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**THE 39<sup>th</sup> ANNUAL  
THOMAS EDISON  
BLACK MARIA  
FILM FESTIVAL**

**2020**

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

To become a sponsor of the Black Maria Film Festival please contact the Consortium office or make a donation via the website:  
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**THOMAS EDISON MEDIA ARTS CONSORTIUM**

## **Black Maria Film Festival**

**[www.blackmaria.org](http://www.blackmaria.org)**

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

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

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

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



## In Praise of Barbara Hammer by Festival Director, Jane Steuerwald

So much has been said and written about Barbara Hammer. She was brave, fierce, gifted, honest, a role model, a champion. In the 1970's she embraced and celebrated her lesbian sexuality in both a personal and historical

Film Festival is privileged to be programming a beautiful and celebratory film which was a collaboration between Barbara and filmmaker Lynne Sachs, "A Month of Single Frames." In 1998, Barbara had a one-month artist residency in the



context. For the rest of her life she explored the queer world and her own life as a lesbian artist/filmmaker.

This season, the Black Maria

C Scape Duneshack run by the Provincetown Community Compact in Cape Cod, Massachusetts. The shack had no running water or electricity. Barbara shot 16mm film with

her Beaulieu camera, recorded sounds with her cassette recorder and kept a journal. Then in 2018, Barbara began her own process of dying by revisiting her personal archive. She gave all of her Duneshack images, sounds and writing to Lynne and invited her to make a film with the material.

through the time that we would all share together watching her and the film. My text is a confrontation with a somatic cinema that brings us all together in multiple spaces at once.” — Lynne Sachs

Barbara was not only ahead of her time she was prolific and inventive. She worked



“While editing the film, the words on the screen came to me in a dream. I was really trying to figure out a way to talk to the experience of solitude that Barbara had had, how to be there with her somehow

with multiple film forms – Regular 8 film, Super 8 film, 16MM film, and multiple video formats - making dozens of groundbreaking works. In an interview with the Smithsonian Archive she said, “I have never

separated my sexuality from my art, even if the film has nothing to do with lesbian representation.” Barbara’s works “Endangered” (1989), “Lover Other” (2006), “A Horse is not a Metaphor” (2009), “Generations” (2010), all toured with Black Maria.

In 2006, Barbara was diagnosed with Stage 3 ovarian cancer. As she went through treatment, she made the first of a number of films dealing with her illness and recovery, “A Horse Is Not A Metaphor.” As a trustee of the Black Maria Film Festival at that time, I sometimes curated and presented Black Maria screenings and I had the opportunity to program “A Horse Is Not A Metaphor” a number of times in 2009. It was intense and personal, high-spirited and proud. In spite of having to fight against her illness, Barbara let nothing get in her way.

In February 2017, I invited Barbara to NJ City University in Jersey City, NJ as a Visiting Artist. I was teaching courses in the MFA program known as IMAP, as well as a Women in Film course to undergrads in the Media Arts Department. Barbara taught a master class

that cold February night that I will never forget. She screened “Maya Deren’s Sink” (2011), excerpts from her early work “Dyketactics” (1974), “No No Nooky TV” (1987) and more, pulling out all the stops to a packed house.

I can still see her in her bright red glasses, stomping up and down the aisle, calling out to the audience, laughing, listening, and drawing in our rainbow coalition of students. My Women in Film class was literally astonished by her work – they had never seen anything quite like her unabashed, in your face, experimental films about female orgasm and lesbian sexuality. Barbara’s approach to their shock and awe was to fill the house with her larger-than-life personality and to engage them viscerally and intellectually. By the end of her presentation, she had won over everyone in the room and had given them a night to remember forever. Barbara, how generous you were, how open, inspiring, potent, zealous!

Later that year, I wrote to Barbara to ask her if she would be willing to write a letter on behalf of our MFA program.

In true Hammer style, she wrote passionately in support of our students and our program. Barbara – you are now and will always be sorely missed.

With sincere gratitude,  
Jane Steuerwald

## Letter from Barbara Hammer - May 2017

*...I visited the department of film and media this fall to present my work and lead a master class. I cannot say strongly enough the eager enthusiasm of the students to learn about new and challenging ideas.*

*I was particularly thrilled to see and learn about the diversity in the program. This was not the type of film school that I went to nearly 50 years ago which was full of white, heterosexual, and able-bodied mostly male students. In fact, I was the only woman in my film production class of 12!*

*Now that the department is established, students are producing work, attendance is high (terrific turnout for my evening!), it is the time to support and strengthen the program. This is the type of schooling we need.*

*If there is anything I can do to support the ongoing commitment to the program, I will do it. I experienced it and I believe in it.*

*Media production and criticism is the most important of studies in the visual age of the 21st century.*

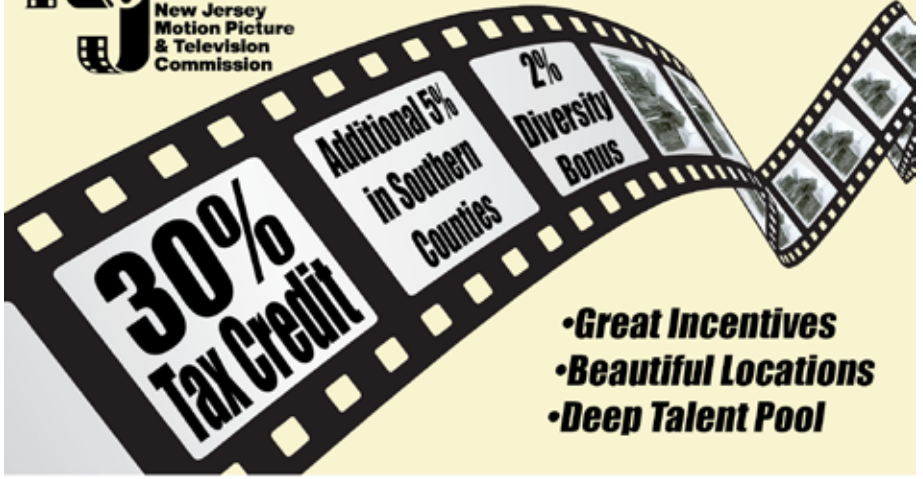
*Sincerely,*

*Barbara Hammer, Filmmaker  
New York, N.Y.*

**CONGRATULATIONS to all the highly creative filmmakers showcased in the 39th ANNUAL BLACK MARIA FILM FESTIVAL**



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## Map of International Submissions for 2020

