### CURRENTLY SCREENING IN MEDIATHEQUE

**BOGIN, MIKHAIL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FINDERS KEEPERS</strong></td>
<td>30 min</td>
<td>16 mm</td>
</tr>
</tbody>
</table>

Earl, a young Minnesota farmer with a head full of ideas, finds his world thrown into confusion when his dog absconds with a sock full of money belonging to a drug ring. Everyone is certain that Earl has the money, but the dog refuses to fetch the treasure. Finally, Earl gets his wish and invests the money in the farm in an unexpected way. ([www.mnhs.org](http://www.mnhs.org))

A Minnesota Screen Project produced by Film in the Cities

Starring Peter Thoemke, Jo Howarth & Jimmie D. Wright

Director of Photography: Gregory M. Cummins

Original Screenplay by: Gary Jenneke

Producer: Richard Weise

---

**COHL, EMILE**

<table>
<thead>
<tr>
<th>Title</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EMILE COHL PROGRAM</strong></td>
<td>12 min</td>
<td>16 mm</td>
</tr>
</tbody>
</table>

Biographical information at beginning and between films.

Note: A card on file in the WAC archives indicates that this compilation contains work that is not by Cohl.

- **FANTASMAGORIE** (animated) - Cohl
- **THE DEUTURES(?)**, 1909 - Not Cohl
- **THE AUTOMATIC MOVING COMPANY, 1910** (pixillated) - Not Cohl; 1910 Romeo Bosetti remake of a Cohl film.
- **PROFESSOR BONEHEAD IS SHIPWRECKED** - Not Cohl (possibly noted as Harry Palmer).

---

**CRUIKSHANK, SALLY**

<table>
<thead>
<tr>
<th>Title</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>QUASI AT THE QUACKADERO</strong></td>
<td>10 min</td>
<td>16 mm</td>
</tr>
</tbody>
</table>

"Quasi at the Quackadero" is a 1975 animated short by Sally Cruikshank. This cartoon follows two ducks and a pet robot at an amusement park in the future where time travel is exploited. In 2009, it was selected for preservation in the United States National Film Registry by the Library of Congress.

---

**CRUIKSHANK, SALLY**

<table>
<thead>
<tr>
<th>Title</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAKE ME PSYCHIC</strong></td>
<td>8 min</td>
<td>16 mm</td>
</tr>
</tbody>
</table>

A psychedelic tale about a female character who has visions of her evening while she prepares to go out.

---

**ELLIOTT, FAITH ; HUBLEY, JOHN**

<table>
<thead>
<tr>
<th>Title</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MOONBIRD</strong></td>
<td>10 min</td>
<td>16 mm</td>
</tr>
</tbody>
</table>

One of the Hubley's most noted productions, and winner of an Academy Award, this film was truly a family effort, since their two sons, Mark and Ray, provided the ad-lib dialogue on which the film is based.

(John and Faith Hubley Film Retrospective 1974, Kansas City Art Institute)
<table>
<thead>
<tr>
<th>Director(s)</th>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUBLEY, FAITH ; HUBLEY, JOHN</td>
<td>COCKABOODY</td>
<td>1973</td>
<td>9 min</td>
<td>16 mm</td>
<td>Using again the improvised voices of daughters Emily and Georgia and delightful cutout characters, this film emphasizes that we should be sensitive to children as individuals. (John and Faith Hubley Film Retrospective 1974, Kansas City Art Institute)</td>
</tr>
<tr>
<td>NOYES, ELIOT</td>
<td>ALPHABET</td>
<td>1973</td>
<td>6 min</td>
<td>16 mm</td>
<td>Eli Noyes (who previously went by Elliot Noyes) is an Academy Award nominated animator. He has most famously created an animated alphabet that formed each letter using sand. Sesame Street first utilized this animation in the mid-1970s to teach kids how to read and have continued to employ it through the turn of the 21st century. Noyes uses lively Bluegrass music and both an adult and child’s voice to narrate the letters.</td>
</tr>
<tr>
<td>SCHROEDER, TOM</td>
<td>A PLAN</td>
<td>2004</td>
<td>8 min</td>
<td>35 mm</td>
<td>A boy with an active imagination spends a day out with his parents in a boat. He concludes that the boat will run out of gas, rather then tell his father, sets about creating a plan to save the day. (TS)</td>
</tr>
<tr>
<td>SCHROEDER, TOM</td>
<td>BIKE RACE</td>
<td>2010</td>
<td>13 min</td>
<td>ProRes 422 mov</td>
<td>An animated documentary film in which two friends decide to stage a bicycle race to determine who is the best racer of all time, Eddy Merckx of Lance Armstrong. A love triangle develops during the race and the stakes of winning grows in importance. (TS)</td>
</tr>
<tr>
<td>SCHROEDER, TOM</td>
<td>BIKE RIDE</td>
<td>2000</td>
<td>7 min</td>
<td>ProRes 422 mov</td>
<td>James Peterson tells the story of riding his bike fifty miles to see his girlfriend, getting dumped, and riding home. Jazz drummer Dave King (The Bad Plus) improves to this story with his drumming as soundtrack. Tom created free association animation for the collaboration. (TS)</td>
</tr>
<tr>
<td>SCHROEDER, TOM</td>
<td>BIKE TRIP</td>
<td>2018</td>
<td>11 min</td>
<td>ProRes 422 mov</td>
<td>The third and final film in Tom Schroeder's animated documentary series. Two bikers travel 500 miles to ask a question about beer. (TS)</td>
</tr>
<tr>
<td>SCHROEDER, TOM</td>
<td>DESERT DIVE INN</td>
<td>2014</td>
<td>9 min</td>
<td>ProRes 422 mov</td>
<td>Two nearly adolescent children stage a playful competition in a motel swimming pool. (TS)</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Year</td>
<td>Length</td>
<td>Format</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>----------</td>
<td>------</td>
<td>--------</td>
<td>------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>ISOLA DEL GIGLIO</td>
<td>SCHROEDER, TOM</td>
<td>2014</td>
<td>11 min</td>
<td>ProRes 422 MPEG-4</td>
<td>Sunday on the long curve of Campese, Isola del Giglio. (TS)</td>
</tr>
<tr>
<td>RIDING WITH HARV</td>
<td>SCHROEDER, TOM</td>
<td>2002</td>
<td>12 min</td>
<td>35 mm</td>
<td></td>
</tr>
<tr>
<td>MARCEL, KING OF TERVUREN</td>
<td>SCHROEDER, TOM</td>
<td>2012</td>
<td>6 min</td>
<td>ProRes 422 mov</td>
<td>Marcel survives the bird flu, alcohol, sleeping pills and his son Max. Though blinded in one eye, he remains the King of Tervuren. Greek tragedy as acted out by Belgian roosters. (TS)</td>
</tr>
<tr>
<td>THE SPARROWS FLIGHT</td>
<td>SCHROEDER, TOM</td>
<td>2016</td>
<td>14 min</td>
<td>ProRes 422 mov</td>
<td>An animated collaboration with my dead friend Dave Herr. (TS)</td>
</tr>
<tr>
<td>THE WILD COW</td>
<td>SCHROEDER, TOM</td>
<td>2021</td>
<td>6 min</td>
<td>ProRes 422 mov</td>
<td>A journey through water, land, sky and space, guided by the wild cow. (TS)</td>
</tr>
<tr>
<td>THE YELLOW BIRD</td>
<td>SCHROEDER, TOM</td>
<td>2008</td>
<td>12 min</td>
<td>35 mm</td>
<td>A young man flees the draft of World War I and finds a job on a cattle ranch in eastern Montana. He accidentally shoots himself and takes a horse drawn cart to try to reach Havre for medical attention. (TS)</td>
</tr>
<tr>
<td>CROCUS</td>
<td>PIT, SUZAN</td>
<td>1971</td>
<td>7 min</td>
<td>16 mm</td>
<td>&quot;Figures and objects in [Suzan Pitt] Kraning's drawings for her animated films are meticulously detailed and set into illusionistic spaces that evoke the surreal world of Magritte's paintings - but it is clearly Kraning's world. Her film CROCUS is about the artist's family life - giving the baby a glass of water, going to bed and making love. The CROCUS drawings poetically interpret an act of love during which a wild assortment of moths, birds, flowers, and vegetables - including a huge cabbage - float through the room and out the window.&quot; - Philip Larson, curator, Walker Art Center, Minneapolis (<a href="http://www.canyoncinema.com">www.canyoncinema.com</a>) See also: Study Collection for elements from this film.</td>
</tr>
</tbody>
</table>
**CURRENTLY SCREENING IN MEDIATHEQUE**

**PITT, SUZAN**

**JEFFERSON CIRCUS SONGS**

ANIMATION / SHORT / EXPERIMENTAL

1973  

Length: 19 min.  

Format: 16 mm, 1 reel

School children create characters in a circus.  
Produced in a film workshop co-sponsored by Walker Art Center and Urban Arts program of Minneapolis Public Schools.  
Costumes, Jeanne Weitz;  
Music Yale Marshall;  
Associate Director Alan Kranning.  
Cast: (school students) Alanna Fargo, Steve Clement, Pauline Raich, lynn Oherin, Laurie Nichols, Chris Olson, Kristy Berkness, Carol Scheafer, Roy Johnson, David Baker and Mike Wassener.

Awards: Prize, NY Filmmakers’ Exposition, 1973;  
Sinking Creek Film & Video Festival, 1974;  
Ann Arbor Film Festival, 1975,  
Exhibition: Inside Women, Film Forum, NY, 1974;  
Festival de Films Americains, Centre Culturel Americain, Paris, 1974;  
Intl Festival of Films by Women (MUSIDORA), Paris, 1974;  
New Directors/New Films, Museum of Modern Art, NY.

(www.canyoncinema.com)

See also: Study Collection for elements from this film.

**PITT, SUZAN**

**A CITY TRIP**

ANIMATION / SHORT / EXPERIMENTAL

1973  

Length: 3 min.  

Format: 16 mm

Elementary school children created a cartoon about a day in downtown Minneapolis.

A film made by Minneapolis Public School children.  
Co-sponsored by Urban Arts and Walker Art Center.  
Music by Tommy Ray from Red Grooms’ “Discount Store.”

**RICHTER, HANS**

**RHYTHM 21 (RHYTHMUS 21)**

ANIMATION, EXPERIMENTAL

1921  

Length: 3 minutes  

Format: 16 mm

Previously working within the mediums of painting and graphic art, Hans Richter made silent Rhythmus (Rhythm) films between 1921 and 1925, foregrounding his interest in the abstract visual possibilities of the medium. Richter was concerned with portraying the rhythm inherent to music on the screen by animating geometric shapes. For this reason, his Rhythmus contributions to experimental cinema are referred to as “visual music” as well as “absolute film”—films that exclusively utilize the formal components of the medium. This movement, which began in Germany in the 1920s, was founded by Richter and his contemporaries Oskar Fischinger, Walter Ruttmann, and Viking Eggeling. The “absolute cinema” approach to filmmaking allowed Richter to diverge from the narrative tendencies of early 20th-century filmmaking. According to the filmmaker, “The absolute film signifies the foundation of cinematic art. … The absolute film opens your eyes for the first time to what the camera is, can be, and wants!”

In Rhythm 21, Richter depicts his abstract inclinations through black and white geometric shapes as they rhythmically grow, shrink, and move within the confines of the frame. The film premiered in Berlin on May 2, 1925, at the Ufa-Theater Kurfürstendamm as part of Der absolute Film (The Absolute Film). This program also included Rhythmus 23 (1923),  
Eggeling’s Symphonie diagonale (1924), and Ruttmann’s Opus II (1921), III (1921), and IV (1925).
**RHYTHMUS 23**

**RICHTER, HANS**

**ANIMATION, EXPERIMENTAL**

1923  
**Length:** 4 minutes  
**Format:** 16 mm

*Rhythmus 23* (1923) is the second film in Hans Richter’s *Rhythmus* (Rhythm) series. It is visually similar to its predecessor, *Rhythmus 21*, with its dancing geometric forms. Originally titling the work _Fuge in Red and Green_, Richter intended to hand-paint each individual frame with the help of artist Werner Gräff, who studied at the Bauhaus under Theo van Doesburg, founder of the De Stijl movement. Though he failed to achieve this labor-intensive technical feat with *Rhythmus 23*, Richter eventually achieved his goal in 1925 with the hand-colored *Rhythmus 25*. Due to the high cost of coloring the film by hand, only one copy was ever produced, which unfortunately degraded over time.

*Rhythmus 23* premiered in Berlin on May 2, 1925, at the Ufa-Theater Kurfürstendamm, a venue that presented many avant-garde films of the 1920s.

---

**HEAVEN AND EARTH MAGIC**

**SMITH, HARRY**

**ANIMATION, EXPERIMENTAL**

1957-1962  
**Length:** 66 minutes  
**Format:** 16 mm

The complex narrative of Harry Smith’s alchemical *Heaven and Earth Magic* (1957-1962) traces the imaginings of a woman who drifts into an anesthesia-induced reverie. His inspiration for this film came from the writings of Dr. Wilder Penfield, a pioneer neurosurgeon at Montreal’s Neurological Institute. Smith was specifically inspired by Penfield’s research on the hallucinations that epilepsy patients can experience while awake during brain surgery. The film covers many of Smith’s cultural fascinations from religious theory to philosophy to science, evidence of his belief that many different disciplines are connected.

*Heaven and Earth Magic* is similar to Smith’s other films in that it underwent many revisions before the final version was released in 1962. He intended for the film to be projected through a series of colorful masked slides that were shaped like important objects in the film (a watermelon, an egg, etc.). The short is Smith’s only work that features original music he composed himself.

---

**EARLY ABSTRACTIONS**

**SMITH, HARRY**

**ANIMATION, EXPERIMENTAL**

1937-1947  
**Length:** 23 minutes  
**Format:** 16 mm

An avant-garde film made without a camera, *Harry Smith’s Early Abstractions* (1937–1947) is a cacophony of light, color, and movement. The work was inspired by the Absolute Film movement of the 1920s, which focused on the formal qualities of the medium. Smith achieved this effect by employing a variety of techniques throughout the series including painting, scratching, and printing directly onto the film stock. Though the work was originally silent, Smith later added sound with music by the Beatles in what might have been an attempt to appeal to a younger audience. Seven different shorts compose *Early Abstractions*, each numbered from no. 1 to no. 10 (although a few are missing).

Smith was most interested in cinema’s capacity for complex accumulation and abstraction. He was obsessed with amassing “sacred” objects—he owned extensive paper airplane and Ukrainian Easter egg collections—and this desire translated to his work. The filmmaker was deeply integrated into the New York beat scene until his death at the Chelsea Hotel in 1991.
SMITH, HARRY

FILM NO. 11 (MIRROR ANIMATIONS)

ANIMATION, EXPERIMENTAL

1956-1957 Length: 4 minutes Format 35 mm

Film No. 11 (Mirror Animations) (1956–1957) uses cutouts, found material and collage to capture the complexity of jazz musician Thelonious Monk’s song “Misterioso.” Originally imagined as a painting, the project marked Harry Smith’s return to filmmaking after a five-year absence. Various cloaked figures occupy the middle of the screen as planets, fish, rays of sunlight, skulls, and other characters orbit around them, perfectly complementing the music. Artist Amie Siegel describes this effect as if “the music were sitting below the film and the images above, each acting as reflective material.”

Smith’s creation of “visual music” can be found throughout his oeuvre, especially in films such as Early Abstractions (1939–1947). Mirror Animations also exemplifies Smith’s artistic tendency to recycle earlier films (this one reimagines no. 10 from 1957). Later in his career, he revised Mirror Animations into a 12-minute-long version by printing the film and its soundtrack forward, backward, and then forward again, creating Mirror Animations (extended version) (Number 17).

KLEIN, WILLIAM

MR. FREEDOM

COMEDY

1968 Length: 100 minutes Format ProRes 422 mov

At first glance, Mr. Freedom (1968)—a highly satirical, comic-book style film—reveals itself as a blatant attack on the militarism and consumerism of US ideology. However, William Klein uses the film not only as a critique of the United States but also as a commentary on worldwide Cold War politics. It was during Klein’s term as a soldier in the US Army that he began crafting his talent to satirically depict the world while a cartoonist for Stars and Stripes newspaper. At the end of World War II, he expatriated to France, arriving in Paris in 1948. Originally a photographer and painter, Klein transitioned into the medium of film in the late 1950s. His films often critique American consumerism and fashion, while maintaining a satirical sense of humor evident throughout his work.

Mr. Freedom is one of Klein’s first feature-length narrative films. Hoping this film would be popular, Klein originally wanted Marlon Brando or another acclaimed American actor to play the title character. Instead, the lesser-known John Abbey was cast in the role. In his first depiction, Mr. Freedom is shown in uniform as a gun-toting sheriff, sloppily eating a sandwich and earning the nickname “pig.” But behind the oversized American flag that lines his office wall is a closet containing his Mr. Freedom costume: a combination of a high-school football uniform and a superhero outfit, complete with helmet, shoulder pads, and cape. Sent on a mission by big brother figure Dr. Freedom, Mr. Freedom heads to France to fight off “the Reds and the Blacks.” While there, with the help of sexy French freedom-pursuer Marie-Madeleine (Delphine Seyrig), he attempts to rally and lead a misfit army of Freedom-ites to battle the absurdly depicted Russian and Chinese communists. Hilarious in its sarcastic realism yet subtly sensitive as well, Mr. Freedom shows that, as he sings in his theme song, maybe it’s not possible to “always beat ‘em with star-spangled freedom.”

KLEIN, WILLIAM

WHO ARE YOU, POLLY MAGGOO?

COMEDY FEATURE

1966 Length: 105 minutes Format 35 mm

William Klein’s first feature film, winner of the Jean Vigo prize at Cannes Film Festival, depicts the elite yet ridiculous haute couture fashion movement of 1960s Paris. Influenced by his time spent as a photographer for Vogue under Diana Vreeland, the film portrays the absurdity of the fashion world. Who Are You, Polly Maggoo? opens with a runway show that instantly mocks the industry: the models appear wearing garments constructed entirely out of sheet metal.

Beautifully shot in black and white, the film follows three characters that conceptualize their lives and dreams through their interactions with cover girl Polly Maggoo. First there’s Polly herself, whose visions manifest as fashion shoots out of Harper’s Bazaar; then there’s Grégoire, the director of the television show Who Are You?, who sees everything as though it were being broadcast; and last, Prince Igor, Polly’s distant yet adamant admirer, whose musings appear as absurdist movie-clip dreams.

Who Are You, Polly Maggoo? not only reveals Klein’s desire to create intense social commentaries on oft-unaddressed subjects but also provides a first glimpse into his highly satirical spirit of filmmaking present in his later works such as Mr. Freedom and The Model Couple. Heralded as “a daring deflation of cultural pretensions and institutions” by the Criterion, Who Are You, Polly Maggoo challenges media’s influence on America’s cultural consciousness.
**CURRENTLY SCREENING IN MEDIA THEQUE**

**KLEIN, WILLIAM**

**THE MODEL COUPLE (LE COUPLE TÉMOIN)**

**COMEDY FEATURE**

1977  
Length: 100 minutes  
Format: 35mm

Through a clever mockery of modernism, William Klein accurately depicts the culture of reality television well before its time. Made in 1977, The Model Couple is set in the year 2000. The French Ministry of the Future is conducting a study on social behavior to aid in the production of an ideal city. Claudine and Jean-Michel are chosen as the model couple—“76 percent average”—to assist their nation as the guinea pigs for market development. For six months, they are required to live on display for the public eye while undergoing frequent tests conducted by two comically disturbing psychosociologists.

In this searing social critique, Klein addresses the concept of privacy, especially as it relates to government and marketing studies. The model couple’s apartment goes from being “their home,” to a location for Ministry experiments, to an exhibit or performance piece that invites visitors to watch and interact with them. In one sequence, Klein portrays their apartment as a prime location for product placement as Claudine is led through her kitchen by direct-response television salesmen marketing their goods. By showing this as the future of science and society, Klein’s Minister of the Future explicitly poses the question, “Does mankind want progress or happiness? We can’t have both.”

**STRAND RELEASING 30TH ANNIVERSARY TRIBUTE FILM**

**COMPILATION**

2019  
Length: 64 minutes  
Format: ProRes 422 mov

Over the past 30 years, Strand has cultivated relationships with auteurs, producers, and sales agents by closely collaborating with them on the presentation of their films in the US marketplace. Having released over 400 films since 1989, the company has maintained an exceptional group of globally recognized filmmakers, making it one of the longest running independent distributors in the United States.

Artists involved in the project include Andrew Ahn, Karim Ainouz, Fatih Akin, Gregg Araki, Roddy Bogawa, Catherine Breillat, Brady Corbet, Alain Gomis, Bradley Rust Gray, Alain Guiraudie, Christophe Honoré, Jon Jost, Tom Kalin, Kim So Yong, Jon Moritsugu, Jenni Olson, Daniel Ribeiro, Elisabeth Subrin, Athina Rachel Tsangari, Lulu Wang, Bruce LaBruce, Lynn Hershman Leeson, Rithy Panh, João Pedro Rodrigues, Ira Sachs, James Schamus, A. B. Shawky, John Waters, Apichatpong Weerasethakul, and World of Wonder. All titles were made using cell phone cameras.

Raphan, Benita  

**BENITA RAPHAN: ABSENCE STRONGER THAN PRESENCE, 2 + 2, THE CRITICAL PATH**

**COMPILATION**

2005  
Length: 25 minutes  
Format: Digital Betacam

Compilation video. see individual titles for descriptions.

Schroeder, Tom  

**TOM SCHROEDER: ANIMATED FILMS: BIKE RIDE; HAVE A PLAN; YELLOW BIRD**

**COMPILATION**

2001 - 2009  
Length: 0:39:46  
Format: Betacam SP

BY PORTRAYING EVERYDAY FEMALE DISAPPOINTMENT AND ANGER IN A FILM ABOUT A WOMAN WHO… (1974), YVONNE RAINER PIONEERED A NEW CINEMATIC VOCABULARY THAT RECLAIMED MELODRAMA AS A FEMINIST PRACTICE. IN AN EXPERIMENTAL FORM THAT INCLUDES TRUNCATED TEXT AND VOICEOVER NARRATION, HER FEATURE CENTERS ON A WOMAN FRUSTRATED BY HER HETEROSEXUAL RELATIONSHIP. THE FILM ALSO REAPPROPRIATES STILL IMAGES FROM ALFRED HITCHCOCK’S FAMOUS SHOWER SCENE IN PSYCHO TO CRYSTALIZE THE PREVALENT FEAR OF VIOLENCE THAT WOMEN FACE IN A PATRIARCHAL SOCIETY. RAINER ESTABLISHES WOMANHOOD AS AN INHERENT CONTRADICTION, CLAIMING “SHE SIMPLY CAN’T FIND ALTERNATIVES TO BEING INSIDE WITH HER FEAR OR STANDING IN THE RAIN WITH HER SELF-CONTENMT.”


RENOWNED FOR TRANSLATING LIVE PERFORMANCE TO FILM AND HIS COLLABORATIONS WITH OTHER ARTISTS, CHARLES ATLAS IS PERHAPS BEST KNOWN FOR HIS 30-YEAR RELATIONSHIP WITH DANCER/CHOREOGRAPHER MERCE CUNNINGHAM. ORIGINALLY SERVING AS A FILMMAKER-IN-RESIDENCE FOR THE MERCE CUNNINGHAM DANCE COMPANY, HE CREATED MORE THAN 39 FILMS DOCUMENTING CUNNINGHAM’S CHOREOGRAPHY. _OCEAN_ (2010) IS ATLAS’S REPRESENTATION OF ONE OF CUNNINGHAM’S MOST AMBITIOUS PIECES. INSPIRED BY COMPOSER AND PARTNER JOHN CAGE AS WELL AS JAMES JOYCE’S FINAL WISH, WHICH WAS TO WRITE ABOUT THE OCEAN, CUNNINGHAM STAGED AN IMPRESSIVE NON-NARRATIVE DANCE TO BE PERFORMED IN THE ROUND. HE BROUGHT IT TO THE RAINBOW GRANITE QUARRY IN WAITE PARK, MINNESOTA, IN 2008, WHERE ATLAS RECORDED THREE PERFORMANCES WITH FIVE CAMERAMEN. MORE THAN 150 MUSICIANS, PLACED HIGH ABOVE THE AUDIENCE, EMEULATED UNDERWATER SOUND. BECAUSE OF THE ARENA’S CIRCULAR NATURE, THERE WAS NO FRONT OF STAGE AND NO CONDUCTOR. DANCERS AND MUSICIANS ALIKE WERE CUED TO THEIR PLACES BY TWO LARGE CLOCKS SUSPENDED ABOVE THE STAGE THAT KEPT TRACK OF TIME THROUGHOUT THE 90-MINUTE PERFORMANCE.

ATLAS TOOK TWO YEARS TO EDIT HIS FILM, AND UNFORTUNATELY CUNNINGHAM PASSED AWAY IN 2009 BEFORE HE COULD SEE THE FINISHED PRODUCT, JUST 10 MONTHS AFTER OCEAN WAS PERFORMED IN MINNESOTA. JUST AS THERE WAS NO CORRECT WAY TO EXPERIENCE CUNNINGHAM’S DANCE (ANY VIEWPOINT WAS EQUALLY VALID), ATLAS’S FILM CAPTURES THE DANCE FROM MANY ANGLES, EVEN USING SPLIT SCREEN TO SHOWCASE THE SAME CHOREOGRAPHY IN TWO WAYS. OCEAN WAS COPRODUCED BY THE WALKER ART CENTER AND HAD ITS WORLD PREMIERE IN ITS CINEMA IN SEPTEMBER 2010.
CURRENTLY SCREENING IN MEDIATHEQUE

ATLAS, CHARLES

HAIL THE NEW PURITAN

DANCE, PERFORMANCE

1985-86

Length: 84:47 minutes

Format Digital Betacam

Exuberant and witty, Hail the New Puritan is a simulated day-in-the-life "docufantasy" starring the British dance celebrity Michael Clark. Atlas' fictive portrait of the charismatic choreographer serves as a vivid invocation of the studied decadence of the 1980s post-punk London subculture. Contriving a faux cinema-verite format in which to stage his stylized fiction, Atlas seamlessly integrates Clark's extraordinary dance performances into the docu-narrative flow. Focusing on Clark's flamboyantly postured eroticism and the artifice of his provocative balletic performances, Atlas posits the dance as a physical manifestation of Clark's psychology. From the surreal opening dream sequence to the final solo dance, Clark's milieu of fashion, clubs and music signifies for Atlas "a time capsule of a certain period and context in London that's now gone."

RAINER, YVONNE

TRIO A

DANCE, PERFORMANCE

1978

Length: 10:30 minutes

Format Digital Betacam

Yvonne Rainer is the most prolific and controversial member of the Judson Dance Theater, a group of dancers, choreographers, and visual artists who performed at the Judson Memorial Church in Greenwich Village, New York, between 1962 and 1964. In the 1960s, Rainer threw herself into a kind of anti-dance that favored banal movements, non-expression, randomness, and disconnectedness.

Trio A (1978), one of her most influential choreographed works, was first presented in 1966 as part of the larger performance The Mind Is a Muscle, Part 1 at Judson Memorial Church. Rainer, Steve Paxton, and David Gordon performed the work simultaneously but not in unison. The piece demonstrates Rainer's exploration of the body as an object belonging to a greater whole. It is comprised of a sequence of unpredictable movements that disregard the tempo of the music and instead unfold in continuous motion according to the internal pace of each dancer. Trio A also meditates on the gaze: the dancers always avert their eyes from direct confrontation with the audience by independently moving the head and closing the eyes or casting them downward. Rainer's denial of easy pleasure, clarity, and narrative is most succinctly represented in her "No Manifesto" (1965):

NO to spectacle.
No to virtuosity.
No to transformations and magic and make believe.
No to glamour and transcendency of the star image.
No to the heroic.
No to the anti-heroic.
No to trash imagery.
No to involvement of performer or spectator.
No to style.
No to camp.
No to seduction of spectator by the wiles of the performer.
No to eccentricity.
No to moving or being moved.
**FIVE EASY PIECES**

**DANCE, PERFORMANCE**

1969  
**Length:** 48 minutes  
**Format** Digital Betacam

Five Easy Pieces consists of five short silent films made by Yvonne Rainer between 1966 and 1969. According to Rainer, these films were “an extension of [her] concern with the body and the body in motion.” Prior to her career as a filmmaker, Rainer spent nearly fifteen years as a dancer and choreographer.

Hand Movie (1966)—Rainer’s first film—features a close-up of her hand performing motions against a grey background that mimics the gestures of her choreography. Fellow Judson Theatre dancer William Davis filmed the short while Rainer was recovering from major surgery in a hospital and unable to dance.

Volleyball (Foot Film) (1967) begins with a volleyball rolling toward the corner of a room and then rolling away. Rainer comes into contact with the ball but is only portrayed from the knees down. This same action is repeated throughout the film. Bud Wirtschafter, an experimental filmmaker who was also a sound technician on Andy Warhol’s early films, shot the film.

The third segment, Rhode Island Red (1968), is a 10-minute short that features two static shots—one angled downward and the other low level—of Rhode Island Red roosters inside a chicken coop. The sounds of the birds are noticeably absent from the film, yet the chickens’ natural movement provides a sense of dynamism as they move.

Trio Film (1968) features a nude man and woman who pass a large white balloon back and forth. Composer and experimental musician Phill Niblock filmed this segment and Steve Paxton and Becky Arnold—both dancers at the Judson Theatre—played the man and woman.

Five Easy Pieces concludes with Line (1969), which focuses on a device (constructed by Niblock) that has a continuously moving string holding a small bead. The film plays with size and scale as the device exists in a vacuum without a reference point for comparison. This uncertainty continues even when choreographer Susan Marshall enters the frame.

**Absence Stronger Than Presence**

**DOCUMENTARY**

1996  
**Length:** 7 minutes  
**Format** 35 mm

Benita, Raphan

Skip Blumberg’s 29-minute film celebrates New York City’s youth jump rope culture as teams prepare and compete in the annual Double Dutch Championship at Lincoln Center. It documents the many hours these teenagers dedicate to perfecting the flips, splits, and jumps included in their routines. Blumberg’s camera is gentle and observational, allowing the competitors to convey their own passion for the sport and speak about their hopes and fears for the competition. _Pick Up Your Feet_ (1981) was one of the first documentaries of its type and paved the way for future independent filmmakers to utilize video’s potential. The film won three New York Emmy Awards and was funded by the New York State Council on the Arts and the National Endowment for the Arts.

Blumberg has worked in many capacities as a filmmaker, producer, and educator. He created more than 150 different shorts for _Sesame Street_ and directed and produced episodes for _Alive from Off Center_ a radical video performance series created in a partnership between Twin Cities Public Television and the Walker Art Center. Blumberg was the first one-man camcorder reporter and conducted journalism work for PBS, _National Geographic Explorer_ and other networks and series. He lives and works in New York City.

Source: skipblumberg.com
<table>
<thead>
<tr>
<th>Title</th>
<th>Director(s)</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>House in the Fields</td>
<td>HADID, TALA</td>
<td>2017</td>
<td>86 min</td>
<td>ProRes 422 mov</td>
<td>Set in the isolated High Atlas Mountains, Morocco, Tala Hadid follows life of a rural Amazigh community. This quiet and poetic film is divided into seasons and traces the traditions and daily activities of farming, cooking, eating, and family gatherings. Focusing on the close relationship of two sisters, 16 year-old Khadija who dreams of becoming a lawyer, and her older sister Fatima who has left school and is engaged to be married, we shares the close relationship of the two girls with intimate moments— From both waking in the morning and discussing the dreams, to moments of them walking arm in arm in the fields surrounding their home. Hadid captures the girls feelings of trepidation such as Fatima’s uncertainties about the arranged marriage, yet her conviction to follow the family traditions. While we hear Khadiji sadness waiting for the day her sister leaves her side. In one moment Khadija talks of a newly passed law winning equal rights to women in Morocco and we are left wondering it’s impact on the girls, and the possibilities of change and ambition beyond the cultural traditions and values they and their community closely follow.</td>
</tr>
<tr>
<td>The Narrow Frame of Midnight</td>
<td>HADID, TALA</td>
<td>2014</td>
<td>93 min</td>
<td>ProRes 4444 mov</td>
<td>Set between Morocco, Iraq, and Turkey The Narrow Frame of Midnight charts the journeys of several characters as they struggle to find their place in the world. A young 7-year old orphan, Aïcha, is taken and sold from her home in the Atlas Mountains, finding herself at the mercy of Abbas, a petty criminal, and his girlfriend, Nadia. They cross paths with Zacaria, a Moroccan/Iraqi writer, who is in search for his missing brother, and Judith, Zacaria’s ex-partner, living in isolation in an idyllic farmhouse in Morocco. Each characters path intersect and converge at different points weaving together their individual destinies and journey’s to find truth, reconciliation, and peace.</td>
</tr>
<tr>
<td>Sunday on the River</td>
<td>HITCHENS, GORDON ; RESNICK, KEN</td>
<td>1960</td>
<td>26 min</td>
<td>16 mm</td>
<td>Sunday on the River (1960), a short documentary that examines black life and culture in New York in the 1960s, was a collaborative effort between the directors. Hitchens founded the magazine Film Comment and believed strongly in film as a marker and influencer of social progress. This documentary similarly intends to display the complex and underrepresented lives of African Americans in the 1960s, challenging the status quo of American cinema.</td>
</tr>
<tr>
<td>Mode en France</td>
<td>KLEIN, WILLIAM</td>
<td>1985</td>
<td>90 min</td>
<td>35 mm</td>
<td>In one of his most visually stunning films, William Klein returns to the familiar territory of Parisian fashion—this time showing viewers the real lives of popular designers, or “new creators,” in the 1980s. As in Who Are You, Polly Maggoo? (1966), Mode en France (1985) provides satirical commentary on the fashion industry and offers insight into the deceivingly glamorous life of a model. After a brief introduction of top designers on the runway, the film cuts to an imagined first encounter with fashion as children are given a bin of outfits and told to put on whatever they like. In this scene, fashion is introduced as a litmus test: one girl claims, “I’m a queen, because I’m in a dress.” A subtitle reads, “clothes make the man,” before jumping ahead to show teenagers performing the same dressing ritual. Klein then leads viewers through each top designer’s interpretation. From Claude Montana’s fashion as “a ceremony” in which party-goers engage in conversation and amusement to Azzedine Alaia’s rendition “as theater,” where models Grace Jones and Linda Spierings perform a selection from Double Inconstancy, Klein mocks the glamor of the industry while still presenting its allure. During the section of Chantal Thomass’s designs of fashion “as an obsession,” fans line up to watch coin-operated peep shows in which boxed models share confessions on beauty, modeling, and love. The identity struggle inherent to the industry emerges as one model admits, “The me you see here doesn’t exist.” Part documentary, part fiction, Mode en France captivates viewers through Klein’s wit and eye for beautifully shot composition.</td>
</tr>
<tr>
<td>Title</td>
<td>Director</td>
<td>Year</td>
<td>Length</td>
<td>Format</td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>----------------</td>
<td>------</td>
<td>--------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td><strong>MUHAMMAD ALI: THE GREATEST</strong></td>
<td>KLEIN, WILLIAM</td>
<td>1974</td>
<td>120 min</td>
<td>35 mm</td>
<td></td>
</tr>
</tbody>
</table>
| In a combination of pictures, audio clips, and footage following boxer Cassius Clay, who later became known as Muhammad Ali, William Klein emphasizes the heavyweight champion’s social impact during his highly publicized fights for the world title in the 1960s. Klein shoots the first half of the film in black and white as he follows Clay’s two matches against Sonny Liston for the championship. The second half, in which Clay fights to regain the title from George Foreman in 1974, is shot in color. Through the director’s critical eye, viewers witness the boxer’s pursuit to become “the greatest of all time.”
In a style later seen in *The Little Richard Story*, Klein uses Muhammad Ali to illustrate the destructive capacities of the media. By filming children chanting in the street, students in an acting class performing scenes as Cassius Clay, and brief interviews (including one with Malcolm X talking about the politics of the fighter’s actions), Klein interrogates the identity of both Muhammad Ali and the society that influenced him. Through a collection of people and places integral to the boxer’s life, the film reveals the breadth of Muhammad Ali’s impact on mid-20th-century America.

| **ELDRIDGE CLEAVER, BLACK PANTHER**        | KLEIN, WILLIAM | 1970 | 75 min | 35 mm  |
| Filmed in 1969 while Klein was in Algiers for the Panafrikan Festival of Algiers, this documentary is a portrait of Black Panther member Eldridge Cleaver. Cleaver was in exile in Algiers after being accused of murder in the United States and had approached Klein with the hopes of making a film that would explain why he expatriated to Algeria. From personal interviews and public speeches to footage of the Berkeley riots and war efforts in Guinea Bissau, Eldridge Cleaver, Black Panther allows Cleaver to discuss his ideals and beliefs. The documentary crystalizes the connection between culture and politics while exploring what it means to be “revolutionary.” Much like his Panafrikan Festival of Algiers, Klein uses documentary footage and voiceover narration to expose the system of imperialism and the possibilities for solidarity among the oppressed. Cleaver expresses this hope by claiming that his life, like so many others, “belongs to the American revolution.” Klein shot on film stock provided by the Algerian government. The film ends with chilling footage of white cops arresting black men and activists while Elaine Brown’s “The End of Silence” plays. While she sings, “this silence can end, we’ll just have to get guns and be men,” Cleaver provides voice-over explaining the necessity of militancy in the Black Panther movement. Klein ends the film with this message, making clear that Cleaver was willing to die for his beliefs. Eldridge Cleaver, Black Panther screened at Cannes Film Festival in 1970.

| **THE FRENCH**                             | KLEIN, WILLIAM | 1981 | 135 min| 16 mm  |
| William Klein's documentary *The French* (1981) takes viewers behind the scenes of the famous tennis tournament Roland Garros, better known as the French Open or just the French. Klein and three camera crews were given exclusive access to the matches and captured this highly competitive event on hundreds of reels of film stock. Viewers will immediately notice how the fast-paced action of the film mimics that of a tennis match. Klein conveys the speed and direction of the tennis ball by focusing his camera on the audience in the stands, as their heads move back and forth, mimicking the motion. Filming behind the base lines, he also positions his audience directly in the middle of the excitement so that they feel as if they are part of the match.
The French is further notable for capturing the relationships between players off the court. The film begins with an exhibition game for an audience of young children. This portrayal captures the playful and leisurely dynamic of an otherwise competitive event. The convivial atmosphere continues in the locker room, where Klein foregrounds the friendships that exist between competitors. Viewers witnesses interactions between players as well as their coaches, doctors, fans, corporate sponsors, and television interviewers. Unlike televised broadcasts, this approach provides an inside look at the intimate relationships that fuel the tournament.

