of their remaining livestock.



## JURY'S CHOICE AWARDS

### **Yellowstone 88 – Song of Fire - Animation**

**6 min. by Betsy De Fries and Jerry van de Beek, Mill Valley, CA, US**

In the summer of 1988, dry lightning sparked a fire in the parched and drought ridden landscape of Yellowstone Park, igniting a blaze that would scorch over 1.5 million perimeter acres. "Song of Fire," a narrative poem, guides the film by telling the story of this conflagration that raged unabated for months until a snow of such intense severity extinguished the flames. That winter, surviving animals, exhausted and weakened by hunger, died in greater numbers than those claimed by the fire.



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THOMAS EDISON FILM FESTIVAL

**GLOBAL INSIGHTS  
AWARDS**

2022 STREAMING & TOURING COLLECTION

# GLOBAL INSIGHTS AWARDS

## GLOBAL INSIGHTS STELLAR AWARD

**“enough” - Experimental**

**13 min. by Caleb Slain, Shoreline, WA, US**

A dream, a nightmare, a musical. Shot over 10 years, this surreal hip hop odyssey unpacks the stormy inner world of Nathan Nzanga, a Congolese American artist coming of age in a fractured nation. The film uses dream logic to sift through Nate’s most conflicted feelings about policing, love, and identity in a divided nation.



## GLOBAL INSIGHTS JURY’S CHOICE AWARD

**Generation 328 – Documentary**

**18 min. by Veranika Nikanava, Belarus and NY, NY, US**

A group of mothers defy Europe’s last dictatorship, fighting to free their children from draconian sentences in brutal Belarusian prisons. The filmmaker, Veranika Nikanava, was born in Belarus – she was an actress, filmmaker, and activist. She died on 25 July 2019 in an attempt to cross the Teklanika River in Alaska at the age of 24. Nika was deeply concerned about human rights and liberties in her homeland, and she was an active member of a Belarusian community in New York, where she lived since 2017. “Generation 328” was her last film project.





THOMAS EDISON FILM FESTIVAL

## ADA AWARD

DIVERSITY, EQUALITY,  
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2022 STREAMING & TOURING COLLECTION

## ADA AWARD

### **My Brother is Deaf – Documentary**

**10 min. by Peter Hoffman Kimball, Bethesda, MD, US**

A moving and personal film told through the heart and mind of a boy with a deaf younger brother. When his family learns that his younger brother is deaf, he and his family try their best to get to know his younger brother, and what it means to be deaf.



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THOMAS EDISON FILM FESTIVAL

**JURY'S CITATION  
AWARDS**

2022 STREAMING & TOURING COLLECTION



**Ain't No Mercy for Rabbits – Narrative**  
**16 min. by Aliza Brugger, LA, CA, US**

“Ain't No Mercy for Rabbits” is about 7-year-old Roan and her Gramma who are fighting to survive in a nearly waterless world. When Gramma gets sick, Roan must learn to survive on her own in a world without drinkable water.



**Any Instant Whatever – Animation**  
**5 min. by Michelle Brand, Hamburg, Germany**

A man, in a room, in a film. Nothing is as solid as we believe. The film explores our perception of time and change, bodies and objects, and our inability to comprehend the full motion of things.



## JURY'S CITATION AWARDS

### **Avenuers - Documentary**

**28 min. by Roberto Santaguida, Toronto, Ontario, Canada**

Six avenues, in south-central Montreal, revisited. Elegantly shot in the style of cinema-verité, the film reveals the gritty earthy-ness deserving of this community in Montreal.



### **Beyond the Shadows – Experimental**

**12 min. by Steven J. York and Jacob Dodd, Oswego, NY, US**

“Beyond the Shadows” is a hand-processed 16mm shadow puppet film. It explores a series of Appalachian family stories, inspired by the dreams of West Virginia native and director Steven J. York and his father William York. The film depicts mountain mysticism, traditional Appalachian folk magic, and dreams of life out at the old homeplace.



**Emerge Part 2 (an NJSO Concert Film) – Screen Dance**  
**30 min. by Yuri Alves, LA, CA, US, and Portugal**

Music Director Xian Zhang and the New Jersey Symphony Orchestra perform Florence Beatrice Price's Piano Concerto in One Movement, with the stellar performer Inon Barnatan on the piano, and Wolfgang Amadeus Mozart's Symphony No. 39. The film interweaves images of breathtaking dance performances by Cori Barnes and M.A. Taylor.