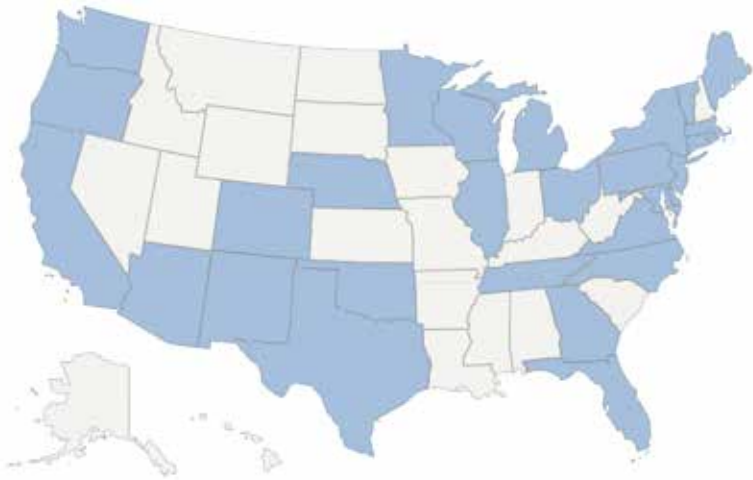


We are very proud that filmmakers from all over the world choose to submit work to our festival. For our 2020 season submissions came from 38 nations across five of the seven continents and included the following countries.

### List of Countries

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

## Map of US Submissions for 2020



Our 2020 submissions also included films from 29 US states:

### List of States

Arizona	New Jersey
California	New Mexico
Colorado	New York
Connecticut	North Carolina
Delaware	Ohio
Florida	Oklahoma
Georgia	Oregon
Illinois	Pennsylvania
Maine	Rhode Island
Maryland	Tennessee
Massachusetts	Texas
Michigan	Vermont
Minnesota	Virginia
Nebraska	Washington
	Wisconsin

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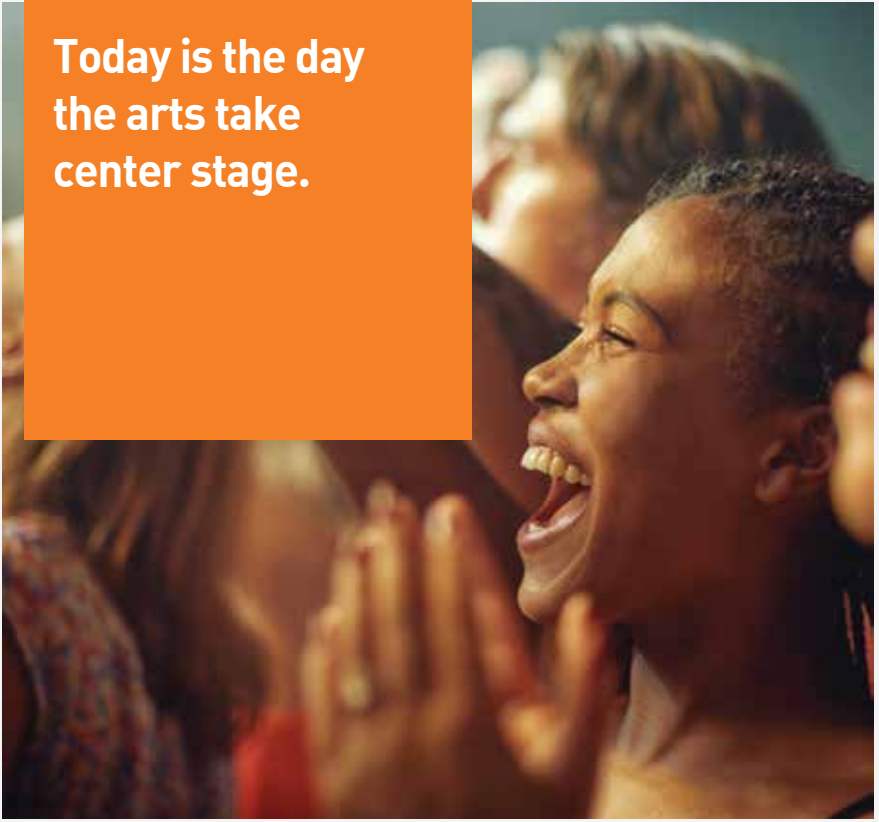
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## “Ulises” (Ulysses) - Behind the Scenes

by Jorge Malpica Hernández

Thomas Edison Black Maria Film Festival Stellar-Award Winner for Narrative 2019

I was thrilled to be a winner at the Black Maria Film Festival 2019. It is not only an extraordinary distinction, but it opened a door for my film to be part of the festival's

I know Ulises has kind of a wicked sense of humor (sorry about that) but I would be pleased if you were surprised by it, and especially if you decide to be a vegetarian after



38th annual festival tour. The Black Maria Film Festival provides such a great opportunity for us filmmakers to show our work to many, many people, which is what we starve for as filmmakers.

Thank you!

you've seen it!

Ulises is my “Opera Prima” or first movie as a director in a narrative feature. It was quite a complicated task as it involved shooting in the ocean in a very distant and secluded location with underwater

shots and sophisticated visual effects.

I started my career as a director-of-photography and editor/post-producer, which may be the reason that I felt at ease on this kind of job.

I shot this project during a very difficult and fraught time in my life. I was preparing another short film based on a story about my father-in-law, Pier Giorgio, who is rather like the principal character in Tim Burton's "Big Fish." He is a man with a huge life, lots of fantastic stories and an incredible imagination. Unfortunately, one day he suffered a vascular accident in his brain and tragically, he lost his mind forever.