---

**Sorted by: Genre/Director**
<table>
<thead>
<tr>
<th>DOCUMENTARY</th>
<th>THE LITTLE RICHARD STORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLEIN, WILLIAM</td>
<td>1980</td>
</tr>
<tr>
<td>Length: 90 minutes</td>
<td>Format: 16 mm</td>
</tr>
</tbody>
</table>

One of the most dynamic rock musicians of the 1950s, Little Richard was known for his energetic and charismatic performances. At the time of filming William Klein’s The Little Richard Story (1980), the former entertainer worked as a Bible salesman in Alabama, where he continued to struggle to resolve the conflict between his divine calling and profane success. During production at the urging of his evangelist managers, Little Richard impulsively abandoned the film and refused to work with Klein. Despite his absence and little footage of the legend himself, the director continued the project and relied on secondhand stories, concert footage, and a number of dedicated impersonators, concentrating on details—a tracking shot in a crowded room or on the streets in the singer’s hometown of Macon, Georgia—to full effect. By animating the sex, grit, and passion that fueled Little Richard’s career, Klein illuminates the often-contradictory personality of this mid-20th-century cultural icon.

<table>
<thead>
<tr>
<th>DOCUMENTARY</th>
<th>MESSIAH (MESSIE, LE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLEIN, WILLIAM</td>
<td>1999</td>
</tr>
<tr>
<td>Length: 111 minutes</td>
<td>Format: 35 mm</td>
</tr>
</tbody>
</table>

William Klein’s portrayal of Handel’s oratorio “Messiah” creates a controversial interpretation of Christianity, specifically as it pertains to American culture. Varying between shots of the orchestra and choir (conducted by Marc Minkowski) and everyday people in places around the world, Klein reimagines this religious composition through images of the secular world at the turn of the millennium.

Klein incorporates a variety of singers who perform portions of Handel’s work, including a group of prison inmates in Sugarland, Texas; the Dallas Police Department Choir; and members of New York City’s Lavender Light: People of All Colors Lesbian and Gay Choir. In an effort to blur the profound and mundane, he combines the music with montages of skyscrapers, police officers fingerprinting criminals, medics tending to victims of car accidents, and homeless men collecting cans. In the director’s quintessential satirical style, the chorus’ verse “Behold your God” is paired with footage of Las Vegas gamblers rejoicing over their winnings at the slot machines. With Messiah (1999), Klein illuminates his claim that “the best critics of America are Americans.”

<table>
<thead>
<tr>
<th>DOCUMENTARY</th>
<th>CONTACTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLEIN, WILLIAM</td>
<td>1983</td>
</tr>
<tr>
<td>Length: 32:12 minutes</td>
<td>Format: 35 mm</td>
</tr>
</tbody>
</table>

“What do you know of a photographer’s work? One hundred pictures? Let’s say one hundred and twenty-five. Well, that’s a body of work. That comes to, all told, one second. Let’s say more like two hundred and fifty photographs. That would be a rather large body of work and that would come out to two seconds. The life of a photographer—even of a great photographer, as they say—two seconds.” —William Klein

Almost thirty years after his first book of photography, Life Is Good and Good for You in New York, Klein filmed the short documentary Contacts (1983), which reveals his selection and arrangement process as a visual artist. By showing contact sheets, which he refers to as “the diary of a photographer,” Klein personally exposes “his hesitations, his hits, his misses, his choices.” He retells the stories of his photographs in ways that entrance, as he reimagines his compositions as if they were Chekhov plays or American and Russian films. Photos from scenes in Moscow, New York, Tokyo, and France are accompanied by Klein’s clever voice-over examining the underappreciated shots that come before and after the photographer’s chosen picture. In 15 minutes, he takes viewers through only a few seconds of his work, but the brevity and beauty of the images insist that this film be watched more than once.
KLEIN, WILLIAM

THE PANAFRICAN FESTIVAL OF ALGIERS (LE FESTIVAL PANAFRICAIN D'ALGER)

DOCS

1969/2009

Length: 90 minutes

In the monumental month of July 1969, not only did the first man walk on the moon and Pope Paul VI make his maiden voyage to Africa, but the inaugural Panafircan Cultural Festival took place in Algiers. Designed in part as an effort toward emancipation for African nations, this festival sought to affirm and celebrate African culture. The Algerians wanted to build a campaign around the liberation movements across Africa and needed a crew of experienced filmmakers to create a compelling piece. William Klein was one of their recruits.

Both cinematic and political, the film begins with the chant “Colonialism: we shall fight until we win!” followed by a list of words that flash momentarily on the screen, simulating the micro and macro aggressions of imperialism. The list includes: “coffee,” “rubber,” “diamonds,” “100,000,000 dead,” and “bananas.” This is followed by a history lesson on colonialism, where voice-over definitions of abnegation, apartheid, and assimilation are accompanied by historical images with cartoon dialogue bubbles.

Viewers experience the festival depicted through an array of song, dance, movement, stills, and footage from African documentaries, including performances by popular artists such as Miriam Makeba and Archie Shepp. Through this dynamic presentation, Klein seeks to prove that “African culture will be revolutionary or it will not be Africa.”

LACY, SUZANNE

MAKING THE CRYSTAL QUILT

DOCS

1989

Length: 39 min

Making the Crystal Quilt featured over 400 women from the MSP area, all over the age of 60, to gather and share their views on growing older. Created by visual artist and social activist Suzanne Lacy, The Crystal Quilt was the culmination of the Whisper Minnesota Project, a three year public artwork, empowering and giving a voice to older women.

The Performance was staged at the Crystal Court, downtown Minneapolis’s famed IDS Center on Mothers Day 1987. The female participants sat together on tables positioned in the shape of a quilt, discussing questions about aging and visibility. At regular intervals, they turned over black tablecloths, revealing a red or yellow backside - much like the unfolding of an enormous quilt.

Over 3,000 people attended on the day of the performance, and it was broadcast live on PBS. Lacy described the project as “a case study in framing notions of older women’s beauty, power and relevance. Through it we catch glimpses of life patterns and values lost to our generation. The idea was to address the cultural invisibility of older women through art and through action.”

MULLER, ALESSANDRA

SARA GÓMEZ: AN AFRO-CUBAN FILMMAKER

DOCS

2005

Length: 76 min

Acclaimed filmmaker Sara Gómez comes to life in the rich, multilayered documentary. Gómez’ background shaped her films, which reflect her interests in Afro-Cuban cultural traditions and women’s issues. Friends and family members recall her talent, intelligence, and generosity. By telling behind the scenes stories of the making of her feature film “De Cierta Manera”, this film tries to explore Gómez’ destiny and where she is to be found now.

PECK, RAOUL

I AM NOT YOUR NEGRO

DOCS

2016

Length: 95 min

I AM NOT YOUR NEGRO is an examination of racism in America through the lens of James Baldwin’s unfinished book, REMEMBER THIS HOUSE. Intended as an account of the lives of Medgar Evers, Malcolm X, and Martin Luther King, Jr., each of whom James Baldwin personally knew, only a 30-page manuscript of the book was ever completed. Combining Baldwin’s manuscript with footage of depictions of African-Americans throughout American history, I AM NOT YOUR NEGRO uses Baldwins words to illuminate the pervasiveness of American racism and the efforts to curtail it, from the civil rights movement to #BlackLivesMatter. Narrated by Samuel L. Jackson, I AM NOT YOUR NEGRO explores the continued peril America faces from institutionalized racism.
CURRENTLY SCREENING IN MEDIATHEQUE

SCHER, JULIA

SECURITY SITE VISITS

DOCUMENTARY

1990

Length: 50:00
Format: 3/4” umatic

The Walker and Intermedia Arts Minnesota present this evening with New York-based media artist Julia Scher. Organized in the form of a field trip, Scher’s event focuses on the workings of surveillance systems and on their intensifying impact on our daily lives. Included is a visit to the famous “Honeywell House,” a six-room home built in 1987 inside a Twin Cities Honeywell research facility that serves as a “test bed” for prototype home, security, and control systems. The other site visit is to an urban commercial complex where a large-scale surveillance system monitoring public areas is in operation.

[May 1990 Calendar]

SCHILLER, LAWRENCE ; CARSON, L.M. KIT

THE AMERICAN DREAMER

DOCUMENTARY

1971

Length: 90 minutes
Format: 10 bit uncompressed mov

The American Dreamer (1971) is one of the greatest lost films from the 1970s. The documentary focuses on superstar actor, writer, photographer, and director Dennis Hopper as he muses candidly about art, filmmaking, photography, sex, politics, and drugs. The film was shot on Hopper’s New Mexico ranch in 1970 while he laboriously edited The Last Movie—his failed follow-up to Easy Rider. Hopper was a leading figure in the shifting countercultural landscape of the early 1970s, working with the likes of Andy Warhol, James Dean, and Francis Ford Coppola.

The film was codirected by L.M. Kit Carson and Lawrence Schiller. Carson is best known for writing the screenplay for Paris, Texas, which won the Palme d’Or at the Cannes Film Festival in 1984. As a director, he created scenarios that allowed Hopper to improvise and play an extreme version of his mythic figure. Schiller started his career as a photographer, documenting figures such as Richard Nixon, Marilyn Monroe, Muhammad Ali, and Lee Harvey Oswald. His work with film began in 1969, when he directed a sequence of Butch Cassidy and the Sundance Kid before working on The American Dreamer and Oscar-winning The Man Who Skied Down Everest (1972).

One of the rarest films in the Walker’s Ruben/Bentson Moving Image Collection, the digital color restoration of The American Dreamer was struck from four original 16mm prints donated by Schiller in 1987. The Walker initiated this project as the only institution to hold these rare prints. The restoration first screened at the Walker in the fall of 2014.

TVTV

FOUR MORE YEARS

DOCUMENTARY

1972

Length: 60:00 minutes
Format: VHS

Four More Years (1972) was created by TVTV, a video collective that presented alternatives to mainstream news sources. The collective was started by Michael Shamberg and included other video artists such as Skip Blumberg and Allen Rucker. Four More Years was the collective’s first production and focuses on the 1972 Republican National Convention in Miami where Richard Nixon received a second nomination for president. Using guerrilla tactics and Portapak video cameras, the artists infiltrated the convention and conducted impromptu interviews, captured footage of protests, and documented small moments between the “news events” that mainstream networks were reporting. Their documentary is void of narrative, therefore allowing their subjects to define the current political climate for themselves.

TVTV—short for Top Value Television—combined its skepticism for mainstream journalism with the democratizing medium of video to create new alternatives for news reporting. Its documentaries offered new perspectives on the political underbelly of America and exposed audiences to a more nuanced, complicated version of American history and current events.
### CURRENTLY SCREENING IN MEDIATHEQUE

<table>
<thead>
<tr>
<th>VARIOUS</th>
<th>WALKER DIALOGUES: 25 YEARS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOCUMENTARY</td>
<td>DOCUMENTARY</td>
</tr>
<tr>
<td>2015</td>
<td>2015</td>
</tr>
<tr>
<td><strong>Length:</strong> 60min</td>
<td><strong>Length:</strong> 60min</td>
</tr>
<tr>
<td><strong>Format</strong> DV Quicktime file</td>
<td><strong>Format</strong> DV Quicktime file</td>
</tr>
</tbody>
</table>

In this documentary, film curators Bruce Jenkins and Sheryl Mousley recount the many distinguished and innovative filmmakers featured as part of the Walker Art Center's Dialogue and Retrospective Program (formerly known as Regis Dialogues). Spanning the series’ 25-year history, the film highlights more than 60 luminaries—from the program’s beginnings with Clint Eastwood in 1990 to Steve McQueen in 2013. The series brings directors and actors from around the world for a discussion in the Walker Cinema with a critic or historian in front of a live audience. These intimate interactions allow the artists to candidly talk about their creative process, influences, and body of work. Many of the presentations highlighted in the documentary are archived online on the Walker Channel (walkerart.org/channel). See the wide range of talent that has come to the Walker over the years—including Harry Belafonte, Stan Brakhage, Joel and Ethan Coen, Claire Denis, Roger Ebert, Jodie Foster, Michel Gondry, Spike Lee, and Wim Wenders—and hear what each has contributed to filmmaking.

Walker Dialogue and Retrospective Series was launched with support from the John D. and Catherine T. MacArthur Foundation and sustained over the past 25 years with generous support from the Regis Foundation and Anita and Myron Kunin.

<table>
<thead>
<tr>
<th>BLUMBERG, SKIP</th>
<th>21ST ANNUAL WORLD ESKIMO-INDIAN OLYMPICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOCUMENTARY SHORT</td>
<td>DOCUMENTARY SHORT</td>
</tr>
<tr>
<td>1983</td>
<td>1983</td>
</tr>
<tr>
<td><strong>Length:</strong> 27:00 minutes</td>
<td><strong>Length:</strong> 27:00 minutes</td>
</tr>
<tr>
<td><strong>Format</strong> 3/4” U-matic</td>
<td><strong>Format</strong> 3/4” U-matic</td>
</tr>
</tbody>
</table>

With this 1983 short documentary, Skip Blumberg turns an inquisitive eye on the Eskimo-Indian Olympics, an annual event that features blanket toss, knuckle hop, and high kick competitions. The participants recount the tradition in their own words, conveying the importance of the games to their modern existence in Fairbanks, Alaska. Blumberg focuses on the impact the games have on the community and follows the personal stories of two competitors. Like his previous video work at the 1980 Olympics and his short documentary Pick Up Your Feet: The Double Dutch Story, this film marks his continued interest in the medium’s potential for capturing athletic performances.

Since the beginning of his career in the 1970s, Blumberg pioneered the use of video as an accessible and radical medium. He founded Videofreex, a countercultural video collective that advocated for television as an artistic platform. Much of his work was publically funded and appeared on networks such as PBS, WNET/Thirteen, and KCTA TV Minneapolis (now TPT). Blumberg has directed and produced segments for _Sesame Street_, _Alive from Off Center_ (a performance-art television show partially produced by the Walker Art Center), and _National Geographic Explorer_. He continues to live and work in New York City and teaches at Hofstra University.

<table>
<thead>
<tr>
<th>KIRBY, PETER</th>
<th>JOHN BALDESSARI: SOME STORIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOCUMENTARY SHORT</td>
<td>DOCUMENTARY SHORT</td>
</tr>
<tr>
<td>1990</td>
<td>1990</td>
</tr>
<tr>
<td><strong>Length:</strong> 28:05 minutes</td>
<td><strong>Length:</strong> 28:05 minutes</td>
</tr>
<tr>
<td><strong>Format</strong> VHS</td>
<td><strong>Format</strong> VHS</td>
</tr>
</tbody>
</table>

Throughout his 60-year career, artist John Baldessari has combined found objects, text, and appropriated images to create new works that comment on the power of coincidence and the ubiquity of pop culture. This film documents Baldessari as he reveals his process and intentions, providing clues to understanding his multitude of practices in advertising, photography, collage, and painting. What emerges is a portrait of a rebellious artist who attempts to undermine the categories and dogmas of the art world.
EISENSTEIN, SERGEI

QUE VIVA MÉXICO!

1931/79

Length: 85 min
Format: DVD

Having revolutionized film editing through such masterworks of montage as Potemkin and Strike, Soviet director Sergei Eisenstein emigrated west in hopes of testing the capabilities of the American film industry. Quickly ostracized from Hollywood, Eisenstein, Grigory Alexandrov and photographer Eduard Tisse (at the urging of author Upton Sinclair) wandered south of the border where they began filming a highly stylized documentary on the people and volatile social climate of Mexico. Unfortunately, a lack of funds prohibited the film’s completion and the famed director was unable to edit the film. In 1979, by referring to Eisenstein’s extensive notes and sketches, Alexandrov assembled the most definitive version of the film; as close to Eisenstein’s vision as one is ever likely to see.

A blend of the ethnographic, the political, the scenic and the surreal, Qué Viva México! is nothing short of brilliant and remains superior to the legion of films it strongly influenced: Orson Welles’ It’s All True, Alejandro Jodorowsky’s El Topo and the works of Sergio Leone. With sequences devoted to the Eden-like land of Tehuantepec, the savage majesty of the bullfight, the struggles of the noble peasant and the hypnotic imagery of the Day of the Dead, Qué Viva México! is a vivid tapestry of Mexican life which, thanks to Alexandrov’s careful restoration, takes its rightful place alongside Eisenstein’s other legendary works.  (-Kino Lorber website)

MCKINNEY, TIMOTHY

HAMPTON ALEXANDER

1974

Length: 56:12
Format: DVCAM

Featrue film tells the story of a man’s pursuit of personal justice in avenging his father’s murder.  The setting is the African-American community of Rondo in St. Paul, MN.

Presented by Inner City Youth League (Saint Paul, MN).

VIDOR, KING

Our Daily Bread
[a.k.a]  The Miracle Of Life

1934

Length: 74 min.
Format: 16 mm

Acclaimed director and writer King Vidor’s passion project, _Our Daily Bread_ (1934), tells the inspirational story of a couple who start a collective farm during the Great Depression. Vidor wrote, directed, and financed the film himself. It stars Karen Morley, who was an active union organizer eventually barred from the screen after the House Un-American Activities Committee accused her of communist leanings. Vidor’s feature emphasizes the resilience of Americans in the face of hardship and won an award from the League of Nations “for its contributions to humanity.” Along with _The Big Parade_ (1925) and _An American Romance (1944), Our Daily Bread was the second installment in what Vidor named his War-Wheat-Steal trilogy that glorified American values and work ethic.

His work was strongly influenced by the epic narratives of D. W. Griffith and the sentimentalism of Charlie Chaplin. He had an eye for creating stunning visual sequences that elicited emotional responses from his audiences. Vidor’s career spanned nearly five decades and saw the industry transition from silent film to talkies and beyond.
<table>
<thead>
<tr>
<th>Title</th>
<th>Director/Producer</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cactus River</td>
<td>Weerasethakul, Apichatpong</td>
<td>2012</td>
<td>10:09 minutes</td>
<td>digital drive</td>
</tr>
<tr>
<td>Some People</td>
<td>Kuuisto, Linda</td>
<td>1988</td>
<td>19:00</td>
<td>3/4” umatic</td>
</tr>
<tr>
<td>Smothering Dreams</td>
<td>Reeves, Dan; Hilton, Jon</td>
<td>1981</td>
<td>22:22</td>
<td>3/4” umatic</td>
</tr>
<tr>
<td>Three Transitions</td>
<td>Campus, Peter</td>
<td>1973</td>
<td>5:11</td>
<td>3/4” umatic</td>
</tr>
</tbody>
</table>

**Cactus River (2001)** is the very first film commissioned for the Walker Channel. Shot by provocative Thai director, Apichatpong Weerasethakul, in 2012 the 10-minute short serves as a portrait of a newly wed couple. Nach and her American husband Frank settle near the Mekong River in Thailand and initiate a peaceful life together.

Weerasethakul’s camera captures Nach knitting socks and Frank quietly watching television, all in stark black and white. Nach had recently changed her name and Weerasethakul subtly draws parallels between the soon-to-be barren river (the government is building dams upstream) and the loss of her previous identity.

Weerasethakul first visited Walker Art Center in 2004, when he was the subject of a Regis Dialogue and Retrospective. He continues to be a vital artist, staging exhibitions in Bangkok and Beijing, curating film festivals, and creating both shorts and feature length films.

The film interweaves dance and narrative vignettes exploring the lives of African Americans living on the fringes of society. Their stories are told through movement, monologues, and song. Producer/Writer/Choreographer/Performer: Mary Easter. Distributed through Intermedia Arts Minnesota.

Haunted by the remembrance of a horrific ambush and driven to find the sources of violence in the institutions of American culture, Smothering Dreams is the summation of Reeves’ “Vietnam” works. Reeves called this thoroughly convicted work “an autobiographical videotape concerning the myths and realities of organized violence as experienced through the imagination of a child and the eyes of a soldier.” Shortly after the tape was completed, he wrote, “What I learned about myself, morality, mortality and responsibility during my year in combat has been the focus of most of my life and life’s work.” Drawing on the commentary of Wilfred Owen’s antiwar text, and revisiting America’s “television war” through the technology of its disengagement, Reeves makes a work as relevant to its time as Owen’s poem was to World War I.

Three Transitions is one of the seminal works in video. In three short exercises, Campus uses basic techniques of video technology and his own image to create succinct, almost philosophical metaphors for the psychology of the self. In these concise performances, he employs video’s inherent properties as a metaphorical vehicle for articulating transformations of internal and external selves, illusion and reality. In the first “transition,” Campus records with two cameras simultaneously on either side of a sheet of paper to achieve a breathtaking visual illusion: he appears to stab himself in the back, climb through the rupture in his body, and emerge whole on the other side. In the second exercise, Campus uses the effect of chroma-key to achieve a potent metaphorical effect. He wipes his face with his hand and, in doing so, “erases” its surface — only to reveal another image of his face underneath. Finally, in a dynamic conclusion, he appears to burn the living image of his face (as if it were a photograph), leaving only blackness.

In each episode, Campus displaces an image of himself and eventually eradicates it. He writes that these works “deal with duality in an ironic way, also with the video space made with this technological tool. The question of self is important, as the performer tries to expose the illusions the artist has set up.” The tape's precise formalism and simplicity of execution advance the psychological wit and symbolic content. The first of Campus’ works to be produced at WGBH-TV in Boston, Three Transitions is a remarkably powerful articulation of video technology as a metaphorical vehicle.
### CURRENTLY SCREENING IN MEDIATHEQUE

**FLUXFILMS # 4, 7, 26, 27, 28, 17**

<table>
<thead>
<tr>
<th>1965</th>
<th><strong>Length:</strong> n/a</th>
<th><strong>Format:</strong> Super 8, 1 reel</th>
</tr>
</thead>
</table>

In 1993, the Walker Art Center presented the exhibition, “In the Spirit of Fluxus.” As part of the show, the Wallpaper Room projected fluxfilms from a Super 8mm film loop.

Fluxfilm # 4 Mieko (Cieko) Shiomi  
Fluxfilm # 7 George Maciunas “10 Feet”  
Fluxfilm # 26 Paul Sharits “Sears Catalogue 1 - 3”  
Fluxfilm # 27 Paul Sharits “Dots 1 and 2”  
Fluxfilm # 28 Paul Sharits “Wrist Trick”  
Fluxfilm # 17 Pieter Vanderbeck “5 O’clock in the Morning”

### AHWESH, PEGGY

**BEIRUT OUTTAKES**

<table>
<thead>
<tr>
<th>2007</th>
<th><strong>Length:</strong> 7:30 minutes</th>
<th><strong>Format:</strong> Digital Betacam</th>
</tr>
</thead>
</table>

Composed entirely of found footage, _Beirut Outtakes_ (2007) offers commentary on Western influence, tourism, and cultural appropriation in the Middle East. The film fragments Peggy Ahwesh retrieved from an abandoned cinema in Beirut range from a belly dancer in an advertisement for air conditioners to American westerns to performances of French pop music. The director allows the decayed medium to play a prominent role in this short film—the soundtrack often appears warped and garbled, and the fuzzy and scratched images sometimes appear upside down. Ahwesh has an eye for the subversive and juxtaposes clips in a way that creates new associations between American, French, and Arab entertainment and cultural exchange.

The filmmaker grew up in Pennsylvania and received her BFA from Antioch College. She first started shooting films documenting the punk scene in Pittsburgh on a Super 8 camera. After working for horror film director George A. Romero, she moved to New York City, where she became an integral part of the Kitchen, a prominent performance art space in the 1980s. She still lives and works in New York.

### ANGER, KENNETH

**RABBIT’S MOON**

<table>
<thead>
<tr>
<th>1950</th>
<th><strong>Length:</strong> 16 minutes</th>
<th><strong>Format:</strong> DVD</th>
</tr>
</thead>
</table>

Kenneth Anger’s _Rabbit’s Moon_ (1972) reinterprets the classic tale of Pierrot, the hapless fool, as a campy play on theatricality. Originally conceptualized by the Italian theatrical form Commedia dell’arte, the narrative tells the story of a bumbling clown who falls in love with Columbine, only to be spited when she chooses to run away with Harlequin. In Anger’s rendition, the diegesis is bathed in a deep blue filter as his characters wander through a forest marked by a setlike artificiality. After gazing up at a paper moon, Pierrot pines for the glowing orb. However, Harlequin soon appears to taunt the clown with a magic lantern. Anger concludes his version on a morose note.

_Rabbit’s Moon_ is intentionally melodramatic. Anger manipulates the film speed to make the actor’s movements appear cartoonlike and unreal. They sport costumes and makeup designed for the stage, blending elements of theater and film. The campy aesthetic is emphasized by the soundtrack: a collection of five doo-wop songs from the 1950s.

Anger began work on the project during his time abroad in Paris, but was unable to complete the film. After revisiting the footage 20 years later, he released a 16-minute version in 1972. For the next seven years he continued to edit the film, releasing a six-minute version with a new soundtrack in 1979. The Walker houses in its collection the 1972 version of the film.
In Inauguration of the Pleasure Dome (1954), Kenneth Anger continues to fabricate his own ideology, recontextualizing signifiers from Tarot cards, the Thelema religion (a precursor to Scientology), Greek mythology, pop culture, and eroticism in a narrative of ritual and intoxication. Anger recruited his friends to act in the film, including writer Anaïs Nin, experimental filmmaker Curtis Harrington, and artist Marjorie Cameron. Inspired by the mystical parties hosted by silent film child star Samson de Brier, Inauguration of the Pleasure Dome documents a cast of characters—ranging from Shiva to Cleopatra to Pan—trapped in a prison of narcotic pleasure. The film is saturated in vibrant color and shot in de Brier’s real-life home in Los Angeles.

Throughout the short, Anger experiments with montage and crossfade, techniques that would come to define his later work. As the characters become inebriated, the cutting becomes quicker and woozier. Anger employs extensive use of superimposition, including images of L’Inferno (an early Italian film based on Dante’s poem, The Divine Comedy), shots from his own film Puce Moment, and portraits of Aleister Crowley (occultist and founder of Thelema). Because of this debauched aesthetic, Inauguration of the Pleasure Dome was one of the first contributions to psychedelic cinema.

As with much of his other work, Anger obsessively edited this film for years after it was initially released. Four variations exist today. One version also screened as a synchronized triptych projection to accommodate for the superimpositions in the film’s second half. The Walker owns the 1966 edition, which features a soundtrack titled Glagolitic Mass, by composer Leoš Janáček.

In this video, I wanted these two characters to act as if there was meaning,” asserts filmmaker Uri Aran. The film plays out in three acts during which Aran’s cast of characters interact without ever fully entering a dialogue. They accomplish this by performing alternating monologues simultaneously. The work is especially self-reflexive as Aran cast his twin brother, Dan Aran, as one of his principal characters. The artist also reappropriates his own work: the footage for Two Things About Suffering (2016) derives from a performance called Multicolored Blue that Aran created in 2015 for an artist’s exhibition project in Rome. Aran’s 16-minute experimental work challenges the artifice of performance and the inherent contradiction of negating the significance of art.

Marwa Arsanios’s new film examines the structures of self-governance and knowledge production fostered by the Kurdish autonomous women’s movement. She asks: what kinds of democracies are enabled without a state, and what kind of ecology is produced under the conditions of war? A propositional portrait of guerrilla ethics, Who is afraid of ideology? Part I disassembles the traditional documentary format, not only to show the contradictions inherent in such a portrayal, but also to doubt the regime of transparency.

Robert Banks uses found footage and direct hand-manipulated animation techniques to question the intentions of race in the motion picture industry. Cody McKinney brilliantly incorporates some of the original music to jump-start viewers in a rhythmical cinematic ride.
## CURRENTLY SCREENING IN MEDIATHEQUE

<table>
<thead>
<tr>
<th>Director</th>
<th>Title</th>
<th>Year</th>
<th>Format</th>
<th>Length</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BARRADA, YTO</strong>&lt;br&gt;EXPERIMENTAL / AVANT-GARDE</td>
<td><strong>ETHER REVERIES (SUITE FOR THÉRÈSE RIVIÈRE NO.2)</strong></td>
<td>2017</td>
<td>Length: 00:06:47 Format: ProRes 422 mov</td>
<td></td>
<td>Drawing together footage, photographs and texts from archival sources as well as the artist’s personal collection of materials, Yto Barrada’s new film is as much a poetic enigma as it is a portrait of identity. Ether Reveries (Suite for Thérèse Rivière no.2) takes as its starting point the work and life of Thérèse Rivière (1901–1970), a French anthropologist whose remarkable working life was cut short following her confinement in psychiatric institutions.</td>
</tr>
<tr>
<td><strong>BECKMAN, ERICKA</strong>&lt;br&gt;EXPERIMENTAL / AVANT-GARDE</td>
<td><strong>FRAME UP</strong></td>
<td>2005</td>
<td>Length: 7:30 minutes Format: Digital Betacam</td>
<td></td>
<td>Created during her artist residency, filmmaker Ericka Beckman’s dual-screen projected installation reimagines the construction of the Walker expansion as a video/pinball game. Edited down to less than 10 minutes from hours of footage shot during the building process, Frame UP runs continuously during gallery hours. (shown in Lecture Room Spring/Summer 2005) DVDs used in Installation are synchronized and looped. Per Ericka Beckman’s instructions this is the correct way to view Frame UP.</td>
</tr>
<tr>
<td><strong>BELDING, PAM</strong>&lt;br&gt;EXPERIMENTAL / AVANT-GARDE</td>
<td><strong>RITUAL</strong></td>
<td>1979</td>
<td>Length: 8 min Format: 16 mm</td>
<td></td>
<td>Ritual is about the spiritual aspect of sport. With a soundtrack of prayer songs from Fr. Patrick A Power, Belding records a game of baseball between The Minnesota Twins, and the Oakland A’s. Using slow motion camera work and close-ups of details focusing on the gestures of the pitchers, she captures a series of action that become a ritual within the sport. As a young person, Belding was the pitcher on her softball team and admits to losing herself in the moment, becoming utterly obsessed with the game.</td>
</tr>
<tr>
<td><strong>BIRNBAUM, DARA</strong>&lt;br&gt;EXPERIMENTAL / AVANT-GARDE</td>
<td><strong>KISS THE GIRLS: MAKE THEM CRY</strong></td>
<td>1979</td>
<td>Length: 7 minutes Format: Digital Betacam</td>
<td></td>
<td>Dara Birnbaum’s <em>Kiss The Girls: Make Them Cry</em> (1979) juxtaposes the mundane gestures of different semi-celebrity women on the game show <em>Hollywood Squares</em> to lay bare the sexist stereotypes ingrained in mainstream media. By isolating and repeating certain movements, Birnbaum challenges the ways that television constructs gender norms and audiences perceive gender differences. She purposefully selects “stock” women: the blonde, the brunette, the teen. By turning these television images on their heads, Birnbaum exposes the cultural visual language that perpetuates sexism and inequality in the collective American consciousness. Integral to her film is the architecture of the game show: the tic-tac-toe grid. Here she uses the grid as a dual metaphor to refer to both the boxes that imprison and define celebrities as well as the playfulness of a disco floor. Birnbaum soundtracks the short with the biggest disco hits of the 1970s to highlight this connection. Originally an architect and painter, Birnbaum’s visual art addresses the radical potential of video to define the self as well as the ways television perpetuates cultural stereotypes. Later in her career she experimented with video installation, most famously an interactive 25 monitor permanent installation at the Rio Shopping/Entertainment Center in Atlanta, Georgia that changed depending on traffic at the mall. She currently lives and works in New York City.</td>
</tr>
</tbody>
</table>

Sorted by: Genre/Director
**CURRENTLY SCREENING IN MEDIATHEQUE**

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Year</th>
<th>Duration</th>
<th>Format</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GATHER + LISTEN</strong></td>
<td>BODUNRIN, ADEBUKOLA BUKI</td>
<td>2014</td>
<td>5 minutes</td>
<td>ProRes 422 mov</td>
<td>This animated film focuses on the subtle rhythms that happen unconsciously at an owambe (a lavish Nigerian party). As people come together in joy, their hearts begin to beat at the same rhythm, as if united in happiness.</td>
</tr>
<tr>
<td><strong>TELEPATHIC IMPROVISATION</strong></td>
<td>BODRY, PAULINE ; LORENZ, RENATE</td>
<td>2017</td>
<td>00:20:00</td>
<td>ProRes 422 mov</td>
<td>In their new film Telepathic Improvisation, Boudry/Lorenz invite the viewer to telepathically communicate with elements depicted onscreen: humans and non-humans, movements, speeches, gestures, music, light, and smoke. With reference to current violent social conditions, Telepathic Improvisation explores the ways in which others (including other objects) might become part of our striving for alternative political and sexual imaginations.</td>
</tr>
<tr>
<td><strong>LA PLUIE (PROJECT POUR UN TEXTE)</strong></td>
<td>BROODTHAERS, MARCEL</td>
<td>1969</td>
<td>3 minutes</td>
<td>16 mm</td>
<td>Broodthaers sitting and drawing in the rain, the rain washes away his work.</td>
</tr>
</tbody>
</table>
| **POMPEII**                        | BROODTHAERS, MARCEL | 1972 | 2 minutes | 16 mm          | [Possibly home movie footage, however this does have a title reading “Pompeii - 1972”. The reel has footage of lava flows, wildlife, and Broodthaers himself in what can only be assumed is Pompeii.] - wt 7/15

As a filmmaker, Marcel Broodthaers' career spanned nearly twenty years and involved some fifty projects. He worked in 16mm, frequently in 35mm, and in a few instances in Super-8, produced documentaries, animation and short fiction pieces...A devotee of classic narrative cinema, Broodthaers invested even his most modest productions with citations drawn from the films of Jean Vigo and Buster Keaton, Orson Welles and Abel Gance, Charlie Chaplin and Jean Renoir. Yet even at their most cinematically referential, Broodthaers' films still focus primarily upon his own artistic enterprises and frequently incorporate material taken from his books and multiples, objects and exhibitions...Film installations and special screenings were frequently staged during the course of his shows...Broodthaers employed film throughout his work as a primary aesthetic receptacle for the cultural materials that formed the terms of his artistic enterprises; film thereby predated and anticipated his appropriation of other nineteenth-century modes of spectacle and enchantment: the museum, the bestiary, the botanical garden. To the extent that these recontextualizing devices themselves become, in turn, material for films, the cinema might, in fact, be seen as Broodthaers' preeminent medium. -Bruce Jenkins
**CURRENTLY SCREENING IN MEDIATHEQUE**

<table>
<thead>
<tr>
<th>BROODTHAERS, MARCEL</th>
<th>O-X</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td>1971</td>
</tr>
<tr>
<td><strong>Length:</strong> 3 minutes</td>
<td><strong>Format:</strong> 16 mm</td>
</tr>
<tr>
<td>A game of tic tac toe.</td>
<td></td>
</tr>
</tbody>
</table>

As a filmmaker, Marcel Broodthaers' career spanned nearly twenty years and involved some fifty projects. He worked in 16mm, frequently in 35mm, and in a few instances in Super-8, produced documentaries, animation and short fiction pieces...A devotee of classic narrative cinema, Broodthaers invested even his most modest productions with citations drawn from the films of Jean Vigo and Buster Keaton, Orson Welles and Abel Gance, Charlie Chaplin and Jean Renoir.

Yet even at their most cinematically referential, Broodthaers' films still focus primarily upon his own artistic enterprises and frequently incorporate material taken from his books and multiples, objects and exhibitions...Film installations and special screenings were frequently staged during the course of his shows...Broodthaers employed film throughout his work as a primary aesthetic receptacle for the cultural materials that formed the terms of his artistic enterprises: film thereby predated and anticipated his appropriation of other nineteenth-century modes of spectacle and enchantment: the museum, the bestiary, the botanical garden. To the extent that these recontextualizing devices themselves become, in turn, material for films, the cinema might, in fact, be seen as Broodthaers' preeminent medium. -Bruce Jenkins

In O-X, Broodthaers completes a game of "tic tac toe" applied directly to black film leader. (wt, 2015)

<table>
<thead>
<tr>
<th>BROODTHAERS, MARCEL</th>
<th>UN VOYAGE A WATERLOO (NAPOLEAN 1769-1969)</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td>1969</td>
</tr>
<tr>
<td><strong>Length:</strong> 13 min</td>
<td><strong>Format:</strong> 16 mm</td>
</tr>
<tr>
<td>July 1969. 'Département des Aigles of the Musée d'Art Moderne has followed a route into the city of Waterloo on the occasion of Napoleon's 200th birthday.</td>
<td></td>
</tr>
</tbody>
</table>

As a filmmaker, Marcel Broodthaers' career spanned nearly twenty years and involved some fifty projects. He worked in 16 mm, frequently in 35mm, and in a few instances in Super-8, produced documentaries, animation and short fiction pieces...A devotee of classic narrative cinema, Broodthaers invested even his most modest productions with citations drawn from the films of Jean Vigo and Buster Keaton, Orson Welles and Abel Gance, Charlie Chaplin and Jean Renoir.

Yet even at their most cinematically referential, Broodthaers' films still focus primarily upon his own artistic enterprises and frequently incorporate material taken from his books and multiples, objects and exhibitions...Film installations and special screenings were frequently staged during the course of his shows...Broodthaers employed film throughout his work as a primary aesthetic receptacle for the cultural materials that formed the terms of his artistic enterprises: film thereby predated and anticipated his appropriation of other nineteenth-century modes of spectacle and enchantment: the museum, the bestiary, the botanical garden. To the extent that these recontextualizing devices themselves become, in turn, material for films, the cinema might, in fact, be seen as Broodthaers' preeminent medium. -Bruce Jenkins

<table>
<thead>
<tr>
<th>CALE, JOHN</th>
<th>POLICE CAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td>1966</td>
</tr>
<tr>
<td><strong>Length:</strong> 1:17 minutes</td>
<td><strong>Format:</strong> DVD PAL</td>
</tr>
<tr>
<td>A founding member of iconic rock band the Velvet Underground, John Cale has also dabbled in a solo music and art career. Police Car_ (1966), the only film he directed, clocks in at just one and a half minutes. The entire film, a dark screen illuminated solely by the flashing lights of a police car, was part of the Fluxus movement, an avant-garde response to the bourgeois pretention of the 1960s. Police Car is accessible in its simplicity, but also mocks other formalist films that are considered high art. By documenting the mundane, Cale attempts to dismantle the boundaries between art and life.</td>
<td></td>
</tr>
</tbody>
</table>
CURRENTLY SCREENING IN MEDIATHEQUE

CHILD, ABIGAIL

DARK DARK

EXPERIMENTAL / AVANT-GARDE

2001

Length: 16 minutes

Format Digital Betacam

Part 2 of How the World Works. Film (16 mm, b/w, sound, 16:20 min.) (www.abigailchild.com)
“DARK DARK is a ghost dance of narrative gesture melding four found story fragments: Noir, Western, Romance and Chase. The music of
Ennio Morricone provocatively interacts with the images, tantalizing the audience with webs of memory, meaning and elusive folly.” AC

[Child’s]...editing slays the syntax bound progression that makes narrative film so dull... The edit is a creative act that makes revisiting the
work ever appealing and distinct from meal based media. Bravo!