**Guadalupe Maravilla and the Sound of Healing – Documentary**  
**10 min. by Rafael Salazar and Ava Wiland, Brooklyn, NY, US**

Sculptor, performer, cancer survivor and sound healer, Guadalupe Maravilla, combines his personal experiences with indigenous knowledge to create new rituals for healing. The film follows the artist as he creates epic cast metal towers at Socrates Sculpture Park in Long Island City and conducts healing “sound baths” for his community. Produced by the Peabody Award-winning documentary non-profit, Art21.



## JURY'S CITATION AWARDS

### **Our Mine - Experimental**

**10 min. by Shayna Strype, Brooklyn, NY, US**

In a handcrafted world where nature exists in harmony, a handful of greedy businessmen exploit a mountain's riches. The female body becomes both landscape and character in an exploration of what happens when man considers himself separate from nature. This ecofeminist tragicomedy blurs the line between fable and reality.



### **Ouroboros – Narrative**

**18 min. by Maxime Le Flaguais, Montreal, Quebec, Canada**

In the near future, a lonely man creates a twisted plan in order to fulfill his desire to have a child. (Ouroboros is a circular symbol that depicts a snake or dragon devouring its own tail, used to represent the eternal cycle of destruction and rebirth.)



## **Rube G. – Screen Dance** **6 min. by Jody Oberfelder, NY, NY, US**

“Rube G.” brings to light how things (and people) connect. The film was inspired by Rube Goldberg, an American cartoonist, sculptor, author, engineer, and inventor. The filmmaker selected 100 clips of dancers and regular folk who were given direct prompts: spin, pop up, drop down, leap, fall, etc. The clips were assembled into the film, wherein one action bumps, slides, or unfolds into the next.



## **Squib: When All of This is Over – Animation** **3 min. by Baz Sells, Manchester, England, UK**

How will you feel “When All of This is Over?” Award-winning poet, Anthony Anaxagorou, and One6th Animation Studio, collaborate to create a poetry/film in response to Covid lockdown. This cinematic, stop-motion animation delves into the emotion of the poem, the claustrophobic journey through lockdown and a hopeful look towards the future.



## JURY'S CITATION AWARDS

### **The Beyond - Documentary**

**10 min. by Daniel Maurer, Renens, Lausanne, Switzerland**

The second wave of Covid significantly increased mortality in hospitals. What does this mean for the work of Mathieu, employed in the morgue of a regional hospital center? How does he relate to these people whose souls have recently left their bodies?



### **The Pratt in the Hat – Documentary**

**15 min. by Susan Hillary, Goshen, NY, US**

Beneath the brims of hundreds of colorful hats is a woman who shares her wisdom, humor, and personal experiences about being black in America. Frances Pratt's hats make a bold statement as does her southern charm and pithy expressions which she garnered through a lifetime of service to her community fighting for racial equality, voting rights and education.





THOMAS EDISON FILM FESTIVAL

## JURY'S CITATION AWARDS

### **Wangechi Mutu: Between the Earth and the Sky – Documentary 15 min. by Ian Forster, NY, NY, US and Jackie Lebo, Nairobi, Kenya**

From her Nairobi studio, internationally celebrated artist Wangechi Mutu unpacks her relationship with the natural world and the ways in which it has influenced her artistic practice. A self-described “city girl with a nature



brain,” Mutu recounts her upbringing in Kenya. These experiences instilled a profound respect for both nature and the feminine in Mutu, alongside a curiosity about African history, heritage, and culture.

## In Memory of Linda Kiger Smith



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THOMAS EDISON FILM FESTIVAL

**DIRECTOR'S CHOICE  
AWARDS**

2022 STREAMING  TOURING COLLECTION

**A Hand to Hold – Animation**

**2 min. by Stacey Davis and Ali Clark, Homewood, AL, US**

Told from alternating points of view, “A Hand to Hold” explores the connective thread of handholding between parent and child. When mother and child release hands – and enjoy the freedom that comes from letting go – they do so knowing they will always be joined.



**Anthropocene Sketchbook - Animation**

**4 min. by Katy Shepherd, Swanage, Dorset, England, UK**

Sequences contained within this film are animated versions of drawings and paintings from sketchbooks that the artist created over a number of years. Many were drawn in those pauses in the studio when the mind wanders but the hands are itching to keep busy. The working environment was colored by the studio radio playing in the background, broadcasting the latest analysis of world events and doom-laden forecasts for the planet.