I was deeply saddened and decided to stop the pre-production process on the film about my father-in-law. I just could not bear to continue with all my mixed feelings. Then, a few months later, Jorge Bano, a friend who is a writer told me he had a short story he wanted me to read, to see if I was interested in shooting it.

I told him I didn't have the

time, but he insisted, so I read it. Ulises ... And I got sucked in. Creative juices flowed immediately, and my brain started to work in a new direction that also helped me to cope with my father-in-law's tragedy.

Bernardo, my father, was born in Veracruz (the state where we shot Ulises) and he liked fishing very much. I loved it too, so one day I tried to continue the family tradition by taking my 4-year-old twins to fish in the ocean.

The day was beautiful, everything was cool, my kids were happy and anxious. Finally, after a while, we got a nice big fish. Thrilled, we pulled it in and when it was up in the boat the fisherman banged the tuna on top of its head with a mallet to kill it and stop its suffering, and...

You should have seen the little faces of my twins!

They were completely sickened. Their huge eyes were telling me something like "Dad, this is not cool... what were you thinking!" This was the image that came to my

head when I first read the story of my friend's film *Ulyses* and I felt it was speaking to me.

When you fish, especially for large fish in the ocean like sailfish, you can actually see how, in minutes after being taken out of the water, they lose their amazing color and brightness as they die. It is as if you can see life leaving their

that if it was brutal with a fish, it was going to be even more dramatic portrayed with a "humanoid" one. And it is.

Creating a mermaid was also something that I was keen to do. I was seduced by a picture I found on the web, of a Beluga whale. In the photo below of an actual Beluga whale, you are practically able to see what looks like legs beneath



bodies.

This is probably the sequence that I engaged with the most in the script and I thought

its skin. Amazing! I also loved its pale color, so I planned to cast an actress who had almost no pigment to her skin.

Mermaids for me are fantastic characters in a classic way, more as they are in the Odyssey than how Disney portrays them. To me they represent incredible and cunning predators that are extremely dangerous to humans. Except of course, if you are deaf.

In the Odyssey, Ulysses is the only human being that could hear the mermaid calls without dying because he had himself tied to the mast of his ship. In my film, the old

Betancourt, to my eyes did a great acting job in very difficult shooting conditions. Being in cold saltwater for so many hours takes a real toll on your body. In the underwater shots a diver had to escort Michelle to her position 15-feet deep and had to leave as soon as possible so we didn't have bubbles in the frame. Michelle had a weight belt tied to her waist to avoid floating immediately, so she had to wait until the diver was out of frame, do her act-



fisherman is also the only human that can be exposed to the mermaid call and survive. His deafness becomes his strength - he not only survives, but he is also able to hunt and kill the mermaids he encounters.

The mermaid, Michelle

ing and then swim up to the surface by herself. She had to repeat this for each and every shot. She did a splendid job without any complaint.

Her body from the waist down is completely CGI (computer-generated imagery) as is

also the “spiracle” (an external respiratory opening) on her neck. The post-production crew had to rig her body copying her moves so they could have all the information to add the animated tail in an organic way.

It was quite a complicated post-production process that took about 6 months to complete after the location shooting was over. Every-

of them. To my mind, that is the real fuel for any true filmmaker.

Our fisherman, Ulysses, is a renowned Mexican actor who also had a difficult task because, believe it or not, he can't swim! Our fisherman couldn't swim! It sounds funny now, but the weather conditions were not smooth, and he had to be alone in a small boat in quite rough seas with-



body worked in their spare time because we did not have enough money left to pay salaries. Our crew not only did an amazing high-quality job, they did it for free, as part of the team, because they loved the story and wanted to be part of the challenge in front

out being able to swim! What if the boat hit the rocks? It was certainly possible as there were some shallow places in the sea where we staged his scenes.

We did have a local lifeguard ready to jump for him in case of an emergency, but our fish-

erman was really brave and did an amazing job staying in his character without showing any fear of the ocean. On the contrary, he always seemed at ease in his boat.

One other very difficult task



for me was to give direction to our fisherman as I was pulling focus while the camera assistant was vomiting on my legs in the boat! We had to be out in the ocean in little boats for hours, as our base camp was about thirty minutes away, so we could not travel back to land every time we had people that were seasick. These are just some of the things that went on during this project.

Finally, I want to say a big thank you to Jane Steuerwald and all the people at Black Maria. They have been wonderful! I cannot say enough

thanks for their time, effort and talent, creating such marvelous opportunities for filmmakers, and opening up such a great channel for us to share our work and thoughts in such an extraordinary film festival!

Being a Mexican director I could not wish for more than to continue building bridges like this one between our two beautiful countries.

A big hug from Mexico,  
Jorge Malpica

Director - Ulises  
jorge@metro.film

If you had the chance to see Ulises, I hope you liked my movie. If you have not seen it yet, and to avoid further spoilers, here is the link:

<https://vimeo.com/309403602>  
password: ulises2018

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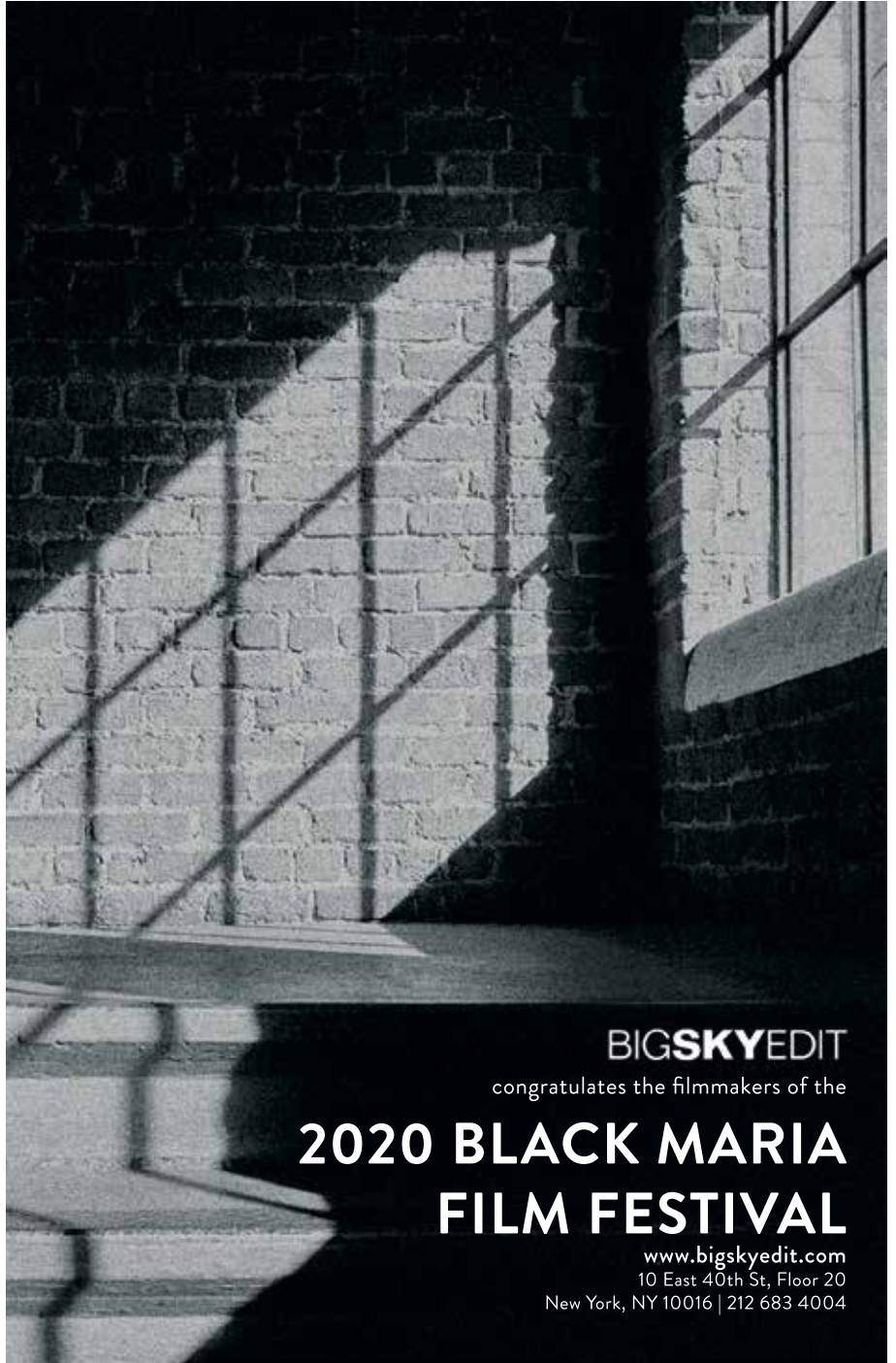
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**JURY'S  
STELLAR  
AWARDS**

## Freeze Frame

### Animation

by Soetkin Verstegen  
Brussels, Belgium. 5 min.



Freeze frame: The most absurd technique since the invention of the moving image. Through an elaborate process of duplicating the same image over and over again, the illusion of stillness is created. In this

stop-motion film, identical figures perform the hopeless task of preserving blocks of ice, as if they were archivists. Their repetitive movements re-animate the animals captured inside.

---



## The Rain Will Follow

### Documentary

by Eugene Richards  
Brooklyn, NY. 15 min.

Though confined to a nursing home, 90-year-old Melvin Wisdahl lives an interior life filled with images of the war he fought in, the struggles of the early Norwegian settlers of North Dakota, his ghost town of a home, and his love of the ever-evolving and threatened land.





## The Divine Way Experimental

by Ilaria Di Carlo  
Berlin, Germany. 15 min.

Loosely based on Dante's Divine Comedy, "The Divine Way" takes the viewer into a woman's epic descent through an endless labyrinth of staircases. As her journey takes her deeper and deeper, the staircases transform, and she becomes trapped and pulled into this dangerous landscape.



---

## Cold Storage

### Narrative

by Thomas Freundlich  
Helsinki, Finland. 9 min.



On a desolate arctic shore, a lonely fisherman discovers his prehistoric counterpart frozen in the ice and thaws him out as his newfound soul brother. "Cold Storage"

pays homage to the virtuosic physical performances and melancholy comedy of the classic silent screen.



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**GLOBAL INSIGHTS  
AWARDS**



## Maelstrom Documentary

by Misja Pekel

Amsterdam, Netherlands. 45 min.

“Maelstrom” is a found footage documentary created through the memories of Syrians. It is a poetic, visual essay cut together from amateur videos by various Syrians who fled their country. The story was



told by means of videos that were saved on mobile phones, computers, tablets or that were posted online. The filmmakers’ intent was to show the lives Syrians had to leave behind when they fled their country. “Maelstrom” was inspired by the true story of a Syrian who tried to swim from Calais to England in search of a new home.

---



# Return to Calais

## Documentary

by Edith Goldenhar  
Jackson Heights, NY. 15 min.



In May 1940, Edith Goldenhar's late mother Paulette was a teenage refugee on the roads of northern France, after fleeing the Nazi invasion of Belgium. In 2018, Edith followed her mother's vivid wartime diary on

a pilgrimage to honor Madame Ducatel, a stranger who harbored Paulette during the bombing of Calais. There, she discovered the same humanitarian spirit among today's refugees and the volunteers caring for them. Drawing on journals, maps, archival photos, family video, and war footage, "Return to Calais" weaves a personal story into our shared history, showing how empathy connects the dots of displacement across generations and geography.

---







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**JURY'S  
CHOICE  
AWARDS**

## A Month of Single Frames

Documentary

by Lynne Sachs

Brooklyn, NY. 14 min.



In 1998, filmmaker Barbara Hammer had a one-month artist residency in the C Scape Duneshack which is run by the Provincetown Community Compact in Cape Cod, Massachusetts. The shack

had no running water or electricity. While there, she shot 16mm film with her Beaulieu camera, recorded sounds with her cassette recorder and kept a journal.