Willie Le Maitre, Montreal 16mm • B/W • Sound • 16 minutes. PREMIERE: at Avantgarde Visions, the New York Film Festival 2001 in
"Carnal Ghosts." October 14th. European Premiere: Rotterdam International Film Festival 2002. Also selected for Black Maria [Director's
Choice Prize]; AnCite Ottawa; Osnabruck; Cote Court, Paris; Ann Arbor [Liddell $ Prize]; Images Festival Toronto [Logue $ Prize];
Jerusalem Film Festival; Seoul Film and Video Festival; Curtas Metragens Vila do Conde, Portugal; Festival Bologna;Viennale 2002

CHILD, ABIGAIL

CAKE AND STEAK

EXPERIMENTAL / AVANT-GARDE

2004

Length: 20 min

Format DVCAM

RESTRICTION: THE USE OF THIS FILM IS GOVERNED BY A CONTRACT (see WAC Archives).
USA, 2002-04, color, sound, 16mm orig, DV edit, 20 min [the long version](www.abigailchild.com)
The first part of a series of digital projections that excavate ‘girl training’ in the legacy of home
movie and post-war American suburban culture. The project is imagined as a digi-novel in
chapters. The first part re-reads the American dream to question the American nuclear family.
Oberhausen Catalogue April 28-May 4 2004

"A rambunctious embrace, body to body, woman to woman, entrance to exit— inlaws-
foregrounding the construction of cinematic meaning, the elusive nature of memory and desire,
the hysterical familial arena of the social. A comedy of manners and movement, the film, like all
parts of this new series, excavates 'girl training' in the legacy of home movies and post-war
American suburban culture, and is conceived for both loop installation and single-screen
projection." (AC)

Screenings: Oberhausen, NY Film Festival, Chicago EarPlay Festival, Videarte Mexico, Foster
Gallery (Wisconsin); BAM New Wave Festival; Onion City Festival; Virginia Center for Creative
Arts;Festival des Cinemas differnts de Paris.

COLBURN, MARTHA

THERE'S A PERVERT IN OUR POOL

EXPERIMENTAL / AVANT-GARDE

1998

Length: 2.5 min

Format 16 mm

This stop motion punk rock animation is about a number of historical perverts in a pool together. Set to the music of Pleasant Livers.
Originally shot on super 8mm and bumped to 16mm
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDIT, CECELIA</td>
<td>PIZZLY BEAR</td>
<td>2017</td>
<td>4 min</td>
<td>ProRes 422 mov</td>
<td>A climate change experimental video using a polar bear stuffed animal acting as narrator in the direct first personal story of the loss of ice and food. In classic Cecelia Condit aesthetic, using her quirky and playful style of narration, this short tragic tale is a call to arms on the tragedy of the melting arctic.</td>
</tr>
<tr>
<td>CORNELL, JOSEPH</td>
<td>ROSE HOBART</td>
<td>1936</td>
<td>14 min</td>
<td>16 mm</td>
<td>Cornell’s most influential work remains Rose Hobart (1936). As a lifelong cinephile, the artist found silent films to be the most expressive. He emphasized precisely this potential by taking a silent, jungle melodrama (East of Borneo, 1931; directed by George Melford), editing out the obvious plot, inserting some extraneous footage, slowing the speed, adding music, and projecting this rearrangement through a blue glass filter. The resulting work is a languid dream world of exotic mystery and Freudian intrigue. It is simply without precedent in cinema and lives in the many subsequent films that speak with its rich vocabulary. <a href="http://www.artsconnected.org">www.artsconnected.org</a></td>
</tr>
<tr>
<td>DAVEY, MOYRA</td>
<td>NOTES ON BLUE</td>
<td>2015</td>
<td>28 min</td>
<td>ProRes 422 MPEG-4</td>
<td>Moyra Davey’s lyrical video essay Notes on Blue (2015) examines the ephemerality of memory and art through the lens of personal histories. Her film is part of a series of works commissioned by Walker Moving Image, each made in response to the inspirations and influence of an artist in the Ruben/Bentson Moving Image Collection. Davey’s work reflects on Derek Jarman’s <em>Blue</em> (1993), the artist’s final film, which is composed of a single image matched to International Klein Blue paired with a soundtrack full of pathos, music, and ruminations on existence. Davy’s short weaves together voice-over narration, domestic scenes, and one of her abandoned films shot on expired stock in a provocative blend of analog and digital mediums. As she records herself pacing through her New York apartment, she discusses the artistic musings of filmmaker Michael Fassbinder, poet Anne Sexton, and Jarman, among others. A visual motif of the color blue permeates the film, from the construction siding of a neighboring building visible through the window to shots of a bird’s egg in a nest. A writer and visual artist, Davey is known for works in which photography and video converge to explore familiar objects, encouraging viewers to consider the details of everyday life that are generally overlooked.</td>
</tr>
<tr>
<td>DAVIES, MOLLY</td>
<td>REFLECTIONS IN MORNING’S EYE</td>
<td>1975</td>
<td>3 min</td>
<td>MPEG-4 file</td>
<td>This short experimental film records views of a garden in the Fall months, through the windows of a family home. Childrens’ drawings and paper cut-outs hang on the windows with a background of soft painterly colors of greens and reds from the changing season. The soft light of the day together with images and objects from a family’s everyday life give a sense of nostalgia, reflecting the changing of time in the filmmaker’s life. Molly Davies uses the unique colors of celluloid, and film’s ability to record subtle light and shadows to draw out sentimentality and a wistful atmosphere of a domestic home.</td>
</tr>
</tbody>
</table>
**CURRENTLY SCREENING IN MEDIATHEQUE**

<table>
<thead>
<tr>
<th>DEBIASO, TOM</th>
<th>HEAD</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>Length: 10 min</td>
</tr>
</tbody>
</table>

Fluctuating between medium shots and close ups DeBiaso incorporates a Flux approach to the movement of the repetition of a head turning.

Part of the virtual Sound for Silents in 2020. Soundtrack by Andrew Broder

<table>
<thead>
<tr>
<th>DEREN, MAYA</th>
<th>MESSES OF THE AFTERNOON</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1943</td>
<td>Length: 18 minutes</td>
</tr>
</tbody>
</table>

Maya Deren’s first film, *Mesches of the Afternoon* (1943) co-directed with Alexander Hammid ignited an era of independent experimental cinema in post–World War II United States. Her black-and-white short was a response to her counterparts overseas in Europe. Like Luis Buñuel’s *Un Chien Andalou* (1920), Deren’s film creates a dream world filled with intimate, haunting imagery. As a multidisciplinary artist, she integrated aspects of dance, poetry, and photography into her work. She was highly active throughout the 1940s and ’50s, exploring 16mm film (particularly high-contrast stock) as a medium by utilizing techniques such as jump cuts, slow motion, and discontinuous editing. Her style is also evident in those who took inspiration from her work, including other feminist filmmakers such as Su Friedrich, Carolee Schneemann, and Barbara Hammer, who all cite Deren as a major influence.

*Mesches of the Afternoon* operates as a visual and psychological echo chamber: the protagonist (played by Deren) moves through a house in a trancelike state, repeating her motions with slight variation each time. Certain symbolic objects reoccur—a knife, a key, a cloaked figure with a mirror for a face—to create a surreal world of alienation, disorientation, and tragedy. The camera shifts from subjective to objective points of view, never allowing the viewer to fully experience this alternate reality. This method also serves to destroy the narrative. It is difficult to situate the action and re-create any sense of space. Alexander Hammid served as her cinematographer and collaborator on the film. *Mesches of the Afternoon* remained silent until sound was added in 1959, when composer Teiji Ito created a score that now accompanies all screenings.

<table>
<thead>
<tr>
<th>DEREN, MAYA</th>
<th>AT LAND</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1944</td>
<td>Length: 15 minutes</td>
</tr>
</tbody>
</table>

At Land (1944), Maya Deren’s second short after her surrealist work *Mesches of the Afternoon*, solidifies her role in the trance film movement of 1940s avant-garde cinema. Trance films tended to focus on a single protagonist grappling with his or her identity, undetected by others in a surreal environment. Deren’s contemporaries, including Kenneth Anger, Stan Brakhage, and Curtis Harrington, also contributed to the oeuvre. Shot on 16mm black-and-white film, *At Land* finds its protagonist (Deren) navigating her own psyche as she traverses a disorienting landscape. The 15-minute short begins with a sea birth as the woman is expelled onto the sand by waves that move in reverse. She wanders along the beach and climbs up a large piece of driftwood, only to find herself in the throes of a formal dinner party. The film ends back on the beach, composed to suggest that the protagonist is literally watching herself navigate time and space.

The film benefits from exacting editing. At Land operates on predetermined rules, reflected by an established construction of space conceived before the filming process. Deren’s vision was clear: her precise use of match on action and continuous editing allows her characters to effortlessly transition between worlds and across landscapes: the protagonist opens a door and winds up on the beach, a chess piece falls off a table and down a waterfall. Diegetic spaces remain unbroken across settings. Because of this style, Deren’s psychodrama resists a singular mode of analysis and instead remains open in form.
DEREN, MAYA  A STUDY IN CHOREOGRAPHY FOR THE CAMERA

EXPERIMENTAL / AVANT-GARDE

1945  
Length: 4 minutes  
Format: 16 mm

Though Maya Deren employs similar editing techniques in her previous work, A Study in Choreography (1945) marks a distinct break in her visual style. Deren’s third film is a meditation on a single image, what film critic P. Adams Sitney calls an “imagist film.” A Study in Choreography employs one figure (dancer Talley Beatty) as he performs in three different locations. The film’s subtitle —Pas de Deux— alludes to Beatty’s intimate collaboration with the camera. Deren saw this relationship as a way for the camera and performers to break from traditional theatrical conceptualizations of space.

The silent short begins with a circular pan in a forest. The figure of the dancer reoccurs in various controlled motions as the camera methodically spins. As he lowers his leg with a pointed foot, the film cuts to a perfect match on action with the dancer now situated in an apartment. In another meticulously edited sequence, the film transitions to a large hall (a lobby in the Metropolitan Museum of Art), where the figure accelerates in a pirouette. With a majestic leap, the dancer lands on a cliff overlooking the ocean, back in nature. Deren’s use of continuous editing prevails as Beatty seamlessly moves between spaces. Abandoning narrative, A Study in Choreography was the first of its type to employ image and movement as the structure.

DEREN, MAYA  RITUAL IN TRANSFIGURED TIME

EXPERIMENTAL / AVANT-GARDE

1946  
Length: 15 minutes  
Format: 16 mm

Ritual in Transfigured Time (1946) is Maya Deren’s first film that features what scholar P. Adams Sitney calls a “collective choreomania.” The 15-minute short, shot in black-and-white 16mm, tackles the intricacies of multiple psyches. While Deren’s previous works (Meshes of the Afternoon, At Land) focused primarily on a single protagonist, Ritual in Transfigured Time addresses the interactions between many characters. The short integrates the trance motifs evident in her first two films with her fascination with dance from her later work (A Study in Choreography for Camera). In April 1948, Ritual in Transfigured Time was one of the first films to be presented by the Walker Art Center.

The film follows the perspective of a woman, Dunham Company dancer Rita Christiani, as she moves symbolically through stages of life from widow to bride. The film begins in a domestic space, where she spins yarn with a joyful woman (played by Deren), then moves to a party scene where she is dressed in mourning clothes. In an outdoor courtyard, she dances with, and is later chased by, a man (Frank Westbrook). This third act is explicitly choreographed. The guests from the party reappear and leap and spin together in a courtyard filled with Greek columns and statues. The couple’s dance becomes a pursuit as the man chases the woman in slow motion, at one point becoming a statue himself. The film ends at the ocean with the woman submerging herself beneath the water in a ghostly negative exposure. The filmmaker’s fascination with identity is addressed in this film through Deren and Christiani’s occasional interchange, depicting them as the same woman.

Throughout the narrative, Deren emphasizes the mechanics and intimacies of human gesture through careful editing that employs match on action, freeze frames, and deep compositions.

DEREN, MAYA  THE VERY EYE OF NIGHT

EXPERIMENTAL / AVANT-GARDE

1959  
Length: 15 minutes  
Format: 16 mm

Maya Deren created the film The Very Eye of Night (1959) toward the end of her career in the late 1950s, after a seven-year hiatus from the medium. The short is one of her most misunderstood. Film historian and critic P. Adams Sitney claims it “suffers … from excessive stylization, both intellectual and graphical.” The Very Eye of Night features dancers from the Metropolitan Opera Ballet School, shot in negative and superimposed over a starry night sky. This collaboration marks Deren’s renewed interest in dance as a discipline. Prior to her career as a filmmaker, she worked as a choreographer and dance features prominently in both A Study in Choreography for Camera and Ritual in Transfigured Time.

In The Very Eye of Night, the ghostly bodies of the dancers are flattened, eliminating all perspective. This black-and-white world is unbound by gravity as the figures float and quiver against the stars. The film establishes its own mythology: the performers are listed as different constellations in the opening credits and their superimposition over the night’s sky elevates them to the status of gods. Composer Teiji Ito, Deren’s frequent collaborator, provided the score. In a soundtrack reminiscent of Ito’s work for Meshes of the Afternoon, a lilting flute converses with gentle guitars and a stuttering saxophone.
CURRENTLY SCREENING IN MEDIATHEQUE

DEREN, MAYA

MEDITATION ON VIOLENCE

EXPERIMENTAL / AVANT-GARDE

1948

Length: 12 minutes

Format: 16 mm

Maya Deren’s initial creative push as a filmmaker spanned three years, from 1943 to 1946. She completed four films during that time: Meshes of the Afternoon, At Land, A Study in Choreography for the Camera, and Ritual in Transfigured Time. In 1947, Deren took a step back from filmmaking and published a book of theory called An Anagram of Ideas on Art, Form and Film. After receiving a Guggenheim Grant in the same year, she traveled to Haiti to study dance and mythology. Meditation on Violence (1948), her first film after this period, is steeped in the ideas she grappled with while abroad.

Deren shot Meditation on Violence on black-and-white 16mm film, a format she used for previous works. The 12-minute short is a return to her imagist work, in which she focused on the movements of a single body moving through space. The film is divided into three parts based on three degrees of Chinese boxing called Wu-tang, Shao-lin, and Shao-lin with a sword. Deren initially positions the figure, played by Chinese actor and dancer Chao-Li Chi, in a vacant white room. He is shirtless and his motions are fluid and controlled. The film then cuts to a rooftop, where he brandishes a sword. An extended freeze-frame during this scene offers a climactic pause, the antithesis to the fluidity of the first half. Though difficult to tell, the remaining movement in Meditation on Violence is shot in reverse. In the final scene, the figure returns to an interior space, where he is again devoid of any weapon. Because of this symmetrical form, Deren is credited as conceptualizing the haiku film.

Meditation on Violence is philosophical in its attempt to represent mental processes. The figure’s motions are never directed toward another person or object. His singular movement instead becomes an exploration of interior conceptualizations of violence.

DEREN, MAYA

A STUDY IN CHOREOGRAPHY FOR THE CAMERA

EXPERIMENTAL / AVANT-GARDE

1945

Length: 4 minutes

Format: 16 mm

Though Maya Deren employs similar editing techniques in her previous work, A Study in Choreography (1945) marks a distinct break in her visual style. Deren’s third film is a meditation on a single image, what film critic P. Adams Sitney calls an “imagist film.” A Study in Choreography employs one figure (dancer Talley Beatty) as he performs in three different locations. The film’s subtitle —Pas de Deux—alludes to Beatty’s intimate collaboration with the camera. Deren saw this relationship as a way for the camera and performers to break from traditional theatrical conceptualizations of space.

The silent short begins with a circular pan in a forest. The figure of the dancer reoccurs in various controlled motions as the camera methodically spins. As he lowers his leg with a pointed foot, the film cuts to a perfect match on action with the dancer now situated in an apartment. In another meticulously edited sequence, the film transitions to a large hall (a lobby in the Metropolitan Museum of Art), where the figure accelerates in a pirouette. With a majestic leap, the dancer lands on a cliff overlooking the ocean, back in nature. Deren’s use of continuous editing prevails as Beatty seamlessly moves between spaces. Abandoning narrative, A Study in Choreography was the first of its type to employ image and movement as the structure.

EATON, ROD

TOM

EXPERIMENTAL / AVANT-GARDE

1976

Length: 2 min

Format: MPEG-4 file

This short structural film was made by Minnesota artist, Rod Eaton, during the early years of Film and the Cites. Using still photographs this film includes the playful action of bubble blowing, inter cut with graphs, creating a systematic dichotomy between action and intention.
CURRENTLY SCREENING IN MEDIATHEQUE

FAROCKI, HARUN  THE INEXTINGUISHABLE FIRE

EXPERIMENTAL / AVANT-GARDE

1969  Length: 22 min  Format: MPEG-2 file

“When we show you pictures of napalm victims, you’ll shut your eyes. You’ll close your eyes to the pictures. Then you’ll close them to the memory. And then you’ll close your eyes to the facts.” These words are spoken at the beginning of this agitprop film that can be viewed as a unique and remarkable development. Farocki refrains from making any sort of emotional appeal. His point of departure is the following: “When napalm is burning, it is too late to extinguish it. You have to fight napalm where it is produced: in the factories.”

Resolutely, Farocki names names: the manufacturer is Dow Chemical, based in Midland, Michigan in the United States. Against backdrops suggesting the laboratories and offices of this corporation, the film proceeds to educate us with an austerity reminiscent of Jean Marie Straub. Farocki’s development unfolds: “(1) A major corporation is like a construction set. It can be used to put together the whole world. (2) Because of the growing division of labor, many people no longer recognize the role they play in producing mass destruction. (3) That which is manufactured in the end is the product of the workers, students, and engineers.” This last thesis is illustrated with an alarmingly clear image. The same actor, each time at a washroom sink, introduces himself as a worker, a student, an engineer. As an engineer, carrying a vacuum cleaner in one hand and a machine gun in the other, he says, “I am an engineer and I work for an electrical corporation. The workers think we produce vacuum cleaners. The students think we make machine guns. This vacuum cleaner can be a valuable weapon. This machine gun can be a useful household appliance. What we produce is the product of the workers, students, and engineers.”

FAROCKI, HARUN  INTERFACE

EXPERIMENTAL / AVANT-GARDE

1995  Length: 23 min  Format: MPEG-2 file

“Harun Farocki was commissioned by the Lille Museum of Modern Art to produce a video about his work. His creation was an installation for two screens that was presented within the scope of the 1995 exhibition The World of Photography. The film Interface (Schnittstelle) developed out of that installation. Reflecting on Farocki’s own documentary work, it examines the question of what it means to work with existing images rather than producing one’s own, new images. The German title plays on the double meaning of “Schnitt”, referring both to Farocki’s workplace, the editing table, as well as the “human-machine interface”, where a person operates a computer using a keyboard and a mouse.”

--3sat television guide, September, 1995

FAROCKI, HARUN  AN IMAGE

EXPERIMENTAL / AVANT-GARDE

1983  Length: 25 min  Format: MPEG-2 file

“Four days spent in a studio working on a centerfold photo for Playboy magazine provided the subject matter for my film. The magazine itself deals with culture, cars, a certain lifestyle. Maybe all those trappings are only there to cover up the naked woman. Maybe it’s like with a paper-doll. The naked woman in the middle is a sun around which a system revolves: of culture, of business, of living! (It’s impossible to either look or film into the sun.) One can well imagine that the people creating such a picture, the gravity of which is supposed to hold all that, perform their task with as much care, seriousness, and responsibility as if they were splitting uranium.

This film, An Image, is part of a series I’ve been working on since 1979. The television station that commissioned it assumes in these cases that I’m making a film that is critical of its subject matter, and the owner or manager of the thing that’s being filmed assumes that my film is an advertisement for them. I try to do neither. Nor do I want to do something in between, but beyond both.”

--Harun Farocki, Zelluloid, no. 27, Fall 1988
At 60 minutes, Zorns Lemma (1970) is Hollis Frampton’s first full-length film. The structure was inspired by a formula developed by mathematicians Max Zorn and Kazimierz Kuratowski, which gives the film its title. Zorns Lemma is divided into three sections. In the first, a woman reads aloud excerpts from a school textbook over a black screen. The second and longest section is an intricate substitution puzzle. Words flash across the screen alphabetically in two-second intervals. As the cycle continues, specific letters begin to stand in for images that serve as placeholders throughout the remainder of the film. “X” is replaced by an image of a fire burning, “Z” by crashing waves. Finally, this visual alphabet gives way to depict two figures walking across a snowy field, while multiple narrators speak methodically to the pulse of a metronome. A structural masterpiece, Zorns Lemma challenges notions of language, mechanics, and theory. Over the decades, the innovative work has inspired other filmmakers such as Peter Greenaway and Paul Sharits.

Frampton was integral to the structuralist film movement in New York City in the 1960s and later in Buffalo, New York. As part of the New York Filmmakers Coop, an organization set up by fellow filmmaker and film critic Jonas Mekas in 1962, Frampton worked alongside other experimental artists including Stan Brakhage and Michael Snow. These filmmakers were concerned with film’s capabilities as a physical medium and rejected mainstream cinema’s inclination toward narrative. Frampton’s work is highly structured and frequently defined by a set of rules established before the editing process begins. Though he was an intellectual—he was well-versed in poetry, philosophy, photography, painting, and digital art—his work also contains a wry sense of humor.

The final completed work in Hollis Frampton’s Magellan cycle, Gloria! (1979) foregrounds themes of mourning and death while also highlighting the artist’s experimentation with digital imagery and computer-generated text in the late 1970s. The film is bookended by silent slapstick footage of an Irish wake, a reference to James Joyce’s Finnegans Wake. First, a man (Finnegan) comes alive in his casket, causing a commotion at his funeral. Sixteen assertions about Frampton’s maternal grandmother are then spelled out in digital text against a solid green background. One of these propositions states that “she remembered, to the last, a tune played at her wedding party by two young Irish coalminers who had brought guitar and pipes.” The aforementioned song—“Finnegan’s Wake”—then plays. The film concludes at the funeral, where Finnegan’s empty grave suggests his final resurrection.

At the time of Frampton’s death in 1984, about seven or eight hours (less than a third of the intended project) Magellan were completed. It is a series “under the synoptic explication of a single metaphor:” an encyclopedia of film’s potential, limitations, and role with regard to other forms of art. Frampton situates the viewer at the center of Magellan by creating a protagonist who is an unnamed first-person consciousness. Inspired in scope by explorer Ferdinand Magellan, who organized and undertook the first circumnavigation of the Earth, Frampton’s Magellan was to be an “inclusive work of film art as epistemological model for the conscious universe.”
In *nostalgia* (1971), Hollis Frampton’s first and best known film in his Hapax Legomena series, he experiments with the ephemerality of the senses. Over the course of 36 minutes, Frampton places still photographs on a hot plate until the flame burns through them. Voice-over narration by filmmaker Michael Snow describes each subsequent picture during the previous one’s destruction, creating a disconnect between narrative and image. Through this structure, Frampton challenges his audience to reimagine the process of remembering. As the descriptions of the images become unsynchronized, the viewer fabricates his or her own narrative. By recollecting these moments of his life as a young man, Frampton addresses themes of memory, loss, destruction, and metamorphosis.

Frampton refers to the Hapax Legomena series as a “single work composed of detachable parts.” The meaning of the title serves as a reference to words that are said only once in a whole body of work so there is “no way to be sure what they mean because there’s no sufficient context to reveal their meaning.” Frampton further describes the collection as distinctly autobiographical as it documents the doubt and personal distress of both the breakup of his marriage and his departure from New York City, claiming that he “made the films to defend [his] sanity.”

*Dedicated to Robert Huot, who Hollis Frampton calls “one of the most severe of the minimalist painters,”* Lemon (1969) is comprised of a single static shot of the titular fruit. Frampton slowly reveals the lemon with an off-screen source of light that illuminates the contour of its surface. The lemon’s position remains fixed as the light arcs across it, giving it an animated appearance as the image gains and loses dimension from the light’s motion. This illusion is central to all film comprised only of still images.

Abstractions are formed throughout the short by the lemon’s pockmarks and imperfections. The light grows, the shadows shrink, and vice-versa. In the process, the lemon begins to take on different forms: a head, a breast, a planet, in any number of liminal states. The light then fades completely, leaving just the silhouette against a sky-blue background.

The various portrayals of the lemon lay bare the film’s metaphoric potential. If the fruit is depicted as a profile of a human head, for example, the film becomes a cinematic portrait. If it is seen as a planet (with the motion of the off-screen light standing in for the sun), the film becomes a travel documentary. Even in the absence of any onscreen movement, Lemon’s open metaphor reveals an infinity of cinematic illusion.

*Hollis Frampton’s Remote Control (1972) premiered at the Walker Art Center under its previous title, Given: … , an overt reference to Marcel Duchamp’s enigmatic final work. It is the penultimate film of Frampton’s seven-part, autobiographic Hapax Legomena series. A “hapax legomenon” is a word that appears only once in an entire text or oeuvre, leaving the reader to guess at its meaning from context alone. Primarily black and white, this film marks one of the few instances of color footage in the series’ entire three and a half hour running time.*

Filmed from an ordinary television set in a single evening, Remote Control is an erratic montage composed of thousands of images. Graphics from commercial television flash by at a rapid speed, each frame entirely different than the last. The flow of images is occasionally interrupted by a geometric drawing, usually a number set inside a circle. A perspective diagram of a cinema, with lines leading to a point behind the screen, recurs throughout the film. At the very end, this graphic is reversed: it now leads to a point in front of the screen, the same space occupied by the viewer.

Similar to the earlier Travelling Matte (Hapax Legomena, part IV (1971)), Remote Control depicts a subtle relationship between film and video. The images seen are sourced from television, recorded onto film, and projected in the cinema. The cinema then serves as the ultimate remote control—it produces the sensation of channel flipping at an impossibly fast rate. Each frame is a visual hapax legomenon, never to be repeated.
The third section in Hollis Frampton’s Hapax Legomena cycle is one of the most dramatic and enthralling. Described by fellow filmmaker Stan Brakhage as “a magic film that you can enjoy, with greater appreciation, each time you look at it,” Critical Mass (1971) uses editing in a way that creates active viewers. Audiences see and hear each sentence the actors deliver three times before the film progresses. This tactic disrupts the flow of the film and creates a repetitive “stuttering” effect. Frampton’s use of structural form as a narrative device is evident throughout his work.

The film begins with a black screen and the sound of a man and woman arguing about where the man has been for the past two days. As viewers are invited to eavesdrop on this fight, they quickly become onlookers as Frampton slowly fades in an image of the couple. The scene is improvised by Barbara DiBenedetto and Frank Albetta, students from the cinema department at the State University of New York at Binghamton. To recruit these volunteers, Frampton asked which students were the “most volatile, most ready to fly off the handle.”

Frampton described Critical Mass as a film about “accounting for your time.” This statement obviously references the narrative arc of the work but also applies to the formal elements that structure the film. Frampton challenges ways that viewers keep track of filmic time by remixing the sound and visuals, creating a distinct rhythm in their pattern of repetition. The narration becomes self-conscious throughout the development of the film as the woman repeats, “we’re going around in circles” and “I don’t know how much longer I can keep doing this.” Melodramatic and at times comical, Critical Mass offers an entertaining meta-analysis of film structure and convention.

The term “surface tension” describes the relationship between a surface of liquid and its resistance to external force. In Hollis Frampton’s film, it serves as a metaphor for the tension between sound and image, whereby the artist seeks to confound the relationships between image, sound, and language to challenge the traditional associations between the senses.

The film is divided into three sections. The first juxtaposes the sound of a ringing telephone against a man (played by German curator Kasper König) standing beside an electronic clock. His voice is muted while the film speed is accelerated, making the pace of his gestures reference the clock’s changing second hand. In the next section, a rapid tracking shot takes the viewer across the Brooklyn Bridge and through parts of Manhattan. Simultaneously, a voice-over (also provided by König) describes a three-part film: a woman from Philadelphia goes on vacation, a black-and-white documentary, and then a water sequence in which the liquid has the color of chocolate sauce. The concluding section features a goldfish in an aquarium on the beach, filmed in such a way that it is difficult to tell where the aquarium ends and the ocean begins.

The film is structured by its intentional placement of image, sound, and text as distinct and malleable symbols. Frampton conflates these elements—for example, describing imagery that is mismatched with the visuals he presents—to challenge viewers to unhinge the traditional associations that structure film. The viewer is able to piece together a narrative whole through this disconnection. Frampton’s structure creates tears in the fabric of film convention, allowing metaphorical openings that create new ways of seeing and experiencing the moving image. The goldfish is trapped in a box, mocking the viewer who is also trapped within the rubric of image, language, and sound.
**FRAMPTON, HOLLIS**

**APPARATUS SUM (STUDIES FOR MAGELLAN #1)**

**EXPERIMENTAL / AVANT-GARDE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td>3 minutes</td>
<td>DVD-R</td>
</tr>
</tbody>
</table>

Hollis Frampton’s Apparatus Sum (1972) is part of a collection of films called Magellan: At the Gates of Death, a direct response to Stan Brakhage’s infamous autopsy documentary The Act of Seeing with One’s Own Eyes (1971). Frampton began his ambitious Magellan series in the early 1970s and worked on it until his death in 1984. The project was monumental, planned as a 36-hour cycle, and mapped out on a 371-day calendar of daily screenings.

During her time as a curator at the Carnegie Museum of Art, Sally Dixon helped Frampton gain access to the morgue at the University of Pittsburgh’s Medical School to shoot Apparatus Sum. The resulting film largely consists of solid colors, with a brief superimposition of water ripples. Near the end, the image of a human corpse is seen, with half-opened eyes and a dissected body. Frampton calls it “a brief lyric film of death, which brings to equilibrium a single reactive image from a roomful of cadavers.”

At the time of Frampton’s death in 1984, he had completed nearly 30 films for Magellan. It is a series that reads as an encyclopedia of film’s potential, limitations, and role with regard to other forms of art. Frampton consistently situates the viewer at the center of his work by creating a protagonist who is an unnamed first-person consciousness. Inspired in scope by explorer Ferdinand Magellan, who proved that the world is round, Frampton’s Magellan was to be an “inclusive work of film art as epistemological model for the conscious universe.”

**GEHR, ERNIE**

**EUREKA**

**EXPERIMENTAL / AVANT-GARDE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>30 minutes</td>
<td>16 mm</td>
</tr>
</tbody>
</table>

Ernie Gehr’s avant-garde Eureka (1974), an expansion of an uncredited film from the turn of the 20th century called _A Trip Down Market Street Before the Fire, serves as a memorial to San Francisco before the 1906 earthquake and fire. Nearly 70 years after the natural disaster, his reworking of the rare footage of the city before it was destroyed honors the ephemerality of both the urban landscape and the decaying medium of film. Both are immortalized and examined in his slow-motion piece.

Gehr was a self-taught filmmaker who was highly influenced by other auteurs of the 1960s avant-garde film movement. Like his contemporaries Hollis Frampton, Paul Sharits, and Michael Snow, Gehr sought to dismantle and make visible the conventions of Hollywood and mainstream cinema. By creating seemingly simple films, these structuralist filmmakers laid bare the mechanisms (camera, time, light, movement) that defined the medium.

**GEORGE, AMIR**

**SHADES OF SHADOWS**

**EXPERIMENTAL / AVANT-GARDE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>6 minutes</td>
<td>ProRes 422 mov</td>
</tr>
</tbody>
</table>

Created solely with found footage, a metaphysical collage of psychedelic live action/animation delves into spiritual mysticism and ritual.

**GREEN, RENÉE**

**ED/HF**

**EXPERIMENTAL / AVANT-GARDE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td>00:33:14</td>
<td>ProRes 422 (HQ) mov</td>
</tr>
</tbody>
</table>

Following the path of not-knowing, Renée Green’s new film is a cinematic meditation on lived experience, writing, film and mourning. Conceived as a “film as a conversation,” Green’s ED/HF is a palimpsestic work that touches on the many thresholds opened while thinking about an artist’s life and work. Questions of language, history, and image reproduction technologies are rendered into a touching threnody, a mournful celebration of the power of art, film and poetry.
<table>
<thead>
<tr>
<th><strong>HIGGINS, DICK</strong></th>
<th><strong>INVOCATION OF CANYONS AND BOULDERS (FOR STAN BRAKHAGE)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td>Length: 20 seconds Format: DVD PAL</td>
</tr>
<tr>
<td>1966</td>
<td><strong>Dick Higgins’s fleeting film is a single close-up shot of a mouth chewing. Ephemeral and mundane, the film embodies the tenets of the Fluxus movement: rejection of bourgeois aesthetics and the pretension of “highbrow” art. Here the everyday phenomenon of eating becomes accessible cinema.</strong> A founder of the Fluxus movement, Higgins is most famous for coining the word “intermedia” to describe the blending of mediums he observed in the 1960s. He worked in many capacities as an artist, composer, filmmaker, and poet.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>HOPINKA, SKY</strong></th>
<th><strong>I’LL REMEMBER YOU AS YOU WERE, NOT AS WHAT YOU’LL BECOME</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td>Length: 00:12:31 Format: 10 bit uncompressed mov</td>
</tr>
</tbody>
</table>
| 2016 | **An elegy to Diane Burns on the shapes of mortality and being, and the forms the transcendent spirit takes while descending upon landscapes of life and death. A place for new mythologies to syncopate with deterritorialized movement and song, reifying old routes of reincarnation. Where resignation gives hope for another opportunity, another form, for a return to the vicissitudes of the living and all their refractions.**

“I'm from Oklahoma I ain't got no one to call my own.
If you will be my honey, I will be your sugar pie way hi ya
way ya hi ya way ya hi yo.”
— Diane Burns (1957-2006) |

<table>
<thead>
<tr>
<th><strong>HOPINKA, SKY</strong></th>
<th><strong>JÁAJI APPROX</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td>Length: 00:07:36 Format: 10 bit uncompressed mov</td>
</tr>
<tr>
<td>2015</td>
<td><strong>Logging and approximating a relationship between audio recordings of my father and videos gathered of the landscapes we have both separately traversed. The initial distance between the logger and the recordings, of recollections and of songs, new and traditional, narrows while the images become an expanding semblance of filial affect. Jáaji is a near translation for directly addressing a father in the Hočak language.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>HOPINKA, SKY</strong></th>
<th><strong>VISIONS OF AN ISLAND</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td>Length: 00:15:00 Format: 10 bit uncompressed mov</td>
</tr>
<tr>
<td>2016</td>
<td><strong>An Unangam Tunuu elder describes cliffs and summits, drifting birds, and deserted shores. A group of students and teachers play and invent games revitalizing their language. A visitor wanders in a quixotic chronicling of earthly and supernal terrain. These visions offer glimpses of an island in the center of the Bering Sea.</strong></td>
</tr>
</tbody>
</table>
In the winter of 1959, filmmaker Jack Smith’s cat knocked over a candle that destroyed the raw film stock of two different works in progress. Smith and cameraman Bob Fleischer argued about who should pay for this destroyed stock until they brought the footage to fellow filmmaker Ken Jacobs. Inspired by what Smith identified as “a look in on an exploding life, on a man of imagination suffering prefashionable lower East Side deprivation and consumed with American 1950s, ’40s, ’30s disgust,” Jacobs created a new experimental film out of the two failed projects. This film eventually became known as Blonde Cobra and was acclaimed in the New York underground film scene.

As a filmmaker and activist, Jacobs was interested in film’s capacity to portray the experiential and visceral. He was deeply involved in the avant-garde art scene in New York in the 1960s and was influenced by contemporaries Allen Ginsberg and Yvonne Rainer. He continues to live and work in New York today.

In his most acclaimed film, avant-garde filmmaker Ken Jacobs significantly reworks found footage from 1905. The original film was a one-reeler, lasting just over 10 minutes. Through rephotographing of this footage, Jacobs stretches his rendition to over 2 hours. The original footage was a tableaux piece that follows a group of people who chase a thief through a barn and across the street. However, Jacobs shifts his audience’s attention by meditating on peripheral characters and their small movements.

_Tom, Tom, the Piper’s Son_ (1969) is ultimately about the medium of film. Jacobs lays bare the editing techniques that condition viewers to recognize filmmaking as a distinct art form. He manipulates the footage by adjusting the film speed, utilizing the flicker effect, and zooming in and out. At times he speeds up the film, causing viewers to see a blurred stream of images. This technique reminds audiences that a filmstrip composed of still images moving through a projector simulates movement. His film is highly structural, examining the conventions that filmmakers use to create narrative.

Jacobs was both a filmmaker and activist, using film as a radical method to examine the human psyche and experience. Born and raised in New York City, he continues to live and work there today.

Ken Jacob’s film operates on a simple principle: take footage, create a mirror image, and play the two simultaneously. The result is a moving Rorschacht blot, a kaleidoscope of motion that plays tricks on the eye. The subject of his short experimental film is the The Georgetown Loop, a train track that snakes through the Colorado Rockies. Instead of shooting his own footage, Jacobs reworks archival material, claiming that “there is already so much film. Let’s draw some of it out for a deeper look, toy with it, take it into a new light with inventive and expressive projection.”
CURRENTLY SCREENING IN MEDIATHEQUE

KHALIL, ADAM ; KHALIL, ZACH
THE VIOLENCE OF A CIVILIZATION WITHOUT SECRETS
EXPERIMENTAL / AVANT-GARDE
2018

Length: 10 minutes
Format: ProRes 422 mov

For the third and final contribution to Contour Biennale 8, inhabitants has commissioned Adam Khalil and Zack Khalil in order to host an urgent reflection on indigenous sovereignty, the undead violence of museum archives, and post-mortem justice.

