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● PRESS RELEASE

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FOR IMMEDIATE RELEASE

The Jerome Foundation Board of Directors at its Board meeting on July 25, 2007, authorized the grants described below based on the recommendations of the Minnesota Film and Video Program Review Panel. The panel met on June 21 and 22, 2007, to review 58 applications (51 from individuals who had not been previously funded by this program and seven from previous recipients). Seven grants, totaling \$117,854, were awarded, ranging from \$9,000 to \$30,000. The panelists were experimental filmmaker Thalia Drori, Glenwood City, Wisconsin; John Mhiripiri of Anthology Film Archives, New York City; and Robb Mitchell of Screenwriters Workshop, Minneapolis, Minnesota.

**NICOLE BRENDING** received support for *Rebel*, a narrative short about a developmentally disabled man who has his first sexual encounter while out with his meth-addicted brother. The story for *Rebel* developed out of a mixture of experiences Brending had growing up as a delinquent in Minnesota and working as a stripper in both Minnesotan and North Dakotan clubs—the isolation of being a young person in the middle of nowhere mixed with the energy and urgency of a time bomb. Part gritty realism and part magic, *Rebel* represents a Midwest that is often ignored—not the Midwest of comfortable suburbs and happy upper-middle class liberals, but a Midwest in decline, suffering from the sweeping rash of meth and economic devastation in rural communities.

A grant was awarded to **JUAN ANTONIO DEL ROSARIO** for *The System*, a feature-length narrative film whose premise is based on the simple metaphor that the human body is the ultimate bureaucracy. In this film, the human body, and all its operations, is a typical modern city with a typical economic model. In this city, the Brain is a highly sophisticated corporation, charged with collecting and using data to administer virtually every operation that takes place in the system. On the other side of town, the Heart is a vast industrial complex whose sole mission is to produce and deliver oxygen to every cell/person in the System. This film explores what happens when an organism turns on itself. How does the Brain deal with self-destructive behavior? How does the tired Heart send signals indicating that it may be reaching its breaking point? *The System* is an allegorical story that projects the micro into the macro. Politics, social systems, cities, climate and the best and worst of human nature collide as a single organism confronts its mortality, and looks for a reason to continue existing.

**ANDREW J. KOEHLER** was awarded a grant for *List of Schindler's Part 1*, an experimental series of six short live action/animated films that revel in a world of “guided mistranslation.” Using a very specific process of translation and retranslation, Koehler has taken the script from *Schindler's List* and twisted it beyond recognition. From there, form is given to the mangled words that are now devoid of identifiable characters, events and even sentence structure. This film series is about the delicate balance of language and intent, and what happens when both are thrown forcefully out of whack. Koehler hijacks the language of the original script and transforms it, building an entirely different creature that abides by none of the rules of the physical world, as we know it. *List of Schindler's* serves as an irreconcilable contrast to *Schindler's List*, which Koehler expects will produce a more profound effect on an audience that has some stake in its relationship to the source material.

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**SUSAN MARKS** received support for ***Our Wildest Dreams: A True Crime Documentary of Dolls and Murder***, an intimate look at dolls that are used to solve crimes, the woman who created them, our collective fascination with forensics, and the stories we like to tell ourselves about death. This film will be very unpredictable, even quirky, humorous and shocking as it challenges viewers through its revealing examinations of our odd relationship with death, our own mortality, our need for mythical death storytelling (i.e. crime television) and the reality that murderers usually know their victims.

**JILA NIKPAY** received support for ***In Waiting***, a short 8-minute 16mm experimental film exploring, from an intimate perspective, issues of dislocation. This autobiographical project follows Nikpay's desire to understand and discover the language of "nomadic existence," the phenomena of moving between cultures. For inspiration, Nikpay draws upon fairy tales, poetry, political tract, and her own personal history living in self-imposed exile. ***In Waiting*** will be formally arranged, celebrating the female body and enticing the viewer to take pleasure in its sensuality. The presence of a female voice will contribute a subconscious counterpoint, portraying a deep desire for belonging, rooted in memory.

Support was awarded to **RAMON ALBERTO NUÑEZ** for ***Concrete Jungles: The True Story of Street Kids in America***, a feature-length documentary that looks at the unsettling story of street kids (homeless, runaway, at-risk and outcast) in America. It will examine the invisibility in a largely apathetic society. It will also look at youth outreach programs, what they do, their importance to kids in need, and their struggles to remain operational in a sharply reduced funding environment. Nuñez will employ stylistically unusual production elements to make his film both appealing and relevant to the very youth it examines.

**DAVE RYAN** received a grant for ***The Hungering Deep***, an experimental animated video that explores the foundations of self in the murky mixture of memory, subconscious realms of longing, and the physical realms of neural signals. As science peers deeper into the mechanics of our physical brains, the mystery of that mixture, and of the self inside it, grow ever more potent to the contemporary imagination. The primary metaphor for ***The Hungering Deep*** is an ocean at the very roots of the nervous system—the imaginary shore of the synapse. This metaphor establishes three levels: memory, subconscious and neural signal—each represented as distinctly different chapters in the film. ***The Hungering Deep*** brings video and film footage into a 3D environment, and applies texture mapping to create animated moving landscapes.

For more information, please contact Robert Byrd at the Jerome Foundation, 651.224.9431 or 800.995.3766. Visit the Jerome Foundation web site at [www.jeromefdn.org](http://www.jeromefdn.org).

*The JEROME FOUNDATION, created by artist and philanthropist Jerome Hill (1905-1972), makes grants that support emerging artists in the creation, development and production of new works.*

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