In 2018, Barbara began her own process of dying by revisiting her personal archive. She gave all of her Duneshack images, sounds and writing to filmmaker Lynne Sachs and invited her to make a film with the material.



## Box of Memories

Animation

by Felicitas Yang

Heidelberg, Germany. 4 min.

“Box of Memories” opens a small window into an intimate dialogue between two individuals who used to be close to each other. It does not take a stance on whether either of the individuals is correct, but rather focuses on the question of how shared memories affect people similarly and differently.





## Code Ruth

Animation  
by Caroline Voagen Nelson  
Astoria, NY. 4 min.

A true love story about a Morse code instructor finding her path during WWII. “Code Ruth” blends stop motion techniques and archival materials to share a family’s history of connecting through technology.



---

## DONT KNOW WHAT

Experimental  
by Thomas Renoldner  
Wien, Austria. 8 min.



Employing the method of single frame editing, primarily focused on sound, the realistic film image is transformed into a fantastical, surreal, structuralist

and finally, abstract film. It creates a musical composition while experimenting with the human voice and transforming language into sound and music. One intention of “DONT KNOW WHAT” is to question the classical rules of film genres by combining elements of avant-garde film, video art, and cinema as entertainment.

# Entropy

Narrative

by Keir Politz, Philadelphia, PA  
and Jonathan Mason, Collingswood, NJ.

26 min.



A recently immigrated master of the endangered art of antique piano restoration, Wojciech Porwitz, operates according to a strict code of reverence for both instrument and craft that

also has him living paycheck to paycheck. When a valuable Steinway grand piano is stolen while under his care, he and business partner Marek are determined to save the piano and complete the job.



## Greetings, from the Planet Krog!

Experimental

by Yani Gellman

Toronto, Ontario, Canada. 6 min.

A young mother is stolen away to the furthest corners of the galaxy and must escape an alien prison to return home and free her own child.

“Greetings, From

the Planet Krog!” is a visual poem that suggests our greatest exploration of the universe takes place within the human heart and mind.





## Histories of Wolves

Documentary  
by Agnes Meng  
Lisbon, Portugal. 22 min.

“Histories of Wolves” is a collection of stories about wolves in the northern mountains of Portugal. Among the rocky ranges, there is a village called Pitões das Júnias. At nightfall, shepherds gather and tell stories. Myths, legends, stories of death, are told. These tales of werewolves and humans are as alive now as they were centuries ago.



---

## Medium Rare

Experimental  
by Luca Cioci  
Pavia, Italy. 4 min.



“Medium Rare” analyzes human interaction with objects and their functional and aesthetic presence in surreal domestic scenarios.



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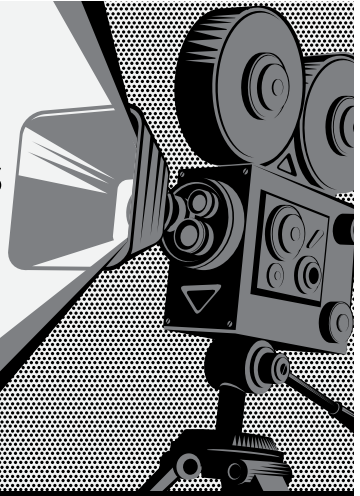
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**THE BLACK MARIA  
FILM FESTIVAL**



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## Movement in Structure

Experimental  
by Shaun Clarke  
Boston, MA. 4 min.

A dynamic and lyrical dance film exploring the relationship between a dancer and the space he performs in.



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## The Confession

Animation  
by Chelsea Pitti-Fernandez  
Wayne, NJ. 2 min.



Officer Hodgepodge tries to get a confession from convicted felon, Warren Crime...

# The Girl with the Rivet Gun

Documentary

by Anne de Mare & Kirsten Kelly New York, NY and Danielle Ash, Brooklyn, NY.

15 min.



Behind the iconic “We Can Do It” poster girl, millions of women shook the foundations of the American workplace during WWII, forever changing the perception of what women can do. The film is an animated

documentary based on three real-life “Rosie the Riveters” - Esther Horne, Susan Taylor King and Mildred Crow Sargent. From vastly different backgrounds, these women came of age in an America united by war but struggling with divisions of gender, economics and race.

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# The Head Shrinker

Documentary

by Guillermo Srodek-Hart and Anselmo Estrada

Buenos Aires, Argentina. 9 min.

The singular story of Oscar Silvestre León, aka ‘The Pampas Head Shrinker,’ who at age 14 discovered by accident a secret formula that allowed him to shrink and mummify animal heads. Oscar injected a dead bird with a secret home-made potion, and the animal’s body shrunk. He interpreted this as a gift from God and dedicated his life to this “art form.” He declares himself an animal lover.



**Warning: Some images may be disturbing to some viewers.**



## The Phantom 52

Animation

by Geoff Marslett

Pittsburgh, PA, and Boulder, CO. 8 min.

Award-winning actor Tom Skerritt is the featured voice-actor in this animated short film about a lonely trucker



waiting for a reply on the CB radio... a ghost that haunts the lonely highways... and a whale that sings in a voice no other whale can even hear.

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## The Sound of a Wild Snail Eating

Narrative

by Elisabeth Tova Bailey

Rockport, ME. 15 min.



When a woman is bedridden by a mysterious pathogen, a forest snail unexpectedly takes up residence on her nightstand. Together, the woman and snail share an intimate journey of survival

and resilience. Their captivating and graceful explorations expand the boundaries of the bedroom - starring a white-lipped forest snail (*Neohelix albolabris*) and Ariela Kuh as the woman. Adapted from the director's medical humanities/natural history memoir of the same title, which won a John Burroughs Medal Award for natural history. Voice-over by Daryl Hannah.

## **NJ Young Filmmakers Coordinating Committee**

The New Jersey Young Filmmakers' Festival (NJYFF) is a project of the Thomas A. Edison Media Arts Consortium. The mission of NJYFF is to support and promote the work of young emerging filmmakers, who either live in or attend school in the State of New Jersey. NJYFF gives students the opportunity to submit their films to a highly respected and long-running film festival and have it evaluated by prominent representatives in the field of film and media. Since the very beginning of New Jersey Young Filmmakers in 1975, the purpose of the festival has been to recognize, celebrate, and encourage emerging young talent in New Jersey, the state in which Thomas Edison first developed the motion picture.

