

John Ziniewicz

Filmography (current January 2008)

*The Memory Chamber* 33 min. 16mm color (2006)

-A sync-sound narrative about an astronaut, drifting hopelessly into outer space, living entirely in his own memories of life on Earth. But it is also possible that the spaceship is only a recurring series of bad dreams, and he is really only living the life of a failed novelist whose mind is beginning to disintegrate. This film explores the idea that perhaps both can be true.

*The Secret at the Edge of the World* 20 min. 35mm b/w (2005)

-This film explores questions of perception and aesthetics. The city and the snow covered forest represent polarized elements. The identity of that which is represented, however, remains ambiguous. The thematic form of the film leads to a *new intangible perspective*, wherein a multiplicity of possible perspectives and meanings lead to a single concept on the horizon. It is a silent narrative which becomes a "trance" film (inspired by films such as Maya Deren's *Meshes of the Afternoon*, for example). The core concept is built upon the idea of a constantly oscillating shift between two poles, much like the harmonic motion of a guitar string. The identity of positive and negative, or of each of the two opposites, is constantly changing. However, all parallel lines converge as they meet the horizon of human perception. Major thematic influences include Friedrich Nietzsche's "The Birth of Tragedy," John Keats' poetry and concept of "negative capability," Giles Deleuze's cinematic philosophy regarding, specifically, the "crystal image," and recent scientific developments in the field of *super-string theory*. This film was edited on a Steenbeck.

*Composition in Electricity*

10 min. 16mm color

(2005)

-A completely non-objective film utilizing a complicated and unique mixture of electronic and photographic mediums. It is a celebration of the dance of electrons and the magic inside the machine. It is an attempt to document the events within the circuitry of the video apparatus. Now the formless has been transformed into the material - the image of the particles has emerged from its latent form. The ghost is revealed.

*The Intangible Journey Trilogy*

20 min. Video

(2005)

-Three abstract video works centering around rainstorms. These pieces represent an exciting divergence, and evoke a certain sense of mysticism in relation to nature and weather. The glassy surface of the digital image represents the struggle for perceptual clarity in the course of the progression of a singular human understanding. Each of the three pieces has a distinct character which represents a different approach for the first-person narration provided by the camera in this character's attempt to break the surface of our contemporary world - and thus experience the storm and the landscape as genuine and whole. This journey begins with the innocence of a childlike vision of light and color, progresses into a dance with the elements (fixated upon the luminescence of the streetlights), and finally ends with the somber realization that we are forced to make a very difficult choice: whether to remain safely behind the glass or to throw ourselves into an abysmal and infinite Universe (most likely to be consumed by it). This is preferable to treating the world as if it is only a museum exhibit (an allegory, perhaps, for contemporary existence).

*The Bird who Flew to the Moon*

3 1/2 min 16mm color

(2005)

-A mixture of cells, watercolor, and photographic backgrounds. It is the simple story of a small bird who flies too high, and realizes that he can't get back to Earth.

*The Weatherman* 98 min. 16mm b/w (2000)

-A feature-length silent narrative in Expressionist style. A meteorologist begins to have premonitions of the apocalypse. A thousand years ago, a prophet sees the same fate, and begins to make plans for a machine which can control weather. The film portrays a supernatural connection between the two characters, who manage to communicate with one another despite the temporal boundary.

*The Sixth Planet* 10 min. 16mm b/w (1999)

-Another silent film, almost entirely optically-printed. Three weary space travelers arrive at a strange planet made up entirely of illusion. The alien world is comprised of a superimposed watercolor landscape, a stop-animated space monster, and lasers scratched directly into the emulsion.

*It Starts with a Dream and Ends with You* 20 min. super-8 color (1998)

-A sync-sound Kodachrome super-8 film, finished on video. A man drives in circles, trapped in a waking dream from which he cannot wake up.

*Ghosts* 8 min. 16mm b/w (1998)

-An optically printed silent narrative with intertitles, establishing the form for many of the later films. This film takes place in a forest at night, and tells the simple story of the meeting between a ghost and someone who has not yet realized that he is a ghost. His realization culminates in a montage of superimpositions, and implies a cyclic nature of time.

*A Walk in the Snow* 20 min. super-8 b/w (1997)

-An exploration of space and experience, and a celebration of winter, beauty, and possibility.