Filmmakers Adam and Zack Khalil, in collaboration with artist Jackson Polys, investigate the recent court case that decided the fate of the remains of a prehistoric Paleoamerican man found in Kennewick, Washington State in 1996. The case pitted the Umatilla people and other tribes, who wanted to provide a burial to the “Ancient One”, against two scientists—one of which from the publicly-funded Smithsonian Institute—who wanted to study the “Kennewick Man”. In order for the claim to fall under the Native American Graves Protection and Repatriation Act (NAGPRA) it became necessary to establish the lineage of these remains. This fight unleashed a controversy with groups attempting to establish white ancestry, and with this seeking to altogether undermine the indigenous sovereignty over land and ancestors and annul centuries of colonial violence. The evolving science of DNA and cranial morphology was grotesquely called in to testify to the purity of the bones’ ethnicity, where native claims to embodied knowledge of its origin had little means of addressing the court. Despite all of this, the Umatilla people and other tribes ultimately repatriated the “Ancient One” and he was reburied earlier this year in 2017.  


KITCHEN, DIANE
THE PENFIELD ROAD
EXPERIMENTAL / AVANT-GARDE
1998

Length: 6min
Format: 16 mm

A fable concerning the landscape and the romanticism of travel - featuring Starved Rock State park and other familiar American scenes depicted in vintage postcards - that also reveals the price we pay for the open road. The soundtrack helps propel a disconnect in the scenic postcards tempo, an equivalent of nudging a record player to stop making it skip.

KLEIN, WILLIAM
SLOW MOTION (RALENTIS)
EXPERIMENTAL / AVANT-GARDE
1984

Length: 22 minutes
Format: 35 mm

Through a variation of camera angles and distances, William Klein’s Slow Motion (Ralentis) (1984) plays with the perception of time as athletes appear onscreen flying or floating through space. Each subject moves in front of a black background that emphasizes the perfection of form: runners gracefully leap over hurdles, gymnasts gently bend their bodies, and bicyclists ride on with seemingly little effort. The 22-minute silent short is shot entirely in slow motion, capturing a dream-like vision of their bodies. In one particularly stunning sequence, Klein establishes a stationary camera that captures the pace and step of each marathon runner until the last one exits the screen.

Klein initially began his career as a fashion photographer in the 1950s before moving into the medium of film. With Slow Motion, one of the later films he made as a director, he hones his astute eye for the human form.

KLOSKY, LINDA
UNTITLED TRAIN FILM FROM STILL PHOTOS
EXPERIMENTAL / AVANT-GARDE
1977

Length: 9 min.
Format: 16 mm

Using a series of black and white photographs, Klosky creates a stop-frame animation of a journey on a train. The still images show a snowy wintry landscapes quickly passing across the screen with movements mimicking the rhythmic action of a train traveling. Klosky’s other film Faze, also uses train travel in her work, with the cadence of her filmmaking synchronizing to the tempo and pulse experienced when traveling by rail.

Klosky is a Twin Cities-based filmmaker.
CURRENTLY SCREENING IN MEDIATHEQUE

KLOSKY, LINDA

FAZE

EXPERIMENTAL / AVANT-GARDE

1975  Length: 15 min  Format: MPEG-4 file

Pointing her camera out the window Klosky captures the flickering of the passing midwest landscape in a prescribed method of close ups and directional camera moves, providing the structure as a meditation on the passing of time.

LANDOW, GEORGE ; LAND, OWEN

THE EVIL FAERIE

EXPERIMENTAL / AVANT-GARDE

1966  Length: 28 seconds  Format: DVD PAL

This Fluxus film documents a man standing on a roof, flapping his hands as if they were wings. With humor and absurdity, this experimental short exemplifies the classic markings of the New York avant-garde movement of the 1960s. Fluxus artists rejected the conventions of mainstream art and instead meditated on the mundane and ephemeral. Formally known as George Landow, artist Owen Land originally created structural films in the tradition of Stan Brakhage, Hollis Frampton, and Paul Sharits.

LUCIER, MARY

OHIO AT GIVERNY

EXPERIMENTAL / AVANT-GARDE

1985  Length: 17:50 minutes  Format: 3/4" U-matic

Exhibited at Walker Art Center May 3 - July 12 1987, Viewpoints: Paul Kos/Mary Lucier, organized by Walker Film/Video Director Bruce Jenkins, features work by two of America’s most prominent video artists. The Walker’s largest video installation since the landmark Projected Images exhibition of the mid-1970s, Viewpoints: Paul Kos/Mary Lucier brings together two large-scale, multi-channel pieces that display the impressive formal possibilities of electronic media in an installation of stunning visual appeal.

Ohio at Giverny, by New York artist Mary Lucier, orchestrates two synchronous videotapes on seven monitors in a journey of the camera from rural Ohio—Lucier’s birthplace—to Giverny, in France, where Monet painted his most celebrated work. Ohio at Giverny utilizes the participatory, experimental dimension of installation art to explore the interplay of visual perception and memory and the nature of artistic vision.

MEKAS, JONAS

NOTES FOR JEROME

EXPERIMENTAL / AVANT-GARDE

1978  Length: 45 minutes  Format: 16 mm

Jonas Mekas’s Notes for Jerome. (1978) begins with the stoic image of waves crashing against a lighthouse. An elegy to his good friend, filmmaker and philanthropist Jerome Hill, the film is comprised of footage from three trips to Cassis, France between 1966 and 1977. Mekas admitted to feeling homesick for Lithuania while on these trips and felt that perhaps Hill also felt like an exile while living in France.

Notes for Jerome is devoid of narration but its soundtrack was recorded during the same filming period. It consists of Hill’s and Taylor Mead’s piano solos, actor Charles Rydell’s practicing arias, natural sounds of the ocean and wind alongside the sounds of street musicians, scooters, motorboats, and Mekas’ own singing in Lithuanian. The use of title cards and intertitles is nonsensical as they do not relate to what is taking place onscreen. Instead, Mekas uses this film as an opportunity to experiment with the formal possibilities of title screens and their influence on his filmmaking.
MEKAS, JONAS  
NOTES ON THE CIRCUS

EXPERIMENTAL / AVANT-GARDE

1966  
Length: 12:58 minutes  
Format: ProRes 422 MPEG-4

Notes on the Circus (1966) is a highly sensory experience that conveys the stimulation of attending a performance of the Ringling Brothers’ three-ring circus. This 13-minute film is part of Jonas Mekas’s three-hour film diary epic Notes, Sketches and Diaries (also called Walden), made between 1965 and 1969.

Mekas captures the excitement of the circus through through use of fragmented and abstract images, fast pace, and quick-cut editing. The camera often focuses on more than one act or event at once, creating an overwhelming effect of not knowing where to direct one’s gaze. This manifests in the footage of a female trapeze artist suspended in indeterminable space before Mekas superimposes her image over other acts.

Notes on the Circus is devoid of diegetic sound except for the song Storybrook Ball by Jim Kweskin and the Jug Band. The original score was composed by Velvet Underground member Angus MacLise. The film is dedicated to Kenneth Anger, Mekas’ contemporary, for providing the film stock.

MEKAS, JONAS  
CASSIS

EXPERIMENTAL / AVANT-GARDE

1966  
Length: 5:48 minutes  
Format: ProRes 422 MPEG-4

In summer 1966, Jonas Mekas spent a few days with friend and fellow filmmaker Jerome Hill at Hill’s home in Cassis, France, where he was inspired to create this experimental short. Cassis is a time-lapse depiction of a port on the French Mediterranean as it transitions from sunrise to sunset. The imagery is reminiscent of scenes from French impressionist painter Paul Signac’s landscape paintings. Hill’s home was located close to Signac’s studio, so the scene of a lighthouse and sailboats pulling in and out of the harbor evident in Mekas’s film recall the artist’s paintings such as The Jetty at Cassis (1889).

Cassis is also distinguished by the visual trickery that Mekas might be playing on his viewer: do different boats pull in and out of the harbor or is he replaying the same footage again and again? Like Notes on the Circus, this film is also part of Mekas’s Notes, Sketches and Diaries project comprised of films made between 1965 and 1969.

MEKAS, JONAS  
REPORT FROM MILLBROOK

EXPERIMENTAL / AVANT-GARDE

1966  
Length: 11:39 minutes  
Format: ProRes 422 MPEG-4

Known for advocating the use of psychedelic drugs as a form of therapy in a Harvard University research program, Professor Timothy Leary was once called the “most-dangerous man in America” by Richard Nixon. In Report from Millbrook (1966), Jonas Mekas turns an inquisitive eye on Leary during a weekend spent at the estate of William Hitchcock Mellon in Millbrook, New York, in the mid-1960s. Mellon and his siblings took an interest in Leary and offered him use of the 64-room 2,000-acre Millbrook estate in 1963 so that he could continue his experiments. Leary later established the Castalia Foundation—a research institute and commune named after an imaginary location in a Herman Hesse novel—on the property in 1964.

The film depicts the idyllic countryside of Millbrook set to an interview between Bob Simmons, a reporter for the East Village Other, and Lawrence Quinlan, the sheriff of Dutchess County. This pairing of sound and image produces a stark contrast as the viewer hears the sheriff justify his raid on the compound while seeing children playing on the grounds. Interspersed with the interview is sitar music, a more-fitting soundtrack for Millbrook’s serene atmosphere.
Clad in a white suit and matching loafers, Adolfus Mekas stars as the War Minister of the fictional country Lapland in Jonas Mekas’s Time and Fortune Vietnam Newsreel (1969). Integrating political critique with satire, Mekas’s four-minute short is a scathing condemnation of American military involvement in Vietnam.

The filmmaker has admitted that he finds Time and Fortune a bit immature: two-thirds through the film, Mekas cuts from Adolfus to cartoons and then a bloody slaughterhouse, which he was also filming at the time in Cincinnati. Despite these somewhat juvenile tendencies, Time and Fortune Vietnam Newsreel was meant to be a political comment on the harmful effects of the Vietnam War.

Written for the stage, The Brig is former US Marine Kenneth H. Brown’s dramatization of life in a US Marine Corps military prison. Brown spent 30 days aboard a similar prison ship in Japan for desertion while serving in the marines at Camp Fuji in the 1950s. Mekas adapted The Brig for the screen in 1964 with his brother, Adolphus, as the film’s editor.

Filmed in black and white, The Brig is a cinéma vérité documentary that depicts a glimpse of life on this vessel for ten prisoners and their guards. From the moment the film begins, the guards inflict pain and humiliation onto their captives. The Brig also depicts the guards forcing the prisoners to perform menial and senseless tasks at their command, bringing into question whether this was the sort of brutality that was actually carried out aboard these correctional facilities. In a review of the film, the New York Times described Mekas as “Kafka with a Kodak” for his bleak depiction of the prisoners’ detainment.

The Brig was filmed at the Living Theatre in New York City, where the stage version debuted a year earlier. The FBI closed the Living Theatre during production because of a dispute with the IRS, forcing Mekas, his production team, and actors to climb through the building’s coal chute at night so that they could continue filming. The Brig was voted best documentary at the Venice Film Festival despite being a fictional depiction.

Bill Morrison’s 2004 experimental film traces the ephemerality of human existence as it is captured on film. In collaboration with composer Michael Gordon, the director rephotographs severely decayed footage from a 1926 film called The Bells (directed by James Young) and pairs it with Gordon’s wistful score. Two figures—a soldier on horseback and a forlorn woman—are barely identifiable through the crackling decomposition of the film. The sound of yearning violins is undercut by a pulsing beat that signals the viewer’s desire to see the two figures united in the same frame. In spring 2004, Gordon performed a live score to a selection of Morrison’s films at the Walker Art Center.

Morrison’s work is centered on the fleeting nature of cinema. Much of his filmography incorporates damaged archival film—he way of meditating on the onward march of time and the impermanence of human existence as well as love, loss, temporality, and destruction. He believes that “by using primitive film, I could talk about early man, or childhood, or the evolution of the species.” The director was first inspired to incorporate decayed footage after seeing Ken Jacobs’s Tom, Tom, the Piper’s Son (1969–1971), a film that manipulates an early 20th-century short he purchased from the Library of Congress.
CURRENTLY SCREENING IN MEDIATHEQUE

MORRISON, BILL

RELEASE

EXPERIMENTAL / AVANT-GARDE

2010

Length: 13 minutes

Format  ProRes 422 MPEG-4

In Release (2010), director Bill Morrison reframes Al Capone’s 1930 release from Philadelphia’s Eastern State Penitentiary. In a single panning shot, this 13-minute work reveals a large crowd gathered on Fairmount Avenue in Philadelphia, hoping to see the infamous mobster who spent eight months at the prison. The film focuses on the anticipation of the bystanders and emphasizes the desire for spectacle. Morrison discovered this previously unknown footage of Capone’s transfer to Chicago in the Fox Movietone collection at the University of South Carolina. He collaborated with composer/musician Vijay Iyer to create a soundtrack that mirrors the composition of the shot and builds expectation.

Julie Courtney—an independent curator who works on site-specific installations—produced this film in 2010 for the 80th anniversary of Capone’s release. It is on permanent display at Eastern State Penitentiary, where it is projected onto the mobster’s neighboring cell. Release screened at the Walker Art Center in 2013 along with three of Morrison’s other shorts as part of the Expanding the Frame series. This program exemplified the director’s fascination with archival and decayed footage.

MORRISON, BILL

OUTERBOROUGH

EXPERIMENTAL / AVANT-GARDE

2005/2012

Length: 8 minutes

Format  ProRes 422 MPEG-4

Like Bill Morrison’s previous films, Outerborough (2005) recontextualizes archival footage for modern audiences. The original stock was shot in 1899 when a cameraman for American Mutoscope and Biograph mounted a camera to the front of a trolley as it crossed the Brooklyn Bridge. The three 90 foot rolls of film were combined to create a travelogue of the journey across the East River in a film called Across the Brooklyn Bridge. The original was shot on the now defunct 68mm and was inaccessible to viewers until 2004 when the British Film Institute restored it to 35mm. Morrison portrays the footage on a split screen, recreating a journey that is now no longer possible (the Brooklyn Bridge can only be traversed by foot or car). Morrison collaborated with composer Todd Reynolds to create an original soundtrack to accompany the film.

Morrison frequently incorporates found footage into his work to examine the ephemeral state of cinema and the onward march of time. For many of his short films he collaborates with composers and musicians to create original soundtracks.
Shahryar Nashat creates an intimate and unnerving portrait of the bionic body in Present Sore. Nashat is interested in the ways that synthetic objects—pills, clothing, money, and prosthetics—mediate and fracture the human form. Close-up, vulnerable images of body parts, frequently in pain, set to an eerie musical score constitute the 9-minute short. The filmmaker uses picture in picture, a technique that obscures the body even as it duplicates it and denies the viewer’s desire to see more. Present Sore similarly makes the bodily images accessible and familiar by utilizing a wide screen format aspect ratio that is then flipped on its side. This framing transforms the acting of seeing into a personal experience, as it is better recognized as the formatting of handheld devices.

Present Sore is part of the 2016 Walker Commissions, a series that tasks artists with creating a film in response to a filmmaker housed in the art center’s moving image collection. Nashat’s work tackles that of Belgian artist Marcel Broodthaers. Like Broothears, Nashat is interested in the ways that the meaning of images (in this case the body) is not always inherent to the image itself. With Present Sore, he asserts that meaning is created in the ways that the human figure is augmented and manipulated.

Featuring pop culture artifacts, ads, found footage Robert Nelson’s Bleu Shut makes viewers aware of ways that film constructs desire. Separated into one-minute segments, a game clock in the upper right-hand corner counts down each section, putting filmic time at the forefront of this experimental short. This structure mimics a television game show, illuminated viewers’ desire to see more. Bleu Shut is ironically subtitled “30 minutes,” which is emphasized at the beginning of the film when a woman’s voiceover states that it will be exactly 30 minutes long. However, Nelson is testing his viewers: the countdown clock disappears after the half hour mark and the film continues for another three minutes. Here he pokes fun at his viewers, making their impatience explicit.

Bleu Shut also utilizes typography to comment on the use of language and ways that it conditions audiences to expect certain narrative arcs. Throughout the short, a series of nonsensical words appear over the visuals. The narrators utter a few of these words until one particular word or phrase sticks and the rest of the typography disappears. This device also reinforces the game-showlike nature of the film, challenging viewers to guess which word will remain on the screen. Nelson’s use of titles destabilizes language and further deconstructs the conventions that viewers come to expect.

Before Robert Nelson passed away in 2012, he struck a new print of Bleu Shut, which the Walker now holds in its collection.
**CURRENTLY SCREENING IN MEDIATHEQUE**

**O’NEILL, PAT**

**SIDEWINDER’S DELTA**

**EXPERIMENTAL / AVANT-GARDE**

1976  | **Length:** 20 minutes  | **Format:** 16 mm

Pat O’Neill’s Sidewinder’s Delta (1976) exhibits a visual opulence that denies the viewer any sense of logic. The 20-minute experimental film begins with a fluttering of abstract images that play with dimensionality and motion, and throughout the work the director explores rhythm, color, animation, and superimposition. His film has a unique sense of humor: a cartoonish trowel punctures the floor of Monument Valley and a wrecking ball is superimposed over a reflective building. O’Neill mixes techniques, making his filmmaking process transparent.

The director started his career as a sculptor and photographer before transitioning to the medium of film. He distinguished himself through his innovative use of optical printers that allowed him to manipulate film stock and create special effects. From the 1970s onward, he put his skills to use on George Lucas’s The Empire Strikes Back (1980) as well as myriad experimental shorts of his own.

**O’NEILL, PAT**

**HORIZONTAL BOUNDARIES**

**EXPERIMENTAL / AVANT-GARDE**

2008  | **Length:** 23 minutes  | **Format:** 35 mm

*Horizontal Boundaries* (2008) lays bare the mechanics of filmmaking. The title refers to the division between frames that filmmaker Pat O’Neill makes visible to viewers by adjusting the way the reel sits in the projector. Shots are often split across the screen, juxtaposing two images in unpredictable ways. O’Neill shot his 23-minute experimental film in and around Los Angeles, capturing the diverse geography of southern California.

He earned acclaim in the 1960s for his use of optical printing in his filmmaking practice. By printing filmed images onto raw stock, he could manipulate footage and achieve special effects that would later be possible with computer technology. His work examines the materiality of film, often revealing the invisible structures (sprockets, frame divisions, physical decay, dyes) that create the illusion of motion. He was influenced by other avant-garde auteurs in the mid-20th century, including Bruce Conner, Paul Sharits, and Michael Snow. O’Neill worked in many different capacities, from experimental film to special effects editing for George Lucas.
Created during Hélio Oiticica’s voluntary exile to New York, Agrippina is Rome-Manhattan (1972) is one of the Brazilian artist’s first ventures into film. Known for his provocative use of color, disregard for traditional artistic practice, and incorporation of his viewer, the artist first gained recognition during the boom of modern art in 1950s and 1960s Brazil. When he relocated to New York in the early 1970s, he began creating “quasi-cinema,” a term he coined with Brazilian filmmaker Neville d’Almeida to describe his experimentation with Super 8 cameras.

Agrippina is Rome-Manhattan portrays a modern version of Agrippina, a member of the Roman elite marred by scandal. Oiticica places this character in 1970s Manhattan where she struts around in a tight red dress and fraternizes with a pimp. The film is tangentially a response to Brazil’s history of military dictatorship and repression of art through censorship.

The Walker Art Center has frequently featured the art of Oiticica, including his interactive installations as part of the _Event Horizon_ exhibition in 2010-2011, his paintings in the exhibitions _Painting at the Edge of the World_ (2001) and _The Last Picture Show_ (2002), and a major retrospective of his work in 1993-1994.

Yoko Ono’s film oeuvre is defined by a disregard for the pretensions of modern art. The short Fluxus works she created during the 1960s and 1970s stand in opposition to the bourgeois tendency to seek out spectacle. These meditations on the mundane, which are purposefully empty and fundamentally accessible, break down barriers between art and viewer. Shot on fellow filmmaker Peter Moore’s high-speed camera and played at regular speed, _Eye Blink (15 seconds)_ is the single slow-motion act of Ono blinking her eye. She creates a mirror for her viewers and challenges them to examine even the most trivial motion.

In the years 1966 and 1967 Yoko Ono created a series of Fluxus films. The Fluxus movement was inspired by Dadaism and indulged in triviality as an attempt to dismantle the conventions of fine art. Ono’s short films lasted just a few minutes, or in some cases, just a few seconds. Among them was _Eye Blink_, a single close-up shot of the artist blinking her eye. She created two versions, one lasting 15 seconds and the other lasting 35 seconds. Both are recorded with a high-speed camera but played at a regular speed, giving the illusion of slow motion.

These short films reflected viewers’ lives back at them. Ono constantly strove to incorporate her audience into her art, especially in pieces such as _Painting to See the Room_, in which museumgoers had to gaze through a small hole in a blank canvas to see the room on the other side. The artist has worked in many mediums, including painting, performance art, and music.
<table>
<thead>
<tr>
<th>ONO, YOKO</th>
<th>FOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>Length: 6 minutes</td>
</tr>
</tbody>
</table>

In Yoko Ono’s 6-minute Fluxus film _Four_ (1967), she convinced 14 of her friends to appear naked on screen in her apartment at 112 Chambers Street in Manhattan. Alternately titled _Bottoms_, the experimental short captures only the rear end of her subjects as they walk across the room. The anatomy of each cheek and upper leg divides the screen into four almost equal parts and gives the film its name. Ono describes the film as “an aimless petition signed by people with their anuses.”

She recorded a second version of this film in London. Here she perfected the composition by having her subjects fill the whole screen and revealing none of the background. This version includes a soundtrack of her actors reflecting on the film and their decision to partake. It also includes an interview with Ono as well as different clips of press coverage after the original had been released.

As an artist, Ono constantly tore down boundaries put in place by the fine art world. Her performance work eradicated the division between actor and audience and her installation encouraged viewers to integrate themselves into the art. She has worked in many mediums, including painting, performance, film, and music.

<table>
<thead>
<tr>
<th>ONO, YOKO</th>
<th>ONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>Length: 5 minutes</td>
</tr>
</tbody>
</table>

Like her other films included as part of the Fluxfilm Anthology, Yoko Ono’s _One_ (1966) portrays a single, trivial event. In this case, the 5-minute experimental film documents the lighting of a match and the burning of the flame. It was shot on a high-speed camera that causes the image to look slowed down when played at regular speed.

The films Ono created during the 1960s and 1970s oppose the pretension of the art world. In 1971, in her famous non-exhibition at the Museum of Modern Art in New York, she allegedly created a performance piece in which she released a bottle of flies in the sculpture garden that infiltrated the campus. However, when visitors arrived at the museum, they were told that Ono had never released the flies, there was no “real” exhibition, and it only existed in the collective imagination. Her large body of work constantly combated the barriers between the art and viewer. Films such as _One_ portrayed an experience to which Ono’s audience could relate.

<table>
<thead>
<tr>
<th>OPPENHEIM, DENNIS</th>
<th>OPPENHEIM TAPE 1: ASPEN PROJECTS, 1970</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1970</td>
<td>Length: 31:24 minutes</td>
</tr>
</tbody>
</table>

In the early 1970s, Dennis Oppenheim created a series of short experimental films that used highly focused performances to draw attention to the complex, sometimes destructive exchange of energy between humans and Mother Nature. In keeping with his work in body and land art, Oppenheim frequently placed himself or his subject at the center of these films as they interacted with natural and man-made materials. He organized these films into eight programs. Program One includes scenes of the director hiding his face behind a large fern and puncturing his finger with a splinter. Nine films make up this program: Material Interchange, Identity Transfer, Rocked Hand, Compression-Fern (Hand), Pressure Piece, Glassed Hand, Compression—Poison Oak, Compression—Fern (Face), and Leafed Hand.
OPPENHEIM, DENNIS

OPPENHEIM TAPE 2: ASPEN PROJECTS, 1970-1972

EXPERIMENTAL / AVANT-GARDE

1970

Length: 31:36 minutes

Format: VHS

In the early 1970s, Dennis Oppenheim created a series of short experimental films that used highly focused performances to draw attention to the complex, sometimes destructive exchange of energy between humans and Mother Nature. In keeping with his work in body and land art, Oppenheim frequently placed himself or his subject at the center of these films as they interacted with natural and man-made materials. He organized these films into eight programs. Program One includes scenes of the director hiding his face behind a large fern and puncturing his finger with a splinter. Nine films make up this program: Material Interchange, Identity Transfer, Rocked Hand, Compression-Fern (Hand), Pressure Piece, Glassed Hand, Compression—Poison Oak, Compression—Fern (Face), and Leafed Hand.

OPPENHEIM, DENNIS

OPPENHEIM TAPE 3: ASPEN PROJECTS, 1972-1974

EXPERIMENTAL / AVANT-GARDE

1972

Length: 15:09 minutes

Format: VHS

In the early 1970s, Dennis Oppenheim created a series of short experimental films that used highly focused performances to draw attention to the complex, sometimes destructive exchange of energy between humans and Mother Nature. In keeping with his work in body and land art, Oppenheim frequently placed himself or his subject at the center of these films as they interacted with natural and man-made materials. He organized these films into eight programs. Program One includes scenes of the director hiding his face behind a large fern and puncturing his finger with a splinter. Nine films make up this program: Material Interchange, Identity Transfer, Rocked Hand, Compression-Fern (Hand), Pressure Piece, Glassed Hand, Compression—Poison Oak, Compression—Fern (Face), and Leafed Hand.

OPPENHEIM, DENNIS

OPPENHEIM TAPE 4: ASPEN PROJECTS, 1971-1972

EXPERIMENTAL / AVANT-GARDE

1971

Length: 39:55 minutes

Format: VHS

In this series of performance works, Oppenheim investigates transference and communication through the body. In the Transfer Drawing pieces, Oppenheim makes a drawing on his son's back; his son tries to copy this drawing through tactile sensation onto the wall. They then reverse roles. Writes Oppenheim, "I am drawing through him."

Tape #4 contains the following works:

Vibration #1, 1971, 9:20, b & w, sound
Vibration #2, 1972, 11:34, b & w, sound
Two Stage Transfer Drawing (Returning to a Past State), 1971, 8:04, b & w
Two Stage Transfer Drawing (Advancing to a Future State), 1971, 1:37, b & w

OPPENHEIM, DENNIS

OPPENHEIM TAPE 5: ASPEN PROJECTS, 1970-1971

EXPERIMENTAL / AVANT-GARDE

1970

Length: 36:02 minutes

Format: VHS

Here Oppenheim instigates physical or perceptual transformations of the body through his own interventions. Of Nail Sharpening, Oppenheim writes: "Transformation occurs within the same system that initiates it. The act of depleting a surface (sanding) engages one in a ritual of self reduction. As I pass sensations from one part of the body to another, I oscillate from the position of instigator to victim."

Tape #5 contains the following works:

Air Pressure (Hand), 1971, 4:52, color
Lead Sink for Sebastian, 1970, 5:00, color
Nail Sharpening, 1970, 6:02, color
Gingerbread Man, 1970, 8:48 b & w
Fusion: Tooth and nail, 1970, 12:00, color
In the early 1970s, Dennis Oppenheim created a series of short experimental films that used highly focused performances to draw attention to the complex, sometimes destructive exchange of energy between humans and Mother Nature. In keeping with his work in body and land art, Oppenheim frequently placed himself or his subject at the center of these films as they interacted with natural and man-made materials. He organized these films into eight programs. Program 6 includes Forming Sounds, in which Oppenheim modulates a woman’s voice as she hums by touching and pressing various places on her face and throat. There are eight films in this program: Forming Sounds, Two Stage Transfer Drawing (Advancing to a Future State), Two Stage Transfer Drawing (Returning to a Past State), A Feedback Situation, Three Stage Transfer Drawing, Two Stage Transfer Drawing (Returning to a Past State), and Objectified Counter Forces, Shadow Project.

Nam June Paik’s _Zen for Film_ (1962–1964) is imageless. Taking after John Cage’s _4:33_ (a composition that is 4 minutes and 33 seconds of silence), Paik’s experimental short is simply an unexposed filmstrip that displays a square of light when run through a projector. As the film ages, scratches and dust interrupt the image, so it’s really about the materiality of the medium. Originally screened for audiences in a continuous loop in a room empty except for the filmstrip, projector, and screen, _Zen for Film_ gave viewers a choice: watch the film flow through the projector or watch the image. This created what cultural critic Eugene Kwon calls “active boredom.” Paik made boredom central to his aesthetic, yet his film remained captivating. This contradiction challenged the politics and capabilities of visual representation.

Paik enjoyed a long and prolific career. While studying in Germany in the late 1950s, he became a part of Fluxus (an avant-garde movement that focused on the minimalist and the mundane). There he met other experimental artists such as composer John Cage, who prompted him to explore transmedia performance. After moving to New York in the 1960s, he became fascinated with the emerging medium of video. With the help of Shuya Abe, he invented the Paik/Abe Synthesizer that allowed him to create energetic, colorful collages that would define his video art.

The Walker Art Center has a rich history with Paik. In the late 1960s, he first showed two of his video artworks, which manipulated imagery by using magnets to change the polarity of the cathode ray tubes. Many of his works are now part of the Walker’s permanent collection.

People dance in private moments of personal abandon across London in the summer of 2001. The film is the result of the director’s work with the first ten respondents to a local newspaper advertisement that she placed seeking ‘living-room dancers’ – people who love to dance behind closed doors.
CURRENTLY SCREENING IN MEDIATHEQUE

PENNELL, MIRANDA

**YOU MADE ME LOVE YOU**

**EXPERIMENTAL / AVANT-GARDE**

2005

**Length:** 4 min  
**Format:** Betacam SP

Twenty-one dancers play a game of cat and mouse with an unpredictable camera. Disoriented, the viewer is fixed by the gaze of dancers who crowd the frame.

Miranda Pennell originally trained in contemporary dance and later studied visual anthropology. Pennell oeuvre contains award-winning film and video work that explores forms of collective performance, whether it be dancers, soldiers or fight directors.


PETEERSON, SIDNEY

**THE LEAD SHOES**

**EXPERIMENTAL / AVANT-GARDE**

1949

**Length:** 18 min.  
**Format:** 16 mm, 1 reel

Sidney Peterson's 1949 experimental film helped set the stage for the San Francisco avant-garde movement. The 18-minute short—shown here in a 16-minute version transferred to video—was produced as part of a program called Workshop 20 that Peterson founded at the San Francisco Art Institute (formally known as the California School of Fine Arts), marking the first time filmmaking was taught in an academic setting in the United States. _The Lead Shoes_ utilizes a manipulated lens that causes the on-screen world to appear blurry and flattened. Paired with an atonal soundtrack of jazz vocalizations, the film simulates a disconcerting and dreamlike state. As the music becomes more layered and dissonant, the short is imbued with a sense of chaos and panic and viewers are lost in a reflective fun house of disorienting noise.


RICHARDS, JAMES

**RADIO AT NIGHT**

**EXPERIMENTAL / AVANT-GARDE**

2015

**Length:** 8 minutes  
**Format:** MPEG-4 file

This Walker Moving Image commission responds to Derek Jarman’s visual strategies and representations as points of departure. _Radio at Night_ grapples with the anxiety and pleasure of seeing and sensing in an era saturated by technology. Like previous work by James Richards, this short experimental video is a provocative collage of appropriated footage from highly disparate sources: intimate fragments from medical films, discarded videotape, an extract of an erotic movie that documents an imagined Venetian costume party, news broadcasts, negative footage of seagulls flying over the ocean, and imagery of meat pigs and seafood fish being processed at a food facility, to name a few. The film’s pulsing, electronic soundtrack, composed by the artist, includes vocal arrangements recorded with the trio Vocal Juice refracted through his sampled electronics.

Richards has exhibited his work at Tate Britain in London, Artists Space in New York, and the Center for Contemporary Art Kitakyushu in Japan. Recently nominated for the 2014 Turner Prize for his video _Rosebud_ (2013), he was awarded the 2012 Derek Jarman Prize for Film and Video and the _ars viva_ Prize 2014/15.
CURRENTLY SCREENING IN MEDIATHEQUE

Richter, Hans  
Ghosts Before Breakfast

Experimental / Avant-Garde

1927-1928  
Length: 11 minutes  
Format 16 mm

Shot in 1928 during the peak of Dadaism (an avant-garde arts movement that critiqued the social values generated during World War I), Hans Richter’s fifth experimental film, Ghosts Before Breakfast, depicts an illogical world where everyday objects take on a life of their own. The work is structured by Richter’s rhythmical use of stop-motion animation, precise editing, and canted perspective. Bowler hats fly away from their owners, guns multiply, and men in negative exposure gain and lose their beards. The rhythm is reinforced by the reoccurring image of a clock that systematically keeps time throughout the six-minute short.

The original work featured a soundtrack by German composer Paul Hindemith that added aural depth by mimicking the visual rhythm of the film. However, Hindemith’s atonal noise-making was considered degenerate art by the Nazi Party and the only sound copy of Ghosts Before Breakfast was destroyed. Since then, other musicians have composed alternate soundtracks to the film.

Richter was born in Germany in 1988. His artistry is based in painting and his contemporaries included experimental artists Marcel Duchamp, Man Ray, and Fernand Léger. Richter was integral to the creation of “absolute cinema,” works that highlighted the formal elements of film. To achieve the abstraction that defined his oeuvre, he would paint on scrolls before animating the images, a technique that also exposes the mechanics of the camera. Richter is best known for Rhythmus 21, an experimental film that sold out a 900-seat theater when it premiered in Berlin in 1925.

Richter, Hans  
Filmstudie

Experimental / Avant-Garde

1926  
Length: 5 minutes  
Format 16 mm

Filmstudie (1926) is Hans Richter’s first film to utilize montage structure. While his earlier films used geometric shapes to convey rhythm, Filmstudie assembles the images into a dreamlike logic. (The film was literally inspired by one of his dreams.) Richter was highly influenced by the French avant-garde movement of the mid-1920s and decided to move away from abstraction as the defining formal element of his work. He utilized superimposition to overlay nonsensical images and deny viewers the ability to conceptualize space. The film ends with a title card with the German word “Aus” (“Off”), a playful reminder to viewers that they are watching a film with a distinct beginning and end.

Filmstudie premiered in Paris at the Studio des Ursulines alongside Man Ray’s Emak Bakia (1926). Its audiences labeled it a surrealist film, likely because of its lucid quality and use of eyeballs, the woman’s masklike face, and birds, which were all common surrealist imagery. This classification, however, surprised Richter as he was not familiar with the term at the time.

Richter, Hans  
Two Pence Magic (Zweigroschenzauber)

Experimental / Avant-Garde

1928-1929  
Length: 5 minutes  
Format 16 mm

Hans Richter’s Two Pence Magic (1928-1929) is an avant-garde advertisement for an illustrated tabloid newspaper. (The film’s title refers to the cost of a newspaper in the 1920s). Utilizing a technique evident in his previous films, Richter creates a synesthetic experience by “rhyming” with images instead of sounds. Diegetic audiences make a supernatural connection with a magician. Richter connects a chain of unrelated events through match-on-action: a woman diving into a pool transitions to a plane flying through the sky, a man ringing a church bell shifts into a bandit climbing up a rope. His clever use of visual mirroring put a new spin on mainstream commercials.
Hans Richter’s short film *Race Symphony* (1928) captures the rhythmic nature of 1920s’ Berlin. The work was shot in the city symphony style of avant-garde documentary filmmaking, an aesthetic that captures the pulse of modern city life and sets it to music. *Race Symphony* pays homage to Walter Ruttmann’s *Berlin: Symphony of a Great City* (*Berlin: Die Sinfonie der Großstadt*), which was made one year prior in 1927. While Ruttmann’s film captures a complete day, Richter’s instead focuses on a specific event: a horse race.

Exemplifying Richter’s fascination with rhythm and impressionist filmmaking, *Race Symphony* records city-dwellers conducting chores and commuting by train, double-decker bus, and car as they go about their days. The work was intended to be screened directly before *Ariadne in Hoppegarten*, a feature-length narrative film by Danish director Robert Dinesen—a choice that reveals Richter’s intent to bring his filmmaking style to the masses.

---

This spoof on the genre of silent era cinema is part slapstick, part Shakespeare, and a whole lot of overacting infused in a playful tale.

part of 2020 virtual Sound for Silents. Soundtrack by Dameun Strange

Peggy Ahwesh’s 1990 experimental film, *The Dead Man*, features an unexpected blend of literary intellectualism, graphic sex, and feminist politics. Based on George Bataille’s *Le Mort*, the narrative traces a protagonist named Marie’s last night of life. After finding a man dead in her house, she wanders naked into a bar and provokes an orgy. Ahwesh’s film is preoccupied with the body and bodily functions as representation of female empowerment. Throughout the 37-minute film, Marie offers her body to strangers, relieves herself freely and in public, and is never apologetic for her nudity. Stylistically, *The Dead Man* borrows elements from other genres: the opening sequence that reveals the dead man is reminiscent of horror films and the dialogue and storyline are conveyed through intertitles typical of silent cinema. Though the film is at times morbid, crude, and explicit, Ahwesh’s unique sense of humor and feminist sensibilities complicate the narrative and ask surprising political and philosophical questions.

Ahwesh began her artistic career by documenting the Pittsburgh punk scene on a Super 8 camera. Her prominence in the film world grew through her relationship with horror film director and screenwriter George A. Romero and her affiliation with The Kitchen, a radical performance art hub in New York City. She currently lives in New York where she teaches at Bard College and continues to make art.
Experimental filmmaker Paul Sharits was fascinated by flicker films. Flicker films reveal that films are composed of individual frames that “flick” across the scene to create the illusion of motion (a tactic first exploited by the zoetrope, a cylindrical animation device where viewers could peer through a slit to watch a brief action and later, by the flip book). Sharits believed that films are inherently fragmentary and should therefore be created in ways that embrace the disconnect between frames. With *Word Movie* (1966), a series of unrelated text barrage the viewer as they flash quickly across the screen. A man and a woman each tell a story by alternating words, further destroying any sense of cohesion. Sharits makes it impossible for his audience to comprehend both the written and spoken words, thereby forcing them to focus on the structural components of the film rather than the content.

Sharits earned his Bachelor of Fine Arts from the University of Denver where experimental filmmaker and Professor Stan Brakhage became a major influence. Though originally trained in painting, Sharits became a pioneer of 1960s American avant-garde cinema and contributed to the Fluxus art movement in New York. He was fascinated with structural film and his work frequently rejects content in favor of form. He created over 30 films before his untimely death at the age of 50.

