



**For Immediate Release:**  
**Film / Music / Dance**  
Contact: Ian Winters, Merlin  
Coleman, or Mary Armentrout  
MilkBar co-curators  
510 205 7103 /  
milkbar@milkbar.org

The MilkBar and The Noodle Factory Performing Arts Center Co-Present:  
***The 2008 MilkBar International Live Film Festival***  
Featuring Live Film: new film, music and performance collaborations from around the globe  
**September 12<sup>th</sup> through 14<sup>th</sup>, 2008**

This 4<sup>th</sup> year of the MilkBar International Film Festival features five **newly commissioned world premier interdisciplinary works** exploring the relationship of film, music, performance and installation including *Dutch Classic* by Matthias Bossi, Eric Koziol, and Paige Starling Sorvillo; *short films about water* by Evelyn Ficarra and Ian Winters; *Finding Aurora* by The League of Imaginary Scientists including George Cremaschi, Carolina Bäckman, Emma Nordanfors, and Lucy HG; *A Clear Story* by Merlin Coleman and Katherin McInnis; and *Modern Times* by Liz Allbee, Dan Plonsey, and the Daniel Popsicle Ensemble.

We are also proud to present 3 days of great experimental film programming including our main festival program of 15 short films/installations from around the globe (including Australia, Turkey, Singapore, Denmark, Britain, Wales, Russia and Finland); a program from the St. Petersburg, Russia **Open Cinema Festival**; the first North American showing of noted St. Petersburg, RU animator **Irina Evteeva (Yevteyeva)**'s first retrospective of short work including *Clown, Demon, and St. Petersburg*; experimental shorts from Helsinki's **Love and Anarchy Film Festival**; and a terrific selection of short films from emerging Turkish directors.

**Calendar Editors:**

What: The MilkBar 2008 International Live Film Festival  
When: Friday – Sunday, September 12 -14, 2008, **see screening list for times**  
Where: The Noodle Factory Performing Arts Center  
1255 26<sup>th</sup> St. #207 (at Union), Oakland CA 94607  
Tickets: \$8-\$15/or Festival Pass \$35.  
Buy/reserve online at <http://www.brownpapertickets.com/event/40696>  
bring your ticket stub to save \$3 off any other show / **NOTA**  
**see fee breakdown for complete details**  
Info: [milkbar@milkbar.org](mailto:milkbar@milkbar.org) or 510 289 5188  
Web: [www.milkbar.org](http://www.milkbar.org)

**Images:**

To download Hi-Resolution digital images, please visit our new press room at  
<http://www.milkbar.org/press.html>

August 1st, 2008, Oakland, CA— This September, Oakland's MilkBar and the new Noodle Factory Arts Center in West Oakland are proud to co-present the 2008 MilkBar International Live Film Festival featuring experimental films and film collaborations that push the boundaries between filmmakers, animators, musicians, and performers from around the globe. The annual festival, now in its 4<sup>th</sup> year, is curated and produced by Oakland's long-running MilkBar: Mary Armentrout, Merlin Coleman, and Ian Winters. Special presentations include five groundbreaking new commissions from composers and filmmakers, the US debut of work from St. Petersburg, Russia's **Open Cinema Festival** and the Finnish

**Love and Anarchy Festival**, as well as the first North American showing of noted St. Petersburg, RU animator **Irina Eveteeva (Yevteyeva)**'s **first full length retrospective of short work including *Clown, Demon, and St. Petersburg***, a line-up of many other favorite MilkBar film artists, a whole hour of installed film and film/performance works, plus free popcorn and great live music acts.

**World Premiere New Works:** This year, for the first time, the festival is commissioning 5 new live music/performance/film works that explore the intersection of these time-based media with work from local and international artists. Seeking to further the exploration of the many ideas of what "live" and intermedia mean, we have made it our mission to show great new work at the intersection of music, film, and performance in an intimate artist friendly setting. To that end, supported in part by the Meet the Composer foundation, we have commissioned 5 Oakland-based contemporary/experimental music composers to collaborate with filmmakers and performers to create new works for the festival. **Matthias Bossi, George Cremaschi, Evelyn Ficarra, Dan Plonsey, and Merlin Coleman** will be creating and performing new music works for the festival in collaboration with other local and visiting experimental media/performance artists from Denmark, the UK, and Russia. **For detailed descriptions and bios see pages 3 to 10.**

**Film Program:** The MilkBar Live Film Festival also features our annual film program of over 20 of the best short experimental animation and "live films" from the SF Bay Area, the US, Europe, Turkey, and the Pacific. In addition to film screenings and film/performance pieces, we will have a whole hour's worth of installed films and film/performances that will take place at diverse spots throughout the Noodle Factory Arts Center.

