

PROGRAM NOTES AND INDEX

1989

San Francisco Cinematheque
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**A Project of the
Foundation for Art in Cinema**

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FLUXFILMS 1963 - 1966

Thursday, January 26, 1989

Tonight's program, possibly being shown in the Bay Area for the first time in its complete version, was compiled in 1966 by Fluxus founder and guiding light George Maciunas. "Fluxus" was the term coined by Maciunas in 1961 for an iconoclastic and disruptive approach to all media, but especially to printing, film and video, and live performance. Although originally the title of a magazine, the people who had been asked to contribute to the first number began to exhibit and work together under the Fluxus title throughout Europe and the United States.

Film was always at the heart of the Fluxus experience, both as movies shown at various Fluxus festivals and manifestations, and as actual artifacts included in the annual yearbooks that Maciunas produced. Groundbreaking for its time, the Fluxfilms used many of the approaches and techniques that became associated with the outburst of film talent known as the American film avant-garde of the late '60s.

FLUXFILMS (long version, 1966); edited by George Maciunas. Produced by Fluxus, New York. Camera work on individual films by: Edo Jansen, Jeff Perkins, Dick Higgins, Anthony Cox, Peter Moore, Paul Sharits, Robert Watts, Eric Andersen, and George Maciunas. Some films made without camera, others with found footage ("ready mades"). 16mm, silent. 95 minutes

Reel 1 includes:

- | | |
|-----------------|---|
| Fluxfilm No. 23 | SUN IN YOUR HEAD (Wolf Vostell) |
| 16 | NUMBER 4 (Yoko Ono) |
| 25 | THE EVIL FAERIE (?, preceded by footage, perhaps of windows, which perhaps does not belong) |
| 14 | NUMBER 1 (Yoko Ono) |
| 18 | SMOKING (Joe Jones) |
| 3 | END AFTER NINE (Anonymous; George Maciunas) |

Reel 2 includes:

- | | |
|-----------------|---|
| Fluxfilm No. 19 | OPUS 74, VERSION 2 (Eric Andersen) |
| 4 | DISAPPEARING MUSIC FOR FACE (Chieko Shiomi) |
| 7 | 10 FEET (George Maciunas) |
| 9 | EYEBLINK (Anonymous) |
| 5 | BLINK (John Cavanaugh) |

Fluxfilm No. 10 ENTRANCE/EXIT (George Brecht)
20 ARTYPE (George Maciunas)

Reel 3 includes:

Fluxfilm No. 31 POLICE CAR (John Cale)
24 READYMADE (Albert Fine)
30 FLAMING CITY (Dick Higgins)
6 9 MINUTES (James Riddle)
26 SEARS CATALOGUE (Paul Sharits)
27 DOTS 1 & 2 (Paul Sharits)
28 WRIST TRICK (Paul Sharits)
11 TRACE NO. 22 (Robert Watts)
13 TRACE NO. 24 (Robert Watts)
12 TRACE NO. 23 (Robert Watts)
17 5 O'CLOCK IN THE MORNING (Peter Vanderbeek)

The contents of various FLUXFILMS anthologies vary as prints were assembled between 1966 and about 1971. The present collection is the earliest known assembling of the work.

PLEASE NOTE: The Cinematheque regrets not being able to show Nam June Paik's ZEN FOR FILM. The film (1962-64?) is 23 minutes of clear 16mm projector scratched leader and is thus a "unique" copy and was not available for public distribution. An early example of cinematic minimalism, ZEN FOR FILM grew out of Paik's television manipulations, such as ZEN FOR TV, which were first realized at his "Exposition of Music Electronic Television," Galerie Parnass, Wuppertal, West Germany, March 1963.

LESLIE THORNTON'S PEGGY AND FRED SERIES

Leslie Thornton In Person

Saturday, January 28, 1989

Leslie Thornton is a painter turned filmmaker who teaches semiotics at Brown University. Her lush complex films and videos explore the mechanisms of desire and meaning while probing past the boundaries of language. In Thornton's own words, "I'm not a provocateur but I want to get under the skin, to instigate this strange process of feeling/thinking as inseparable. A gut response can't be separated from a cerebral one but we do it all the time." (from an interview in Cinezine, Fall 1984)

Peggy and Fred in Hell (1987, b&w, 16mm, 21 minutes)

The main characters of the series, Peggy and Fred, are found inhabiting a harshly lit jumble of familiar late-20th century icons. In this hermetic world Peggy and Fred sing and mumble but are without speech.

Peggy and Fred in Kansas (1987, b&w, video, 11 minutes)

Installment two. Shot on film, then transferred to video for editing. Peggy and Fred are older. Life has gotten even thicker.

Peggy and Fred and Pete (1988, b&w, video, 23 minutes)

The tale continues with the introduction of an epic dimension in the form of Pete.

I'm attempting to establish a timeless, voiceless place, outside of everything we can conceive and know, but still uncannily familiar, at hand -- it's probably easiest to describe this place as "madness" -- or to be more specific, as the point where the human organism resides outside the functional structures of Language, the Social, the Political. While I'm not holding madness up as a positive condition -- it does have the problem of being non-productive, static, an arrestment -- it is compelling for what it may reveal. For instance, madness as a stubborn reminder of the body as a site, non-functional, living/breathing, incomplete, vulnerable -- a potentia.

My approach to examining the predicament of the present and threats or promises of the future is to look at the body, actually the body and objects, and to represent the body as the surface on which all else is inscribed (the objects representing culture, order, production, ideology...). And the way I will point to this inscription, this writing of the body into the folds of the norm, is by making things not work, not fit, not happen, not make sense.

-- Leslie Thornton on Peggy & Fred in Hell
Unsound, Vol. 2, No. 1

a treatment for the text/action of Peggy and Fred in Hell is included in Cinematograph, Vol. 3

ANIMATIONS ODDITIES AND GROTESQUERIES

Sunday, January 29, 1989

JABBERWOCKY by Jan Svankmajer (1973); 14 minutes. 16mm.

Drawing on the experiences of childhood, that "mobile swamp of memories" as he has described it, Svankmajer - a conjuror in the magic theatre of childhood - gives his objects the freedom to "speak for themselves". Of all his films, this is most closely aligned to the rather more benign spirit of his fellow 'surrealist', the American Joseph Cornell, whose 'boxes', like this film, contain all the objects of a lost and magical kingdom - constellations of jars, pill boxes, phials, games, mechanized toys, mannequins and faded photographs, all on the brink of coming to life, opening, moving and revealing their secrets. While we are privileged to the appropriate size to peer into this world, an Alice-like doll seems to beat a retreat. The inanimate becomes animate, with the pace and constancy of the film's animation creating a sort of delirium in which the objects are free to act out their innermost desires.

- Simon Field, Monthly Film Bulletin.

THE NOSE by Alexandra Alexieff and Claire Parker (1963); 10 minutes. 16mm. B&W.

THE NOSE is based on the story by Gogol, and is fully rendered in atmospheric black and white pinscreen. The pinscreen is an upright rectangular panel inlaid with over one million sliding pins. The pins function like manipulated pixels, their shadows creating each image. Alexieff worked one side of the screen, and Parker the other, pushing thousands of pins a frame to create a full range of light and shadow. - Lisa Crafts.

Every creative artist is an inventor of sorts...if technicians are rarely artists, at least every artist is a bit of a technician...Technique can be taught; art cannot. Alexandra Alexieff, 1966.

As distilled as haiku, as evanescent as brush painting, as stylized as No drama, THE NOSE presents a full experience in the most abbreviated language.

- Gary Carey, Seventh Art.

BABOBILICONS by Daina Kruminis (1981); 16 minutes. 16mm.

It took her nine years to create this remarkable animated short, yet the method is in line with the surrealist affinity for chance operation. She cultivated slime molds on Quaker five-minute oats in her basement, planted hundreds of phallic stinkhorn mushrooms, and put her mother behind the camera to film them growing. The results are sexual and

bizarre...Anyone who orders 10,000 ladybugs from a pest control company to film them crawling over a model drawing room definitely possesses a sense of the surreal.

- Renee Shaffransky, Village Voice, 1983.

The animator says of her work, "It is an evocation of a state of mind I have experienced when I've had a fever with no apparent cause."

THE MASCOT by Ladislav Starewicz (1933); 25 minutes. 16mm. B&W.

...a phantasmagorical triumph of object animation. The film combines live-action sequences with animation to depict a surreal search for a nice-ripe-juicy orange. The heady decadence of Bohemian Nightlife in the Thirties is celebrated in curious and grotesque puppets fashioned from the refuse of the gutters of Paris.

- David Craig, Pacific Film Archive, 1977.

Starewicz is best known for THE REVENGE OF THE KINEMATOGRAPH CAMERA - MAN, and many other sly fantastic films which star joined insect and stuffed animals. In later years his daughter, the pup's mistress, worked as his partner in nearly every aspect of film production. - L.C.

HA HA HA! by Fleischer Brothers (1934); 7 minutes. 16mm. B&W.

Betty Boop is a dentist whose carelessness with nitrous oxide results in an environmental laugh-riot. - L.C.

Program compiled by Lisa Crafts.

Roberto Rossellini

Socrates

Thursday, February 2, 1989

"In 404 BC, after his conquest of Athens, the Spartan Lysander orders the city fortifications to be torn down and imposes the Oligarchy of Thirty Tyrants. Socrates' unpopularity increases because of the repressive use Critias, the philosopher's former student, makes of his power. Critias commands Socrates and four other citizens to arrest Cleon of Salamis, but the philosopher refuses to carry out his order. His life is saved, indirectly, by the intervention of patriots led by Thrasybulus who overthrow the tyrants and subsequently restore democracy in 403 BC. But Socrates continues to arouse hostility among his fellow citizens. In 399 BC Meletus, Anytus and Lycon accuse the philosopher of being a threat to society. Socrates refuses Lysias' help and resolves to carry out his own defense at his trial. Despite his innocence, he is condemned to death. The execution is postponed for a month because the sacred ship is late in its yearly journey from Delos. Socrates refuses this opportunity to escape. When the ship comes in, he drinks hemlock and dies among his friends." (Roberto Rossellini, by Jose Luis Guarner)

"Socrates was a human being and tried to be one. What is important to me is that in his time man started to be seduced by the idea of being more shrewd than the others. Before that men had been made slaves, soldiers with whips had dominated great masses of people. Then eloquence, which etymologically means the art of persuasion, started being a part of life. But to persuade is a crime because it can also harm the personality, the opinions, the thoughts of others. Eloquence took various aspects, but the approach was to seduce. Socrates was wise, and he was against this. All his actions were in the search of truth, of very simple things. The dialogues of Socrates are absolutely understandable because they are never the dialogues of a great philosopher, they just search for the logic of life.

"The fact is that man searches desperately to find an orientation. Human beings want to be oriented. Any sort of orientation, even a false one, will do if it expresses a certain path; you see this when you look at the phenomenon of the Nazis. It was absolutely horrible, but people fed on that and they acted on it, strongly believing that they were doing justice and nothing wrong. When an opinion, which is understandable to everyone, is spread, it will be grabbed, but finally an opinion is something of no value. At a certain moment Socrates said the world is full of opinions but totally empty of knowledge. So knowledge is important, not opinions. Opinions change, today there is one, tomorrow another one. But an opinion can fulfill man's need for orientation, because certainly education doesn't do it. I firmly believe that the school system existing now in the world developed to be offered on the market of professions. This notion fit in with the reality of the time, the industrial revolution, the development of technique and the first steps of science. There was a need for a very specialized man to explore all the possibilities. But surely they were men without general views." (R.R. Film Culture no.52, spring 1971.)

"For fifteen years I have been experimenting to promote a new didactics through images. It is an attempt that aims at arriving easily and concretely at integral education. So far I have prepared over forty hours of filmed material. Here is the list according to historical chronology:

THE STRUGGLE OF MAN TO SURVIVE, 12 hours, 1967
(cave dwellers to journeys into space)
THE IRON AGE, 10 hours, 1964
SOCRATES, 2 hours, 1970
THE MESSIAH, 2-1/2 hours, 1974
THE ACTS OF THE APOSTLES, 6 hours, 1968
ST. AUGUSTINE, 2 hours, 1972
THE AGE OF THE MEDICI, 4 hours, 1973
(the development of mercantilism and humanism)
BLAISE PASCAL, 2 hours, 1972
RENE DESCARTES, 2-1/2 hours, 1970
THE RISE TO POWER OF LOUIS XIV, 1-1/2 hours, 1966
VIVA L'ITALIA, 2 hours, 1960
(Garibaldi's attempt to unify Italy in 1860)
YEAR ONE, 2 hours, 1973
(setting up a democracy in Italy after WWII)"
(R.R.)

* * * * *

"In 1977 Roberto Rossellini died at the age of seventy-one. He had been preparing a series of films on the Industrial Revolution, one on Karl Marx, and one on the American Revolution. His plans for the future were infinite. He had become greatly concerned with growing world pessimism comparing this period of time to the period approaching the first millenium, and the inability of filmmakers to depict characters that could adapt to the changing modern reality and be heroic. In a speech given late in his life at the Festival of New Cinema in Pisaro, Italy, Roberto said,

'... art seems to have taken upon itself the task of defending the most conventional behavior common to most men - that behavior which makes them mistrust all change and progress. But an art that limits its subjects to the representation of the inability of man to adapt to his own world, loses, in my opinion, weight and importance. This lack of vision reduces art to a few subjects which are mainly pathological : unadaptability, incommunicability, alienation, sexual aberration, violence.

We know that the essential job of every artist, whether painter, sculptor, novelist, filmmaker, etc., is to transfer his audience from his own world to one which art is able to create or evoke. When the world represented in the work of art is similar to the world in which the audience lives, then the artist must have the capacity to endow this world with a clarity and a transparency that will make it appear in all its significance. Through this potential capacity, the artist also undertakes the mission of educator.' "

(from notes by Nathaniel Dorsky)

THE LOOKING DYNASTY
A Sound, Film, Food, Drink and Video Affair
by Jun Jalbuena

Saturday, February 4, 7PM
San Francisco Cinematheque at
EYE GALLERY 1151 Mission St., at 7th

Part 1: The Eldorado of the Orient 2hrs.
Part 2: Last Name Spanish 2hrs20min.

THE LOOKING DYNASTY is a multi-sensual event that confronts conditions of the outsider in terms of a shifting edge or skin, colonies as covers of cultures.

"The encounter is a light dinner affair where movement is possible, like departure and re-entry, in how departure can be viewed as a beginning.

It's a kind of Journalism that's twisted, twisted towards a possible other, like truth. It's like conducting an interview, inter-viewing a fish, that look-inside, thick like tragedy, tradition and romance, an envelope of dreams.

It's definitely a set-up, a kind of cheap Disneyland.

THE LOOKING DYNASTY,
a sound experience, ultra-sound, diagnostics, a sound picture, how the recordings are obviously voices of a past, that contact of distance in the present--a confrontation with the FUTURE, in how the future is a rigorous contact with the past in the present, an analysis that's so personal that it just gets so basic that it's fucking public, a public fuck, organization, orgasm, a conjugal relationship with the public, a joining, progressive, a conjugation, a congregation, the mind of the mob, it's fucking personal, individual, identifiable, and possibly so by its identification a kind of fabrication, artificial, like artificial light projected, like looking into a light box, A FIRE PLACE, then the explosion, the cozy image of a fire place becomes an image of flames, watching the flames of this creation, that birth, A PLACE OF FIRE, the eaters of flames, the fire ball.

It deals with conditions of trust, affairs, duets, an oral tradition, consumption, the fusion of the private and the public, eating, a kind of growth or expansion.

What we have here is this contact of distance, this distance of contact, how distance is a kind of contact, that a recording is a contact, as would be the perception of a shadow.

When your history's wiped out, you start making cultures, colonies, it comes in a dish, rapid like crystal. In say how BREAKDOWN and BREAKTHROUGH have identical structures, and that's another beginning.

PART 1 is about stretches, the exploration of distance,
THE ELDORADO OF THE ORIENT.

PART 2 is about cuts, the rotation of a wasted condition,
LAST NAME SPANISH.

The recordings themselves were done in a period of 4 years,
and you feel the distance, the gaps in the coverage.

The sound is a continuous spectacle, big, the word is BIG,
the bottom line, a caress that at times gets vicious.

In the beginning the film is projected on objects, you
don't see the film image as such, but are aware of the
flickering shadows of light. The viewer is looking at the
light. The artificial light of the projector, the
apparatus, the artifice, the face of art. Then the video
comes in, and the light changes, and we view that. Here is
when it's like a history of artificial light, how history
is artificial light, that inscription, a source, a source
in the mind, of how perception becomes memory.

Again how that cover, the contact, is outside values, a
kind of beyond, and this beyond is the contact of distance,
a physicality, where what we have then are these
quantities, a series of fairy tales, fairy tales in the
frontiers down home, families, we're talking about
families, cultures, that radical ring, our possessions,
it's physical." JJ

Jun Jalbuena is a Philippine born artist based in San
Francisco, who works with Writing, Media Installations and
Performance and has been an Editor and Graphic Designer of
Cinematograph.

Special Thanks to Marinos Paschalouides, George Jereza,
Phillip Sun, and the Scheerer Family.

Rudy Burckhardt

Sunday, February 5, 1989

Haiti, (1938), 15 min., b/w.

An account of a 10 month visit to Port Au Prince and surroundings. Brilliantly white buildings, dusty outdoor markets, everyday life of Haitians, palm trees and mountains. Dancing in a bar, but not voodoo, which limited the film's chance for distribution. Music Gymnopedes by Eric Satie.

Mounting Tension, (1950), 20 min., b/w.

Featuring Larry Rivers, Jane Freilicher, John Ashberry. Larry Rivers plays himself as the frantic young artist pursuing two girls and a career simultaneously. At the same time Jane is a combination of a palm reader and a psychoanalyst with a scene in the Museum of Modern Art. John Ashberry is the normal young man who likes baseball, but turns into an abstract expressionist painter. Music mostly by Duke Ellington.

The Aviary, (1955-57, made with Joseph Cornell).

On a cold December Saturday on Union Square a late 19th Century statue of a woman carrying a baby leading a small girl by the hand with lizards and butterflies on its base. Pidgeons, starlings, and sparrows on bare branches and an old man feeding them. Boys tumble on the grass, a little girl runs past while pidgeons circle overhead.

Nymphlight, (1955-57, also with Joseph Cornell).

On a summer morning in Bryant Park, a young girl having danced all night at her first ball comes running into a park carrying a tattered parasol. She stops at a fountain where pidgeons flutter and nestle in the trees. She is lost in reverie as she watches a small girl dreamily wander about. Everyday park life goes on about them unconcerned. With Gwen Thomas.

-- over --

East Side Summer, (1959), 11 min., color.

Avenues A, B, C, and D between Hudson and 14th St, before the poets moved there. All shops, storefronts, churches, teeming life in the streets and on fire escapes. Tomkins Square Park and shopping for bargains on 14th. With piano "Functional" by Thelonius Monk.

Caterpillar, (1973), 6 min., color.

Looking down at nature's small work in the woods of Maine, straight up at the sky, then down again at the goings on of an inchworm. It could happen any day.

Zipper, (1987), 25 min., color.

Text by Ron Padgett. A diary or collage film ranging from snow in the Catskills with stopovers in Boulder, CO, and San Francisco, to Easter in New York, flowers and cows in Maine, a Carribean carnival in Brooklyn, country fairs with men splitting wood and women weightlifting. And a last section with these combined and more. This film is also about Venus -- two of them actually : one a classic or late Renaissance Venus, the other a nordic, gothic one, the Venus of broken trees. The music is a collage, too, from Spike Jones to Hector Berlioz.

MAYA DEREN'S HAITIAN FOOTAGE

Complete and Unedited

February 9, 1989

In 1947 Maya Deren arrived in Haiti to begin a film on Haitian dance, but instead was consumed by a profound involvement with Voodoo culture. She continued to record her experiences and findings until 1957, but it was only in her book Divine Horsemen that she managed to reflect on them. The hours of film she had created remained unedited, and it was only until after her death in 1961 that her husband/collaborator, Teiji Ito, and his new wife, Chere Ito, edited the film into a work entitled Divine Horsemen. Tonight's screening is a rare showing of Deren's original unedited footage.

"When the anthropologist arrives, the gods depart"

-- old Haitian proverb (as quoted by Joseph Campbell in his introduction to Deren's book Divine Horsemen)

Although Deren consulted at length with Campbell and Gregory Bateson, she was not trained as an anthropologist. It was her interest in dance, ritual and trance that lead her to apply her skills as a filmmaker to the challenge of Haitian Voodoo culture. Initiated into the Voodoo religion as a priestess, she was able to capture in intimate detail the rituals of Voodoo practice. Her profoundly modest respect for the cultural integrity of the Haitian people led her to abandon without regret her own artistic project and devote herself instead to "recording the logics of a reality which had forced me...to abandon my manipulations" (MD) and become totally immersed in the sensual and spiritual aspects of the ceremonies.

"I LOVE YOU"

VALENTINE'S DAY SHOW

Tuesday, February 14, 1989

A GIRL'S OWN STORY (1974); Jane Campion, 20 minutes, 16mm.

...an extremely harsh indictment of all forms of popular culture. Her bleak portrait of three Australian Catholic girls serves to argue that through a modern day media colonization of her country, children, especially, have lost touch with the most basic of human emotions. These three tough, yet bewildered, teenagers dream and sing of Romance, while seeming oblivious to love. Their happiest moments occur when they are engulfed by the melodies of British and American rock and roll.

Lynne Sachs, 1989

A COMEDY IN SIX UNNATURAL ACTS (1974); Jan Oxenberg, 20 minutes, 16mm. (On video)

Oxenberg's critique of contemporary social behavior expands on the theme of female bonding as an alternative to conventional romance by actually replacing heterosexuality with lesbian intimacy. Her film uses parody, melodrama and humor to tease her audience. Like Jane Campion and Wendy Clarke, she is obsessed with the phenomena of pop music and the way that it has shaped our views of love.

Lynne Sachs, 1989

MANHATTAN LOVE SUICIDE (1985); Richard Kern, 20 minutes, Super 8.

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact.

William Shakespeare, A Midsummer-Night's Dream, V.i.4-8.

A.I.D.S.C.R.E.A.M. (1988); Jerry Tartaglia, 6 minutes, 16mm.

The film advocates an abandonment of the Judeo-Christian convention of monogamy through the ironic use of a didactic narration. While Jan Oxenberg's praise for liberated sexuality was expressed during an era in which such manifestos were indeed common, if not quite fashionable, Jerry Tartaglia's outright challenge to exclusive relationships between two male lovers is expressed during a period of real social crisis. -- Lynne Sachs, 1989

I LOVE YOU (196); Max Almy, 6 minutes, video.

INTIMATE INTERVIEW: STORIES OF SEX AND LUST (1986); Maxi Cohen, 2 minutes, video.

I cannot live with you,
It would be life,
And life is over there
Behind the shelf.

Emily Dickenson, from Final Harvest.

STORIES FROM ART HISTORY: DAPHNE AND APPOLO (1984); Ann Wooster, 7 minutes, video.
It raises questions about the difference between male and female roles in romance and concludes, "Appolo said, "If I can not have you for my bride, at least you will be my tree..." but I know that if Daphne had her way, she would never have traded her party dress for leaves."

Ann Wooster, 1987

THE LOVE TAPES; Wendy Clarke, video.

...an ongoing interactive art piece; an expanding series of three minute tapes made by people from diverse backgrounds sitting alone in a room talking about their feelings about love, as they look at their image on a TV monitor. Music of their own choice plays in the background.

Those who choose to participate, experience the intimately designed, sequential process which permits them to produce out of their particular life experience, their own work of art.

Wendy Clarke

After the screening, please stay and make love tapes.

A Registered Nurse and a Certified Technician will be present for your safety and comfort.

Programmed by Lynn Kirby.

Konrad Steiner
Hand Made Film

Thursday, February 16, 1989

Fireside (1983); 9 min., color.

It was made without a camera -- I had none and no access to one. It is articulated into 7 sections through textures and forms generated by direct attacks on the film with light, a variety of sharp objects, and chemicals. The tempos of the film come from the comparative scale of the filmstrip compared to the body. I measured intervals in pitch dark by fingers, handwidths, and armlengths. The agitation and flicker and general "flaminess" of the screen is a result of 18 radically distinct pictures projected per second, all like abstract expressionist paintings. Though the film is not highly edited, it is still the most 'manual' of all those in the show.

Notebook : "tack" (1985); 20 min., b/w and color.

The notebook film began as a strip of black leader (blank slate), intentionally a ground to work images and rhythms into/onto. At that time of autumn 1985, I was attending a class lead by Daniel Barnett, exposed to his intellectual agility.

This reel was my tablet during about 5 months of sketches, reminders, rough drafts, experiments, etc. Some of the work was extracted and became the basis of the earlier LIMN films, which improvised on the interference between organic movements of the body (walking, nodding, blinking, waving) and the precise, arbitrary rhythms achievable through film. What remains is admittedly a desultory arrangement, but my interest lies in the way it begins to generate counterpoint among the various aspects of film : material, pictorial, rhythmic, legible, conceptual, emotive. Only plain, odd, discarded imagery was used : busses, zoo animals, pigeons, dancers, snowfall; and then only to recover them through aggressive montage : flicker, parallel editing, and what we call "Boston Montage." As a notebook it cannot be conclusive, and it has now petrified rather than matured into a finished work.

The word "tack" is associated with it in the sense of "temporarily pinning down," alluding to the provisional nature of the work, like a bulletin board, or the nature of one's self-image. The word also illuminates in its nautical sense of taking an indirect path, utilizing otherwise antagonistic forces to get along.

LIMN IV (1988); 13 min., color.

Fourth and final part of LIMN, a series about human gestures and rhythms, from the sexual to the pedestrian.

5 Movements for String Quartet (1989); 9 min., color, sound on tape.

Visual accompaniment to Anton Webern's Opus 6. The challenge was to follow the music with an arrangement of material I had on hand, shot in darkening Stockholm, in gray, wet Berlin, and Paris in the spring. The pleasure was in cutting a montage I otherwise wouldn't have thought of, being led by Webern's expressionistic subtlety.

Midwinter Dances I (1989); 13 min., color, sound on tape.

Any walk through Berlin is a walk along walls, scars scarcely hid, history legible -- at least incompletely erased -- in the bare winter cityscape. Surrounded, for you the walls stand for isolation, frustration, deprivation. (Not thinking of support, shelter, stability or privacy.) Some Germans seem to have this need to make everything explicit, especially what's yours and what's mine. For example, a friend from there told me that at the beaches the people who build sandcastles really defend their turf. And then each tide brings new little Anschlusse.

There is a part of the Spree, the river running through the former capitol, along which you cannot walk. There are trees, a wrought-iron rail, a sloping grassy bank. Not Paradise, but it's very cozy. It belongs to the East, and at one time, if a child fell into the water, say chasing a ball, it would have been possible to be fired upon trying to rescue it. The film ends there, with a man tossing the rest of his lunch to some gulls.

It is an arrangement of about twenty shots of walls or variants: the facade of a hulking building, a fence, the projection screen, a shell, a shield (Star Wars), or even Brandenburger Tor or the Olympic Gates. Along with these views a soundtrack of broadcasts and recordings offers yet another account of Berlin, a city literally paved with its own ruins -- that bitter and that determined. It has a subjective feel because I was a solitary traveler who could not see deep enough into the objective problems.

If it seems unfortunate that some of the film is in a language foreign to you, consider that, as the sound shifts through noise, speech and song, a tone of voice alone is worth as much as a picture is worth. That is, try to get through that barrier.

Midwinter Dances II (1989); 10 min., color, sound on tape.

A memorial for the lingering of an exquisite moment of grief before one lapses into self-pity, denial, regret, etc., i.e., the more obscuring emotions. I wanted to end the film just at the point where it became "personal."

"As a matter of fact, they have eyes, even they, but there's a veil before them, not in front, no, but in back, a detachable veil: an image barely enters before it gets caught in the web and soon there's a thread which winds itself and entwines itself around the image, a thread from the veil; it winds itself around the image and gets it with child, half image, half veil."

Paul Celan

-trans. Katherine Washburn and
Margaret Guillemin

Trinh T. Minh-ha
Surname Viet Given Name Nam

Sunday, February 19, 1989

Surname Viet Given Name Nam (1989); 16mm, color & b/w, 108 min.

"Like her earlier works, the film takes a non-traditional approach to the documentary. Trinh was interested in how to translate what she calls 'the multiplicity of identity,' or the many faces of culture, into a readable film. The materials in the film came from several sources -- footage she shot on 16mm and super-8 as well as archival footage, for example. She uses this 'diversity of texture' as a direct expression of the cultural diversity in Viet Nam."

-- Kurt Wolff

"Of marriage and loyalty : 'Daughter, she obeys the father / Wife, she obeys her husband / Widow, she obeys her son.' What role do women play in the task of building a new society and of transmitting cultural heritage? The film focuses on aspects of Vietnamese culture as seen through the history of women's resistance in Viet Nam, through oral tradition (folk poetry on the feminine condition), through images promoted by the media, and through the lives and experiences of Vietnamese women. Also involved is a questioning of the strategies inherent to the politics of interview and the problems of translation in filmmaking."

-- Trinh T. Minh-ha

Born in Viet Nam, Trinh T. Minh-ha is a filmmaker, writer and composer. Her works include three films, two of which were shot in West Africa : Reassemblage (1982) and Naked Spaces -- Living is Round (1985); musical compositions; a book of poems (En minuscules, Le Meridien Editeur, Paris 1987); and books on contemporary arts (Un Art sans oeuvre, 1981); on African rural architecture (African Spaces -- Designs for Living in Upper Volta, with Jean-Paul Bourdier, 1985); and on post-colonialism and feminism (Woman, Native, Other, forthcoming at Indiana U. Press, 1989).

New Dutch Experimental Films

Film Historian Nelly Voorhuis in person

Thursday, February 23, 1989

Frans Zwartjes:

BIRDS (1968) 16mm, 6 mins. A woman is reclining in the stark darkness of a black and white setting. She is playing with a toy bird on an elastic band. Her movements are protracted as she bounces the bird seductively up to her face and over her black-clothed body.

A FAN (1968) 16mm, 7 mins. A woman is playing with a fan: fan quick, face turn, fan movements. Clothed in an exotic dress, the woman induces an agitated, nervous mood.

LIVING (1971) 16mm, 15 mins. A woman and a man look at and through the empty rooms of a house. They circle around and seem to come closer to the subject of their search. Their movements and the force of the walls are what brings them together.

Nan Hoover:

WAITING (1979) 16mm, 10 mins. Hoover, a performance artist and videomaker centers her work around the perception of light in all its gradations. Movements and shiftings alter the way light falls on the objects, and consequently the objects are also altered.

Paul de Nooijer:

TRANSFORMATION (1976), 16mm, 4 mins. The film is the length of one film roll and in being only one take, comments simultaneously on film and photography.

REVIEW (1976) 16mm, 10 mins. Another film about photography, this time involving the trickery of time and transformation.

Henri Plaat:

PRESTCOLD (1976) 16mm, 10 mins. Plaat's work is very associative. Images of decay, landscape, and absurd situations figure prominently. Prestcold shows the sentiment of melancholy in a very surreal way.

Marijn Maris:

HET RESERVAAT (1982) 16mm, 11 mins. Like Plaat, Maris is concerned about a specific sphere of film narrative, but here the mood is more romantic. Double images and the musical vibrations of Joan La Barbara make a simple shot into a

complexly sensual exotic world.

Jan Ketelaars:

KATARAKT (1978) 16mm, 10 mins. A man is dancing but the images are put together in such a way that an almost abstract image of a moving object is produced.

Wierd Kramer:

MOUNE (1974) 16mm, 11 mins. The form and movement of the windmill are used as a starting point. But the film has more to do with the time when windmills will only exist in museums. The space around the windmill, more than just the sky, forms the theme of the film.

CINE FANTOM

New Soviet Film and Video

February 25, 1989

The following is a translation of a self-portrayal by the film group Cine Fantom. Their boastful appearance and pseudo-serious attitude are always part of their style. The magazine, mentioned in the text, is a fanzine in the Samisdat distribution. Last Year it had a circulation of 50 copies.

The parallel cinema in the Soviet Union has its ideological center in the pages of the independent magazine 'Cine Fantom'. All of the independent and 'new critics' of Moscow and Leningrad are gathered together in it. The main aspects the magazine covers are reports about actual developments in contemporary and audio-visual art. A contemporary and audio-visual perception is discussed in the theoretical articles and 'new critics' style essays. (The language of the 'new critics' and the structure of their articles take up peculiar things out of abnormal but organized everyday life cultural processes).