---

Paul Sharits’ Fluxus film *Sears Catalogue 1-3* (1965) quickly flashes pages from the Sears Catalogue across the screen. Lasting only 28 seconds, the short experimental film plays with the ephemerality of cinema, creating a new type of flicker film. *Sears Catalogue 1-3* is part of a series of early films Sharits made that experiment with viewer expectation and fleeting imagery.

Sharits’s film work and installation focused specifically on the materiality of film. He made transparent the physical components of cinema: projector beam, celluloid, frame, emulsion, etc. He sought to redefine cinematic history as a practice based specifically on these processes, rather than one that grew out of other disciplines. Like his contemporaries Stan Brakhage and Hollis Frampton, light, color, and rhythm defined Sharit’s structuralist cinema.
<table>
<thead>
<tr>
<th>SHARITS, PAUL</th>
<th>DOTS 1 &amp; 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td>Length: 35seconds</td>
</tr>
<tr>
<td>Like his other early experimental films, Paul Sharit’s <em>Dots 1 &amp; 2</em> (1965) flashes single frame exposures across the screen to create a new type of flicker film. Dots of varying sizes compose each frame and create a mesmerizing visual play. The 35-second film highlights the ephemerality of the medium and emphasizes that cinema truly exists in the memory of the viewers.</td>
<td></td>
</tr>
</tbody>
</table>

Sharits’ work eschews narrative and logic, instead focusing on the structural components that are unique to film. By laying bare the mechanics that create cinema—lights, projection, frames, and celluloid—his experimental shorts highlight the materiality of the medium. Sharits founded the Denver Experimental Film Society in 1962 where he first came into contact with the work of Stan Brakhage and other structuralist filmmakers who proved to be major influences on his work. He was an active member of the Fluxus movement in New York and championed anti-bourgeois cinema.

<table>
<thead>
<tr>
<th>SHARITS, PAUL</th>
<th>WRIST TRICK</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td>Length: 28seconds</td>
</tr>
<tr>
<td>Like Paul Sharit’s other early films of the 1960s, <em>Wrist Trick</em> (1965) is composed of flickering images that flash by before viewers can fully grasp what they have seen. The 30 second black and white film shows hands flexing and moving across the screen, at times holding a razor blade. This work grew out of the New York Fluxus movement, of which Sharits was an integral member. Fluxus films poked fun at the pretension of the art world by using simplistic methods to capture mundane, ordinary moments. Most of these films are very short and capture a single motion or action.</td>
<td></td>
</tr>
</tbody>
</table>

Sharits created art in many disciplines including film, video, and painting throughout his 25 year career. His work exploited the visceral elements of film that made viewers aware of the materiality of the medium. He exposed the projector, frames, and celluloid decay, integrating these physical components into the overall work. Like his contemporaries Hollis Frampton and Michael Snow, his work was highly structural and non-narrative.

<table>
<thead>
<tr>
<th>SHARITS, PAUL</th>
<th>UNROLLING EVENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPERIMENTAL / AVANT-GARDE</td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td>Length: 5seconds</td>
</tr>
<tr>
<td>Paul Sharit’s five-second film makes fun of the everyday process of using the bathroom. Titled <em>Unrolling Event</em> (1965), the film uses superimposed words to instruct viewers how to use toilet paper. Like other Fluxus films of the 1960s, Unrolling Event mocks the art world by portraying mundane and even scatological elements of daily life.</td>
<td></td>
</tr>
</tbody>
</table>

Sharits was a pioneer of American avant-garde cinema. As a protégé of Stan Brakhage, he let the physical elements of film define his work. Instead of hiding the mechanics that made moving images possible (projector, light beam, brackets, frames), he brought them to the forefront as structuring elements. Sharits believed in using the characteristics specific to the medium to define a cinematic history distinct from other disciplines.
<table>
<thead>
<tr>
<th>Director</th>
<th>Title</th>
<th>Year</th>
<th>Duration</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERMAN, STUART</td>
<td>21 FILMS</td>
<td>1978-1986</td>
<td>50 minutes</td>
<td>Digital Betacam</td>
</tr>
<tr>
<td>SMITH, CAULEEN</td>
<td>CROW REQUIEM</td>
<td>2015</td>
<td>11 min.</td>
<td>ProRes 422 mov</td>
</tr>
<tr>
<td>STRATMAN, DEBORAH</td>
<td>VEVER</td>
<td>2018</td>
<td>12 minutes</td>
<td>ProRes 422 mov</td>
</tr>
<tr>
<td>THORNTON, LESLIE</td>
<td>STRANGE SPACE</td>
<td>1992</td>
<td>3:46 minutes</td>
<td>Digital Betacam</td>
</tr>
</tbody>
</table>

Assembled by Stuart Sherman, 21 Films (1978-1986), which actually contains 25 titles, is a compilation of 16mm and 8mm shorts. In these short works, Sherman, with a lucid filmic vocabulary, plays with illusion, montage, and physical comedy, returning to an earlier era of cinema—one both absurd and grounded in the everyday. Finding beauty in mundane objects, spaces and rituals, Sherman’s 21 Films plays with the tenuous relationship between language, object, and image.

The Crow is a metaphorical thread tying together the Underground Railroad, the invention of the stereoscope, and the first person electrocution in upstate New York. Smith’s bluesy requiem pays tribute to the intelligent victims of harassment as targeted souls, forced to migrate.

Drawing together film footage, texts, and drawings, Deborah Stratman poetically connects three generations of women filmmakers who separately, and now together, have taken on unknown challenges and confronted moments of vulnerability in their filmmaking practices. Vever is a montage of unfinished film footage by taken artist Barbara Hammer during a 1975 motorcycle trip to Guatemala, with evocative sounds from Maya Deren’s Meshes of the Afternoon (1943) and Deren’s reflections from her 1953 book Divine Horsemen: The Living Gods of Haiti.

Created for the 1992 Day without Art/AIDS Awareness Day, Strange Space (1992) juxtaposes the equally foreign locales of outer space with the interior spaces of the body. In the four-minute short, experimental filmmaker Leslie Thornton collaborates with actor Ron Vawter, who was afflicted by AIDS at the time of filming. Vawter reads a Rainer Maria Rilke poem aloud while a doctor narrates his medical condition. Images of sonograms are interspersed with footage of the moon and outer space, reifying the ways medicalization can makes humans feel foreign to themselves.

Thornton is a prolific experimental filmmaker, creating media works that examine how technology shapes and informs human life. As evidenced by her ongoing project _Peggy and Fred in Hell_, an apocalyptic portrait of two children raised on television and pop culture, she is interested in the detrimental and even dangerous possibilities of the modern digital era. Her work seeks to transform the viewer from a passive consumer into an active reader. She lives and works in Brooklyn.
**CURRENTLY SCREENING IN MEDIATHEQUE**

<table>
<thead>
<tr>
<th>THORNTON, LESLIE</th>
<th>THEY WERE JUST PEOPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPERIMENTAL / AVANT-GARDE</strong></td>
<td></td>
</tr>
<tr>
<td>2016</td>
<td><strong>Length:</strong> 10 minutes</td>
</tr>
</tbody>
</table>

Leslie Thornton’s 2016 experimental film is part of the Walker Commissions Series: moving image works that respond to iconic filmmakers who are part of the Ruben/Bentson Moving Image Collection. Thornton was tasked with creating a film inspired by Bruce Connor. Connor was an experimental filmmaker and artist who created provocative films collaged together from pop culture and found footage.

In 1976, Connor created a film called *Crossroads* that reworked footage from the infamous nuclear bomb testing at Bikini Atoll in 1946. He manipulates the imagery to create a disaster that is at once alarming and recognizable. With *They Were Just People*, Thornton attacks this phenomenon from a new angle. Her 10-minute film displays two circular shots of the La Brea Tar Pit in Los Angeles that distort and change in kaleidoscopic ways. A fuzzy audio recording provides soundtrack, at times incomprehensible. *They Were Just People* is imbued with a sneaking sense of horror as viewers slowly realize that they are listening to a narration of a Russian nurse describing the tragic scenes in the aftermath of the Hiroshima bombing. This film also strikes a personal note with Thornton: both her father and grandfather worked on the Manhattan Project, her father even tightening the final screw on the nuclear bomb and inscribing the casing with the names of family members before it was dropped on Hiroshima. Thornton presents a sense of dread that is at once foreign and recognizable, challenging viewers’ conceptions of horror and tragedy.

<table>
<thead>
<tr>
<th>WEGMAN, WILLIAM</th>
<th>WILLIAM WEGMAN FILMS: 1)STAND BY FOR BORIS GOODINOV &amp; 2) A FEW POLANAISES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPERIMENTAL / AVANT-GARDE</strong></td>
<td></td>
</tr>
<tr>
<td>n.d.</td>
<td><strong>Length:</strong> 12:30</td>
</tr>
</tbody>
</table>

This compilation of works selected by Wegman is composed of Wegman's best-known comic pieces. Parodying television advertisements, using body as comedic material, documenting playful yet disturbing scenarios with his dog Man Ray, delivering deadpan and absurdist monologues, Wegman, with minimal elements, finds ironic humor, sadness, and poetry within the everyday.

Source: williamwegman.com, accessed 5/10/21

<table>
<thead>
<tr>
<th>ATLAS, CHARLES ; CUNNINGHAM, MERCE</th>
<th>CHANNELS / INSERTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPERIMENTAL / PERFORMANCE ART</strong></td>
<td></td>
</tr>
<tr>
<td>1981</td>
<td><strong>Length:</strong> 32 minutes</td>
</tr>
</tbody>
</table>

Channels/Inserts (1982) creates art from chance. Choreographer Merce Cunningham and filmmaker Charles Atlas, divided the Cunningham Studios in New York City up into sixteen different sections. Using a divination method from the I Ching (an ancient Chinese book frequently used as an oracle), the duo determined which sections dancers should populate and when. This dance film represents the blurred lines between reality and art as the dancers transition from studio to hallway, don everyday apparel, and incorporate unrefined movements into their motions.
In Locale, Charles Atlas’ camera movements map precisely onto Cunningham’s choreography. Three kinds of cameras are used: Steadicam, a Movieola crab dolly and an Elemac dolly with a crane arm. Locale is structured in four parts, based upon the use of specific cameras, dancers and time sequences. Atlas also designed the costumes, playing thematically with television and video technology by incorporating the hues of color television adjustment bars and the corresponding grayscale tones used to adjust black-and-white television monitors. Filmed in color, the bright leotards of the dancers are imprinted against the windows of the studio and its city backdrop.

Dancers are initially grouped in twos or threes, according to costume color. The camera slowly reveals the breadth of the performance as more dancers come into the frame and additional spatial elements, such as a mirror and a black stage, are revealed. Colors begin to intermingle as bodies literally bounce off of one another, swerving from one end of the studio to the other. Suddenly, the camera zooms into the black of the stage and the “locale” changes. The second setting is a windowless studio with a black backdrop, which is accompanied by a change in the dancers’ and the camera’s movements. Several close-ups frame the dancers as they proceed to frame one another— folding, enclosing and breaking apart. Takehisa Kosugi’s composition is overlaid with a slow hum and the almost religious tone of a man’s voice. The dancers return to their original color groupings and the camera fully encompasses them as the piece ends.

On a visit to a remote part of Iceland, media artist Joan Jonas’s car was blown off the road. She emerged unscathed and curious about the seemingly mystical forces at work. This experience inspired her to create _Volcano Saga_ (1989), a retelling of the Icelandic Laxdeala Saga in which a young woman’s dreams predict the future. Jonas shot video of the sweeping landscape and projected this footage live while she narrated the saga.

In 1989 she translated the performance to video, with Tilda Swinton starring as the prophet and Ron Vawter serving as her dream interpreter. Jonas preserved the main effect of her live performance by recording Swinton and Vawter in a studio and then superimposing their images over the Icelandic landscapes. _Volcano Saga_ is simultaneously beautiful and eerie. Swinton seems to float above the landscapes she describes, adding a dreamlike quality to a film already ethereal in content.

Born and based in New York City, Jonas pioneered the use of video in feminist performance art during the 1960s and 1970s. Originally educated in sculpture and art history, Jonas found that performance art was a better medium for addressing her concerns about female bodies and space. She frequently involves mirrors, masks, and other props in her work, sometimes using these objects to incorporate her audience into the performance.

The empty spaces of an ambiguous building open-up to reveal a group of aspiring musicians as they play together, alone.
Classical musician Charlotte Moorman (1933–1991) became famous in the 1960s as the “topless cellist.” A graduate of Juilliard, she first began fusing experimental music, performance art, and video art at the Avant Garde Festival in New York. She challenged what she considered the stuffy pretensions of classical music, frequently performing in various states of undress. Her long creative relationship with Nam June Paik began when she performed his composition _Opera Sextronique_ (1967) and was arrested mid-performance when she appeared topless during the second movement. Though Paik pioneered the use of video art, he began his career as a composer, and this foundation informed all his future work.

Paik and Moorman also collaborated on a performance piece called TV Bra for Living Sculpture. Paik fashioned a “TV bra” made of two small monitors that Moorman strapped to her chest, and she would play experimental classical pieces on the cello while wearing the TV bra. The performance had different manifestations: sometimes magnets attached to her hands would manipulate the image on the screen, and at other times a camera attached to her body would reflect the audience back at them.

“Topless Cellist” Charlotte Moorman (1995) is Paik’s tribute to his creative partner. The single-channel video traces her career and includes interviews with her contemporaries. It includes some of her seminal performances as an experimental musician and performance artist.

James Benning’s 1977 formalist film documents the urban decay of Milwaukee’s industrial valley, his childhood home. The filmmaker creates a portrait of a dying city through 60 static shots that each last a minute. He captures junkyards, smokestacks, and train tracks as well as the people and the animals that occupy those spaces. His film is at once humorous and sobering as it captures American transition out of industrialization.

27 years after Benning shot One Way Boogie Woogie, he returned to Milwaukee and recreated his film shot for shot. The new film is called One Way Boogie 27 Years Later (2005).

Benning is a filmmaker renowned for his formalist landscape films. He is a master of composition and his shots often resemble moving paintings. He has been making experimental films since the early 1970s.
El Valley Centro (2000) is American independent filmmaker James Benning’s first film in his California Trilogy, a series that examines three different sides of the California landscape. Each is subtly political in its documentation of ways that the state changes as the human population grows and extends its reach. The works in the trilogy follows the same disciplined structure: 35 shots, each lasting two-and-a-half minutes, followed by title slides describing the previous images. The filmmaker decided he wanted to dedicate an entire camera load to each shot. (On 16mm, a camera load is 100 feet long or about 2 minutes and 47 seconds. He reduced each shot by a few seconds to account for editing the beginning and the end of each reel.)

El Valley Centro documents corporate farming in the Central Valley of California. Through meticulous framing, Benning reveals organic movement, agricultural geometry, and found choreography in the sprawling landscape. His film is subtly political, revealing the tensions between the workers who live in poverty and the corporate giants who reap incredible profits. El Valley Centro portrays a landscape fenced off where a state prison begins, sweat-covered workers laboring, and a roaring oil fire reflected in a nearby lake. Water is a major motif in the trilogy, traced from origin to destination throughout the next two films.

A native of Wisconsin, Benning studied with film theorist David Bordwell at the University of Wisconsin-Madison, where he received his MFA. Now based in California, he is a classic auteur, working primarily alone, shooting and recording all his own visuals and sound.

Los (2001), the second installment in James Benning’s California Trilogy, transitions from California’s Central Valley to Los Angeles County. Here Benning again uses the same structure—35 shots, each lasting two-and-a-half minutes—to craft his image of the city, from the urban sprawl to the desert border. Los presents a dichotomy of spaces: horizontal and vertical, public and private, urban and rural. Viewers are immersed in everyday locales, from streets lined with tract houses to parking lots devoid of people. These juxtapositions are subtle but deliberate. A scene of hundreds of police officers in riot gear is followed by a shot of an oil pump near a residential neighborhood, as an N.W.A. song plays in the distance. Benning says he has “mainly a hate relationship” with Los Angeles. However, this bias in his work sparks his viewers to reevaluate El Valley Centro and his embedded viewpoint.

With Los, Benning continues the water motif apparent in El Valley Centro. The film opens at the California Aqueduct, where the earlier work leaves off, and ends at the Pacific Ocean (where Sogobi, his final film in the trilogy, picks up). “The whole trilogy is basically about the politics of water,” says Benning. “Los Angeles was expanded by stealing water from the Owens Valley.” While the other two films present a landscape at odds with human development, Los reveals the perils of technology. Some shots retain aspects of California’s natural beauty, while others reveal the breadth of man-made infrastructure in the county. Filled with reflections, haze, concrete, and intricate urban geometry, Los operates as Benning’s critique of urban development.
James Benning concludes his California Trilogy with Sogobi (2001), a portrait of California’s natural wonders. The filmmaker traveled across the state, shooting at Joshua Tree National Park, Point Sur, and the Sequoia, Tahoe, and Yosemite National Forests. The film is named after the Shoshone word meaning “earth.” Like his first two films, Sogobi follows the same precise structure: 35 shots, each lasting two-and-a-half minutes. With El Valley Centro and Los, Benning shot 37 different rolls and used 35 of them; for Sogobi he was much more ambitious, filming 130 rolls. He traveled across the state alone, both by car and on foot, experiencing the extremes of California weather, from blizzards to sweltering heat. “I became dehydrated and delirious to the point where I, when I got back to the car, I could not even remember what shot I had made,” he recalls. With its images of pure wilderness, including the iconic Yosemite Falls, Sogobi presents a majestic beauty that reaches toward the sublime.

Despite Benning’s fascination with untouched landscapes, human development proves difficult to evade completely. Automobile traffic is audible off-screen and a helicopter breaches the landscape from above. Empty billboards crop up in the Mojave Desert, echoing previous shots from El Valley Centro and Los. The water motif, evident throughout the trilogy, remains consistent here. The film’s final scene references El Valley Centro’s first: the Lake Berryessa spillway, this time with the low-water level leaving its concrete apparatus exposed. Taken in its entirety, Benning’s trilogy offers a powerful commentary on water politics in California, an aesthetic whole that can be repeated endlessly and a landmark of minimal film.
CURRENTLY SCREENING IN MEDIATHEQUE

COHEN, JEM

GRAVITY HILL NEWSREELS: OCCUPY WALL STREET, SERIES ONE

EXPERIMENTAL DOCUMENTARY

2011

Length: 27 minutes

Format: HDCAM

Shot in New York during the fall of 2011, Gravity Hills Newsreels: Occupy Wall Street, Series One, is a compilation of five short impressions of the Occupy Wall Street movement. Jem Cohen, a New York based filmmaker/media artist who, through film and installation, constructs works often compiled from his own ongoing archive of street footage, portraits, and sound. Cohen’s work often expands and blurs distinctions between documentary, narrative, and experimental genres.

COHEN, JEM

GRAVITY HILL NEWSREELS: OCCUPY WALL STREET SERIES TWO

EXPERIMENTAL DOCUMENTARY

2011

Length: 39 minutes

Format: HDCAM

Shot in New York during the fall of 2011, Gravity Hills Newsreels: Occupy Wall Street, Series Two, is a compilation of five short impressions of the Occupy Wall Street movement. Jem Cohen, a New York based filmmaker/media artist who, through film and installation, constructs works often compiled from his own ongoing archive of street footage, portraits, and sound. Cohen’s work often expands and blurs distinctions between documentary, narrative, and experimental genres.

DOWNS, ALLEN

LOVE SHOTS

EXPERIMENTAL DOCUMENTARY

1971

Length: 8 minutes

Format: 16 mm

Allen Downs’s Love Shots (1971) traces the overwhelming, colorful landscapes of Minnesota and Mexico. Shots of lush, Mexican mountains and country roads are interspersed with Minnesotan lakes on a rainy day and aerial views of the city from a friend’s airplane. Downs also documents his family life, and his wife, Anita, and daughter Lila appear throughout the eight-minute short. Love Shots is distinguished by a frenetic pace: the films cuts sharply between saturated images, frequently showing scenes sped up to multiple times their normal pace. Downs’s fascination with conspicuous consumption manifests in various images of advertising, shopping, and scenes from amusement parks. The film has a whimsical, playful soundtrack of distant sounds from a parade, the radio, and far-off conversation.

A Minnesota filmmaker, artist, and academic, Downs is responsible for founding the film department at the University of Minnesota in 1952. He split his time between Minnesota and Mexico. The backyard of his home near Lake Como in St. Paul appears throughout Love Shots.

DOWNS, ALLEN

A MEXICO

EXPERIMENTAL DOCUMENTARY

1973

Length: 7 minutes

Format: 16 mm

Allen Downs’s 1973 experimental documentary A Mexico traces a road trip down Interstate 35 from St. Paul, Minnesota, to Oaxaca, Mexico. His signature style and pacing are evident throughout the seven-minute short. A Mexico is composed of frenetic, sped-up shots spliced together to create a montage of motion. Downs shot the passing landscape out the window of his car, capturing street and motel signs, service stations, and advertisements. The film has a lucid, dreamlike quality, beginning under the guise of night. A Mexico cycles through night and day, as images flash quickly across the screen. Similar to his 1973 film Love Shots, A Mexico has a soundtrack of popular music emitted through the car’s radio. These songs come in waves, sometimes garbled and other times clear. At the end, the film breaks its linear format with a conflation of space, as shots of the St. Paul Cathedral are interspersed with Mexican landscapes.

During his time as a film professor at the University of Minnesota, Downs split his time between Minnesota and Mexico. As part of his winter quarter program, he brought his students to Oaxaca to learn about the lives of indigenous Mexican people. Many of his films document these two cultures that have significantly informed his work.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Film Title</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Downs, Allen</td>
<td>COLOR OF THE DAY</td>
<td>1954-1956</td>
<td>17 minutes</td>
<td>16 mm</td>
</tr>
<tr>
<td></td>
<td>Experimental Documentary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Made in collaboration with Bernard Arnest</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elsom, Bryan ; Bundy, Peter</td>
<td>ALABAMA DEPARTURE</td>
<td>1978</td>
<td>9 min.</td>
<td>16 mm</td>
</tr>
<tr>
<td></td>
<td>Experimental Documentary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everson, Kevin Jerome</td>
<td>MUSIC FROM THE EDGE OF THE ALLEGHENY PLATEAU</td>
<td>2018</td>
<td>7 minutes</td>
<td>H.264 mp4</td>
</tr>
<tr>
<td></td>
<td>Experimental Documentary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luna, James</td>
<td>THE HISTORY OF LUISENO PEOPLE</td>
<td>1993</td>
<td>27 min</td>
<td>ProRes 422 mov</td>
</tr>
<tr>
<td></td>
<td>Experimental Documentary</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In one of his earliest films, Allen Downs shows his passion for chasing light and color in the urban landscape. Capturing shadows, advertisements, passing cars, reflections, pavement, and the human figure, Downs points his camera at the poetry of light.

Soundtrack by Dave Karr, Shelly Goldfus and Stuart Anderson

Using a series of vignettes of the Southern Alabama landscape, Peter Bundy's short poetic film is a portrait of daily life in a rural landscape. He evokes a spiritual calmness with sound from a guitar being slowly plucked and the scenes of the fishermen on their boats on a hot summer day. Much of Bundy's work can be construed as documentary since he is primarily concerned with gathering images and sound from the world around him. In Alabama Departure he includes an interview with a local man sharing stories from his life living in the rural South. The conversation emphasizes a visual and thematic richness in the lives of everyday people and the environments they inhabit.

Rappers and gospel singers, on the streets and in their homes—music from the edge of the allegheny plateau presents different generations from the African American communities of Mansfield, Ohio, sharing their passions, their talents, and their messages of faith and ambition through music and gesture. Filmmaker Kevin Jerome Everson was inspired by William Klein’s The Little Richard Story (1980), a film that tells the story of the rock-and-roll icon’s life through the eyes and experiences of friends, family, and impersonators.

Based on his ever changing performance Indian Tails, this video features Luna sitting alone in his darkened room in front of the TV on Christmas Eve. As he sits he calls friends, family and ex-lovers, excusing himself of all celebrations.

“In the work there is a thin line between what fictional and non-fiction and what is real emotion and what is art...There is a cultural moment where I let (or appear to let) in on American Indidan Cultures. There are also other elements of the work about American culture that everyone can identify with, and that makes for an understanding that we are all more alike than different.” - James Luna
<table>
<thead>
<tr>
<th>Director</th>
<th>Title</th>
<th>Year</th>
<th>Duration</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonas Mekas</td>
<td>Reminiscences of a Journey to Lithuania</td>
<td>1972</td>
<td>82 minutes</td>
<td>16 mm</td>
</tr>
<tr>
<td>Trinh T. Minh-ha</td>
<td>Reassemblage</td>
<td>1982</td>
<td>40 minutes</td>
<td>ProRes 422 mov</td>
</tr>
<tr>
<td>Benita Raphan</td>
<td>Great Genius and Profound Stupidity</td>
<td>2007</td>
<td>27 minutes</td>
<td>Digital Betacam</td>
</tr>
<tr>
<td>Jonathan Rattner</td>
<td>The Interior</td>
<td>2015/2016</td>
<td>23 min</td>
<td>ProRes 422 mov</td>
</tr>
<tr>
<td>Jonathan Rattner</td>
<td>Further In</td>
<td>2016</td>
<td>11 min</td>
<td>ProRes 422 mov</td>
</tr>
</tbody>
</table>

Jonas Mekas's Reminiscences of a Journey to Lithuania (1972) depicts the filmmaker’s return to his native country after a 27-year absence. In 1944, Mekas and his younger brother, Adolfs, fled war-torn Lithuania and later relocated to the United States in 1949. Film critic P. Adams Sitney described the film as “a dialectical meditation on the meaning of exile, return, and art.”

Reminiscences was completed in 1972 and is composed of footage from 1971 and the 1950s, divided into three parts. The first part consists of footage Mekas shot soon after arriving in America. This is followed by “one hundred glimpses” of Lithuania, which document his reunion with his family. The final section returns the viewer to the early 1970s as Mekas captures his return trip to America via Vienna.

The erratic style of editing recalls Mekas’s earlier films in which the viewer can barely glimpse a scene before it cuts to another shot. Film historian Catherine Russel cites the “fragmentary nature” of his work as creating the illusion that the film is “already a memory.”
### SMITHSON, ROBERT  
**SPIRAL JETTY**

**EXPERIMENTAL DOCUMENTARY**

1970  
**Length:** 35 minutes  
**Format:** 3/4" U-matic

*Spiral Jetty* (1970) is a romantic portrait of Robert Smithson’s enormous sculptural art of the same name. Located near Rozel Point on the Great Salt Lake, *Spiral Jetty* is a 1,500-foot long and 15-foot wide spiral constructed entirely of natural material (basalt rock, mud, salt crystals, and water). The spiral curves away from the shore until it is swallowed by the red water, a result of a specific type of algae that grows in the water. At the time of construction in April of 1970, the lake was experiencing a drought and the spiral remained exposed year round. But within three years of construction, the lake rose to normal water levels and the spiral jetty was submerged for three decades. Smithson’s monumental work was preserved exclusively on film until 2002 when the lake levels dropped again.

Shot with the help of Smithson’s wife and fellow artist Nancy Holt, *Spiral Jetty* documents the six-day process of creating the spiral. Smithson’s voiceover narration waxes poetic, meditating on the cosmic forces of geological history and the gaps in our knowledge. *Spiral Jetty* proved to be Smithson’s last great project. He died in a helicopter crash while scouting another location for his art just three years later. As a pioneer of the Earthwork movement, Smithson moved art out of the gallery and into nature where it was accessible to everyone.

Since 2002, the water level of the Great Salt Lake has fluctuated greatly. Depending on precipitation and snow melt, the Spiral Jetty may emerge from the water. Though the sculpture was black at the time of its creation, it has since turned white due to extended exposure to the salt water.

---

### STRATMAN, DEBORAH  
**THE ILLINOIS PARABLES**

**EXPERIMENTAL DOCUMENTARY**

2016  
**Length:** 60 minutes  
**Format:** ProRes 422 mov

This experimental documentary questions the historical role belief has played in ideology and national identity. Comprised of regional vignettes about faith, technology and exodus, Stratman utilizes reenactment, archival footage, observational shooting, inter-titles and voiceover, to create eleven parables that relay histories of settlement, removal, technological breakthrough, violence, religion, and resistance, all occurring in the state of Illinois. This work is an extension of previous works by Stratman, which question foundational American issues relating to habitat and home.

---

### VERTOV, DZIGA  
**MAN WITH A MOVIE CAMERA (CHELOVEK S KINOAPPARATOM)**

**EXPERIMENTAL DOCUMENTARY**

1929  
**Length:** 67 minutes  
**Format:** 16 mm

As a prominent voice of Russian avant-garde filmmaking, Dziga Vertov disdained narrative cinema and championed experimentation, montage, and the camera’s ability to capture what the eye cannot. “We cannot improve the making of our eyes, but we can endlessly perfect the camera,” he wrote. The filmmaker makes true to his claim as *Man with a Movie Camera (Chełovek s kinoapparatom)* (1929) captures unforeseen and unimaginable places during a period of rapid industrialization and urbanization in the Soviet Union. Vertov reveals the possibility of this collaboration between machines and humans through editing, especially cross-cutting and the use of superimposition. While *Man with a Movie Camera* depicts a romanticized vision of this fusion in modern society, it also alludes to a world where an object such as the camera can evolve beyond its role as a prosthetic for the human eye and become its own autonomous entity.
### CURRENTLY SCREENING IN MEDIATHEQUE

<table>
<thead>
<tr>
<th>WETZEL, STEVE</th>
<th>FROM THE ARCHIVES OF AN INVENTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPERIMENTAL DOCUMENTARY</strong></td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>Length: 21 min</td>
</tr>
</tbody>
</table>

Steve Wetzel's video, From the Archives of an Inventor feels slightly odd and out of place. Is it a documentary about an inventor in self-promotion mode from the early 1980’s? On the surface, it might appear to be just that, but underneath it's Wetzel and his mastery of the trickery. Wetzel has a history of working with found analog tapes and recreating meaning by bringing a new imagined life and igniting another level of space and time from the original material.

<table>
<thead>
<tr>
<th>ARNOLD, STEVEN</th>
<th>LUMINOUS PROCURESS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPERIMENTAL NARRATIVE</strong></td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td>Length: 76 minutes</td>
</tr>
</tbody>
</table>

The creation of a personal dream-world in cinematic terms seems to have been the aim of film maker Steven Arnold. Mr. Arnold studied at the Ecole des Beaux-Arts in Paris, and received an M.S. in Filmmaking from the San Francisco Art Institute in 1970. His short films have all been beautiful, visual experiments in color and mysterious settings where mythological creatures are given a celluloid life of their own. Mr. Arnold’s medium-length film, Messages, Messages, attracted a great deal of critical attention when it was shown during the New Directors section of the Cannes Film Festival, and it was linked by the French critics to the fanciful, cinema reveries of Cocteau or Fellini. If Steven Arnold admires the work of these filmmakers, his work does not imitate them, and his first feature, Luminous Procuress is an altogether extraordinary, individualistic phantasmagoria. It was filmed entirely in San Francisco over a two-year period, and describes the adventures of two wandering youths in San Francisco who visit the home of a mysterious woman, the Procuress. She is an elegant emblem of sorcery, her vivid features glowing under bizarre, striking maquillage, and one is not certain who she is or where she intends to lead the protagonists. Although the language she speaks is vaguely Russian, it appears that the Procuress has psychic powers. She discerns a sympathetic response to her on the part of the youths, and by magical means, conducts them through fantastic rooms, on a psychic journey. Through strange passageways, one voyages with the Procuress and her charges, glimpsing hidden nightmares and panoplied chambers of revelry, where celebrants, ornately festooned, dance and make love before unseen gods. The youths are soon drawn into the sensuality of the Procuress’ spellbound kingdom, and one is reminded of the sorceress-neighbor to Guilietta in Fellini’s Juliet of the Spirits. Only here, in Arnold’s film, the spectator is a willing participant in some unspeakably attractive but menacing ecstasy. The sexes become androgynous and one remains entranced by the wonder of such a film as Luminous Procuress.

—Albert Johnson (San Francisco International Film Festival)

### BECKMAN, ERICKA | CINDERELLA |
| **EXPERIMENTAL NARRATIVE** | |
| 1985 | Length: 28 min | Format: ProRes HD 444 |

Produced with funds from The Jerome Foundation and The New York State Council on the Arts

“CINDERELLA is a musical treatment of the fairy tale. I have broken apart the story and set it as a mechanical game with a series of repetitions where CINDERELLA is projected back and forth like a ping-pong ball between the hearth and the castle. She never succeeds in satisfying the requirements of the ‘Cinderella Game’. The film was shot MOS, the dialogue is lip-synched, and along with the out-front score and effects track magnifies the film’s sense of alienation.” — E.B. 1984

“Ericka Beckman makes films that are playful in the most literal sense. Brightly colored and cheerfully self-absorbed, they take their structure, rhythm and imagery from games. YOU THE BETTER, scandal of the 1983 New York Film Festival, was an inexplicable contest-half dodge ball, half roulette-staged inside an abstract slot machine. Although her new film CINDERELLA is somewhat more narrative, it still owes as much to pinball as to Perrault. Although no less fraught with psychosexual tension than Walt Disney’s version, Beckman drops the fairytale’s sibling rivalry and Oedipal underpinnings, reworking the heroine’s situation as an allegory of female socialization. Vintage Beckman Cinderella exhibits the filmmaker’s characteristic use of ambiguous interior space, stutter-stop development, incantatory songs, and dreamlike condensation.” — J. Hoberman, Village Voice, December 1986

“She is the most self-confident and aggressive stylist of the younger generation”. — P. Adam Sitney, American Film

Produced with funds from The Jerome Foundation and The New York State Council on the Arts

http://www.erickabeckman.com/cinderella/
CHEANG, SHU LEA

FRESH KILL

EXPERIMENTAL NARRATIVE

1994  
Length: 70 minutes  
Format: VHS

In her directorial debut, Shu Lea Cheang presents an apocalyptic world in which families battle a multinational corporation that is slowly poisoning working-class citizens. Told through the lens of a lesbian couple living in Staten Island, Cheang’s eerie narrative feature challenges American conceptions of identity and multiculturalism. She unites form and content through the use of rapid-fire editing, suggesting that we live in a culture of constant interruption. Commercials intrude on narrative scenes and characters drop in when least expected. Her film is imbued with a lurking sense of extraterrestrial dread and warns against global capitalism. It was originally a project created for television.

Cheang works primarily as an installation artist, creating pieces that force her viewers to interact with and “break into” her art. She is also interested in the link between cyberspace and reality. Her exhibition Bowling Alley was on view at the Walker Art Center in 1995. Sensors set up at Bryant Lake Bowl collected data that influenced and changed the installation.

CONDIT, CECELIA

POSSIBLY IN MICHIGAN

EXPERIMENTAL NARRATIVE

1983  
Length: 12min  
Format: 10 bit uncompressed mov

Possibly in Michigan is an operatic fairytale about cannibalism in Middle America. A masked man stalks a woman through a shopping mall and follows her home. In the end their roles are reversed when the heroin deposits a mysterious Hefty bag at the curb. Possibly in Michigan combines the common place with the macabre and humor with the absurd.

Karen Skladany songwriter for “Animal Cannibal”

GREEN, VANALYNE

A SPY IN THE HOUSE THAT RUTH BUILT

EXPERIMENTAL NARRATIVE

1989  
Length: 28:50 minutes  
Format: 3/4” U-matic

The film fuses personal revelations and documentary in a humorous analysis of American baseball. As the sole female in a male-centric world, Vanalyne Green considers herself a spy in their space. She reinterprets the cyclical nature of the sport, the desire to “run home,” and the layout of Yankee stadium for her own feminist ends. _A Spy in the House that Ruth Built_ wryly imagines baseball as a womblike landscape, a place of female influence and desire.

Source: creative-capital.org/artists/vanalyne-green  

KEAGY, RINI YUN; MILJOHN, RUPERTO

ORDINAL (SW/NE)

EXPERIMENTAL NARRATIVE

2017  
Length: 40 min.  
Format: ProRes 422 mov

A far-reaching arc traces the cultural and environmental influences of a soil-dwelling, pathogenic fungus and its associated disease, valley fever, in California’s Central Valley.

Directed by Rini Yun Keagy  
Created by Rini Yun Keagy and Miljohn Ruperto
PENNELL, MIRANDA

FISTICUFFS

EXPERIMENTAL NARRATIVE

2004

Length: 8 min

Format: Betacam SP

Six actors punch, kick and wrestle their way through the Wild West of an East London drinking establishment. The ritual of a Western bar-brawl is re-located to a London working men's club. The violence appears to have no consequences, the actors' bodies being as rubbery and invulnerable as those in the TV Westerns that inspired the film.

SANBORN, JOHN ; FITZGERALD, KIT

INTERPOLATION

EXPERIMENTAL NARRATIVE

1979

Length: 29:00 minutes

Format: 3/4" U-matic

Kit Fitzgerald and John Sanborn worked as a duo in the late 1970s, creating innovative and thought-provoking experimental video works. Interpolation is composed of 10 separate shorts that utilize rapid editing techniques to transform everyday events such as eating breakfast into experiments in repetition. They pioneered visual remixing (the creation of rhythm through movement and cutting) before similar techniques were adopted by music videos and television commercials. Each “story” in Interpolation lasts between one and seven minutes.

SEGALOVE, ILENE

WHATEVER HAPPENED TO THE FUTURE?

EXPERIMENTAL NARRATIVE

1987

Length: 17:00 minutes

Format: 3/4" U-matic

Ilene Segalove uses her personal viewpoint to highlight the disconnect between dreams and reality in the everyday American life. She is especially fascinated by the addictive and corruptive power of television. As a videographer in the 1970s and 1980s, she captured her family and home in Los Angeles, and considers how childhood visions of the future hold up (or don’t) in adulthood. She uses personal subjects to illuminate the ways that media creates and perpetuates boredom in the privileged classes.

