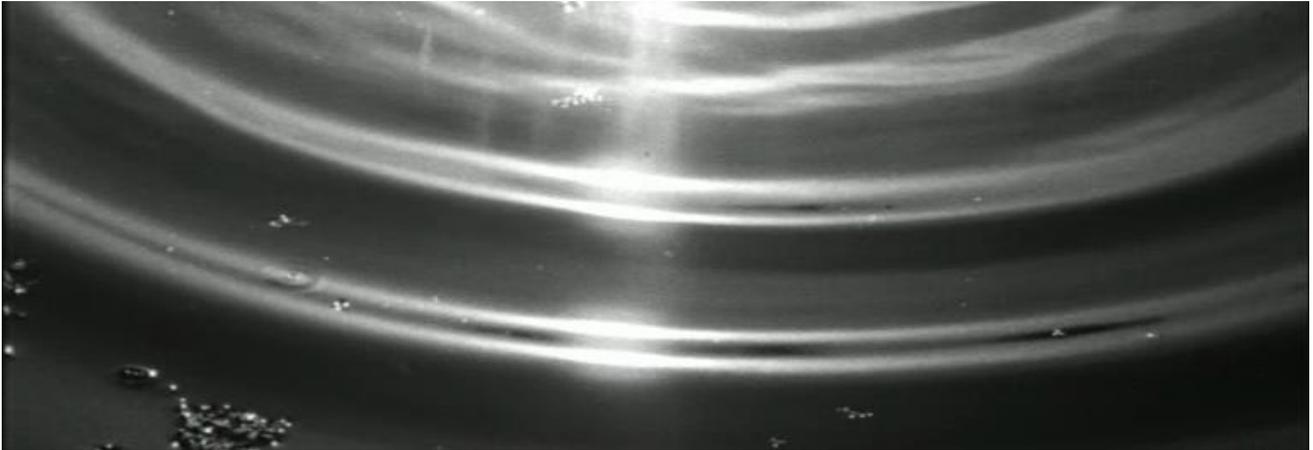


E*CINEMA ACADEMY PRESENTS

Fragmentation and Feedback Loops



Tuesday 21 January, h 19.15, EYE, cinema 2.



Tonight all things flow: art practice flows into theory, theory leads to new art practices. From the art of nature abstract works of cinema emerge and cinema shapes and transforms our environment. As makers and students of the university (UvA) and the art academy (HKU), we present to you our learnings and creations, fragments and feedback loops, of *Panta Rhei*.

Our research project began with an established monument of Dutch experimental film by Bert Haanstra: *Panta Rhei* or 'All Things Flow' (1951). Using this film, which reflects on the eternal flux of nature, as our springboard, we set a frame of 'obstructions', to re-make, re-interpret, and re-invent this cinematic work. In the spirit of Lars von Trier's *The Five Obstructions* (dir. Jørgen Leth, Lars von Trier, 2003), we have agreed upon the following three obstructions:

1. Remake (a part of) the film *Panta Rhei* with only non-natural objects.
2. Break the flow of the film: make it staccato, no fading in or out. 'Everything does not flow.'
3. You have to get off screen on a certain point and/or address the audience.

We have taken the film off screen, introduced synthetic and non-natural objects, sped up time, broken the fourth wall, and distorted the flow. Through the use of archival material new films have been created. The program that we present tonight is the outcome of our self-imposed feedback loop, and each artist presents his or her interpretation of this process in a film, performance or installation. Supplemented with short Dutch films from the EYE collection, we have created a new experimental cinematic flow. We invite you to explore each piece, each fragment, on its own and also to experience tonight's program overall as an interconnected experimental cinema climate.

Introduction: The Three Obstructions

The Feedback Band - 6:00 Harpo 't Hart, Absaline Hehakaya, David Wasch

This evening The Feedback Band will play *Panta Rhei*. Haanstra's film invites a performance that creates feedback loops through sound, visuals, light and text, by an interdisciplinary band conducted by a sound artist, a philosopher and a visual artist. Performers: Eva de Boer on visuals and text, Harpo 't Hart on light organ, Dirk Vis on Atari and text.

Block 1: Remake (a part of) the film with only non-natural objects.

Inverted World - 2:00 Robin Nijhof

Inspired by Bert Haanstra's *Panta Rhei*, this project is an adaptation of the concepts he used, to examine the boundaries of our perception and what is accepted as 'natural'. The film shows four different scenes inspired by the images and compositions of *Panta Rhei*, each scene giving a subtle twist to the laws of nature.