Cine Fantom develops, collects and propagates modern artistic ideas in the area of audio-visual thinking. Round-Table discussions are a popular form of their editorial activities. They will be always organized as closed events. For example, there was a Round-Table about STRAUB on an island in the Strogino district. The next Round Table is dedicated to the work of Fassbinder and the subject 'Death and Cinema'.

To the leading 'new critics' belong: Gleb Aleinikow, Vadim Drapkin, Olga Lepestkova, Georgij Litichewskij, Anatoly Prokhorow, Eugenij Chorba-Zilberminz, Stanislaw Shmwlew-Aginskij.

In November, 1987, the editors of the Cine Fantom magazine organized the first (unofficial) parallel cinema festival of the Soviet Union. Independent filmmakers from Moscow, Leningrad, Riga, Tallinn, Vilnius, Tula and Perm participated.

The Moscow and Leningrad school of the parallel cinema are leaders in the field of the parallel films. Main reason: Both cities are always leaders in artistic thinking, because they have a better developed communication network and therefore the access to culture, but also general information is more available.

In Leningrad Yevgeny Yufit, Yevgeny Kondratjev, Oleg Kotelnikov and Andrei Mertvy are the center of the group. Yevgeny Yufit is 26 years old. He was born and raised in Leningrad. He has been working in photography since 1982. His interests are necro-realistic plots: mass fights, murderers, suicides, and everyday life traumas. Since 1984 he has dealt with necro-realistic film. He is the head of the film group 'Mzalalafilm'. Yufit's artistic tendencies are close to industrial culture.

Andrei Mertvy is a permanent collaborator and actor with Yevgeny Yufit. As a former civil servant at the Leningrad crematory he has a big fund of necro-ideas and methods to realize them. Nowadays Andrei Mertvy works independently. His latest films are dedicated to criminal psychopathology.

O. Kotelnikov, well known artist from Leningrad and member of the 'new wild' group, participated in the production of the first parallel multiplication film (in cooperation with E. Kondratjev, A. Ovtchinnikow and Inal).

Yevgeny Kondratjev is 29 years old. Between 1982 and 1988 he worked with Yufit, Kotelnikov and Ovtchinnikow in Leningrad. At the moment he is developing a theory about the incorrect and vertical cinema.

Except of the people mentioned, the following artists are working in Leningrad: Igor Bezrukow, Vadim Drapkin, Olga Lepestkova, Andrei Venslowa, Konstatin Mitenev, Denis Kuzmin, and the Inal brothers.

Deplorably, the Moscow group isn't as large, but is more diverse. Three artist and three totally different kinds of art-concepts: Aleinikow brothers, P. Pospelow and B. Yukhananow.

Aleinikow brothers: Gleb, 22 years old and Igor, 26 years old. Since 1986 they have been making films and writing scripts and articles together.

P. Pospelow, 25 years old. He deals with film since 1984.

B. Yukhananow, 30 years old. Theater and video director and theorist. One of the editors of Cine Fantom.

"If you are trying to find common tendencies, which connect the creative activities of the Leningrad and Moscow authors, you will find a strong tendency toward educational and popular-scientific film".

This self-portrayal was translated from an article published by KOB 8, Reinhard Wolf, Mainz, West-Germany.

TITLES

- 1) Wim Wenders Meets Cine Fantom
- 2) A Blind Man's Guide Fish by Zcora Litischewski
- 3) Lack of Restraint by Igor Aleinikow
- 4) Metastasen by Igor Aleinikow
- 5) Woodcutter by Jewgenij Jufit
- 6) Monster by Zcora Litischewski
- 7) Slides by Igor Aleinikow
- 8) I Am Cold, So What by Igor Aleinikow
- 9) I Have Forgotten, You Idiots by Ostretsov and Kondratjew
- 10) USSR (October)
- 11) X-0 Games by Boris Juchanaow

THE BAWDY COMEDY OF CLARA BOW

Sunday, February 26, 1989

Clara Bow's life and Hollywood career epitomized the Roaring Twenties' obsession with glamour and decadence. Bow became the most adored starlet of the decade whose outrageous behavior provoked unmatched levels of nasty gossip.

With her extroverted personality and jazzy sex-appeal, Bow symbolized for a generation the basic innocence of the new post-War personal freedoms enjoyed by the youth who had finally rejected the traditions of American puritanism and Victorianism. Never more than vampishly "naughty" in her screen pursuits of the fast high-life, seldom more than wittily suggestive in her vaunted sexiness, Bow was really only a "mixed-up kid" trying for "too much, too soon": a basically sentimental and sympathetic heroine, naive at the start of her reckless adventures but always straightened out before real trouble arrived. In real life, Clara Bow grew up in extreme poverty, and in tragic family circumstances. Her driving ambition to escape from a miserable childhood and adolescence not only echoed the plots of her best movies, but became part of the public myth that made her an internationally admired star. Her rise to stardom was along a hard winding road, through at least thirty pictures before MANTRAP provided her with her first quality-starring role.

Tom Luddy, Pacific Film Archive.

MANTRAP (1926); 77 minutes. B&W. 16mm. Silent.

MANTRAP transcends Paramount's sorrows-of-the-flirt genre through its casting of Clara Bow and by moving the upper-crust milieu to the Canadian backwoods. Ernest Torrence, who runs a trading post in the film, is "sick of this he-man country." and so determines to bring city-girl Bow back as his wife. Meanwhile, a New York divorce lawyer, soured by women, escapes with hosiery salesman Eugene Pallette for a camping holiday. Clara Bow has too much spirit for the both of them, making for a ridiculously lopsided love triangle. She's sexy and comically provocative, especially next to the prissy Percy Marmont, as the lawyer, and the lunkish Torrence. Throughout, MANTRAP is perfectly acted, and directed with surprising flair by Victor Fleming, who never elsewhere revealed such a talent for comedy.

Scott Simmon, Pacific Film Archive.

CALL HER SAVAGE (1932); 90 minutes. B&W. 16mm. Sound.

After her generally disappointing Paramount talkies, Clara Bow seems cut to recapture her old image here with a vengeance. The plot throws in everything, from soap opera to sex, with wild parties and a Red Indian attack en route. There's even a good deal of racial conflict

for good measure, and Clara as the embodiment of the "sins of the fathers" through the ages; and since Fred Kohler was the one who got all the sinning off to a flying start, the development is naturally very lively. Clara has slimmed down to a really svelte figure from her Paramount days (and displays a good deal more of it than hitherto) and looks quite stunning even against the competition from Thelma Todd. Oddly enough, it all seemed such a throwback to the 20's that in 1932 it was regarded as old hat and didn't click as it should have done.

The Theodore Huff Memorial Film Society, 1970.

THE FILMS OF HEATHER MCADAMS

Heather McAdams in person

Saturday, March 11, 1989

Scratchman I (1979, 16mm, 5 minutes)

We Hope You Enjoy This Film (1982, 16mm, 4 minutes)

Black Coffee (1985/86, 16mm, 3.5 minutes) Originally, my motive here was to deal with my severe coffee addiction in a film because it intrigues me in that it is one of the few things about myself that is really out of control. The soundtrack is a song called "Black Coffee" sung by Pat Suzuki (known to her fans as Miss Ponytail). I shot the whole film by myself, experimenting with double exposures of myself. I'm not sure what a "closet drama" is, but I would say this seemed like one to me because I didn't go out of my apartment for days. Another motive for making this film had to do with this conceptual idea that my friend Andy Somma and I had about making music videos for all the great songs that were either too old, too weird or too terrible to have one.

Fetal Pig Anatomy (1989, 16mm, 5 minutes)

Better Be Careful (1985/86, 16mm, 4.5 minutes) I scratched my thoughts and feelings into film with an etching tool sort of like it was my diary. I was living alone on the ocean in Rhode Island and it was the dead of winter and I was going through mid-life crisis when I made this. In the text, I touched on a variety of topics ranging from nuclear disaster to my sex life (which really aren't that dissimilar now that I think of it). The images behind the words are constantly changing and interact with the meaning of the words in curious ways. I was shocked when I first saw this film because it had this other element that I hadn't planned on in that the experience of seeing or "reading" it reminded me of some sort of high school speed reading test. Music by the Silicone Teens.

Meet...Bradley Harrison Picklesimer (1988, 16mm, 35 minutes) This is an experimental documentary about a Kentucky drag queen by the name of Bradley Harrison Picklesimer who ran his own bar on Main Street in Lexington, Kentucky. In 1982, when I first moved to Lexington to teach at the University there, the first thing I remember hearing was "you have to meet Bradley Picklesimer!" Little did I know that I would devote the next three years of my life making a movie about this Bradley Picklesimer.

My original intention was to introduce my audience to this colorful personality who I found to be both entertaining and deep. It made me angry that many people would stereotype Bradley because he was a cross dresser, or completely dismiss him altogether as someone who they didn't want to get to know. I felt that Bradley's observations about the world were really not that much different than my own, even though our backgrounds and lifestyles were miles apart. I witnessed first hand people laughing at him and it got me thinking that we really haven't progressed very far as a society in some very basic ways.

Motion picture seemed to me to be a great way for Bradley to tell his story with no interruptions. As the film progresses, he reveals more personal things about his background and we discover that he has been dealt a very different set of cards than most of us and perhaps we should think twice before making judgments about someone we want to point a finger at.

On a lighter note, I was inspired to make this film because Bradley has such a good sense of humor about himself and the way he saw the world. I enjoyed the humorous possibilities that presented themselves to me during the film's construction. Bradley gave me complete and total freedom to shoot and edit the film the way I wanted to and never once told me what I should or shouldn't do. I feel that Bradley's straightforward and insightful commentary combined with my own commentary in the form of found footage inserts and unusual transitions would make for a unique collaboration.

The film now exists as a time piece as Bradley's club, Cafe L.M.N.O.P., is now closed down. In the back of my mind, I knew it wasn't going to last forever and felt the need to capture this slice of life while I could so people all over could learn that Kentucky isn't all horses, basketball, and bourbon! If a picture's worth 1,000 words, then I'm glad to help Bradley tell his story with motion picture because this film has over 46,000 of them! Finally...I am pleased to have you MEET Bradley Harrison Picklesimer for yourself!

-- Heather McAdams
President, Dizaster Productshuns

ADOLFAS MEKAS AND ROBERT DOWNEY

Sunday, March 12, 1989

underground n. 8. railway running mainly through tunnels.

comedy n. 3. any humorous event or series of events.

classic n. 5. someone or something of highest class.

ADOLFAS MEKAS

HALLELUJAH THE HILLS (1963); 82 minutes. B&W. 16mm.

Imagine a combination of Huckleberry Finn, PULL MY DAISY, the Marx Brothers, and the complete works of Douglas Fairbanks, Mary Pickford, and D.W.Griffith, and you've got it. What have you got? A film which is both deliriously funny and ravishingly lyrical. The story, or what one can make of it, concerns two men, Jack and Leo, who are in love with Vera...The slapstick is as outrageous as the continuity is nonexistent.

Richard Roud, The Guardian, 1963.

The wildest and wittiest comedy of the holiday season. Plotless and pointless, seemingly without a care for structure or cinematic style, it is infuriatingly unconventional and wholly disarming.

New York Times.

By its frenzied exuberance, by the mockery of its humor, the beauty of its landscapes and the exhilarating freshness which exudes from the entire work, HALLELUJAH THE HILLS has become one of the most unexpected revelations of the year—a true joy for the spectator who can relax and curl up voluptuously in his theatre seat as if it were the couch of a hashish smoker.

France Observateur.

The weirdest, wooziest, wackiest screen comedy...a slapstick poem, an intellectual hellzapoppin, a gloriously fresh experiment and experience in the cinema of the absurd, the first cubist comedy of the new world cinema.

Time.

ROBERT DOWNEY

CHAFED ELBOWS (1966); 57 minutes. 16mm.

Richard Kleiner—Have you ever been interviewed by a serious film publication?

Robert Downey—Nah. They hate all my films.

R.K.—What was your reception like from the Hollywood film community?

R.D.—They thought I was black.

R.K.—From PUTNEY SWOPE?

R.D.—I just moved here a year ago from New York. I lived in somebody's apartment for three months in the back room on the floor.

R.K.—What were you doing?

R.D.-Writing and fucking.

R.K.-In what proportion?

R.D.-As much as I can of both.

R.K.-Which nurtured which?

R.D.-Back and forth. Alternating currents.

R.K.-What influences are there in your work?

R.D.-I know my influences. Drugs and Preston Sturges. Drugs really aren't an influence. I tried a different drug for each film. I'm running out of drugs, but I'm not running out of film. The last two years I've slept one out of every three days. I'm up two and down one. In fact, a girl gave me a haircut the other night while I was out...I'm just happy to be writing. I love writing. I think anyone can direct.

R.K.-You don't give directing any kind of mystique?

R.D.-None. That's all bullshit. It's don't repeat a shot. It's moving people to and from the camera rather than right and left. Trying not to have people sit, then you got to cut back and forth. When you pan from one person to the other, have something in the background moving to justify the pan. And cast people that shouldn't be there. And that's directing. A lot of it at least. And try to learn something new every day while directing. There's no mystique about that.

L.A. Weekly, 1979.

...if I were you I wouldn't let anybody over 40 years old in the theatre unless they're accompanied by a teenager.-Robert Downey (a prince).

Johan van der Keuken

Thursday, March 16, 1989

Born in 1938 in Amsterdam, Johan van der Keuken began his career as a photographer : while in high school he published a book of photographs, "We are Seventeen," a view of his classmates and contemporaries which was completely new at the time (1955) and which received instant acclaim in Holland. Other photographic books followed. He studied filmmaking at IDHEC in Paris, 1956-58, and made his first short film in 1960, since which he has made many more shorts and several feature-length films, most of them as a freelance for Dutch VPRO-Television, some with government subsidies. During this time he also wrote movie reviews for a Dutch weekly paper. The VPRO-Television and government assistance has given van der Keuken creative freedom if somewhat limited budgets, and he has evolved a style, therefore, that is liberated from the traditional concept of the "documentary film," or the linear and chronological "narrative film." Although his films use mainly lucid, striking, sensitive images from everyday life, they are as much personal visions as documentaries, and they ally him to the "avant garde" with their free and flexible structures, their ambiguity of meaning, their questioning of reality.

HERMAN SLOBBE (BLIND CHILD II) (1966), 27 min. 16mm., color. Here van der Keuken observes the life of one of the boys he had met while making Blind Child. While the first film is an impression of the general problems of blindness, where we watch the children learn to know space and form through tactile and kinesthetic experience, the second registers in detail the confrontation of one blind individual with the outside world and the way in which he composes his reality. There are many odd and singular shots, editing and camera movements which deny any straightforward, informational approach.

(Above notes based on P. Cowie's "International Film Guide 1970" and DR. H.S. Visscher's monograph, "The Lucid Eye")

FLAT JUNGLE, (1978), 90 minutes, color. A film made by Johan van der Keuken for the Dutch Society for the Preservation of the Shallows.

"The film includes portraits of people whose lives have been fundamentally altered by the developments taking place in the area, such as : worm-diggers in the Shallows who cannot compete with the machines which are taking over their work; farmers on one of the islands who want to expand and introduce more machinery, and other farmers who reserve a special place for natures' own activities, run their farm on a much smaller scale and try to continue doing so; the fisherman, who try to adapt the techniques and the size of their investments to a moderate and non-aggressive type of fishing; the fishermen who no longer goes out to sea and has resigned himself to a life as a worker in the chemical industry; the labor unionist, who is in favor of the expansion of his own industry -- as a solution to the unemployment problem -- but who at the same time is very much aware of the predominantly negative effects, in the long run, of this expansion.

And then there are the tourists, the various rugged individualists, small-time entrepreneurs in this end of the world, and the demonstrators against the most fatal threat : nuclear energy.

In my opinion, what the film has to say is largely said by these people. The internal contradictions which they have to live with only serve to clarify something about the extremely strange situation we are all in. A situation which might be described as the lop-sided relationship with Mother Nature, or : we can't stop growing, even when there's no way left to grow.

The film was mainly shot in the Dutch Shallows [the Wadden Sea], but also in the German and Danish Shallows."

-- J. van der Keuken.

TWO FILMS BY MICHAEL SNOW

Sunday, March 19, 1989

New York Eye and Ear Control (A Walking Woman Work) (1964, 16mm, 34 minutes)
This film contains illusions of distances, durations, degrees, divisions of antipathies, polarities, likeness, compliments, desires. Acceleration of absence to presence. Scales of "Art" - "Life," setting-subject, mind-body, country-city pivot. Simultaneous silence and sound, one and all. Arc of excitement, night to daylight. Side, side then back to front. "Imagined" and "Real." Gradual, racial philosophical kiss.

- M.S.

Conceived, shot, and edited by myself in 1964. I selected the group of musicians: Albert Ayler, Don Cherry, John Tchicai, Roswell Rudd, Gary Peacock, Sonny Murray. It is one of the greatest "jazz" groups ever. The music used on the soundtrack and other takes from the recording sessions have recently (1966) been issued on record. Paul Haines wrote the prologue which appears in the film. Walking Woman Works (1960-67). The Eternal. The Spectrum. The Glissando. The Alarm Clock. Black and White. Thirty-four Minutes. Forty Dollars.

- M.S.

Seated Figures (1988, 16mm, 40 minutes)

In Seated Figures, his first movie in over five years, Snow again explores the ground zero of motion pictures -- this time literally. Most simply described, the film is a 40-minute consideration of a landscape from the perspective of an exhaust pipe. The artist appears to have bolted his camera, lens down, to a metal arm extending off the back of a truck (or possibly a jeep, given its maneuverability across diverse terrain), then driven over asphalt and dirt roads, out to the beach, along a riverbed, and through a field of daisies. The vehicle stops, reverses direction, then accelerates to produce a diagonally striated forcefield. While trafficking in geological abstraction, he arrests the film's frantic motion, freezing some blurry onrush or a fram of flowing water. A soundtrack of coughs, yawns, and humming projector creates a further displacement. The images are distanced -- accompanied by the muffled noises of an audience watching a movie. Hence, the mysteriously inert title. Seated Figures is about its audience. Not only are we sent flying face down over the earth, but Snow reverses the oldest concept in image-making -- he juxtaposes our seated, static figures against a constantly moving ground.

- Village Voice, 4/26/88

PROGRAM



MARCH 23

J. A. DEANE

ROCK ROSS

DAVID MICHALAK

Lewis Klahr
Cutout Animation
Saturday, March 25, 1989

Tonight at the Cinematheque Lewis Klahr will be in person to present his films; the following films will be shown, all are super-8, except as noted.

What's Going on Here Joe (1985), 5 min.

The River Sieve (1984), 5 min.

"These are two found footage selections from the Picture Books [for Adults] that do very well on their own. The former is a tightly constructed montage; the latter is a dark example of rephotography."

Candy's 16 (1985), 3 min.

"Found footage cut to an authentic 45 rpm vinyl Sweet 16 invitation. Candy's the ultimate suburban girl."

Her Fragrant Emulsion (1987), 16mm, 10 min.

The Morning Films

Part One of "Tales of the Forgotten Future," my in-progress 4 part cutout animation work. It consists of "Lost Camel Intentions," 10 min., "For the Rest of Your Natural Life," 10 min., and "In the Month of Crickets," 15 min. All are black and white, completed in 1988. These films to varying degrees integrate the dream logic of an experimental film with the emotional continuity of a Hollywood feature. They all push the formal limits of cutout animation with their use of space, introduction of depth and point-of-view shots."

(quotes from L. Klahr)

[over]

Klahr primarily uses super-8 found footage and paper cut-out animation in his film. Whereas some other filmmakers use super-8 for its material quality, economic advantage, and ease of shooting, Klahr's choice refers more to its association with domesticity and childhood : home movies, the living room, the father with a movie camera.

In the 60s and early 70s excerpted feature films were offered for home viewing on super-8 reels, a practice now outdated by the introduction of video. It is not the original MGM Quo Vadis that Klahr quotes in The River Sieve, but the super-8 reduction, a silent 10-minute version.

The images Klahr has collected from old encyclopedia and text books are likewise images intended for children. But these images are clearly created by adults with none too subtle attempts to socialize a child's imagination. In effect they are the opposite of Klahr's films : picture books intended to prepare children to become adults. Klahr reworks such images, using the potential in them for dream, reverie and mystery without hiding their original "educational" function.

The images that he has assembled from such sources create a constellation of familiar American myths within an ironic context of drama and disillusion. The montage (shot to shot) and collage (within the frame) relations along with the pop songs on the sound track create a sort of dream logic shaped out of the barrage of images and stories that many of us have been raised around.

By displacing the meaning originally intended for his material, he generates humor and hints of exploitation; beyond this Klahr creates a revision of these images and songs which does not allow the innocence of a picture book to conceal the disillusion and pain of both children and adults.

(adapted from notes by Tom Gunning)

Robert Bresson's A MAN ESCAPED

plus a special screening of short films of the 1890's

Sunday, March 26, 1989

The short films of this compilation program are typical of production in most countries before the turn of the century. The first pictures in the program were made for the Edison Kinetoscope, a peephole device developed by William K.L. Dickson. Later, events were filmed and projected as we know them today. The fiction film began with shorts like this one about the execution of Mary, Queen of Scots, and the documentary had its roots in these small scenes of babies being bathed and stables burning. Stop-motion filming, the basis for later trick films, is seen in The Execution of Mary Queen of Scots, made before George Melies had seen his first film. The first uses of the close-up appeared in the "facial expression" genre, exemplified by The Irwin-Rice Kiss, a sensational and much imitated film in its day. Experiments with synchronizing sound and picture began as early as the Dickson film (which now lacks the sound recording). Dewar's Scotch Whisky is considered to be one of the first advertising films, projected by Edwin S. Porter on an outdoor billboard in New York's Herald Square before he became a producer for the Edison Company.

1894-99, 18 minutes, silent

CHINESE LAUNDRY. 1894. Edison Kinetoscope film.

THE EXECUTION OF MARY QUEEN OF SCOTS. 1895. Edison Kinetoscope film. Directed by Alfred Clark.

DICKSON EXPERIMENTAL SOUND FILM. ca. 1895. Edison Company. Directed by, and with, William K.L. Dickson.

THE IRWIN-RICE KISS. 1896. Edison Company. From the play The Widow Jones.

FEEDING THE DOVES. 1896. Edison Company.

MORNING BATH. 1896. Edison Company.

BURNING STABLE. 1896. Edison Company.

THE BLACK DIAMOND EXPRESS. 1896. Edison Company.

NEW YORK STREET SCENES. ca. 1897

FATIMA. 1897. The International Film Company.

A WRINGING GOOD JOKE. 1899. Edison Company.

A MAN ESCAPED (Un Condamne a Morts'Est Eschappe) directed by Robert Bresson. 1956, 16mm. 102 minutes

Basing his fourth film, A Man Escaped, on a newspaper narrative by Resistance leader Andre Devigny of his escape from Montluc prison in Lyon just hours before he was due to be executed by a German-commanded firing squad, Bresson undertook to construct from this most "external," or at least, social of acts (involved as it is in: wartime, resistance, escape -- in short: heroism) a film in which the "drama is all

within." The first step? Bresson eliminates the suspense. Fontaine has no idea when he is to be shot. He cannot race against time, then, as Devigny did. The next step? Bresson has said of the text on which he based his film that it is "extremely precise, extremely technical in its account of the escape. I remember the first time I read it: the effect it had on me was one of great beauty." He spent time in a German prison himself. He knows where the drama lies: "There are these strange currents. There is this presence which makes you feel as if there were a hand which was directing it all. Prisoners are very sensitive to this strange climate. It is not dramatic at all. You feel it on a much higher level. There is no drama inside a prison. The men hear other men being shot, but they don't stop to make faces about it. It's normal. It's part of prison life. The drama is all within." Eliminating the suspense, discounting the public sense, underplaying even Fontaine's personal motives and interests to render this specifically inner drama, Bresson paradoxically but unerringly fixes his camera less on people than on things. The action is largely restricted to Fontaine's cell. It involves, to the exclusion of almost everything else (the daily "drama" of prison life, the "suspense" of escape), Fontaine's material preparations for his escape from his cell. It focuses on the banal objects he employs to this aim: the spoon he has to steal first, then shape into a cutting tool; the grate he must transform into a grappling hook; the bedding he must braid into rope. Inventing his own dialogues (on reading Bresson's shooting script, Devigny, who acted as technical adviser to the film, is reported to have exclaimed, "But that's what I said!"), Bresson, true to his notion of film as an "art of relations," employs a first-person voice off commentary in addition to the "live" sound to create a film in which the "drama," he says, inner drama that it is, "comes from the tone of the commentary meeting the tone of the dialogues."

ALTE KINDER - Contemporary German Super 8-Filmwork

Matthias Mueller in person Saturday, April 1, 1989

1. FINAL CUT
by Matthias Mueller, 12 minutes, 1986
"Prix Spécial", Montréal 1987, 1st Prize of the Jury, Verden 1987.
"A ritual in surveillance,- animate and inanimate."
(Anthony Foot, "L'Eight, Sydney 1987)
"Un mélange du passé et du présent."
(Jean Hamel, Montréal 1987)
2. ROSENROT (RED ROSES)
by Maija-Lene Rettig, 12 minutes, 1985-87
Soundtrack by Bernd Boehm
3rd Prize of the Jury, "No Budget", Hamburg 1988
" 'ROSENROT', obviously influenced by Maya Deren, is an associative montage about a woman's sexuality. In its most erotic sequence, a female hand descends deep into the layers of a rose."
(Karen Rosenberg, "The Independent", 1988)
3. TAKE COURAGE
by Maija-Lene Rettig, 9 minutes, 1986/87
Soundtrack by Bernd Boehm
"Förderpreis des Landes Nordrhein-Westfalen für junge Künstler 1987"
"The excellent camera and the montage of this film are outstanding. The use of sound and music show the author's interest in the way of functioning of the traditional narrative cinema and its mode of creating tension."
(Renate Lippert, "Frauen und Film", 1988)
4. THE FILMERS' ALMANAC (JUNE 10)
by Matthias Mueller, 3 minutes, 1988
"This contrast of living image and dead sound creates an amazing and ironic total picture and portrays something inherent to all fotochemical process : the deadness of pictures and the living matter they (must try to) represent."
(Owen O'Toole, 1988)
5. SPULE 33 (SPOOL 33)
by Schmelzdahin (Bonn), 10 minutes, 1988/89
"The visual result of Schmeldahin's methods is surprisingly new and beautiful."
(Birgit Hein, "Tip-Magazin", 1988)

6. FLAMETHROWERS (TRAILER)
by Owen O'Toole (Boston), ALTE KINDER (Bielefeld)
and Schmelzdahin (Bonn), 12 minutes, 1988/89

A triple projection, a creative collaboration through film and mail, a wallpaper out of film.

"Bringing out and reanimating this damaged film from India is a bow for the film authors of the Third World, who are still working on the margin. (...) Apart from that it's a kind of relay race, a game of associations."
(Karine Waldschmidt, "Bielefelder Stadtblatt", 1988)

7. EPILOG (EPILOCUE)
by Christiane Heuwinkel and Matthias Mueller, 16 minutes,
1986/87, Soundtrack by Dirk Schaefer.
"First Bielefeld Film Award 1986", "First Prize of the Jury", No Budget, Hamburg 1987, "3rd Prize of the Audience", "Experi & nixperi", Bonn 1987. Broadcasted on German television 1988.

"A vision of a possible future language of film."
(Ursela Monn, "Hamburger Morgenpost", 1987)

"This film goes further into abstraction in its depiction of childhood imagination. The film is thick with recycling, re-filming projections until forms lose definition and singularity as through the cataracts of memory or the child's mind when eyes are closed, before society fits its focus, before the child is ready - or not - to shout : 'Here I come.'"

(Owen O'Toole, "Experimental Film Coalition Newsletter, 1988)

"A manipulation of the retina of a very special kind, which is almost impossible to describe. A mixture of abstract art, archeology, memories of the childhood and the landing on the moon. It is of a very fascination, only two years old and a classic already."

(Alexandra Jacobsen, "Neue Westfälische", 1988)

8. MATERIAL FÜR DIE NACHKRIEGSZEIT (MATERIAL FOR THE POST-WAR PERIOD)
by "Die tödliche Doris" (Berlin), 1981/82

"'Die tödliche Doris', being engaged in the variety of stripes, is busy creating human biotopes again. Wolfgang Mueller and Niki Vermoehlen collected tracks of the present : torn and damaged photomaton portrays. This documentary is unique; it is of a muggy climate. The document became again, what it had testified before, and the material itself is reanimated. I was trembling with excitement."

(Dietrich Kuhlbrodt, "Frankfurter Rundschau", 1983)

THE RUPTURED PLANE:

THE FILMS OF CAROLINE AVERY

April 6, 1989

Sonntag Platz (1982, 3 min): A word to Paul Klee. The first film upon which I painted. The texture here is smoother and the forms closed, more than in the later films. Still I was occupied with the concerns I held dear as a painter.

Big Brother (1983, 8 min): A comic book/collage film. The images are taken from commercials and other commercially released films as well as my own shooting. Sections of frames were cut out and then placed into super-8 film frames which had been painted upon, a mouth here a leg there. This film can also be read like a comic strip on the rewinds. The film was blown up to 16mm. Ironically my hope had been to keep the film in super-8 as a discourse on guage chauvenism, one of the implications in the title.

Snow Movies (1983, 9 min): Shot in the winter landscape of upstate New York and in snow-bound Cambridge, MA. I have broken down the various pervues and scales to two dimensions with pixilation and framing. Phil S. says it is a capsulized version of the history of Western painting (I paraphrase).

First of May (1984, 2½ min): A 2-minute epic of sorts. Desires surface. A kind of decay sets in. Water gives in to gravity carrying off the fading effects of a gaudy, carnal dawn.

Pilgrim's Progress (1985, 9 min): A discourse on marketing through images. The 'surface' is an abstract potpouri of polyrhythms, 'named' items jumping into recognition here and there. I pulled magazine ink off the page with scotch tape and glued the tape strips onto film leader and rephotographed. It is a tale of coming to terms, of suspended disbeliefs.

Flap (1983, 3 min): A very direct approach to movie making. A 3x5 card waved in front of the line of a projector beam, shot from a perpendicular angle to the projector. A good old fashioned light/shadow play.

Midweekend (1985, 8½ min): Great Society era, social services, 'how to' films from the 1960s and other footage from travel, educational, documentaries and unsplit 8mm film edited with densely painted film leader in rapid sequences of one to three frame splices.

Ready Mades in Hades (1986/7, 7 min., sound): Photographed in East Somerville, MA, an empty lot piled with the garbage and remnants of the past lives of its nearby residents cut in with the brave laundry of a present set of inhabitants next door, the children of whom roam throught the claustrophobia, making from it their own private sense.

-OVER-

Dancer for the Coronation (1988, 8 min): The Twined Shadow of the Dance. One dancer folding back upon herself.

The Living Rock (1989, 10 min). West Coast Premiere.

All film descriptions provided by Caroline Avery. All films are 16mm and silent except where noted for Ready Mades in Hades. The actual order of the films will be announced during the introduction of the program.

"Caroline Avery uses every separate frame as her canvas, cutting, scratching, painting, re-photographing and gluing them into vibrant images filled with energy. Avery has developed a style uniquely suited to her view of the world as a series of confrontations with a society gone out of control. Her work has an edgy tension and rough-hewn look that nonetheless retains the transparent qualities of light and color than only film can provide." - David Gerstein

A wine reception for visiting artist Caroline Avery will be held following the screening.

ALEXANDER KLUGE RESTROSPECTIVE I

SEVEN SHORT FILMS & YESTERDAY GIRL

Sunday, April 9, 1989

Alexander Kluge, born in 1932 in what is now part of East Germany, is one of the major figures in the renaissance of German cinema during the last twenty-five years. Since the declaration of the Oberhausen Manifesto in early 1962, Kluge has been perhaps the most tireless and effective exponent of the interests of Germany's independent film producers. Kluge may indeed be described as the principal architect of the institutions sustaining "Das Neue Kino" in Germany. In addition, Kluge has been astonishingly productive in a wide variety of other fields. He is a lawyer by training, a teacher and researcher at the Institute for Film Creation in Ulm, an acclaimed writer (the "City of Bremen," the "Fontane" and "Kleist" prizes, among many others), and a provocative social philosopher in the theoretical tradition of Theodor Adorno and Walter Benjamin.

He is also, of course, an original film stylist whose complexly structured works explore some of the most vital and important themes of post-war German thought: the sharp ruptures and elusive continuities between the German past and present, between individual and institutionalized experience, and between the aesthetic and political domains. To date, he has produced more than three dozen feature-length and short films for the cinema and television. Several have been awarded Germany's highest cinema prizes, and his stature as a filmmaker has been acknowledged with the Silver as well as the Golden Lion awards at the Venice Film Festival and the Critic's prize at Cannes. Moreover, in dozens of articles and books, he has developed a unique and highly innovative film theory in support of his cinematic practice.