## DIRECTOR'S CHOICE AWARDS

### **Blank Shores – Narrative**

**17 min. by Alex Kyrrou, Surrey, England, UK**

With the police unable to help, Emily takes it upon herself to investigate the disappearance of her partner. A small clue leads her to the discovery of an unregulated world far removed from her own. Soon, Emily's journey to reconnect becomes a struggle for survival.



### **Clear Creek – Screen Dance**

**8 min. by Ellen Smith Ahern, Lebanon, NH, US,  
and Kate Elias, Seattle, WA, US**

A dust storm, a shoot-out, and endless horizons. Two women dance through iconic western images and into something new: a moving portrait of home, land and memory as illuminated by the voices of a rural Wyoming community.



**Corpus - Experimental**  
**5 min. by Elijah Mosley, Philadelphia, PA, US**

Abstracted images are assembled to create a portrait of the old world, culminating in its demise.



**Dawn – Documentary**  
**4 min. by Timon Birkhofer, Pasadena, CA, US**

Five unique individuals take us on a journey where their achievements shine beyond preconceived ideas of what is possible.



## DIRECTOR'S CHOICE AWARDS

### **Denzel – Narrative**

**9 min. by Michael Gamarano Singleton, London, England, UK**

“Denzel” follows the dating life of a young man on his journey to self-acceptance. He uses an alter ego to navigate through his social issues and self-worth until he finally reaches the perfect conclusion.



### **Dixie - Documentary**

**14 min. by Caroline Rumley, Atlanta, GA, US**

“When my teen-aged daughter asked if she really was related to Robert E. Lee, it was time to find out where we came from.” How much of who you are is where you come from? The filmmaker and her daughter examine and interrogate their Southern roots.





**Gruf and Me – Animation**  
**9 min. by Dovi Keich, Tel Aviv, Israel**

Gruf is a graffiti character that comes to life in animation. When he falls in love with the street artist who created him, Gruf desperately tries to find her in the shabby streets of Tel Aviv and discovers that inter-dimensional love is not easy.



**Important Police Shit – Narrative**  
**12 min. by Andrew T. Betzer, Maplewood, NJ, US**

A group of police cadets are mercilessly hazed as they suffer through the worst day of their training, their hell day.



## DIRECTOR'S CHOICE AWARDS

### **Kaotic Drumline: Drumming with a Difference - Documentary** **12 min. by Aaron Steinberg, Chicago, IL, US**

On the South Side of Chicago, the Kaotic Drumline brings people together with creativity, energy, and hope.



### **Lost Horse Valley - Experimental** **3 min. by Caleb Smith, Harrisburg, PA, US**

An in-camera document of a space with a spirit. "My films and videos are usually rooted in observation and personal travel experiences which sometimes reflect as diaries, but also documents of fleeting moments."



**Miles and Kilometres - Experimental**  
**2 min. by Sonali Gulati, Richmond, VA, US**

A lingering haiku poem of migration, separation, dislocation, and exile.



**Miss Alma Thomas: A Life in Color - Documentary**  
**20 min. by Cheri Gaulke, Washington, DC, US**

Alma W. Thomas lived a life of firsts: the first Fine Arts graduate of Howard University (1924), the first Black woman to mount a retrospective at the Whitney Museum of American Art (1972), and the first Black woman to have her paintings exhibited in the White House (2009). Yet she did not receive national attention until she was 80. "Miss Alma Thomas: A Life in Color" explores Thomas' incredible life through the lens of curators,



art specialists, scholars, and her family, with award-winning actress Alfre Woodard as the voice of Miss Thomas.

## DIRECTOR'S CHOICE AWARDS

### **My Parent, Neal – Documentary**

**8 min. by Hannah Saidiner, San Fernando, CA, US**

An animated documentary reflecting on the filmmaker's parent coming out as transgender and how their relationship evolved, as told through domestic spaces, intimate objects, and their shared birthday.



### **New York Then and Now – Experimental**

**26 min. by Steven Seigel, New Milford, NJ, US**

“New York Then and Now” precisely describes what this film is about. We time-travel through New York from the 1980s to the present and back... with intermediate stops along the way. We see midtown Manhattan, the Bronx, Brooklyn, the subways... as they were and as they are. The film brings us back to the housing abandonment and subway graffiti of the 1980s and brings us forward to the pandemic of 2020 and 2021. We see a pre-pandemic Manhattan that is thriving and prosperous for some. We also witness an ever-changing city - with jarring transitions and unflinching portraits of marginalized people and neighborhoods.



