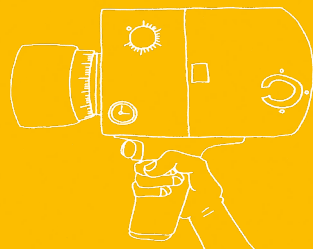


LA AIR is an artist-in-residence program that invites Los Angeles based filmmakers to utilize EPFC resources in creating new work over a four-week period. The artists organise events to screen previous work and work made at EPFC.

This DVD compiles artists in residence from the year 2014

February	- ANDREA MÁRQUEZ - The Aquarium
March	- MIKO REVEREZA - Droga
April	- CHLOE REYES - At Grandma's Final
May	- HARUKO TANAKA - The Sorban and the Present
June	- JOHN WIESE (not included in this edition)
August	- ALEE PEOPLES - Untitled
September	- AMY LEE KETCHUM - Dreaming Los Angeles
Ocotber	- SANDRA DE LA LOZA - Cruising with Armando
December	- MARCO BRAUNSCHWEILER - Various Films
December	- ANDREW KIM - Society of Motion



# LA AIR LA AIR LA AIR

2014



*The aquarium* is a survey of the city of Los Angeles. Drawing on ideas of public spaces in Mike Davis' *City of Quartz* -in Los Angeles democratic spaces are virtually extinct-, the film pursues traces of an old idea of community from a first person point of view. *Things happen as they happen*. In the film this first person gets lost very easily and loves digressions.

Roll 14: Structure one (trying to make a point). Hidden Siqueiros' mural - Abandoned Hospital: Linda Vista - LA river - Church 1761, Mexican land - Skid row - Empty Dodger Stadium - Walt Disney Concert Hall - Union Station — and so on.

It's also a representation of a very particular labyrinth: one with no center and no borders. This labyrinth is represented by an endless corridor or by the desert itself. Eureka! It is a Borgean labyrinth.

It's about a city of angels and phantoms with a blurry memory about its past (maybe because of the fog) and a beautiful weather.

It's made by little notes telling the process of someone making this film (Full of nostalgia)

It's an exploration on architecture and urban planning. In Los Angeles we build nothing but one isolated object after another. For instance, the Getty Center, the Cathedral on the freeway or the Disney Concert Hall, these are beautiful objects, but just objects that don't connect anything. [Interview to Barton Myers]

It's a fragmentary portrait of a river that now flows through a concrete channel on a fixed course.

It's also a place that imitates the ocean, full of fish, aquatic plants, rocks and bubbles.



# ANDREA MÁRQUEZ

## The Aquarium

16mm, color  
24:43 min,



THE NARRATIVE PREMISES OF <sup>THIS</sup> ~~MY~~ FILM ARE BASED AROUND MY GRANDFATHER'S TV TRIGGERED HALLUCINATIONS. HIS ADVANCE PARKINSON'S DISEASE CAUSES HIM TO SEE GHOSTS, TELEVISION STARS AND REAL LIFE NEWS REEL DISASTERS UNFOLDING IN THEIR LIVING ROOM. MY GRANDMOTHER TELLS A SERIES OF TRUE STORIES OF HER EXPERIENCES WITH HIS HALLUCINATIONS, TYPICALLY A COMPOSITE OF THEIR TV WATCHING HABITS OF BASIC CABLE AND THE FILIPINO CHANNEL. HER VOICE-OVER GUIDES THE VÉRITÉ STYLE IMAGES OF THEIR ROUTINE LIVES AND OUTINGS.