SEVEN SHORT FILMS (all 16mm)

THE ETERNITY OF YESTERDAY (Die Ewigkeit von gestern); 1960/63, b/w, 12 minutes
TEACHERS THROUGH CHANGE (Lehrer im Wandel); 1962/63, b/w, 11 minutes
PROTOCOL OF A REVOLUTION (Protokoll einer Revolution); 1963, b/w, 12 minutes
PROVEN COMPETENCE PORTRAYED (Portrait einer Bewahrung); 1964, b/w, 13 minutes
FRAU BLACKBURN, BORN JANUARY 5, 1872, IS FILMED (Frau Blackburn, geb. 5 Jan. 1872 wird gefilmt); 1967, b/w, 14 minutes
FIREMAN E.A. WINTERSTEIN (Feuerloscher E.A. Winterstein); 1968, b/w, 11 minutes
NEWS FROM THE HOHENSTAUFFENS (Nachrichten von den Stauffen); 1977, b/w & color, Part I: 13 minutes, Part II: 11 minutes

These rarely seen short films sample Kluge's work over more than a fifteen year period. They range from an award-winning poetic study of Nazi architecture through a number of film portraits, to an imaginative reconstruction of twelfth-century life using pictures of daily activities drawn from the imagery of that time. Each is a complex work of art that develops formal strategies characteristic of Kluge's later work. None is based on a story in the conventional sense. Rather, each relies in different ways on interweaving of fictional and documentary elements, sound and image. The Eternity

of Yesterday, for example, is a meditation on Germany's Nazi past. Fragments of now-ruined monumental buildings and stadia constructed or imagined by the Nazis are conveyed in soberly composed shots in a mixture of representational modes: still photos, sketches, drawings, building plans. Camera movements, freed from all narrative motivation, range across and through now-silent places. Suspended over the mute stones, part of the rubble of history, is a disjunctive sound collage -- piano music in a chromatic idiom, snatches of martial music, citations from the Auschwitz Commandant Hoss's diaries and Hitler's speeches, etc -- and the "friction" between the elements aims to shock spectators into remembering events they would rather forget. Teachers Through Change is a suite of four short portraits of teachers whose lives are profoundly affected by historical events. Each laconic life story is told through a series of old photographs separated by titles. Some are progressive educators victimized by the Nazis; one is a vicious opportunist who benefits from the fascist takeover. Their lives are implicitly contrasted with those of the ordinary educational bureaucrats today whom we see in cinema-verite footage taken at a teacher's convention and school meetings. The interruptions in the biographies figure the larger interruptions history makes in the lives of human beings, also a theme of the book of stories, Lebenslaufe (Curricula Vitae) Kluge published the same year. Proven Competence Portrayed recounts the fictionalized life of a police officer who loyally served no less than five very different German political regimes during his years of active duty. Frau Blackburn is a gently comic study of Kluge's grandmother. Kluge is only credited with the script of Protocol of a Revolution, a simulated television documentary on a revolution in a South American country, but the film is clearly consistent with his emerging aesthetic. Prefaced by and concluding with a distancing tracking shot into and away from a television set, Kluge mimics the T.V. journalism genre's freedom to move from apparently objective shots of crowds at rallies, tanks in action, and so forth to interviews and "behind the scenes" accounts of torture and the dictator's private life, often illustrated with an exaggerated pictorial verve and luridly narrated by a reporter's off-screen voice. Since the documentary shots are often staged (although "authentic" footage from actual documentaries is also used) and the fictionalized sections portray types of events that actually occur in such circumstances, the rigid categories of fiction and documentary, reality and fantasy, public and private begin to blur. The dissolution of these categories would later become a key point in Kluge's creative and theoretical agenda.

YESTERDAY GIRL (Abschied von gestern (Anita G.)); 1965/66, b/w, 88 minutes. 16mm

Kluge's first feature is based on a legal case he encountered as an attorney and which he initially fictionalized in his book, Curricula Vitae. It concerns Anita G. (splendidly played by the filmmaker's sister, Alexandra, in her screen debut), a young Jewish refugee from the East, who wanders around the Germany of the Wirtschaftswunder in search of work, a home and love. Her plight is directly connected to the ethos of the 1950s when legitimate pride in the country's material reconstruction suppressed the sad fact that Germany's moral reconstruction had failed to keep pace. A judge rejects the obvious possibility that Anita's experiences under the Nazis and later under the Communists might have played a role in her delinquency and sentences her to jail for petty theft. Well-meaning but uncomprehending social workers compound her sense of alienation and provoke her to flee. Affairs with several lovers leave her alone, pregnant, and in prison, once again a victim of German indifference. That the past, especially Germany's recent terrible history, continues to burden the Federal Republic's present, becomes the film's major theme, strikingly represented by the meandering narrative as well as by a series of montage digressions figuring Anita's fearful dreams and memories of a happier childhood.

program notes by Stuart Liebman

The Films of Jerry Tartaglia & Tom ChomontFilmmaker Jerry Tartaglia in person

Thursday, April 13, 1989

"Tom Chomont has been making short, intensely personal, "poetic" films since the early 1960s. The most interesting of them are finely crafted indices of an ongoing process of psychospirial self-examination. Working with largely diaristic footage -- of himself, his friends and lovers, his environments -- Chomont fashions dense, subtle, often exquisite emblems of particular states of mind."

-- Scott MacDonald, A Critical Cinema

Ophelia and the Cat Lady (1969, 16mm, 3 minutes)

Ophelia was inspired by Millais' painting and the story of how it was painted with the model reclining in a tub of water warmed by candles. The Cat Lady is a portrait of Carla Liss and her cat, Moon, and also a tribute to the romantic horror films of my childhood.

Jabbok (1967, 16mm, 3 minutes)Oblivion (1969, 16mm, 5 minutes)

"Oblivion attempts to perceptually replicate the mind's endeavor to recall certain aspects of a lover, for instance, his idiosyncratic manner of smoking a cigarette or removing his underwear. Since the film deals with the actual process of memory, the images tend to be evanescent and elusive, continually fusing into one another."

-- J.J. Murphy, Millennium Film Journal, No. 3

Razor Head (1984, 16mm, 7 minutes)

I was asked to film a record of a private erotic ritual simply as a document. During the two-day event, I became interested in both the visual motifs and the sexual theatre aspects and asked to use the footage to make my own film.

Love Object (1971, 16mm, 15 minutes)

"Love Object reveals the erotic interaction among a group of friends and provides a remarkably open statement about the synthetic nature of such distinctions as 'homosexual' and 'heterosexual.'" -- Scott MacDonald, A Critical Cinema

The Heavens (1977, 16mm, 4 minutes)Earth (1978, 16mm, 4 minutes)

My interest in filmmaking began in 1971 because I saw in Cinema the potential to explore a multitude of human experiences through a variety of forms. For me, Cinema has always been a direct route to inner truth.

I have no real interest in whether Hollywood ever produces the "Great Gay American Movie." In fact, I have said from the outset that the narrative form is a device which reinforces the very thought processes which support the heterocentric social structure.

The gay person's window on the world is essentially unique and ought to be celebrated, not assimilated.

-- Jerry Tartaglia

Excerpt from Lawless (1977, 16mm, sound, 10 minutes)

This excerpt from the uncompleted work Lawless is an improvisational piece of gay theatrics, set against the backdrop of mainstream aesthetics. Features Peggy Gormley and Ondine.

Lambda Man (1980, 16mm, sound, 10 minutes)

The voice of the narrator questions the cultural myths in which he finds himself immersed.

Frankenstein Part I (1979, 16mm, sound, 19 minutes)

This film was executed on the J-K Optical Printer using black and white negative/reversal printed on color stock after self-processing. The film explores the shadow side of the Self as well as light and shadows.

A.I.D.S.C.R.E.A.M. (1988, 16mm, sound, 6 minutes)

A.I.D.S. is becoming a convenient excuse to desexualize Gay Culture and to promote the gradual dismantling of our civil rights. This film is my attempt to help the viewer confront this unpleasant fact.

Fin de Siecle (1989, 16mm, sound, 9 minutes)

This film is not meant to be an individual's journal/text. Yet it does mark the end of a personal cycle. It references a few cinematic figures of speech.

WOMEN'S RITES: STORM DE HIRSCH,
CAROLEE SCHNEEMANN, GUNVOR NELSON

Saturday, April 15, 1989

Open Letter

Once I knew a man who said
he had a bird that sang grand opera
in his soul.
But this is hard to believe
because the world in the window
is made of glass
where the king sits
cold and naked as an icicle
and whenever I hear a sound in the river
I think I hear the city
cracking up.
I know what happened to the man.
But what will become of the bird?

- Storm De Hirsch, 1964.

THE COLOR OF RITUAL THE COLOR OF THOUGHT By Storm De Hirsch; 16mm. 26 min.
A trilogy consisting of Divinations, Shaman and Peyote Queen. Multiple
voyages into buried continents of the self, exploring out-of-bound areas
of no-time, new space.

DIVINATIONS (1964); 16mm. 6 min. Col.

The film becomes increasingly explosive as it proceeds, and sustains its
mood of secrets and excitement -- the lacy detail of underexposed film
shown in negative and the staccato motion of the individually etched
frames. - Gary Frost, Art Institute of Chicago.

PEYOTE QUEEN (1965); 16mm. 8 min. Col.

A further exploration into the color of ritual, the color of thought;
a journey through the underworld of sensory derangement, of interior
vision, where the Mysteries are enacted in the Theater of the Soul. - S.D.H.

SHAMAN, A Tapestry For Sorcerers. (1967); 16mm. 12 min. Col.

...an image of a modern woman on the left of one frame, and she is strapped
upright on a standing board with three large buckled belts. On the right of
the frame, a mummy with crossed arms, bound similarly to an upright board.
...when a woman considered to be a witch died in Scotland, her body was
roped and chained into her coffin in exactly that position, to prevent her
rising from the dead. - Alexandra Grilikhes, Film Library Quarterly, 1973.

PLUMB LINE (1968-72) By Carolee Schneemann; 16mm. 18 min. Col.

Plumb line: perpendicularity (of walls & c); sounding, vertical absolute
level; sound (water), measure (depth) ascertain depth string with plumb
attached, weight (to the bottom).

Edited from scrap diary footage shot in 8mm, mirror printed as 16mm, 16mm
reshot as 8mm. Moving images to freeze frames; still photos animated;

sections hand printed. Sounds: my cat, Kitch, singing; cries of "no", sirens, song fragment, my voice describing a meal from maze of breakdown; his voice "tell me a story."

As soon as I saw what a frame was for film I wanted to break it. I didn't want to be stuck with that same rectangle. - Carolee Schneemann.

MOONS POOL (1973) By Gunvor Nelson; 16mm. 15 min. Col.

A masterful and lyrical use of the film medium to portray the search for identity and resolution of self. Photographed under water, live bodies are intercut with natural landscapes creating powerful mood changes and images surfaced from the unconscious. - Freude Bartlett.

A central theme in Nelson's work is her mediation on the nature of female beauty. She contrasts the American definition of female attractiveness with the more universal principle of female beauty perceived in nature. She sees these two definitions as irreconcilable because the cultural model is based on the direct repression of instinctual and natural female behavior and appearance. Her films suggest that the technological society is as dedicated to the eradication of the organic in the modern woman as it is to the eradication of the natural environment...Yet somewhere beneath it all, a natural woman remains. - June M. Gill, Film Quarterly, 1977.

THE FILMS OF ALEXANDER KLUGE
PROGRAM II
Sunday, April 16, 1989

We are frequently asked in discussions why in our films we cast women in the roles of exceptionally simplified or down-trodden people; whether we aren't afraid of accusations that, because we are male directors, we are making fun of women. But we have a clear rationale. In addition to the alienation underlying all labor power in society, women are even more suppressed, and it is perfectly legitimate to begin by investigating the point in society where suppression is greatest. Also, these roles are often not feminine in the sense of sexual difference, rather they are ciphers for suppressed qualities that also occur in non-females.... The actual problem is therefore not a question of legitimacy: who shall be permitted to deal with feminine themes. Or is there really some sort of private ownership of this theme by particular groups because they themselves are fighting and are compelled to suffer this suppression on their own bodies? Rather, the problem is to what extent the experience of suppression can be comprehended by those who are not being suppressed in the same way. The ability, not the legitimacy, is what is in question.

-- Alexander Kluge

Artists Under the Big Top: Perplexed (Die Artisten in der Zirkuskuppel Ratlos), 1967, b/w & color, 16mm, 103 minutes

Artists Under the Big Top has sometimes been criticized as a disordered and despairing film. There is little truth to this assessment. The film *was* improvised without any preconceived script during a time of considerable political turmoil in Germany; its narrative is disconcertingly elusive; and few of the conventional rules of cinematic construction are observed. But these "amateurish" features are deliberate strategies designed to articulate the film's unusual subject: an allegory of the perplexing situation artists, especially filmmakers, face in the era of late capitalism. Like the young German filmmaker, Leni Peickert, the heroine, wishes to "reform" her art, the circus, to make it portray its subjects more authentically and abandon its celebration of man's omnipotence. Despite an "inheritance" from a "social research institute in Frankfurt" and some rather sinister pointers from a marketing specialist, she fails and ends up studying television

techniques (a career trajectory remarkably similar to Kluge's own). The circus' series of self-contained acts becomes a model for Artists Under the Big Top's structure. Each unit is only tenuously tied to the others by a shared concern with spectacle, which the "critical theory" of Kluge's mentors in the Frankfurt School branded as a typically modern and particularly insidious method of social control. The absence of a unified, homogenized narrative forces spectators to reflect on these issues. Its variety-show format becomes the basis for a counter-spectacle that stretches the spectator's imagination and creative reasoning powers to the limit.

Part-Time Work of a Domestic Slave (Gelegenheitsarbeit einer Sklavin), 1973, b/w, 16mm, 91 minutes

Roswitha Bronski runs an illegal abortion practice so that she can afford to have more children. For Kluge, her actions epitomize the contradictions and selfishness of contemporary society and especially of its basic unit, the family. The film recounts Roswitha's commendable, if often misguided, efforts to change her life and the society in which she lives. When her practice is closed by the police, she becomes a political activist. Her attempts to raise the consciousness of local newspapers fail as do her efforts to encourage militancy among the workers at the factory where her husband works as a chemist. He is fired, but Roswitha continues her campaign by selling sausages wrapped in political pamphlets. Like Anita G. (Yesterday Girl) and Leni Peickert (Artists Under the Big Top), Roswitha must navigate a difficult path through existing conditions in the Federal Republic. Unlike them, she is neither a victim nor a utopian reformer, but a dreamer committed to practical action. As such, she is in many respects the most resourceful and sympathetic of Kluge's heroines, a kind of "Mother Courage" played out in minor key. She has not been perceived this way, however, by feminist critics of the film. They objected -- with considerable justice -- to what they regarded as Kluge's condescending treatment of Roswitha (once again played by his sister Alexandra), particularly to his frequent mocking voice-overs. The controversy provoked Kluge to develop his theory of "antagonistic realism" in discursive terms as a response to their objections.

program notes by Stuart Liebman

BRUCE ELDER'S LAMENTATIONS: A MONUMENT TO THE DEAD WORLD

FILMMAKER BRUCE ELDER IN PERSON

April 19-20, 1989

If there is no constructive impulse behind the historical one, if the clearance of rubbish is not merely to leave the ground free for the hopeful living future to build its house, if justice alone be the supreme, the creative instinct is sapped and discouraged.

-- Nietzsche, The Use and Abuse of History

Lamentations is a poetic work composed of montage sections presenting images of monuments, relics, architecture -- general images of decay, decline, and devastation, and mostly of acted scenes presenting attempts by individuals to reconstruct their lives. The montage sections are composed of images, texts, and narration which make a broad range of references to crucial moments in Western history. The first part of the film, The Dream of the Last Historian, presents a fantasy (almost in the musical sense) of the consciousness of a person who stands at the end of history and considers its moments of crisis. The second part, The Sublime Calculation, represents the attempt to escape from Western history by returning to the origins of culture.

Lamentations is a deeply personal quest for belief. Worn-out, in poor health, and convinced that his depleted state was symptomatic of the age in which we live, Elder and his wife Kathy set out six years ago to discover some means to escape modernity. They found themselves among the relics of native cultures of Canada's West Coast, then wandering the desert canyons of the American Southwest and the ruins of the pre-Columbian civilizations in Mexico and Central America.

Because of his previous medical problems -- his recurrent bouts with hepatitis and pancreatitis -- Elder's doctors advised him against travelling south of the American border. But he was convince that he would discover a truth there that would heal him. So, stocking up on anti-malarial drugs, antibiotics, and painkillers, he and Kathy set out.

In Mexico, the Elder's journey took them far from the tourist beaches where North Americans frolic in the sun. Their search for archaeological sites led them where outsiders were neither familiar nor welcome. The people carried machetes and bows and arrows, dressed in long white robes, practiced sorcery and believed in the evil eye. They resented intruders and especially mistrusted cameras. Fathers armed with long knives became incensed if their children were photographed, believing that infants contract deadly diseases when they are even stared at.

Elder soon learned how to rush into a situation, size it up quickly, photograph standing very near to his automobile and leap into the car and dash away when noticed.

In the course of Lamentations, the material shot during the trip to Mexico is interwoven with spoken and written texts which express the personal, historical, and philosophical meaning of the journey. The material is arranged into a spectacularly elaborate montage, one of the most -- if not the most -- complex and demanding ever achieved in the history of cinema.

Part I (April 19) THE DREAM OF THE LAST HISTORIAN, 4 hours, 16mm
Like Ezekiel's vision in the valley of dry bones, a typos of a new beginning. In among all the feelings of loss and deprivation occur intimations of the final culbute general, of the dissolution of time, of a now that vanishes between the no longer and the not yet.

Part II (April 20) THE SUBLIME CALCULATION, 4 hours, 16mm
The antitype. Toward origins. Finding the beginning in the end. In the end -- in that tremendous Bulgate phrase "ludens in orbe terrarum."

program notes excerpted from Lamentations' production notes put out by Lightworks Film Productions

These programs are presented with the support of the office of the Consulate-General of Canada in San Francisco.

C. LARRY ROBERTS: A TRIBUTE 1944-1988

Sunday, April 23, 1988

Larry Roberts was fun. He was energetic. He inspired other filmmakers; he inspired his students. He loved making films, and in his filmmaking he concerned himself with challenging expectations. His characters seemed created to make us more open-minded, help us to embrace the strange and enjoy its' company, rather than be alienated by it. No subject or filmic approach did he deem too innocent, naive or corny, though neither did he flinch at perversity, surrealism or kinkiness. He was at ease mixing the sick joke with sincere compassion.

Before his death last July of AIDS, Larry had made many films on subjects ranging from "straight" documentary profiles on The Ramones, Patti Smith and Mormon Mother-of the-Year Michelle Meservy, to the highly experimental fictionalized documentary, SL-1, which examined a fatal Idaho nuclear accident in 1961. Made with collaborator, Diane Orr, SL-1 won the Josef von Sternberg Prize for "most original film" at the Mannheim Film Festival in Germany.

Aside from teaching at U.C.Santa Cruz and San Francisco State University film departments in the early 1980's, Larry lived mostly in Utah where up until his death he was still working on two major projects-- one about the mysterious disappearance of artist Everett Ruess in 1934.

Tonight's program remembers Larry's stylish, perverse, yet folksy approach, his unusual humor, and his challenging structures.

It was my good fortune to have been inspired and encouraged by him as his student, and it is your good fortune to be here tonight. Thank you Larry.

-Ted White

PROGRAM:

STRONG-WILLED WOMEN SUBDUE AND SUBJUGATE REPTILES (1982) 11 minutes

THE SMARA (1973) 15 minutes

CALAMUS (1976) 40 minutes

I WAS A TEENAGE TRAVELOGUE (1973) 15 minutes

SKY LIGHT And Other Films

Filmmaker CHRIS WELSBY in person

Thursday, April 27, 1989

For the twentieth century city dweller the experience of landscape, if it is to be experienced at all, is only enjoyed during times of leisure. Technology is the means by which this leisure is earned. Paradoxically, it is the fear of technology which motivates the desire for landscape.

Formalism has grown up in parallel with the development of an advanced technology. The medium of landscape film brings to organic life the language of formalism...In film, particularly the independent work done in England, it manifests itself by emphasising the filmic process as the subject of the work.

The synthesis between these formalistic concerns of independent film and the organic quality of landscape imagery is inevitably the central issue of contemporary landscape film. It is this attempt to integrate the forms of technology with the forms found in nature which gives the art of landscape its relevance in the twentieth century.

Statement for PERSPECTIVES ON BRITISH AVANTGARDE FILM, 1977.

Chris Welsby

SKY LIGHT (1988); 26 minutes. Color. 16mm.

This film is a 'short' creation myth which challenges the notion of its own form, and ends in beautiful and violent abstraction in which only nature and technology remain. The film is in three sections, each leading further towards the final abstraction and each resembling a search for meaning and order amidst a plethora of electronic, chemical and mechanistic information. Space in this film is both highly compressed and volatile. - C.W.

SEVEN DAYS (1974); 20 minutes. Color. 16mm.

In more recent work I am concerned with making my presence more explicit at a decision-making level during the actualisation of a predetermined shooting schedule. A situation where my personal interference with the relationship already established between the camera and the subject can be an integral part of the formal actualisation of the film. In SEVEN DAYS the camera motion is determined by the rotation of the earth in relation to the sun. The length of the take is determined by local weather conditions. The motion of the sun as the earth rotates is easily predetermined. The length of each take, however, cannot be predetermined and depends on my presence for its determination.

- C.W. 1975.

WINDMILL III (1974); 10 minutes. Color. 16mm.

The camera views a park landscape through the mirror blades of a small windmill. The film was shot in a continuous 400 foot take. The camera angle remained the same throughout. Variations in wind speed cause a constantly shifting relationship between the landscape in front of the camera, as seen between the blades of the windmill, and the reflection of the camera with the landscape behind. - C.W.

STREAM LINE (1976); 8 minutes. Color. 16mm.

This film was made on Mount Kinderscout in Derbyshire. It is a continuous 'real time' tracking shot of a stream bed. The length of the track was 10 yards. The camera was suspended in a motorised carriage running on steel cables three feet above water surface. The sound of the water was recorded synchronously from the moving carriage. - C.W.

Except for those on SKY LIGHT, all notes were compiled from CHRIS WELSBY, Arts Council of Great Britain, 1980.

THE MAGICK LANTERN CYCLE

By KENNETH ANGER

Sunday, April 30, 1989

I believe you have to believe in some things, you have to have some values. I don't think it's possible to live without ideas, you know, and not to try to keep them. As an artist you've got to have a standard you set, and try to work toward it either in the form of communication or craft. I mean, you know, I wanted to make, to have a nice living...I would've been working for television years ago, you know...But it would have been impossible. - Kenneth Anger, Village Voice, 1973.

FIREWORKS (1947); 15 minutes. B&W. 16mm.

In Fireworks I released all the explosive pyrotechnics of a dream. Inflammable desires dampened by day under the cold water of consciousness are ignited that night by the libertarian matches of sleep and burst forth in showers of shimmering incandescence. These imaginary displays provide a temporary release. A dissatisfied dreamer awakes, goes out in the night seeking a 'light' and is drawn through the needle's eye. A dream of a dream, he goes to bed less empty than before. - K.A.

PUCE MOMENT (1949); 6½ minutes. Color. 16mm.

...to balance somewhat 'heavy' subject matter with 'light' subject matter, and a longer film with a shorter one. - K.A.

EAUX D'ARTIFICE (1953); 13 minutes. Color. 16mm.

"Pour water on thyself: thus shalt thou be a Fountain to the universe. Find thou thyself in every Star! Achieve thou every possibility!" Khaled Khan, The Heart Of The Master, Theorem V. Hide and seek in a night time labyrinth of levels, cascades, balustrades, grottoes, and ever gushing leaping fountains, until the Water Witch and the Fountain become One. - K.A.

INAUGURATION OF THE PLEASURE DOME (1954); 38 minutes. Color. 16mm.

Lord Shiva, the Magician, awakes. A convocation of Theurgists in the guise of figures from mythology bearing gifts: The Scarlet Woman, Whore of Heaven, smokes a big fat joint; Astarte of the Moon brings the wings of snow; Pan bestows the bunch of Bacchus; Hectate offers the Sacred Mushroom, Yage, Wormwood Brew. The vintage of Hectate is poured; Pan's cup is poisoned by Lord Shiva... - K.A.

SCORPIO RISING (1963); 29 minutes. Color. 16mm.

A conjuration of the Presiding Princes. Angels and Spirits of the Sphere of Mars, formed as a 'high' view of the myth of the American motorcyclist. The Power Machine seen as tribal totem,

from toy to terror. Thanatos in chrome and black leather and bursting jeans. - K.A.

KUSTOM KAR KOMMANDOS (1965); 3½ minutes. Color. 16mm.
Pygmalion and his machine mistress. - K.A.

INVOCATION OF MY DEMON BROTHER (1969); 11 minutes. Color. 16mm.
The shadowing forth of Our Lord Lucifer, as the Powers of Darkness gather at midnight mass. The dance of the Magus widdershins around the Swirling Spiral Force, the solar swastika, until the Bringer of Light - Lucifer - breaks through. - K.A.

RABBIT'S MOON (1972); 8 minutes. Color. 16mm.
Fable of the Unattainable (the Moon) combining elements of Commedia Dell'Arte with Japanese myth.
A lunar dream utilizing the classic pantomime figure of Pierrot in an encounter with a prankish, enchanted Magic Lantern... - K.A.

LUCIFER RISING (1974); 30 minutes. Color. 16mm.
Isis (Nature) wakes, Osiris (Death) answers. Lilith (Destroyer) climbs to the Place of Sacrifice. The Magus activates the Circle until Lucifer - Bringer Of Light - breaks through...It's a sympathetic view of what's usually called the devil, the personification of evil. The title implies that Lucifer is forgiven, ascending back to heaven - heresy according to Catholicism. I don't think the Protestants have gotten around to these details. - K.A.

Making a movie is casting a spell. - K.A.

STAN BRAKHAGE: IN REFLECTION

Thursday, May 11, 1989

The work of Stan Brakhage is absolutely unique in world cinema. His films constitute a massive and complex exploration of the forms of human subjectivity, further, they constitute an inquiry into to the nature of subjectivity. He has, more strongly than any other filmmaker, defined film as visual, freed it of extra-visual considerations, and then used the visual to express a totality of thought. He has also, more strongly than any other filmmaker, defined his work as relating to the viewer's seeing. This occurs in two very different ways: each film manifests a concern with and awareness of the viewer's process of watching it; each film also addresses itself with the viewer's experiences of seeing in his daily life. Watching Brakhage's work can help make one aware of a variety of kinds of seeing that most usually miss; his "abstraction," which might seem alienating at first, is clearly rooted in the visual experiences available to all of us. He is the single filmmaker for a viewer interested in understanding the American Independent Film to begin with, for his work is not only a reflection of the movement's central achievement -- the interiorization of film form, the "personalizing" of every element of film so that each appears to be the product of a subjective consciousness -- but his work makes that process explicit, and explicitly deals with it, to a degree few other, if any filmmakers, have matched. Even some filmmakers whose work falls outside of "interiorized" cinema began by studying Brakhage's work, and discovered their own aspirations by realizing, as Ernie Gehr put it, that they "couldn't work that way."

-- Fred Camper

NIGHTCATS (1956, 16mm, color, silent, 8 minutes)

"A bold attempt, full of visual sensibility, to use living animals, unconscious of their roles, as abstract counters in a tone poem of color and chiaroscuro."

-- Parker Tyler

FIRE OF WATERS (1965, 16mm, b/w, sound, 10 minutes)

"Inspired by a statement in a letter from poet Robert Kelly: 'The truth of the matter is this: that man lives in a fire of waters and will live eternally in the first taste' -- this film is a play of light upon that theme."

-- Stan Brakhage

NIGHTMARE SERIES (1978, 16mm, color, silent, 20 minutes)

"This 'series' in which the breaks between sections are not readily apparent at first, consists primarily of 'representational' images. Objects are present with a certain clarity; yet two elements of strangeness enter. First, an understanding of the objects does not seem to depend on their actual identity; yet at the same time, they are not being used solely as abstract patterns. Second, the images

appear to be extremely unstable: the film contains fewer explicit transformations than most of Brakhage's work; yet its images seem to be constantly poised on the brink of some new transformation. "Nightmare" perhaps is the most accurate word to describe the film, for in it one is lost in a universe whose rules are hidden from view."
-- Fred Camper

I...DREAMING (1988, 16mm, color, sound, 8 minutes)

This is a setting-to-film of a "collage" of Stephen Foster phrases by composer Joel Haertling. The recurring musical themes and melancholia of Foster refer to "loss of love" in the popular "torch song" mode; but the film envisions a re-awakening of such senses of love as children know, and it posits (along a line of words scratched over picture) the psychology of waiting.

GARDEN OF EARTHLY DELIGHTS (1981, 16mm, color, silent, 2.5 minutes)

"This film...is a collage composed entirely of montane zone vegetation. As the title suggests it is an homage to (but an argument with) Hieronymus Bosch. It pays tribute as well, and more naturally to "The Tangled Garden" of J.E.H. MacDonald and the flower paintings of Emil Nolde."
-- Stan Brakhage

STAR GARDEN (1974, 16mm, color, silent, 22 minutes)

"The 'STAR,' as it is singular, is the sun; and it is metaphored, at the beginning of this film, by the projector anyone uses to show it forth. Then the imaginary sun begins its course throughout whatever darkened room this film is seen within. Otherwise it simply depicts (as Brancusi put it): 'One of those days I would not trade for anything under heaven.'
-- Stan Brakhage

paintings that underscore and highlight the primeval aggressive drives that will continue to fuel them. *

It must be impossible to represent reality as the historical fiction it is. Reality is a paper-tiger. The individual does encounter it, as fate. It is not fate, however, but a creation of the labor of generations of human beings, who all the time wanted and still want something entirely different. In more than one respect, reality is simultaneously real and unreal. -- Alexander Kuge

* program notes by Stuart Liebman

PROGRAM NOTES: MAY 17 , 18, 1989

LYNN HERSHMAN

LONGSHOT, 63 MINUTES, 1989
WORLD PREMIER

A troubled young girl, Lian, lives desperately on the streets, singing to escape from her "reality". She meets a videomaker, Dennis, who chronicles her urbanly wild adventures , including episodes with her Hungarian friend, Zhu Zha, a woman who alternately thinks she is a "princess", a spy, or in touch with U.F.O's. As Lian confesses her fears and dreams to the camera, Dennis becomes obsessed with capturing and manipulating her "image". The camera constantly scrutinizes the subject , using surveillance techniques. Occasionally, the voice of an anonymous detective reveals the links between guns and cameras, forecasting the final sequence .

Shot in a *verite* style this "faux documentary" explores perspectives of illusion and truth, emphasized by a "real" therapist's ongoing analysis of the "fictional character". Like the character Lian, who can not differentiate between her fantasies and the realities of her life, the piece itself never commits to being fiction or documentary. Though **LONGSHOT** allegedly constructs a portrait of alienation , it becomes gradually clear that the piece is really about artifice and illusions of authenticity in the electronic world; the dangers and potential loss of identity inherent in simulating artificial media images .

LONGSHOT is" a skillfully woven tapestry of storytelling that brings into question the viewer's ability to distinguish truth from fiction and the capacity of the electronic medium to manipulate that perceptual ambiguity." Valerie Soe, Artweek

Stars: Lian Amber, Dennis Mathews, Zhuzsa Koszeggi, Dr. Velora Uhmeyer and Rinde Eckert.

THE ELECTRONIC DIARY 63 minutes 1985-1989 San Francisco Premier

The diary has long been used as a way women understand their private thoughts and experiences. A confessional of the first order, **THE ELECTRONIC DIARY** records the struggle, transformation and transcendence of a middle aged woman whose personal story unfolds before the camera. Though touching and unnerving, her self-revelation is not simply a personal story. The piece is divided into three segments:

- 1) **CONFESSIONS OF A CHAMELEON** : in which confusion of truth in personal memory and fictitious episodes form a twisted history.
- 2) **BINGE**: the story of a body told by a "talking head". This monologue becomes an acutely funny analysis of America's obsession with slimness, and the relationship of self love to hunger.
- 3) **FIRST PERSON PLURAL**: is about the articulated silences we are told not to talk about; the hidden secrets of childhood. Wild connections are made between child abuse, Hitler, The Vampire and survivors of the Holocaust as the protagonist reveals the memories that caused her repressed guilt.