### **NJYFF Coordinating Committee Members**

Chris Corey, Middletown High School South

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# NJ YOUNG



# FILMMAKERS



**The 39<sup>th</sup> Annual  
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**JURY'S  
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## Bagheera

Narrative  
by Christopher R. Watson  
Mumbai, India. 18 min.

Set on the unruly outskirts of Mumbai, Bagheera is the determined leader of an Indian Girl Scout troop, teaching her girls everything from first aid to snake handling. After a troop meeting one evening, Bagheera is abducted by a brutal assailant, Kaka (Uncle). He drives her to a run-down dairy, dumps her in an electrified cage and a twisted psychological battle ensues. Bagheera is named after the black panther of Rudyard Kipling's "Jungle Book" and when the Empress of the Jungle is forced to take out her claws, things don't go well for her opponents. Highlighting the vulnerability of women in societies across the world, Bagheera reminds us that bravery and resourcefulness are powerful tools.



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## Faithy, hey

Animation  
by Emily Hubley  
East Orange, NJ. 4 min.



Artist/filmmaker Faith Hubley drew a self-portrait in her journal every day throughout the last decades of her life. Years later, her daughter Emily revisits specific memories and dreams and considers a relationship altered by death. Music by the filmmaker's sister, Georgia Hubley.

## Grassland

Experimental

by Sarah Kanouse

Jamaica Plain, MA. 19 min.



A poetic and unsettling excavation of the layers of belief, ecology, practice, and geology that form a northeastern Colorado landscape.

Cattle grazing, nuclear missiles, fracking, and

wind power generation co-exist within a few miles of each other, all unfolding on territory whose ties to the Cheyenne people were affirmed by US law. The film locates the grassland in historic and geologic time, ranging over changing frameworks of ideology, and cosmology, contradictory human practices, and the material and geological forces of the land itself. Meditative original footage of the grassland merges with handmade collage animations and a richly textured soundtrack.



## Guster

Animation

by John Kelly

Knoxville, TN. 4 min.

Through brief conversations with an adaptive chatbot, a professor sees his own creativity and depression more clearly. “Guster” is based on actual messages and poetry written by the app.







## Just a Small

Animation  
by Na Kyung Kim  
Seoul, South Korea. 5 min.

Inspired by ancient Korean mural paintings, the filmmaker painted a giant watercolor (180" by 40") with 1670 different frames woven together as a whole. "Just a Small" tells the story of a tiny eel that wishes to become something greater than itself.



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## Little Wonders

Animation  
by Maris Fechter  
Houston, TX. 2 min.



In "Little Wonders," the filmmaker's mother recounts a joy of motherhood: the opportunity for a fresh outlook on the world, seen through the eyes of one's children.

# Mate

Experimental  
by Chaerin Im  
Seoul, South Korea. 4 min.



A mating ritual combining animation, printmaking, and photography. The filmmaker incorporates the many different visual textures that come from the

intaglio printmaking process, from the prints to the etched copper plate itself.



# Mirage

Experimental  
by Jack Cronin  
Ann Arbor, MI. 6 min.

A study of Las Vegas and the Red Rock Canyon through dense, lyrical, fantastical images.





**Moment to Moment**  
Documentary  
by Michael Attie  
Philadelphia, PA. 13 min.

Carl and Susan, husband and wife, scientist and artist, navigate the challenges of Carl's Alzheimer's diagnosis. Unable to engage in the scientific inquiry of his prior physics career, Carl finds solace in his basement, dismantling discarded electronics in search of the copper inside. What begins as a curious behavior evolves into an artistic collaboration, as Susan turns Carl's copper remnants into individually framed sculptures. Their collaboration culminates in a joyous art exhibit, creating a moment of bittersweet celebration amidst Carl's declining state.



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**Re-flex-ions n. pl. Variant of Reflection**

Experimental  
by Tony Buba  
Braddock, PA. 3 min.



A mirror image of the filmmaker's community, Braddock, PA.

## Sonolumin

Experimental

by Diana Reichenbach  
Savannah, GA. 5 min.



A stop-frame animated film exploring the relationship of light, sound, and space.



## Substance

Animation

by Jamaal Bradley  
Redmond, WA. 5 min.

Based on true events, "Substance" tells the story of Jason, the oldest of two boys who loves his home but battles with wanting to change his deteriorating community and his



desire to leave it behind. Tension turns to anger as Jason and his brother John battle over John's decision to embrace the drug culture while simultaneously endangering his daughter. Her symbolic gesture will change the future of the family and change her father's "substance."



## Tango Luna

Animation

by Blake Douglas Young  
Los Angeles, CA. 4 min.

A dark and lyrical stop motion animation, “Tango Luna” features wild dogs, a cold-blooded mob, a spot lit tango dance, and a woman resisting the social conventions of 1930’s Europe.



This allegorical tale in two acts tracks the emotional reaction of Magdalena Claudel as she stumbles upon a horrific scene in a city square, bearing witness to the passive cruelty of a crowd of onlookers. In the following act, responding to this savage spectacle, she performs a tango dance that rewrites the patriarchal power dynamic between female and male.

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## The Night Shift

Documentary

by Yumeng Guo

San Francisco, CA. 8 min.



“The Night Shift” is a short film about an extraordinary/ordinary night shift worker, Clemencia Cardoza, a Mexican-American woman who works in the city of

San Francisco. While the city sleeps, Clemencia and many others like her, work hard to realize their dreams for a better life.

## The Outlander

Animation

by Ani Antonova

Vienna, Austria. 5 min.



In the 16th century, a baby Asian elephant, later known as Süleyman, made a long journey from Ceylon to Portugal to Spain – a gift from King John III of Portugal and his wife, Catherine of Austria, to the Archduke Maximilian II. Süleyman was shipped from Barcelona to Genoa, and then traveled overland via Milan, Cremona and Mantua. He walked the whole way from Lisbon to Vienna through the Alps for five months finally entering Vienna on March 6th, 1552.