**International Programs:** In addition to including selections from foreign filmmakers in the main program as in past years -- this year we're delighted to be screening three experimental foreign festival programs in their entirety. We have full programs showing at matinee hours for our signature film /filmmaker exchange with the St. Petersburg Open Cinema Festival, plus Helsinki's Love and Anarchy Festival and the Irina Eveteeva retrospective. We will also be showing a second MilkBar program of shorts, featuring some terrific work from emerging Turkish directors.

**Late Night Live Music and Reception with the Artists:** Friday and Saturday nights we invite the audience to stay for live music beginning at 10:30. Friday night features **Dan Cantrell's Mini Mega Band** and Saturday features **Sylvain Carton and Friends**. On Opening Night, Friday the 12<sup>th</sup>, we will also have a reception for the commissioned artists and the local filmmakers who are able to attend.

**Snacks!** And, in addition to the free popcorn, we will have the temporary MilkBar Café set up and ready for business, selling some light dinner options and beer and wine.

**Support:** The MilkBar thanks the Clorox Foundation, the Meet the Composer Foundation, and the Zellerbach Family Foundation for their gracious support of the Festival. Individual pieces supported as noted. The Festival is a fiscally sponsored project of Dancer's Group.

**About the Noodle Factory Performing Arts Center:** The Milk Bar Film Festival will be one of the first resident artists in the Raw Season at the The Noodle Factory Performing Arts Center, a new performance and rehearsal space that will become home to the most innovative and exciting live theater, dance and music in the East Bay and beyond, while collaborating with our West Oakland neighborhood to become a local cultural center. For information about the Noodle Factory Performing Arts Center, please contact Executive Director Maya Gurantz at [maya@noodlefactory.org](mailto:maya@noodlefactory.org).

**FOR COMPLETE FESTIVAL DETAILS,  
FILM LISTINGS, AND BIOS SEE FOLLOWING PAGES**

## **Complete Festival Schedule and Fee Breakdown:**

### **Friday September 12<sup>th</sup>**

Café open at 5pm

5:30 to 7:00pm International Festival Screening – Evteeva Retrospective

7:00 to 8:00pm Installed Film Works

8:00 to 10:00pm Main Program: Commissioned Works and MilkBar Festival Program

10:30pm on... live music by Dan Cantrell's Mini Mega Band

### **Saturday September 13<sup>th</sup>**

3:30 to 5pm International Festival Screening – St. Petersburg's Open Cinema Festival

Café open at 5pm

5:30 to 7:00pm International Festival Screening – Love and Anarchy Festival

7:00 to 8:00pm Installed Film Works

8:00 to 10:00pm Main Program: Commissioned Works and MilkBar Festival Program

10:30pm on... live music by Sylvain Carton and Friends

### **Sunday September 14<sup>th</sup>**

3:30 to 5pm International Festival Screening – MilkBar Second Shorts Program

Café open at 5pm

5:30 to 7:00pm International Festival Screening – Evteeva Retrospective

7:00 to 8:00pm Installed Film Works

8:00 to 10:00pm Main Program: Commissioned Works and MilkBar Festival Program

### **Fee Breakdown**

Festival Pass \$35 (a savings of \$55!)