Hat - 8:29 Kay van Vree

Hat is a movie that made itself. On the beach of Vlieland a hat is rolling in the wind. Every loop of the hat is different and only controlled by the wind and the surface of the beach. Instead of trying to control everything as a filmmaker, it can be interesting to let the story tell itself. Let the element of coincidence surprise you as a spectator as well.

Elasticity - 1:29 Kay van Vree

It started with just one simple elastic band. By playing with the elastic, interesting waveforms were created, reminiscent of sound waves and water. "I started filming these movements and chose fragments that I then put into a loop. At a simple studio that I built at my school I filmed the movements of three elastic bands in different colors.

The loops edited on music create flowing forms and shapes."

Nacht – Licht - 12:31 Bart Vegter (1993), [EYE collection]

Block 2: Break the flow.

Don't Forget - 5:00 Matthijs Blonk (1978), [EYE collection]

Astiki Roi - 3:30 Ruben Hulzebos

Astiki Roi (Greek for 'urban flow') is an experimental short film. It is a reaction to and in sharp contrast with Bert Haanstra's *Panta Rhei* (All Things Flow), in which the spectator experiences the flow of nature. *Astiki Roi* is an abstract reproduction of the flow of a big city. The film, based on the flows of light and totally shot out of focus, gives you an experience of the chaos of an urban environment by making use of looping and rhythm. The images show the chaos of a city, and the interplay of lights can also be interpreted as digital signals flowing through contemporary urban space.

Reaction in A - 4:22 Noud Heerkens (1979), [EYE collection]

Superficie des continents - 5:14 Yvette Granata

Superficie des continents is an archival footage film that explores different representations of the surface of the earth, whether synthetic, natural, in extreme close-up or from a very far distance. Edited along with the synth-drone feedback loop sounds of artist-musician Peter Edwards, the film oscillates between nature and man, surface and substance, outerspace and plant life, while itself creating a feedback loop between archival footage and new syntheses.

Block 3: Get off screen and/or adress the audience.

When the Sun Meets the Rain - 1:20 Sandra Kaas

In the beginning of cinema, the first films were part of the so-called 'Cinema of Attractions' and screened alongside Vaudeville-acts at traveling funfairs. With little to no story, but with the most beautiful handmade costumes and sets, *L'Eclipse du soleil en pleine lune* by Georges Méliès (1907) is one of those beautiful examples. *When the Sun Meets the Rain* is indebted to this cinematic tradition of Vaudeville, and to the film *Panta Rhei*, in which Haanstra brings the clouds, the rain and the sun to the center of our attention. In *When the Sun meets the Rain* the raincloud and the sun become anthropomorphic characters. The film is a fantasy of how nature would behave if its elements were personified. Musical performance: Leah Blits, Vincent Pino.

Spinning Lights - Open installation, Dani Rodriguez

This installation resembles several symbolic features from scenes of the film *Panta Rhei*. The falling raindrop, the ripples in the water and the playful reflections of sunlight on the surroundings are the conceptual basis for this installation. The different phases of cause and effect-chains we see in *Panta Rhei* are made visible in the design of the installation and accessible for the audience to interact with. We can reenact the play of (sun)light, and tamper with the rotating forces that are reminiscent of ripples in the water.

Heraclitus' River - Open installation, Jasper Toeli

According to Heraclitus everything is in constant flux. Just not at a speed that humans can experience. For instance we cannot see a tree grow or begin to imagine the journey a simple stone traveled. So it is with this installation. From a distance it looks like a still and motionless blob, but when you come close enough you will realize it is an eternal flow which is invisible until you know how to look for it.

I Want to be Like Nam June Paik - Open installation, Tristan Gieler

A video installation in which the content is subjected to a series of manipulations, causing the images to shift through different states. The changes can be controlled by the audience.

Participants: Reinout Bos, Tristan Gieler, Yvette Granata, Absaline Hehakaya, Ruben Hulzebos, Sandra Kaas, Halbe Kuipers, Robin Nijhof, Dani Rodriguez, Jasper Toeli, Kay van Vree. Special mention to Patricia Pisters (UvA), Paul van den Wildenberg (HKU), Nicole Ferket (HKU) and Flora Lysen (UvA). Special thanks to EYE Film Institute Netherlands, Simona Monizza from the EYE archive, Anna Abrahams, Anna Dabrowska and all the technicians!

Check also: www.ecinemaacademy.wordpress.com.