"A fascinating and absolutely important work" David James, Artweek

"Riviting, she shows how a single image can have more power than an entire network miniseries" Ellen Lubell Newsday.

Lynn Hershman works in a variety of media, including photography, site specific installations and video. She is credited with creating the first interactive laser art disk, LORNA, and has exhibited widely in such places as The Whitney Museum, New York; The New Museum; New York, The Pompidou Center, Paris; The Museum of Modern Art, Italy, The Joseph Papp Theater, Los Angeles Photographic Society, Pacific Film Archive and the Venice Biennale. She has won prizes in many festivals including The San Francisco International Film Festival, Mill Valley Videofest, Global Village, Montreal Festival of Film/video by Women, Festival of New Cinema, Montreal; and aired her work on PBS. She is currently the Acting Director at The Inter-Arts Center, School of Creative Arts, San Francisco State University.

This screening is being held at The Roxie Theater and is co sponsored with The San Francisco Cinematheque.

OPEN SCREENING

HIGHLIGHTS 1988-89

Saturday, May 20

In an effort to give public exposure to young and emerging film and video makers, the Cinematheque held four Open Screenings during the 1988-89 season. Tonight's program presents works selected from those screenings which we feel are particularly interesting and creatively promising. Eight artists will present films, videotapes, and performances.

Paul Norris, alias Noradd Mikrowaev: A NUCLEAR BONDO REPTILEAN SOLUTION (video, 1988, 19 minutes)

"A Nuclear Bondo Reptilean Solution" is what our world needs to cope with the rampant reptile abuse and the horror of radioactive chicken fat warheads. We can also use this lesson to protect ourselves from the ingredients of our desserts and the programs of our networks as well as aberrant machines.

— Noradd Mikrowaev and the Solutionist

Carol Leigh, a.k.a. The Scarlot Harlot: POPE, DON'T PREACH, I'M TERMINATING MY PREGNANCY (video and live performance, 15 minutes)

"...not your sleek sex kitten. Actress, writer, porn merchant, agitator for the cause of what she calls Porsche-titution — earning your Porsche by laughing and moving around a lot — the Scarlot Harlot claims to be an 'all-purpose bad girl.'" — Cosmopolitan, April, 1989

Chana Pollack: "KITCHEN" (16mm, 1988, 14 minutes)

"KITCHEN" is a film that combines the personal and the abstract to form an autobiographical statement. It's about food/sex/sexuality and looking at bodies that mirror my own. — C.P.

Rev. Marko Barron: ENVIRONMENTAL SELF-PORTRAIT (16mm, 1988, 5 minutes)

3/4 ton Chevy truck, urine, beer, pedestrians, sandpaper, sidewalk, masking-tape, 50's educational film, chrome spraypaint, red primer car paint, cigarette burn, vodka, movie projector, and cat hairs.

Violet Murakami: ALCHEMY (16mm, 1989, 5 minutes)

In alchemical science, lead is transformed into gold; thus in this film the process of transforming an image (molten steel pouring) gradually into an

abstracted and obscure image is a metaphor for the soul undergoing or transforming into immateriality. The end of the film reverses the image back to the original unity. Original soundtrack. Work-in-progress.

— V.M.

Jill Pierce: HERE WE GO AGAIN (video, 1988, 17 minutes)

An experimental autobiographical video exploring the often-times strained and ambivalent relationship between myself and my mother, and the difficulty of living with the manifestations of a tumultuous family history.

— J.P.

Chris Brown: MORE WEIGHT (Super 8mm, 1988, 13 minutes)

A silent movie about growth and construction here in Northern California.

Jamal Killou: SWEET JANE (Super 8mm, 1989, 7 minutes)

What in the world ever became of Sweet Jane? A visual tale of Jane's psychological birth-life-death and her return to the womb when the dam breaks.

— J.K.

ILLICIT FANTASIES: NOIRS

By Jean Genet and R.W. Fassbinder

May 21, 1989

UN CHANT D'AMOUR (1950, 16mm, b/w, silent, 20 minutes)

Made in 1950, Un Chant d'Amour was written and directed by Jean Genet and produced by Nico Papadakis, who in 1963 directed Les Abysses, based on the same crime from which Genet drew inspiration for his play The Maids. A friend and great admirer of Genet, Papadakis intended to produce a limited number of prints for private collections; the film was never meant to be shown to general audiences. Genet himself refers to it as an "enfantillage." The film was made by professional cameramen on 35mm film with actors and specially built sets.

Jean Genet based Un Chant d'Amour on his first novel, Our Lady of the Flowers, a work which Jean Paul Sartre describes as an "epic of masturbation." Written in prison during the war, this curious book began as the private fantasies of a prisoner in solitary confinement. The fantasies were first dreamed, then spoken to excite himself, and finally written down to be used again by this prisoner who was forced to make himself independent even of a sexual partner. But the very writing of the fantasies changed them from a sexual to an artistic effort. As Sartre wrote in the introduction of the book: "To cultivated young men who go in for literature, the craft of writing appears first as a means of communication. But Genet began to write in order to affirm his solitude, to be self-sufficient, and it was the writing itself, by its problems, that gradually led him to seek readers. As a result of the virtues and inadequacies of words, that onanist transformed himself into a writer. But his art will always smack of its origins, and the "communication" at which he aims will be of a very singular kind."

GODS OF THE PLAGUE (1969, 16mm, b/w, 90 minutes)

"Gods of the Plague (Fassbinder's third film) has profited from more exact movie experiences than the films of the other young directors who learned from American movies.... Fassbinder's gangster film doesn't happen on the level of black limousines, bursts of machine-gun fire, blinking blondes and detective brilliance, it uses more lower-class people and shoplifters: 'little' girls who do all that for love the great glamour ladies never did: small crooks with the same loneliness, the same lost future and the mysterious cult of the moment as their colleagues with bodyguards. Fassbinder's Gods of the Plague — that pathos doesn't fit them at all — don't imitate: they are quite authentic movie characters, but still movie cliches reduced to the smallest denomination."

— Wolfgang Limmer (Goethe House)

"I was not trying to imitate an American gangster film, but to make a film about people who have seen a lot of American gangster films."

—Rainer Fassbinder

INTIMATE DOMAINS: NEW SUPER-8MM

PROGRAM I

Thursday, May 25, 1989

THE LOST DOMAIN (Peter Herwitz, 1989, S8mm, silent, 14 minutes)

"The film deals with the sadness of passing time and echoes with mysterious images of ancient days. This lost domain is also a home and a personal relationship imagined as lost before actually broken up. A poem where those deeper feelings and echoes must play off against the twentieth-century quotidian." -- P.H.

REMAINS TO BE SEEN (Phil Solomon, 1989, S8mm, sound, 15 minutes)

"Using chemical processes to 'unfix' the image, coagulating a familial, aging dream (an unspeakable, unclear tragedy) into a limpid scar of cracked remnants." -- P.S.

"In the melancholic REMAINS TO BE SEEN, dedicated to the memory of Solomon's mother, the scratchy rhythm of a respirator intones menace. The film, optically crisscrossed with tiny eggshell cracks, often seems on the verge of shattering. The passage from life into death is charted by fugitive images: pans of an operating room, an old home movie of a picnic, a bicyclist in vague outline against burnt orange and blue."

-- Manhola Dargis, Village Voice

A KNOWLEDGE THEY CANNOT LOSE (Nina Fonoroff, 1989, S8mm, sound, 17 minutes)

"...a painful, tender film that fuses the emotional lyricism of her DEPARTMENT OF THE INTERIOR with the rough-hewn editing style of other longer works. In a whirl of sound and images, both found and original, are plaintive voiceovers -- 'The first and biggest mistake I made was being born' -- about visuals that seem like childhood memories both real and invented." -- Manhola Dargis, Village Voice

AT REST (Willie Varela, 1988, S8mm, silent, 3.5 minutes)

"Shot in late 1985 in San Francisco and in 1986 in El Paso, Texas. Two cultures, two ways of demarcating the sites of beings gone and now returned to earth. The 'markers' of death as seen in Colma, California, and in El Paso, Texas."

-- W.V.

A HOUSE OF CARDS (Willie Varela, 1988, S8mm, silent, 12 minutes)

"A film built around the standard imagery of the 'lyrical' domestic film poem, so to speak, but one that changes to incorporate imagery that directly comments on some of the assumptions about so-called 'nuclear' family, and that ironically comments on the tensions, even murderous impulses, underlying the accommodations people make to live under this kind of arrangement." -- W.V.

HOUSE BEAUTIFUL (Willie Varela, 1988, S8mm, silent, 10 minutes)

"Another film built around the 'cocoon' of the nuclear family, yet one that does not idealize or distort the surface comfort or complacency of three people living under the same roof. No white picket fences here, no 'welcome' mats extended, no two-car garages, just the reality of a family besieged from within and without." -- W.V.

BUNUEL IN MEXICO:

WUTHERING HEIGHTS and SUSANA

Sunday, May 28, 1989

When at the end of 1946, Luis Bunuel left Hollywood for Mexico with his family, he had already made three of the most original, passionate, subversive films of our time: UN CHIEN ANDALOU, L'AGE D'OR, AND LAS HURDES. Behind him lay the production of several Spanish comedies and documentaries, the trauma of the Spanish Civil War ("I thought the world was coming to an end"), and years of frustrated creativity, bureaucratic jobs, and comparative inactivity. He was almost 47 years old.

As Francisco Aranda succinctly stated, "The simple fact of going to Mexico was decisive in Bunuel's rediscovery of his road. Not only the idiom and the race, but the physical types, the dry and dusty landscape, the impassioned speech, the attitudes to life and death, the religious problem, the social structure which he attacked, all combined to restore him to conditions in which he could be himself. From the very first film his personality and his 'Spanishness' were engaged, while he observed, understood and analysed the idiosyncrasy of the Mexican people with a greater profundity than any of the cineastes who had preceded him. Like many other Spanish exiles, he definitively adopted Mexican nationality."

-- Adrienne Mancía

WUTHERING HEIGHTS (Abismos De Pasion) (1954); 16mm, sound, 90 minutes

L'AGE D'OR was also the point of departure for one of Bunuel's most misunderstood but most important films, ABISMOS DE PASION. The abysses of passion conceal an absolutely personal interpretation of the last part of Emily Bronte's

Wuthering Heights, ...Once again, the subject is an absolute love, and again, as in L'AGE D'OR, all the love scenes of the film are underlined by the music of 'Tristain und Isolde.' Ever since the filming of L'AGE D'OR, Bunuel had worked on an adaptation of Wuthering Heights. His Mexican film almost always follows the shooting script he had done in Paris, which is why he calls this film 'outdated.' Yet he admits that the last sequence, which takes place in the tomb, is interesting. It is, in fact, sublime: the imaginary world, passion, total love that dares face down death--all these themes so dear to Bunuel come together in five minutes that are about the most overwhelming, visually as well as emotionally, that the human spirit has given us. --Ado Kyrou, Luis Bunuel, 1963

...ABISMOS DE PASION, Bunuel's purest and, in spite of destructively indifferent acting, most successful exposition of 'l'amour fou'. Wuthering Heights is the novel of a feverishly tortured imagination, and it can't be done by having Cathy tripping about on a photogenically wild moor while Heathcliff glowers, suddenly through knitted eyebrows. It needs a touch of the inferno, which is precisely what Bunuel gives it with his petrified landscape of baked earth and blackened trees; and his action gives the lie to Marvell's famous couplet, 'The grave's a fine and private place/But none I think do there embrace.' --Tom Milne, Sight & Sound

SUSANA (1952); 16mm, sound, 82 minutes

Utterly faithful to the precepts of its genre, SUSANA triumphantly subverts the prevailing genre ideology through its uncompromising espousal of radical surrealism. The untrammelled sexuality Susana embodies manages to fissure and illuminate every one of the key social relationships in the film: parent-child, husband-wife, master-servant. The state is resolutely put in its place and Christianity is deliciously stood upon its head.

Truly, the most refreshing quality of this laugh-out-loud comedy is its casual, nonstop blasphemy. Village Voice, 11/22/83

If we are not to be misled by the absurdities of the melodramatic convention, it is necessary to make the effort to recognize--in this as in all Bunuel's Mexican films--the tradition of the genre; the rules of the game which the author is proposing to us. Bunuel assists us at every moment, maintaining the tone. The decoration of the house and the yard of the estate, suggested by actual country houses of Mexico and Spain, seems to be swallowed up in a devouring light. The system of doors giving out from the house on to the yard is knowingly calculated to facilitate the incessant transit of the characters. The movement of these within the frame is equally clever. The lecherous Susana never pauses. No sooner has she finished seducing one man than another falls into the field of her intentions. As the film progresses, the action becomes more rapid, the entrances and exits more torrential. Nor does the camera wait. It goes ahead to seek out the characters. A slight lateral pan (rather like Dreyer) and there is the next one! Never was Bunuel's camera so active. The director has abandoned his habitual near-static camera and his Russian-style montage; and for this film about the decay of occidental society, he uses the most decadent Hollywood techniques. --Francisco Aranda, Luis Bunuel: A Critical Biography, 1975

YANN BEAUVAIS: AVANT-GARDE FILMS FROM PARIS

Yann Beauvais in Person

Thursday, June 1, 1989

RR (1975/86), 6 min., 16mm, twin-screen

RR uses musical models as paradigm. The central part of each section of the film is based on a transcription of a Bach invention for two voices. The two screens underscore this paradigm in so far as one is always the simultaneous reflection of the visual development of the other, regardless of the position of the reels (left or right), the technique of inversion of a theme so often used in music. The use of mirroring deliberately sidesteps the question of the reality of representation. It no longer has any importance, now that we're in the domain of the reflected image, of imitation. The two images reflect one another in a constant back and forth, mimicking to a certain extent the development of the (fake) pans which comprise the film. The pans metaphorically evoke, if only superficially, the keyboard.

Sans Titre 84 (1984), 14 min., 16mm, twin-screen

Sans Titre 84 employs photos of the Arc de Triomphe which are then cut into vertical, horizontal and diagonal strips. The serial aspect of the photos invokes time, shaping time which subverts the still photos. The Arc transforms itself by coupling with itself. The instantly recognisable identity of the object is thus short-circuited, creating tension in the gaze which seeks to re-establish that lost identity, for the object gets lost in its twice doubled image and must reconstruct itself, dismembered. The image paradoxically and simultaneously gives of itself in order to withhold. The Arc de Triomphe's power is such that, even though heavily reworked through the trips, it tends to efface this reworking. Hence the necessity of twinning the screens. Offering a twin, if not identical one, which will attack the "much longed for" (politically, symbolically, touristically) object. Movements are simulated, realm of imitation, simulation of cinema. The film presents false movements. The work of fiction.

Vo/id (1985), 7 min., 16mm, twin-screen with sound cassette

Vo/id places side by side two distinct texts, one in French, the other one in English. Both texts deal with art and politics, with politics of art and its market. The field occupied within the art world by experimental film and their makers is investigated. Two distinctive soundtracks (sexuality on one side, philosophy on the other) distract the viewer from his understanding of the written word. Between the two visual texts, bilingual puns are produced, inducing a third text (language). This new text authorizes a horizontal reading of the film which contradicts the flow offered by the two screens. Word after word the third text makes fun of, a mocking parody of, the seriousness of the Discourse.

Divers-Epars (1987), 12 min., 16mm, sound

"Glimpses of cities, countryside, rivers. Intriguing, fleeting images of Florence, London and particularly Paris - clearly the filmmaker's home, so intense is his vision of it, so strong his attraction to its lifeblood, the Seine. The eerie colors of

the bateau-mouche floodlights blend with a purely filmic chromatic intensity. The textures, the meticulous montage, the alluring colors, create something of the same celebration of place through provocative artifice found in Christo's wrapped Pont Neuf (which is fleetingly seen in the film). Bringing some of Amoroso's Roman passion home to the city which inspired the imposing formality of his earlier films, Beauvais begins to merge with two poles of his work. The synthesis is exciting." - Scott Hammen

This film is a series of shot or found sequences (about, of cities that I frequent) which, in the editing, display a fluidity and continuity eluding narration. The sequences are shaped by the editing according to various arrangements which respect the film's possible direction : passage from one place to another, from one moment to another. To pass, bridging one point to another, is to transform oneself, become other. The film employs certain leitmotives which relaunch the flow and facilitate diverse transformations of scattered sensations. This film, although renewing lyricism, does not deny formalism which it uses in another manner, while taking into account the meaning/possible meanings produced through linking images and their evocative passage.

29 10 88 Inst. de M. McKane (1988), 5 min., 16mm, twin-screen

This film places side by side the mirrored image of an installation/performance, by the plastician M. McKane. Rather than documenting the piece, the film tries to re-stitute the spatial dimensions which occurred in the original piece. The participants movements and the panoramics, metaphorically reproduce the base element of the installation, namely the white cone.

Spetsai (1989), 18 min., 16mm with sound cassette

At first; a diary film of a sojourn on a Greek Island last January. Originally filmed in Super-8, then blown up to 16mm, the film has undergone a supplementary transformation, after editing, by the joining of a text. The text permits a suspension to the film's unfolding, in that it makes the image pass into the background while also giving it, the image, another signification. Play upon text and image which enables, starting from the elements of a diary, souvenir, an approach into other areas, just as Divers-Epars, sketched in its own way another approach.

Ligne D'eau (1989), 8 min., 16mm, twin-screen

First sketch of a new work staging the movements of objects and machines. From one screen to another, without changing quay one changes lines or boats. Zazie is no longer in the Metro.

Film descriptions are by Yann Beauvais except where otherwise noted.

A wine reception for the artist will follow the screening and discussion.

THE UNKNOWN PARIS AVANT-GARDE

Films by Lemaitre, Jakobois, Fontaine, and others

Sunday, June 4, 1989

CRUISES by Cécile FONTAINE 1989 col sound 10mn

"In CRUISES, I used the optical sound track of 2 commercials, for the Norway Cruise Co., as the lead into a (new) timeless and spaceless Journey.

Having partly scraped the images off the 2 original commercials, resulting for one of the two in an overall yellow coloration with some white spectral forms, I applied to the celluloid base my familiar collage technique using a long strip of black and white positive emulsion removed (by tape) from old silent films of the 20's and 40's, from comedies to home movies, to create some special "hand made" effects. Later on, a final editing followed a more or less chronological direction based on the microcosmic world aboard a cruising ship."

PASSAGE DU DESIR by JAKOBOIS 1988 col sound 9mn

"Passage du désir, a prelude by Jakobois uses the pornographic video-image to which a rythmical treatment has been given. The sexual activity is explicit. We can clearly understand what is going on. Ultimately there is the impression of a stained glass window build over the screen. It seems that the desire of the film-maker is to create a new sensual vision out of the perception of the video image."

4' 40 DE GENERATIONS D'IMAGES by Denis ROUSSEAU KAPLAN 1987 col sil

The title means 4'40 of Image generation.

"A basic serie of 10 narrative shots. They tell a "story" are printed in the lab, then re-edited in anoter pattern then printed, then re-edited..."

TRACK MOSS BY-PASS by Miles McKANE 1987 col silent 7mn

Track is the constant shot, the path we take to reach the object -moss- which is usually secondary to its surroundings. Shot in Lyndhurst the New Forest, a proposed motorway by-pass. The film regroups certain concerns that are in my plastic work, that of playing with scale and

space, a way of looking at things usually overlooked. The use of "out of focus" is to make one look harder, that which is in focus is rarely central in the image, to see colour, form and space rather than objects and situations. Filming allows me to explore rhythms that in my sculpture are slower and less controllable, to film feels like drawing.

MANSFIELD K by Martine ROUSSET 1987 col sound 20mn

A film - an evocation - a visual and aural exploration - a writer's surroundings - approaches to writing - a reading of sounds and images.

No familiarity is possible between Mansfield's writing and the reader - a desert separates them. Her accounts of solitude, of illness, of the gloom of inertia, of being cut off from the rest of the world, of a stifling numbness - all these trace a closed space, a dark, constrained life, the space of a strange exile. A single certainty: exile is the place from which she writes, the seat of her gaze.

The sounds and images of this film are anchored in this vision, issue from it, exist only in its light.

The film's soundtrack is fundamental. For the sound carries the rhythm of the film. Two female voices.

The images are the accompaniment to the voices on the soundtrack.

The challenge is to forge an alliance between the camera reading and the voice-readings, yielding a plausible and just metaphor for Mansfield literary accomplishment.

OLTREMARE by Giovanna Puggioni, 1985 color silent 9mn

It mattered to me to reconstitute the light's dazzle at certain hours of the day just as it mattered the restitution of the brilliance, the intensity of objects, bodies, landscapes, that is to say the essence: their colour. The filters emphasize the dominant colours, yellow, red blue around which the images condense.

I also wanted to record, reproduce the movements of exploration, search, pleasure and desire. The camera traced, without cutting, the path of this gaze: the editing occurred directly while filming. I also wanted to sketch spaces, atmospheres through the eyes of 'after', as if one observed memory as it was happening. The gaze selected what would have been recollection.

LE SOULEVEMENT DE LA JEUNESSE MAI 68 by Maurice Lemaitre, 1968 col sound 28 mn

Maurice Lemaitre wanted to realize a film truly creative film about May 68. For this purpose he hasn't lost any of his filmic devices.

This film is like a ciné tract which manages to mix together esthetical and political concerns. The sound of the film is based upon a text of Isidore Isou and discourses by Maurice Lemaitre.

Maurice Lemaitre's

THE UPRISING OF YOUTH, MAY 68

translation of spoken text

All of the political economy, from Adam Smith to Karl Marx, has only been preoccupied with the active population of each country.

Isidore Isou discovered that a big part of the other half of the population, and above all, the mass of millions of young people, is found in a distinct economic position, apart from this active population, apart from the studies of all economists up to now.

He called the individuals who accept their place in society, interns, and the others, those who don't accept their function, who are on the outside of the economic circuit, were named externs. These externs refuse their place in the production, they even refuse to identify themselves totally with the problems of their class, be they capitalists or proletarians, and they spend energy on social climbing.

One can resign oneself to one's habitual work and cease fighting for a better way, even if one is young, and one can remain an ambitious person and fight to better one's state until death.

The new doctrine calls all individuals who, whatever their age, agitate and fight to attain the place that they desire in society, young, or externs.

Two fundamental quantitative peculiarities allow a characterization of the externs, in relation to the interns:

First, the externs and among them, the young ones, are slaves. They are overexploited from an economic point of view.

But how, one protests, can one call the sons of the bourgeoisie 'slaves?'

In the past, there were also slaves who were richer than the 'free workers:' thus the courtesans, the philosophers, the attendants, the musicians, were better nourished and better dressed than the ragged free peasants. What characterizes the slave is that he does not possess the right of control over his goods, legally acquired goods, nor the power of private purchase, due to independent production.

Today, the youth, especially the young bourgeoisie, receive their share of affluence from their parents. Not only from the legal point of view, but from the economic point of view, they are not producers, they are deprived of all freedom of action. They do not have the power of private purchase and they do not possess an effective right of control, legally acquired, over their goods.

In this they are distinct from workers of any class, who use their energy for services, that may be badly rewarded, but are demanded by society.

Thus, the externs, and especially the youth, spend particles of empty energy, against the scholarly barrage, to obtain a job.

Naturally, apart from youth, maintained outside the economic circuit and totally extern, there are men and women who work in inferior jobs and who are partly externs. These must lose the supplementary forces, different from their ordinary work, to spend non-paid hours zealously, etc. to raise themselves up and attain the desired echelon.

The second characteristic of the extern is this: if the members of the active population, capitalists or exploited proletarians, spend doses of pain for which they receive doses of pleasure, the youth manifest themselves contrary to this with free doses, too often of uselessly spent energies, because these do not produce merchandise, and in principle, they serve simply to make the individual climb, to pull him to the place from where he will finally be able to fabricate merchandise accepted by society, from where he will, in certain cases, be exploited.

This sum of free doses of the externs -- young or ambitious at all ages -- that one can calculate in a quantitative manner and that one can transcribe in an algebraic manner, constitutes the totality of powers and of compensations for which it is constrained to renounce the mass of externs or of youth, slaves or the overexploited.

This ensemble of capacities and pressures works in all economic categories (offer, demand, prices, modes of production, institutional factors, exchange, etc.). Its upsets them, in destroying them or in renovating them, to the point that the new doctrine, and it alone, can give an integral definition, and for the first time, a legitimate one, which remained until the present in a falsifying chaos.

Until today there were two great economic doctrines: the liberal or atomistic theory which considered individuals as independent elements of atoms, moving according to their personal interest, and the critical theory, proletarian or molecular, which considers the ensemble of individuals as superior to each of the elements of which it is composed.

Through relation to these two internal concepts, Isidore Isou, who then appeared as one of the greatest economists of all time, brings a new vision, infinitely more complete because it considers not only the formed individuals, ancient atoms -- or their molecular conglomeration -- but also fragmentary youth, the unestablished electrons. This original description, larger and more profound, constitutes the nuclear economy where the capital contributions in political economy can be compared to the upset brought by the nuclear physique in the domain of physics.

The ancient economies based on static individuals, their exchanges and their claims, could not explain the progress that upsets the structures, nor the periodic revolutions that surged forward with no consideration for "class problems," and even in the so-called classless societies (the purges of the U.S.S.R., the Hungarian Revolution, etc.).

Nuclear economy discovered that pure creations (cultural, technical) and indirect creations (revolts, wars) were always provoked by the ambitious and young masses who did not find a place in society and who used their unused energies, their gratuitousness, to undermine, to destroy, to change the power foundations of the economic and political branches.

The liberals neglect men who have been denied the ability to have personal enterprises are obliged to be content with miserable salaries. The capitalists themselves are anguished, constrained from resisting the competition beneath the pain of disappearing. They cannot offer ways of readapting to individuals eliminated by the transformation of concerns.

The past crises and world wars, the western economic recessions, the black revolt in the U.S., the student revolts in Europe, the progression of Communism in South America are proof of the failure of the liberal capitalist doctrine, that is no longer applied to the pure state of any country in the world, because the capitalist states themselves admit a certain planning.

The Marxists, who neglected slavery and the peculiar over-exploitation of youth and of the ambitious, could never forge a harmonious society. From the massacres of the old Leninist-guard to the elimination of the Stalin group, from the purge of the Chinese Communist Party swept away by the youth to the revolution of pro-Castro youth of Cuba, the schisms of Tito and Mao, the appearance of provos, beatniks, hippies, who had nothing to do with the proletariat, these facts proved the total error of their theory, which only succeeded at the lowest level of the population, to the incessant purges, to the massacre and even to the partial reactionary liberations.

All present economic values will remain imprecise and false, and men will continue to be shaken about between interior crises and wars, between unemployment and purges of readaptation, and the expansionist massacre, so that the solutions of the nuclear economy, of the externist theory, will not be applied.

The externist theory, or nuclear economy, demands three great principal transformations:
First: Teaching

It is the externist movement that first demanded in 1949, the shortening of the school year, through apprenticeship of the essential, the suppression of "hogwash" and of the supplementary tests, revindications, that succeeded in the recent explosion in the traditional school.

But the externists are not content with the superficial palliatives introduced to sta

teaching following the pressure. They themselves opened a school of creators, destined to replace the official fragmentary and obscurist teaching with an integral scheme of knowledge, based on the creation or the invention in the ensemble of the domains of culture and life.

We demand the reconversion of professors and students, cretinized not only by the container of the school, already destroyed, but also by its content which mediocrity imposes on the teachers with a recycling of creators in the school.

Secondly: the Bank and Money or Credit

The first duty of nationalized banks is to assure full employment and the expansion of the energies of the country's inhabitants.

Unfortunately, the present directors of the Bank of France and of the other institutions of savings and credit, do not know what progress is. They give contributions to enterprises in debt and refuse monetary or material credit to the young and ambitious who want to create new enterprises, enterprises capable of bringing to all individuals more wealth for less hardship.

As these unpolished directors will not be converted, the country will be lead fatally into recession, to unemployment and to the lowest levels of life for the population.

Thirdly: Planification

The liberal regime neglected the problem of integral organization of supply and demand: and it abandoned it to the capitalist "laissez-faire."

The Marxist regime thought that it was sufficient to liquidate the bourgeois class which permitted the proletariat to realize completely and naturally the programming, and especially to burst out and to integrate ceaselessly the necessary creations into the abundant society.

But the proletariat being only an intern class, cannot bring the supplementary creative structure of integral planification, and especially it cannot bring original cultural and industrial inventions that would question their own existence.

All attempts by the working class alone to plan the economy lead to extreme chaos in production and distribution, and, through the deterioration of the level of life, to avert still more the amelioration of the equipment. The ignorant political bureaucrats then imposed an arbitrary planification, ceaselessly questioned by the party itself, which finally lead the population to a level of life 50 years behind the times, related to the actual possibilities of the inventors of culture and life.

Opposed to these ridiculous internal planifications, Marxist or neo-liberal, the partisans of externism, of the nuclear economy, propose:

to send very year to all individuals, from children to senior citizens, capitalists or proletarians, young and ambitious, yearly survey papers to establish the possibilities of work and of needs, so that the planning services can thus establish a complete and precise list of all the offered and needed riches of all the country's inhabitants.

The youth and the inventors must also be consulted to constitute the projects and the profound objectives that surpass the static views of the unpolished and incapable bureaucrats.

Stop leaning on the ridiculous economic and political ideas: study and apply the externist system that would prevent the periodic misfortunes of all countries, and that would bring to mankind more riches and more happiness.

NEW FILMS FROM GERMANY

PROGRAMMED AND PRESENTED BY ALF BOLD

Thursday, June 8, 1989

This selection represents some of the new developments in German experimental and Avant-Garde filmmaking. The program includes all kind of films, from purely abstract (the films of Thomas Feldmann, Karl Kels, Hille Kohne, & Schmelzdahin) to representative image making (Noll Brinckmann, Stefan Sachs) to new narrative (Klaus Telscher, Christoph Janetzko/Dorothe Wenner). It is surprising how many of the films deal with the material itself, showing some of the elements of film which one should not see in a "good" screening: sprocket holes, scratches, damaged film stock. Found footage and "classical" film images are questioned by enlarging them, slowing down the speed. Some of the filmmakers are trained as visual artists which one can see in their use of techniques like collage, color-transformation, et al.

-- Alf Bold

Alf Bold is the film programmer at the Arsenal Cinema in Berlin and one of the directors of the Forum of Young Film at the Berlin Film Festival.

START by Thomas Feldman (1982, 16mm, 1 minute)

GERMAN RUNS by Thomas Feldman (1982-84, 16mm, 4 minutes)

PARAMOUNT by Stefan Sachs (1988, 16mm, 22 minutes)

"Immediately I set off on my way. I followed the valleys, even when they departed from my intended direction and wound all manner of curves. After such deviations I tried to find the main path of my route again. I also climbed up onto mountain ridges and went down the other side into the valley. I mounted summits and sought to view the area from there and discern the direction in which I would soon be walking. On the whole I kept to the main path of the mountain group and deviated as little as possible from the watershed." excerpt from Stifter's The Wanderer

UND SIE, SIE LIEBTE RAUBTIERE, TRITT AUCH IN DEN GARTEN by Hille Kohne (1985, 16mm, 5 minutes)

"And she, she loved predators, and steps into the garden." "Displaying sensuality is a task tailor-made for film. But on the screen love moves in mysterious ways."

-- Hans Scheugl (Sexuality and Neurosis in Film)

STIEF by Noll Brinckmann (1988, 16mm, 12 minutes)

The energy of color is the subject of this abstract study, in which garden flowers are arranged in tableau with other objects. The artificial character of these

tableaux poses a contrast to the botanical reality, just as the parts of the film lie on various points on the scale from photographic realism to controlled composition.

KARL KELS 1982 by Karl Kels (1982, 16mm, 3.5 minutes)

KARL KELS 1988 by Karl Kels (1988, 16mm, 8.5 minutes)

ON THE BALANCE by Kalus Telscher (1988/89, 16mm, 13 minutes)

Telscher brings his previously developed techniques to a climax in this work of deceptive casualness. Beginning with fragmented movie rushes, it has the feel of a home movie, but of a very different quality: Telscher's processing makes the film seem to be in the process of falling apart.

STADT IN FLAMMEN by Schmelzdahin (1984, 16mm, blown up from 8mm, 5 minutes)

An American film was sullied with bacteria, heated, and copied at the moment it began to melt by the collective Schmelzdahin ("melting away").

HOLLYWOOD KILLED ME by Dorothee Wenner and Christoph Janetzko (1988, 16mm, 15 minutes)

The story of the most bizarre Hollywood suicides -- told on three visual levels: reconstruction of real suicides, "some scurrilous scenes," and quotations of original Hollywood footage join together to create a self-reflexive montage.