Festival Pass plus DVD of the Featured Main Stage Event Screening \$45

Featured Main Festival Program \$15

One Festival Screening Only \$8

\*With your ticket stub, \$3 off any other event

## **MilkBar Main Film Program and Installation presentations include:**

- *ittekimasu and kaleidoscope* Astrid Almkhlaafy, Singapore.
- *holy, holy* Mary Armentrout, Oakland, CA
- *Children of Other Lands* Daghan Celayir, Istanbul, Turkey.
- *Aurora* Cara Marisa Deleon / Kotyonok Films. Chico, CA.
- *Not Too Much to Remember* Tony Gault. Glenwood Springs, CO.
- *Nobody's Pet.* Aysegul Guryuksel / Subvoid. Istanbul, Turkey.
- *A doll's house is....* Henry Gwiazda, Fargo, ND.
- *Wanderlust* Sarah Klein, Oakland, CA.
- *I was never glamorous, I was just Around;*  
*I Look Forward to it.* Ellen Lake. Oakland, CA.
- *Tension-Release* Virginia Mawer. Sydney, AU.
- *Slope* Mehmet CAN MERTOGLU, Istanbul, Turkey.
- *In Scale.* Tatyana Moshkova. St. Petersburg, RU. \*(via O.C)
- *In Pursuit of Elvis*  
*(Elvis's Blow Job).* Kate Pelling, London, UK.
- *This is a dance.* Sarah Sass / Peck-Peck Dance Ensemble, SF,CA.
- *Transit* Richard Sullivan, Pontyclun, Wales.
- *Flower Fall* Laura Zaylea, San Francisco, CA.

## **Late Night Music Friday and Saturday:**

### **Friday the 12th we have Dan Cantrell's Mini Mega Band**

Dan Cantrell is a composer who plays the accordion, piano and musical saw. His Ensemble fuses threads of Jazz, Balkan, Middle Eastern Greek and Indian traditional music, casting a smoky tapestry of mystery and haunting possibility. <http://www.bellowhead.com/>

### **Saturday the 13th we have Sylvain Carton and Friends**

Sylvain Carton is a Bay Area Saxophonist, flautist, guitarist, and composer. Carton and his Ensemble perform an eclectic mix of circus-gypsy-bluegrass-klezmer-jazz on a combination of vibes, violin, bass, guitar, banjo, accordion, junk percussion, trumpet, flute, and saxophones. Eastern European and gypsy jazz idioms. <http://sylvaincarton.com/>

## **ABOUT St. Petersburg's Open Cinema Festival:**

The Open Cinema Festival is a partner festival to the MilkBar, and is run by the Bereg Art Center in St. Petersburg. It features some of the best new experimental film from St. Petersburg and across Russia.

Past selections have included unique performance collaborations such as *Islands* by the Russian Butoh group *Derevo*, and *Cigaretta* by *AKHE theatre*, as well as animated shorts such as *Lullabies* by *Liza Skvorcova*, *Bed* by *Masha Sharafutdinova*, and *The First Round Dance* by *Maria Godovannaya* among others.

This year we are showing the St. Petersburg experimental film program of the 2007 Open Cinema Festival. Featured artists in the program include *In Scale* by *Tatyana Moshkova*; *Air* by *Stas Bulov*; *The Black The White* by *Andrey Bakhurin*; and the controversial documentary *Allowed Limits* by *Natalya Mihailova*. Films will be introduced briefly by Katya Madrid, a former bay area artist and art historian now based at St. Petersburg's European University.

## **ABOUT Helsinki, Finland's Love and Anarchy Independent Film Festival**

Helsinki International Film Festival - Love & Anarchy is a non-competitive film festival held yearly in September since 1987. The festival promotes the artistry of filmmaking, through screening the most inventive, visually stunning and controversial new films, revealing the promising talents of tomorrow. Under the title of Love & Anarchy the festival harbors the bizarre, the strange and the controversial. The Helsinki Film Festival is the biggest and most accessible film festival in Finland and enjoys wide media coverage.

The 20th edition of Love & Anarchy – came to a grand finale on Sunday, September 30th, 2007 as the festival reached its audience record of 45,500 visitors. The Band Sigur Rós in Bio Rex, opened with a live acoustic set and also closed the evening with live music to a screening of Home. (by who?) The 20th edition of HIFF ended with a standing ovation which sealed the closing of the festival. [www.hiff.fi](http://www.hiff.fi)

Finnish shorts being shown include

Polle (Horsie) by Sara Wahl;

Pyongyang Robogirl by Jouni Hokkanen, Simojukka Ruippo;

Lauantai (Saturday) by Anna Virtanen

## **ABOUT Irina Evteeva Retrospective**

This year we are presenting the first North American showing of a retrospective of Irina Yevteyeva's (Evteeva) hand painted animation films. A director, animator and professor of cinema history in St. Petersburg, she creates hand-made screen pictures in the literal sense of the word. She is a senior scholar at the Russian Institute of History of the Arts, professor of Cinema and Photographic Arts of Saint-Petersburg State University of Cinema, and a director at Lenfilm Studios. Her Films include *Clown*, w/ Sacha Polunin, *Demon* (shown at Cannes/2006), *St.Petersburg*, and more. Her films enjoy wide notoriety and respect in the international film world, yet are rarely seen here. We are very pleased to be able to offer this sizeable showing of her work. Many of these works have never been screened in the US before.

