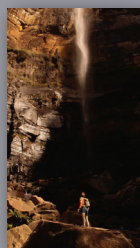


# FESTIVAL SCREENING PROGRAM



Logo indicates the work is in the  
 ⬆THIS WAY UP⬆ competition



## VERTICALITY

Set your day in motion. What can you fit in a day in the Blue Mountains?

**Director** Natasha Sebire (AU)  
**Starring** Gemma Woldendorp  
**Duration** 3'47  
**Camera** Canon C100



## A RAIL POEM

Visual impressions from today and daydreams from childhood, evoked by train traveling through space & time.

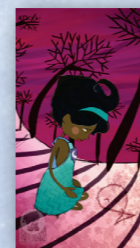
**Director** Gregory Gutenko (US)  
**Duration** 4'00  
**Media** 60s Super-8 film, HDV, iPhone



## TIMMH: STUDY (PHASE TWO)

An experimental video work exploring portraiture in a liminal and uncertain space.

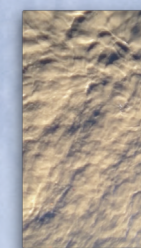
**Director** Simon Baré (AU)  
**Subjects** Pete Conroy, Ron Kelly, Jenny Leonard, Amanda Stephens Lee, Sylvia Griffin, Nikki Walkerden  
**Duration** 2'31  
**Camera** Canon 60D



## GIRL & FISH

On a lonely beach Fish flops desperately, trapped by a yoke of plastic rings. Girl sees him and lovingly releases him. Both are transformed. As time passes they're propelled on a desperate search for their unlikely love. Magic awaits them. (Commissioned by 9:16FF, Adelaide)

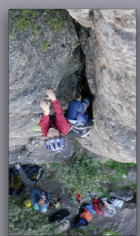
**Created by** Ana María Méndez Salgado & Carlos Manrique Clavijo (Karu Karu Studio, Adelaide) (AU)  
**Duration** 2'54



## THE THAMES

A view from from a bridge in the straining winter sun, *The Thames* is at once a meditation on the passage of time and the timelessness of the river itself. Shot in a single take and accompanied by a specially composed soundtrack the video draws on the transformative powers of the camera to remind us of the complexities of simply looking.

**Director** Ryszard Dabek (AU)  
**Duration** 4'11



## ARCHIE & THE CLIMBING FACTORY

Seven year old Archie leads a traditional climbing route at Mt. Arapiies, an obscure and ill-equipped crag in Western Victoria.

**Director** John Fischer (AU)  
**Video** Dave James  
**Duration** 2'59  
**Camera** Panasonic Lumix G6



## THE NUMBERLYS

Friends 1, 2, 3, 4 and 5 live in a world where there is no alphabet - only numbers. One day, they decide they want something different from their orderly, black-and-white world. They set out to create each letter of the alphabet and bring colour, creativity and jellybeans to their world.

**Directors** William Joyce & Brandon Oldenburg (US)  
**Producers** Lampton Enochs & Trish Farnsworth-Smith (Moonbot Studios)  
**Duration** 11'26



## ANITA'S POINT OF VIEW

Returning from the hospital, Anita narrates the story of why her vision is now vertical. Travelling with her Mum, Dad and brother, getting a call from uncle, they meet with an accident while answering the phone.

**Director** Eelan Elanko (AU)  
**Actor** Nishitha Sriharan  
**Music** Sathish Varshan  
**Duration** 2'59  
**Camera** Canon 5D mk III



## FIRST LIGHT

The movement and of the sea is extraordinary. I explore and document the sea as I recently moved back to Cyprus and aimed to create an audiovisual experience. The chromatic alterations of the water at sunrise/sunset are inspirational illusory forms.

**Director** Dimitra Karyopouli (CY)  
**Duration** 2'30



## ICICLELAPSE

The birth, life and death of the huge icicle outside our kitchen window in Boston. It peaked at 12 inches in diameter. At the end, I singled out the frame where someone knocked off the ice with a broom handle.

11,280 photos taken at various intervals between 5 and 300 seconds.  
**Director** Mike Sanders (US)  
**Duration** 1'11  
**Camera** Canon A620



## KIMBERLEY DEEP WATER SOLOING

Deep Water Soloing while on our travels through some of Australia's most remote and beautiful locations: Far North WA & the Kimberley, 2014.

**Director** Goshen Watts (AU)  
**Duration** 2'57  
**Camera** Panasonic DMC-GF5x



## RONDELL

Coming around and going around.

