It is an embodied, perceptual engagement with the continually transforming materiality of the work that generates *2012*'s sensations of sublime transcendence—an inspiring model for experiencing everyday realities, as well as cinematic ones. ◆

Red Capriccio
by Michael Sicinski

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The avant-garde is a small world, and so disclaimers always seem a bit superfluous, but it's better to err on the side of transparency: Williams is a friend of mine. By the same token, while I've admired several of his films in the past, *Red Capriccio* is the first one that has really opened a new avenue of thinking for me. That's to say, earlier Williams films, while interesting and sometimes quite strong, have struck me as being works that I could index within certain available categories, whereas this new work may be a touchstone for how I see and hear subsequent films—no mean feat. For a while now, Blake has been intrigued with the potentials of anaglyph 3D (yes, that old red / blue magic), and has applied it to shrewd effect in his works *Many a Swan* and *Baby Blue*. However, the new film exploits anaglyph for a subject matter so ideal, it's amazing no one ever thought of it until now. For the most part, *Red Capriccio* is organized around footage of stationary police cruisers with their red and blue lights on. Not only do the swooping camera movements combine with the dominant reds and blues in the imagery to generate a strange battle between depth and flatness. (Spoiler: *flatness wins*.) But the throw of the cop lights across the darkened neighborhood produces a widespread chromatic distortion within the image, a chiaroscuro that keeps shifting in "attention." There is other action within the film as well, including several shots through the "eyes" of the moving cruiser, appropriately enough a Chevy Caprice. (Williams states that he was interested in the idea of the capriccio between classical music and painting.) But the dominant effect of *Red Capriccio* is a spatial confusion brought on by the imposition of inaccurate color effects, as imposed from without by police power. I should hope that the social implications of such a gesture are not ones I need to spell out. ◆

Coming soon to Acropolis:

- *Cenote* (Dir. Kaori Oda, 2019)—Los Angeles premiere, Nov 18 at 2220 Arts + Archives, with Oda in person

Acropolis Cinema and 3-D Space present:



October 19, 2026 – 2220 Arts + Archives

ABOUT THE PROGRAM

Red Capriccio (Dir. Blake Williams, 2014, 7 min)
A found footage film in three movements, drafting arrangements of motion with stasis, police with the policed, and reds with blues. Format: anaglyph 3D.

Au Hasard (Dir. Darren Dominique Heroux, 2026, 9 min)
A nine-minute experimental essay in perceptual control. Blending archival propaganda, poetic narration, and formal play, the film explores how missed information is often the root of misinformation. Evoking Godard with a touch of William Castle, Au Hasard is both a cinema of ideas and an act of cinematic misdirection. Format: decoder 3D.

*Orbit (*Dir. Kerry Laitala, 2006, 7 min)
Candy apple light emissions filmed at a Topsham, ME fair create a series of photic stimulating events that tickle the retinas. Whirling carousel of brushstrokes of light in garish colours on celluloid. It can be interpreted as a colourful ode to the oh so beloved yet doomed Kodachrome film material. Format: chromadepth 3D.

The Day Was a Scorcher (Dir. Ken Jacobs, 2009, 9 min)
A 3D vacation album, The Day Was a Scorcher pictures what Jacobs describes as "movie-star Flo, Nisi the thoughtful young girl, and Aza old enough to trudge with the rest of us, but still expecting to be pushed around on wheels," frolicking in a sun-drenched Rome in the 1970s. Explains Jacobs, "It's a perfect day when nothing happens." Format: glasses-less 3D.

2012 (Dir. Takashi Makino, 2013, 30 min)
Everything I saw during 2012. This work will show you the dynamic moment of changing from film image to digital image. —Takashi Makino. Format: pulfrich 3D.