## **ABOUT Featured Film/Music/Performance Commissions:**

1. **Finding Aurora by League of Imaginary Scientists including Carolina Bäckman (performance), George Cremaschi (composer), Lucy HG(video), Emma Nordanfors(dance), Rugar (composer)**

*He lived a double life. Did this make him a liar? He did not feel like a liar. He was a man with two truths.* - Iris Murdoch

You are invited to participate in *Finding Aurora*, an interactive research project by Scandinavian choreographer Emma Nordanfors, Swedish movement artist Carolina Bäckman, and Lucy Hg from the League of Imaginary Scientists. Through performed media and movement, *Finding Aurora* engages audiences in the indeterminate process of creative inquiry. *Finding Aurora* previewed in Berlin as an open study at Tanzfabrik in 2007 and unravels again in the 2008 MilkBar International Live Film Festival and for Electrofringe.



**KUNSTRÅDET**  
Danish Arts Council

*Finding Aurora* is made possible thanks to the generous support of the Danish Arts Council, and is under the administration of Projektcentret, Dansens Hus in Denmark. See <http://www.imaginaryscience.org/findingaurora>

Based out of Denmark, Germany, and the United States, the creative researchers of *Finding Aurora* are actively searching. The project reveals the ambiguous lines of definition that determine the boundaries of choreography or limit the expression of movement. The collaborating artists challenge the definition of action with alternating contexts and their fluid consequences. For this project, dance choreographer Emma Nordanfors acts as *thought coordinator* and media artist Lucy Hg becomes a *context builder*, while movement artist Carolina Bäckman moves through scenery and characters as your guide for *Finding Aurora*.

2. **short films about water / submarine revisited by Ian Winters (film) and Evelyn Ficarra(composer)**

Embedded in the age-old (and present) fascination with sea – visually and sonically mapping place-specific worlds of water, shipwreck, geography, listening and loss, this multi-year work in progress debuts at this year's festival. Based around time-lapse films shot at noted sea-faring locations around the world which are widely expected to be changed radically over the coming decades, it is envisioned as a multi-channel video and acoustic installation/immersive environment. It explores the human relations to the sea - above and below the surface while being controlled in part by interactive data streams such as the rate of melt of the Greenland ice sheet, and the shipping traffic in ports. The piece is inspired by the physical characteristics of under, over, ebb and flow as well as the now-rising waters' intersection

with the human world of memory, shipwreck, and transformation at sea. It is an intersection of Winter's project short films about water and ficarra's submarine revisited. The work is supported by a residency at I-Park. See [www.shortfilmsaboutwater.org](http://www.shortfilmsaboutwater.org) and [www.evelynficarra.com](http://www.evelynficarra.com).

3. **Dutch Classic by Eric Koziol (film), Matthias Bossi(composer/performer), paige starling sorvillo (choreographer)**

On the eve of his elementary-school reunion, a man known-only-to-himself as Cowboy Madge engages the man-servant Dutch and his rudimentary time machine to induce memories of a 4<sup>th</sup> grade spelling bee in a desperate attempt to rekindle relations with his old flame Misty Window. Drenched in Oakland California's toxic milkshake of an urban landscape, **Dutch Classic** is a rump-shaking good time only minorly disguised as one maniac's coming of age romance turned mid-life crisis. This roof-top charade/tango lesson is brought to you by filmmaker Eric Koziol, choreographer paige starling sorvillo and composer Matthias Bossi with special guest stars Bethany Clemen and Moe! Staiano. For more information on Koziol see <http://homepage.mac.com/ek.co/Menu1.html> , on sorvillo <http://blindsightperformance.org/> , on bossi <http://www.sleepytimegorillamuseum.com/>

4. **A Clear Story Merlin Coleman (composer) and Katherin McInnis (film).** Merlin Coleman and Katherin McInnis pair up with a film called *A clear Story*. An exploration of a decaying folk art landmark, Grandma Prisbrey's bottle Village incorporates a soundscape of lost voices and cello's, broken pianos and found sound. In this new collaboration developed for the festival composer Coleman continue's her trademark work. Working with cello, voice and soundscape "Merlin Coleman presents a devastating confection of lilting vocals, somber strings, unruly language... reminiscent of Meredith Monk crossed with Flannery O'Connor on mushroom tea.", S.F. Weekly. For more about the artists see [www.merlinman.com](http://www.merlinman.com) and [www.katherinmcinnis.com](http://www.katherinmcinnis.com)

