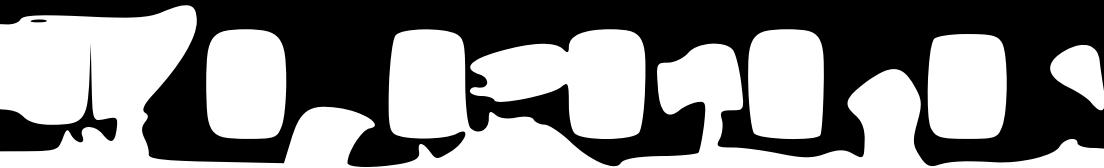


THE 2ND ANNUAL

# VISIONS

FILM FESTIVAL & CONFERENCE

2012



## THE 2012 VISIONS TEAM

*Shannon Silva*

### DIRECTOR

*Jacob Mertens*

*Maryoshka Eggleston*

### ASSISTANT DIRECTORS

*Jonathan Gedney* (Director)

*Hamilton Hudson*

*Jess Marrano*

*Jordan Mullaney*

### PUBLIC RELATIONS / ART & DESIGN

*Anthony Muscolino*

*Philip Varvaris*

### PROGRAMMING / TRAFFIC / OPERATIONS

*Natasha Alden* (Coordinator)

*AJ Hallatt*

*Sarah Reedy*

### HOSPITALITY

*Christina Laine* (Coordinator)

*Casey Challender*

*Bethany Day*

### 1 HOUR 1 TAKE

*Faiza El-Hibri* (Coordinator)

*Jacob Diesel*

### DEVELOPMENT / AWARDS

*Ryan Jaccard* (Coordinator)

*Jacob Duvall*

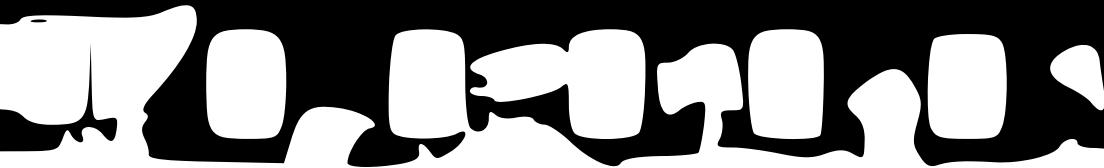
### AFTER PARTY

*Leanne Entwistle* (Coordinator)

*Doug Volz*

### FACILITIES





## **WELCOME TO VISIONS**

The Visions team would like to first and foremost thank you for attending today's festival and supporting undergraduate filmmaking and film scholarship.

Visions' goal is to encourage connectivity and the spread of ideas amongst a growing global audience by inviting undergraduate film students from diverse backgrounds that all share a strong passion for film. Now in our sophomore year, we are excited to continue the tradition to provide a platform for students to showcase their work and dedication to film.

This event would not be possible without the contributors here today who sent in outstanding submissions of scholarly research and films across all genres. We hope you'll find an opportunity to engage with each

of our twelve featured guests, whether it's discussing the integration of poetics into war genre films like *The Thin Red Line*, racing to the finish line in the 1Hour/1Take Video Race, or finding yourself enjoying the strange satire of *Incest! The Musical*.

This year, by celebrating these undergraduate film student students at the Visions Film Festival & Conference, we remind ourselves that one never stops being a student of film. Here's to the distinguished film generation of tomorrow, and to everyone who made today possible.

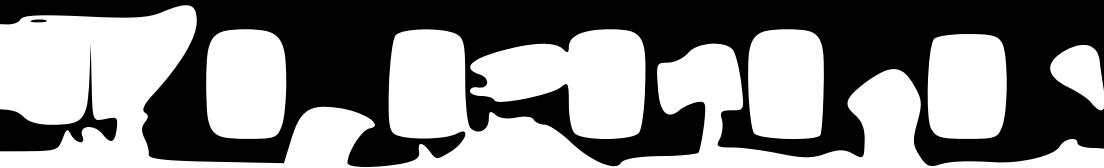
**LOVE,  
THE 2012 VISIONS TEAM**

# 2012 SCHEDULE

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC.