VIOLA, BILL

CHOTT EL-DJERID (A PORTRAIT IN LIGHT AND HEAT)

EXPERIMENTAL NARRATIVE

1979

Length: 28:00

Format: 3/4" U-matic

Chott el-Djerid is a remarkable study of perception and transcendence. Viola writes that "Chott el-Djerid is the name of a vast dry salt lake in the Tunisian Sahara desert where mirages are most likely to form in the midday sun. Here, the intense desert heat manipulates, bends and distorts the light rays to such an extent that you actually see things which are not there. Trees and sand dunes float off the ground, the edges of mountains and buildings ripple and vibrate, color and form blend into one shimmering dance. In this piece, the desert mirages are set against images of the bleak winter prairies of Illinois and Saskatchewan, where the opposite climatic conditions induce a similar aura of uncertainty, disorientation and unfamiliarity. Ultimately the piece is not so much about mirages as it is about the limits of the image, i.e. at what distant point does the breakdown of normal conditions, or the lack of adequate visual information, cause us to reevaluate our perceptions of reality and realize that we are looking at something out of the ordinary — a transformation of the physical into the psychological."
CURRENTLY SCREENING IN MEDIATHEQUE

VIOLA, BILL

HATSU-YUME (FIRST DREAM)

EXPERIMENTAL NARRATIVE

1981

Length: 56:00

Format: 3/4" umatic

Viola writes: "I was thinking about light and its relation to water and to life, and also its opposite — darkness or the night and death. Video treats light like water — it becomes fluid on the video tube. Water supports the fish like light supports man. Land is the death of the fish — darkness is the death of man." Unfolding as a dreamlike trance, Hatsu Yuume is a startlingly beautiful, metaphorical work. Viola fuses a personal observation of Japanese culture with a metaphysical contemplation of life, death and nature, achieved through a symbolic exploration of video's relation to light and reflection. Viola's vision of the Japanese culture and landscape evolves in a dramatic language of almost hallucinatory passages and vivid images. An immobile rock on a mountainside appears to change in size and scale with the shifting passage of time and light; an urban scene is illuminated by a single match; fishermen trawl on a black ocean at night, hauling in luminous squids using light as bait. Throughout, Viola creates haunting allegories of light as a metaphysical construct.

BAILLIE, BRUCE

CASTRO STREET

EXPERIMENTAL, AVANT-GARDE

1966

Length: 10 minutes

Format: 16 mm

Bruce Baillie’s Castro Street (1966) is a visual poem documenting the industrial area near the Standard Oil Refinery in Richmond, California. Borrowing from his previous work in the 1960s (Tung, Mass for Dakota Sioux), Baillie explores this space through superimposition, negative exposure, and saturated color. Castro Street is distinguished by handcrafted irises that Baillie created by wearing a black glove and cupping his hands around the edge of the camera lens to make a dark ring around the frame.

The filmmaker describes his lyrical film as “a film in the form of a street,” structured by the ambient mechanical noises of a train moving down Castro Street. All the diegetic noise is muffled and layered, resulting in a phosphomlike soundtrack filled with repetitive clicking, chiming, and chugging. At one point, the Young Rascals’s “Good Lovin’” plays on a distant radio. Castro Street also exemplifies a deft color palette. Baillie’s film employs both color and negative shots, saturating the mise-en-scène in reds, blacks, and whites. He shifts the mood by changing the colors: the ominous triad flows into rich greens, blues, and yellows that flash across the screen.

According to filmmaker Stan Brakhage, Castro Street “was a landmark in the ‘60s … a leap of the imagination.” Baillie’s nonnarrative short reveals the poetics of the industrial imagination.

BAILLIE, BRUCE

ALL MY LIFE

EXPERIMENTAL, AVANT-GARDE

1966

Length: 3 minutes

Format: 16 mm

Bruce Baillie’s three-minute film All My Life (1966) captures the innocence and joy of the summer wilderness. The short is one uninterrupted shot that tracks horizontally across an ancient Celtic fence covered in red roses and golden grass in Caspar, California. Baillie changes directions in the final minute, switching to a vertical pan that reveals a cloudless sky crisscrossed by power lines. It is perfectly synced to Ella Fitzgerald and Teddy Wilson’s rendition of the song “All My Life.”

While in conversation about his work at the Walker Art Center, Baillie said that he is “not interested in technology, in the superficial stuff.” In All My Life, he has set aside the technological intricacies used in many of his films to instead focus on a single scene. Though not emblematic of his oeuvre—close, tender shots of the human experience—this film is a sweet ode to simplicity and nature that perfectly exemplifies what Baillie has described as his life goal: to create a more peaceful world through his art.
CURRENTLY SCREENING IN MEDIATHEQUE

BAILLIE, BRUCE  QUICK BILLY

EXPERIMENTAL, AVANT-GARDE

1970  Length: 60 minutes  Format: DVD

Bruce Baillie’s 1970 avant-garde film abstracts his own musings on life, death, and mythology. Four years prior to the film’s conception, Baillie nearly died from hepatitis while living in the coastal town of Fort Bragg, California. He sought solace with fellow filmmaker Stan Brakhage during this difficult four-year period, and his colleague’s influence is evident in the final product as Quick Billy bears a stylistic resemblance to Brakhage’s Dog Star Man (1961–1964).

At 60 minutes, Quick Billy is one of Baillie’s longest films. It is divided into four parts: the first three are in color and are based on the Bardo Thodol, the Tibetan Book of the Dead, while the fourth reel is a black-and-white western that reinterprets the previous three segments. Baillie purposefully broke the film into four parts so that his audience would become aware of the movie-watching experience when the projectionist had to manually change the reels.

Quick Billy is a visually dense film. Film critic P. Adams Sitney describes it as existing on the “threshold of recognition.” From textural masking to superimposition, Baillie uses a variety of formal techniques to transform and abstract the act of seeing. In his correspondence with Baillie, Brakhage asserts that Quick Billy exemplifies “film’s most unique possibility—preservation of the track of light in the field of vision.”

Like his previous work, Quick Billy engages with the simplicity of nature. Because he was living in Fort Bragg, Baillie used the ocean as the main structural force throughout the film. The sound reinforces his preoccupation with nature in a muted blend of voices, animal noises, and music. Quick Billy is ultimately a reflection on the natural cycle of life. The film concludes with a pinhole shot of a cowboy riding away with the subtitle “Ever westward eternal rider!”

BAILLIE, BRUCE  QUIXOTE

EXPERIMENTAL, AVANT-GARDE

1965  Length: 45 minutes  Format: DVD

Shot over the course of a cross-country road trip between 1964 and 1965, Baillie’s fifteenth film, Quixote (1965), offers a snapshot of America life in the 1960s. The 45-minute exposé captures different moments of everyday life, ranging from the mundane to the absurd. Baillie collages together images of field workers, cheerleaders, acrobats, and businessmen, shot in black and white with the frequent use of superimposition and negative exposure. Each scene only lasts a few seconds, evading any type of narrative thread. This mosaic style creates a film that reads as a critique of the American lifestyle, what Baillie calls “the picture of an American as a conquistador.”

With Quixote, Baillie crystallizes dialectic evident but undefined in his previous works (Mass for the Dakota Sioux, specifically). According to film historian P. Adams Sitney, two irreconcilable themes emerge: “the sheer beauty of the phenomenal world and the utter despair of forgotten men.” Baillie’s film exhibits nostalgia for a more natural world that was untainted by technology. This yearning is made clear by the images he juxtaposes: businessmen having lunch while superimposed squealing pigs walk over them and New York City streets punctuated by footage from the Vietnam War.

Like Maya Deren, Jonas Mekas, and Stan Brakhage, Baillie was an advocate for the filmmaker as visionary. Quixote proves that Baillie was not only deft technically but also used that skill to critique the ever-changing world around him.
In *Here I Am* (1962), Bruce Baillie documents life at East Bay Activities Center, a school for emotionally disturbed children in Oakland, California. He tenderly weaves an intimate portrait of these children through techniques such as close-ups and dissolves. His camera is always gentle and observational, never invasive or exploitative.

*Here I Am* begins on a foggy road. Sounds of a melancholy cello intensify as the film cuts to a scene from the schoolyard, where a young girl plays on the swing set. The ambient and echoing sounds of children laughing and talking, birds chirping, and a teacher instructing her students soon replace the music of the stringed instrument. Baillie delicately explores life at the center as these children dig in the sandbox, play with a cup, or observe their peers from a lookout at the top of a slide.

*Here I Am* is a precursor to the tenderness apparent in his later films *Tung* and *Castro Street*. His genuine care for the populations and locations he observes is evident in his thoughtful portrayal of these vulnerable children.

*Mass for the Dakota Sioux* (1964) addresses the phenomenon of American cultural memory loss. It was filmed in 1962, while Bruce Baillie was traveling, living, and working out of a Volkswagen Beetle, accompanied by a German shepherd named Mama. The film re-creates the process of forgetting by juxtaposing nondiegetic inserts such as football games, soldiers marching, and classic television advertisements with bleak, industrial environments. Baillie superimposes these vacant spaces over close-up shots of faces, creating an uneasy tone. The work is dedicated to “the religious people who were destroyed by the civilization which evolved the Mass.”

*Mass for Dakota Sioux* exudes a mood of sorrow that is emphasized by a soundtrack of Gregorian chants. Through Baillie’s self-conscious mockery, he instills a feeling of loss not only for the Dakota Sioux but also for America’s cultural valuation system.
Compiled almost entirely of extreme close-ups of people and animals, Bruce Baillie’s *Valentin de las Sierras* (1968) is an intimate portrait of working-class life in Chapala, Mexico. Baillie paired a telephoto lens with an extension tube off the back of the camera to create a very limited focal plane for his 16mm short. This strategy, rarely used in film, achieves an immediacy necessary to capture the tenderness he feels for the village. The resulting footage focuses on the smallest details of an image at close range. To complement the visuals, the filmmaker parsed together a textured soundscape by layering clips of children laughing, mules clomping, and traditional guitar song.

The film opens with an image of Baillie sitting in a tree next to a young Mexican boy as he recounts the ballad of Valentín de las Sierras, a Mexican revolutionary war hero. The short then flashes between the eyes and hands of young children at play, the daily duties of farmers at work in the field, and the aged face and fingers of Jose Santollo Nadiso, the blind musician who plays the corrido on his guitar. These intimately shot details are connected in a way that gently moves through the landscape without any disorientation.

Described as a “ten-minute portrait of lives lived in rare air and under sunlight of liquid gold” by film critic Chuck Stephens, Baillie’s *Valentin de las Sierras* is a lush, tender portrayal of rural community.

Like Maya Deren’s films *A Study in Choreography for the Camera* or *Meditation on Violence*, Kenneth Anger’s *Eaux d’Artifice* (1953) ruminates on a single image. His 13-minute short follows a woman clothed in a Victorian dress as she bustles about a mythical labyrinth of water fountains, pools, staircases, and lush gardens. With permission from the Italian Department of Antiquities, Anger shot the entire film in the Tivoli Gardens outside of Rome, employing an actor of small stature to dramatically exaggerate the scale. A deep blue tint, created through the use of filter during the film processing, gives *Eaux d’Artifice* a dreamlike quality. Anger only deviates from this palette once, when his protagonist’s fan appears in vibrant neon green achieved by hand-painting the film stock.

The title of the film operates as a pun. While *feaux d’artifice* is an actual French phrase meaning “fireworks,” Anger invents a new meaning (“water works”) by dropping the “f.” This phrase also alludes to his previous film *Fireworks*, a homoerotic dream of a man and the Navy. This reference establishes a parallel between the two works and provides a sexual context that is not self-evident. Critics such as Rich Dyer have concluded that *Eaux d’Artifice* operates largely as Anger’s ironic portrayal of a literal wet dream. The filmmaker establishes a distinct rhythm through a series of slow pans and zooms paired with a soundtrack of Vivaldi’s “Winter” concerto from *The Four Seasons*. As the music swells in a crescendo, the cutting becomes more frantic. The unity of visual and aural elements contributes to the surreal nature of the film.
CURRENTLY SCREENING IN MEDIATHEQUE

ANGER, KENNETH

MOUSE HEAVEN

EXPERIMENTAL, AVANT-GARDE

2004

Length: 10 minutes

Format: Betacam SP

After a nearly 25-year hiatus from filmmaking, Kenneth Anger returned to the medium in 2000. Four years later he released *Mouse Heaven* (2004), a 10-minute film that examines toy collector and designer Mel Birnkrant’s collection of Mickey Mouse memorabilia. Though the short was created more than 40 years after Anger’s most iconic works (*Scorpio Rising, Fireworks, Inauguration of the Pleasure Dome*), it still exhibits elements of his preoccupations with sex, death, and corruption.

The film begins with a negative shot of lab mice scurrying around in a cage. It then pans over black-and-white Mickey Mouse cartoons until focusing on a Mickey Mouse figure with a camera. This self-reflective relationship—Mickey literally observing himself—establishes a system of critique that permeates the film. In four distinct sections, Anger animates and recontextualizes the American icon to make audiences question their blind consumption of Disney’s imagery. In one segment, James and Bobby Purify’s “I’m Your Puppet” provides the soundtrack for literal Mickey Mouse puppets. The film then cuts to footage of young people riding a carousel at an imagined, life-size version of Lionel Mickey Mouse Circus, a children’s toy. Two men are thrown off the ride with a superimposed, demonic Mickey figurine watching over them. The film ends with a shot of a metallic Mickey Mouse rendition, Anger’s own preservation of the mischievous, devilish figure.

*Mouse Heaven* returns agency to the original manifestation of the pre–World War II Mickey Mouse as a devious, sneaky trickster. The short critiques America’s fascination with Disney’s current interpretation of the mouse as a moralistic, de-sexed icon.

ANGER, KENNETH

SCORPIO RISING

EXPERIMENTAL, AVANT-GARDE

1963

Length: 29 minutes

Format: Betacam SP

*Scorpio Rising* (1963) is Kenneth Anger’s most iconic film. The nearly 30-minute short is a revelatory exposition of homoerotic biker culture, with a soundtrack composed of the filmmaker’s favorite pop songs from 1963. The film is a collage of cyclists working on their bikes, excerpts from *The Living Bible* (a religious children’s show), Nazi imagery, and pop culture. Anger describes the work as “a death mirror held up to American culture.” Through the use of existing icons—James Dean, Jesus Christ, Hitler, and Marlon Brando, and music from the Angels, Peggy March, and Ricky Nelson, among others, *Scorpio Rising* creates its own mythology of death, sex, and magic.

The film begins innocuously, with a series of men repairing and tuning their motorcycles—a section Anger refers to as “masculine fascination with the Thing that Goes”—but it soon turns dark as the filmmaker becomes fascinated with the corruption of American values. *Scorpio Rising* contains no dialogue and is articulated exclusively through montage. Anger meticulously edited this film, creating interactions between non-diegetic and diegetic space. Elvis Presley’s “Devil in Disguise” plays as the film’s main protagonist, Scorpio (Bruce Byron), takes drugs in a bedroom spackled with images of James Dean, comic strips, and skulls. Later, a quick cut between scenes positions Jesus Christ as observing fellatio at a biker party.

The film serves as a condemnation of the religious and social values that structure American society. Like *Fireworks* before it, *Scorpio Rising* was banned by many theaters for its pornographic qualities.
Allen Downs’s nine-minute short Winter in China (1970) documents the annual Easter parade in the city of Tlaxiaco in Oaxaca, Mexico. Stark visuals of festivities, floats, and parade-goers are paired with the diegetic sounds of music and conversation in Spanish. A voice-over explaining the tradition of the parade is likely provided by Downs’s wife, Anita. The film’s title comes from the traditional Chinese clothing worn by the town’s children exclusively at this time of year for the parade.

Winter in China predominantly features the market square on a busy weekend, where vendors have traveled to sell their homemade goods. The filmmaker focuses on one transaction between a craftswoman trying to sell a handmade, embroidered blouse to a potential buyer. Frequently, the sound does not match the images on screen. A couple takes a break from the parade, while a far-off conversation in Spanish dominates the soundtrack. Later, the celebratory music is replaced by ominous sounds of a bell ringing and gunshots, though viewers never see those images. Downs’s fluctuations between moods and the disconnect between audio and visuals throughout Winter in China create a sense of dreamlike disillusion.

Over the course of 38 minutes, Allen Downs’s Making Mixtec Pottery (1973) intimately captures the process of creating clay pottery in Oaxaca, Mexico. The film was shot as part of Downs’s winter quarter program, which he pioneered from 1972 to 1976, for his students at the University of Minnesota to learn about indigenous Mexican culture. Along with the Zapotecs, the Mixtecs are considered the most culturally and artistically advanced group of people of Oaxaca, dating from 2000 BC.

The film begins by following a single man from start to finish as he shapes a red clay pot. He extracts the clay from a mountainside, combines it with water and mica (a binding agent), and slowly forms the vessel with his hands. Downs documented this process intimately, using extreme close-ups to meditate on the artist’s hands as he works. As the film progresses, various establishing and mid-range shots are interspersed before transitioning to footage of other men creating their own pottery with their own techniques. Downs’s gentle, personal portrait of the work of the Mixtec potters reveals the process behind an ancient art form.

In 1961, German composer Karlheinz Stockhausen (1928–2007) was commissioned by a theater producer in Cologne to create Originale, a theatrical piece in which actors follow a timed and scripted set of instructions. As specified by the score, everyday behaviors by artists (a poet reading poetry, a painter painting, and so on) are interrupted by absurd and explosive gestures by select actors. Among these artists was Nam June Paik who enacted his work Simple (1961), in which he covered himself with shaving cream, flour, and rice, washed himself off in a bathtub, and then drank water out of his shoe.

In 1964, Originale made its US premiere at Judson Hall in New York City as part of the 2nd Annual New York Festival of the Avant Garde, organized by Charlotte Moorman. The performance was staged under the direction of artist Allan Kaprow, with prominent figures in the New York avant-garde such as Dick Higgins, Allen Ginsberg, Alvin Lucier, Max Neuhaus, and Moorman playing various roles. Peter Moore, a distinguished photojournalist, recorded this seminal intermedia event across two evenings, hence the film’s subtitle, Doubletakes. Moore kept the footage in storage until 1993, when he finally began the editing process, which was completed by his wife, Barbara, after his death. Stockhausen’s Originale: Doubletakes is the result of this 30-year endeavor: a collaborative work that bridges art, poetry, performance, film, and music in an absurd cacophony that reflects the interdisciplinary spirit of its time.
<table>
<thead>
<tr>
<th>Title</th>
<th>Director(s)</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FOUR CORNERS</strong></td>
<td>Bundy, Peter</td>
<td>1983</td>
<td>15 min</td>
<td>16 mm</td>
<td>A quiet meditative portrait of the landscape and sounds around the four corners region in the Southwest, USA.</td>
</tr>
<tr>
<td><strong>2 + 2</strong></td>
<td>Hemmert, Clayton &amp; Raphan, Benita</td>
<td>2002</td>
<td>11 min</td>
<td>35 mm</td>
<td>A film about John F. Nash Jr., a professor at Princeton University, who was diagnosed with paranoid schizophrenia in the 1950’s shortly after writing a brilliant paper entitled, Essays on Game Theory. Nearly forty years later, Dr. Nash would win a Nobel prize in Economics for that very same paper. (Woodstock Film Festival, 2002)</td>
</tr>
<tr>
<td><strong>WITHIN/WITHOUT</strong></td>
<td>Raphan, Benita</td>
<td>1994</td>
<td>9 min</td>
<td>Digital Betacam</td>
<td>Within/Without is a story told through the dark-room processing and manipulation of photographic images. Arts Council/Channel Four Animate! award</td>
</tr>
<tr>
<td><strong>THE CRITICAL PATH</strong></td>
<td>Raphan, Benita</td>
<td>2003</td>
<td>7 min</td>
<td>Digital Betacam</td>
<td>In 1927, Buckminster Fuller was on the verge of suicide when it suddenly dawned on him that his existence was one small part of a larger dimension. He then devoted the rest of his life to the care and preservation of the universe.</td>
</tr>
<tr>
<td><strong>THE IMMEDIATE SUBJECT</strong></td>
<td>Raphan, Benita</td>
<td>1986</td>
<td>5 min</td>
<td>16 mm</td>
<td>Represents a journey of remembrance, a montage of empty city scapes and rooms and an endless searching through personal artefacts which evokes the romance and pathos of a lost past. (bfi.org.uk)</td>
</tr>
<tr>
<td><strong>THE COYOTE WAY</strong></td>
<td>Whiteman, Missy</td>
<td>2020</td>
<td>30 min</td>
<td>DCP</td>
<td>This sci-fi docu-narrative follows Charlie, who is forced to choose between joining a Native street gang or going on an epic pilgrimage. Featuring an entirely Native American cast, the film was shot in the Minneapolis neighborhoods of Phillips and Little Earth</td>
</tr>
<tr>
<td><strong>LAUREL FORK</strong></td>
<td>Bundy, Peter</td>
<td>1978</td>
<td>3 min</td>
<td>16 mm</td>
<td>Ice melting in a winter creek.</td>
</tr>
<tr>
<td>Director</td>
<td>Title</td>
<td>Year</td>
<td>Length</td>
<td>Format</td>
<td>Description</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------</td>
<td>------</td>
<td>--------</td>
<td>--------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Bundy, Peter</td>
<td>State Highway</td>
<td>1978</td>
<td>5 min</td>
<td>16 mm</td>
<td>A one-take quiet contemplation of a rural midwest highway, from the vantage point of a graveyard.</td>
</tr>
<tr>
<td>Bundy, Peter</td>
<td>Night Awakening</td>
<td>1975</td>
<td>5 min</td>
<td>16 mm</td>
<td>The moon seen through the silhouetted night trees provides the backdrop to a narrator, in a dream state monologue, describing what the viewer might be experiencing.</td>
</tr>
<tr>
<td>Bundy, Peter</td>
<td>Pendulum</td>
<td>1978</td>
<td>2 min</td>
<td>16 mm</td>
<td>A Foucault Pendulum transformed into an evocative Orb.</td>
</tr>
<tr>
<td>Potterton, Gerald</td>
<td>The Ride</td>
<td>1963</td>
<td>7 min.</td>
<td>16 mm</td>
<td>This short film depicts the daydream of a chauffeur awaiting his employer. On a hot summer day, he begins to imagine that it's winter—the residential street where he's parked transforms into snowy mountains, and a series of comic misadventures begin. As the car is replaced by a toboggan, it carries the tycoon away on a dizzying ride. The chase includes some unforgettable antics in the snow, including a piggyback ride on an incredulous skier. - National Film Board of Canada</td>
</tr>
<tr>
<td>Protazanov, Yakov</td>
<td>Aelita, Queen of Mars</td>
<td>1924</td>
<td>99 min</td>
<td>35 mm</td>
<td>Yakov Protazanov’s Aelita, Queen of Mars (1924) is considered the first feature-length science fiction film to create a futuristic effect through elaborate set design and costumes. Aelita juxtaposes life on Mars with depictions of early 20th-century Moscow, evoking the class struggle present in Russian society after the October Revolution and during the beginning of Lenin’s New Economic Policy. The film centers on Los, an engineer born from Russia’s defunct bourgeois intellectual class who becomes infatuated with a mysterious radio transmission. His obsession grows when he and his colleagues cannot decipher the transmission, leading him to believe that it originated from Mars. Meanwhile, the beautiful Queen Aelita of Mars spends her time observing the citizens of Earth through a powerful telescope. Disenchanted with his life in Moscow and angered by his wife’s infidelity, Los builds a rocket ship that will take him to Mars, where he is greeted by Aelita and helps lead a revolution against the planet’s totalitarian government. The Walker holds in its collection a rare silent 35mm print of the film with English intertitles. The print was struck for the Walker on the occasion of the 1990 exhibition Art into Life: Russian Constructivism, 1914–1932. That screening of Aelita featured live music by Dennis James, who performed the score. With Russian and English subtitles</td>
</tr>
</tbody>
</table>
Webb, Boyd; Haas, Philip

Scenes and Songs from Boyd Webb

Fictional Short

1984  
Length: 20:00  
Format: 3/4” umatic

Boyd Webb is usually classified as a sculptor although he does not exhibit three-dimensional objects. His art works are extremely large photographs. In the studio, he constructs elaborate sculptural sets in which figures pose and are photographed. These fictional photographs look as if they might be stills taken from a movie.

In Scenes & Songs From Boyd Webb, the artist, who provides on-screen narration in the film, has designed eight new works specifically for the film camera. They expand on recent photographic pieces which have dealt, in an oblique and frequently comic way, with the vagaries of life in a post-nuclear era. In the bleak, inhospitable world they have inherited, people struggle to put together what they find about them into some sort of useful configuration.

The exhibition Cross-References: Sculpture into Photography was on view at Walker Art Center 9/ -12/13/87. The six artists from Europe and America - James Casebere (New York), Bruce Charlesworth (Minneapolis), Bernard Faucon (Paris), Ron O’Donnell (Edinburgh), Sandy Skoglund (New York), and Boyd Webb (London), all worked in photography integrated with other visual arts.

All of these artists make large-scale constructions, which they usually destroy after their photographs have been made. For Cross-References, each created a new installation on view in the galleries in direct proximity to a group of related photographs. Boyd Webb uses the camera to make the artificial appear more real, transforming the simplest materials into hallucinatory imagery. Yet even in his most sumptuous color prints he draws attention to his use of artifice, constantly reminding us that the photograph lies.

Dimond, Stuart

Rockford, Edina, Mills, Short Scene of Kids (917)

Home Movie

1930  
Length: 1:34 minutes  
Format: 9.5mm

The James Dimond Home Movie Collection_ (1935) serves as a relic of early 20th century Minnesota. Dimond was the chief electrician for the SOO Line Railroad and frequently used a 9.5mm camera to document his family and professional life.

The footage includes scenes from Minnehaha Falls, Camden State Park, holiday celebrations, and a trip to Chicago, amongst others. The James Dimond Family donated the footage to Walker Art Center in 1989. Two decades later, the Moving Image department had the home movies preserved by the National Film Preservation Foundation.

Murphy, Dudley

St. Louis Blues

Music

1928  
Length: 19 minutes  
Format: 16 mm

Director Dudley Murphy’s 1929 short _St. Louis Blues_ is the only existing film recording of blues singer Bessie Smith. Because of technical limitations at the time, all of her albums were live takes and she never recorded in a studio. Her character catches her boyfriend Jimmy cheating on her, prompting her to visit a speakeasy where she sings W. C. Handy’s famous song “St. Louis Blues.” Handy himself, with the help of Kenneth W. Adams, pitched the narrative to motion-image company RCA Phototone, which assigned Dudley Murphy as the director. The 16-minute short features an all-black cast, including a carefully curated jazz band (musicians include Thomas Morris and James P. Johnson) that accompanies Smith while she sings at the bar. This short frequently accompanied feature films released at the time.

Dudley Murphy was a versatile director, creating films in many different genres. He is most famous for his codirection of Ballet Mécanique (1924) with Fernand Léger, a French avant-garde film.
<table>
<thead>
<tr>
<th>Director</th>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dudley Murphy</td>
<td>Black and Tan Fantasy</td>
<td>1929</td>
<td>19 min.</td>
<td>16 mm, 1 reel</td>
<td>Duke Ellington made his film debut in Black and Tan Fantasy (1929), a black and white short that portrays prohibition-era Harlem. He plays a fictionalized version of himself: a struggling musician trying to make it in the New York jazz scene. His wife, played by Fredi Washington, is a successful dancer who lands a gig at the Cotton Club and invites the Duke and his orchestra to accompany her. Black and Tan Fantasy is the first film to feature Duke Ellington and his Orchestra performing live (though many audio recordings exist from that time). The film contains live performances of “The Black Beauty,” “The Duke Steps Out,” “The Cotton Club Stomp,” “Hot Feet,” and “Black and Tan Fantasy.” Director Dudley Murphy shot Black and Tan Fantasy and St. Louis Blues (1929)—another short about American jazz—simultaneously. He used the same set and released both films in the same year. Though both shorts expose African American communities that previously were not widely represented in cinema, they unfortunately deal in racial stereotypes for comedic effects. Black and Tan Fantasy serves primarily as a time marker of the American cultural climate during early sound cinema.</td>
</tr>
<tr>
<td>Luis Buñuel &amp; Salvador Dalí</td>
<td>L’Age d’Or</td>
<td>1930</td>
<td>63 minutes</td>
<td>DVD</td>
<td>Most famous for their collaboration on Un Chien Andalou, Luis Buñuel and Salvador Dalí also worked together on the feature length L’Age d’Or (1930). Like their previous work, this 63-minute film reads as a surrealist dream, rife with symbolism. The narrative revolves around a couple who are repeatedly prevented from consummating their love by unusual circumstances. Divided into six parts, L’Age d’Or is imbued with sexual innuendo: a woman sucking a statue’s toe, a bartender polishing a bottle, and a man fantasizing over advertisements. Buñuel’s explicit portrayal of eroticism and desire is a direct critique of Catholicism and the bourgeois social values that shape societal norms. His film exhibits a blend of silent and talkie characteristics, at times using intertitles to describe action and at others allowing the actors to speak for themselves. He also experiments with sound by transposing the Wagner soundtrack of the film into an orchestral performance of the piece during a dinner party scene. When first released in Paris, L’Age d’Or started a moral panic from the French right wing. Members of the League of Patriots interrupted showings by throwing ink at the screen and defacing other Surrealist artwork displayed in the lobby. Especially inflammatory to these critics was the final scene of the film, which re-creates the story of 120 Days of Sodom by the Marquis de Sade. It was banned in France for nearly 50 years.</td>
</tr>
<tr>
<td>Tala Hadid</td>
<td>Your Dark Hair</td>
<td>2005</td>
<td>14 minutes</td>
<td>35 mm</td>
<td>Tala Hadid tells the story of a young man, Ihsan, returning to his hometown in Morocco after being separated from his mother as a young boy. The slowly unfolding narrative intertwines past intimate moments between a mother and son, with dark solitary images of the young man’s struggle with the loss and the mystery of his mother’s disappearance, while searching for signs of her past life in the landscape of his childhood. Hadid’s quiet and reflective work uses memory and time to reflect upon the powerful family ties that continually shape us, bringing moments of our past into the present.</td>
</tr>
</tbody>
</table>
**CURRENTLY SCREENING IN MEDIATHEQUE**

<table>
<thead>
<tr>
<th>PERFORMANCE / DANCE</th>
<th>VARIATIONS V</th>
</tr>
</thead>
<tbody>
<tr>
<td>1966</td>
<td>Length: 49 minutes</td>
</tr>
</tbody>
</table>

Variations V (1966) is a densely layered intermedia work that unites video, sound, technology, and dance. The film captures a dance choreographed by Merce Cunningham and performed by the Merce Cunningham Dance Company. The dancers perform on an intricately set stage that includes light-sensitive antennas, screens, photocells, and projections. As the dancers perform, they trigger sounds that are then electronically manipulated by John Cage and David Tudor. Projections by Stan VanDerBeek integrate images from pop culture and footage from previous rehearsals into the composition, while Nam June Paik overlays TV distortions, enveloping the dancers as they move. What results is a spontaneous and circumstantial performance that allows chance to be the defining factor.

Variations V was originally performed at the Philharmonic Hall in New York City in 1965. The group brought the performance on tour throughout the United States and Europe until it was recorded at a television studio in Hamburg, Germany. It serves as one of the few early recordings of the Merce Cunningham Dance Company.

<table>
<thead>
<tr>
<th>PERFORMANCE ART / EXPERIMENTAL</th>
<th>THE AMARILLO NEWS TAPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980</td>
<td>Length: 28 minutes</td>
</tr>
</tbody>
</table>

“With the intention of "dissecting" television news, Doug Hall, Chip Lord and Jody Procter travelled to Amarillo, Texas to serve as artists-in-residence at station KVII-TV. Collaborating with local newsmen, they combined documentary, sociology and parody in this analysis of news gathering, dissemination and presentation. Local anchorman Dan Garcia coaches Hall, Lord and Procter on their style of delivery; deadpan KVII reporters read absurdist copy provided by the artists. In contrast, footage of the devastating effects of a nearby tornado — presented without commentary — speaks eloquently and disturbingly to events that the media cannot control or manipulate. The Amarillo News Tapes deconstructs the role of television in legitimizing and contextualizing events.”

**ALIVE FROM OFF-CENTER: SHOW 102: VIDEO DANCE: “PAGES FROM THE BOOK OF RAIN” & “PARAFANGO”**

<table>
<thead>
<tr>
<th>PERFORMANCE TELEVISION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
</tr>
</tbody>
</table>

Video Dance_ (1985) is the second episode in the series _Alive from Off Center_. Featuring Gary Hurst’s _Pages From the Book of Rain_, with an African tribal dance with Masai company, and Charles Atlas’s _Parafango_ made in collaboration with the choreographer Karole Armitage and the composer David Linton.

Alive from Off Center_ (1985 - 1996) took performance into the realm of broadcast TV, featuring groundbreaking work from a new generation of international artists working on the frontiers of comedy, dance, music, performance, and video.

Alive from Off Center seasons 1 - 3 was a creative collaboration between the Walker Art Center and Twin Cities Public Television (KTCA).

**ALIVE FROM OFF-CENTER: SHOW 105: TONGUES**

<table>
<thead>
<tr>
<th>PERFORMANCE TELEVISION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
</tr>
</tbody>
</table>

Directed by video artist Shirley Clarke, Tongues (1985) is a collaboration between playwright Sam Shepard and actor Joseph Chaikin. According to Chaikin, Tongues is about “somebody being reborn and reborn again.” In the video, Chaikin performs a monologue that addresses existential concepts such as birth, death, and rebirth in many different voices. At one point, he carries on a dialogue between two people. His performance is punctuated by the sound of percussion instruments and various visual effects. This episode also includes an interview with Clarke about her work and the medium of video by host Susan Stamberg.
CURRENTLY SCREENING IN MEDIATHEQUE

TPT

ALIVE FROM OFF-CENTER: SHOW 107: A PERSONAL HISTORY OF THE AMERICAN THEATRE

PERFORMANCE TELEVISION

1985 Length: 27:57 Format 3/4” umatic

Spalding Gray, whom Susan Stamberg describes as “somewhere between stand-up comic and avant-garde minimalist,” is featured here performing his _A Personal History of the American Theater_ in an original television broadcast directed by Skip Blumberg. Using only a desk and a set of cue cards, Gray recounts the first decade of his career as an actor in his trademark style, combining deadpan humor, startling confessions, and free association. The resulting hyper-personal monologue, a performance style for which Gray is best remembered, is at turns deeply funny and unexpectedly insightful.

_A Personal History of the American Theatre_ Written/Performed by: Spalding Gray. Director: Skip Blumberg.

TPT

ALIVE FROM OFF-CENTER: SHOW 103 DAN REEVES: PERFORMING SMOTHERING DREAMS

PERFORMANCE TELEVISION

1985 Length: 28:11 Format 3/4” umatic

Smothering Dreams features an interview with video artist/sculptor Dan Reeves as well as clips from his video piece of the same title. The work juxtaposes footage from combat against shots of everyday children’s play in order to critique America’s fascination with war and violence. In the interview portion of this 1985 episode, Reeves shares his personal experiences of serving as a US marine in Vietnam during the 1960s. Smothering Dreams is dedicated to the soldiers of 3rd Platoon Company A 1st Amtrac Battalion and the North Vietnamese soldiers who died on January 20, 1969, along the Cua Viet River.

Alive from Off Center (1985 - 1996) took performance into the realm of broadcast TV, featuring groundbreaking work from a new generation of international artists working on the frontiers of comedy, dance, music, performance, and video.

Alive from Off Center seasons 1 - 3 was a creative collaboration between the Walker Art Center and Twin Cities Public Television (KTCA).

TPT

ALIVE FROM OFF CENTER: SHORT VIDEO ART WORKS 101

PERFORMANCE TELEVISION

1985 Length: 27:56 Format DV Quicktime file

Short Video Artworks_ (1985) marked the series premiere of _Alive from Off Center_. In John Sanborn and Kit Fitzgerald’s _Ear to the Ground_, percussionist David Van Thieghem “plays” the city of New York as he uses everyday objects as instruments. Zbigniew Rybczynski’s _The Discreet Charm of the Diplomacy_ depicts a cocktail party at the White House, where animals are also invited. _Ringside_, by Michael Schwartz showcases a dance by Elizabeth Streb, followed by a futuristic music video for Laurie Anderson’s song _Sharkey’s Day_. _William Wegman’s Singing Stomach_ features a man contorting his torso to look like a face alongside another segment of Wegman teaching a dog how to spell. Lastly, _At Battersea Power Station_ features a performance by Sankai Juku.

Alive from Off Center (1985 - 1996) took performance into the realm of broadcast TV, featuring groundbreaking work from a new generation of international artists working on the frontiers of comedy, dance, music, performance, and video.

Alive from Off Center_ seasons 1 - 3 was a creative collaboration between the Walker Art Center and Twin Cities Public Television (KTCA).

TPT

ALIVE FROM OFF CENTER: VIDEO DANCE 102

PERFORMANCE TELEVISION

1985 Length: 27:51 Format DV Quicktime file

Video Dance_ (1985) is the second episode in the series _Alive from Off Center_. Featuring Gary Hurst’s _Pages From the Book of Rain_, with an African tribal dance with Masai company, and Charles Atlas’s _Parafango_ made in collaboration with the choreographer Karole Armitage and the composer David Linton.

Alive from Off Center (1985 - 1996) took performance into the realm of broadcast TV, featuring groundbreaking work from a new generation of international artists working on the frontiers of comedy, dance, music, performance, and video.

Alive from Off Center_ seasons 1 - 3 was a creative collaboration between the Walker Art Center and Twin Cities Public Television (KTCA).
**ALIVE FROM OFF CENTER: SMOOTHERING DREAMS 103**

1985  
Length: 28:11  
Format: DV Quicktime file

Smothering Dreams features an interview with video artist/sculptor Dan Reeves as well as clips from his video piece of the same title. The work juxtaposes footage from combat against shots of everyday children’s play in order to critique America’s fascination with war and violence. In the interview portion of this 1985 episode, Reeves shares his personal experiences of serving as a US marine in Vietnam during the 1960s. Smothering Dreams is dedicated to the soldiers of 3rd Platoon Company A 1st Amtrac Battalion and the North Vietnamese soldiers who died on January 20, 1969, along the Cua Viet River.

Alive from Off Center (1985 - 1996) took performance into the realm of broadcast TV, featuring groundbreaking work from a new generation of international artists working on the frontiers of comedy, dance, music, performance, and video.

Alive from Off Center seasons 1 - 3 was a creative collaboration between the Walker Art Center and Twin Cities Public Television (KTCA).