**Director & Acting** Kuesti Fraun (DE)  
**Camera** Frank Lin  
**Editing** Chris Brandl  
**Production** mobtik  
**Duration** 2'00  
**Camera** Samsung Note 3



## EDDIE'S ADVENTURE

A simple tale of everything everyone loves on the internet: time travelling cats, DIY special effects and vertical video.

**Directors** Miriam Ross & Alfio Leotta (NZ)  
**Duration** 2'31



## SUNNY SIDE UP

The Future is now! Well at least people told us so in the nineties. We were promised jetpacks, cities floating in the ocean and — with the evolution of tablet PCs — to be liberated from any kind of fixed video format. Since we can't deliver the rocket backpack we at least bring you the first ever mountain-bike tallscreen video. Shot on La Reunion Island.

**Director** Sebastian Doerk (CH)  
**Duration** 2'50



## ALICEWINKS

This is a part of Alicewinks the complete Alice's Adventures which is available digitally in a number of places. From "Alice's Adventures in Wonderland" music by Lucy Broadwood, imagery by Gwenned Hudson, Maria Kirk, A.E. Jackson, W.H. Walker, and Arthur Rackham.

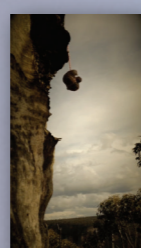
**Director** David Neal (US)  
**Animation** Brittney Owens & Melissa Guldbrand Dodd  
**Duration** 2'04



## CLIMACTIC ACTUALITY

Following a shadow of expectancy, making a mountain out of a mountain, shifting balance is found in suspension.

**Director & Performance** Nikki Walkerden (AU)  
**Sound** Shaun Hay  
**Duration** 2'31



## TWO BRAVE WOMBATS

An innocent climbing adventure turns bad, but can the wombats get themselves out of this scrape?

**Director** Anna Fitzgerald (AU)  
**Lead climber** Walter Wombat  
**Second climber** Wally Wombat  
**Duration** 2'56  
**Camera** iPhone 5C



## DOOR: OVER THE THRESHOLD

I was traveling into Adelaide city on a bus one day and saw the old Westpac building's big brass door rising out of the ground as it was closing. It was very impressive. I had always wanted to see it in action again. Here was my opportunity. If I could get footage of that door, I'd make a film about....um.....doors. (Commissioned by 9:16FF Adelaide)

**Director** Matthew Gray (AU)  
**Duration** 12'00



## TIGER SNAKE CANYON

The Australian Climbing Festival compañeras join their Vertical Film Festival compadres for a spot of canyoning in the Blue Mountains' Tiger Snake Canyon one winter's day.

**Directors** Adam Sebire & Natasha Sebire (AU)  
**Kalimba Music** SaReGaMa  
**Duration** 3'44  
**Cameras** Canon C100 & 7D, GoPro3



## EVERYTHING I CAN SEE FROM HERE

A game of football turns deadly as an uninvited player joins in.

**Directors** Sam Taylor & Bjorn Aschim for The Line Studio (UK)  
**Producer** Fritz Nicolaus  
**Sound & Music** Box of Toys Audio  
**Duration** 6'58



## PRIZES



### 1st Prize

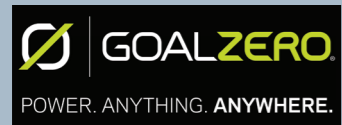
Goal Zero Guide 10 Plus Kit  
Goal Zero Luna Light  
\$200 Patagonia Store Voucher

### 2nd Prize

Goal Zero RockOut 2 Speaker  
\$100 Patagonia Store Voucher

### Best Vertical Climbing Video

Goal Zero RockOut 1 Speaker  
Goal Zero Lighthouse Lantern  
\$200 Patagonia Store Voucher



## THANKS TO

### St Hilda's Anglican Church

Rev. Ray Robinson  
Michelle Seers

### KFM Media, Katoomba

Andrew Gelao

Additional support from Chris Hampton (Climb Media), Chris Fitzgerald and David Neal.

## CARBON OFFSET

The Vertical Film Festival is measuring the electricity used for lighting, projection and heating of tonight's event and offsetting it using GreenPower.

More details will be available on our website.