## FRIDAY, MARCH 30

8.30AM-9AM	REGISTRATION WELCOME BREAKFAST	PG. 3
9AM-10.30AM	KEYNOTE ADDRESS (FEAT. JAVI ZUBIZARRETA)	PG. 3
10.30AM-NOON	CONFERENCE BLOCK 1	PG. 4
1PM-3PM	FILM BLOCK 1	PG. 5
3PM-4.30PM	CONFERENCE BLOCK 2	PG. 7
4.30PM-6.45PM	1 HOUR / 1 TAKE VIDEO RACE (CHECK-IN @ 4:30PM)	PG. 8
8PM-8.30PM	COFFEE & DESSERT RECEPTION	PG. 10
8.30PM-10.30PM	FILM BLOCK 2 (MATURE AUDIENCES ONLY)	PG. 10
10.45PM-1.30AM	AFTER PARTY THE CALICO ROOM	PG. 12



## (8.30AM)

### REGISTRATION

Lumina Theater—Fisher Student Center

If you or your party have already reserved passes, please visit the registration table to pick them up.

Just checking in? Stop by the registration table to grab your all-access pass. Don't worry, it's still free.

### WELCOME BREAKFAST

Bald Head Island Room—Fisher Student Center

## (9AM – 10.30PM)

### KEYNOTE ADDRESS

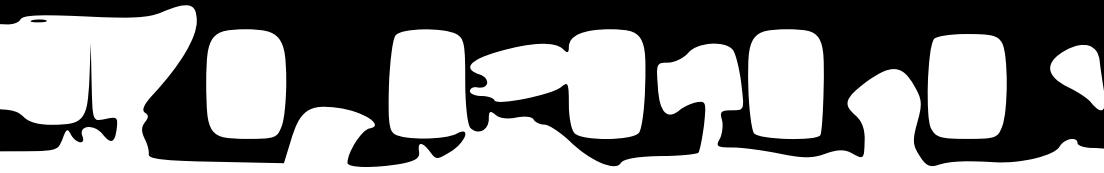
Lumina Theater—Fisher Student Center

**Javi Zubizarreta** is a Basque native of Boise, Idaho. Growing up, he was immersed in the tales, the tastes, and the language of Euskadi – splitting time between the vibrant Basque community in Boise and the overseas. As a filmmaker, he strives to communicate this Basque heritage into films that are not only unique but uniquely Basque. An undergraduate at the University of Notre Dame, his films have dealt with Basque themes and have primarily been filmed in the native Basque language,

Euskeria. His documentary on Basque and South American shepherders in Idaho, *Artzainak: Shepherds and Sheep*, aired on the Basque television station, EiTB, in addition to festivals in France, Ireland, New Zealand, the Czech Republic, among others. In addition to films, Javi has conducted research on the political and social ramifications of Basque Cinema through travel grants from the Nanovic Institute for European Studies and the Undergraduate Research Opportunity Program. In the summer of 2010, he traveled to Ireland and the Basque Country to study the depiction of nationalism, terrorism, and violence in film by Basque and Irish filmmakers in hopes of finding constructive means of national expression. Additionally, his research has been published in the UNCW-run journal *Film Matters*.



# CONFERENCE



**(10.30AM – NOON)**

## CONFERENCE BLOCK 1

Lumina Theater—Fisher Student Center

### **My Name Is Khan, and I Am Not a Terrorist: How *My Name Is Khan* Defies Muslim Stereotypes in Popular Hindi Cinema**

Olivia Simmons  
*University of North Carolina Wilmington*

This essay sheds light on the history behind the common portrayal (or lack thereof) of non-Hindu "others" (particularly Muslims) in Bollywood Cinema and examines how the hit Karan Johar film *My Name is Khan* (2010) breaks the norm of these often offensive representations.

### **War and Poetry: The Use of Genre Violence and Poetic Digression in *The Thin Red Line***

Jacob Mertens  
*University of North Carolina Wilmington*

Mertens argues that *The Thin Red Line* (1998) challenges viewers to integrate both war genre and poetic segments into a holistic understanding of the narrative, allowing the film's conventional war segments to transcend their base

violence – engendering a feeling of beauty and existential depth.