5. **Modern Times, Dan Plonsey(composer) and ensemble, Liz Allbee (Film).** Dan Plonsey's live Ensemble of 8, Daniel Popsicle will play a live soundtrack for Allbees' film *Modern Times*, a comical race against the clock up and down an escalator, set off by Plonsey's uncatagorizable live music, characterized by a dogged determination to be as un-abstract as possible. Noted musicians from El Cerrito's Daniel Popsicle ensemble create a live evolving sonic world for Albee's film work, *Modern Times*.

## **BIOGRAPHIES**

### **Liz Allbee (modern times):**

Liz Allbee is a voracious musician whose work spans many genres, including new music, improvisation, electronic composition, Asian folk and pop, noise, minimalist, free jazz and experimental rock. She has played with a wide array of musicians, including Anthony Braxton, Wadada Leo Smith, Cecil Taylor, Hans Grusel, Birgit Uhler, Alberto Braidà, Fabrizio Spera, Gino Robair, Yugen Noh Theater, SFSound, and with members of Caroliner, Sun City Girls, and Rova. She lives in Oakland, CA. See [lizallbee.net](http://lizallbee.net).

"Allbee is no slouch, a sharp and gifted musician with a highly developed personality and a warped sense of humour....." -Sound Projector #15, London, UK. Spring 2007

### **Carolina Bäckman (Finding Aurora):**

Carolina Bäckman is a Denmark-based dancer who has performed internationally and extensively throughout Scandinavia. While searching for and *Finding Aurora*, Carolina expands her role as performer and enactor to that of experimenter and questioner. In 2007, she was a research participant in *Grenzstadt Middle East*, a workshop performance collaboration with Haifa Cultural Center in Amman Jordan, with the Recoil performance group and Danish choreographer Tina Tarpgaard. She has participated in several projects with Danish/Swedish choreographer Klara Elenius, one of which is the film project "Insyn," which has received awards at international festivals such as Cinedans in Amsterdam and IMZ's Dancescreen 2007 in the Hague. Carolina has worked with choreographer Emma Nordanfors for many years and has danced in projects by choreographers Ari Rosenzweig (DK), Lotte Sigh (DK), and Hedvig Lykke (NO), as well as in several independent projects.

### **Mathias Bossi (Dutch Classic):**

Mathias Bossi is the drummer/orator for Rock-Against-Rock pioneers Sleepytime Gorilla Museum, and was a member of NYC's Grammy-nominated rock juggernaut, Skeleton Key. As a founder of The Book of Knots, a Brooklyn-based recording collective, he has had the pleasure of collaborating with Tom Waits, Mike Watt, Jon Langford, Carla Bozulich, Zeena Parkins, and author Rick Moody. In the world of theatre and dance, he has written music for Jo Kreiter, inkBoat, and Central Works, and will collaborate with Carla Kihlstedt on an upcoming score for choreographer Deborah Slater. He is currently on the road with guitarist Fred Frith in his new project, Cosa Brava, and also enjoys making music with singer/songwriter's John Vanderslice and Annie Clark, *a.k.a.* St. Vincent.

### **Merlin Coleman (A Clear Story / working with Katherin McInnis)**

Merlin Coleman ([www.merlinman.com](http://www.merlinman.com)) is a composer and interdisciplinary performing artist with training in western classical voice and cello, east Indian voice and Javanese gamelan. She has a strong background in experimentation, improvisation, writing and performance art.

Her compositions are based in live performance of Cello/voice compositions, which she performs solo and with guests, and in recorded soundscapes presented in installations, live performance pieces, and film and dance soundtracks.

Merlin co-curates The Milk Bar performance and film series with Ian Winters and Mary Armentrout ([www.milkbar.org](http://www.milkbar.org)).

She presents work in the San Francisco bay area regularly and has been awarded numerous residencies around the country. Her work has been presented throughout the United States, Europe, and Japan.

### **George Cremaschi (Finding Aurora):**

George Cremaschi's work involves extending musical language, vocabulary and discourse using both traditional and non-traditional acoustic as well as electronic sources with non-idiomatic composition and free improvisation as the means.