# MIKO REVEREZA

## Droga

black and white,  
28 min



# CHLOE REYES

## At Grandma's Final

16mm, color, silent  
5:25 min

The beginning of my residency started with the exploration of the house I grew up in. Film as a medium is very important to me, so the majority of the stipend went to chemistry for processing and various alternative processes I had been wanting to try. I shot footage primarily in my Grandmother's house, exploring her old jewellery boxes and dusty knick-knacks gifted to her that became a symbol of herself and her late husband Roger. The house is old, the stories are old, but in this first wave of exploring I was drawn to her possessions. It was a first try that opened up a lot of personal questions that went beyond the duration of my residency. Needless to say it is changing shape still now a year later. However, it is a film that was shot in the house and neighborhood, processed predominantly on a pool table in the back room, and bleach etched in the side yard. The bleach etchings was footage of the neighborhood placed in the corrosive chemical after a skip-bleach E6 processing. It is the second section of the film.





The Soroban and the Present is part abacus (soroban) tutorial, part historical account, part freeway numerology meditation, and part guerrilla ringing and field recordings of 2 forgotten L.A. bells. It is all love for the city of Los Angeles which, according to the Pythagorean system of numerology, is a "1" — the primal force and number of creation and the most difficult of all lovers.

**The soroban:** At one point in their lives, most kids in Japan will learn to use the soroban in school. Some even go to cram school for additional soroban training. Skilled soroban practitioners (adults and children alike) can perform complex calculations by 'air soroban' — ing. The body is the calculator. The film follows the hands of a soroban novice as they begin their training.

**The math:** After learning basic addition and subtraction on the soroban, the novice will turn their beads towards deciphering the numerological significance of LA freeways; perhaps some of the most frequently uttered numbers in LA lingo. By calculating the "number" of each freeway ( $405 = 4 + 5 = 9$ ) a new story emerges, revealing the underlying hidden nature of such familiar terrain.

**The present(s):** In 1978 a replica of the iconic symbol of Mexican independence, 'The Bell of Dolores,' was given as a gift to the United States by the government of Mexico. President Jimmy Carter attended the dedication ceremony at El Pueblo de Los Angeles Historical Monument by Olvera Street in Downtown Los Angeles. 'The Bell of Dolores' replica was installed in the middle of a large fountain, in the center of a plaza bearing the same name. 34 years later the large bell was quietly moved over to an adjacent flowerbed, making way for a statue of the late Mexican born mariachi singer and actor Antonio Aguilar on horseback. Another 'Bell of Dolores' replica was also installed the same year in El Parque de México, 10 minutes away in Lincoln Park. Internet and library records, however, do not differentiate between the 2 bells.

Unlike their California bell counterparts that line the historic route of El Camino Real, The Bell of Dolores are installed in both locations with their clappers intact.

**Los Angeles is a "1":** Ever had the feeling of a big weight being lifted off your soul as you flew out of LAX? That might have something to do with Los Angeles being a numerological 1. As a "1" Los Angeles is the most difficult of all lovers- demanding, confrontational, impatient, and working you all hours of the day. Ever look onto the sandy grid that is Los Angeles from your airplane window and think "eek, how do I keep living here?" but a month later you are right back in it? That's also probably because L.A., as a "1" is a dedicated partner.

The Soroban and the Present explores unseen forces that possibly inform a love/hate/confused relationship to our land and displaced acts of good will and pride. All the while trying to be a more self reliant and sustaining force of analog embodiment.