### **Touki Bouki: Djibril Diop Mambéty and the Postcolonial Aesthetic**

Michael Daye  
*University College Falmouth*

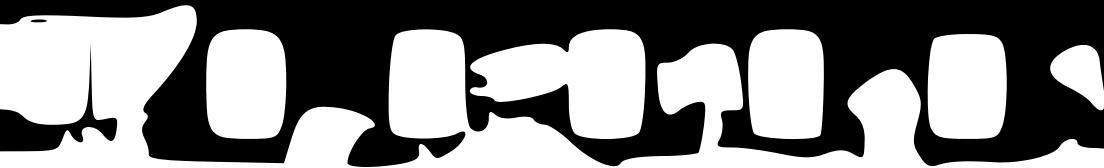
Daye defines traits of a post-colonialist aesthetic through analysis of a specific work, Mambéty's Senegalese film *Touki Bouki* (1973), by exploring particular motifs within the film in the context of Third Cinema.

### **Repressed Tension in Haute Tension**

Zulma Terrones  
*University of Chicago*

Terrones dissects the horror genre's established gender conventions and how these become complicated when a female murderer replaces the traditional male killer. The discussion further examines how the genre relies on an unbalanced power relationship, where male superiority and female passivity parallels the repressed woman's status of the patriarchal society that critiques it.

# F I L M S



**(1PM – 3PM)**

## FILM SCREENING BLOCK 1

*Lumina Theater—Fisher Student Center*

### **Protocol of Person and Social**

#### **Syntax: Lesson One**

Animation

dir. Walter Lowe III

*University of Michigan*

An animated narrative exploring shifts in personality and the forces that shape our outward appearance.

### **Jemila's Tale**

Narrative

dir. Christina Bryant

*Ithaca College*

A young black girl discovers there are no princesses like her in fairytales, so she decides to write her own as she struggles to communicate with her classmates and father after the loss of her mother.

### **Hindsight**

Experimental Documentary

dir. Sean Hanley

*Emerson College*

*Hindsight* is a poetic documentary portrait of the seasonal rituals of a small town in New England. Shot over the course of one year, the film

acts as a visual and aural eulogy for the place the filmmaker once called home.

### **Baptism**

Experimental

dir. Michelle Byron and Jacob Mertens

*University of North Carolina Wilmington*

A found footage experimental film that explores the abstract beauty of baptism, a process in which we return to a state of creation when all life was unified.

### **Out of the Blue**

Documentary

dir. Matthew Stamm

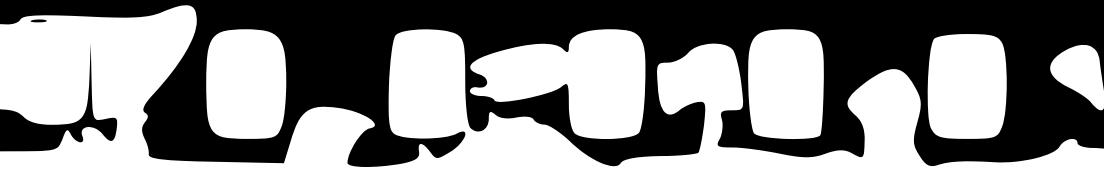
prod. Cory Godwin

*University of North Carolina Wilmington*

An animated tale of a lonely winged couple and the trials and tribulations that accompany their desire for a child.



# FILMS



## **The Sierra Project**

Narrative

dir. Gabriel de Urioste

*New York University*

When scientist Sam Newman's latest attempt to copy the neural network of a human brain into a computer fails, he must come to terms with his personal sacrifices and the strange consequences of his work.

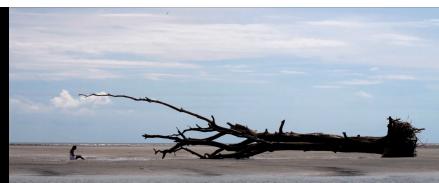
## **Dissonance**

Animation

dir. Shreyasi Das

*Rochester Institute of Technology*

"There is music in imperfection". Dissonance is a 3D animated film about a robot in a room full of clocks, trying to maintain order.