He was born in New York City, and studied jazz at Jazzmobile in Harlem and composition at Greenwich House Music School in Greenwich Village. As a composer, he has written nearly 100 pieces for chamber groups, small ensembles, solo contrabass, electronics, cinema, spoken word, dance and theater.

His work appears on over 30 recordings on the Apestaartje, Evolving Ear, Black Saint, Leo, Beak Doctor, Evander, Rastascan, Music & Arts, Nine Winds and 482 Music labels.

Recent years have seen many performances and collaborations in the US and Europe with such renowned musicians as Evan Parker, Marshall Allen, Andrea Parkins, Gert-Jan Prins, Mats Gustafsson, Paul Lovens, Nels Cline, Saadet Türköz, Nicolas Collins, Lê Quan Ninh, Butch Morris, Cecil Taylor, and Rova Saxophone Quartet among many others.

**Evelyn Ficarra (short films about water / submarine):**

A dual citizen (UK/USA), Evelyn Ficarra studied composition with Jonathan Harvey and Peter Wiegold at the University of Sussex, receiving her MA in 1986, and also studied at the National Film and Television School, graduating in Screen Music in 1994. She returned to academia in 2005, having been awarded a Fellowship from the University of California, Berkeley.

Ficarra's work has received support from the Arts Council of Great Britain, the Arts Council of England, the London Arts Board, the Sonic Arts Network, the Ralph Vaughan Williams Trust, the Hinrichsen Foundation and Poems on the Underground.

She has had composer residencies at the International Electronic Music Studio (EMS) in Stockholm (1993) and the Djerassi Resident Artists Program (2004.) Her works have been short-listed for the Prix Noroit, Bourges and Luigi Russolo competitions. Her music has been heard in various formats (in concerts, theatres, music festivals, film festivals, television and radio broadcasts) in the UK, Europe, the Americas and the Far East. Her solo CD *Frantic Mid-Atlantic* was released by Sargasso in 1999.

Ficarra is especially interested in cross-arts work and electro-acoustic media, and in addition to her concert works has written music for dance, theatre, film and radio. Notable collaborators include Ian Spink (with Second Stride Dance Theatre, 1988, and the Dangerous Talk 1997 Choreodrome Project); Jerwood Award winning choreographer Sarah Fahie (in the company she and Ficarra started together, naked fish productions, 2002-continuing) and director Sue Buckmaster, with theatre-rites, on Shopworks (London International Festival of Theatre/Vienna Festival 2003) and In One Ear (Lyric Hammersmith and UK Tour, 2004/6.)

Recent/notable projects include *Rendition*, for prepared piano, harpsichord and video, a collaboration with Keynote+ (Kate Ryder and Jane Chapman) and photographer/video artist Ian Winters, which premiered at the BMIC's Cutting Edge Festival in 2006; *Submarine Revisited* selected for the Unknown Public's Critical Notice project 2007 and *London Cries* (an exploration of current London street cries) for chamber group, solo voices and tape, commissioned by Poems on the Underground and the Apollo Chamber Orchestra and premiered in the City of London Festival in 2002, and subsequently performed in a British Council concert at the Hanoi Opera House in Vietnam, 2003.

**Lucy HG/ League of Imaginary Scientists (Finding Aurora):**

Lucy HG is the research coordinator for the League of Imaginary Scientists, a creative laboratory for art and science. In *Finding Aurora* Lucy draws on her experience with the League to transform the process of creative inquiry into an interactive medium. Multidisciplinary projects by Lucy exhibit globally. Works from her *Imaginary Science* series were exhibited at Colombia's celebration of the World Year of Physics in Bogotá in 2005. She first collaborated with Emma Nordanfors and E.K.K.O at CESTA in the Czech Republic in 2006. In 2007 League research was presented in *Medical/Arts* at the Armory Center for the Arts in Pasadena and in *Command Z* at the Museum of Torrance in California. Her work with international networked storytelling collective *Aether9* include projects at the *Mapping Festival* at BAC in Geneva, *NetUser4* in Bulgaria, and MAAC in Brussels. The League's city-building project, *rebuildingRome.com*, created with Liz Kueneker as part of Rome's *Eternal Tour* in 2008, finds collaborators in towns named Rome or Roma around the globe. Lucy is the recipient of many grants, including an award from e-MobiLArt to pursue interdisciplinary research in collaboration with international interactive artists. A complete listing of the League's ongoing experiments is on-line at [imaginaryscience.org](http://imaginaryscience.org).