**Of This Beguiling Membrane – Experimental**  
**5 min. by Charlotte Pryce, LA, CA, US**

The story unfolds on the Eve of Midsummer: on the day when the threshold between worlds is porous, and an idle gesture can tempt fate. Inspired by Robert Kirk's *The Secret Commonwealth* (1671), this work takes the outward form of a nature film. But observation gives way to illusion and the surface gives way to murky waters strewn with debris of those

who have succumbed to its lures.



They remain trapped; menacing reminders of the dangerous seduction of beauty, and the anger of the elusive spirits who resent being examined.

**On the Sidewalk, At Night – Narrative**  
**9 min. by Alexander Deland, Jr., Pelham, NY, US**

After a string of failed auditions, a disillusioned young dancer goes to a liquor store to drown her sorrows. While waiting for her ride outside the store, her night is interrupted by a chatty stranger. Hope and realism clash under the streetlights.



## DIRECTOR'S CHOICE AWARDS

### **Print Edition – Animation**

**3 min. by John Akre, Louisville, KY, US**

“Once upon a time, children would deliver newspapers to almost everybody’s front door. This movie about my experience as a newspaper deliverer was made with rubber stamps and paint on newspaper.”



### **Queue – Experimental**

**12 min. by Walter Ungerer, Rockland, Maine, US**

Though birds and people appear to have some similar qualities: affection, caring, tolerance, aggressiveness, belligerence, combativeness; in the scheme of things, we are all waiting our turn – in the queue.





**Roses in the Night – Animation**  
**10 min. by Pencho Kunehev, Sofia, Bulgaria**

A magical story of a young girl in ancient Greece, between her coming of age and the mystery of her first love. Based upon “Les Chansons de Bilitis” by Pierre Louys (1875-1920).



**Spencer's Slightly Imperfect Peep Show**  
**A.K.A. Micro-Burlesque– Animation**  
**2 min. by Gary Schwartz, Detroit, MI, US**

Two obsolete and forgotten microscopes make one last fling at fame and fortune on the tawdry burlesque stage.





## DIRECTOR'S CHOICE AWARDS

### **Tender Parts – Animation**

**6 min. by Steven Subotnick, RI, US**

“I didn’t know which way home was, nor anything about it.” – quote from David Crockett. “Tender Parts” is an often mysterious, complex, and beautifully hand-crafted film.



### **The Inconvenience Store – Animation**

**3 min. by Chelsea Pitti-Fernandez, Wayne, NJ, US**

A girl stops at a convenience store to use the bathroom during her trip across the Arizona desert. Her visit there will be less than convenient.



**The Mirror - Animation**  
**13 min. by Mimi Chakarova, Berkeley, CA, US**

“The Mirror” weaves personal stories, experiences, and reflections of nine Black women talking about their interactions with white people. On swimming, “Black people have no buoyancy,” says one white woman with assurance. “Your people have an inability to master the proper use of the English language,” says another. “The Mirror” is a revealing and unapologetic take on what it is like to be a Black woman in America.



**The Pigeon Lady – Documentary**  
**4 min. by Giulia Brazzale, Rome, Italy**

Every day an elderly lady - a true philosopher - wanders the streets of the historic center of Rome feeding pigeons. Her mission, however, goes far beyond simply feeding the birds.



## DIRECTOR'S CHOICE AWARDS

### **The Reckoning of Darkness - Narrative**

**26 min. by Christopher Kulikowski, Beverly Hills, CA, US**

The year, 1818. Set on a remote island at the extreme north of the British Isles, a mysterious man named Victor washes ashore, seemingly the sole survivor of a shipwreck. He is restored to health by the local inhabitants but guards the secrets of his haunted past and of an evil which has found its way to this remote world, hell-bent on vengeance. So begins the dramatic and violent chain of events in which the tale of Victor's sinister experiments gradually emerges.



### **The Sticklet Weaver – Documentary**

**7 min. by James Hollenbaugh, Harrisburg, PA, US**

Brent Brown is a self-taught artist with lifelong mental health challenges. Intuitive and deeply talented, in recent years he began building complex, highly fanciful “puppets” constructed from dozens of cardboard elements with fully moveable joints. “The Sticklet Weaver” explores Brent’s process and celebrates his unique artistic journey.



**Utopia of the Outraged – Documentary**  
**5 min. by Marcelo Lagreze, Santiago, Metropolitano, Chile**

Chile woke up on October 18th, 2019. The streets were flooded with people demanding to be heard, “until dignity becomes a habit.” While some people demonstrated peacefully, others known as “the first line,” confronted the police to guarantee the safety of the protesters. This film is represented in a metaphorical and poetic way through the reading of Eduardo Galeano’s poem “The Right to Delirium.”



