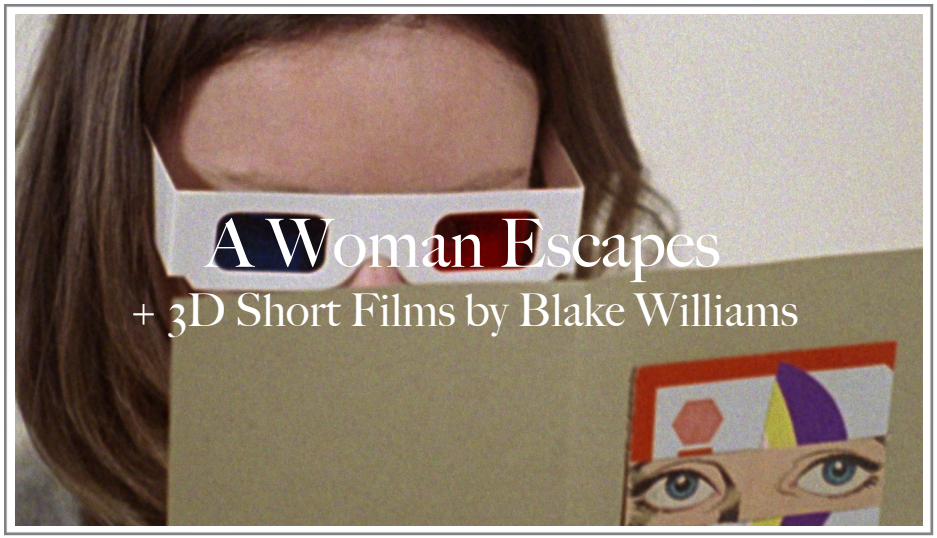
reconfigure the visual space, the labyrinth forming solid masses that swivel across the image. Of course, we expect that we might get "lost" inside the hedge maze, but this camera movement doesn't correspond to how any human would navigate the space. Instead, it is as though the space is shifting around us (and the occasionally still-visible humans inside). Establishing shots with a stationary camera keep giving way to these kinetic passages, which are all the more dramatic because of the use of 3D. After some digital manipulation of the image — perhaps a callback to certain motifs in Williams' feature film *PROTOTYPE* — we begin to see shots looking up through the trees. At this point, aerial cable cars make their first appearance, first traversing the screen, then offering birds-eye views of the garden, and then finally a few shots from inside the moving car.

Following some brief pans inside an empty room overlooking the woods (with expansive, Mies-style windows and parquet flooring), *Laberint Sequences* includes shots from an old movie, in which two women are trying to find their way through a hedge maze in the dark by candlelight. We see scan lines that suggest Williams is filming off the television monitor, and eventually, he shows us earlier scenes from the Laberint with a similar televisual abstraction. But in between, we see shots of Deragh Campbell, in her role as Audrey Benac from *A Woman Escapes*, last year's feature that Williams co-directed with Burak Çevik and Sofia Bohdanowicz. Campbell is seated at a laptop watching the film in question, and, scanning through text on her phone, she speaks the women's dialogue along with the footage. Clearly, *Laberint Sequences* puts the viewer through their paces, taking a fairly simple idea — a study of a manicured landscape — and introducing denser and denser layers of abstraction. From an homage to the late Michael Snow, and his panning film <—>, to a mechanically achieved birds-eye view, to an appropriation of relevant material from a piece of narrative cinema ("something horizontal," we might say), and finally a performer subjecting that outside material to critical scrutiny, this film explores the many ways that a cultural landmark, usually subject to the tourist's gaze, can be intellectually reorganized through filmic intervention. And through it all, *Laberint Sequences* maintains the hazy, protruding anaglyph 3D, a method that implies a promise of presence ("like being there") but actually doubles down on the representational remove. ◆

Coming soon to Acropolis:

- Channel Surfing: Experimental 3D Shorts Curated by Blake Williams (Dir. Various, 2006-2026)—Oct 19 at 2220 Arts + Archives, with Williams in person
- *Cenote* (Dir. Kaori Oda, 2019)—Los Angeles premiere, Nov 18 at 2220 Arts + Archives, with Oda in person

Acropolis Cinema presents:



October 18, 2026 – The Culver Theater

ABOUT THE PROGRAM

A Woman Escapes (Dir. Blake Williams, Sofia Bohdanowicz, and Burak Çevik, 2022, 81 min)
Audrey lives alone in Paris after moving there to tend to the home of her recently deceased friend, Juliane. Moving through the days without motivation or a sense of purpose, she tries to re-establish her footing in the world by beginning video correspondences with two filmmakers—Burak, who lives in Istanbul, and Blake, who lives in Toronto. This exchange of words and footage initiates a healing process, but the nature of the interaction is not what it seems.