---

**ALIVE FROM OFF CENTER: COMEDY VIDEO 104**

1985  
Length: 27:58  
Format: DV Quicktime file

Artists who poke fun at the medium of television are the focus of this 1985 episode. As noted by host Susan Stamberg, Comedy on Video is highly self-reflexive since these artists not only mock commercial television but also educational television, a sub-genre in which Alive from Off Center can be included. Segments include Zbigniew Rybczynski’s The Day Before, William Wegman’s Man Ray - Man Ray, Joan Logue’s TV Commercials for Artists, and Tom Rubnitz and actress Ann Magnuson’s Made for TV.

Alive from Off Center (1985 - 1996) took performance into the realm of broadcast TV, featuring groundbreaking work from a new generation of international artists working on the frontiers of comedy, dance, music, performance, and video.

Alive from Off Center seasons 1 - 3 was a creative collaboration between the Walker Art Center and Twin Cities Public Television (KTCA).

---

**ALIVE FROM OFF CENTER: TONGUES 105**

1985  
Length: 27:49  
Format: DV Quicktime file

Directed by video artist Shirley Clarke, Tongues (1985) is a collaboration between playwright Sam Shepard and actor Joseph Chaikin. According to Chaikin, Tongues is about “somebody being reborn and reborn again.” In the video, Chaikin performs a monologue that addresses existential concepts such as birth, death, and rebirth in many different voices. At one point, he carries on a dialogue between two people. His performance is punctuated by the sound of percussion instruments and various visual effects. This episode also includes an interview with Clarke about her work and the medium of video by host Susan Stamberg.

---

**ALIVE FROM OFF CENTER: SUMMER DANCE 106**

1985  
Length: 27:55  
Format: DV Quicktime file

Summer Dance presents five videos of five dance pieces, each of which offers a non-traditional (and often playful) approach to choreography that engages the external environment, from streets and buildings to natural landscapes. Charles Atlas and Karole Armitage’s “From an Island Summer,” for instance, shows U.S dancers in bright colors and cut-off shirts dancing on beach and pier in a breezy, festival celebration of Coca Cola, Marlboros, hot dog stands, carnival rides and cool sunglasses. More somber is Rudy Perez’s “District 1”—a site-specific piece set in Boston where the symmetry and banality of urban architecture are mirrored by the repetitive, minimalist motions of the dancers. Also featured are Marta Renzi, Dan Wagoner, Douglas Dunn, and poet Anne Waldman.
Alternative Music Videos invites us to explore the possibilities of sound and vision beyond the realm of MTV. The Flying Lizards and Talking Heads are featured in videos where pop songs are recontextualized by experimental visuals and subversive text. More unconventional efforts include videos by Mitchell Kriegman and Nam June Paik; Record Players, by Christian Marclay, a video with no music but rather the sound of the scratching and smashing of vinyl records; and Joan Logue’s “portraits” of composers (Nam June Paik bashing his head on a piano, John Cage reading from a notebook). The episode ends with Act III, by Dean Winkler and John Sanborn, a piece generated by computer imaging and featuring music from Philip Glass.

Season two of Alive from Off Center begins with engaging segments from 1986 that showcase state-of-the-art video technology, dance, and comedy from the period. John Sanborn and Dean Winkler demonstrate their pyrotechnics in Lumiere. Charles Atlas’s Jump, originally made for French television, is a rhythmic and visually stunning dance cabaret featuring choreography by Phillippe Decouffle with music by the Residents, a San Francisco–based avant-garde art collective. The episode concludes with works that blend performance with social satire: Doug Hall’s These Are the Rules and Teddy Dibble’s The Sound of Defiance.

This 1986 episode marks the premiere of The World of Photography by artists William Wegman and Michael Smith. A wry spoof on instructional shows and self-improvement courses, the video features Wegman teaching Smith about the art form of photography through an uproarious series of adventures. The World of Photography was produced by the CAT Fund in association with KTCA.


This 1986 program showcases three dance works by American choreographers. Accumulation with Talking Plus Water Motor is a virtuosic dance in which Trisha Brown navigates telling three stories and performing two dances—all at the same time. This segment, directed by Jonathan Demme, is a coproduction between KTCA, KCET, UCLA, and the Trisha Brown Company. The haunting Caught, by the Paul Taylor Dance Company’s David Parsons, was produced for television by Roberto Romano, with music by guitarist and composer Robert Fripp. Charles Moulton’s athletic 9 Person Precision Ball Passing was directed by video artist Skip Blumberg and produced by KTCA.
<table>
<thead>
<tr>
<th>TPT</th>
<th>ALIVE FROM OFF CENTER: STEPS SHOW 303</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td><strong>Length:</strong> 27:41</td>
</tr>
<tr>
<td></td>
<td><strong>Format:</strong> DV Quicktime file</td>
</tr>
</tbody>
</table>

Exploring the frontier of 1980s state-of-the-art technology, Steps (1987) by award-winning music video director Zbigniew Rybczynski takes off in an unexpected direction from the famous Odessa steps sequence in Sergei Eisenstein’s classic Soviet masterpiece Battleship Potemkin. Using a process he developed to combine found film images with new video, Rybczynski causes all sorts of unexpected things to happen as a group of Americans tourists show up at the Odessa steps just as the Cossacks are about to fire on the striking workers.

<table>
<thead>
<tr>
<th>TPT</th>
<th>ALIVE FROM OFF CENTER: METABOLISM, GEOGRAPHY 304</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td><strong>Length:</strong> 27:54</td>
</tr>
<tr>
<td></td>
<td><strong>Format:</strong> DV Quicktime file</td>
</tr>
</tbody>
</table>

Metabolism, Geography, a 1987 collaboration between high-velocity choreographer Molissa Fenley and video artists John Sanborn and Mary Perillo, showcases two dance works. Moving between Arizona’s Painted Desert and an electronically enhanced dance studio, the pieces feature Fenley’s choreographic blend of postmodern, African, and athletic movement set to a dynamic interplay of sound and image.

<table>
<thead>
<tr>
<th>TPT</th>
<th>ALIVE FROM OFF CENTER: OPERATION X 306</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td><strong>Length:</strong> 28:14</td>
</tr>
<tr>
<td></td>
<td><strong>Format:</strong> DV Quicktime file</td>
</tr>
</tbody>
</table>

Operation X (1987) highlights a comedic collaboration between performance and video artists Mitchell Kriegman and Teddy Dibble. Conceived in the tradition of television pioneer Ernie Kovacs’s humor, Operation X presents a series of short comic vignettes woven together using the unique attributes of the television medium. Relying on conceptual and visual puns, associations, and various sound and image tricks, Kriegman and Dibble create a freshly updated homage to the early innovations of television.

<table>
<thead>
<tr>
<th>TPT</th>
<th>ALIVE FROM OFF CENTER: FIVE DANCES ON VIDEO 308</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td><strong>Length:</strong> 27:52</td>
</tr>
<tr>
<td></td>
<td><strong>Format:</strong> DV Quicktime file</td>
</tr>
</tbody>
</table>

Five Dances on Video (1987) showcases modern dance pieces made for television and film that push the physical boundaries of performance. In Air Dance Landings, Elizabeth Streb wears a white leotard and is filmed against a black background as she appears to dance through the air. In New Puritan’s Dance, Michael Clark and others dance to the songs “Ludde Gang” and “Copped It” performed by the British post-punk band the Fall and filmed by filmmaker Charles Atlas. The Daytime Moon, which was produced by Sandy Smolan and Ethan Hoffman for the Minnesota Opera Company, features choreography by Japanese Butoh choreographer Min Tanaka and soundtrack by composer Libby Larsen.

<table>
<thead>
<tr>
<th>TPT</th>
<th>ALIVE FROM OFF CENTER: ELLIS ISLAND SHOW 309</th>
</tr>
</thead>
<tbody>
<tr>
<td>1987</td>
<td><strong>Length:</strong> 27:37</td>
</tr>
<tr>
<td></td>
<td><strong>Format:</strong> DV Quicktime file</td>
</tr>
</tbody>
</table>

This 1987 episode of Alive from Off Center opens with a prologue by performance artist Laurie Anderson followed by artist-choreographer Meredith Monk’s film about Ellis Island. Set to haunting music and vocals, Ellis Island features present-day color footage of the site combined with black-and-white shots that take viewers into its past, as the experiences of American immigrants are expressed through dance and re-created in a manner that merges imagination with history.
### ALIVE FROM OFF CENTER: WOMEN OF THE CALABASH, STICKS, AQUAMIRABILIS

**PERFORMANCE TELEVISION**

1987  
Length: 28:00  
Format: DV Quicktime file

This energetic 1987 program features the Women of the Calabash, an all-female percussion and vocal ensemble who perform with calabashes. Reviving traditional African rhythms infused with contemporary Latin American, Caribbean, and African American sounds, the group creates a blend of melodic harmonies to express the beauty of a rich and vital cultural heritage. Skip Blumberg, an early video artist, directed this episode that includes short dance pieces by choreographers whose performances take place in unusual environments: Pooh Kaye and Elizabeth Ross Wingate’s Sticks on the Move and Dee McCandless and Gene Menger’s Aquamirabilis.

### RIDER SPOKE

**PERFORMANCE VIDEO**

2007  
Length: 6:13  
Format: H.264 mp4

Developing from previous Blast Theory interactive works Rider Spoke invites the audience to cycle through the streets of the city, equipped with a handheld computer. Each rider searches for a hiding place and records a short message there, then move onto searching for the hiding places of others.

### A MACHINE TO SEE WITH

**PERFORMANCE VIDEO**

2011  
Length: 5:21  
Format: ProRes 422 mov

A film documenting a Locative Cinema experience, where one witnesses others stepping into a bank heist as they walk through the city. A commission from the Sundance Film Festival, 01 San Jose Biennial and the Banff New Media Institute. It was created between January and September 2010 and premiered in San Jose on 16th September.

Just listen to the voice on the phone. The voice tells you what to do. The voice says you’re playing the lead in a movie. Hide in the toilets, find the getaway car, stake out the bank and take a deep breath. You’re going in.

A Machine To See With is a Locative Cinema commission from the Sundance Film Festival, 01 San Jose Biennial and the Banff New Media Institute. It was created between January and September 2010 and premiered in San Jose on 16th September.

Step into a bank heist as you walk through the city.

It is a film where you play the lead. You sign up online and hand over your mobile phone number. On the day, you receive an automated call giving you the address you need to go to. Once you arrive on your allotted street corner your phone rings. From there a series of instructions lead you through the city. You are the lead in a heist movie; it’s all about you. As you move from hiding money inside a public lavatory, to meeting up with a partner in crime and onwards to the bank, the tension rises. It’s up to you to deal with the bank robbery and it’s aftermath.
<table>
<thead>
<tr>
<th>CURRENTLY SCREENING IN MEDIATHEQUE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BLAST THEORY</strong></td>
</tr>
<tr>
<td><strong>MY ONE DEMAND</strong></td>
</tr>
<tr>
<td><strong>PERFORMANCE VIDEO</strong></td>
</tr>
<tr>
<td>2015</td>
</tr>
<tr>
<td><strong>Length:</strong> 01:45:14</td>
</tr>
<tr>
<td><strong>Format</strong> H.264 mp4</td>
</tr>
</tbody>
</table>

Seven people stride out across Toronto in an interactive film about unrequited love. Each walks in a city is to be among strangers, freed from everyday expectations, liberated to luxuriate in their own thoughts. By the very act of moving they are thinking, shedding skins and finding more of themselves than previously recognized.

Starting with a baby in the arms of a woman walking out of Toronto General Hospital, we follow seven people – one at a time – as they move through the city as darkness falls. Each of the people we follow is older than the person before. Each person is very different from the next. As each person walks on, our narrator tells us about them and about herself, about the city here and those farthest away.

The seven walk across intersections and down sidewalks, finding unexpected short cuts and vantage points. They might break into a deserted house or wriggle through the hole in the fence to their camp on the wasteland. And when each of them meets the next person, we see their encounter unfold live.

This single continuous shot is streamed live online and to a cinema. As you watch, interact in real time on your mobile in the cinema or on your computer from anywhere. Our narrator has many stories to tell and one of them could be yours.

Over the course of a single sunset, as the shadows lengthen, we take a slice through Toronto.

The world premiere of My One Demand is presented in partnership with Luminato Festival.

| ROSLER, MARTHA                            |
| VITAL STATISTICS OF A CITIZEN SIMPLY OBTAINED |
| **PERFORMING ARTS / DOCUMENTARY / EXPERIMENTAL** |
| 1977                                      |
| **Length:** 40 minutes                    |
| **Format** 3/4” U-matic                   |

Martha Rosler’s 39-minute performance video focuses on the unobtainable body standards faced by women and people of color living in America. Shot almost entirely in one take, the action revolves around a white male doctor who undresses and measures a female patient. Rosler’s own voice provides narration that dissects the systemic eugenics that oppress women and create whitewashed conceptions of beauty. _Vital Statistics of a Citizen, Simply Obtained (1977)_ takes a powerful, subversive stance against the policing of bodies.

As a multidisciplinary artist working in mediums such as video, installation, and photography, Rosler consistently critiques the myths that perpetuate oppression. Her videos have tackled news media outlets, politicians, gender norms, and capitalism. A major retrospective of her work toured Europe and New York from 1988 to 2000. She continues to live and work in Brooklyn.

| EDISON, THOMAS                           |
| PAPER PRINT FILMS                        |
| **SILENT**                               |
| 1897-1904                                |
| **Length:** 10:00 minutes                |
| **Format** 16 mm                         |

When cameras capable of capturing moving images were first invented in the late 19th century, copyright laws for films had yet to be established. In order to protect their work, filmmakers would print images from their films on paper and register them as photographs. Thomas Edison’s work was originally printed on nitrate film, a material that was highly flammable and unstable. Many of these nitrate films were destroyed, leaving the paper print versions as the only remaining relics of early cinema. The Library of Congress holds a massive paper print collection composed of thousands of these works.

Thomas Edison and Edison studios were among the first to register their motion pictures as a paper print collection. This compilation includes eight short films that capture the first experiments in early cinema. Notable is _Electrocuting an Elephant_ (1903), documenting the electrocution of a circus elephant at Coney Island. This is allegedly the first film to document a death.
**LUMIÈRE PROGRAM**

<table>
<thead>
<tr>
<th>LUMIÈRE, PIERRE ; LUMIÈRE, AUGUST</th>
<th>LUMIÈRE, PIERRE ; LUMIÈRE, AUGUST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SILENT</strong></td>
<td><strong>SILENT</strong></td>
</tr>
<tr>
<td>1894 - 1896</td>
<td>1894 - 1896</td>
</tr>
<tr>
<td><strong>Length:</strong> 13 minutes</td>
<td><strong>Length:</strong> 13 minutes</td>
</tr>
<tr>
<td><strong>Format 16 mm</strong></td>
<td><strong>Format 16 mm</strong></td>
</tr>
<tr>
<td>Widely recognized as fathers of the cinema, Louis and Auguste Lumière invented the first moving image camera called the cinématographe. This device was capable of recording, developing, and projecting film. Unlike previous iterations of projection (keyhole camera, camera obscura), the cinématographe allowed multiple people to simultaneously view recorded moving images. While unknowingly inventing a new art form, the Lumière brothers utilized their invention for more observational purposes such as documenting daily life with activities like train arrivals, their workers leaving the factory, and social events, parties, and weddings. Throughout their career, they made over 2,000 films that provide a snapshot into turn of the century life. Most of their films are very short—a minute or less. This collection documents their early work and spans the years 1895 to 1896.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BLACKTON, J. STEWART; MCCAY, WINSOR</th>
<th>BLACKTON, J. STEWART; MCCAY, WINSOR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SILENT ANIMATION</strong></td>
<td><strong>SILENT ANIMATION</strong></td>
</tr>
<tr>
<td>1911</td>
<td>1911</td>
</tr>
<tr>
<td><strong>Length:</strong> 6 minutes</td>
<td><strong>Length:</strong> 6 minutes</td>
</tr>
<tr>
<td><strong>Format 16 mm</strong></td>
<td><strong>Format 16 mm</strong></td>
</tr>
<tr>
<td>Already famous as a cartoonist and illustrator, Winsor McCay was one of the first artists to apply his skills to film. In 1911, he created an animation that utilized more than 4,000 different illustrations. Called Little Nemo, the short incorporated characters from McCay's comic strip Little Nemo in Slumberland. The film introduces a number of figures that grow, morph, and interact with each other, including a prince and princess who are carried away in the mouth of a dragon. The animated story is prefaced by a dramatized black-and-white live-action sequence that documents McCay's bet with his colleagues that he could draw all the illustrations in a month. He was inspired to create Little Nemo after reading flip books with his son. McCay made other animated films throughout his career, including America's first narrative cartoon that utilized more than 25,000 still images.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MCCAY, WINSOR</th>
<th>MCCAY, WINSOR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SILENT ANIMATION</strong></td>
<td><strong>SILENT ANIMATION</strong></td>
</tr>
<tr>
<td>1918</td>
<td>1918</td>
</tr>
<tr>
<td><strong>Length:</strong> 12 minutes</td>
<td><strong>Length:</strong> 12 minutes</td>
</tr>
<tr>
<td><strong>Format 16 mm</strong></td>
<td><strong>Format 16 mm</strong></td>
</tr>
<tr>
<td>Winsor McCay's 1918 film The Sinking of the Lusitania is the first-ever animated documentary. At the time of its creation, the director was employed as an editorial cartoonist for newspaper publisher William Randolph Hearst. When the Germans torpedoed the Lusitania in 1915, Hearst prevented McCay from publishing any patriotic response, as he wanted his newspapers to take an antia war stance. Outraged by this censorship, McCay spent two years creating his animated short as pro-war propaganda. Though The Sinking of the Lusitania accurately depicts the events of the German attack, he includes intertitles that urge his American viewers to take action against the aggressor.</td>
<td></td>
</tr>
</tbody>
</table>

McCay's documentary was the longest animated film at the time, and it includes illustrations of more than 25,000 individual still images that he made over the course of 22 months with the help of a few trusted assistants. His previous animations had been drawn on rice paper, but for this film he utilized new celluloid technology—transparent sheets that expedited the tracing process. The artist pioneered the use of animation in film practices and influenced the likes of Walt Disney and Art Spiegelman.
Russian-born Władysław Starewicz was one of the original pioneers of stop-motion animation. He was fascinated with filming small insects and bugs, but found that they frequently died when exposed to light. He was able to translate this interest into art by outfitting the bodies of various animals with wire, which allowed him to manipulate their movements for the camera. The effects were so lifelike that viewers mistakenly believed he used trained animals. Over the course of his nearly 60-year career, he created more than 40 short films that exhibit his technical mastery. Though Starewicz’s work is often bizarre and morbid, it is imbued with a unique sense of humor that makes it accessible to children and adults alike. His stylistic influence is evident in the films of auteurs such as Tim Burton, Terry Gilliam, and Wes Anderson.

The Cameraman’s Revenge (1912) was one of Starewicz’s first short animations. His comical tale of infidelity features two beetles that argue when they discover that both partners have been unfaithful.

The 1926 historical parody The General was one of Buster Keaton’s biggest artistic risks. He based the narrative on The Great Locomotive Chase by William Pittenger, a memoir recounting the true story of a train hijacked by Union Troops during the Civil War. The film was one of Keaton’s most expensive and featured complex stunts, including a real-life train that rode over a burning bridge and collapsed into the river below. Keaton himself performed dangerous stunts, such as running on top of a moving train and riding on the cowcatcher. The General flopped at the box office as audiences found the chase scenes too long and not as funny as his previous work. Though Keaton’s film was not appreciated when it was released, critics today consider it among the best American films ever made. Roger Ebert even listed it in his Top 10 films of all time.

Keaton was raised performing on the vaudeville circuit and spent the early part of his childhood on tour with his actor parents. Under the tutelage of established director Roscoe “Fatty” Arbuckle, he made his film debut in 1917. Renowned for his slapstick comedy, Keaton created cinema that defined the American silent era. He acted in more than 100 films and enjoyed a long career that spanned the first half of the 20th century.
Buster Keaton’s 18-minute Cops (1922) follows the mishaps of a young man who accidentally gets ensnared with the Los Angeles police department and the chase scene that ensues. Both starring and directing in this short film, Keaton shot the film during the infamous murder trial of his friend and collaborator Fatty Arbuckle (a silent film actor, director, and screenwriter). After multiple trials, Arbuckle was acquitted for the crime. Cops serves as a comedic interpretation of Arbuckle’s false accusation and contains the familiar tropes of a Keaton film: slapstick comedy, romance, and parody.

Born in 1895 to a family of vaudeville performers, Keaton spent his childhood being tossed around onstage, leading him to be billed as “The Little Boy Who Can’t Be Damaged.” He discovered that the audience laughed loudest when he kept a straight face, and thus developed his signature deadpan acting style, which earned him the nickname “The Great Stone Face.” Spectacular, stunt-based slapstick comedy defines his silent films of the 1920s, where he served as both director and star. Keaton relished physical improvisation and the nature of silent film allowed him to use instinct as an artistic vehicle. Keaton’s career declined with the rise of talkies and big-budgeted, tightly scheduled productions. Because of his modern approach to the medium of film and his earnest realism, he remains a defining actor of American silent era cinema.

One Week (1920) is the first film Buster Keaton created entirely on his own. He wrote, directed, and starred in the story of a newlywed couple that receives a “build it yourself” house as a wedding gift. Comedy ensues when a slighted suitor misnumbers the pieces, making it difficult for the couple to assemble their new abode. Many of the images contained in One Week verge on the surreal, especially the house that resembles a cubist structure when assembled.

When steamboat tycoon William Canfield Sr. is reunited with his son after a decade apart, he is disappointed to find a meek intellectual instead of the burly man he hoped would help turn his business around. Eager to win back his father’s affections, Canfield Jr. fights through a cyclone to rescue the family boat and spring his father from prison.

Full of complex and dangerous stunts, visual trickery, and slapstick humor, _Steamboat Bill Jr._ (1928) was the last film that exemplified Buster Keaton’s iconic style. Under the aegis of United Artists, Keaton enjoyed complete control of film production. He had access to large sums of money that financed some of his most complex tricks, including the window stunt in _Steamboat Bill Jr._ in which the facade of a house falls on him. He was later bound by a contract with MGM that limited his creative vision and gave him less control over the final product.
<table>
<thead>
<tr>
<th>BRYANT, CHARLES</th>
<th>SALOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>SILENT DRAMA</td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td>Length: 74 min.</td>
</tr>
</tbody>
</table>

Rife with homoeroticism, grotesque violence, and decadent costumes, _Salome_ shocked American audiences when it was released in 1923. Based on Oscar Wilde’s play by the same name, the silent film was provocative in both aesthetic and content (it was even rumored that it was composed of an entirely gay cast). The film took major visual inspiration from Aubrey Beardsley’s haunting Japanese woodcut illustrations, which were included in the print version of Wilde’s play. Both the film and play are an interpretation of the biblical story of King Herod and his execution of Jokanaan (called John the Baptist in the Bible) at the request of his stepdaughter, Salome. She cannot control her sexual desire for Jokanaan and after he rejects her, she performs a sensual dance for King Herod in exchange for the prophet’s head.

The film was entirely funded by silent film star Alla Nazimova, who emigrated to America after a successful career in Russia. Through her partnership with director Charles Bryant, she intended to create a film that would elevate art-house cinema in the United States. Bryant and Nazimova had an unusual relationship: they claimed to be married for nearly a decade, possibly to conceal Nazimova’s romantic relationships with other women.

Salome pushed the envelope of early 20th-century America, from its unabashed depiction of queer bodies to its extravagant set design to its percussion-centric soundtrack. Though it flopped financially when released, the film marked an important turning point in art cinema during the silent film era.

Project at 16 or 18 fps

<table>
<thead>
<tr>
<th>DEMILLE, CECIL B.</th>
<th>THE CHEAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SILENT DRAMA</td>
<td></td>
</tr>
<tr>
<td>1915</td>
<td>Length: 55 minutes</td>
</tr>
</tbody>
</table>

_The Cheat_ (1915) is among the first films to use Rembrandt, or low-key lighting, employing chiaroscuro as a dramatic narrative device. The narrative focuses on Edith Hardy (played by film and theater star Fannie Ward)—a wealthy socialite with expensive taste. She finds herself in trouble when she starts embezzling money to raise funds for the Red Cross charity, where she acts as treasurer.

Director Cecil B. DeMille was a key force in the artistic legitimization of silent and sound feature films in the early 20th century. As an actor and director, he played an integral role in the founding of both Paramount Pictures and the Academy of Motion Pictures and Sciences. He made more than 70 films during his 42-year career before his death in 1959. DeMille’s level of detail in frame composition and set décor, in addition to his penchant for pushing the limits of on-screen sexuality and scandal, made him a Hollywood sensation.
DOVZHENKO, ALEKSANDR

EARTH

SILENT DRAMA

1930 Length: 69 minutes Format: DVD

With Earth (1930), Alexander Dovzhenko poetically portrays the debate surrounding collectivism in the Soviet Union in the early 20th century. Under Stalin’s regime, affluent land-owning peasants known as kulaks were forced from their land to make way for a government-run agriculture system. Earth’s protagonist, Vasil, champions the transition to collectivism, only to be killed on his way home from a day in the fields. Because Dovzhenko’s political stance remains oblique, different producers and distributors censored the film in various ways and multiple cuts exist today.

Unlike his Soviet contemporaries Sergei Eisenstein and Vsevolod Pudovkin, Dovzhenko was less theoretical in his aesthetics. While Eisenstein and Pudovkin published manifestos and ideological arguments for their use of sound and montage, Dovzhenko’s cinema was imbued with personal and intimate compositions. Earth captures nature’s bounty and the cycle of life through tender close-ups and graphic matches across cuts. The 1930 feature was Dovzhenko’s last silent film before the rise of sound cinema.

EISENSTEIN, SERGEI

BATTLESHIP POTEMKIN

SILENT DRAMA

1925 Length: 67 minutes Format: 16 mm

A fictionalized retelling of the 1905 Soviet mutiny against the Tsarist regime, Battleship Potemkin (1925) remains one of the most influential works in the silent cinema canon. It was intended as a propaganda film and its images are so powerful that it was heavily censored and banned in the United States, the UK, France, and even in its native Soviet Union, out of fear that it would stir the audience to action. The film’s plot follows the classical five-act tragic form, structured with deliberate adherence to the golden ratio (a mathematical ratio that creates the most pleasing composition to the human eye). In the digitized version, composer Edmund Meisel’s punctuated score dramatizes the film’s frenetic rhythm, highlighting the violence and eliciting sympathy from the audience. The climactic Odessa Steps sequence, during which Russian soldiers massacre the fleeing populace, is one of the most cited in film scholarship.

Director Sergei Eisenstein was integral to the development of early cinema in the beginning of the 20th century. His most significant contribution to film is his use of montage theory, an editing technique that relied on juxtaposition of shots to create emotionally resonant visual metaphors. With his use of montage and choral structure, Eisenstein made radical departures from the conventions of silent-era film, which prioritized linear editing and individual character development. As a Soviet propagandist, he tended to value representations of the collective over that of the individual. Eisenstein counted Leonardo Da Vinci, Karl Marx, and D.W. Griffith among his primary influences.

with English intertitles
According to director Sergei Eisenstein, his feature-length debut Strike (1925) “contains the seeds of nearly all the elements that, in more mature form, appear in [his] works of later years.” Like the films that followed, Strike is propaganda cinema that employs montage editing to illicit audience sympathy for the working class in prerevolutionary Russia. The narrative follows a factory worker who commits suicide after being fired and the resulting workers’ revolt. Though the story is fictional, Eisenstein did extensive research on the Bolshevik uprising to craft his political allegory. He cast the film with actors from the experimental Proletkult Theatre, where he originally worked as a set and costume designer. Strike values collectivism over the individual, focusing on the laborers as a whole rather than a singular protagonist. Throughout the film, Eisenstein plays with visual rhymes to emphasize the cruelty of the Tsarist regime: the cigar-smoking capitalists resemble the factory smokestacks and troops kill workers with machine guns while cattle are slaughtered. With Strike, Eisenstein flawlessly fuses his political agenda with visual language. Though occasionally didactic, his films were accessible to the masses in a time when the vast majority of Russian civilians were illiterate.

Eisenstein is one of the most influential filmmakers of early cinema. His use of montage theory changed the shape of film and created new ways of inciting emotion from his audiences. In deliberate contradiction to Western conceptions of narrative, his work tended to focus on a collective struggle instead of a few defined characters. Eisenstein counted Leonardo Da Vinci, Karl Marx, and D.W. Griffith among his primary influences.

Intolerance (1916) was the biggest film production of its time. Griffith’s silent epic cost upwards of $2 million, employed thousands of actors, and interwove four separate storylines spanning hundreds of years. Inspired by both European epics and the accusations of racism he received for his previous film—the infamous The Birth of a Nation (1915), which purportedly revived the Ku Klux Klan—Griffith crafted a complex narrative that linked together Jesus Christ’s crucifixion, the war in Babylon, the slaughter of the Huguenots, and an early 20th-century labor struggle. He distinguished the storylines by tinting each film segment with its own unique color and uniting the disparate narratives with an image of Eternal Motherhood (a woman rocking a cradle).

Though Intolerance flopped at the box office (Griffith nearly went bankrupt when he was forced to buy the film back from the bank), the epic contained rarely seen formal techniques that distinguished it from other films of its time. The editing process alone was an intensive endeavor: the filmmaker hand-tinted each segment and arranged the four narratives so that each one reached a climax simultaneously. Intolerance was composed of more than 50 transitions, weaving together stories spanning space and time. Griffith also was the first director in Hollywood to use a crane shot that captured an extravagant Babylonian scene with thousands of actors and numerous elephants.

While many movies of the silent era more closely resembled the traditions of theater, Griffith was the first director to exploit the capacities of film. His use of crosscuts, fades, and ellipses pioneered a new way of filmmaking and laid the foundation for the modern editing devices that define narrative cinema today.
GRIFFITH, D.W

BROKEN BLOSSOMS

SILENT DRAMA

1919

Length: 90 min.

Format 16 mm, 2 reels

Just four years after his most famous and controversial film, Birth of a Nation, D. W. Griffith released Broken Blossoms (1919), a small-scale, three-actor feature shot on a sound stage. Set in the Limehouse district of London, his simple narrative follows Lucy, a young girl who is abused at the hands of Battling Burrows, her boxing champion father, and seeks protection from a caring Chinese man named Cheng Huan. The film explores themes of domestic violence, racism, and masculinity. Griffith took pride in the performances he elicited in his actors, especially Lillian Gish, whose portrayal of Lucy solidified her career as a successful actor.

Unlike his other films, Broken Blossoms is claustrophobic and intimate. Griffith shot his actors in small spaces and used a Sartov lens for Gish’s close ups, casting her in a hazy, innocent light. The editing process took him much longer than usual as he struggled to rewatch much of the footage. Griffith was especially impacted by Gish’s performance in Lucy’s final, traumatic scene.

Despite his attempt to disprove the racist claims against him (many saw Birth of a Nation as propaganda for the Ku Klux Klan), Griffith’s film reduces Chinese culture to racist stereotypes—especially when cast in a 21st-century light. Cheng Huan smokes opium, practices Buddhism, and dresses in stereotypical garb. Though portrayed as the peaceful, caring foil to Burrows’ hot-headed, violent masculinity, he is not a nuanced character.

LANG, FRITZ

DR. MABUSE: THE GAMBLER

SILENT DRAMA

1922

Length: 270 min

Format DVD

One of the first crime thrillers, Fritz Lang’s 1922 film examined the dark side of the Berlin underground. The silent epic was adapted from a novel by Norbert Jacques and follows Dr. Mabuse—a doctor by day but a manipulative mastermind by night who uses his powers of mind control for sinister plots. Lang’s film helped set the stage for the criminal antihero, an archetype that was adopted by superhero films, noir, and countless other genres.

Dr. Mabuse, The Gambler was one of the first films Lang created during his residency in Berlin. With its long run time, it originally screened in two parts across two nights. Lang later shot two other films to form a trilogy: _The Testament of Dr. Mabuse_ (1933) and _The 1,000 Eyes of Dr. Mabuse_ (1960). Lang’s career spanned more than four decades and two world wars. After fleeing Germany during the Nazi rise to power, he found a home in Hollywood, where he completed 23 films that appealed to both mainstream and highbrow sensibilities, gaining praise from audiences and critics alike.
German auteur F.W. Murnau’s 1924 silent film marked a new beginning in cinematic storytelling. The black and white silent film utilized only one intertitle, instead relying on camera movement and angle to relay the narrative. The feature follows the story of an aging doorman at a hotel who is demoted to lavatory attendant when he can no longer perform his job duties. He no longer enjoys the same societal status and leaves work feeling demeaned. Cinematographer Karl Freund worked closely with Murnau to develop new camera techniques, including strapping the camera to his chest, utilizing a wheelchair as a dolly, and suspending it from a wire. These innovations helped develop a new cinematic language and rejected the use of storytelling devices borrowed from theater practices.

Though the German title directly translates to “The Last Man,” the English title “The Last Laugh” was adopted to emphasize the happy ending. Much debate surrounds the inclusion of this epilogue, as German cinema from the 1920s tended to lean toward the morose. Murnau’s production company allegedly forced him into the “Hollywood ending” so that the film would make money in America.

Murnau made 21 silent films before his untimely death while shooting Tabu (1931) in Bora Bora. Only 13 of his films survive today, including the director’s most famous work Nosferatu (1922), a retelling of the Dracula story.

The Great Train Robbery (1903) was the first commercially successful narrative film in the United States. The 10-minute silent short utilized sophisticated editing techniques, including the jump cut, pan, and ellipses. Produced and directed in Edison Studios (a business venture controlled by American inventor/entrepreneur Thomas Edison) by cameraman Edwin S. Porter, the film focuses on a train robbery and the resulting chase after the bandits. The Great Train Robbery, shot entirely on one reel and was composed of 14 scenes, was America’s biggest blockbuster until D.W. Griffith released The Birth of a Nation in 1915.

Despite being filmed in New Jersey, Porter’s film kick-started the Western genre. The filmmaker based his story on the real-life crimes of the gang of outlaws led by Butch Cassidy, who allegedly forced a conductor to unhook the passenger cars on a train so his men could more easily steal $5,000 contained in the safe. The final scene of Porter’s film is a close-up on a bandit firing a gun directly at the camera, one of the first times a director has implicated an audience in the narrative. Though the innovation may seem subtle to modern audiences, this feature pioneered new conceptions of commercial film at the turn of the 20th century.
<table>
<thead>
<tr>
<th>PUDOVKIN, V.I</th>
<th>CHESS FEVER</th>
</tr>
</thead>
<tbody>
<tr>
<td>SILENT DRAMA</td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>Length: 32 min.</td>
</tr>
</tbody>
</table>

When Moscow hosted the international Chess Tournament in 1925, Soviet silent filmmaker Vsevolod Pudovkin was granted permission to record documentary footage. Rather than creating a nonfiction piece on the competition, he incorporated shots of the tournament into a silent comedy he had already penned. In collaboration with director Nikolai Shpikovsky, Pudovkin created Chess Fever (1925), a silent short that portrayed a man so obsessed with chess that he missed his own wedding. When all seems lost, real-life world champion José Raúl Capablanca makes a cameo appearance to unite the two lovers.

Pudovkin made his mark on silent cinema as a pioneer of montage theory. Unlike other silent film directors of the time, he emphasized editing rather than acting. He believed that “the foundation of film art is editing,” and his early work proves that crosscuts and reverse shots could be just as vital as a good actor. Pudovkin worked throughout the 1940s under Stalin, though his silent cinema best showcases his talent as an innovator.

<table>
<thead>
<tr>
<th>PUDOVKIN, V.I</th>
<th>THE END OF ST. PETERSBURG</th>
</tr>
</thead>
<tbody>
<tr>
<td>SILENT DRAMA</td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>Length: 118 min.</td>
</tr>
</tbody>
</table>

The Central Committee of the Communist Party commissioned Vsevolod Pudovkin’s 1927 silent propaganda film The End of St. Petersburg for the 10th anniversary of the Russian Revolution. Alongside Sergei Eisenstein’s commissioned work October, Pudovkin’s film celebrated the Bolshevik uprising and overthrow of the tsarist regime. His narrative feature portrays the struggles of the impoverished worker as a slave to employers and the police. The End of St. Petersburg also covers World War I when communist forces rebel and attack the Tsar’s Winter Palace, toppling St. Petersburg. The film is the second installment in a trilogy that glorified the Bolshevik revolution.

Like his other early silent films, Pudovkin’s The End of St. Petersburg utilizes montage as the primary editing technique. Through careful juxtaposition of shots, Pudovkin elicits emotion in ways rarely seen before in the history of cinema. Unlike Eisenstein, who utilized montage for its rhythmic and jarring characteristics, Pudovkin created a new film logic that united shots and created a cohesive narrative.
| PUDOVKIN, V.I | Storm Over Asia  
[aka] The Heir To Genghis Khan |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SILENT DRAMA</td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>Length: 115 min.</td>
</tr>
<tr>
<td>Vsevolod Pudovkin’s 1928 silent classic <em>Storm over Asia</em> tackles themes of Western oppression and the British occupation of Eastern Russia. When an impoverished fur trapper is cheated out of a deal, it ignites a conflict with a British trader. Soon revealed to be a descendant of Genghis Khan, the Russian trapper uses his power to revolt against his oppressors. The 125-minute feature completes a trilogy of propaganda films Pudovkin created to support and honor the Bolshevik revolution. It is one of the first movies to ever capture the vast Siberian landscape on film.</td>
<td></td>
</tr>
<tr>
<td>Like his Soviet contemporaries Sergei Eisenstein and Grigori Aleksandrov, Pudovkin is known for his use of montage and sophisticated editing techniques. He also took inspiration from American director D. W. Griffith (Birth of a Nation and Intolerance). This influence is exemplified by the rapid cutting between different actions evident in <em>Storm over Asia</em>. Pudovkin’s early silent cinema is his most iconic, though he continued to work under Stalin’s regime until his death in 1953.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VON STROHEIM, ERICH</th>
<th>FOOLISH WIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SILENT DRAMA</td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td>Length: 111 min.</td>
</tr>
<tr>
<td>Heralded by Universal Studios as the first movie to cost a million dollars to produce, actor/director Erich von Stroheim’s decadent silent film <em>Foolish Wives</em> (1922) explores themes of culpability, perverse sexuality, and American gullibility. The black-and-white silent film tells the story of Count Karamzin (played by von Stroheim), a lecherous man who seduces women so that he can steal their money. The film is set in Monte Carlo, though it was shot on a Universal back lot, and von Stroheim shows no restraint when portraying the lascivious lifestyle of his characters. His cut originally clocked in somewhere between six and eight hours, though it was severely edited by Universal to create a more marketable film. <em>Foolish Wives</em> was very provocative for its time, resulting in bans on the film in both Pennsylvania and Ohio.</td>
<td></td>
</tr>
<tr>
<td>Considered “the man you love to hate” by biographer/film professor Richard Koszarski, von Stroheim invented a mythology around himself as a wealthy, successful, and elusive artist. Born and raised in Vienna, he added the “von” to his name to make himself sound more prestigious and selected roles that suggested he was not so distinct from the nefarious characters he played on screen. He even played a version of himself in Billy Wilder’s <em>Sunset Boulevard</em> (1950). Though his films were often self-indulgent and lavish, he created explosive cinema that pushed the boundaries of Hollywood conventions.</td>
<td></td>
</tr>
</tbody>
</table>
George Méliès was the first auteur to popularize the moving image. Originally a magician and stage performer at the turn of the 19th Century, he was fascinated by the invention of the camera and used it to film fictional narratives. Méliès immediately recognized the potential of the medium and incorporated tricks from his magic shows to create special effects. By stopping the camera, changing around the props, and restarting, objects seem to appear out of thin air. Méliès was fascinated by the new potential of the moving image and created over 500 films throughout his career. Most were short, lasting only a few minutes. Though his techniques appear unsophisticated to the modern eye (nearly all his films were shot from a single angle), his innovations were revolutionary to early cinemagoers.