**Eric Koziol (Dutch Classic):**

Eric Koziol is a San Francisco based video artist. His work has taken the form of dance films, multi-screen installation, and interactive media environments for live performance. Local collaborators have included Shinichi Koga / inkBoat, Sherwood Chen, Sleepytime Gorilla Museum, Faun Fables, ROVA Saxophone Quartet, and Ben Stokes/ D.H.S. Eric's work has been exhibited at The Asian Art Museum in S.F., The Hammer Museum in LA, PS122 and Anthology Film Archives in NYC, and numerous

international dance and film festivals. Eric is also a founding member of the music video production company H-Gun Labs which operated from 1989-2001 in Chicago, LA and SF. His work with H-Gun included clips for Nine Inch nails, Diamanda Galas, Public Enemy, Soundgarden, DJ Shadow, and De La Soul.

**Katya Madrid (Open Cinema collaborator)**

Katya Madrid is an artist and art historian. She works as a program coordinator and juror for OPEN CINEMA, an international short film and animation festival in St. Petersburg, Russia. She is also curating a video art installation at the Center for Modern Art, St. Petersburg, as part of their cooperation with the Baltic Festival, as well as producing a short-film section for them. Katya is very excited to have contributed to the Milk Bar programming for the past two years.

**Katherin McInnis (A Clear Story, working with Merlin Coleman)**

Katherin McInnis's work has screened at festivals, including the New York Film Festival, San Francisco International Film Festival, Slamdance, Festival du Nouveau Cinéma, Ann Arbor Film Festival) and in museums and galleries: the Pompidou Center, SFMoMA, Yerba Buena Center for the Arts, New Langton Arts, and the NGBK (Berlin).

Most recently, she was a Visiting Artist in Conceptual/Information Arts at San Francisco State University, teaching digital video and audio. I've also taught HD production and video production for mobile devices at the Bay Area Video Coalition, and introductory film classes for motion picture and animation students at the Academy of Art University and at the College of San Mateo.

**Emma Nordanfors (Finding Aurora):**

Emma Nordanfors is a Swedish choreographer currently based out of Berlin. Her main focus lies in collaboration with other art forms, where form follows function and a project's thematic elements determine the disciplines she draws on. Emma instigated the search *Finding Aurora*, which has stretched her methodology from that of the choreography of movement to the coordination, and exercising, of thoughts. Emma is a part of the Scandinavian collective of choreographers E.K.K.O. Works in collaboration with E.K.K.O include the site-specific, *Copenhagen*, set in an old butcher's hall in 2007, the interactive media and dance piece, *Shallow of Breath*, performed at CESTA (Cultural Exchange Station of Tábór) in the Czech Republic in 2006, and the outdoor performance of *Zoom* in Copenhagen in 2004. Her solo choreography has been presented and supported extensively, with awards from the Danish Art Council and various Nordic foundations. Emma also teaches dance composition at the National School for Contemporary Dance in Denmark and writes for Scandinavian culture magazines, including *Tidningen Kulturen*. Her next performance collaboration is *Esther is crawling*, which will premiere at Århus in Denmark in Spring, 2009.

**Dan Plonsey (Modern Times w/ Liz Albee and Daniel Popsicle Ensemble):**

Dan Plonsey was born in Cleveland, Ohio, 49 years ago. He began composing music and improvising in 1977, inspired by the music of Sun Ra, The Art Ensemble of Chicago, Mauricio Kagel, and Charles Ives. Soon enough, Plonsey came to structure his pieces around melodies. The issue in most of his music is the tension between melody and accompaniment, and within the melody itself. Plonsey works almost exclusively with instruments found in jazz bands, along with occasional strings and non-Western instruments when available. Much of his music is to a large degree determined by "whoever happens to be around," and one of Plonsey's strengths as a composer is to get a lot done in the little bits of time left after teaching high school math and being with his family. Plonsey's early music was often humorous; his more recent compositions are less overtly so, yet he still is guided by the principle that if an idea appears to be too simpleminded to employ -- use it.

