

What Is EMSIAC?

The name EMSIAC originates from Bernard Wolfe's forgotten masterpiece of science fiction speculation, *Limbo*. In this novel, EMSIAC is the name of a super computer that runs global war like a chess game, advising and controlling both sides of the conflict. EMSIAC sees this device applicable in the current state of filmmaking in America. From the Hollywood blockbuster to the experimental art film, the creation and consumption of film products is overseen and manipulated by schemata with their own particular biases and incestuous networks. Both art film and blockbuster are marketed to a particular consumer identity and any product that does not fit the needs of that particular market is discarded or ignored. EMSIAC observes a world ruled by technocracies where the individual creative spirit must fight over a din of endless informational noise to be heard.

EMSIAC has a strong belief that the individual should not be duped into a consumer identity or have its intelligence insulted through the use of common symbols and self-perpetuating stereotypes, be they of narrative or "experimental" origin. EMSIAC believes that individuals are more or less intelligent and capable of creating their own objective perceptions.

The etymology of the name EMSIAC is appropriate in the sense that the novel *Limbo* explores the passivity of a culture that can strip itself down of all humanity and literally become the appendages of the mechanical arms it creates. EMSIAC'S dept to *Limbo* is also significant because while *Limbo* is an intriguing novel, it has been out of print for many decades for reasons that go beyond its literary merit.

EMSIAC is pre-youtube. Its film projects lie far beyond the standard amateur scope of filming baggy tee-shirted teenagers shooting water pistols at each other.

EMSIAC is not interested in distribution in the normal sense of the term. EMSIAC is interested in a modest release of its works but it has no interest in playing the superficial politics of film consumption. EMSIAC wishes the right people to see EMSIAC films, and has little patience for non-believers or the passively-minded.

EMSIAC does not narrow or sift the contents of its programs for any particular marketable audience. EMSIAC will not produce anything of quality that is not quality in itself. EMSIAC is not in it for the money. EMSIAC is not a pyramid scheme.

EMSIAC respects criticism and education but not to the extent that criticism and education might hinder the creation of actual work. EMSIAC believes strongly that creation supersedes discussion. But EMSIAC is not fascist.

While EMSIAC understands the merits of individual forms of expression, and the various political and sociological uses of the film medium, EMSIAC also believes that films should be of a timeless quality, and that any specifics of time or place or movement can be exploited as marketable.

Therefore, while EMSIAC respects films of a certain bias, it is worried that such films are being exploited as consumer vehicles for a marketable niche audience. Likewise, EMSIAC still believes that the average American might have something interesting to say.

EMSIAC does not acknowledge or pay lip service to any particular fad or fashion of popular culture. EMSIAC believes that such things will soon evaporate into the endless din of informational noise and lose all substance.

While EMSIAC is cynical about the current state of films, EMSIAC films are not cynical. They do not exploit or use forms of genre or humor in an ironical self-conscious manner, but rather treat them with respect and as vehicles to explore and synthesize various subjects and ideas.

EMSIAC is a work in progress. EMSIAC believes progress can only be made by the independent creation and discussion of projects outside the incestuous filmmaking sphere. This is the principle tenant of EMSIAC.

EMSIAC makes mistakes.

EMSIAC believes no one deserves to be an idle consumer and all should actively participate in the creative process. EMSIAC supports all projects of a serious nature that are of original and independent content. EMSIAC might have strong opinions on certain subjects, but EMSIAC recognizes the free flowing of ideas and understands that nothing is made in a vacuum.

EMSIAC does not believe one requires the support or supervision of a greater all-encompassing entity to create works of value. EMSIAC fears a blind belief in this conceptual relationship is prevalent and the cause of a self-perpetuating cycle of consumerist incest. EMSIAC envisions a world where the genuine is appreciated for itself without the limits of a preconceived marketable or "artistic" identity.

EMSIAC supports a difficult and reckless cause but believes that the time is rife for dissidence and considers the undermining of the filmmaking system as the first step toward the creation of truly independent art.

In the final analysis, EMSIAC believes that most films are conceived and consumed and brought to attention for reasons far removed from the actual worth of the content of the films themselves. EMSIAC actively participates in thwarting this agenda of nepotism and marketability.

EMSIAC is willing to fight for your attention.