This collection includes 26 films that Méliès created between 1896 and 1911. They exhibit many of the trick shots he employed throughout his oeuvre. Flicker Alley, a film restoration company, released the collection in 2010, adding a new score. The collection includes two incomplete films as well as two films originally credited to Méliès that were actually the work of his contemporary Segundo de Chomon.

In this animated short, Ko-Ko the clown and his dog stumble upon the control center for all of Earth’s functions. After making it rain and turning day to night, Ko-Ko’s dog discovers a lever that will end the world. Apocalypse threatens as Ko-Ko struggles to prevent his dog from pulling the lever.

Produced and directed in 1928 by Dave Fleischer, Ko-Ko’s Earth Control was a precursor to other big-budget Fleischer Studio productions. In a partnership with his brothers Max and Lou, Dave’s studio produced some of the most successful cartoons of the mid-20th century, including Popeye, Betty Boop, and Superman.

Some of the earliest forms of collage filmmaking.
F. W. Murnau’s unauthorized adaptation of Bram Stoker’s Dracula is one of the most iconic features in silent film. It pioneered the horror genre, using the unique capabilities of cinema to ignite fear in viewers. Actor Max Schreck’s performance as the bloodthirsty Count Orlok informed many portrayals of misunderstood characters, from Frankenstein’s lumbering walk to Quasimodo’s bashful gaze. Murnau’s Transylvania is cast in deep shadows, lending it an ominous quality. The director shot many of the scenes on-site in Germany, and when viewed in retrospect, Nosferatu feels prophetic of that country’s future decay under the Third Reich.

Murnau’s feature was nearly lost forever when Stoker’s wife sued the production company (the short-lived Prana Film) and a number of copies of the film were destroyed. The soundtrack was never fully recovered and a live score often accompanies screenings today. Like many other films produced during Weimar-era Germany, different versions of Nosferatu were created to cater to different national audiences. The Ruben/Bentson Moving Image Collection contains a 94-minute version and a simple version of the original soundtrack.

F. W. Murnau’s 1926 silent film was the most expensive German production of its time. The ambitious feature retold the story of Goethe’s play, which he worked on throughout the first half of the 19th century. The play, as well as Murnau’s film, deals broadly with themes of good and evil. Mephistopheles, the devil, makes a bet with an archangel that he can corrupt a righteous man’s soul. The subject of their wager is Dr. Faust, a knowledge-seeking alchemist who is frustrated when the devil brings an incurable plague to his town. Film historian Jan-Christopher Horak describes it as “an uncompromising art film made with the massive budget of an international blockbuster.” With Faust, the auteur perfected the use of chiaroscuro, bathing his mise en scène in deep shadows. The film is filled with special effects that were revolutionary at the time, including the use of superimposition and set manipulation.

Faust was Murnau’s last film with UFA, Germany’s premiere motion-picture company, before he moved to America and worked in Hollywood. A few different versions of the film exist today. Under pressure to appeal to different audiences, Murnau created three cuts with slightly different intertitles and scenes. He made versions specifically for French, German, and American viewers, as these were UFA’s target audience. The restored German version is held in the Ruben/Bentson Moving Image Collection.
CURRENTLY SCREENING IN MEDIATHEQUE

WIENE, ROBERT
THE CABINET OF DR. CALIGARI
SILENT HORROR
1920
Length: 67 min.
Format 16 mm, 1 reel

The Cabinet of Dr. Caligari (1920) pioneered an era of expressionist filmmaking and was one of the first contributions to the horror genre. The narrative follows evil anti-hero Dr. Caligari, whose sideshow act turns deadly when he manipulates a somnambulist to serve as his hit man. Director Robert Wiene structured his fictionalized world with a dreamlike logic: buildings appear distorted, rooms are bathed in deep shadow, and the set is nearly void of right angles. Wiene employs this unique visual style to act as a metaphor for the tangled interior of the mind.

The film was a product of the Weimar Republic in Germany, the time between World War I and the rise of Nazism when cultural expression thrived. The producers had originally selected Fritz Lang (best known for his 1927 epic silent Metropolis) for the film, but Wiene won the directorial spot when Lang was tied up with other projects. The Cabinet of Dr. Caligari proved to be Wiene’s biggest accomplishment and remains one of the most influential horror films in cinematic history.

LANG, FRITZ
METROPOLIS
SILENT SCI-FI
1927
Length: 93 min.
Format 16 mm

Fritz Lang’s 1927 science-fiction epic revolutionized the world of silent movies. Filled with trick shots, special effects, and impressive set design, Metropolis was one of the first films to portray artificial intelligence. Set in year 2026, it portrays life in the gargantuan city of Metropolis, where the working class toils all day in the Heart Machine to provide a plush life for the privileged intellectuals. When a female robot is unleashed on the masses, she threatens to buck the system unless a mediator materializes. Metropolis influenced countless science fiction films that followed it, from Star Wars to Blade Runner.

When Lang first released the film to German audiences in the 1920s, it ran nearly two-and-one-half hours. Paramount Pictures severely edited the film before it was released in America, removing more than a quarter of the footage and rewriting parts of the intertitles. Despite efforts to restore the original cut, this version was shown for the next 80 years until 2008, when a 16mm duplicate was found in a small museum in Buenos Aires. Though the reel was damaged, archivists were able to reconstruct the majority of the original narrative. The Walker’s Ruben/Bentson Moving Image Collection houses the 2010 restoration with the original 1927 score by Gottfried Huppertz performed by the Rudfunk Symphony Orchestra.

Lang survived multiple wars and enjoyed a prolific career that spanned decades and countries. He had many creative collaborators, including Thea Von Harbau, screenwriter of Metropolis and his wife at the time, and directed nearly 50 films before his death in 1976.
**CURRENTLY SCREENING IN MEDIATHEQUE**

<table>
<thead>
<tr>
<th>MÉLIÈS, GEORGES</th>
<th>A TRIP TO THE MOON (LE VOYAGE DANS LA LUNE)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SILENT SCI-FI</strong></td>
<td></td>
</tr>
<tr>
<td>1902</td>
<td><strong>Length:</strong> 9 minutes</td>
</tr>
</tbody>
</table>

George Méliès began his career at the turn of the 20th century, when film was still in the early stages of experimentation. Through his innovative use of double exposure, super imposition, and dissolve, he pioneered a new era of filmmaking that blended elements of literature, theater, and photography. He was one of the first filmmakers to manipulate the camera to create special effects, frequently filming the same scene with variations and multiple exposures to achieve his vision. His prolific career spanned thirty years and generated more than 500 films. Méliès worked in many capacities, frequently producing, directing, and acting in his own work.

Méliès’s most famous film, *A Trip to the Moon* (1902) is a silent short that parodies the conservative scientific community in France. Foregrounding artifice and illusion with groundbreaking special effects techniques, the film follows a group of enthusiastic scientists who build a rocket to the moon. Against intricately painted physical backdrops, Méliès also stars in the lead role as Professor Barbenfouillis, president of the Astronomical Club. The group successfully lands on the moon, just in time to stargaze and see the Earth rise. They narrowly escape an attack from aliens called Selenites (named after the Greek goddess of the moon) and safely journey back home. The narrative was inspired by Jules Verne’s *From the Earth to the Moon* and H.G. Well’s *First Men in the Moon*.

Though the film has screened in black and white for most of the past century, early cinemagoers were able to view hand-painted versions. Filmoteca de Catalunya discovered one of these colored versions in 1993, and the French film company Lobster Films restored a copy that screened at the 2011 Cannes Film Festival.

<table>
<thead>
<tr>
<th>ANT FARM</th>
<th>CADILLAC RANCH / MEDIA BURN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VIDEO ART</strong></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td><strong>Length:</strong> 37 minutes</td>
</tr>
</tbody>
</table>

Ant Farm was a radial media collective founded in San Francisco in 1968. Its members included Chip Lord, DougMichels, Curtis Schrier, and Uncle Buddie. The collective held a mirror up to American mass media, forcing participants to confront their own consumptive habits. Frequently, the collective staged performance art pieces for a live audience and then turned the recordings into video art.

For Cadillac Ranch/ Media Burn (1975), Ant Farm buried a series of Cadillacs in a field next to Route 66 in Texas. Each of the ten cars had a slightly different fin shape, representing ten different models of the same car. In _Cadillac Ranch/ Media Burn_, Ant Farm captured an El Dorado Cadillac Convertible (which they deemed the “Phantom Dream Car”) as it crashed through a burning tower of television sets. This video features footage from each art event.

<table>
<thead>
<tr>
<th>BALDESSARI, JOHN</th>
<th>THE MEANING OF VARIOUS PHOTOGRAPHS TO ED HENDERSON</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VIDEO ART</strong></td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td><strong>Length:</strong> 14:08 minutes</td>
</tr>
</tbody>
</table>

As its title wryly suggests, *The Meaning of Various Photographs to Ed Henderson* (1973) seeks to dismantle the assumptions that news photography is objective and scientific. Artist and provocateur John Baldessari displays eight different images to fellow artist Ed Henderson and asks him to interpret what he sees. Henderson’s stream-of-consciousness reflections prove that viewer desire and bias informs the narrative contained within a photograph. As Henderson wildly speculates on the images that he sees taken out of context, viewers begin to understand that photography is a subjective experience and should not be trusted as evidence.

<table>
<thead>
<tr>
<th>BENNING, SADIE</th>
<th>A NEW YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VIDEO ART</strong></td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td><strong>Length:</strong> 5:57</td>
</tr>
</tbody>
</table>

In a version of the “teenage diary,” Benning places her feelings of confusion and depression alongside grisly tales from tabloid headlines and brutal events in her neighborhood. The difficulty of finding a positive identity for oneself in a world filled with violence is starkly revealed by Benning’s youthful but already despairing voice.

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.
When she was 16, Sadie Benning stopped going to high school for three weeks and stayed inside with her camera, her TV set, and a pile of dirty laundry. This tape mirrors her psyche during this time. With the image breaking up between edits, the rough quality of this early tape captures Benning’s sense of isolation and sadness, her retreat from the world. As such, Living Inside_ (1989) is the confession of a chronic outsider.

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.

Based on a novel by Rita Mae Brown, _Me and Rubyfruit_ chronicles the enchantment of teenage lesbian love against a backdrop of pornographic images and phone sex ads. Benning portrays the innocence of female romance and the taboo prospect of female marriage.

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.

Setting her Fisher-Price Pixelvision toy camera on herself and her room, Benning searches for a sense of identity and respect as a woman and a lesbian. Acting alternately as confessor and accuser, the camera captures Benning’s anger and frustration at feeling trapped by social prejudices.

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.

Benning gives a chronology of her crushes and kisses, tracing the development of her nascent sexuality. Addressing the camera with an air of seduction and romance, giving the viewer a sense of her anxiety and special delight as she came to realize her lesbian identity.

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.
**BENNING, SADIE**  
**A PLACE CALLED LOVELY**

**VIDEO ART**  
1991  
**Length:** 13:40  
**Format** Betacam SP

_Nicky is seven. His parents are older and meaner. A Place Called Lovely (1991) references the types of violence individuals find in life, from actual beatings, accidents and murders, to the more insidious violence of lies, social expectations, and betrayed faith. Benning collects images of this socially-pervasive violence from a variety of sources, tracing events from childhood: movies, tabloids, children’s games, personal experiences, and those of others. Throughout, Benning uses small toys as props and examples—handling and controlling them the way we are, in turn, controlled by larger violent forces._

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.

---

**BENNING, SADIE**  
**IT WASN’T LOVE**

**VIDEO ART**  
1992  
**Length:** 19:06  
**Format** Betacam SP

_Benning illustrates a lustful encounter with a “bad girl,” through the gender posturing and genre interplay of Hollywood stereotypes: posing for the camera as the rebel, the platinum blonde, the gangster, the ’50s crooner, and the heavy-lidded vamp. Romantic slow dancing, cigarette poses, and fast-action heavy metal street shots propel the viewer through the story of the love affair._

_Benning’s video goes farther than romantic fantasy, describing other facets of physical attraction including fear, violence, lust, guilt and total excitement. As she puts it, “It wasn’t love, but it was something...It was a chance to feel glamorous, sexy and famous, all at the same time.”_

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.

---

**BENNING, SADIE**  
**GIRL POWER**

**VIDEO ART**  
1992  
**Length:** 13:41  
**Format** Betacam SP

_Set to music by Bikini Kill (an all-girl band that includes Kathleen Hannah and Billy Karren), Sadie Benning's _Girl Power_ (1992) is a raucous vision of what it means to be a radical girl in the 1990s. Benning relates her personal rebellion against school, family, and female stereotypes as a story of personal freedom, telling how she used to model like Matt Dillon and skip school to have adventures alone. Informed by the underground “riot grrrl” movement, this tape transforms the image politics of female youth, rejecting traditional passivity and polite compliance in favor of radical independence and a self-determined sexual identity._

Sadie Benning’s early videos were made in the privacy of her childhood bedroom using a Fisher-Price Pixelvision toy camera. What we see are black and white bitmapped images where Benning questioning her identity, her normality and her difference over and over again.

---

**BENNING, SADIE**  
**GERMAN SONG**

**VIDEO ART**  
1995  
**Length:** 6:12  
**Format** Betacam SP

_Shot in black and white Super 8, this lyrical short follows a wandering, disengaged youth through grey afternoons. Features the hard-edged music of Come, an alternative band from Boston._

Sadie Benning’s later titles move beyond her childhood bedroom signature Fisher-Price Pixelvision toy camera to include explorations into filmmaking and animation. Benning continues to question identity, normality and difference within the outside world.
**THE JUDY SPOTS**

**VIDEO ART**

1995  
**Length:** 12:54  
**Format** Betacam SP

These 5 short videos introduce Judy, a paper maché puppet who ruminates on her position in society. Like Judy, of the famous Punch and Judy puppet duo, Benning’s Judy seems to experience the world from the outside, letting things happen to her rather than making things happen around her.

Sadie Benning’s later titles move beyond her childhood bedroom signature Fisher-Price Pixelvision toy camera to include explorations into filmmaking and animation. Benning continues to question identity, normality and difference within the outside world.

---

**FLAT IS BEAUTIFUL**

**VIDEO ART**

1998  
**Length:** 49:40  
**Format** Betacam SP

Flat is Beautiful_ (1998) is an experimental live-action cartoon using masks, animation, subtitles, drawings, and dramatic scenes to investigate the psychic life of an androgynous 11-year-old girl. Growing up in a working class neighborhood with her single mother and gay roommate, Taylor confronts the loneliness of living between masculine and feminine in a culture obsessed with defining gender difference. Shifting between black and white film and grainy Pixelvision video, _Flat is Beautiful_ explores the internal and external worlds of sad people.

Sadie Benning’s later titles move beyond her childhood bedroom signature Fisher-Price Pixelvision toy camera to include explorations into filmmaking and animation. Benning continues to question identity, normality and difference within the outside world.

---

**LOVE TAPES SERIES 19**

**VIDEO ART**

1982  
**Length:** 28:24 minutes  
**Format** 3/4” U-matic

Beginning in the late 1970s, experimental video artist Wendy Clarke traveled across the United States conducting her Love Tapes series. She stopped at schools, prisons, offices, and other communal spaces where she recorded people discussing their own personal philosophy on love. Clarke established a closed space that contained only a video camera, monitor, and chair. As is the case with surveillance cameras in retail stores, the subjects were able to see themselves in the monitor but could not make eye contact, so they had a choice: either watch themselves on the screen or look directly into the camera. She incorporated this disconnect into other video work she conducted throughout her career, challenging what it means to be a voyeur of your own image. Each confessional took about three minutes, and when participants finished, they could decide to either delete or exhibit their recording.

By the time she finished the series 30 years later, Clarke had more than 800 different short videotapes capturing the musings of inmates, businessmen, teenagers, teachers, and museumgoers. Her use of confessional video booths defined much of her career. In 1996, she visited the Walker Art Center for a different video project called Remembrance, in which she recorded volunteers speaking about their experiences with HIV/AIDS. Clarke’s exploration of the medium helped define video as an accessible, user-driven art form.

Series 19_ is a condensed version of Series 18, lasting half the time. It was screened at the Walker Art Center in 1985 as part of the New Performance on TV series, which Clarke attended as part of her artist residency there.
Beginning in the late 1970s, experimental video artist Wendy Clarke traveled across the United States conducting her _Love Tapes_ series. She stopped at schools, prisons, offices, and other communal spaces where she recorded people discussing their own personal philosophy on love. Clarke established a closed space that contained only a video camera, monitor, and chair. As is the case with surveillance cameras in retail stores, the subjects were able to see themselves in the monitor but could not make eye contact, so they had a choice: either watch themselves on the screen or look directly into the camera. She incorporated this disconnect into other video work she conducted throughout her career, challenging what it means to be a voyeur of your own image. Each confessional took about three minutes, and when participants finished, they could decide to either delete or exhibit their recording.

By the time she finished the series 30 years later, Clarke had more than 800 different short videotapes capturing the musings of inmates, businessmen, teenagers, teachers, and museumgoers. Her use of confessional video booths defined much of her career. In 1996, she visited the Walker Art Center for a different video project called _Remembrance_, in which she recorded volunteers speaking about their experiences with HIV/AIDS. Clarke’s exploration of the medium helped define video as an accessible, user-driven art form.

_Vertical Roll (1972) is artist Joan Jonas’s most iconic moving-image work. The 20-minute video ruminates on the glitches of analog television. The vertical roll—which occurs when the television screen seizures, causing a black bar to pulse vertically up and down the screen—is the defining formal element of this short. Jonas is the sole body portrayed on the screen, interrupted by the corrupted media. In the video, she plays the role of Organic Honey, a symbolic female character that reoccurs throughout her work. Viewers are both tempted to watch and repulsed by the frenetic nature of the glitch. Jonas uses these opposing inclinations to critique the media’s desire to consume the female body.

Jonas created the short by using a second camera to record footage of Organic Honey as it played on a malfunctioning television screen, doubling the element of surveillance. The soundtrack is composed of a clicking sound accomplished by hitting a spoon on a hard surface—a sharp staccato that adds harshness to the video, solidifying the potential violence of the medium. Vertical Roll ends with Jonas appearing in front of the television as she slowly looks into the camera. This gesture turns the gaze on the audience, reinforcing the theme of voyeurism and consumption.

_Abscam (Framed) comments on the role of video as a surveillance technique, and uncannily prefigures broadcast news’ controversial use of the dramatic re-enactment as a journalistic device. Lord and videomaker Skip Blumberg visited the motel room at Kennedy Airport where, in 1979, the FBI met with then-Congressman Michael Myers, who was offered and accepted a bribe. During the subsequent publicity and trial, Myers charged the FBI with deliberate entrapment. Lord traces the tenuous line between fiction and fact, and the role that video plays in mediating reality._

Skip Blumberg, camera
Paul McCarthy’s film Black and White Tapes (1970–1975) revels in audacious, unusual, and often maniacal behavior. Shot over a period of five years, the 33-minute video is composed of 13 different performance-art pieces the artist started during his time at film school at the University of Southern California. McCarthy implicates his body in his performance, capturing himself as he paints a line on the floor with his face, destroys a telephone book with motor oil, or choreographs an autoerotic dance featuring his naked torso. Frequently uncouth, the artist’s work mocks the polite, sophisticated art world and focuses on the hermetic, disorganized space of his studio.

McCarthy immediately disdained the institutionalized philosophy of filmmaking while working toward his MFA. Rather than following the industry-approved approach, he rejected script-based art and often shot improvised performance pieces with whatever materials he could find in the room. He works in many different mediums, including sculpture, painting, and installation, to critique the mass media and American cultural icons such as Santa Claus and Disney World. He continues to make provocative and spectacular art, often imbuing his subjects with sexual and occasionally disturbing characteristics.
**Currently Screening in Mediatheque**

<table>
<thead>
<tr>
<th>MUNTADAS, ANTONIO</th>
<th>BETWEEN THE FRAMES, CHAPTER 2: THE COLLECTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VIDEO ART</strong></td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td><strong>Length:</strong> 20:40 minutes <strong>Format:</strong> Digital Betacam</td>
</tr>
</tbody>
</table>

Eight years in the making, Antoni Muntadas’s video series tackles the art world of the 1980s, including the complex interactions that bring art to audiences. At locations ranging from Tokyo to Paris to New York, Muntadas interviewed more than 150 people, including collectors, docents, and artists. His series was originally screened as a video installation arranged in his own version of the panoptican (an institutional structure designed in the 18th century to allow guards to simultaneously watch all inhabitants). This formation transformed viewers into critics and enforcers, allowing them to draw their own conclusions from the often-conflicting testimonies of Muntadas’s countless subjects.

In Chapter 2: The Collectors, Muntadas interviews art collectors to discover what they look for when making new purchases and why/how they make their choices. Interviewees include Herman Daled, Robert Rowan, Eric and Sylvie Boissonas, Giuseppe Panza di Blurno, Marcia Weisman, Fernando Vijande, Bob Calle, Acey and Bill Wolgin, Gianni Rampa, Isabel de Pedro, Rafael Tous, and Toshio Ohara.

<table>
<thead>
<tr>
<th>MUNTADAS, ANTONIO</th>
<th>BETWEEN THE FRAMES, CHAPTER 4: THE MUSEUM</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VIDEO ART</strong></td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td><strong>Length:</strong> 53:17 minutes <strong>Format:</strong> Digital Betacam</td>
</tr>
</tbody>
</table>

Eight years in the making, Antoni Muntadas’s video series tackles the art world of the 1980s, including the complex interactions that bring art to audiences. At locations ranging from Tokyo to Paris to New York, Muntadas interviewed more than 150 people, including collectors, docents, and artists. His series was originally screened as a video installation arranged in his own version of the panoptican (an institutional structure designed in the 18th century to allow guards to simultaneously watch all inhabitants). This formation transformed viewers into critics and enforcers, allowing them to draw their own conclusions from the often-conflicting testimonies of Muntadas’s countless subjects.

Curators and museum directors discuss the role of the museum in presenting, preserving, and contextualizing works of art for their visitors. Interview subjects represent such museums as the Centre Pompidou, Van Abbe Museum, Neue Gallery, Basler Kunstverein, Mönchengladbach Museum, W.R. Museum, Kunstmuseum Luzern, Palazzo dei Diamanti, Muse d’Art de Catalunya, Philadelphia Museum, Institute of Contemporary Art-Boston, Hayden Gallery-MIT, Whitney Museum of American Art, Museum of Modern Art, Tel Aviv Museum of Art, Israel Museum, Museum of Contemporary Art-Los Angeles, Santa Barbara Museum, Solomon R. Guggenheim Museum, New Museum of Contemporary Art, DIA Art Foundation, Centro de Arte Reina Sofia, Porticus, and Musée d’art contemporain. The subjects’ comments are inter-cut with the perpetual motion of escalators in close-up. (www.vdb.org)

<table>
<thead>
<tr>
<th>MUNTADAS, ANTONIO</th>
<th>BETWEEN THE FRAMES, CHAPTER 5: THE DOCENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VIDEO ART</strong></td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td><strong>Length:</strong> 13 minutes <strong>Format:</strong> Digital Betacam</td>
</tr>
</tbody>
</table>

Eight years in the making, Antoni Muntadas’s video series tackles the art world of the 1980s, including the complex interactions that bring art to audiences. At locations ranging from Tokyo to Paris to New York, Muntadas interviewed more than 150 people, including collectors, docents, and artists. His series was originally screened as a video installation arranged in his own version of the panoptican (an institutional structure designed in the 18th century to allow guards to simultaneously watch all inhabitants). This formation transformed viewers into critics and enforcers, allowing them to draw their own conclusions from the often-conflicting testimonies of Muntadas’s countless subjects.

In Chapter 5: The Docents, Muntadas turns his attention to museum docents and interviews people at the Long Beach Museum of Art and the Newport Harbor Art Museum about their views on contemporary art.
CURRENTLY SCREENING IN MEDIATHEQUE

MUNTADAS, ANTONIO

BETWEEN THE FRAMES, CHAPTER 6: THE CRITICS

VIDEO ART

1991

Length: 55:10 minutes

Format Digital Betacam

Eight years in the making, Antoni Muntadas’s video series tackles the art world of the 1980s, including the complex interactions that bring art to audiences. At locations ranging from Tokyo to Paris to New York, Muntadas interviewed more than 150 people, including collectors, docents, and artists. His series was originally screened as a video installation arranged in his own version of the panoptican (an institutional structure designed in the 18th century to allow guards to simultaneously watch all inhabitants). This formation transformed viewers into critics and enforcers, allowing them to draw their own conclusions from the often-conflicting testimonies of Muntadas’s countless subjects.

Muntadas shot Chapter 6: The Critics over eight years, collecting stories and interviews from an array of critics, theorists, historians, and writers who have been influential in their studies of contemporary art. Interviewees include Benjamin Buchloh, Bernard Marcade, Pierre Restany, Filiberto Menna, Achille Bonito-Oliva, Nina Dimitrijevic, Guy Brett, Thomas Wulffen, Yves Michaud, Tommaso Trini, Lorenzo Mango, Lucy Lippard, Peter Frank, Catherine Strasser, Bernard Lamarche-Vadel, Catherine Millet, Maria Luisa Borras, Daniel Giralt-Miracle, Victoria Combalia, Christopher Knight, Donald Kuspit, Craig Owens, Dore Ashton, and Jeanne Randolph.

MUNTADAS, ANTONIO

BETWEEN THE FRAMES, CHAPTER 7: THE MEDIA

VIDEO ART

1991

Length: 48:26 minutes

Format Digital Betacam

Eight years in the making, Antoni Muntadas’s video series tackles the art world of the 1980s, including the complex interactions that bring art to audiences. At locations ranging from Tokyo to Paris to New York, Muntadas interviewed more than 150 people, including collectors, docents, and artists. His series was originally screened as a video installation arranged in his own version of the panoptican (an institutional structure designed in the 18th century to allow guards to simultaneously watch all inhabitants). This formation transformed viewers into critics and enforcers, allowing them to draw their own conclusions from the often-conflicting testimonies of Muntadas’s countless subjects.


MUNTADAS, ANTONIO

BETWEEN THE FRAMES, CHAPTER 8: THE EPILOGUE

VIDEO ART

1991

Length: 33:50 minutes

Format Digital Betacam

Eight years in the making, Antoni Muntadas’s video series tackles the art world of the 1980s, including the complex interactions that bring art to audiences. At locations ranging from Tokyo to Paris to New York, Muntadas interviewed more than 150 people, including collectors, docents, and artists. His series was originally screened as a video installation arranged in his own version of the panoptican (an institutional structure designed in the 18th century to allow guards to simultaneously watch all inhabitants). This formation transformed viewers into critics and enforcers, allowing them to draw their own conclusions from the often-conflicting testimonies of Muntadas’s countless subjects.

In the concluding chapter of the series, Muntadas returns to the artist for the final word. He incorporates footage of factory machines with reflections from John Baldessari, Joseph Beuys, Daniel Buren, Braco Dimitrijevic, Luciano Fabro, Fernando de Filippi, Dan Graham, Hans Haacke, Allan Kaprow, Adrian Piper, Regina Silveira, Jaume Xifra, and Krzystof Wodiczko.
<table>
<thead>
<tr>
<th>OURSLER, TONY</th>
<th>THE LONER</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIDEO ART</td>
<td></td>
</tr>
<tr>
<td>1980</td>
<td>Length: 30:00 Format: 3/4” umatic</td>
</tr>
<tr>
<td>The Loner (1980) is a psychosexual journey through the dark landscapes of Oursler's insular narrative universe. The tape’s paranoid, tormented protagonist — who is represented by such objects as a spoon and a water-filled sack — wanders through a hostile dreamspace of macabre obsessions and sexual alienation. Incredibly, Oursler renders this unlikely anti-hero as a sympathetic, totally believable &quot;character.&quot; The artist's somnambulant, pun-laden narration and astonishing visual inventiveness add black humor to the surreal proceedings; for example, a bar scene is populated by an outrageous &quot;cast&quot; of found-object grotesques. Oursler's classic happy ending, in which <em>The Loner</em> &quot;would live a wonderful life,&quot; rings with an ironic desperation.</td>
<td></td>
</tr>
</tbody>
</table>

Tony Oursler collaborated on early works with artists such as Mike Kelley. His early video and multimedia works take the form of a low-tech, expressionistic theater, with radical formal experimentation, employing animation, montage and live action.

<table>
<thead>
<tr>
<th>OURSLER, TONY</th>
<th>GRAND MAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIDEO ART</td>
<td></td>
</tr>
<tr>
<td>Grand Mal (1981) is a hallucinatory, discordant drama, an extravagant and sinister fable of postmodern cultural malaise. Oursler's obsessional themes and morbid visions of religion, sex and death unravel in a fragmented narrative of fear, horror, delirium — and humor. His fantastic theater of the absurd is propelled by a series of thematic dialectics — heaven and hell, good and evil, life and death — that are rendered with remarkable inventiveness and originality. The narrative's expressionistic visual dream space is permeated with an eerie sense of displacement and disorientation, which is echoed in Oursler's layered sound collage and somnambulant narration.</td>
<td></td>
</tr>
</tbody>
</table>

Tony Oursler collaborated on early works with artists such as Mike Kelley. His early video and multimedia works take the form of a low-tech, expressionistic theater, with radical formal experimentation, employing animation, montage and live action.

<table>
<thead>
<tr>
<th>OURSLER, TONY</th>
<th>THE WEAK BULLET</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIDEO ART</td>
<td></td>
</tr>
<tr>
<td>Told with raw eccentricity and grotesque humor, <em>The Weak Bullet</em> (1980) is an ironic tale in which the trajectory of the eponymous bullet propels a bizarre narrative of social rupture and sexual paranoia. Oursler takes the viewer on a delirious, psychodramatic odyssey through a nightmarish landscape that is part <em>Caligari</em> (1920), part splatter film, but mostly his own outrageously perverse internal universe.</td>
<td></td>
</tr>
</tbody>
</table>

As it winds its way through Oursler's world, the subversive bullet acts as a disruptive phallus that both castrates and impregnates. The miniaturized, crudely rendered sets house an expressionistic theater that is distinguished by Oursler's ingenious visual shorthand, narrative dis-junctions, and typically droll, stream-of-consciousness text. |

Tony Oursler collaborated on early works with artists such as Mike Kelley. His early video and multimedia works take the form of a low-tech, expressionistic theater, with radical formal experimentation, employing animation, montage and live action.
Nam June Paik’s 1973 manifesto celebrated a future era of video omnipresence. _Global Groove_ collages performance art, dance, music, advertising, and pop symbolism to create a wildly colorful intertextual work. This seminal piece includes some of Paik’s most iconic creations: his collaboration with musician Charlotte Moorman in _TV Bra for Living Sculpture_, Nixon’s face distorted by manipulating the cathode rays of a television, and excerpts from commercials. Though his fast-paced video simulates the barrage of imagery audiences passively consume every day, it also celebrates the artistic possibilities of the medium.

Often heralded as the father of video art, Paik began his artistic career as an experimental composer. Born in Seoul and educated in Munich, he eventually found his home in New York among the avant-garde of the 1960s and 1970s. His video work frequently fused mediums, incorporating music, dance, performance art, and pop culture. Paik was fascinated by television, and his early interactive art encouraged audiences to use magnets to manipulate the image.

The Walker Art Center enjoyed a long relationship with Paik, from his very first exhibition in Minneapolis in the late 1960s to his video sculpture in 1989 called _66-76-89_. The Walker houses many of his videos in the Ruben/Bentson Moving Image collection.

_Rosler, Martha_  
_SEMIOTICS OF THE KITCHEN_  
_VIDEO ART_  
1975  
Length: 6:09 minutes  
Format: Digital Betacam  

Progressing from A to Z in this mock cooking-show demonstration, Rosler ‘shows and tells’ the ingredients of the housewife’s day. She offers an inventory of tools that name and mimic the ordinary with movements more samurai than suburban. Rosler’s slashing gesture as she forms a letter of the alphabet in the air with a knife and fork is a rebel gesture, punching through the ‘system of harnessed subjectivity’ from the inside out.

_Rosler, Martha_  
_IF IT’S TOO BAD TO BE TRUE, IT COULD BE DISINFORMATION_  
_VIDEO ART_  
1985  
Length: 17:00  
Format: Digital Betacam  

If _It’s Too Bad to be True, It Could Be Disinformation_ (1985) reveals the ways the American media infuses news reporting with propaganda and mythology by splicing together a manipulated version of the NBC Nightly News. Fragmented subtitles travel across a spastic static screen, highlighting the often confusing reporting from American news outlets. Rosler also utilizes clips from press releases and prime time reporting to expose the rhetoric that creates political ideologies. According to art critic Thom Donovan, she proves that the U.S. media “obscures fact with allegation, propagating an illusion of truth.”

Rosler is an artist working across various mediums including video, photography, essay, and performance. Her work critiques the public media that shapes and controls identities and representation, especially as it pertains to women and domesticity. She lives and works in Brooklyn.
**CURRENTLY SCREENING IN MEDIATHEQUE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Length</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola, Bill</td>
<td>DESERTS</td>
<td>1994</td>
<td>26:30</td>
<td>VHS</td>
</tr>
</tbody>
</table>

*Déserts (1994) was created to accompany a live performance of the work of avant-garde composer Edgard Varèse (1885-1965). The Ensemble Modern, a contemporary music group based in Frankfurt, commissioned Viola to create a visual score for Varèse's *Déserts* after discovering notes by the composer referring to an unrealized image component of his composition.

Viola's images are a stunning collage, ranging from the desolate landscape of the Great Salt Lake to the sea floor. Varèse's composition uses taped sound collages that interrupt the live music, and Viola visually develops this structure. The editing together of visual and score is immaculate; bolts of lightning hit on the bass line, a series of field fires rise in intensity following the adagio of the music. Images of rising and falling, the two great motifs of Viola's work, are present here. In one stunning sequence a table is overturned, and bowls and jugs fall in slow motion. Spinning, they disgorge their contents in amazing fractal like patterns. |


This compilation of works, selected by Wegman himself, has become a classic in its own right. Composed of many of Wegman's best-known comic pieces, this selection provides a hilarious retrospective of his video work of the 1970s. These short episodes demonstrate Wegman's brilliant application of minimal elements -- his body, the dog Man Ray -- to create unexpected moments of conceptual humor. Among the most memorable pieces are Spelling Lesson, in which Wegman corrects the dog's spelling test ("You spelled it B-E-E-C-H"), and Two Dogs Watching, in which Man Ray and a canine friend follow the movements of an off-screen object in perfectly synchronized unison. Wegman uses his own body as comedic material in Singing Stomach and Deodorant Commercial, both of which are as absurdly humorous as their titles suggest. Other pieces illustrate his ingenious approach to fiction and storytelling, as he parodies television advertisements and delivers anecdotal monologues with deadpan absurdism. Throughout, Wegman finds ironic humor in the unexpected incongruities of the everyday. Compiled in 1981. [www.eai.org](http://www.eai.org)

(This video work was used for the Window Gallery installation: 1970s From Performing to Performance Art, 1998)
CURRENTLY SCREENING IN MEDIATHEQUE

VARIOUS

THROUGH THE EYES OF YOUTH, 1970 - 1980

1980

Length: 50 minutes
Format: ProRes 422 mov

Includes highlights and compilations of the best student-made films either within a program or across all programs.

SEE MNHS.ORG FINDING AIDS:

Location

Location
III.51.143

Reel 1:
At the roller garden by Tim Leonard. (3 min., 15 sec.)
Walking in rhythm by Tom Alsides. (2 min., 20 sec.)
The bomb & the flower by Kevin Hartigan. (34 sec.)
Bridges by Lynn Wadsworth. (2 min., 30 sec.)
TV Film by Scott Jaberg. (1 min., 42 sec.)
Caliope by Greg Fellman. (3 min., 15 sec.)
Dracula and blackula by Rick Madrid. (4 min., 44 sec.)

Location
III.51.144

Reel 2:
FITC intro by David Laterre. (17 sec.)
Martians by David Laterre. (1 min.)
The fall by Jack Bergstein. (1 min., 40 sec.)
Paranoia by Laurie Crawford. (3 min., 36 sec.)
I'm coming mother by Danny Hogan. (30 sec.)
Venetian blinds by Peggy Timmerman. (3 min., 6 sec.)
A day at Oxford by Alex Jackson. (3 min., 15 sec.)
Flowers by Steve Peck. (3 min., 32 sec.)
Perry Mason and World's greatest lawyer by David Zeimann. (2 min., 50 sec.)

Location
III.51.145

Reel 3:
Burning church by Jack Stenimann. (4 min.)
Herself by Danielle Fedrickson. (1 min., 36 sec.)
Snow animations (silent) by Kevin Hartigan. (1 min.)
Us by Bill Boddy. (4 min., 16 sec.)
The day at Grant's Department Store by Antonio White. (3 min., 15 sec.)

Location
III.51.146

Reel 4:
Let's all go to hell by David Blessing. (3 min.)
All Americans by Russ Chevre. (4 min., 45 sec.)
Seven animations by Kevin Hartigan. (2 min., 10 sec.)
Imagine a mirror by Jan Peterson. (10 min.)