# HARUKO TANAKA

## *The Soroban and the Present*

**16mm, color**  
**20:56 min**



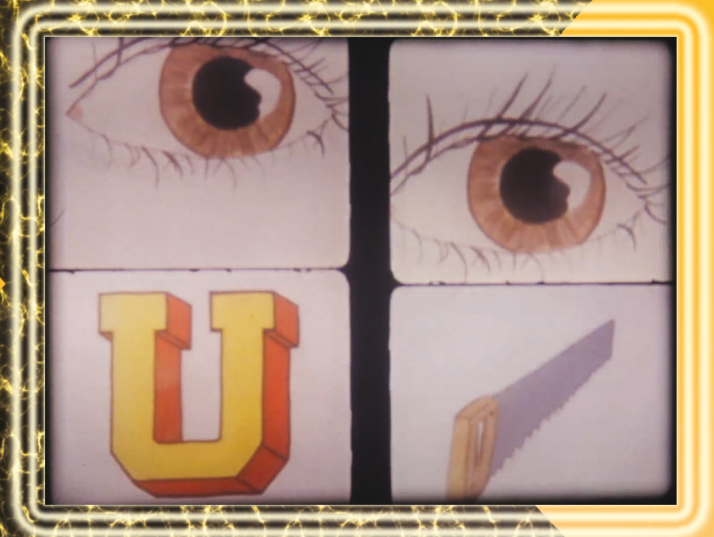
In my sculpture and film work I play with how we read and understand visual language. For my LA AIR residency I used the 4-frame-format of unslit double 8mm film, to translate the lyrics of a recognizable pop song into images. When regular 8mm is unslit, one can project it as 16mm, giving you four frames at once. I made drawings to represent the lyrics, and shot them single frame, in a very tedious process to keep them in the correct order. Without the support of the Echo Park Film Center I would have been lost in the woods.

Shot Sheet 2.01 Shot 2 over

stopped here 8/5

M	36	Y	36	NO
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ly		p		stopped here 8/6
s	36	d	36	
y				
u	36	"	36	
a				
M	60	Y	60	
der		ln		stopped here 8/9
24		M	24	
Y				
12			12	
12		M	12	
Y				
60		M	60	
12			12	

24X25=500



# ALEE PEOPLES

## Untitled

unslit 8mm, color, silent  
3:52



CONCEPT: To create an exquisite corpse which will be a portrait of Los Angeles through the lens of its inhabitants (you the animator) and Italo Calvino's *Invisible Cities*.

Essentially I want to make a poetic animated portrait about Los Angeles inspired by the surreal writings of Calvino. You can simply draw anything that reminds you of Los Angeles.

Just 3 guidelines:

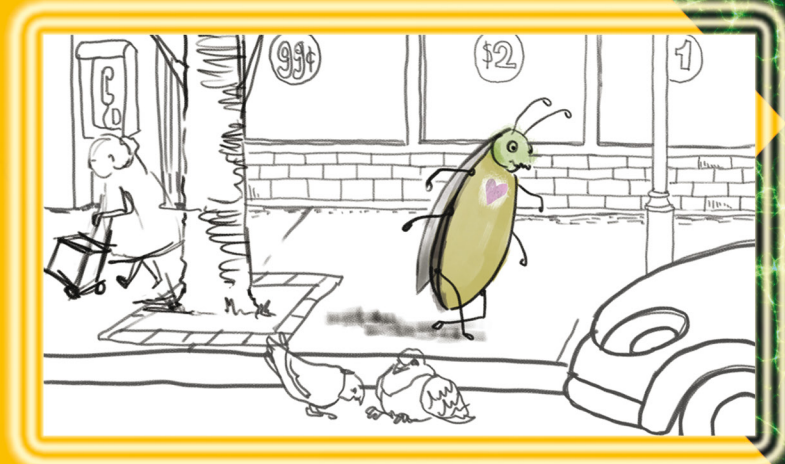
1. Theme is Los Angeles
2. 24 frames or more cycle
3. black lines (color allowed) on white.

Defying gravity and the physical world is highly recommended.