Let Your Light Shine (Dir. Jodie Mack, 2013, 3 min)
Eye candy as a special treat. Let Your Light Shine is the ultimate Spectrum Short film, a photokinetic stroboscopic spectacle for spectacles. A work in the tradition of the absolute animation film of the 1930s, which requires prismatic glasses to achieve the maximum result. Format: diffraction 3D.

TRT: 65 min
In person: Blake Williams

Takashi Makino's *2012* by Marianne Shaneen

The following article was originally published by BOMB*, December 10, 2014*

Takashi Makino's thirty-minute film *2012*—screened as part of the New York Film Festival's Projections series in October—drenches the audience with sounds of prolonged resonant scraped string textures and images of shimmering blue clouds of drifting particles. Panes of swirling atoms, scratched lines, and densely patterned fields rotate and pan in different directions, inducing an expansive sensory meditation on the nature of perception.

Drawn into whirling eddies of what could be microscopic realms of film grain, plasma cells, or subatomic particles, I'm then transported into cosmic immensities of galaxies, nebulae. I seem endowed with new sensory abilities—am I seeing sound? Is this how an insect sees?

2012's shifting planes evoke tectonic plates, archeological strata, in a cinematic and sonic reverie of not-quite-remembered dream images, of personal and collective memory spanning multiple temporalities. This disorientation grants moments of recognition: glimpses of what might be leaves, sun-dappled water, sounds of birds, children, wind—but defamiliarized, as if seen upon returning to Earth after a long sojourn.

Latticed shards of light and infinite focal points conjure a sense of oblivion, obliteration. In my viewing notes, I wrote "near-death experience?"—and in emailing with Makino later, he tells of his near-fatal car accident at age five: while "wandering between life and death" he saw "lights more brilliant than any image I had ever seen." No movie's ever affected him as strongly as that childhood hallucination, which guides the "ideal film" he strives to create.

As a Telecine operator and film lab colorist for a decade, working with film's tactility and sensitivity to light, Makino saw the year 2012 as a "turning point for cinema" as labs shut down and film's disappearance seemed imminent. His response was to make 2012—its first half shot on Super 8, 16mm, and 35mm film (scratched by hand and with sand); its second half shot digitally. Departing from his process of creating multiple exposures by shooting and rewinding analog film in-camera repeatedly, for *2012* he used multiple exposures of film and also scanned, superimposed, and edited digitally.

Unlike film, which constantly degrades and changes, digital projection allows the screening of the exact same material repeatedly. To disrupt this, during the year 2012 Makino only performed *2012* as a piece in flux, while playing live music, and changing the visual and audio material, so each event was singular, unrepeatable. Then, at the end of the year, he made a fixed version of *2012* that "didn't need" his presence.

However, an indeterminacy remains even with this fixed version—viewers can choose whether to watch the piece with a filter over one eye (creating a sensation of subtle depth via the Pulfrich effect), so that every viewing experience is unique. Watching *2012* with and without the filter kept drawing my awareness to the act of observing, to my perceptual and sense-making habits.

The year 2012 was also significant for Japan: "it was very scary and terrible . . . strange . . . everybody hiding what they were thinking . . . about radioactivity and Fukushima." Makino feared for his wife and child, and about the Japanese government's increasing turn to the right. *2012*'s dense, richly layered sonic terrain was composed by superimposing audio material he captured from the Fukushima nuclear plant's online cameras and Geiger counters over guitar, percussion, synthesizer, field recordings, and his heartbeats.

Superimposing as many as sixty to one hundred layers of material until relationships between images and their referents almost disappear allows for an ''infinite possibility of watching." Makino proclaims, "I always want to make *Imaginary Cinema*," to resist the use of cinema as propaganda—a real danger in contemporary Japan—by generating an ever-transforming "third image" between his projected images and those created within each viewer's imagination. He describes this as a "creative collaboration with filmmaker and audience," in which each act of watching "giv[es] birth to a new cosmos . . . an act of true creativity." Makino's ideal film would "give rise to the same number of new cosmoses as there are viewers."