Out of the *Blue*



## **Body of Work**

Documentary

dir. Gabby Follett

*University of North Carolina*

*Wilmington*

Few people have the joyful determination embodied by Betty Dwyer as she uses her paintbrush and positive attitude to take on a world of adversity.

## **Simulacra**

Experimental Narrative

dir. Sumie Garcia

*Savannah College of Art and Design*

A woman experiences a series of surreal yet beautiful situations in a dream, involving a stranger and a mirror box that holds memories.

## **Calling Occupants of Interplanetary Craft**

Narrative

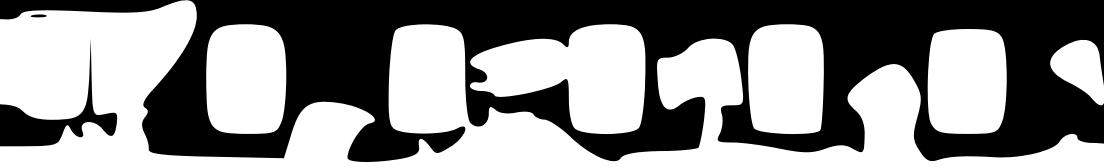
dir. Talia Alberts

*Northwestern University*

In the time of *E.T.* and *Star Wars*, a young boy who dreams of extraterrestrials gets the surprise of his life when an unexpected visitor crash lands in his backyard.



# CONFERENCE



**(3PM – 4.30PM)**

## **CONFERENCE BLOCK 2**

*Lumina Theater—Fisher Student Center*

### **Robert Siodmak: His Career and Contributions to Film Noir**

Gregory Baker  
*North Carolina School of the Arts*

Baker explores Siodmak's career from UFA through Hollywood and beyond, uncovering important influences on his directorial style and examining how that style benefited his considerable body of work in film noir.

### **Bruce Connor Knows that Girls Just Want to Have Fun: Humanist Sexual Liberation in Avant Garde Film**

William Frasca  
*University of North Carolina Wilmington*

Frasca takes a look at three avant-garde films by Bruce Connor — *Cosmic Ray* (1961), *Breakaway* (1966) and *Marilyn Times Five* (1973) — and how these powerful combinations of pop music and film challenge taboos and cultural norms of female sexuality.

### **Action Stars Who Don't Get Any Action: Hong Kong Actors in U.S. Roles**

Javi Zubizarreta  
*University of Notre Dame*

The Eastern philosophical view of masculinity and its influence on Hong Kong cinema are examined and compared to Hollywood ideals of masculinity to offer a cross-cultural explanation for the continued emasculation of Asian male actors. A feminist critique is also used to further the reasoning behind the degradation of Asian manhood in Hong Kong and American films.

### **Illegal Celluloid: An Investigation of American Pornography, the American Avant-Garde, and Their Crucial Intersections in the 1960s and 1970s**

Royce Marcus  
*University of North Carolina Wilmington*

Marcus provides a closer look at the evolving relationship between pornography and avant-garde film throughout the 60s and 70s, exploring how these two genres ultimately influenced and supported one another in the face of constant judicial scrutiny and public criticism in America.



# VIDEO RACE

**(4.30PM)**

## CREW CHECK-IN

Lumina Theater—Fisher Student Center

Check in at the registration table to find your crew assignment, pick up your free t-shirt, and receive your camera and prop.

**(4.45PM – 5.45PM)**

## PRODUCTION

UNCW Campus

Use this hour to create a one-minute long-take film. No cheating! Editing cuts, either in camera or using digital software, are not allowed.

Do as many takes as you want. Just see what you all can capture in one fluid moment of digital video glory, incorporating your oh-so-awesome prop.

Watch the clock. Videos that make it back by 5:45 p.m. get screened to the audience and compete for the Audience Choice Award.

**Return to the registration table with your camera.**

**(6PM – 6.45PM)**

## SCREENING AND Q&A

Lumina Theater—Fisher Student Center

## WINNING TEAM

Winners of the Audience Choice Award will be announced at the after party (*see page 14*).