"The perfect ending to a Hollywood career should never be as commonplace as death by coronary attack. The authentic star dies young and in mysterious circumstances. Preferably a victim of drug abuse, murder poisoning or all-consuming, passionate love."

--Janetzko/Wenner

BAY AREA SPECTRUM: NEW FILMS & VIDEOS

PROGRAMMED AND PRESENTED BY ED JONES

Saturday, June 10, 1989

YES MEANS NO by Barbara Coley (1989, 16mm, sound, b/w, 5 minutes)

"A film about things being turned upside-down, about what works and what doesn't work, and about what something means and what it doesn't mean." -- B.C.

VENUS QUO by Barbara Coley (1982, 16mm, sound, color, 3 minutes)

"Although it might not seem to be, this film is actually based on John Berger's Ways of Seeing; it is my personal essay and response to it." -- B.C.

SERMONS AND SACRED PICTURES by Lynne Sachs (1989, 16mm, sound, 29 minutes)

"How do I tell a life? 'Scene One. Born: 1900.' No. 'Scene Two. Died: 1977.' Not enough. To make a film about a man I never knew, I listened to eleven voices, eleven different memories, a group portrait of a preacher who took pictures.... It is springtime, in Memphis, 1939. A war is brewing. You follow the crowds down to the banks of a stream. You watch and photograph the dunking and praying of a ceremonial baptism. And now I watch your images. Through your eyes I see the spirit consume each person." -- L.S.

THE PRISONER'S CINEMA by Stuart Cudlitz (1989, 3/4" video, sound, 6 minutes)

"A unique integration of dance and performance with painting and photomontage in the digital computer graphic environment. Performance events have been reduced to phrases and gestures and then reassembled as a sequence of animating transformations. The term "prisoner's cinema" commonly refers to the patterns of light, color, and associated imagery which appear in the dark or behind closed eyes; an expression of the sensitivity of visual perception and a prelude to dreaming." -- S.C.

PLAY by Tim Blaskovich (1988, 3/4" video, sound, 12 minutes)

"Principles/Elements Involved:

- Active Seeing, as in dance, sculpture, poetry
- Experience as a kind of random unfolding within an apparently organized field
- Distillation of time by removing most of the frames which make up the traditional 'shot' of motion pictures
- Begging the question/forcing the issue -- requiring the viewer to invent the 'meaning' of the text" --T.B.

ACCIDENTAL CONFESSIONS by Jeanne Finley (1987, 3/4" video, sound, 5.5 minutes)
"Accidental Confessions combines scenes from a demolition derby event with statements taken from automobile insurance claims. In these claims drivers were instructed to summarize the details of their accidents in the fewest words possible, resulting in absurdly contradictory statements." -- J.F.

BUT HOW ARE THEY GOING TO MAKE ME PAY? by Ed Jones (1988, 3/4" video, sound, 13 minutes)
Prizewinner at the 1988 San Francisco Art Institute Film Festival, "my new lashing-out at the hand that just doesn't feed me."--E.J.

BEMUSED IN BABYLON by Ed Jones (1986, 3/4" video, sound, 9 minutes)

There will be a wine reception for the artists following the screening.

June 11, 1989

SLUGFEST: A Found Footage Extravaganza

Though many contemporary film artists have used found footage in their own works in a way that either redefines its original intention or turns that intention back on itself, tonight's program is an experiment that will reveal how the works subvert themselves, when removed from their original time and context, without any further manipulation. The suggestion is that their audacity is boldly apparent, and any intrusion upon them in the current context would only dilute their impact.

Yet what does it say about us, now, that makes these works seem so odd, so irrelevant, so audacious? Is it that we have become, in the age of sophisticated, hi-tech mediation, an audience of cynics with short attention spans? Where have we come from, and where are we now? And, perhaps most important, is it possible to distance ourselves from the barrage of media that currently surrounds us and examine it with the same skeptically objective eye? - Scott Stark

Living History from Warner Pathé, 6:00

Submitted by Chuck Hudina

Politician, 5:00

Submitted by K. R. Tyner

Promo for Date With Death, 5:00

Submitted by Craig Baldwin

How About Eggs, 9:00

Submitted by Lawrence E. Helman

Commercials submitted by R. Fox

Adolph's Meat Tenderizer, Rainier Beer, Spur Malt Liquor, Max Factor, Incredible Edibles, Vroom - 5:00

Studies in Hypnosis, 9:00

Submitted by David Sherman

pause

G.E.D Training Film with Ed Asner, 5:00

Submitted by Scott Stark

Post-Atomic House Fires (excerpt), 5:00

Submitted by Craig Baldwin

Operation Cue/Pigs, 2:30

Submitted by B. Eggerth

Tae Kwan Do, 4:00

Submitted by Scott Bartlett

Ship Cruise (excerpt), 2:30

Submitted by Scott Stark

Swede's Film (excerpt), 4:00

Submitted by Scott Bartlett

Two Weeks With Play, 2:30
Submitted by John McGeehan
Liberace, 3:00
Submitted by Craig Baldwin
Merry Christmas, 2:00
Submitted by Craig Baldwin

Intermission

Douching and Feminine Hygiene: The Why, When & How, 11:00
Submitted by Lawrence Helman
Menu Planning, 10:00
Submitted by Lawrence Helman

Commercials - "Male Authority"
Ivory Soap (submitted by K. R. Tyner), 1:00
Folgers, Pepsodent, Arrid, D-Zerta, HandiWipes
(submitted by Anna Gadsby) 4:00

Former California Governor Earl Warren (unedited footage), 7:00
Submitted by B. Eggerth
Success Story, 8:00
Submitted by David Dashiell

Commercials
Vote, Maxwell House, 5-day antiperspirant, Brylcreem
(Anna Gadsby)
Metrocal (K. R. Tyner)

Russian Bathing, :30
Submitted by Anna Gadsby
Astronaut Candidate Training Film (excerpt), 5:00
Submitted by Alphonso Alvarez

pause

Morphology of the Brain (excerpt), 4:00
Submitted by Scott Bartlett
Studies of a Decorticate Dog, 5:00
Submitted by David Sherman
Dog Show, 2:00
Submitted by Scott Stark
Bullfight (excerpt), 5:00
Submitted by Azian Nurudin

pause

20th Century Breadmaking, 11:00
Submitted by Ted White

Programmed by Scott Stark and R. Fox

REASSESSING THE FILMS OF MARIE MENKEN

Presentation by Filmmaker Barbara Hammer

Thursday, June 15, 1989

Marie Menken's films have been overlooked in critical studies of the avant-garde. Whereas the literary and poetic visual myths and stories of Maya Deren have been highlighted, Menken's visual paintings have gone underseen and understudied. This presentation is an attempt to focus on the importance of the Menken films not only as inspiration to other filmmakers, but also as significant contributions to the development of a film language that grew out of painterly concerns.

-- Barbara Hammer

VISUAL VARIATIONS ON NOGUCHI by Marie Menken (1945, 16mm, 4 minutes)

"By use of hand-held ambulating camera, unusual editing and a startling experimental score by Lucille Dlugoszewski, the sculptures of the famous Japanese-American artist, Isamu Noguchi are given audacious movement in a controversial art film experiment."

-- Cinema 16

EYE MUSIC IN RED MAJOR by Marie Menken (1961, 16mm, color, silent, 4 minutes)

"A study in light based on persistence of vision and enhancement from eye fatigue."

-- M.M.

ARABESQUE FOR KENNETH ANGER by Marie Menken (1961, 16mm, color, original score by Teiji Ito, 4 minutes)

"Menken made this film for Anger in thanks for his help in shooting another film in Spain. It was filmed using single frame techniques in one day at the Alhambra in Granada, Spain, allegedly while Anger pointed out details of the Alhambra to her. Menken animated the Moorish structures with a whirling camera and quick-changing focus."

-- Janis Crystal Lipzin

NOTEBOOK by Marie Menken (16mm, color, silent, 10 minutes)

"... these are too tiny or too obvious for comment, but one or two are my dearest children."

-- M.M.

GO, GO, GO by Marie Menken (1962-64, 16mm, color, silent, 12 minutes)

"Taken from a moving vehicle, for much of the footage; the rest using stationary frame, stop-motion. In the harbor sequence, I had to wait for the right amount of activity, to show effectively the boats darting about; some sequences took over an hour to shoot, and last perhaps a minute on the screen. The 'strength and health' sequence was shot at a body beautiful convention. Various parts of the City of New York, the busy man's engrossment in his busy-ness make up the major part of the film. A tour-de-force on man's activities."

-- M.M.

LIGHTS by Marie Menken (1964-66, 16mm, color, silent, 6.5 minutes)

"Made during the brief Christmas-lit season, usually between the hours of midnight and 1:00 A.M., when vehicle and foot traffic was light, over a period of three years. Based on store decorations, window displays, fountains, public promenades, Park Avenue lights, building and church facades. I had to keep my camera under my coat to warm it up, as the temperature was close to zero much of the time." -- M.M.

A VALENTINE FOR MARIE by John Hawkins and Willard Maas (1965, 16mm, sound by Teiji Ito, 4 minutes)

"A Valentine's card from Willard Maas to his wife Marie Menken utilizing both animation and live-action photography. A catch-me-if-you-can game between two real hearts."

-- John Hawkins

Willard and Marie appear at the end of the film.

PRIVATE PORTRAITS: NEW SUPER-8 PROGRAM II

Films by Peggy Ahwesh, Saul Levine, and Tom Rhoads

Saturday, June 17, 1989

This second program of new super-8mm films presents films which employ complex approaches to sound and image montage in creating portraits of themselves, friends, and the activities around them.

MARTINA'S PLAYHOUSE by Peggy Ahwesh (1989, Super-8mm, sound, 20 minutes)

"...a fuzzy image of a heavy yellow rose is accompanied by Martina's staccato voice-over, as she stumbles, prompted by Ahwesh, through a passage from Lacan (at one point misreading 'lack' for 'luck'). Later, the filmmaker herself rereads the same passage and asks, 'Is that okay?' -- a question answered by the film in numerous scenes that suggest possibilities beyond Freud's (and Lacan's) oedipal contortions. The battle against what French feminist theorist Luce Irigaray calls 'phallic imperialism,' however, isn't played out exclusively in front of the camera. Ahwesh is generous with her subjects. She speaks to them while she films, shoots at Martina's diminutive level, and retreats when confronted. In her hands the camera is neither a weapon nor a barrier." -- Manohla Dargis, Village Voice 5/16/89

CHARLATAN by Saul Levine (1976-77, Super-8mm, color, silent, 10 minutes)

"Lying behind the Seer's Dance." -- Saul Levine

GROOVE TO GROOVE by Saul Levine (1987, Super-8mm, sound, 20 minutes)

Part of a three film series entitled "A Few Tunes Going Out," this film is very representative of Saul Levine's work in Super-8mm.

please note: we had hoped to show tonight Saul Levine's most recent work, NOTES AFTER A LONG SILENCE, but unfortunately Saul was unable to complete the film in time for our screening.

WARM BROTH by Tom Rhoads (1988, Super-8mm, sound, 35 minutes)

"Tom Rhoads's films are powerfully persistent, working directly on our systems as an inoculation against false nostalgia, prying off the masks of the amiable poisons disguised in our families and the objects that surround us, the bodies that absorb us...." Collective for Living Cinema Calendar, May 1989

EXTRAORDINARY ILLUSIONS:

MAGIC AND THE EARLY CINEMA

Sunday, June 18, 1989

For a brief period at the turn of the century the history of magic and the fledgling art form of cinema intersected, spawning a wonderful stream of what came to be known as "trick" films -- the first special effects films. Often combining fantastical settings, visual wizardry, and impossible transformations, many of these films were also witty commentaries of early twentieth century culture.

INTERVIEWEE SWALLOWS CAMERA by James Williamson (1901, Great Britain, approx. 1 min.)

THE IMPRACTICAL JOURNEY by Fernand Zecca (1903, France, approx. 4 min.)

THE INVISIBLE THIEF by Ferdinand Zecca (1909, France)

A thief finds a method of becoming invisible, and commits a number of petty crimes, inevitably ending in a chase by the police when the invisibility wears off.

TIT FOR TAT produced by Pathe Freres, director unknown (1905, France, 5 min.)

PRINCESS NICOTINE by J. Stuart Blackton (U.S., 1909, 7 minutes)

"A good example of one of the best US-made trick films of the period." -- Kit Parker

THE HAUNTED KITCHEN by Ferdinand Zecca (1905, France)

THE FLOWER FAIRY by Ferdinand Zecca (1905, France)

THE PUMPKIN RACE by Louis Feuillade and Romeo Bosetti (1907, France, 30 min)

"Formerly Attributed to Emile Cohl, (this film) is a delirious chase film carried to surrealist levels. Two Mischievous boys upset a barrow of pumpkins which then take on a life of their own, rolling up and down hills, into houses, chimneys, and sewers, while energetically pursued by a group of people."

--Museum of Modern Art

INTERMISSION

FILMS BY GEORGES MELIES:

THE INFERNAL CAULDRON by Georges Melies (France, 1903)

MELOMANIAC by Georges Melies (France, 1903)

"... a singing teacher, followed by his pupils, runs across some telegraph wires strung on poles. These five wires, the professor thinks, would form a very effective musical 'staff.' He carries an enormous 'key of G', which he throws upon the wires to give the proper 'pitch' to his pupils. In order to have notes, he tears off his own head, and fixes it among the wires. Thus he obtains the first note of his air."

-- Charles Urban Trading Company Catalogue, 1903

THE INN WHERE NO MAN RESTS by Georges Melies (France, 1903)

THE DOCTOR'S SECRET (HYDROPTHERAPIE FANTASTIQUE) by Georges Melies (France, 1910)

THE ECLIPSE by Georges Melies (1907, France, black and white, 10 minutes)

"The man in the sun is the at one end of the heaven and dainty Diana shows her approval by a series of ecstatic facial expressions, then they move once more." -- George Melies

THE PALACE OF THE ARABIAN NIGHTS by Geroges Melies (1905, France, 19 min. hand tinted)

"Prince Charming goes through fantastic adventures armed with his magis sword from the sorcerer Khalafar, in search of the great treasure in the Palace of the Arabian Nights." --Museum of Modern Art

SECOND GALNCES:

HIGHLIGHTS OF THE YEAR, PROGRAM I

Thursday, June 22, 1989

LIMN IV by Konrad Steiner (1988, 16mm, color, 13 minutes)

"Fourth and final part of LIMN, a series of films about human gestures and rhythms, from the sexual to the pedestrian." -- K.S.

CROSSROADS by Caroline Avery (1988, 16mm, handpainted, 30 seconds)

"After having fallen down on my knees. A painted salutation to Hermes." -- C.A.

SHARDS by Dana Plays (1988, 16mm, color, sound, 5 minutes)

"Exploring formal concepts of filmmaking by examining the film frame, broken sequences and excerpts of filmed realities, Shards questions ideas of wholeness and reconstruction in the film form." -- D.P.

SKYLIGHT by Chris Welsby (1988, 16mm, sound, color, 26 minutes)

"This film is a 'short' creation myth which challenges the notion of its own form, and ends in beautiful and violent abstraction in which only nature and technology remain. The film is in three sections, each leading further towards the final abstraction and each resembling a search for meaning and order amidst a plethora of electronic, chemical and mechanistic information. Space in this film is both highly compressed and volatile." -- C.W.

COOPERATION OF PARTS by Dan Eisenberg (1987, 16mm, color &b/w, sound, 42 minutes)

"The film is a journey through landscapes of France, Germany, and Poland; through the lagers of Dachau and Auschwitz; and also a journey through the language and possibilities of film. The text that is spoken by myself developed out of written materials generated on an almost daily basis from the spring of 1984 through the winter of 1985. Aside from my own words are those of Edmond Jabes, Roland Barthes, Theodor Adorno, Franz Kafka, and paraphrases of material from John Ashbury and Paul Valery. The proverbs have numerous sources: most are researched from Champion's Racial Proverbs. Others I made up myself using the general from of the proverb as a guide. Still others are from my mother or from Poor Richard's Almanac by Ben Franklin, and aphorisms from as far afield as the gates of Dachau and Bergen-Belsen.

With the visual field as a touchstone for a complex set of narrative associations, the film spins a tight web of memory, history, and experience. And it is in this web that the film finds its wider significance: as a model for how daily life, history, first hand and second hand experience bind, through purpose or chance, to form identity itself."

-- D.E.

SECOND GLANCES:

HIGHLIGHTS OF THE YEAR, PROGRAM II

Sunday, June 25, 1989

PEGGY AND FRED IN KANSAS by Leslie Thornton (1987, 3/4" video, 11 minutes)
Installment Two of Thornton's Peggy and Fred series; shot on film and transferred to video for editing. Peggy and Fred are older and life has gotten even thicker. "My approach to examining the predicament of the present and threats or promises of the future is to look at the body, actually the body and objects, and to represent the body as the surface on which all else is inscribed (the objects representing culture, order, production, ideology...). And the way I will point to this inscription, this writing of the body into the folds of the norm, is by making things not work, not fit, not happen, not make sense." Leslie Thornton on Peggy & Fred in Hell Unsound, Vol. 2, no. 1

IN THE MONTH OF CRICKETS by Lewis Klahr (1988, super-8mm, b/w, 15 minutes)
(Part of the Morning Films series) "These films to varying degrees integrate the dream logic of an experimental film with the emotional continuity of a Hollywood feature. They all push the formal limits of cutout animation with their use of space, introduction of depth, and point-of-view shots." Lewis Klahr
"Klahr primarily uses Super-8mm found footage and paper cut-out animation in his films. Whereas some other filmmakers use Super-8mm for its material quality, economic advantage, and ease of shooting, Klahr's choice refers more to its association with domesticity and childhood: home movies, the living room, the father with the movie camera." Tom Gunning on Klahr

SATRAPY by Scott Stark (1988, 16mm, sound, 13 minutes)
"This film was made by putting 16mm movie film into a 35mm still camera. Each frame of movie footage actually shows only a portion of the larger 35mm frame. Because the movie gauge is smaller, the picture overlaps onto the optical soundtrack area of the film, and therefore the image generates the sound. The general intention is to create a rigid formal structure and have it disrupted and torn apart by a physical, sensual, slightly perverse intrusion and by random, accidental forces acting upon it in the production of the film." Scott Stark

RAPTURE by Paul Sharits (1987, 3/4" video, 13 minutes)
A frenzied portrait of the artist as mental patient.

COUPLED ENTRIES by Michael Guccione (1988, 16mm, b/w, 32 minutes)

"A re-interpretation of the horror novel, Dracula, by Lyceum stage manager Bram Stoker. In my treatment previously unrendered passages from Dracula are presented verbatim in the form of voice-over in the midst of a graphic which serves as a cue or mapping for the ensuing scene... fanges, solar phobia, etc are replaced with crackers, tea bag and more, unrespectively." Michael Guccione

INTO THE 90'S:RECENT FILMS FROM THE BAY AREA AND BEYOND

Thursday, September 14, 1989

As we enter the last decade of the 20th century, manufacturers are discontinuing film stocks and the chemicals needed for processing them, film labs are shutting down or converting their services to video, and other ominous trends are seemingly conspiring to make the world of personal filmmaking a precarious place to be. More and more, filmmakers are "crossing over" to video, and the boundaries that once demarcated film and video--and the prejudices that have existed on both sides of that fence--are slowly fading. And yet, film still remains for some the primary (and in many instances, the sole) medium of choice.

Tonight, the Cinematheque opens its 28th season with a program of seven emerging filmmakers who have continued to work in the film medium.

EXPULSION (1989), by Julie Murray; color/B & W, Super-8, 9 minutes.

In Expulsion "I hoped to offer a different, a shadier, view of Ireland...Associating the slickness of Hollywood technicolor with the rough edged black & white and sepia landscapes so that in some way they expose each other but at the same time cause each other to have new and different meanings..."--J.M.

WINTERWHEAT (1989), by Mark Street; color, 16mm, 8 minutes.

"Winterwheat was made by scratching, bleaching, and painting the emulsion of an educational film about the farming cycle. Throughout the film, there is a visual struggle between the original narrative and the one suggested by the manipulated footage. Eventually, the painted images supplant the original narrative."--M.S.

FUTILITY (1989), by Greta Snider; B & W, 16mm, 8 minutes.

Futility "explores expectation and communication." Utilizing found footage and optical printing, the film is in three parts, and "uses three different approaches to the issue at hand, which is, as it is titled, futility."--G.S.

--OVER--

COFFEE COLORED CHILDREN (1988), by Ngozi Onwura; color, 16mm, 15 minutes.

"We were so strange...the only Black children in the area, the first, we had no father and a white mother. It took more explaining than a child's mind could imagine..."--N.O.

(INTERMISSION)

IMAGINARY I (1988-1989), by Moira Sweeney; color, silent, 16mm, 12 minutes.

Part of a trilogy of films, IMAGINARY I focuses on an area Sweeney visited frequently as a young child in her home country of Ireland. Shot in "varying intimate and personal environments, fleeting images are refilmed and stylized in an unsentimental manner. Taking eroticism as the revolt of the instant against time, these diaries are part of an ongoing desire to express intimacy through rhythmical hints of experience." -- M.S.

BRUTE CHARM (1989), by Emily Breer; color, sound, 16mm, 25 minutes.

C'MON BABE (DANKE SCHOEN) (1988), by Sharon Sandusky; color, sound, 16mm, 12 minutes.

Using found footage, Sandusky humorously questions not only the documentary forms from which her film takes, but also the paternalism inherent to such documentaries.

KALI-FILM

BY BIRGIT AND WILHELM HEIN

Sunday, September 17, 1989

KALI-FILM: I SPIT ON YOUR GRAVE (1988), by Birgit and Wilhelm Hein; color/B&W, 16 mm, 75 minutes.

"The worst form of oppression which women have to suffer is their sexuality. The repression goes so deep that many women even willingly relinquish sexuality. To win back desire, to show it in its total diversity and to break existing taboos is for me the most important task for contemporary women artists."--B.H.

"....As artists, the Heins are purposefully artless; more than any other filmmakers, they understand the power of bad photography. Watching [Kali-Film], one instantly senses when some taboo is being broken, but the grainy, shadowy picture quality insures that there will be a delay in figuring out exactly what that taboo is: You experience the image before decoding it....Kali-Film is at once more naive and more worldly than our homegrown examples of "transgressive" cinema. The Heins are hardly self-aggrandizing. Rather, there's an anthropological sweetness to their enterprise--as though they've turned over the boulder of mass consciousness and found this festering schmutz beneath...."--J. Hoberman.

THE SINISTER SEX (1960), dir. by Edward D. Wood, Jr.; 16 mm, 72 minutes.

A typically tawdry "warning" about the evil of "smut" upon society from the master of such low-grade exploitation flicks as Glen or Glenda? and Plan 9 from Outer Space.

WATER AND POWER

By Pat O'Neill

Filmmaker Pat O'Neill in person

Thursday, September 21, 1989

WATER AND POWER will be preceded by two short films selected by Pat O'Neill:
PENCIL DANCE (1988) by Chris Casady; 35mm, b/w, sound, 3 minutes
SAPPHO AND JERRY, PARTS 1-3 (1979) by Bruce Posner; 35mm, color, sound, 9 minutes

WATER AND POWER was made over a period of years, without a script, relying on the chance confluence of places, people, and conditions. It turned out to be very much about water, in all its physical states, and about cyclic motions; the Planets, the tides, the implied rotation of the camera on its axis, and the repetitive and often ballistic motions of the performers. As the editing process went on and new material was continually added, the piece came to dictate its own outlines and the logic of transitions came to be of primary interest. Stories and progressions rose up out of the material, the written texts appeared, and the ending became the beginning -- several times.

-- Pat O'Neill

WATER AND POWER (1989) by Pat O'Neill; 35mm, color, sound, 60 minutes

9-23-88

Television and the
Decentered Narrative

Agents of Faith, 1989, 22 mins, Will Miller.

Is a carefully arranged asymmetry of unresolved oppositions. Specifically it juxtaposes elements of the scientific method, against causal narration and the way in which order, repetition, arrangement and dislocation can alter meaning. A seemingly traumatic anecdote is told by the artist, disguised, in contrast to video surveillance of the very banal.

Version, 1988, 8 mins, Jill Garellick.

Part travelogue, part family history, Version, is primarily about reading. More specifically, it is about how meaning is extracted from or given to image and series of images. Sense and nonsense, words and pictures, music and language are used to place the viewer in relationship to the tape.

Acting, 1989, 12 mins, Rick Groel.

This videotape consists of an arrangement of a soliloquy from Hamlet in sonnet form. The rhyme scheme (ababcdefefgg) remains the same while the words are replaced with images. The tape seeks to explore various types of acting while simultaneously examining the notion that acting is a form of representation, interpretation, and possibly function as a model for experience in general.

Intermission
15 mins.

rest of notes on back

Timing, 1989, 7 mins, Rick Groel.

This videotape is intended as a meditation on the aspects of humor which manipulate form rather than subject matter in order to be funny. Small experiments with techniques such as concealment and disclosure, juxtaposition and repetition, and stopping and starting seek to foreground these more formal and more subtle qualities of humor.

Grapefruit, 1989, 40 mins, Cecilia Dougherty.

Is the story of the much maligned and often overlooked 1970's. It is a narrative based loosely on Yoko Ono's Fluxus classic, Grapefruit, and on the life and times of John Lennon and Yoko Ono. It is a comic, yet loving, treatment of their relationship and of the fall of the Beatles.

Underlying the humor is a cataloging of the politics and philosophies of the late 1960's and early 1970's. There is also a lesbian sub-theme, specifically regarding lesbian reception of popular culture, and the borrowing of the great love to apply it to lesbian life and romance.

THE PALESTINIANS IN ISRAEL:

TWO FILMS BY AMOS GITAI

Sunday, September 24, 1989

Amos Gitai was born in Haifa in 1950 soon after the creation of the State of Israel. His father had been an architect with the Bauhaus before fleeing Nazi Germany in 1933 and Gitai also studied architecture first in Israel, then in the United States at UC Berkeley. His filmmaking practice developed alongside his architectural studies and research projects. Initially his films related directly to his interest in architecture then increasingly to the social and political upheavals of life in Israel. In 1973 he received a grant for a film about architecture, but following his involvement in the October '73 War he decided instead to make AFTER (1974) "about the memories of registered in the mind of someone returning from a war."

-- John Stewart, National Film Theatre, London

"As an Israeli, I believe -- politically speaking -- that the conflict in the Middle East can only be solved when Israel recognizes the rights of the Palestinians. But, as I am no politician, I convey my opinion through film, which is my medium."

-- Amos Gitai

HOUSE (1980) directed by Amos Gitai; 16mm, b/w, sound, 50 minutes

No polemicist writing a flyer could have made a clearer statement than Gitai did with HOUSE; and yet the film is so full of specific pieces of stone, individual speakers, unrepeatable moments, that the mind reels from the complexity of what he has revealed. This has turned out to be his method as a documentarian: to use a particular object or locale -- a house, a valley in Haifa, even a can of pineapple -- as the locus for a network of relationships. -- Stuart Klawans, The Nation, 6/5/89

Roughly the structure was as follows: a house becomes the scene where different characters come and recount fragments of its history. Each intervention corresponded to a new phase in its construction. Gradually the entire structure of the building, of the film and of the conflict emerged. Before making HOUSE I wanted to make a film about a machine and the people who used it and the people who used it would come and recount fragments of their biography. The machine's functional operations would have tied the different stories together. The machine creates relations of production but a house evokes human relations. -- Amos Gitai

WADI (1981) directed by Amos Gitai; 16mm, color, sound, 45 minutes

Wadi Rushmia is located in the east of Haifa, a valley which goes down from the

Carmel Hills to the Haifa Bay. During the time of the British Mandate it was used as a quarry, later on it was abandoned. From 1948 on, different groups began to settle in the Wadi: new Jewish immigrants from North Africa and Eastern Europe, who came from the temporary immigration camps, and Arabs who were expelled from their homes. The Arabs were defined by the law as "Absent Present," meaning that their right to use their property or live in their homes is denied --"absent" because they were absent from their homes at a specific date in 1948, "present" because they exist physically in Israel. Because "Absent Present" Arabs cannot use their property or live in the houses they used to own, some of them squatted in Wadi Rushmia and built themselves shelter.

-- Angelika Kettelhack, National Film Theatre, London

A TRIBUTE TO THE FILMS OF

BRUCE CONNER

Thursday, September 28, 1989

"I made the first movie the way I did because of economics. I wanted to make a movie and I couldn't afford a movie camera. I started fabricating a movie in my mind in the early fifties; it would have scenes from King Kong and Marlene Dietrich movies, all sorts of things, combined with soundtracks. It was just a fantasy. When I started making movies, I found out how difficult it was to get your hands on anything like that, how expensive it turns out to be. So I gathered a lot of the movies that were sold at a local film supply store. I had no idea then that A Movie was going to turn out the way it did. I just started putting pieces of film together and running them on the projector. I'd turn on the radio and whatever was on was assumed and accepted as the sound track."--Bruce Conner interview, A Critical Cinema, by Scott MacDonald.

TEN SECOND FILM (1965); 16mm, B & W, silent, 10 sec.

PERMIAN STRATA (1969); 16mm, B & W, sound, 4 minutes.

"A biblical tyrant is confronted with the truth and finds that he can't handle it."--Judd Chessler.

MONGOLOID (1978); 16mm, B & W, sound, 4 minutes.

AMERICA IS WAITING (1982); 16mm, B & W, sound, 3.5 minutes.

"America is waiting for a message of some kind or another..."--film soundtrack.

A MOVIE (1958); 16mm, B & W, sound, 12 minutes.

REPORT (1963-67); 16mm, B & W, sound, 13 minutes.

"From the bullfight arena to the nuclear arena we clamor for the spectacle of destruction. The crucial link in Report is that JFK with his great PT 109 was just a much a part of the destruction game as anyone else."--David Mosen.

TAKE THE 5:10 TO DREAMLAND (1977); 16mm, B & W, sound, 5.5 minutes.

--over--

VALSE TRISTE (1979); 16mm, B & W, sound, 5 minutes.

"Nostalgic recreation of dreamland Kansas 1947 in Toto; ...a 13-year old boy confronts reality...."--B.C.

MARILYN TIMES FIVE (1968-1973); 16mm, B & W, sound, 13 minutes.

"Images can sometimes have more power than the person they represent. Some cultures consider that an image steals the soul or spirit of the person depicted. They will dwindle and die. MX5 is an equation not intended to be completed by the film alone. The viewer completes the equation."--B.C.

CROSSROADS (1976); 35mm, B & W, sound, 36 minutes.

Based on government footage of the first underwater A-bomb test, conducted on July 25, 1946, at Bikini atoll in the Pacific Ocean, "the beauty of terror rises like a million Niagaras, fracturing a sky never to remain secure or inviolate again."--Tony Reveaux.

CAMERA CULTURE:

FILMS AND VIDEOTAPE BY ELIZABETH BERRY, PATRICK CLANCY &

GWEN WIDMER, AND PATRICIA GRUBEN

Saturday, September 30, 1989

HOLIDAY IN SIMULATION (1987), by Elizabeth Berry; 16mm, color, sound, 5 minutes.

CAMERA CULTURE: STILL WILD (1988), by Patrick Clancy and Gwen Widmer; video, 23 minutes.

"The tape is an examination of the nature of images, which although pervasive in media culture, are ungrounded, unpredictable, wild....The viewer is like an anthropologist investigating cultural conventions which are invisible because they are taken for granted. In this tape personal visual micronarratives collide with different blurred television genres, crisscrossing one another and undermining any single plane of reference."--Clancy/Widmer.

SIFTED EVIDENCE (1982), by Patricia Gruben; 16mm, color, sound, 42 minutes.

"A woman is telling the story of how she went to Mexico looking for an obscure archaeological site; how she met a man who promised to take her there; how they stayed together locked in cross-purposes and misunderstandings--how, but never why. The central event has been reconstructed through stills, narration, and enactment by two performers in a tableau limited by the boundaries of the front projection screen."--P.G.

Gruben uses "a range of optical and cinematographic effects to produce an almost garishly gorgeous image which operates a poetic and witty deconstruction of the cinematic illusion....The complex interplay of verbal, linguistic, and cinematic relationships can be seen as a strategy for challenging the conventional structures of narrative cinema and the patriarchal traditions in which that cinema is embedded."--Kay Armatage.

SHORT FILMS BY

JEAN-MARIE STRAUB & DANIELE HUILLET

Sunday, October 1, 1989

"My foremost wish is for something the opposite of what the cinema generally aspires to: I want the utmost unreality."--Arnold Schoenberg, 1913, in response to a proposal to film his Die gluckliche Hand.