Filmmaker Ani Antonova tells the tale of this long and arduous journey undertaken by Süleyman, Vienna's first elephant. Over 5,000 individually drawn images render the animal in relentless motion, sketching the strenuous path taken across the Alps by the adolescent Süleyman. "The Outlander" is the sad migration story of a thick-skinned immigrant passed on from one ruling dynasty to another, as he involuntarily treks across Europe.

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THOMAS EDISON BLACK MARIA  
FILM FESTIVAL



## They Say I'm Your Teacher

Documentary

by Catherine Murphy  
Portola Valley, CA. 9 min.

Bernice Robinson, a beautician from South Carolina, was the first teacher in the Citizenship Education Schools that taught literacy in order to pass voter registration requirements in the South during the mid-1950's and 1960's.



She taught adults to read and write, understanding that registering to vote and engaging people in the issues that affected their lives was a key step toward changing the system.

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## Thin Places Iceland

Documentary

by Michael Chaney  
Savannah, GA. 6 min.



The filmmaker's journey to Iceland reveals the incredible architecture of the natural landscape, juxtaposed with the architecture of the country – some of the most sub-

lime and spiritual church interiors to be found in this mysterious and alluring landscape.

## This Film

Experimental

by Shelly Silver

New York, NY. 7 min.



“The world hacked into fragments, jumps, frames. Kidnapped buildings gestures people animals happening now, again now, again now. The displacement of what was once to what is now seen carries the odor of end, regardless

of the incessant movement of one frame to the next, a machine forcing the celluloid frames forced to run, jump, trip, turning it all into a sad slapstick - slapstick also embodies heartbreak.” – Shelly Silver

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**DIRECTOR'S  
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## Censoring Nuremberg

Documentary

by David Busan

Granville, OH. 14 min.

Dr. Arnold Joseph, Professor Emeritus of Modern Languages, taught French at Denison University in Ohio from 1963-1990. In another life, Arnie was a translator of mail, to and from Nazi prisoners in Germany at the Nuremberg Trials after World War II. “Censoring Nuremberg” chronicles his time at the trials.



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## Circus Movements

Documentary

by Lukas Berger, Linz, Austria; and Mário Gajo de Carvalho, Porto, Portugal. 15 min.



Circus culture is a space of diversity, cooperation and integration. A magical space with real people. “Circus Movements” was shot with circus kids from Ethiopia - Liya and Beza, doing the hula hoop;

Habtamnesh, doing the aerial hoop; and Beniyam, only 5 years old, performing acrobatics. Collectively, they are great circus artists performing in the magnificent landscapes of Ethiopia.

## Everything Passes

Experimental

by Walter Ungerer

Camden, ME. 9 min.



“Everything Passes” refers to life, and human existence. In the film everything we see is from the deck of a home in Maine: clouds, distant landscape, birds at a feeder. An older woman stares at

the camera, white hair, smiling, in disgust, pensive, fearful. She talks about her English accent, her children, and making Christmas pudding. Summer changes to winter. This is a tone poem, an ode to aging. It reveals what is sensed, not seen.

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Animated iterations and recursions made with sixty-four 2” x 3” collages form a hypnotic bombardment of color and shapes, accompanied by music from Malian artist Luka Productions.



## Fôret

Animation

by Lisa Barcy

Chicago, IL. 4 min.



## Grace

Narrative

by Alexia Oldini and Steven Gray  
New York, NY. 6 min.

“Grace” is the story of the eviction of a young woman of color from her home.

Her subsequent encounters reveal the

callousness of a society built to exploit the precarious situations of people like herself. In the end, she confronts her struggle head on, but finds it is difficult to overcome.



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## Latency Contemplation 4

Experimental

by Seoungcho Cho

Elmhurst, NY. 9 min.



Lyrical and visually striking, “Latency Contemplation 4” is distinguished by its complex image processing and sound collage. This fourth piece in a series of five is a painterly exploration of

subjectivity and the subconscious. The filmmaker’s internal visions and perception of the outer world come together in an abstract meditation on space, place and sound.

## Lolo

Narrative

by Paulo Menezes

Berlin, Germany and Brazil. 13 min.



Lolo is an openly gay 11-year-old boy who tries to convince Max, his first love, to go public with their relationship at their school party.



## Quarertone

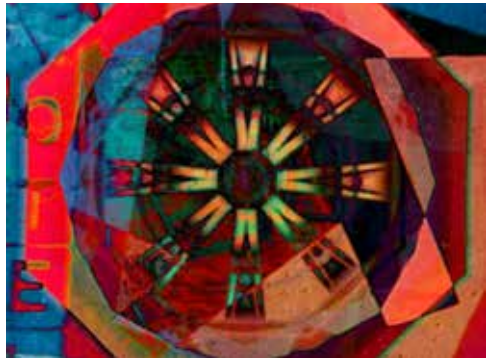
Documentary

by John Hawk

Agua Dulce, CA. 4 min.

Employing antique video synthesizers in combination with hand-processed 16mm film, the filmmaker references art forms from Buddhist, Islamic, Native American and 20th-century modernist traditions.

By digitally compositing scanned hand-processed 16mm film with video graphics, he produces color and texture that is unattainable in the realm of video alone.





## Take Off Your Skin

Animation

by Luke Jaeger

Northampton, MA. 3 min.

“After spending a week in the hospital with a severe viral infection that caused most of my skin to fall off, I found myself humming this 1929 pop song that my mom used to sing. This film is dedicated to her memory.” – Luke Jaeger



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## The #1 Bus Chronicles

Documentary

by Joel Katz

Montclair, NJ. 58 min.



“The #1 Bus Chronicles” uses a small sociological microcosm – a bus stop on an industrial highway in New Jersey – to portray some of the most marginalized lives in America today

- the ‘working poor’, the recently incarcerated, and immigration asylum seekers. Strangers share their hopes and dreams as well as resiliency, suffering and loss. Some are fleeting encounters; others draw us deeply into their lives. The film interweaves portraits of people whose lives intersect at this single bus stop.