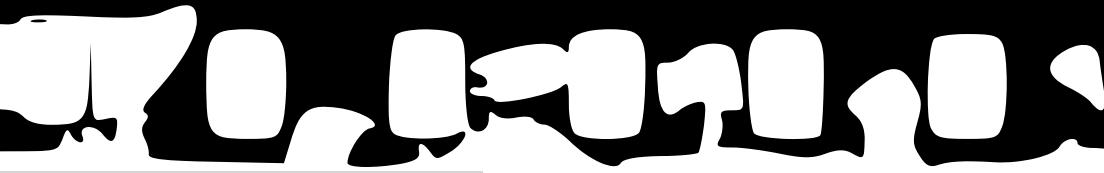
### Oh, yeah. Rules:

- All filming must occur on campus (*see map on next page*).
- Completed videos must be no longer than one minute in duration.
- Participants will have one hour to choreograph and shoot their video.
- The video must be orchestrated in one continuous take. Participants can shoot as many of those takes as desired, but there can be no cutting between multiple shots or takes. The video must go straight from the camera to the screen.
- The film must incorporate the mystery prop.
- Slate the beginning or your film with your team's name on camera.
- Only films that are submitted by the 5:45pm deadline will be screened and eligible for awards.



# WORKING FILMS





**(8PM)**

**COFFEE & DESSERT RECEPTION**

*Clocktower Lounge*—Fisher Student Center

**(8.30PM – 10.30PM)**

**FILM SCREENING BLOCK 2**

*Lumina Theater*—Fisher Student Center

**I Am an American**

Experimental

dir. Kyle Rogers

*University of Hartford*

A 16mm found footage film exploring the lives of everyday Americans.

**The Birds Upstairs**

Animated Narrative

dir. Christopher Jarvis

*New York University*

Frustrated attempts to conceive children overwhelm the lives of an aristocratic, avian couple in the early nineteenth century.

**Hypnocus Pocused**

Narrative

dir. Victor Tadashi

*Columbia University*

A casual hypnotism goes bananas as three men become trapped in the

limbo of their subconsciousness in this dark comedy.

**Man Is Always On the Stairs**

Experimental

dir. Jing Niu

*University of North Carolina Chapel Hill*

A child climbs stairs to find a vast field inhabited by humans, whose roaming, naked bodies appear and disappear within the dark night and the shadows of tall hay stalks. A poetic rhythm of light, celluloid, and nihilism.

**The Elect**

Documentary

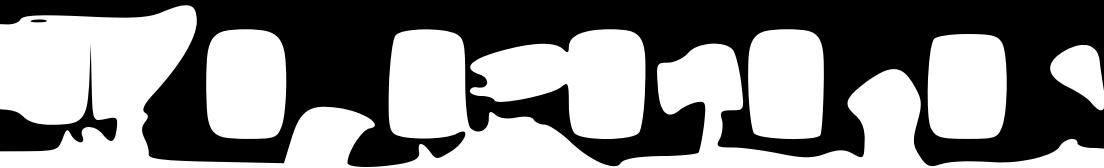
dir. Dan Moore and Erin Zacek

*University of Notre Dame*

The Elect is a short *cinéma vérité*-style documentary that follows members of the controversial Westboro Baptist Church as they carry out their everyday lives.



# FILMS



## **The Bachelor Exérience**

Animation

dir. Fiona Dalwood

*University of Melbourne*

In a world that rewards obedience, discipline, self-restraint, and temperance, it's easy to forget that sometimes it just feels good to be bad.



## **Coup Sauvage**

Narrative

dir. Stéphane Moukarzel

*L'institut national de l'image et du son*

After a traumatic accident, a mother's grief alters her perception of her surroundings in this cerebral film.



## **Incest! The Musical**

Musical Narrative

dir. Grant Reed

*Chapman University*

Alex is class president. Katie is valedictorian. They're perfect for each other. They're also twin brother and sister. This year's prom is going to be interesting...

**(10.45PM – 1.30AM)**

# A F T E R P A R T Y



Join fellow filmmakers, scholars, and guests in capping off the big day at the Visions After Party. Attendees can expect hors d'oeuvres, cash bar, live entertainment, and the announcement of all Visions 2012 award recipients.

**DOORS OPEN AT 10:45 PM**

Entry is 18+ and requires a Visions festival pass, which you may pick up from the registration table during the day.