## WEBSITE

We aim to have the winners and a selection of VFF films available on the website before the end of October at [verticalfilmfestival.com.au](http://verticalfilmfestival.com.au)

## WELCOME ... AND A BRIEF HISTORY

We're delighted to welcome you to the 1st Vertical Film Festival here in St Hilda's Church tonight. Not only because it's a beautiful space, but because vertical screens trace lineage from the stained glass windows that in church architecture so eloquently suggest transcendence.

Till the advent of cinema most visual art didn't conform to any one orientation or aspect ratio; painting sometimes escaped the frame altogether in the form of frescoes. So why did the 'seventh art' insist on such standardisation? The battles fought over screen geometry as cinema developed early last century are little-known and left a trail of curious formats in their wake. Indeed the intrusion of the optical soundtrack onto the filmstrip itself pushed the width-to-height ratio of film close to square format at one point (Fritz Lang's *M* in 1931 was 1.19:1). Faced with this plethora of formats, Hollywood engineers in the Academy of Motion Picture Arts and Sciences convened in 1932, determined to set a new industrial standard. Only Russian filmmaker Sergei Eisenstein argued against standardisation of a wide (landscape) format; he viewed it as a throwback to theatre's proscenium arch. Addressing the Academy he argued passionately for a "dynamic square" — calling for cinema to remain flexible to new geometries, particularly the "virility"(!) of the vertical screen. It was a losing argument against the studios' commercial imperatives. Academy ratio (1.375:1) was established forthwith and endured until cinema's battle with television sent formats still wider in the pursuit of crowd-pleasing cinematic immersion.



Some artists equated that immersion with audience passivity, and in the 1960s the Expanded Cinema movement broke away from cinema as an industrial art form. Whilst some of these filmmakers assumed a position of structuralist critique, others searched for a medium which would inspire 'oceanic consciousness' — it was the 60s after all — freeing their audiences via dome or multiple-screen projections, wherein cinema could become a whole-body experience (such as the dizzying *Labyrinth Project* at Montréal's Expo67, left).

In today's digital era, camera standards remain yet there are fewer limitations on the end product. A digital video can be 1 pixel high by 1 pixel wide for example (form an orderly queue now for the 1st Pixel Festival!) Chasing ever-higher definition, the televisual medium has settled on 16:9, devised as an average of existing screen ratios. But as screens become more and more ubiquitous in our lives they also become more portable, even flippable. Many mobile screen devices feature

gyroscopic sensors that flag which way up their users create and view material. Recently Vimeo and Facebook have begun looking at these flags to allow vertical videos to be posted, and the YouTube behemoth is not far behind. The era of Eisenstein's dynamic screens has surely arrived.

Tonight's festival, in setting few limits other than duration and orientation has thrown open the door to see what comes in. As the world's first competition for short vertical videos, it's been fascinating to see tall-screen climbing videos mixing cheek-by-jowl with experimental cinema, animations, documentaries, and even iPhone videos. Several works shown tonight sit at the nexus between apps and videos. In common, all our filmmaker participants are quite clearly revelling in being able to view the world from another perspective.

To the naysayers on the 'net — and there are plenty — 9:16 vertical videos are clearly the result of a mistake, something to be ridiculed. "Try shooting it properly next time," they sniff. Widescreen 16:9 is closest to the way we actually see the world, they claim. Our filmmakers tonight shun such simplistic responses by composing their films with the vertical frame in mind. To do so they've had to work against apparatuses designed primarily for capturing, editing and indeed screening a horizontal image (even the manual for the Festival's HD projector includes a surly warning from the manufacturer never to turn it on its side!)

So, thank you too for taking the leap and making a little bit of cinema history with us here in Katoomba. We're honoured that that so many filmmakers have allowed us to show you their work here tonight. With a bit of luck the projector might even make it to the end without incident.

Adam Sebire  
Festival Director

Natasha Sebire  
Festival Manager



BLUE MOUNTAINS 17-19 OCTOBER 2014



# 1st Vertical Film Festival

## Katoomba Blue Mountains

Projected on a unique VERTICAL SCREEN in the heart of Katoomba, a curated program of extraordinary TALL SHORTS from around the world, plus ▲ THIS WAY UP ▲ the world's first competition for 9:16 tall-screen film and video.



Be a part of cinema history!  
Entry by donation.

All films are Unclassified 18+ and minors cannot be admitted.



Sponsored by



POWER. ANYTHING. ANYWHERE.

9pm Friday  
17 October 2014  
St Hilda's Church  
68 Katoomba Street

[www.verticalfilmfestival.com.au](http://www.verticalfilmfestival.com.au)