## The Boy and the Owl

Animation

by Mário Gajo de Carvalho  
Porto, Portugal. 12 min.



A young boy lives his life in a magical way, surrounded by the picturesque atmosphere of his village, in this fable about love and the act of letting go.



## Umbrella

Animation

by Helena Hilario and Mario Pece  
Sao Paulo, Brazil. 8 min.

While visiting a home for children, a little girl meets Joseph, a boy whose only dream is to have a yellow umbrella. This unexpected encounter awakens his memories of the past.

Inspired by true events, “Umbrella” is an homage to empathy, hope and love.







## Watch the Skies

Documentary

by Dan Boord and Luis Valdovino

Boulder, CO. 5 min.

“Watch the Skies” is part of a body of work by Boord and Valdovino that illuminates their inherent appreciation for the wide expanses of the American

West. Viewers encounter an unworldly past and present, the science fiction film music of the cold war, a road trip, a rendezvous with the expanses of the unknown, and the skies of New Mexico.



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## Thomas Edison Black Maria Film Festival Jurors 2020

**Henry Baker** works in video, television, film, sound, print and interactive media. At Syracuse University he earned a BFA in Special Studies in Art and MFA in Synaesthetic Education. While there he worked with newly invented ½ inch black and white portable video tape recording system, the SONY Portapak. He taught film and video at the Synapse Video Center, later becoming the director of the Visiting Video Artist Program.

Over a ten-year period, he produced weekly broadcast radio programs. The shows, a mixture of music and related interviews, included The Talking Heads, Les Levine, Juan Downey, Nam June Paik, Bill Viola and many others. He co-founded the New York State Media Alliance with Davidson Gigliotti.

Henry Baker's early experimental video work is housed in permanent collections of The New York Public Library and the Everson Museum. His award honors include the Houston International Film Festival, Broadcast Designer's Association, SONY/AFI National Video Festival, ACE Awards, Art Direction, Hermes and the International Film and Television Association. His work has been screened at: Leslie Lohman Gallery, National Museum of LGBT History, Simon Watson Gallery, Vancouver College, Hallwalls, Intermedia Arts Center, Matrix Gallery and others. His recent documentary, PISS OFF, is in official selections of several international film festivals, winning awards in the Indie Short Fest, LA; International Shorts, Melbourne; and the LGBTQ Festival Chéries Chéris, Paris.

He resides with his husband in Washington DC.

## Thomas Edison Black Maria Film Festival Jurors 2020

**Margaret Parsons** is Curator of Film and media programs at the National Gallery of Art in Washington DC. Besides an international film exhibition program, the Gallery maintains an archival collection of documentary media on the arts. Parsons has organized media events for other organizations including the Corcoran Gallery of Art, American University, the National Archives, the Smithsonian Museum of American History and Museum of American Art.

She has served as a trustee for film organizations ranging from the Robert Flaherty Film Seminar to CINE, and she has been on the editorial boards for *The Moving Image* and the Getty Trust's experimental *Art on Film* in association with the Metropolitan Museum of Art. She has also served as a festival juror for numerous international film festivals, and writes and speaks frequently on film and on outsider art.

Currently, Parsons heads the advisory board for the Washington, DC Environmental Film Festival and is curator for *Glimmerglass Film Days*, a festival she founded in central New York State. She has recently received awards for her work in film preservation from the governments of France, Georgia, Fondazione Friuli (Italy), and the Czech Republic, and in the U.S. has been the recipient of awards from the Black Maria Film Festival; the Washington, DC Independent Film Festival; and from Women in Film and Video. Her writing has been published in the journals *Raw Vision*, *Folk Art*, *The Folk Art Messenger*, *New York Folklore*, *Curator*, and *The Moving Image*, and other publications.

**46th Annual NJ Young Filmmakers' Festival  
Premiere and Awards Ceremony**

**Thomas Edison National Historical Park**

**211 Main Street, West Orange, NJ**

**May 30th, 2020 at 6:00pm**



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University of Gloucestershire, Cheltenham, UK  
University of Texas at Austin, Austin, TX  
University of Wisconsin Oshkosh, Fond du Lac, WI  
Upstate Films, Rhinebeck, NY  
West Orange Film Society at the Essex Green Theater, West Orange, NJ



**Call for Entries for the 2021  
Thomas Edison Black Maria Film Festival  
Mark Your Calendar  
Early Bird Entry Date is June 1, 2020**

2021 marks the 40th Anniversary Season of the Thomas Edison Black Maria Film Festival.

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

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

We will be accepting work for our 2021 season on June 1st, 2020.

Early Bird Submission Fee is only \$30 from June 1st through July 15th, 2020.

**Regular Submission fee is \$35 from July 16th through the final deadline - October 15th, 2020.**

To enter, visit the Thomas Edison Black Maria Film Festival page on FilmFreeway:

<https://filmfreeway.com/TheBlackMariaFilmFestival>.

Questions? Contact the Festival office at 201-856-6565, [jane@blackmariafilmfestival.org](mailto:jane@blackmariafilmfestival.org).

## **We are grateful to the following individuals for their generous financial support**

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

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

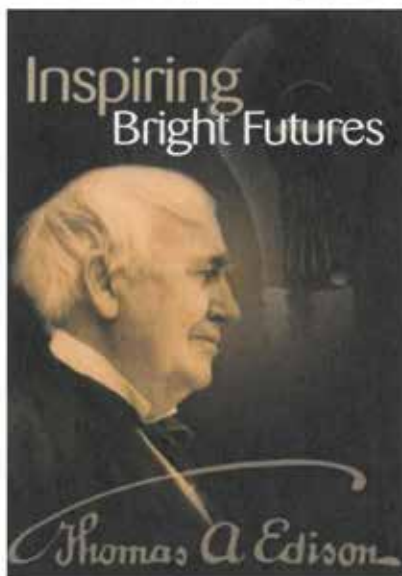
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