**THE CALICO ROOM  
107 S FRONT ST  
WILMINGTON NC, 28401**

Catering by **THYME SAVOR**

**FEATURED ARTISTS:  
SARAH LONG  
DJ JUSTIN CHILLINGTON  
VJ JACOB DIESEL  
VJ PHILIP VARVARIS**

# FEATURED FILMMAKERS

## **Talia Alberts**, Northwestern University

Alberts now lives and works in Madrid, Spain. She is currently developing her next film and collaborating on a New York-based webseries called "The Stoop Chronicles".

## **Christina Bryant**, Ithaca College

A 2011 Ithaca College film graduate and emerging writer/director from Florida, Bryant aims to share stories of dynamic black protagonists through her films.

## **Michelle Byron**, University of North Carolina Wilmington

An undergraduate at UNCW, Byron is currently in the throes of creating another film with filmmaking partner and friend, Jacob Mertens.

## **Fiona Dalwood** University of Melbourne

Dalwood has worked as an artist, graphic designer, web developer, pornographer and everything in between. She finally figured out what she wanted to do when she grew up and, at age 32, returned to school to study animation at the Victorian College of the Arts.

## **Shreyasi Das**, Rochester Institute of Technology

Das has been making animated films for three years and is now working on her senior thesis film, *Ripples*. She won the 2011 Prince Grace Film Honoraria and the RIT Outstanding Undergraduate

Student Award for her academic achievements.

## **Gabby Follett**, University of North Carolina Wilmington

A former Visions staff member, Follett is a recent graduate of UNCW with a B.A. in Film Studies. Since relocating to Ann Arbor, Michigan, Gabby has continued working on her own independent projects in addition to working with the Ann Arbor Film Festival.

## **Cory Godwin**, University of North Carolina Wilmington

Godwin's filmmaking interests include documentary, narrative, 3D modeling, and animation. Cory spends most of his free time in the great outdoors (especially the ocean), and enjoys surf photography, cinematography, and editing.

## **Sean Hanley**, Emerson College

Hanley currently lives in Brooklyn, New York and works as a freelance cinematographer, film programmer, and educator. Earlier this year, Sean worked for the Flaherty Film Seminar and most recently taught filmmaking workshops with Mono No Aware.

## **Christopher Jarvis**, New York University

Jarvis has received more than fifty awards at film festivals worldwide, including multiple CINE Golden Eagles and student academy award nominations. In 2011, he was named a "Filmmaker of Tomorrow" at the Telluride Film Festival.

**Walter Lowe III, University of Michigan**

A 3D artist, animator, and musician, Lowe most recently completed animations for the Lego brand. He enjoys producing animation and music for his new internet show, [3point0show.com](http://3point0show.com)

**Dan Moore, University of Notre Dame**

Moore grew up in the suburbs of Chicago and is a 2011 graduate of the University of Notre Dame with a double degree in Film and English. He now does freelance production and post-production work in Los Angeles.

**Stéphane Moukarzel, L'inis**

Moukarzel has directed several short films, amongst them, *Coup sauvage* (2010). His favorite themes revolve around the obsession with missed opportunities and the quest for identity in an individualistic society.

**Jing Niu, University of North Carolina Chapel Hill**

Interested in creating avant-garde media forms that touch on themes of isolation, nihilism, and modernity, Niu began as a visual artist working in sculpture, painting and collage. These influences are clearly applied to her film work.

**Grant Reed, Chapman University**

Reed has a passion for films that comment on the zeitgeist and explore serious or controversial issues with a humorous tone. He has applied his love of satire and quick-witted comedy to directorial efforts on several films including his undergraduate thesis, *Incest! The Musical*.

**Kyle Rodgers, University of Notre Dame**

A current student at the University of Hartford, Rodgers experiments with painting and manipulating film, hand-drawn animation, rotoscoping, stop-motion, and narrative. His films have played at Silk City Flick Fest and at the Wadsworth Athenaeum.

**Matthew Stamm, University of North Carolina Wilmington**

With a focus in documentary and environmental film, Stamm work has included documentary shorts, broadcasting, public service announcements, music videos, animation, and commercials.

**Victor Tadashi, Columbia University**

A recent graduate from Columbia University and a John Jay Scholar, Tadashi is a freelance director and cinematographer based in New York City.