**Water Born – Documentary**  
**16 min. by Lowell John Boston, Collingswood, NJ, US**

Six people of color are asked a direct question – Do you know how to swim? Their amazing answers and stories are turned into beautiful works of animation and live action that question and challenge whether a crippling stereotype, one that has plagued African Americans for decades, is true or not.



## DIRECTOR'S CHOICE AWARDS

### **Whisper, Rustle – Animation**

**5 min. by Maureen Zent, Atlanta, Georgia, US**

Order gives way to chaos. Chaos generates ferment. Ferment spurs fecundity. "Whisper, Rustle" depicts this cycle with animation of natural and stylized elements drawn primarily from Yeats's poems and prose. Stop motion animated objects include sand, pebbles, flower petals, oak bark, leaves, gravel, sponges, seeds, eggshells, a rotting log.



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THOMAS EDISON FILM FESTIVAL

**HONORABLE  
MENTION  
AWARDS**

2022 STREAMING & TOURING COLLECTION

## HONORABLE MENTION AWARDS

***A Dream of Touch When Touch is Gone*** - Screen Dance  
8 min. by Carl Fink,  
Minneapolis, MN, US

***Agapito*** - Animation  
4 min. by Rafael Vidal  
Altabert and Julián Gómez  
Caballero, Albacete, Spain

***An Invitation*** - Narrative  
12 min. by Yeung Tung and Hao  
Zhao, China and NY, NY, US

***Between the Hills of Time*** - Narrative  
20 min. by Mathieu Jaskowski,  
Poland and Paris, France

***Blue Cooler*** - Animation  
8 min. by Laura Margulies,  
Honolulu, HI, US

***Blue Edit*** - Experimental  
16 min. by Abigail  
Child, NY, NY, US

***Can I Help?*** - Narrative  
15 min. by Rupert Ratcliffe,  
London, England, UK

***Connections: Banksy X Géricault*** - Documentary  
26 min. by Annie Dautane,  
Paris, France

***Dreaming in Aspect Ratio*** - Experimental  
3 min. by Gwendolyn Audrey  
Foster, Lincoln, NE, US

***Fifty Years Later: A Year of Protests in Pittsburgh***  
- Documentary  
25 min. by Tony Buba,  
Braddock, PA, US

***Hard Bop*** - Experimental  
3 min. by John Hawk,  
Agua Dulce, CA, US

***Home Movies*** - Screen Dance  
7 min. by Rosie Trump,  
Reno, NV, US

***If Memory Serves Me Right*** - Documentary  
58 min. by Rafeeq Elias,  
Mumbai, Maharashtra, India

(continued next page)





## HONORABLE MENTION AWARDS

***In Good Faith*** - Documentary  
11 min. by Andrea Yu-Chieh  
Chung, Taipei, Taiwan and US

***J-Setting*** - Documentary  
5 min. by Fr3deR1ck Jerome  
Taylor, Atlanta, GA, US

***Junior*** - Documentary  
11 min. by A. J. Wilhelm,  
Brooklyn, NY, US

***Just in Case*** - Narrative  
14 min. by April Kelley,  
London, England, UK

***Kameelah Janan Rasheed: The  
Edge of Legibility*** - Documentary  
8 min. by Carrie Hawks, NY, NY, US

***Koyukuk*** - Experimental  
8 min. by Rachel Lin Weaver,  
Christiansburg, VA, US

***Lesbian Farmer*** - Documentary  
3 min. by Carleen Maur,  
Columbia, SC, US

***Misery Next Time*** - Experimental  
5 min. by Rajee Samarasinghe,  
Sri Lanka and CA, US

***Murmur of Icebergs***  
- Experimental  
18 min. by Sio San Un, Macao, Sur

***Odyssey*** - Screen Dance  
11 min. by Ciaran Lyons,  
Scotland, UK

***Some Mistakes I Have  
Made*** - Experimental  
19 min. by Janis Crystal  
Lipzin, Sebastopol, CA, US

***Song of the Open Road: The  
Story of the Southern California  
Youth Chorus*** - Documentary  
27 min. by Melissa  
Dowler, LA, CA, US