"The ordinary film director, concerned to work as true to nature as possible...concerned to provide as indistinguishable an imitation of a work of art as possible, attempts to conceal all the failings of his apparatus in giving this true-to-nature reflection....He is miles away from any inkling that precisely these failings of his apparatus might be advantages...."--Bertolt Brecht.

"Cinema is not the reflection of reality, but the reality of that reflection."--Jean-Luc Godard.

EN RACHACHANT (1982); 16mm, B&W, sound, 9 minutes.

Taking off from a children's story by Marguerite Duras, En Rachachant (untranslatable) explores a precocious nine-year-old Ernesto's questioning of the importance of school, "because in school, they teach me things that I am ignorant of."

MACHORKA-MUFF (1962); 16mm, B&W, sound, 18 minutes.

"Machorka-Muff is the story of a rape, the rape of a country on which an army has been imposed, a country which would have been happier without one."--Straub.

THE BRIDEGROOM, THE COMEDIENNE AND THE PIMP (1968); 16mm, B&W, sound, 23 minutes.

The film "was born out of the impossible May revolution in Paris...it is based on a news-item (there is nothing more political than a news-item) about the romance between an ex-prostitute and a Negro, seen in relation to a text extracted from a play by Ferdinand Bruckner."--Straub.

EVERY REVOLUTION IS A ROLL OF THE DICE (1978); 16mm, color, sound, 11 minutes.

The title is from a statement by Michelet on the Paris Commune of 1871, but the pretext of the film is actually Mallarme's poem, "A throw of the dice will never abolish chance."

[INTERMISSION]

--OVER--

INTRODUCTION TO ARNOLD SCHOENBERG'S "ACCOMPANIMENT TO A CINEMATOGRAPHIC SCENE" (1973); 16mm, B&W/Color, sound, 15 minutes.

Commissioned by German television as one of three films by three different makers on the same piece of music, Introduction was "directed to the most restricted audience of all the films we have made,...to people who never talk politics, for whom it doesn't exist."--Straub/Huillet.

NOT RECONCILED (1965); 16mm, B&W, sound, 51 minutes.

"The fact which interested me was to make a film about Nazism without mentioning the word Hitler or concentration camps and such things that a middle-class family did not suspect or want to suspect."--Straub.

As husband and wife, Jean-Marie Straub and Daniele Huillet have been making films since the early sixties. Their feature-length films include The Chronicle of Anna Magdalena Bach (1968), Othon (1969), History Lessons (1972), and Moses and Aaron (1975).

"What interests us in the films we make is to leave the various layers, not eliminating anything. This is the contrary of a whole Western artistic tradition, bourgeois of course, which consists in destroying, in effacing the traces and destroying these layers....It's a question of epochs--instead of taking away, one adds; the things written 500 years earlier are not removed, they're left. In a film what interests us is the stratification, like in geology."--Straub/Huillet (1975).

FOREVERMORE: BIOGRAPHY OF A LEACH LORD

BY ERIC SAKS

Thursday, October 5, 1989

FOREVERMORE: BIOGRAPHY OF A LEACH LORD (1989); 16mm, color, sound, 83 minutes.

There is an unsettling lack of focus to what the viewer experiences in Erik Saks' Forevermore. One never knows for sure what kind of film one is watching, be it fiction, documentary, or that hybrid, the docu-drama. In employing varying modes of presentation, however, Saks doesn't muddle his film. He has deftly woven these styles so that a centralized viewpoint is never realized. The viewer is afforded no easy closures.

The "protagonist" of the film's "narrative," were one to characterize Forevermore in those terms, is toxic waste dumper Issac Hudak. Essentially, the narrative drive of the film is Hudak's diary entries of the late 1980's and early 90's. Hudak goes over the diaries of his past (the contemporaneous representation of which makes up a substantial portion of the film) in an attempt to rewrite his history, "to write a faultless page," to cleanse himself of his past, of those parasitic elements both literal and figurative eating away at him. But like the toxic waste he dumps for his livelihood, his past can only fester like a sore. "The great waste debacle is not on top of us," he writes at one point, "it is already in us, the soil in our blood." The past is around every corner, storage is only temporary, Hudak is dead of cancer.

Whereas Hudak hopes to escape the injuries of time by rewriting it, to cast another light on it, as filmmaker, Saks' use of time is inclusive. The perspective is not that of filmmaker/present looking down/back on his subject. Rather, the vantage point is constantly in flux, shifting back and forth, encompassing not only past and present but future as well. It is Saks' use of this "future tense" that sanctifies the ominously emphatic infiniteness of the film's title. Saks also uses both factual and fictional material from other external sources--including writers E.M. Cioran and Peter Handke--for many of Hudak's diary entries. This gives both a scientific and poetic weight to the film, but more importantly, makes one wonder to what extent truth

and facts are created and then merely quoted, and quoted, and quoted, in an endless search for self-justification. As Hudak writes (i.e. quotes): "The fear of being deceived is the vulgar version of the quest for truth."

Erik Saks is an independent filmmaker working within the fringes of Hollywood. Saks works for an environmental group in Los Angeles and is currently developing a film about radical conservation--Ecotage.

JEAN-PIERRE MELVILLE'S

SECOND BREATH

Sunday, October 8, 1989

THE SUICIDE SQUEEZE (1986), by Brady Lewis; 16mm, color, sound, 27 minutes.

LE DEUXIEME SOUFFLE (SECOND BREATH) (1966), dir. by Jean-Pierre Melville; 16mm, in French w/English subtitles, 125 minutes.

One of a trio of policiers Melville made in the Sixties (the other two being Le Samourai and Le Doulos), Le Deuxieme Souffle is an exploration of an underworld society and its inherent codes of professionalism, loyalty, and betrayal.

"In the cinema, any means of capturing the audience's interest is valid. I approve of deceit in so far as it's a device for making images or situations interesting. In real life, on the other hand, I don't like it at all. I'm not saying that I systematically condemn man's baser instincts, because I am a man like the rest, no better and no worse. I accept this human condition with all that it implies: I imagine, therefore, that I have been deceitful on occasion, though I couldn't tell you when."--Melville.

CAMERALESS FILMS

Thursday, October 12, 1989

COLOR CRY (1953), by Len Lye; 16mm, color, sound, 3 minutes

MOTHLIGHT (1963), by Stan Brakhage; 16mm, color, silent, 4 minutes
"What a moth might see from birth to death if black were white and white were black."--S.B.

GA (1982), by Stephanie Maxwell; 16mm, color, sound, 5 minutes

SONATA FOR PEN, BRUSH AND RULER (1968), by Barry Spinnello; 16mm, color, sound, 11 minutes

"I wanted to make a film that was intense, joyous and audio-visual, with sound and image functioning as a unit on a frame by frame basis. My overall esthetic purpose was to shape and compress the tremendous kinetic energy of the hand-painted image into a harmonious unit...."--B.S.

COLOUR FLIGHT (1938), by Len Lye; 16mm, color, sound, 5 minutes

KALEIDOSCOPE (1935), by Len Lye; 16mm, color, sound, 4 minutes

INTERMISSION

ARNULF RAINER (1958-60), by Peter Kubelka; 16mm, B&W, sound, 6.5 minutes
"...if one looks at it openly, one can see one's own eye cells as if projected onto the screen and can watch one's optic physiology activated by the sound track in what is, surely, the most basic Dance of Life of all...."--Stan Brakhage.

--OVER--

HETERODYNE (1967), by Hollis Frampton; 16mm, color, silent, 7 minutes
"Geometric animation made entirely by sculptural methods: cutting, punching, welding colored leader. Heterodyne is related to some of my other work as RNA to a protein or polypeptide."--H.F.

ARIEL (1983), by Nathaniel Dorsky; 16mm, color, silent, 16 minutes
"Ariel ...presents a free-wheeling tactile procession beginning with exuberant passages full of emphatic physical gestures and moves through somber burgundy patinas and bursts of delicate vitreous pools."--Janis Crystal Lipzin.

LAND OF SILENCE AND DARKNESS

BY WERNER HERZOG

Sunday, October 15, 1989

LAST WORDS (LETZTE WORTE) (1967), dir. by Werner Herzog; 12 minutes.

LAND OF SILENCE AND DARKNESS (LAND DES SCHWEIGENS UND DER DUNKELHEIT)
(1971), dir. by Werner Herzog; 90 minutes.

In Land of Silence and Darkness, the central character is a 56-year old woman named Fini Straubinger, who went blind at 15 and deaf at 18, the result of a childhood accident. Bedridden for 30 years, we see this extraordinary woman emerge in Herzog's film as an educator and morale-booster for her fellow inhabitants of the "land of silence and darkness." Through Straubinger, we come to feel not the "disability" of these people, but rather the intensity of their lives, and in the process, question just who is handicapped and who is not.

Whether the form is narrative or documentary, Werner Herzog is a filmmaker constantly exploring the fringes of experience, determined to delve into the enigmatic. The subjects and characters he chooses exist on the cusp between the mad and the visionary, and indeed, in his quest to delineate this gray area, Herzog himself could be said to reside in that no-man's-land.

George Kuchar Video Tapes.

about 4 years ago I bought a Sony, 8mm camcorder. The selection of tapes curated for this show were shot and edited entirely in that camcorder using whatever functions and buttons it possessed.

"Terror by Dusk", "Say Yes to No" and "Motivations of the Carcasoids" were made at colleges with me there visiting as an artist or teaching ^{there} for a period of time. Students and teachers were recruited to fill in roles (acting roles) for these concocted-on-the-spot dramas. They also brought in friends to round out the cast. Dialogue, direction and editing were all telescoped together and performed ~~paradoxically~~ simultaneously along with the videography and looking at the "rushes". The budgets ranged from \$100.00 to \$10.00.

The other videos on the program are a sampling of my "diary" type stuff. I carry the camcorder around or go on trips with it and return with a completed video.

"Weather Diary # 5" is an example of a concentrated trip at a specific site with a specific theme (the weather). When nothing of interest goes on in that theme... the video reflects the peripheral shenanigans, towns-folk and also my current obsessions.

"The Celluloids" is a tape that visits a series of local people all glued together with one common interest... making films and showing films. I still make films with my students

and our latest one, "We's a Team!"; will be showing at 8:00 PM on October 28th (a Saturday night) at the "No Nothing Cinema", 30 Berry Street. There is no admission charge.

"Chili Line Stops Here" and "L.A. Screening-Workshop" are videos that were made when I was invited down to a particular area to show some of my work and earn money. They try and reflect the region but mainly become overpowered by whatever is happening to me intestinally or dermatologically.

"Painter Shoot" and the other short piece on the program are a series of videos I make when I'm invited to beautiful homes and gardens. In most cases the owners of the real estate are gone on vacation and my hosts are just house-sitting. Otherwise I probably would never be invited to such majestic quarters and get a chance to sit and lay down in opulent jacuzzis.

Right now I am working on a series of videos devoid of "real sound" and narration... but more like muzak-videos. So far they are very happy and pleasant things and are full of goats.

I hope you enjoy both programs and ^{enjoy} re-living the nightmare with me.

THE FILMS OF SANDRA DAVIS

Thursday, October 26, 1989

MATERNAL FILIGREE (1980); 16mm, color/B&W, silent, 23 minutes.

"Maternal Filigree explores broader patterns of development of the psychic partners in the repeating cycle of sexuality-birth-death. The imagery is more archaic, the memory layer more collective than personal, and the form is more fluid; the interplay is more of dance than of conflict."--S.D.

Davis has "stitched a meaningful weave of symbolism throughout but always in the sense 'make it new,' so that symbol rubs and clashes with symbol, so that each is always vibrant, so that no symbol could harden."--Stan Brakhage.

MATTER OF CLARITY (1981-85); 16mm, color, sound, 30 minutes.

The third part of a loose trilogy of films, the first being Soma and the second, Maternal Filigree.

"...rich tactile images of the natural world...convey (the film's) Blakean revelation of the sensuality of perception and the perception of sensuality."--Ian Christie.

AN ARCHITECTURE OF DESIRE (1988); 16mm, color/B&W, silent, 15 minutes.

Davis' earlier metaphorical explorations of body and sensuality come to fruition in this, her latest film. Through rigorous cross-cutting and use of extreme close-ups, man-made and natural manifestations of architecture merge with the physical body into a palpable delineation of form and function. Davis: "Sexuality is not just genital. It's your relationship to the earth."

ROBERT BREER:

OLD & NEW

Thursday, November 9, 1989

Hurray for a formless film, a non-literary, non-musical, picture film that doesn't tell a story, become an abstract dance, or deliver a message. A film with no escape from the pictures. A film where words are pictures or sounds and skip around the way thoughts do. An experience itself like eating, looking, running, like an object, a tree, buildings, drips, and crashes. A film that instead of making sense is sense. Because it's a picture film it might combine reason and kite flying and torpedoes and golf. People can talk in it. It can turn on and turn blue and turn off. A film on the level of the artist's imagination which stays there. A moral film. A film that looks like the man who made it.

Hurray also for the big pink bubble gum cloud, the powdery puff dream of millionaire tuxedo cinema where illusion's illusion. Hurray for wide-screen, big-boobie cinema. Hurray for the fake dream that's as real as the long wet french kiss in the balcony. Hurray for movies that we can see are movies and hurray for movies that aren't movies and hurray for style. Hurray for me.

--Robert Breer, Film Culture, Winter 1962

RECREATION (1956); 1.5 minutes, color, sound, 16mm.

Along with collages of colored paper, a moire pattern, and a piece of typewritten paper, Recreation I uses numerous solid objects of differing degrees of depth: buttons, a mechanical mouse, a jackknife, plastic film reels, a glove, a cat, string, the animator's hand, and most strikingly, a wad of paper expanding after compression ... Noël Burch, who wrote and speaks the run-on punning French speech which accompanies the film like a Dadaist commentary, accurately compared the total impression of this film to the collages of Kurt Schwitters.

--P. Adams Sitney, Visionary Film

A MAN AND HIS DOG OUT FOR AIR (1957); 3 minutes, b & w, sound, 16mm.

I can describe it as a sort of stew: once in a while something recognizable comes to the surface and disappears again. Finally at the end you see the man and his dog, and it's a kind of joke. The title and the bird songs make you expect to see the man and his dog, and it's the absurdity that makes audiences accept what is basically a free play of lines and pure rhythms.

--Robert Breer, in an interview with Guy L. Coté, Film Culture, Winter 1962

BREATHING (1963); 5 minutes, b & w, sound, 16mm.

Breer's unpredictable lines flow forth naturally with an assurance and a serenity which are the signs of an astonishing felicity.

--A. Labarthe, Cahiers du Cinema

FIST FIGHT (1964); 11 minutes, color, sound, 16mm.

The personal material blends into the animations and fragments without assuming a privileged emphasis. At times it seems as if they were not personal pictures at all, but simply the most convenient photographs for a film intensely determined to explore further ambiguities of stillness and motion, painterly surface and illusory depth.

--P. Adams Sitney, Visionary Film

Originally an autobiographical film, Fist Flight was adapted for use in the first New York performances of Stockhausen's music event Originale. Edited sounds from those performances now form the soundtrack.

69 (1968); 5 minutes, color, sound, 16mm.

Three closely related films [66, 69, and 70] place Breer for the first time among the major colorists of the avant-garde [Harry Smith, Jordan Belson, and Bruce Baillie] ... Against [a white background] the outline figures of a hexagonal column, a wheel, a beam, and a door seem to sweep onto the screen from an off-screen axis and move through the screen's cubic space ... At his most complex, Breer lets us see smooth movements in depth and affirmations of the flatness of the screen at the same time in flickering changes and in juxtaposition.

--P. Adams Sitney, Visionary Film

FUJI (1974); 8.5 minutes, color, sound, 16mm.

... is a work that represents a further stage in the development of Breer's use of the rotoscope technique [in which line drawings are traced one frame at a time from live-action footage] ... In abstracting the original photographic material, Breer emphasizes its compositional form. Mt. Fuji is a giant triangle and the passing landscape a series of rectangles punctuated by the vertical lines of electricity poles. Fuji transforms the visual imagery of a train ride into an experience of kinetic geometry.

--Lucy Fischer, Museum of Modern Art Film Catalog supplement, 1976

SWISS ARMY KNIFE WITH RATS AND PIGEONS (1981); 6 minutes, color, sound, 16mm.

... displays sinuous cutting between live action and animated images, rapid-fire association and transformation, freedom in collaging the everyday with the imaginary in sound and image, and a diabolical moment of synthesis at the climax when the rat trap is sprung. --Amy Taubin, The Soho Weekly News

TRIAL BALLOONS (1982); 5.5 minutes, color, sound, 16mm.

... combines rephotographed live action footage with animation. Like Breer's other work, it is associative, and manages simultaneously to suggest spontaneity and elegance. The shortest and funniest of recent years.

--Amy Taubin

BANG (1986); 10 minutes, color, sound, 16mm.

... his most autobiographical film - the youngster paddling a boat is Breer as a boy and the pencil cartoon sequences were drawn by Breer when he was around ten years old.

A FROG ON THE SWING (1989); 5 minutes, color, sound, 16mm.

San Francisco premiere. This animated fable is centered around a backyard pond shown intermittently in live-action scenes. A small child appears and disappears in a ballet of crows, rabbits, monkey wrenches, and goldfish. When the police arrive there are potshots at backyard varmints, but the frog on the swing seems to survive it all. As usual in Breer films, the soundtrack is often conspicuously out of sync with the picture. Or is it vice-versa when a crow goes "moo?"

Ah, boredom. I'm against boredom. I can work with outrage, but I'm sorry to have to bore anyone. If I had to choose, I'd much rather anger them, though I should say that the eventual goal is pleasure, viz, joy.

--Robert Breer, in an interview with Guy L. Coté, Film Culture, Winter 1962

-- notes compiled by E. S. Theise

ALTERNATE WORLDS:

PORTRAITS OF DECAY

Saturday, November 11, 1989

The three films on tonight's program are perhaps better described as portraits of despair. We are treated to a sampling of human desperations, ranging from the outwardly calm, quiet suffering of an internal, repressed angst to the uncontrollable fear of seemingly random, external catastrophes. While each film is undeniably a personal statement by its maker, the despairs themselves are universal, collective, and familiar. The narration at the beginning of The End may well be applied to each of tonight's films:

Ladies and Gentlemen, soon we shall meet the cast. Observe them well. See if they are yourselves. And if you find them to be so, then insert yourself into this review; for such it is, a review of things human, a view of things past ...

GREEN (1988) by Tom Rhoads; 36 minutes (at 18 f.p.s.), color/b&w, sound, super 8 mm.

Tom Rhoads supplements his film, Green, with this poem:

Green is a world where ghosts live.
Emerging from silent memory, they enter an image of reality, cool, crisp and static.
Tromping forward, time unravels tracing to points of the past, conjuring the familiar, reliving events unresolved, revealing very little.
Beauty is continually redefined, celebrating life and death in a plastic world haunted.
It is a romantic suicide.

Among other themes, Green explores the unsuccessful attempt to maintain outward appearances in the face of deep suffering. Rhoads films his static characters off-center against a washed out sky. The takes are often cruelly long. The mother figure endures patiently while her ice cream cone melts and her face is ravaged by the passage of time. The saliva backs up in our mouths as another character strikes a glamour pose; mouth and eyes wide open, unblinking, interminably. The central characters wear garish makeup, wigs, and masks. They bite their nails or are peppered with sores. Unblemished people appear only in black and white photographs or as dolls and figurines. Even objects traditionally thought of as beautiful -- birds, flowers, trees, sky, butterflies -- are overexposed, brittle, artificial, or dead in Green.

IT SCARES ME TO FEEL THIS WAY (1987) by Sallie Ultrah Fuchs; 11 minutes, b&w, sound, 16 mm.

In the pretitled verité scene of It Scares Me to Feel This Way, we see the filmmaker repairing the mechanism in her toilet tank. We learn that this is a daily act of major significance for her since she is bulimic; she has an eating disorder that involves eating inordinate amounts of food followed by forced vomiting. The remainder of the film explores her condition from her

point of view as well as those of her family and psychiatrist. The film is composed primarily of straightforward interview footage. The interviews with Fuchs are disturbing enough; her diminutive frame is dwarfed by the sofa she corners herself in and she often averts her gaze from the camera and interviewer as she gestures with her skeletal fingers to make a point. It is her point that is most disturbing: that she is happy with her condition -- she sought it out -- and miserable only from the attempts of family and friends to help cure her.

THE END (1953) by Christopher Maclaine; 35 minutes, color/b&w, sound, 16 mm.

Excerpts from an article by J. J. Murphy, Film Quarterly, Winter 1979-80:

The few facts that are known about Maclaine are, at best, sketchy. His real name was Clifford, but he adopted Christopher, perhaps to allude to his carrying of many burdens. He was a published poet, a sort of down-and-out San Francisco bohemian who -- largely through repeated methedrine use -- later became one of the psychic casualties of that scene. A destitute and destroyed human being, Maclaine spent his last years confined to a state mental hospital where he died in April of 1975.

In relating its prophecy of atomic destruction, The End employs intriguing strategies for dealing with narrative. The primary one is a self-conscious parody of the synthetic and illusionistic nature of the form. Throughout The End, the narrative is continually negated, distanced, and subverted. It is internally negated in the first section by a random act of violence. The acting distances us, as does the narrator's choice to occasionally skip the intermediary devices of character and plot in order to speak directly to the audience ...

Stan Brakhage described an experience he had with Chris Maclaine in the early sixties:

... and he was staying overnight and talking and talking and he was very much high with the jargon of speed (I'm sure he loaded up on speed before he'd walked into my door) and he would start a sentence and it would ... every word that he could possibly fit into it would end with "ville" -- you know, "man this is itsville" -- and the minute he would get to "ville" the sentence would break and a new sentence would start that had absolutely nothing clearly recognizable to do with the previous sentence. All these tracks were running simultaneously and he'd leap from one to another, but if you listened long enough, all the stories finally unwound in the whole tapestry of his talking ...

What is fascinating about Brakhage's account is that it serves as an excellent description of the film-maker's holistic approach to structuring images which, for the viewer, more or less involves suspending judgment until the gestalt can be determined.

Any expression of the human mind (soul? id? ego?) is to be valued, if not for its excellence, at least for its daring.

-- Christopher Maclaine, 1947

-- notes written and compiled by E. S. Theise

SANS SOLEILBY CHRIS MARKER

Sunday, November 12, 1989

SANS SOLEIL (SUNLESS) (1982), by Chris Marker; 16mm, color, sound, 100 minutes.

Emanating from the same circle of filmmakers that included Alain Resnais, Agnes Varda, and Jean Rouch, a group which started making films immediately preceding the more renown cineastes of the Nouvelle Vague, the French filmmaker Chris Marker has never been easily fitted into a critical niche. To label him an "essayist" would be just as appropriate as labeling him a documentarian or journalist, and just as limiting. His films harken directly back to cinema's first "essayist," Dziga Vertov, whose films release a cornucopia of images which don't synthesize into a whole so much as they attempt to illuminate wholly. Marker's films, like Vertov's, don't have a subject, per se. They seem more to be about lack of subject.

In Wim Wenders' Tokyo-Ga (1985), Marker makes what seems like an accidental cameo, having a drink in a bar that Wenders' camera happens into. But the scene is an ironic set-up, for Wenders' document(ary) is as much indebted to Marker as it is to its ostensible subject, the Japanese director Yasujiro Ozu. The groundlessness that informs Tokyo-Ga, and the somewhat desperate attempt to grab on to an image that conforms to one's memory (for Wenders, the Tokyo of Ozu's films), is a feeling familiar to Marker, and familiar to those that have seen Marker's films.

In the fictional short La Jetee (1962), Marker's best known film and superficially something of an anomaly in his oeuvre, the protagonist is a guinea pig in a time-travel experiment, and finds himself travelling back to an image of his childhood that has obsessed him, only to find that that image was of his own death. The "mystery" in Marker's The Koumiko Mystery (1965) is Koumiko herself, who is elusive only because her Tokyo and Marker's Tokyo are not the same, though it is through her that Marker attempts to document that city.

With Sans Soleil, Marker returns to Tokyo, but he also "returns" to Africa, Iceland, and San Francisco. These "returns" are made not so much to the actual places as they are to images of those places. Marker's search for a completing image is one likely to be disappointing. More often than not, the image has been tainted, or appropriated, or just not there--in short, without sun.

--K. Easterwood

"Sans Soleil is the diary of a return, a return which induces--naturally--retrospection, reverie, the need to account for the distance travelled in coming back: a review of notes from other places....These notes--the odd shots saved from Marker's own travels, supplemented by footage sent by friends--are, like all notes, taken spontaneously, for their own sake, or perhaps for the sake of a vague sense that they might someday fit a pattern....

"[Marker's] method...is both profoundly personal and utterly detached: the films have a distinctive voice, but it's the voice of a ghost whispering in your ear. The far-flung documentary images of Sans Soleil are assembled as an autobiography--the film has no subject except the consciousness, the memory of the man who shot it--yet Marker attributes this consciousness to the invented 'Sandor Krasna,' removes it from himself to a yet more spectral entity. And then he adds further layers of mediation....

--Terrence Rafferty, Sight and Sound, Autumn, 1984.

NEW DIRECT ANIMATION FROM EUROPE

Filmmaker/Curator Stephanie Maxwell in person

November 16, 1989

SCHILDERSTUKKEN (Paintings) (1983), by Ties Poeth; 16mm, color, sound, 7 minutes. This film is a collection of a number of filming and painting techniques. It is a collage of live action recordings, photographs from performances, paintings and woodcuttings. After staging the film was coloured frame by frame with ink.

CARAVAN (1987), by Ties Poeth; 16mm, color, sound, 6 minutes. To the music of 'Caravan' lines and shapes move in an abstract landscape. It is a rhythmic painting, using inks on 16mm transparent film.

MISSION VILLE (1989), by Ties Poeth; 16mm, color, sound, 10 minutes. A journey over a Dutch landscape is filmed from a hot air balloon. This live action footage becomes progressively coloured by hand, directly on the film with inks until the landscape appears totally abstract.

ANIMATION HAS NO BORDERS (1986), directed by Peter Sweenen; 16mm, color, sound, 4 minutes. To the music of 'Internationale', 36 animators from countries around the world work independently of each other on the theme 'animation has no borders'. Each animator worked directly on 35mm film. These segments were edited together by the project creator, Peter Sweenen who teaches animation at the Academy of Fine Arts in Rotterdam.

LIGHT PLAY (1984), by Dirk de Bruyn; 16mm, color, sound, 8 minutes. This film is a collage of a wide variety of direct animation techniques which together create a wildy frenetic journey of colors and patterns that heightens in intensity as the film progresses.

VISION (1984), by Dirk de Bruyn; 16mm, color, sound, 3 minutes. Geometrical shapes moving to a rhythmical musical soundtrack. The images are hand painted, scratched, collaged using lettraset designs, etc. directly on film itself.

PLEASE DON'T STOP (1988), by Stephanie Maxwell; 16mm, color, sound, 5 minutes. Movement and time were the guiding concepts in the making of this film. Designs were inscribed directly on 35mm film. Imagery is both abstract and representational. The soundtrack was created by Dirk Johnston, Robley Gillis, Robert Westbrook and Stephanie Maxwell.

INTERMISSION

STORIES (1989) by Cecile Fontaine; 16mm, color, sound, 5 minutes. Found footage is worked and reworked by hand and assembled in collages directly on the film. The emulsion of the film is lifted off its plastic base and transplanted into new film 'contexts'. New textures and patterns result, and the imagery is annually worked into new meaning.

(over)

STADT IN FLAMMEN (1984) by Schmelzdahin; Super 8mm, color, sound, 5 minutes.
This film creates a sensation of a molten universe imploding. Live action footage is heat and chemically altered and simultaneously recorded on a new piece of film.

DER GENERAL (1987) by Schmelzdahin; Super 8, color, sound, 13 minutes.
This film again reminds us of the physical nature of film itself. Live action footage is hand manipulated in various ways using paints, chemicals and natural degrading materials (molds, moisture,...).

ALTERGRAPHIES (1981), by Frederique Devaux; 16mm, black and white, silent, 6 minutes.
Lettraset alphabets and symbols from several different languages are directly applied to transparent and live action footage. The lettraset motifs become orchestrated and rhythmical, and set on live action footage we become aware of the substance of film itself.

VIES DE M.B. (6) (1986), by Maurice Lemaitre; 16mm, color, silent, 10 minutes.
In a tradition of 'deconstructivism' of film, Lemaitre shapes a new awareness of the possibilities of the medium. His hand manipulation of the film provides new borders, new viewpoints, and antithetical declarations of what film is.

Total running time: 82 minutes

LABOR PAINS: FILMS ON WOMEN AND MOTHERHOOD

Saturday, November 18, 1989

Tonight's films explore the roles women have been put into because of traditional and societal constraints. They do so in ways that are confrontational and consoling, and to some extent cynical, but never condescending. Nor are the films didactic: each filmmaker is aware that polemics and reality butt up against one another more than they go hand-in-hand, and that nothing is cut and dried.

CLOTHESLINES (1981), by Roberta Cantow; 16mm, color, sound, 32 minutes.

"I was drawn to the image of clotheslines because I felt they were at once a symbol of the unseen work of women and literally, 'women's work' on public display. I wanted to describe not only the pain and isolation of that work, but some of its strength, humor and wisdom as well....The film presents an enduring, vivid account, showing how the creative energies of women have been sapped by mundane tasks, and in turn, how such tasks reflect a ritualistic approach to life."--Cantow.

SLIPPAGE (1989), by Patti Bruck; 16mm, B&W, sound, 35 minutes.

The subjects in Patti Bruck's Slippage are wives, mothers and daughters all at once, that is, their identity as women is shaped by this triumvirate of roles/labels. But as one of the women says, "I'm tired of being a mother, daughter, wife. I want to be myself." This plea for self-identification is at the heart of the film, but as Bruck painfully delineates, the move to a more fulfilling identity is constantly being mitigated by realities and rationalizations.

--over--

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MISCONCEPTION (1977), by Marjorie Keller; 16mm, color, sound, 43 minutes.

"I emphasize that the film is a struggle. It is not a polemic against men's misconceptions or men's participation (or lack of it) in the childbearing process. In engaging our minds, in considering an event that captures our imagination, in conceiving, we misconceive. In thinking and talking before and after childbirth, no truths were spoken, no preparation prepared for the event, no conclusions accounted for it. Men are incapable of understanding it, certainly. But so are women, who have, after all, only biology as an advantage over their equally LaMaze-trained partners. And filmmakers are the least likely to understand, being always half-tuned out to attend to their mediating tools. In so far as I am a feminist, the film reflects my perception of a man and a woman trying to be equal partners in an unequal situation. I tried to reveal that tension."--Keller.

ANIMATING FORM:

THE FILMS AND PAINTINGS OF OSKAR FISCHINGER

Introduced by Elfriede Fischinger

Sunday, November 19, 1989

Unless otherwise noted, all material is quoted from William Moritz, "The Films of Oskar Fischinger," Film Culture 58-59-60 (1974), pp. 37-188. Films are listed in chronological order. The screening order will be announced.

WAX EXPERIMENTS (1921-1926); 4 minutes, b&w, silent, 16 mm.

Properly speaking, "wax experiments" should refer to two different types of technical experiments - those with wax modeling and those with wax slicing. Very little remains of the first type. For the second type, Oskar Fischinger used a block of different color waxes, twisted together, which was sliced and the cross sections photographed in a manner that gives the impression of a moving image.

--Ingo Petzke, German Experimental Film: From the Beginnings to 1970
He invented a machine which pushed a block of wax towards a revolving, fanlike blade. The blade rotated, slicing thinly through the wax, as the camera photographed through an aperture in the blade to which the camera shutter was synchronized. Thus the camera recorded changing cross-sections of wax as art object in abstract movement.

--Richard Whitehall, in Experimental Animation

PIERRETTE #1 (1924); 5 minutes, b&w, silent, 16 mm.

... the plot is not certain, though it clearly involves some clever intrigue wherein two men exchange costumes, another disguises himself in a black cape and mask, someone breaks into Pierrette's house and steals her jewels, but the true villain is finally unmasked amongst all the disguises ... the film begins with a scene of the artist's hand in live action drawing Pierrette and her divan, and once later in the film two figures changes clothes beneath the modest cover of two live-action hands ... Any suggestions regarding possible logical plot lines from this material would be gratefully appreciated.

SEELISCHE KONSTRUKTIONEN/SPIRITUAL CONSTRUCTIONS (ca. 1927); 9 minutes, b&w, silent, 16 mm.

... the only substantial Fischinger silhouette film which remains today. It begins with the phrase, "How very strange - as if the world were drunk!" and uses silhouettes to transform two drunks into fantastic creatures of each other's imaginations.