**Gabriel de Urioste, New York University**

De Urioste is an independent filmmaker based in New York City, working as a freelance director, writer, and editor. He is currently finishing post-production on the short film *Entering* in addition to developing a feature length film.

**Erin Zacek, University of Notre Dame**

Zacek is from Spring Lake, Michigan and recently graduated from the University of Notre Dame with a B.A. in film production. She is working towards a career in documentary filmmaking and is an avid photographer.

# FEATURED SCHOLARS

## **Gregory Baker**, *North Carolina School of the Arts*

A writer and director from Florida, Baker develops stories that inspect the role of men in America.

## **Michael Daye**, *University College Falmouth*

Freshly graduated from University College Falmouth with first-class honors, Daye is currently working towards publishing his thesis on states of liminality in the films of David Lynch.

## **Will Frasca**, *University of North Carolina Wilmington*

A former Visions staff member, Frasca is also a contributor for the *Film Matters* journal and an in-the-field reporter for *Film International*. He is currently working at EUE/ Screen Gems Studios in Wilmington.

## **Jacob Mertens**, *University of North Carolina Wilmington*

An undergraduate at UNCW, Mertens has received honorable mention for the Frank Capra Award for Excellence in Undergraduate Film Criticism and has presented at several academic conferences. His work has been published in *Film Matters*, *Atlantis*, and *Film International*.

## **Royce Marcus**, *University of North Carolina Wilmington*

A recent film studies and creative writing graduate from UNCW, Marcus is obsessed with anything taboo or avant-garde. In addition to his critical studies focus within film,

Marcus is an amateur filmmaker, often blending experimental and documentary forms.

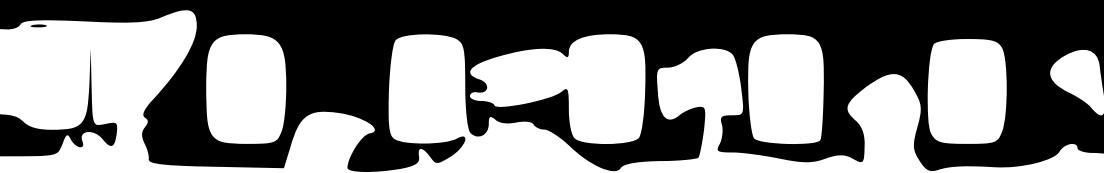
## **Olivia Simmons**, *University of North Carolina Wilmington*

Simmons has served on the editorial board of *Film Matters* and has a forthcoming interview with filmmaker Ariel Schulman (of *Catfish* fame). Olivia recently completed an internship in the art department of the CW's *One Tree Hill*.

## **Zulma Terrones**, *University of Chicago*

Terrones' primary interest lies in dissecting cinema's patriarchal and capitalistic narrative coding. She currently works as a videographer and editor for the Chicago Media Initiatives Group in conjunction with producing her own video works.

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## NOTES

## NOTES

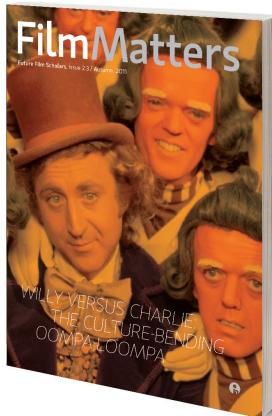
## NOTES

## NOTES

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Future Film Scholars.

[www.filmmattersmagazine.com](http://www.filmmattersmagazine.com)



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*Film Matters* is an exciting new film journal, celebrating the work of undergraduate film scholars. Published four times a year, each issue will contain feature articles, as well as a healthy review section. In addition, with an undergraduate audience in mind, *Film Matters* will include occasional service-oriented pieces, such as profiles of film studies departments, articles that engage the undergraduate film studies community and prepare students for graduate study in this field, and resources and opportunities that undergraduate scholars can pursue.

Forthcoming open call for papers deadline: September 1, 2012 for submissions to 4.1 (2013). Please contact Liza Palmer with any queries or submissions.

**For their immense support and generous contributions, we would like to thank the following individuals and organizations for making this year's Visions possible:**

Linda Adkins-Skipper  
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