***Spokespeople*** - Documentary  
23 min. by Ryan Mekenian,  
South Pasadena, CA, US

## HONORABLE MENTION AWARDS

***The Black Sheep*** - Narrative  
34 min. by Vincent Zheng,  
Beijing, China

***The Bridge*** - Screen Dance  
4 min. by Ulises A. Morales,  
Barcelona, Spain

***The Dancing Stars*** - Documentary  
50 min. by Sébastien Marques,  
Vincennes, France

***The Family of Things*** - Narrative  
11 min. by Jörn Threlfall,  
London, England, UK

***The Other One*** - Narrative  
26 min. by Lukas Baier,  
Munich, Germany

***The Wind That Held Us  
Here*** - Experimental  
6 min. by Jack Cronin,  
Ann Arbor, MI, US

***Tuesday*** - Documentary  
21 min. by Dylan Fox,  
Talbot, TN, US

***Voyage-Voyage*** - Screen Dance  
1 min. by Sirko Knüpfer and Paula  
E. Paul, Potsdam, Germany

***Wait a Minute*** - Screen Dance  
3 min. by Marta Renzi,  
Nyack, NY, US

***We Had Each Other***  
- Experimental  
15 min. by Kelly Gallagher,  
Syracuse, NY, US

***What Day Is It?*** - Documentary  
19 min. by Jess Elefante  
Davis, Brooklyn, NY, US

***Wild Seed*** - Narrative  
14 min. by Sunyin Zhang,  
LA, CA, and China

***wish u a good life*** - Animation  
7 min. by Lola Constantino,  
Warren, NJ, US

***Women of Slender Means***  
- Documentary  
48 min. by Allison Prete,  
Brooklyn, NY, US



## THOMAS EDISON MEDIA ARTS CONSORTIUM ADVISORS

**Henry Baker** - Educator, Juror, Filmmaker

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# THOMAS EDISON MEDIA ARTS CONSORTIUM AND THE HOBOKEN HISTORICAL MUSEUM

Hudson County Office of Cultural and Heritage Affairs/Tourism Development, Thomas Edison Film Festival, and Hoboken Historical Museum present the **Hudson County Movie Tour 2022**.

Special programs in the Museum and outdoors in the Museum walkway will be announced throughout the year on [www.tefilmfest.org](http://www.tefilmfest.org) and [www.hobokenmuseum.org](http://www.hobokenmuseum.org).

**March:** A Women's Herstory Month Marathon - Three programs streaming on-demand - [www.tefilmfest.org](http://www.tefilmfest.org) - including selected shorts about women by women filmmakers, plus filmmakers in conversation with festival director Jane Steuerwald.



**April:** Docs Pushing Boundaries - A selection of groundbreaking documentary shorts from Belarus, Belgium, Canada, Chile, Kenya, Switzerland, and the US. Streaming on-demand: [www.tefilmfest.org](http://www.tefilmfest.org).



**May:** Screen Dance - A hybrid art form that combines the movement of a camera with dance, motion, gestures, and choreography. The relationship between the camera and the dancers/performers, and editing is intertwined. Streaming on-demand - [www.tefilmfest.org](http://www.tefilmfest.org), plus an in-person screening at the Museum [www.hobokenmuseum.org](http://www.hobokenmuseum.org).







**June:** Celebrating Pride Month - Including selected shorts and filmmakers in conversation with festival director Jane Steuerwald. Streaming on-demand: [www.tefilmfest.org](http://www.tefilmfest.org).



**August:** NJ Young Filmmakers 48th Annual Festival Screening and Awards Ceremony. Streaming on Demand - [www.tefilmfest.org](http://www.tefilmfest.org), plus in-person screening and presentation of awards celebrating NJ student filmmakers.



**September:** Family Friendly Movie Night - featuring a selection of animation, documentary, and narrative films. Streaming on Demand - [www.tefilmfest.org](http://www.tefilmfest.org), plus an in-person screening at the Museum: [www.hobokenmuseum.org](http://www.hobokenmuseum.org).



**October:** Considering Issues of Social Justice - Selected shorts including documentary, animation, experimental, and narrative films. Streaming on Demand - [www.tefilmfest.org](http://www.tefilmfest.org), plus an in-person screening at the Museum: [www.hobokenmuseum.org](http://www.hobokenmuseum.org).



**November:** Meet the Filmmakers - A special program of film and conversation with a special guest filmmaker. Streaming on Demand - [www.tefilmfestival.org](http://www.tefilmfestival.org).