--Museum of Modern Art

(over)

The film is a "meditation on violence" and into it Fischinger poured all his loathing of the German penchant for drunkenness and aggression which he had been able to witness first hand since his early childhood at the family brewery-inns. But at the same time he infuses the film with a serene sense (or experience) of consciousness which manifests itself constantly in new guises - now as a slow-motion animation [perhaps, by the way, the first use of this technique] of a man being kicked out of doors; now as a pair of heads that change themselves into everything from a Neanderthal man to the Munich Paulaner-Thomasbraü logo; now as the method of appearance, disappearance and warping of the ordinary furniture of life; now as the intrusion of alligators and ostriches and other possible exotica; etc. - that finally transmutes the classic clown-pratfalls into a metaphysical instrument of celebration.

MUNCHEN-BERLIN WANDERUNG/MUNICH-BERLIN WANDERING (1927); 3 minutes, b&w, silent, 16mm.

In 1927 Fischinger set off on foot from Munich to Berlin, filming a remarkable record of this two-month journey in one- and two-frame shots of people and places along the way.

--Robert Russett and Cecile Starr, Experimental Animation
Fischinger consciously had chosen a slow, back-road route, so the film provides a valuable documentation of the contemporary life of German peasants in semi-medieval villages with unpaved or cobbled streets and "Tudor" houses ... the comic scenes divide themselves into two levels: those in which the people are working appear genuinely funny in the spontaneous cinematic vein of the best Mack Sennett comedies, while those in which the people are "at leisure" betray a gentle sadness in the subjects' almost grotesque failure to comprehend the new medium in which they are being recorded ... [they] all try to pose, twitching rigidly in a pathetic attempt to freeze in a noble stance, almost a parody of the popular idea of still photography, still fatally linked to the Renaissance principles of portrait painting.

STUDY No. 10 (1932); 4 minutes, b&w, sound, 16 mm. Soundtrack: ballet music from Verdi's Aida.

Although following the plans Oskar had already charted, Hans [Oskar's younger brother] tended to render the shapes with the sharper, more streamlined style he had worked out on Study No. 9. Furthermore, he went back over some of Oskar's charcoals and added details with grey tempera. The result is an exciting synthesis of the styles of the two artists ... They work especially well together in complex scenes that utilize a full range of grey tones to give the illusion of a deep field of action ... as when "arrows" seem to pierce the black screen and disappear into the distance leaving holes behind, or when thick swaying crescents suddenly turn inside-out and wiggle away as "eels."

KREISE/CIRCLES (1933); 1.5 minutes, color, sound, 16 mm. Soundtrack: the Venusberg ballet music from Wagner's "Tannhauser" and Grieg's "Huldigung's March" from "Sigurd Jorsalfar".

... was commissioned by the Tolirag theatre and advertising agency as a commercial for themselves. Working from the slogan, "Alle Kreise erfasst Tolirag" [Tolirag reaches all circles], Fischinger prepared a free form composition for circles colored in interesting shades which radiate, fly,

flash, interlink and surge past the viewer in triumphant bands. From a purely visual standpoint, it is one of Fischinger's finest achievements. Every one of the 1000 animation paintings is an interesting art work in itself, prefiguring, say, Frank Stella's work with colored circles and arcs.

QUADRATE/SQUARES (1934); 5 minutes, color, silent, 16 mm.

... consists of 271 tempera drawings which Fischinger loop-printed to create colorful multiple squares that advance and recede.

--Museum of Modern Art

Following 2.5 minutes of color footage in which the squares advance toward the viewer, Fischinger reverses colors and direction, repeating the sequence with negative colors and receding squares ... proto-Structuralism?

--John Luther Schofill, Experimental Film Coalition program notes

KOMPOSITION IN BLAU/COMPOSITION IN BLUE (1935); 4 minutes, color, sound, 16 mm. Soundtrack: Nicolai's "Merry Wives of Windsor Overture."

In the opening scene, Fischinger is careful to show the red cubes entering the [blue] "room" through a door, so we will identify with this as a plausible situation. Then he subtly introduces a mirror as the "floor" to the room, again gaining our confidence in this special but logical reality. Then at the climax of the film, a cylinder pounds on the mirror-floor and creates circular ripples as if the floor had suddenly turned to water, something that pushes us, with a rush of delight, out of the realm of reality into a joyous world of sheer, absurd fantasy. The symphonic latitudes ... give Fischinger a further chance to explore a full range of sensations, from the incredible sensuous beauty of a yellow panel merely gliding slowly to the floor, to the startling swift flow of mosaic squares across a field, to the zany whirl of an abstracted weather-vane that always turns in time, an image later borrowed by Harry Smith in one of his early abstractions.

ALLEGRETTO (1936); 3 minutes, color, sound, 16 mm.

One reviewer described the Allegretto music - a symphonic jazz number composed by Paramount studio musician Ralph Rainger - as "a monument to Hollywood vulgarity" ... Fischinger's fascination with the new (to him) technique of cell animation led him to experiment with multi-layered see-through constructions which are more diverse and complex on the surface than those in most of his other films. At the same moment, one sees a background pattern of two overlapping concentric radiating circles, comet-like figures, sparkling and stretching diamonds, a row of teeth-like triangles gliding down one side of the frame like a liberated soundtrack, and other sensuous or mechanized motifs, each moving independently. The colors are California colors - the pinks and turquoise and browns of desert sky, the orange of poppies, and the green of avocados. The figures work themselves up into a brilliant and vigorous conclusion, bursting with skyscrapers and kaleidoscopes of stars/diamonds, and every facet of the chic Hollywood design of the thirties. It is a celebration, plain and simple, of the American life style, seen fresh and clean through the exuberant eyes of an immigrant.

AN OPTICAL POEM (1937); 9 minutes, color, sound, 16 mm. Soundtrack: Liszt's "Hungarian Rhapsody No. 2."

... was executed almost entirely with paper cutouts which were suspended on sticks and thin wires, and moved around in front of ca.-four-foot-square backgrounds on a miniature stage with about an eight-foot-deep action area - a technique first employed two years earlier for the final sequence of Composition in Blue ... [the technique] produces some remarkable, almost eerie effects with modulating color-tones and moving shadows ... [circles, squares, and rectangles] move in irregular clusters like traffic in a market place, they march, they dance, they fly, they orbit each other in twos and threes and fours, they melt into each other, they recoil suddenly away from each other, they expand and contract rhythmically and flicker, alone, together, and across stunning multi-plane perspectives. The "meaning" is for each viewer to contemplate: An Optical Poem is an instrument for meditation - microscopic, universal, personal.

RADIO DYNAMICS (1942); 4 minutes, color, silent, 16 mm.

The date, the film's silence, and the aggressive title, "PLEASE! NO MUSIC!" at the beginning of the film point to the possibility that Fischinger had retreated inward, still smarting from the treatment he had received at the hands of Disney during his brief work on Fantasia ... Fischinger made Radio Dynamics as "a silent tool for meditation," a principle which was to become a dominant aesthetic of West Coast abstract cinema, particularly in the films of James Whitney and Jordan Belson.

--John Luther Schofill, Experimental Film Coalition program notes

The film has the structure of yoga itself: we see first a series of exercises, only exercises for the eyes or the sense of vision - fluctuating and stretching rectangular objects; then we see a statement of two icons representing meditation, one an image of flight into an infinite vortex defined by finite movement, and the other an image of two eyes' irises opening and expanding/contracting while between them grows a third eye of inner/cosmic consciousness ... the climactic moment expresses through its manipulation of changing colors, sizes, and sense of speed, one aspect of Einstein's relativity theory - the balance between energy, matter, and velocity - in clear but emotional, simple but subtle and complex terms, wholly visual terms which happen and can be understood directly with no intervening words.

MOTION PAINTING NO. 1 (1947); 10 minutes, color, sound, 16 mm. Soundtrack: Bach's "Brandenburg Concerto No. 3"

By all odds so delicate and difficult a process [the oil-on-plexiglas technique] for a ten-minute film might well have resulted in a failure or a weak film. At one point Fischinger painted every day for over five months without being able to see how it was coming out on film, since he wanted to keep all the conditions, including film stock, absolutely consistent in order to avoid unexpected variations in quality of image. Thus it is a tribute to Fischinger's skill and artistic vision that Motion Painting No. 1 turned out in fact excellent.

--notes compiled by E. S. Theise

KUHLE WAMPE AND KAMERADSCHAFT

Sunday, November 26, 1989

KUHLE WAMPE/WHITHER GERMANY? (1932) written by Ernst Ottwalt and Bertolt Brecht, directed by Slatan Dudow, music by Hanns Eisler; 73 minutes, b&w, sound, 16 mm.

"Berlin is too unsettled, too fearful of the coming winter, to care much for cinema ... The atmosphere in the streets is only to be compared with that of any large city in 1914-18. After two or three days, the visitor wonders why revolution does not happen ... The film that interests Berlin most at this moment is Kuhle Wampe.

--Bryher, Close Up, September 1932

"His attempts to make the film version of The Threepenny Opera a vehicle of left-wing propaganda having failed, Brecht was eager to make a real Communist propaganda film. With the help of various Communist organizations he succeeded in producing Kuhle Wampe in 1932. Kuhle Wampe is the name of an area on the working-class outskirts of Berlin where the unemployed lived in shacks ... Kuhle Wampe immediately ran into trouble. The government banned the film on the ground that it offended the President of the Republic by linking a young worker's suicide with the appearance of a presidential emergency decree; that it maligned the administration of justice in depicting the eviction of a family by the police; and that it exposed religion to ridicule by showing naked youths plunging into the river to the sound of church bells ... The censor criticized the film because it neglected the individual features of the characters and showed them as generalized types. Brecht, with his usual cynicism, came to the rescue:

'I rose and, in spite of my revulsion against speeches, I made a speech. I stuck strictly to the untruth. I quoted the individual features we had given our unemployed, for example, that he had put away his wristwatch before jumping out of the window ... I protested against the horrible accusation that we had not acted strictly as artists ... and I shamelessly asserted that my honor as an artist had been called into question ... Leaving the building we did not conceal our high opinion of the censor. He had penetrated the essence of our artistic intentions with far greater sagacity than our most benevolent critics.'

"In the end, this cynical maneuver succeeded. The film was passed with a few minor cuts ... Kuhle Wampe was the only Communist film ever produced in the Weimar Republic.

--Martin Esslin, Brecht: The Man and His Work

On the subject of Brecht's maneuvering, it is interesting to note that G. W. Pabst was a collaborator on the film version of The Threepenny Opera (1931); Brecht reportedly denounced the film in such a way as to promote Kuhle Wampe.

KAMERADSCHAFT/COMRADESHIP (1931) by G. W. Pabst; 92 minutes, b&w, sound,
16 mm.

" ... remains one of Pabst's finest films. Based on an actual episode which took place before the First World War, when German miners went to assist in the rescue of French miners just over the border after a disaster at Courrières, Pabst brought his reconstruction of a similar event to the period immediately following the Versailles Treaty ...

"But the authenticity goes beyond the effective use of locations or the scientifically accurate reconstruction of the disaster below-ground; it extends to the characters themselves. None of them, German or French, is given special prominence. They receive just sufficient portrayal to establish themselves as decent people of a kind likely to be working in these mining communities on either side of the Franco-German frontier. The pathos of the old French grandfather, an ex-miner whose grandson is involved in the disaster on his first day below-ground, is not the pathos of an actor working up an emotional role. His suffering is an extension of the anxiety of a whole community, a channel through which Pabst is able to express the intense feeling of all the relatives of the trapped and dying men. Similarly, there is a touching scene in which a woman with a worn and sunken face runs beside the slowly moving lorry which is carrying her German husband off as a member of the volunteer rescue expedition going over the border. She holds on to her child, the symbol of her link to this man who may not come back. It is like a parting before war, a parting which belongs to the life of a community that must inevitably work and struggle ...

"With a cunning montage of shots involving static cameras gathering telling detail and tracking cameras identified with the running crowd, while the sound track represents the ebb and flow of human cries and the clatter of running feet, Pabst builds up a sympathetic identification between the mining community and the audience which is to watch their suffering. Working in the early, exciting days of sound, Pabst had the imagination often to impose complete silence on a scene. Often, too, he makes prolonged use of the simplest kind of natural sound, like the moaning roar which comes up from the mine-shaft when the old man climbs down to find Georges, his grandson, or the intense pulsation of an artificial respirator ... This continuous close sympathy of Pabst with the dramatic content of the situations he is handling on the screen is the result of a sensitive artistic imagination, just as his recognition of the pictorial value of including, for example, the fantastic yet realistic scene of the German miners' bath hall, with its foliage of clothes slung on chains high above the naked [men], adds at the same time a fine element of authenticity to the background of life in a mining community. Indeed every important shot is composed with care, so that the realistic qualities of the film are always served by an artist's eye for the formal beauties.

--Roger Manvell, The German Cinema

During the rescue, three Germans tear out the iron fence erected in 1919 to divide the French and German mines. Several sources refer to a scene that has been removed from some prints of the film including, apparently, the print shown this evening. The final, ironic scene shows government officials re-establishing this "frontiere."

--notes compiled and written by E. S. Theise

DETERMINATIONS

BY OLIVER HOCKENHULL

Filmmaker Oliver Hockenhull in person

Thursday, November 30, 1989

DETERMINATIONS (1988), by Oliver Hockenhull; 16mm, B&W/color, sound, 75 minutes.

"...[Oliver] Hockenhull's method [in Determinations] follows the rules of neither the documentary nor the political diatribe. He does not tell a linear story because to do so would be false to the multiple connections between actions and events in the world. Nor does the film advocate any one method of thinking about causes; it is not pedantic. Instead, the viewer is flooded with a dense clutter of images and sound: scenes shot in a variety of cinematic styles, shots filmed off a television screen, rock and punk-rock music, diverse voices speaking and reading various texts.

"...It is characteristic of much of the best art of recent years that it contains multiple viewpoints, without necessarily arguing for one over the other. Throughout Determinations, the viewer is asked to assume the active role that such works require. But there is another, almost contradictory effect. The viewer feels assaulted by the sounds and images, as if trapped in a collage-barrage from which there is no escape. Here the film tries to describe, even replicate, the aggressor-victim pattern that Hockenhull sees as informing the relationship between culture and the individual in society.

"...What makes Hockenhull's film so extraordinarily rich is that it combines three different ideas, any one of which would be sufficient for a lesser film, into a richly intersecting weave. We feel the filmmaker's clear condemnation of what he regards as oppression and destruction; the film's editing patterns encourage the viewer to think about cause and effect and evaluate the material from an ethical perspective. And yet, stylistically the work is a brooding, poetic meditation on its maker's confusions and despair....Indeed, at the heart of Determinations, I see a despair so profound that I would not hesitate to call it a kind of suicide film...."

Fred Camper, "Contemplating Suicide," Chicago Reader, Sept. 8, 1989.

Video Refuses--Highlights From the First Four Years Curated by Valerie Soe

The Video Refuses Festival began as a response to what its organizers saw as the exclusionary tactics of the San Francisco International Video Festival, which one year programmed no local videomakers in its annual show. Refuses sprang up as a place where anyone could show a videotape upon paying a \$3.00 entry fee and providing a dub. This all-inclusive, no-jury process lent a spirited and unpredictable air to the proceedings--adventuresome viewers always could expect a charge out of whatever program they attended. This program of shorts reflects the punky energy of the best Refuses programs, giving a selective view of some of the freshest work in experimental video.

In God We Trust 1:00 min. 1988
Graham Dent and Thea Other

A pithy expose of the fetishization of the arms race.

White Ronnie 2:57 min. 1987
Phil Pateris

The Teflon Cowboy rides again, starring in his own rock video.

Chernobyl West 6:50 min. 1986
Mark Gilliland

A sci-fi tale of the nuclear age in the not-too-distant future.

Surfin' Cows 2:30 min. 1988
Blimpcow Productions

Stan Brakhage meets the Ventures, with music by Mr. T Experience.

That's It, Forget It
Branda Miller

A fake MTV clip delves into teen rites of passage.

Refried Broccoli 5:00 min.
Leslie Singer

More songs about buildings and food.

Ascension 5:00 min. 1986
Dominica Kriz

Surrealism and digital effects in a strange inner world.

Cassandra/Seething at the Mouth
Erotic Psyche

The legend of the woman soothsayer brought up to date.

Your Bloody Nose
Emjay Wilson

Foot fetishes.

Sick 6:00 min. 1986
Cecilia Dougherty

A short story of one woman's particular affliction.

What Are You? Chickenshit? 11:00 min.
Stuart McGowan

Trying to determine the reasons for male aggression, from the inside.

VENGEANCE IS MINE and RITE OF LOVE AND DEATH

Sunday, December 3, 1989

YUKOKU/RITE OF LOVE AND DEATH (1967) by Yukio Mishima; 28 minutes, b&w, sound, 16 mm.

"Mishima, subject of a recent biography (Mishima, by far Paul Schrader's best directorial effort) which dramatized his complex artistic/political thought and explored his multiverse sexuality, was a celebrated post-war author and neo-militarist radical who, among many acts in an extraordinarily active life, organized groups of paramilitary loyalists to fight for restoration of the Emperor. No stranger to the cinema, Mishima acted in several feature films, but personally directed only one: Yukoku, an adaptation of his best-known short story, Patriotism, casting himself in the lead role. According to notes from Grove Press, 'This story was based on an actual incident in 1936 in which a young Japanese lieutenant and a group of fellow officers attempted to initiate a militarist coup d'etat. The plot failed of its immediate objective and the hero thereupon committed hara-kiri. Shortly after, the pro-war militarists took over the government and led Japan into World War II.'

"The film version of Mishima's story depicts graphically, in a style fusing formal Japanese simplicity and ritual restraint with the emotional excesses of European/Wagnerian romanticism, the double suicide (Liebestod) of a disgraced soldier and his wife. It was to be a grisly foreshadowing of Mishima's lonely death by suicide just three years later (25 November 1970) in the aftermath of a quixotic coup which brought (in Mishima's steel-ribbed code of honor) irreversible disgrace upon one of Japan's great contemporary artists, but failed to rouse his countrymen to the cause for which he sacrificed his life.

--John Luther Schofill,
Experimental Film Coalition program notes, 18 March 1988

FUKUSHU SURU WA WARE NI ARI/VENGEANCE IS MINE (1979) by Shohei Imamura; 125 minutes, color, sound, 16 mm. Screenplay: Ataru Baba, based on a novel by Ryuzo Saki. Photography: Shinsaku Himeda. Music: Shinichiro Ikebe.

"Vengeance is Mine" is an eclectically horrifying mosaic about a psychopathic criminal named Iwao Enokizu. The film's story is based on police records and a 1976 nonfiction novel by Ryuzo Saki. The plot evolves from an entwined pattern of flashbacks tracing Iwao from persecuted youth in a family of Catholic fishermen under the prewar military party to his eerie burial which resists a final exorcism. Imamura maintains a rich sociological and historical context on the Japanese people -- some critics describe his forte as anthropological -- while remaining disconcertingly clear-eyed in graphically chronicling Iwao's progress as extortionist and mass murderer ...

"In some scenes Imamura is receptive to 'found' location moments as in the camera's pause on a teeming eel fishery or in the ghostly passage of white-robed schoolgirls descending a cable car from a mountain cemetery. In others, shadows obscuring a face and glass planes distorting eyes seem to be charmed moments when nature collaborated with the director's designs. Most frequently, however, the camera starkly isolates an act or angularly searches for the psychological nuance among characters formally arranged within a tight frame. I have never seen such intimate sex acts more naturally rendered or more revealing of the psyches within the body-play. It takes an iron will and a major artistic vision to hurtle through so many rich options and still retain a thematic coherence. Vengeance is Mine demands much -- I'd almost call it courage -- for the viewer to stay astride this tiger Imamura has released.

--Tom Allen, Village Voice

"To students of Japanese cinema, or of cinema in general, the discovery of Shohei Imamura invariably comes as a surprise. Acquaintance with the films of Ozu [whom Imamura assisted on Early Summer, The Flavor of Green Tea Over Rice, and Tokyo Story], or Ichikawa, or even Oshima [Merry Christmas Mr. Lawrence, In the Realm of the Senses] and Shinoda [MacArthur's Children, Double Suicide], does nothing to prepare one for the raw vitality of an Imamura film, or for the Japan it presents in its images. Imamura's presence alone adds a good deal of breadth to the spectrum of Japanese cinema ...

"Imamura has often been referred to as the 'cultural anthropologist' of Japanese film, because of his rather clinical detachment from his protagonists, and because of the meticulousness of his research. In preparing each film, he conducts numerous interviews and field expeditions and his shooting is done almost entirely in real locations rather than artificial studio settings. The Japanese titles of The Pornographers (Introduction to Anthropology) and The Insect Woman (Chronicle of a Japanese Insect) would seem to reinforce the image of Imamura as scientist. But Imamura's films are actually among the most eccentric, dramatic and uncompromising of all Japanese films, often arguing directly against a rational, 'scientific' approach to their subject matter. To focus on the 'anthropologist' in Imamura is to slight the artist, and few filmmakers have communicated a personal vision as consistently unique and compelling as his. An Imamura film is always as unmistakable as it is unforgettable.

"'I want to make messy films,' Imamura has said. His films are both sprawling and episodic and are frequently concerned with the lowest, least appealing elements of Japanese society. Superficially, the films' structure mirrors the disorder that besets his downtrodden characters' lives, but the closer one studies them the more they reveal a consistency of internal dramatic structure matching that of any classic 'well-made' film. Through both his choice of subjects and his manner of filming them, Imamura consistently explores the same motif -- the notion of the Japanese as a race of people whose vitality, individualism, and key instincts for survival are rooted in a primitive culture that predates not only the advent of the 'rational' Western influence, but also the rigid formalization of the arts imposed by urban feudal society ...

--Alan Poul, Japan Film Center Catalog, 1979

--notes compiled by E. S. Theise

IN BATAILLE'S DARK CHAMBER:

THE DEADMAN

BY PEGGY AHWESH AND KEITH SANBORN

Filmmakers in person

Thursday, December 7, 1989

THE DEADMAN (1989), by Ahwesh and Sanborn; 16mm, B&W, sound, 40 minutes.

[It's time your delirium learns the opposite of each thing you know about. Time to take the boring, depressing image of the world in you and turn it upside down. If only I could see you already lost in abysses where going from horror to horror you'll reach truth! A noxious stream pours from the sweetest cavity of your body. You avoid yourself when you distance yourself from those unmentionable outflowings. If instead you follow along in this depressing wake, your nakedness, released now, will open to pleasures of the flesh.

...the only pleasure worth desiring is the desire for pleasure and not the pleasure. The journey your youth and beauty take you on is no more different from notions of pleasure-seekers than from those of priests. What would the life of a pleasure-seeker be, if not one that's open to whatever happens, open first of all to the emptiness of desire? In a way that's truer than the moral ascetic, the slut who's hot for it learns the emptiness of every pleasure. Or rather the taste of disgust in her mouth gets her hotter, and this leads to even more disgust.1]

The film The Deadman by Peggy Ahwesh and Keith Sanborn is based on a short story of the same title ("Le mort") by the French writer Georges Bataille (1897-1962), whose oeuvre, whether in its philosophical or literary (i.e. erotic) strains, has acquired a new-found immediacy at a time when sex and disease form an almost unavoidable construct in people's minds (and bodies?--it is arguable how much AIDS and other venereal diseases are the palpable metaphor of a more insidious construct of sex and dis-ease (shame, filth).)

Bataille's "Le mort" can be seen as a literal and figurative fleshing out of his prose in "Alleluia: The Catechism of Dianus" which appears in the appendix to his Guilty (1961), wherein he admonishes

--over--

"you, little girl" on the necessary alliance between filth and pleasure.

Ahwhesh and Sanborn's enterprise posits itself somewhere between Bataille's celebratory pleasure-seeking and the cele-batory AIDS-consciousness that now pervades our sexual and social life, if not from an intentionality on the filmmakers' part then from that unavoidable construct mentioned above on the part of the viewer. But The Deadman (the film) is neither a simple reworking in modern dress of Bataille's story nor can it be reduced to a revisionist "safe-sex" pamphlet. A condom only traps the semen (at least theoretically); what cannot be contained is desire. The grappling, copulating bodies can still lacerate one another, wounds can open up, orgasmic "death rattles" can (and will) fall into a bottomless void.

[...I have a mental picture of someone not too young, not too old, not too subtle, but not too practical, pissing and crapping unself-consciously (cheerfully). I picture him (after reading me) considering eroticism, reflecting on a questioning of nature....

Eroticism is the brink of the abyss...The abyss is the foundation of the possible.

We're brought to the edge of the same abyss by uncontrolled laughter or ecstasy. From this comes a "questioning" of everything possible. This is the stage of rupture, of letting go of things, of looking forward to death.^{2]}

Ahwhesh and Sanborn have added to the program two films from earlier eras that celebrate the perverse pathways of human sexuality. Getting His Goat is a 1920s porno film about getting, not what you think, but what you need. Bimbo's Initiation, by the Fleischer Brothers, stars Betty Boop, Bimbo and Koko in a merry romp with decided S&M overtones.

1. George Bataille, Guilty, translated by Bruce Boone. The Lapis Press: 1988.

2. Ibid.

NEW FILMS BY STAN BRAKHAGE: 1987-89

Sunday, December 10, 1989

MARILYN'S WINDOW (1988); 16mm, color, silent, 4 minutes.

"This stream-of-visual-consciousness could be nothing less than pathway of the soul, as images of Marilyn's window are remembered from inside-out, its 'view' interwoven with all of other windowing and the Elements of the known world."--S.B.

MATINS (1988); 16mm, color, silent, 2.5 minutes.

"This is one of those 'little films' which is pure 'cine poem' in the sense that it is picture, but also given over to what we call 'abstract'--which is to say it arises as mind's light and exists, as such, as filmic 'prayer'."--S.B.

KINDERING (1987); 16mm, color, sound, 3 minutes.

"This film presents the voice of a child play-singing in relation to full orchestral 'takes' of The Times and visually juxtaposed with children-at-play (my grandchildren Iona and Quay Bartek) in Americana backyard. They are seen, as in dream, to be already caught-up-in yet absolutely distinct-from the rituals of adulthood."--S.B.

VISION IN MEDITATION (1989); 16mm, color, silent, 20 minutes.

"This is the first in what I think will be a series of visions in meditation as addende to Faust 4. It is inspired by Gertrude Stein's Strangers in Meditation, and (as such) it gives an equality of thought--'weight' to each image of its composition. It is a paradigm of a mind free of Drama..."--S.B.

BABYLON SERIES (1989); 16mm, color, silent, 7.5 minutes.

In this, his newest film, Brakhage continues to explore territory earlier traversed in the Roman Numeral Series (1979-80), the Arabic Numerals films (1980-81), and in his Egyptian Series (1983), territory one might term "abstract" or "non-representational," though surely these characterizations define little and indeed impose verbal limits on Brakhage's sense of pre-verbal thinking/filming.

[Intermission]

FAUST 4 (1988); 16mm, color, sound, 37 minutes.

"Faust 4 is moving visual thinking, the imaged thought process of young Faust escaping the unbearable pictures of his broken romantic idyll, mentally fleeing the particulars of his dramatized 'love,' Faust's mind ranging the geography of his upbringing and its structures of cultural hubris--the whole nervous system 'going to ground' and finally 'becoming one' with the hypnogogically visible cells of his receptive sight and inner cognition...all that I could give him of Heaven in this current visualization of these ancient themes."--S.B.

Program notes compiled by Kurt Easterwood

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LOCAL COLOR:

NEW FILMS BY BAY AREA FILMMAKERS

Thursday, December 14, 1989

AUTUMNAL DIPTYCH (1989), by Rock Ross; 16mm, B&W/color, sound, 4 minutes.

"A celebration of mortality."--R.R.

NIGERIA (1989), by Chuck Hudina; 16mm, B&W, silent, 7 minutes.

"A trip back to Africa."--C.H.

KONGOSTRAAT (1989), by Dana Plays; 16mm, color, sound, 12 minutes.

"Urban colonialism, a vestige of the Belgian Congo concept that now survives on Kongostraat (in Ghent, Belgium), where Turkish immigrants find an abundance of work and housing. The film examines sidewalk life and narratives of a visible beating heart, and of a fish whose eggs are poisonous to both the rich and the poor."--D.P.

THE PASSION OF GOOSE-EGG TUFFY (1989), by Ted White; 16mm, B&W, sound, 10 minutes.

"A stylized home-movie anti-epic in two acts. Observing the sub-text of marriage, where doubt and ecstasy collide. Temporarily seduced by bells, the adventurers soon become distracted by more elusive enticements."--T.W.

WALLS IN THE WOODS (1989), by Sal Giammona; 16mm, color, sound, 8 minutes.

FILM FOR... (1989), by Alfonso Alvarez; 16mm, B&W/color, sound, 7.5 minutes.

"Have we abolished sexism in the late 1900's? Look at our own lives; look at our own attempts to fight sexism. Are we successful? Film For... is a collection of found and original footage as well as of dialogues and statements, documenting gender politics and the lack of a substantial change in spite of our perceptions to the contrary."--A.A.

STILL POINT (1989), by Barbara Hammer; 16mm, color, sound, 8 minutes.

"Movement, relationship, home and homelessness revolve around the point of centeredness in a 4-screen multiple image. The still point of the turning world--'That's where the dance is' (T.S. Eliot)."--B.H.

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ECCE HOMO (1989), by Jerry Tartaglia; 16mm, color, sound, 7 minutes.
"Ecce Homo (Behold Man) employs optically printed footage taken from Genet's Un Chant D'Amour (Genet's only film) and from a few all-male-sex films. Thanks to AIDS hysteria, all gay sexuality is once again seen as pornographic, politically incorrect, sinful, or a public health hazard. One wonders in this film whether the taboo is against the sex or against the 'seeing' of the sex."--J.T.

DORE O.

BLINDMAN'S BALL & OTHERS

Saturday, December 16, 1989

"Dore O. takes the original material for her films from her private domain, which includes far journeys through strange landscapes....Her films are not built on mathematical principles of structure; she creates a flow of images--multi-exposed landscapes and strange cut-in-image metaphors--as a poetic expression of her feelings. She works in the tradition of Brakhage in that she presents reality through the interpretation of her own emotions...."

--Birgit Hein, "Return to Reason, Studio International, Nov/Dec, 1975.

"Dore O. captures a reality in her films which she experiences as image and which unfolds itself in tableaux before her eyes. She dislikes camera movement. She films like she breathes. Her locations 'mirror' movements. Figures are sometimes ordered into rigid compositions, at time arranged. When Dore O. shows the 'passages' of her film characters, they often become phantoms, remembered illusions....The recipient is given time to observe these film-paintings, to make discoveries. Over and over one asks, 'What is that?' 'What am I actually seeing?'...Above all, one feels material contrasts: hardness and softness; the air, the wind; smoothness and roughness; one seems to sense all of these."

--Eva M.J. Schmid, Nov., 198

BLONDE BARBAREI (BLONDE BARBARISM), (1972); 16mm, B&W, sound, 25 minutes.

"A film for the liberation of sensuality--a film against the hospitalization of society."--Dore O.

"Blonde Barbarei was shot in black & white and later sepia-tinted throughout. It uses much music reminiscent of a Gregorian choral, a figure (a woman) moves in front of windows, looking down on houses, on roofs, into a courtyard with trees. The atmosphere is that of rain; of sadness, a closed-in life which she does not leave, always the windows the variation of moving back and forth before them, to the right and stopping and on, or stopping and to the left, halting, moving, slowing down, a strange rhythm which sometimes seems to accompany, sometimes seems to run against that of the music...."

--Andreas Weiland, 197

--OVER--

FROZEN FLASHES (1976); 16mm, color, silent, 30 minutes.

"Lightning strikes the oblong of dreams out of the darkness."--Dore O.

"Frozen Flashes not only refuses sound, but also movement, or at least the movement of figures. It consists of a chain of still photos, which are each visible for only a few moments. Their delicate colors--blue, blue-green, ivory, pastel pink--remind one of Picasso's blue period or of dream images; their soft contours, of hand drawings. The pictures, however, are not blurred in soft light, but flicker and pulsate feverishly, almost aggressively. Short moments of subdued lighting alternate with flashes of glistening white, which often go through several stages, so that the image itself appears to jolt and oscillate....The images always remain long enough or pulsate long enough for the viewer to scrutinize them, even though the flickering light and frequent withdrawal into black keeps one's perception unstable. It is as if the images were following ever new impulses and thus emitting ever new impulses, demanding to be re-examined and re-viewed more intensively. They refuse, however, to be stably absorbed...."

--Noll Brinckmann, Medienpraktisch, Feb., 1980.