**paige starling sorvillo / blindsight (Dutch Classic):**

paige starling sorvillo creates sense-saturated performance in both solo and ensemble form as artistic director for the San Francisco-based performance company blindsight. Integrating a filmic aesthetic with non-linear (and most often silent) narrative, she composes architectural and emotional landscapes devised in and across the languages of immersive and interactive video, contemporary Butoh dance, and experimental music. Her company blindsight brings together extraordinary collaborating artists from multiple disciplines to build fully integrated performance where each discipline's voice is heard equally

and where new dialects emerge across forms. Recent intermedia works include *Third Skin*, NOHspace, 2003; 'these are my arms holding you, tearing you apart.', CounterPULSE, 2005 & *DanceMission* (as part of the SF WOW Festival), 2007; and *thirty seven isolated events*, presented first as a site-specific work-in-progress at the San Francisco Asian Art Museum in 2007 and premiered this spring at CounterPULSE as part of the 2008 San Francisco International Arts Festival. Sorvillo has performed and collaborated extensively throughout the SF Bay Area and the US as well as in Germany and the Czech Republic. Her work has been supported by the Zellerbach Family Foundation, Theatre Bay Area's CASH grant, Meet the Composer, the East Bay Community Foundation's Fund for Artists, Asian American Dance Performances, CHIME, NOHspace, the San Francisco Asian Art Museum, San Francisco's CounterPULSE, and Oakland's Temescal Arts Center. This September 8th & 9th, sorvillo/blindsight presents *slow time and unnecessary conversation*, an evening of short new works at NOHspace, San Francisco as part of NOHspace Presents.

**Ian Winters (short films about water):**

Ian Winters is a San Francisco Bay Area based photographer, video-maker and performer. Working at the intersection of architectural form, frozen image, and time-based media Winters collaborates with composers and choreographers to create open-ended environments through performance, photographic/video/film media, and sonic environments. He has on-going long-term collaborations with choreographers paige starling sorvillo and Mary Armentrout, performance artist Stine Eva Jorgensen, and composer Evelyn Ficarra, and is the co-curator of the MilkBar with Mary Armentrout and Merlin Coleman. His work has been shown and internationally including at 21 Grand, CounterPULSE, Dance Mission Theater, Parkway Cinema, UC Berkeley, London's Cutting Edge Festival, Corsham Music Festival, Highways in Los Angeles, LA Freewaves, Dartington College, St. Petersburg Open Cinema Festival, ArtSpace16/Malden among others. He is looking forward to a residency at I-Park later this year. Winters trained in photography, film and performance at SMFA-Boston and Tufts University. He also works as Executive Director of the Northern California Land Trust. See [ianwinters.com](http://ianwinters.com)

**Irina V. Yevteyeva (Yevteyeva retrospective):**

Born on March 14, 1956 in Leningrad.

Graduated from N. Krupskaya Institute of Culture, department of photography, studio of G. Aronov and G. Zimmerman (1980). Completed a post-graduate course in LGITMIK (now St. Petersburg Academy of Performing Arts) (1990). Defended a PhD thesis on the theme «Genre-formation process in the national animation of the 60's – 80's: From the parable to polyphonic structures» (1991). PhD in Arts.

Film director at the Lenfilm Studios (since 1989). Professor of the University of Culture and Arts (now the Academy of Culture and Arts) teaching cinema dramatic arts (since 1991); a senior research worker of the Russian Institute of Arts History.

I. Yevteyeva's films defy standard classification. She creates hand-made screen pictures in the literal sense of the word. Being a director and critic, practitioner and theorist, designer and researcher, Irina Yevteyeva has developed her own unique techniques of «film-painting» on the interface of cinema and animation. I. Yevteyeva calls herself an animator and cartoon-maker, but she also works with actors and live performers; she needs this, as she herself puts it, «to always have the feeling of cinema». When working on her first film, «A horse, a violin... and a little jumpily» (1991), there was not a spare animation machine for her, so she had to invent an alternative technique. It was labour-consuming: each shot was made by hand, using light, glass, a projector and a camera. However, I. Yevteyeva implemented her concept brilliantly, integrating documentary and animation material

Her film «The Clown» was made in just six months together with cameraman Genrikh Marandzhian and composer Andrey Sigle. Yet it was this 10-minute miniature that had brought Irina Yevteyeva world recognition: in 2002 in Venice «The Clown» received a «Silver Lion». The latest film project realized by Irina Yevteyeva is «The Demon» after the painting by M. Vrubel, the poem of the same title by M. Lermontov, and Goethe's «Faust». Her current work – film «Theseus» – is in production.

Irina Yevteyeva: «I am well aware that the films I make are not for general release, and the majority will never see them. The most important thing is that the films do find their viewers anyway.» see

<http://proline-film.com/persons/1.html>