**Margaret Parsons, Curator Emeritus**, founded the film program at the National Gallery of Art in Washington DC. She served as curator of film for the Gallery for decades and organized screenings related to film history, film art, and the role of time-based media in society. She has curated media exhibitions and programs at embassies and cultural organizations including the Corcoran Gallery of Art, American University, the National Archives, the Smithsonian Museum of American History, and Smithsonian Museum of American Art. She has served on the boards of film organizations ranging from the Robert Flaherty Film Seminar to the Environmental Film Festival in the Nation's Capital, and 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 been an international festival juror and in 2012 she founded Glimmerglass Film Days in central New York State. For her work in film preservation Parsons has received awards from the governments of France, Georgia, Italy, and the Czech Republic, and in the U.S. has been the recipient of life achievement awards from the Thomas Edison Black Maria Film Festival, DC Independent Festival, and Women in Film and Video. Her scholarship is in the field of outsider art and her articles have appeared in Raw Vision, Folk Art, The Folk Art Messenger, New York Folklore, Curator, and The Moving Image.



**Henry Baker**, former Executive Director at the ground-breaking arts facility: Synapse Video Center. His work as educator, curator and director helped launch video as an art form in America. He co-created the NYS Media Alliance. Then, as one of the first-ever Quantel Video Paintbox artists, he collaborated on The Cars "You Might Think" music video - winner of the MTV Music Video Award. His company, BXB, enabled him to produce projects with Menudo, Celeste Holm, HBO,

SONY, Panasonic and others. You'll find his works in the permanent collections of the NY Public Library and Everson Museum of Art. He served as a dedicated juror for the National Endowment for the Arts, WNET-TV Lab, Corporation for Public Broadcasting and Thomas Edison Film Festival. His award-winning documentary "PISS OFF X" has toured in 60+ film festivals around the world. He resides with his husband in Washington DC.



## THANKS TO THE PRE-SCREENING JURORS

Henry Baker  
Jon Cole  
Edith Goldenhar  
Willy Hartland  
John Hawk  
Chip Heptig  
Amy Hicks  
Joel Katz  
Ann Lepore  
Louis Libitz  
Cali Macchia

Amanda Madden  
Rob Moretti  
Ramey Newell  
Annabel Reyes  
Jane Steuerwald  
Steven Vander Meer  
Wendy Weinberg  
and **film students** at Princeton  
University, Ramapo College of NJ,  
University of Delaware, and UArts,  
PA



### **Congratulations to the 41st Annual Thomas Edison Film Festival 2022**



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**Ken Mandel**  
**Karl Nussbaum**  
**Margaret Parsons**  
**David and Stephanie Roberts**  
**Leah Satlin**  
**Matt Savare**  
**Don Jay Smith**  
**Lisa Swain and Ron Bienstock**



## SPECIAL THANKS

**Henry Baker**, Producer, Director, Filmmaker  
**Jon Cole**, Technical Director, Thomas Edison Film Festival  
**Robert Foster**, Executive Director, Hoboken Historical Museum  
**Lawrence "Chip" Heptig**, Voiceover Talent  
**Gina Hulings**, Director of Hudson County  
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**Cali Macchia**, Video Editor  
**Margaret Parsons**, Curator of Film Emeritus,,  
National Gallery of Art  
**Ellen Pope**, Executive Director, Otsego 2000  
**Hannah Wederquist-Keller**, BIGSKYEDIT



# VISIT OUR NEW WEBSITE

TEFF is proud to launch our new website [www.TEFilmFest.org](http://www.TEFilmFest.org) designed and implemented by Henry Baker and Jon Cole.

Visitors can stream new and archived programs curated by festival director, Jane Steuerwald.

We invite you to search the **TEFF Archive** to view

films, read essays, and more.

Stream past and present individual films.

We are deeply grateful for the generous support from **NJ State Council on the Arts - Coronavirus Relief Fund Grant** - for supporting this project and our efforts to create a site that is accessible and welcoming to all.



HOME ABOUT 2022 SEASON ARCHIVE

THOMAS EDISON FILM FESTIVAL

## THOMAS EDISON FILM FESTIVAL

Over 40 years of Festival Screenings



### EDISON INNOVATION AWARD

2022 and 2021 award winners

The Edison Innovation Award is presented each year to a filmmaker who has a distinguished body of work that advances the mission and legacy of the Thomas Edison Film Festival and demonstrates significant recognition, past and present. The filmmaker recognized is also prominent in the community of independent filmmakers here and is recognized as a pioneer in new forms and innovations in filmmaking.