BLINDMAN'S BALL (1988); 16mm, color, sound, 34 minutes.

"The situation of lying and fevering creates a fantasy and dream world--reality shatters in thousands of mirrors, which show the life, work and memory of the sick in facets."--Dore O.

"The spaces shown in [Blindman's Ball] encapsulate in and over each other. The world is out of order. Right is left and left is right, up and down is reversed, forward and backward identical. A chamber, actually only a wall, which pictorially just 'signifies' the sick-room. Walls, surfaces, of which the apparent room compositions tend forward, towards the spectator. Geometrically exact views never break through. This results in a substantial difference to the compositions of the Dutch in the 17th century, with whom the spectator sometimes associates. There are no such static room imaginations with perspective experiments in Dore O.'s films anymore. There are images--and they are flat. Rooms move, like pieces of scenery, into and over each other. The spectator has no view-point anymore, the moving film images attach him and make him omnipotent in his way of seeing at the same time...."

Eva M.J. Schmid.

IN MEMORIAM:

BOB FLEISCHNER

Sunday, December 17, 1989

"Bob Fleischner was an open and shut case. Utterly open, utterly unfathomable. It took awhile to fixate on him but then I got drawn in ...

"Blonde Cobra and Flaming Creatures, the one portraying and the other by Jack Smith, premiered on the same bill at the Bleecker Street cinema in 1963. Whereupon Jones Mekas, writing then for The Village Voice, announced the emergence of a 'Baudelairian Cinema,' with Bob -- cinematographer of Blonde Cobra -- a prominent member of this new Baudelairian cult. All of this by way of lending some cultural prestige to the manifestations of mad Jack. Now if you knew Bob, gentle Robert, maddeningly phlegmatic pipesmoking sportsfan, friendly as a pup, sinister as a charlotte russe, shmendrik, chum, sweet sap, whose mind was paradisaical in that no fact was forgotten and all met there on an equal standing, the idea that this hamisha guy who would become the next generation of New York filmartists' preferred uncle -- as against the abrasive accidents of blood relation, that this wistful chivalrous loser in love, our two left-footed boy, the original Hymie of Hymietown, quite up to doing credible imitations of Fields and of The Count, whose biggest laugh was somehow completely silent, he who could get the most out of the least, where mostly people wouldn't dream an experience was available, describing on stage the adventure into the wilds of Queens to get a concertina strap repaired, who forever had his heart in the right place and yet could be so out of it, mystery fan mystery man, trailing the Bronx and beyond that the shtetl in his every gesture, so mild and so haunted, who had the taste to adore Helen Chandler and who sick as he was went wild over Edna Mae Oliver in the last movie he saw (The Penguin Pool Murder, 1932, left in his VCR), who was who he was down to the bone, when emaciated and embedded in dialysis apparatus he could reach a mitt out, from within the thin transparent tubing circling about through which coursed his life's blood, to shake hands with and find the energy to genuinely ask the name of a new orderly (and, again, that name would stick) before drawing the guy, in the elevator on the way to Intensive Care, into that day's sportstalk, and who was planning a new film, and would expire (9.14.89) surrounded by young artists, the beautiful Chris Piazza holding fast to the hand of the frightened little boy she sensed within the embarrassed tortured wreck that'd been her exasperating friend, and so on and so forth, if you knew all this then the idea of this bird being Baudelairian was a scream! All the same, Jonas was right about a lot of things.

--Ken Jacobs

"His greatest and least known achievement is a series of very unassuming film poems based on small, personal themes, with a light tint of nostalgia, all very direct and pure.

--Jonas Mekas

BANNERS (1965); 3 minutes, color, silent (24 f.p.s.)

"This film explores the life and movements of small flags from the holiday banners of Xmas to the worn stone flags along a Brooklyn street.

NORA (1974); 4.5 minutes, color, silent (24 f.p.s.)

"A portrait of a young girl, with a long dress and a fan. An unpretentious lady, whose beauty and slight shyness are revealed by the camera.

DAVID (1974); 3.25 minutes, b&w, sound.

"An odd ball dance film, with a unique star, who dances around the courthouse in the Bronx to an old Chevalier song.

MAX'S SHIRT (1975); 5 minutes, color, silent (24 f.p.s.)

"A green shirt on a clothesline that sways and dances with the breeze, which celebrates the joy of living, and the joy of filmmaking.

A TIRE FILM (1976); 6.5 minutes, color, silent (24 f.p.s.)

"A summer film, with a tree hung tire, revealing, the change of season, and the pleasure of the denizens living nearby.

CURTAIN CALL (1976); 5.5 minutes, color, silent (24 f.p.s.)

"Made simultaneously with A Tire Film, Curtain Call reveals the play of sunlight on the surface of window curtains, assisted by frequent breeze.

PARADISE (1978); 3 minutes, color, silent (24 f.p.s.)

"A face, on an old song sheet, with eyes that peer out from the past; a quiet room with sunlight seeping thru the drawn blinds. Tranquil moments, as the camera pans down the lyrics of an old song. A film made with a memory of a similar song sheet, that impressed me at the age of 14.

LADY LOUISE (1979); 9.5 minutes, color, sound.

"A meeting between a girl with magical powers and a seaman who is attracted by her, and the sea as well. A return to narrative forms of filmmaking, with Camille Foss and Myron Adams as the girl and the seaman.

SALLY'S WINDOW (1982); 3 minutes, color, silent (24 f.p.s.)

"A window display, by a talented young woman, based on a Zola novel, inspires a rather middle-aged filmmaker to explore this window for what it holds, and what it reflects.

TRAINSCAPES (1982); 3 minutes, color, sound.

"Scenes from a train window, with music to match!

GRANDMA'S HOUSE (1965); 24.5 minutes, b&w, silent (24 f.p.s.)

"A first film (Blonde Cobra being a collaboration with Ken Jacobs) and still my favorite film. A labor of love from the first roll to the final print. An encounter at coney Island both sweet and sad, between Jerry (Sims) and Barbara (Kahn), and the filmmaker, himself!

--film commentaries by Bob Fleischner, New York Filmmakers' Coop Catalogue

--notes compiled by E. S. Theise

ROBERTO ROSSELLINI'S

THE AGE OF THE MEDICI

Parts 1 & 2, Thursday, December 21, 1989

Part 3, Friday, December 22, 1989

THE AGE OF THE MEDICI (1973), dir. by Roberto Rossellini; parts 1 & 2, 168 minutes, part 3, 84 minutes.

"A historical event is a historical event. It has the same value as a tree or a butterfly or a mushroom. I don't choose the tree. I must get the tree which is there. There is not a choice of the tree. Not at all. I'm totally refusing all sort of aesthetic preconceived ideas, totally, totally, totally. That's the point. When you want to talk about something, you must know the thing. That's the point. When you know the thing well, you can say what is essential. When you don't know it well, you are lost in the middle of a lot of things which are impressive. I try to express the things which I think are essential. I refuse to accomplish any creative act."

"In these films, I show the customs, prejudices, fears, aspirations, ideas and agonies of an epoch and place. I show a man--an innovator--confronting these. And I have a drama equal to any other drama ever conceived, or ever to be conceived. I always avoid the temptation to exalt this personality; I limit myself to observing him. Confronting man with his time gives me enough material to construct action and incite curiosity. Shakespeare said: 'Action is eloquence. The eyes of the ignorant are more learned than their ears.'"

--Roberto Rossellini

"Rossellini's personality manifests itself in the selection of what is shown. His personality has an unselfconscious consciousness directed at an objective world which is revealed as inherently ecstatic: the awe is entirely in the image. In the historical films, scenes are not lit for effect, but rather for clarity of the essential (in Italian meaning also 'simple') image...His camera, one might say, becomes the eye of history, as dry as that of a purportedly objective history book, and yet an eye seeing images that have an actuality which verges on the deliriously exciting. The dialectic between Rossellini's 'eye' and his images prompts a corresponding dialectic in the audience: we 'question' the film, and thus ourselves. In historical neorealism, moreover, his remote-controlled camera moves freely within the scene. In contrast to the self-contained fantasy world, the fiction, of the Bergman films, it is apparent in this historical films that he is constantly selecting segments of a world whose factual existence was quite independent of the confines of filmic fiction...

"The Age of the Medici is the crowning achievement to date of Rossellini. It treats an age outstanding for its beauty, pride and enlightenment in a film

--over--

outstanding for identical qualities. It comes close to fulfilling the promise/threat Rossellini made back in 1962: 'I propose to be not an artist, but a pedagogue. And there will be in that a heap of things so extraordinary, which will give you so great a quantity of emotions, that I, I shall not be an artist, but that I shall succeed, I am sure, in leading someone to art.' The Age of the Medici is astonishing for its optimism. It is a burst of strength, of faith in human dignity. 'Today,' says Alberti in a speech that concludes the film, 'any one who cannot recognize what he holds within himself is not a man...If the world wishes slaves, very many will become slaves, and when the world wishes intelligence, then many, very many will become genuises... Men have knowledge, because they want to know.'....

"The Age of the Medici principally covers events in Florence from 1429 through 1439. As much as upon Cosimo, the film focuses on Leon Battista Alberti (1404-72), the prototypical Renaissance humanist. 'Humanism,' wrote Rossellini, 'stands for order and intellectual synthesis, after the confusion of degenerate pedantic scholasticism.' We are thus placed at the dawn of the Renaissance. Gone are all the neurotics who have haunted previous Rossellinian canvases, and in their place stand highly strung, ardent and ambitious men who almost never speak without epic heroism....

"The extreme openness of the style of The Age of the Medici tends to discourage facile distinctions between the 'goodies' and the 'baddies.' The clarity of Rossellini's analytic structure admits every ambiguity, refuses all judgment, and invites a range of speculation virtually as limitless as history itself. Nonetheless, interpretation, in the best sense of the word, is constant in his treatment. One may see this process at work in one of the broadest themes of the film: humanism vs. mystical philosophy....

"The employment of perspective...stresses the importance of choice and consistency at every stage of construction. Selection, as a method of creating a perspective, occurs in the 'essential' choices made by Rossellini in his attempt to make art have 'the divine ability to make dead men and their times live again.' His didactic intentions are exercised within the neorealist doctrine of the moral responsibility of the artist. When Alberti ends the film with a Latin quotation, it is clear that the Renaissance looked backward as strongly as forward. As part of his crusade to stop people from complaining and to sketch a map of where we are, Rossellini is seeking to show a glorious crescendo to intellect through the course of history....

"The style of gesture employed by Rossellini in the historical films is the plastic equivalent of the style of speech. Gesture and speech have not simply been stylized (reduced to their essential particles), but have been subjected to a perspective, through which the clarity of their inner resonances heightens their reality and eventuates in an analysis. Rossellini is quite correct in denying that he is performing a creative act; like his Renaissance artist, his art is merely an analytic technique: a refulgent image, a sublime beauty, summoning our age to knowledge and utility...."

--Tag Gallagher, "Roberto Rossellini and Historical Neorealism," *Artforum*, Summer, 1975

Program notes compiled by Kurt Easterwood

Cinematheque Programs 1989

* denotes in person appearance

Ahweh, Peggy

6/17/89 *Martina's Playhouse (Another View 12/6/89)*

Ahweh, Peggy and Keith Sanborn

12/7/89 * *The Deadmen*

Aleisikov, Igor

2/25/89 *Lack of Restraint; Metastases; Sides; I am Cold, So What*

Alexieff, Alexander and Claire Parker

1/29/89 *The Nose*

Allen, Lewis

10/29/88 *The Uninvited*

Almy, Max

2/14/89 *I Love You*

Alte Kinder, Schmelzdahin and Owen O'Toole

4/1/89 *Flamethrowers (Trailer)*

Alvarez, Alfonso

12/4/89 *Film For...*

Anger, Kenneth

4/30/89 *The Magic Lantern Cycle: Fireworks; Puce Moment; Eaux d'Artifice; Inauguration of the Pleasure Dome; Scorpio Rising; Kustom Kar Kommandos; Invocation of my Demon Brother; Rabbit's Moon; Lucifer Rising*

Avery, Caroline

4/6/89 * *Sonntag Platz; Big Brother; Snow Movies; First of May; Pilgrim's Progress; Flag; Midweekend; Ready Mades in Hades; Dancer for the Coronation; The Living Rock; Crossroads*

6/22/89 *Crossroads*

Barron, Rev. Marko

5/20/89 *Environmental Self-Portrait*

Beauvais, Yann

6/1/89 * *RR; Sans Titre 84; Void; Divers-Epars; 29 10 88 Inst. de M. McKane; Spetsai; Ligne D'eau*

6/4/89 *Unknown Paris Avant-Garde (presentation)*

Berry, Elizabeth

9/30/89 *Holiday in Simulation*

Blackton, J. Stuart

6/18/89 *Princess Nicotine*

Blaskovich, Tim			
6/10/89	<i>Play</i>		
Blimpcow Productions Productions			
12/2/89	<i>Surfin' Cow</i>		
Bold, Alf			
6/8/89 *	<i>New Films From Germany (presentation)</i>		
Bosetti, Romo and Louis Feuillade			
6/18/89	<i>The Pumpkin Race</i>		
Bow, Clara			
	<i>see: Fleming, Victor; Dillon, John Francis</i>		
Brakhage, Stan			
5/11/89	<i>Nightcats; Fire of Waters; Nightmare Series; L. Dreaming; Garden of Earthly Delights; Star Garden</i>		
10/12/89	<i>Mothlight</i>		
12/10/89	<i>Marilyn's Window; Matins; Kindering; Vision in Meditation; Babylon Series; Faust 4</i>		
Breer, Emily			
9/14/89	<i>Brute Charm</i>		
Breer, Robert			
11/9/89	<i>Recreation; A Man and His Dog Out For Air; Breathing; Fist Fight; 69; Fuji; Swiss Army Knife With Rats and Pigeons; Trial Balloons; Ban A Frog On the Swing</i>		
Bresson, Robert			
3/26/89	<i>A Man Escaped (Un Condamne a Morts Est Eschappe)</i>		
Brinkmann, Noll			
6/8/89	<i>Stief</i>		
Brown, Chris			
5/20/89	<i>More Weight</i>		
Bruck, Patti			
11/18/89	<i>Slippage</i>		
Bunuel, Luis			
5/26/89	<i>Wuthering Heights; Susana</i>		
Burckhardt, Rudy			
2/5/89 *	<i>Halt; Mounting Tension; The Aviary; Nymphlight; East Side Summer; Caterpillar; Zipper</i>		

Burnett, Charles
2/18/89 *Horse*

Caldwell, Ben
2/17/89 * *The I-Fresh Express* (performance)
2/18/89* *Towards a Black Identity* (presentation); *I and I*

Camplon, Jane
2/14/89 *A Girl's Own Story*

Cantow, Roberta
11/18/89 *Clotheslines*

Casady, Chris
9/21/89 *Pencil Dance*

Chomont, Tom
4/13/89 *Ophelia and the Cat Lady; Jabbok; Oblivion; Razor Head; Love Object; The Heavens; Earth*

Cine Fantom
2/25/89 *New Soviet Film and Video*

Clancy, Patrick and Gwen Widmer
9/30/89 *Camera Culture: Still Wild*

Clarke, Wendy
2/14/89 *The Love Tapes*

Cline, Edward F.
10/29/89 *Ghost Catchers*

Cohen, Maxie
2/14/89 *Intimate Interview: Stories of Sex and Lust*

Coley, Barbara
6/10/89 *Yes Means No; Venus Quo*

Conner, Bruce
9/28/89 *Ten Second Film; Permian Strata; Mongoloid; America is Waiting; A Movie; Report; Take the 5:10 to Dreamland; Valse Triste; Marilyn Five; Crossroads*

Cudlitz, Stuart
6/10/89 *The Prisoner's Cinema*

Dash, Julie
2/18/89 *Illusions*

Davis, Sandra
10/26/89* *Maternal Filigree; Matter of Clarity; An Architecture of Desire*

de Bruyn, Dirk
11/16/89 *Light Play; Vision*

de Hirsch, Storm
4/15/89 *The Color of Ritual/The Color of Thought: Divinations; Peyote Queen; Shaman, a Tapestry for Sorcerers*

de Nooijer, Paul
2/23/89 *Transformation; Review*

Deane, J.A.
3/23/89* *Trombonelectronics (musical performance)*

Dent, Graham and Thea Other
12/2/89 *In God We Trust*

Deren, Maya
2/9/89 *The Haitian Footage*

Devaux, Frederique
11/16/89 *Altergraphies*

Die Todliche Doris
4/1/89 *Material Fur die Nachkriegszeit (Material for the Post-War Period)*

Dillon, John Francis
2/26/89 *Call Her Savage*

Dorsky, Nathaniel
10/12/89 *Ariel*

Dougherty, Cecilia
9/23/89 *Grapefruit*
12/2/89 *Sick*

Downey, Robert
3/12/89 *Chafed Elbows*

Dudow, Slatan

11/26/89 *Kuhle Wampe*

Edison Company

3/26/89 *Chinese Laundry; The Execution of Mary Queen of Scots; Dickson Experimental Sound Film; The Irwin-Rice Kiss; Feeding the Doves; Morning Bath; Burning Stable; The Black Diamond Express; New York Street Scenes; Fatima; A Wringing Good Joke*

Eisenberg, Dan

6/22/89 *Cooperation of Parts*

Elder, R. Bruce

4/19/89* *Lamentations: Part One: The Dream of the Last Historian*

4/20/89* *Lamentations: Part Two: The Sublime Calculation*

Erotic Psyche

12/2/89 *Cassandra / Seething at the Mouth*

Fanaka, Jamaa

2/18/89 *Willie Foast*

Fassbinder, R.W.

5/21/89 *Gods of the Plague*

Feldman, Thomas

6/8/89 *Start; German Runs*

Feuillade, Louis and Romo Bosetti

6/18/89 *The Pumpkin Race*

Finley, Jeanne

6/10/89 *Accidental Confessions*

Fischinger, Oskar

11/19/89 *Wax Experiments; Pierrete #1; Spiritual Constructions; Munich-Berlin Wandering; Study No. 10; Circles; Squares; Composition in Blue; Allegretto; An Optical Poem; Radio Dynamics; Motion Painting No. 1
(Elfriede Fischinger in person)*

Fleischer Brothers

1/29/89 *HA HA HA!*

Fleischner, Bob

12/17/89 *Banners; Nora; David; Max's Shirt; A Tire Film; Curtain Call; Paradise; Lady Louise; Sally's Window; Trainscapes; Grandma's House*

Fleming, Victor

2/26/89 *Mantrap*

Flux Films 1963-1966

1/26/89 Flux Film Program (assembled by George Maciunas)

Fonoroff, Nina

5/25/89 *A Knowledge They Cannot Lose*

Fontaine, Cecille

6/4/89 *Cruises*

11/16/89 *Stories*

Frampton, Hollis

10/12/89 *Heterodyne*

Fuchs, Sallie

11/11/89 *It Scares Me to Feel This Way*

Garellick, Jill

9/23/89 *Version* (Another View 11/19/89)

Genet, Jean

5/21/89 *Un Chant d'Amour*

Glammona, Sal

12/14/89 *Walls in the Woods*

Gilliland, Mark

12/2/89 *Chernobyl West*

Gltai, Amos

9/24/89 *House; Wadi*

Groel, Rick

9/23/89 *Acting; Timing*

Gruben, Patricia

9/30/89 *Sifted Evidence*

Gucclone, Michael

6/25/89 *Coupled Entries*

Hammer, Barbara

6/15/89* *Reassessing the Films of Marie Menken* (presentation)

12/14/89 *Still Point*

Hawkins, John and Willard Maas

6/15/89 *A Valentine for Marie*

Hein, Birgit and Wilhelm

9/17/89 *Kali -Film: I Spit on Your Grave (Another View 11/12/89)*

Hershman, Lynn

5/17/89 * *Longshot; The Electronic Diary*

5/18/89 * *Longshot; The Electronic Diary*

Herwitz, Peter,

5/25/89 *The Lost Domain*

Herzog, Werner

10/15/89 *Land of Silence and Darkness; Last Words*

Heuwinkel, Christlane and Mattias Mueller

4/1/89 *Epilog (Epilogue)*

Hockenhull, Oliver

11/30/89 * *Determinations*

Hoover, Nan

2/23/89 *Waiting*

Hudina, Chuck

12/14/89 *Nigeria*

Huillet, Daniele and Jean-Marie Straub

10/1/89 *En Rachachant; Machorka-Muff; The Bridegroom, the Comedienne and the Pimp; Every Revolution is a Roll of the Dice; Introduction to Arnold Schoenberg's "Accompaniment to a Cinematographic Scene"; Not Reconciled*

Hung, Su-Chen

10/20/89 * *Face to Face (performance) (Installation--10/19/89-11/18/89)*

Imamura, Shohei

12/3/89 *Vengeance is Mine*

Jakobols

6/4/89 *Passage du Desir*

Jalbuena, Jun

2/4/89 * *The Looking Dynasty (performance)*

Janetzko, Christoph and Dorothee Wenner

6/8/89 *Hollywood Killed Me*

Jones, Ed

6/10/89 * Bay Area Spectrum: New Films and Videos (presentation); *But How Are They Going to Make Me Pay; Bemused in Babylon*

Juchanow, Borls

2/25/89 *X-O Games*

Juft, Jewgenij

2/25/89 *Woodcutter*

Kaplan Rousseau, Denis

6/4/89 *4'40 Generations d'Images*

Keller, Marjorie

11/18/89 *Misconception*

Kels, Karl

6/8/89 *Karl Kels 1982; Karl Kels 1988*

Kern, Richard

2/14/89 *Manhattan Love Suicide*

Ketelaars, Jan

2/23/89 *Katarakt*

Killou, Jamal

5/20/89 *Sweet Jane*

Klahr, Lewis

3/25/89 * *Picture Books (for Adults): What's Going on Here Joe; The River Sieve; Candy's 16; Her Fragrant Emulsion; The Morning Films: Lost Camel Intentions, For the Rest of Your Natural Life, In the Month of Crickets*

6/25/89 *In the Month of Crickets*

Kluge, Alexander

4/9/89 *The Eternity of Yesterday; Teachers through Change; Protocol of a Revolution; Proven Competance Portrayed; Frau Blackburn, Born January 5, 1872, is Filmed; Fireman E.A. Winterstein; News From the Hohenstauffens; Yesterday Girl ; Short Films (Another View 12/10/89)*

Kluge, Alexander

4/16/89 *Artists Under the Big Top; Perplexed; Part-time Work of a Domestic Slave*

5/13/89 *The Female Patriot; War and Peace*

Kohne, Hille

6/8/89 *Und Sie, Sie Liebte Raubtiere, Tritt auch in den Garten*

Kondratjew and Ostretsow

2/25/89 *I Have Forgotten, You Idiots*

Kramer, Wierd

2/23/89 *Moune*

Krlz, Dominica

12/2/89 *Ascension*

Krumins, Daina

1/29/89 *Babobilicons*

Kubelka, Peter

10/12/89 *Arnulf Rainer*

Kuchar, George

10/19/89*

Terror by Twilight; Say Yes to No; Weather Diary #5; Chili Line Stops Here; House of P.P.; Motivation of the Carcasoids; The Celluloid L.A. Screening Workshop; Point 'n' Shoot

Lee, Spike

2/17/89 *Joe's Bed-Stuy Barbershop: We Cut Heads*

Leigh, Carol, a.k.a. The Scarlet Harlot

5/20/89* *Pope, Don't Preach, I'm Terminating My Pregnancy (performance)*

Lemaitre, Maurice

6/4/89 *Le Soulevement de la Jeunesse Mai '68*

11/16/89 *Vies de M.B.*

Levine, Saul

6/17/89 *Charlatan; Groove to Groove*

Lewis, Brady

10/8/89 *The Suicide Squeeze*

Litischewski, Zcora

2/25/89 *A Blind Man's Guide Fish; Monster*

Lye, Len

10/12/89 *Color Cry; Color Flight; Kaleidoscope*

Maas, Willard and John Hawkins

6/15/89 *A Valentine for Marie*

Maclunas, George

1/26/89 Flux Films

MacLaine, Christopher

11/11/89 *The End*

Maris Marijn

2/23/89 *Het Reservaat*

Marker, Chris

11/12/89 *Sans Soleil (Sunless)*

Maxwell, Stephanie

10/12/89 *Ga*

11/16/89* European Hand-Made Films (presentation); *Please Don't Stop*

Mc Adams, Heather

3/11/89* *Scratchman I; We Hope You Enjoy This Film; Black Coffee; Fetal Pig Anatomy; Better Be Careful; Meet...Bradley Harrison Picklesimer*

McGowan, Scott

12/2/89 *What Are You? Chickenshit?*

McKane, Miles

6/4/89 *Track Moss By-Pass*

Mekas, Adolfas

3/12/89 *Hallelujah the Hills*

Melies, Georges

6/18/89 *The Infernal Cauldron; Melomaniac; The Inn Where No Man Rests; The Doctor's Secret; The Eclipse; The Palace of The Arabian Nights*

Melville, Jean-Pierre

10/8/89 *Le Deuxieme Souffle (Second Breath)*

Menken, Marie

6/15/89 *Visual Variations on Noguchi; Eye Music in Red Major; Arabesque for Kenneth Anger; Notebook; Go,Go,Go; Lights*

Michalak, David

3/23/89* *Once a Face; Not Quite Right; Portraits Part One; The Spoken Word*

Miller, Will

9/23/89 *Agents of Faith*

Millier, Branda

12/2/89 *That's It, Forget It*

Mishima, Yukio

12/3/89 *Rite of Love and Death*

Mueller, Mattias

4/1/89 * *Final Cut; The Filmer's Almanac*

Mueller, Mattias and Christiane Heuwinkel

4/1/89 *Epilog (Epilogue)*

Murakami, Violet

5/20/89 *Alchemy*

Murray, Juile

9/14/89 *Expulsion (Another View 11/19/89)*

Nelson, Gunvor

4/15/89 *Moons Pool*

Norris, Paul, alias Norrad Mikrowaev

5/20/89 * *A Nuclear Bondo Reptilian Solution*

O., Dore

12/16/89 *Blonde Barbarei; Frozen Flashes; Blindman's Ball*

O'Neill, Pat

9/21/89 * *Water and Power*

O'Toole, Owen, Aite Kinder and Schmelzdahin

4/1/89 *Flamethrowers (Trailer)*

Onwura, Ngozi

9/14/89 *Coffee Colored Children*

Ostretsov and Kondratjew

2/25/89 *I Have Forgotten, You Idiots*

Other, Thea and Graham Dent

12/2/89 *In God We Trust*

Oxenberg, Jan

2/14/89 *A Comedy in Six Unnatural Acts*

Pabst, G.W.

11/26/89 *Kameradschaft*

Parker, Claire and Alexander Alexieff

1/29/89 *The Nose*

Pateris, Phil

12/2/89 *White Ronnie*

Pathe Freres

6/18/89 *Tit For Tat*

Pfahler, Kembra and Samoa

2/11/89* *Libidinal Illuminations (films and performance)*

Pierce, Jill

5/20/89 *Here We Go Again*

Plaat, Henri

2/23/89 *Prestcold*

Plays, Dana

6/22/89 *Shards*

12/14/89 *Kongostraat*

Poeth, Ties

11/16/89 *Schilderstukken; Caravan; Mission Ville*

Pollack, Chana

5/20/89 *Kitchen*

Posner, Bruce

9/21/89 *Sappho and Jerry, Parts 1-3*

Puggioni, Giovanna

6/4/89 *Oltremare*

Rettig, Maija-Lene

4/1/89 *Rosenrot (Red Roses); Take Courage*

Rhoads, Tom

6/17/89 *Warm Broth (Another View 12/3/89)*
11/11/89 *Green*

Roberts, C Larry

4/23/89 *Strong-Willed Women Subdue and Subjugate Reptiles; The Smara; Calamus; I Was a Teenage Travelogue*

Ross, Rock

3/23/89 * *Till My Head Caves In; Vespucciland: The Great and Free; Missing the Hurt; Now This; Just Another Girl; Bushes of the Rhineland; Bab
Nectar of the Cyclops; Go Like This; M.T.X.S.*
12/14/89 *Autumnal Diptych*

Rossellini, Roberto

2/2/89 *Socrates*
12/21/89 *The Age of the Medici parts 1&2*
12/22/89 *The Age of the Medici part 3*

Rousset Martine

6/4/89 *Mansfield K*

Sachs, Stefan

6/8/89 *Paramount*

Sachs, Lynne

6/10/89 *Sermons and Sacred Pictures*

Saks, Eric

10/5/89 * *Forevermore: Biography of a Leach Lord*

Samoa and Kembra Pfahler

2/11/89 * *Libidinal Illuminations (films and performance)*

Sanborn, Kelth and Peggy Ahwesh

12/7/89 * *The Deadman*

Sandusky, Sharon

9/14/89 *C'mon Babe (Danke Schoen)*

Schmelzdahin

4/1/89 *Spule 33 (Spool 33)*
6/8/89 *Stadt in Flammen; Der General*
11/16/89 *Stadt in Flammen*

Schmelzdahin, Owen O'Toole and Alte Kinder

4/1/89 *Flamethrowers (Trailer)*

Schneemann, Carolee

4/15/89 *Plumblin*

Sharits, Paul

6/25/89 *Rapture*

Singer, Leslie

12/2/89 *Refried Broccoli*

Slugfest

6/11/89 *Found Footage Extravaganza*

Snider, Greta

9/14/89 *Futility* (Another View 12/3/89)

Snow, Michael

3/19/89 *New York Eye and Ear Control (A Walking Woman Work); Seated Figures*

Soe, Valerie

12/2/89 * *Video Refuses* (curator)

Solomon, Phil

5/25/89 *Remains to be Seen* (Another View 11/19/89)

Spinello, Barry

10/12/89 *Sonata for Pen, Brush and Ruler*

Starewicz, Ladslaw

1/29/89 *The Mascot*

Stark, Scott

6/25/89 *Satrapy*

11/2/89 * (lecture) *Transmission* (Installation--10/19/89-11/18/89)

Stelner, Konrad

2/16/89 * *Fireside; Notebook:"tack"; LIMN IV; 5 Movements for String Quartet; Midwinter Dances I; Midwinter Dances II*

6/22/89 *LIMN IV*

Straub, Jean-Marle and Danlele Hullet

10/1/89 *En Rachachant; Machorka-Muff; The Bridegroom, the Comedienne and the Pimp; Every Revolution is a Roll of the Dice; Introduction to Arnold Schoenberg's "Accompaniment to a Cinematographic Scene"; Not Reconciled*

Street, Mark

9/14/89 *Winterwheat* (Another View 11/19/89)

Svankmajer, Jan

1/29/89 *Jabberwocky*

Sweenen, Peter

11/16/89 *Animation Has No Borders*

Sweeney, Molra

9/14/89 *Imaginary I*

Tartaglia, Jerry

2/14/89 *A.I.D.S.C.R.E.A.M.*

4/13/89 * *Lawless (excerpt); Lambda Man; Frankenstein Part I; A.I.D.S.C.R.E.A.M.; Fin de Siecle*

12/14/89 *Ecce Homo*

Teischer, Klaus

6/8/89 *On the Balance*

Thornton, Leslie

1/28/89 * *Peggy and Fred in Hell; Peggy and Fred in Kansas; Peggy and Fred and Pete* (presentation on distribution with C. Baldwin)
Peggy and Fred in Kansas

6/25/89

Trinh T. Minh-ha

2/19/89 * *Surname Viet, Given Name Nam*

Van der Keuken, Johan

3/16/89 * *Herman Slobbe (Blind Child 2); The Flat Jungle*

Varela, Willie

5/25/89 *At Rest; A House of Cards; House Beautiful*

Voorhuls Nelly

2/23/89 * *Dutch Experimental Films (presentation)*

Welsby, Chris

4/27/89 * *Sky Light; Seven Days; Windmill III; Stream Line*

6/22/89 *Sky Light*

Wenner, Dorothee and Christoph Janetzko

6/8/89 *Hollywood Killed Me*

White, Ted

12/14/89 *The Passion of Goose Egg Tuffy*

Widmer, Gwen and Patrick Clancy

9/30/89 *Camera Culture: Still Wild*

Williamson, James

6/18/89 *Interviewee Swallows Camera*

Wilson, Emjay

12/2/89 *Your Bloody Nose*

Wise, Robert

10/29/89 *Curse of the Cat People*

Wood, Edward D.

9/17/89 *The Sinister Sex*

Wooster, Ann Sargent

2/14/89 *Stories From Art History: Daphne and Apollo*

Zecca, Ferdinand

6/18/89 *The Impractical Journey; The Invisible Thief; The Haunted Kitchen; The Flower Fairy*

Zwartjes, Frans

2/23/89 *Birds; A Fan; Living*