# AMY LEE KETCHUM

## *Dreaming Los Angeles:* *an animated portrait*



**Animation, color**  
**1:55min**

# **SANDRA DE LA LOZA**

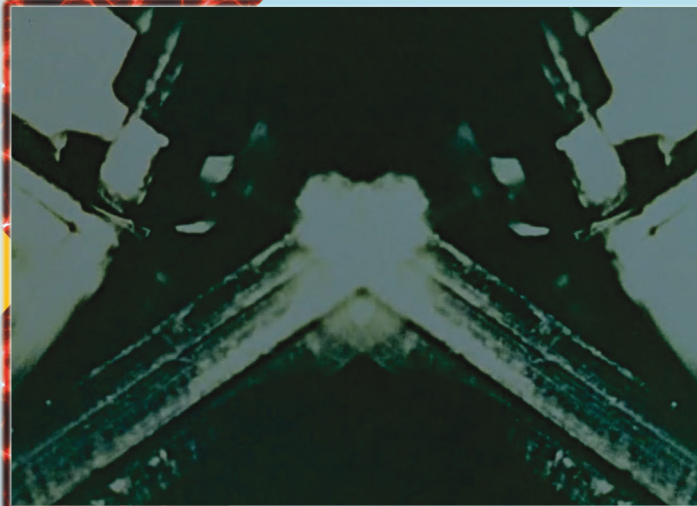
## **Cruising with Armando**

**16mm, black and white,**  
**5:21 min**





"Intently look at the flame. Do not think of  
think of qualities of the flame, of the light.  
Just look at the flame. You don't look at  
the candle. You don't look at any objects  
around. Just the flame. Take a few deep  
breaths. Then close your eyes. This may  
be of help to you..."



# ANDREW KIM

## *Society of Motion*

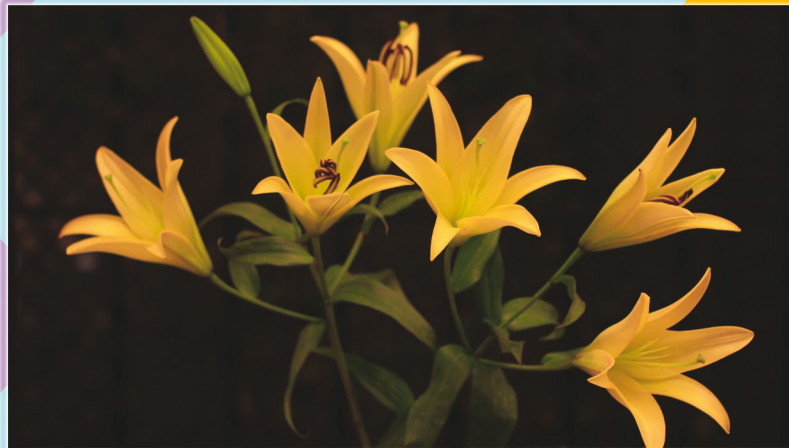
**16mm, color**  
**3min**

# MARCO KANE BRAUNSCHWEILER

I'm developing a series of films documenting the enclosed American shopping mall. The first was built in 1954 by Viennese architect Victor Gruen. The mall is the quintessential American architectural structure and in the tradition of Harun Farocki, Frederick Wiseman and others I document the experience of being in these spaces—crystallizing our present moment. Here are a selection of films including one on the first mall in America (Southdale Center in Edina, Minnesota) along with films on the Beverly Center, the Glendale Galleria, the Americana along with Power Structures, the 16mm film I made during the LA AIR residency at the Echo Park Film Center.

I'm also working on a series of rotoscoped silhouettes of James Baldwin speaking. I want to add to the discourse of work around Baldwin, and this work is my poetic response to his work. Listening to Baldwin speak I felt as if he was talking directly to me, imploring me to think, focus and change. With this work I show how much and how little time has passed from his life to now, using the natural effect the photograph has—condensing, and flattening time whether it's still or moving.

To bookend these works I've included timelapse videos of Lilies opening and dying. This work takes the starting point of the Lilium Oriental Stargazer, developed in Southern California in the 1970s. These videos deal with the hybridization of media (and mediums) and the commercialization, packaging and sale of everyday rituals. Initially focused on aesthetic reduction this body of work moved, with time, toward a more nuanced study of creative labor—its commodification and exploitation. These works use timelapse photography to speed up the slow stretching and growing lilies make over days into a few short minutes. This intimate experience plainly shows these flowers as dynamic, growing beings rather than static still life subject.



**11 videos, 16mm film transferred  
to video (black and white, sound)  
and HD video (color, sound) - total  
running time: 24 min**