**CELEBRATING INNOVATION** : 40+ years of independent filmmaking. The Thomas Edison Film Festival (formerly The Black Maria Film Festival), celebrates creativity and diversity in filmmaking. Films from the current and prior seasons are

Stream our curations. Curations are assembled by the staff and guest curators. Click to view Curations.

Touring Schedule of our custom-curated programs. Click to

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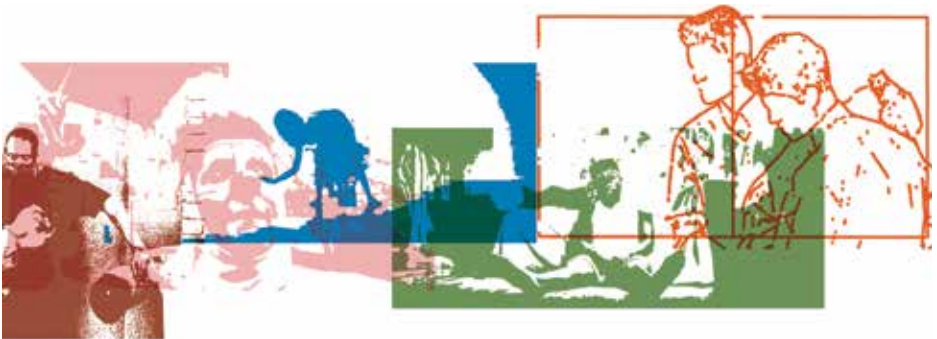


# THOMAS EDISON MEDIA ARTS CONSORTIUM SUPPORTS ADA – THE AMERICANS WITH DISABILITIES ACT

The **Thomas Edison Media Arts Consortium - Thomas Edison Film Festival** is fully committed to ensuring that accessibility guidelines and requirements as set forth by the federal government and state of New Jersey are implemented in as timely and efficient a manner as possible. **The Consortium** is consistently responsive to making film accessible for all people with disabilities and will continue to strive to provide the utmost accessible experience possible. Through our programming, design, and service, we reach out to and provide assistance and appropriate accommodations whenever possible. We provide effective communication and follow best practices of effective and sensitive techniques to serve

members of the community with disabilities. **The Consortium** is also committed to exercising best practice and outreach in regard to recruiting persons with disabilities as festival volunteers, interns, and employees whenever possible. **The Consortium**, through the efforts of the **ADA Compliance Committee**, regularly reviews its policies and procedures to adapt, accommodate and address any issues or problems that might arise in regard to **ADA** compliance and regularly assesses its progress in achieving full compliance. People with disabilities and/or their liaisons are welcome to contact the festival director at:

email: [Jane@TEFilmFest.org](mailto:Jane@TEFilmFest.org)  
phone: +1 201-856-6565





# CALL FOR ENTRIES FOR 2023 EARLY BIRD ENTRY DATE: JUNE 1, 2022

2023 will mark the 42nd Season of the Thomas Edison Film Festival (TEFF).

The Festival seeks spirited short films that explore, enrich, and expand the expressive possibilities of film as art.

TEFF is an international, open genre, touring festival seeking short animation, experimental, documentary, movement-based, narrative, and hybrid films.

We will be accepting work for our 2023 season on June 1st, 2022.

**Early Bird Submission Fee is only \$30**  
from June 1st through July 31st, 2022.

**Regular Submission fee is \$40**  
from August 1 through October 15th, 2022.

To submit your film, visit the Thomas Edison Film Festival page on FilmFreeway at:

<https://filmfreeway.com/ThomasEdisonFilmFestival>



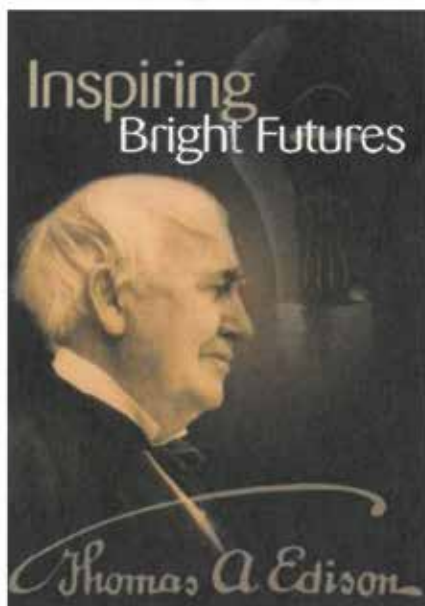
**Questions? Contact the Festival office:**  
phone: +1 201.856.6565  
email: [Jane@TEFilmFest.org](mailto:Jane@TEFilmFest.org)





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