Preceded by:
No Signal (Dir. Blake Williams 2009, 5 min)
A consumer-grade DLP projector is powered on without connection to an external source, thus prompting the device's default 'No signal' message. The artist's hand waves through the projected message, creating something out of nothing.

2008 (Dir. Blake Williams, 2019, 12 min)
Pictures of blooming cherry blossoms, radiant colour fields, and domestic miscellany are re-photographed off the screen of an obsolete televisual device. Images rise upward, the left greets the right, and a new season arrives, telling an impressionistic story of transition, unity, and companionship.

Laberint Sequences (Dir. Blake Williams, 2023, 20 min)
Shot in and around the Laberint d'Horta in Barcelona, the film charts several journeys into the garden in search of its centre, where a statue of Eros waits. As the film navigates the maze's false pathways, its recursive structure begins to crack, and a mysterious underworld floods its gates.

FELT (Dir. Blake Williams, 2025, 15 min)
A man sees mountains and sets out to recreate them. During a traverse across the Western United States, we observe familiar sites in a new light, and the world gets lost in the fold.

TRT: 133 min + 15 min intermission
In person: Blake Williams

A Woman Escapes
by Caroline Golum

The following article was originally published by Screen Slate, June 9, 2023

The cross-continental journey of a mysterious package inspires an epistolary exploration of time, memory, and grief in *A Woman Escapes* (2023). Unleashed by the newly-minted distribution arm of Prismatic Ground, Escapes is a fitting first release for the nascent festival, which rapidly attained prominence for its unique curatorial approach to experimental documentary.

This cinematic exquisite corpse, from filmmaking trio Sofia Bohdanowicz, Burak Çevik, and Blake Williams, begins with a simple and now familiar premise: in March 2020, Paris resident Audrey (frequent Bohdanowicz collaborator Deragh Campbell) is adrift in Montmartre. Staring down an indeterminate period of isolation, Audrey is grieving the loss of friend and mentor Juliane—the real-life star of Bohdanowicz's 2017 documentary *Maison du Bonheur*—against the backdrop of an increasingly visible public health crisis. When a parcel from Blake arrives on her doorstop, containing a Fuji digital 3D camera, Audrey seizes the opportunity to translate her ennui into a revealing sequence of lush images.

Across political and temporal borders, the trio of filmmaker-narrators in *Escapes* exchange, replicate, and reimagine each other's respective gazes and insights. Armed with the power of prosumer technology, and woven throughout with mesmerizing 3D sequences, the resulting cinematic brain transplant invites audiences to see through the eyes of their remote tour guides. With its plaintive pace and static compositions, *Escapes* could well be an entry into the emerging genre I call "slideshow cinema": intimate image-making that, with its diaristic vignettes and unapologetic use of second and third screens, exalts in the revealing the seams of its process. ◆

Laberint Sequences
by Michael Sicinski

The following article was originally published by InReviewOnline, March 31, 2023

At times, *Laberint Sequences*, the new short film by Blake Williams, feels a bit like an experimental feature, despite being only 20 minutes long. That's because the artist packs a lot of material in a relatively small space, introducing several visual ideas and subjecting them to systematic yet unanticipated permutations. The film was mostly shot at Barcelona's Parque del Laberint d'Horta, a Neoclassical garden space that contains a large hedge maze. After beginning with a stereoscopic image of the garden, Williams provides a number of isolated views of the space, including plants and trees, a canal with fountains, and a work of classicist statuary. We also see several shots of a reflecting pool at the center of the labyrinth, with a few tourists milling about, including a couple of kids running through the space. This series of shots, like the entire film, is presented in anaglyph 3D, so in a way, Williams is both offering the viewer the basic lay of the land as well as getting us accustomed to the multi-planar depth of the 3D, and how it accentuates certain attributes of the garden while flattening others.

At this point, things start getting a bit raucous. Situating his camera at various angles of the hedges, and then panning back and forth, Williams uses the moving frame to