

## Celebrating Canyon

**Dia de los Muertos: Honrar las almas de Cineastas de avant-garde vanguardia**

Presented in association with Canyon Cinema  
Curated by Michelle Silva and Dominic Angerame

*Thursday, November 1, 2007, 7:30 pm — Roxie New College Film Center*

San Francisco Cinematheque and Canyon Cinema join forces to celebrate Canyon Cinema's 45<sup>th</sup> anniversary with a special series highlighting new works from Canyon Cinema's vaults, Bay Area pioneers in experimental/ avant-garde film, and a special appearance by Cinematheque and Canyon's founder, Bruce Baillie. Owned and operated by filmmakers, Canyon distributes over 3000 motion picture films by more than 325 international filmmakers, and is the world's premiere distributor of artist-made film.

Bruce Baillie, founder of both Canyon Cinema and San Francisco Cinematheque, visits San Francisco to present two screenings honoring a selection of departed filmmakers who have given a piece of their souls to the noble cause of avant-garde cinema. Having known several of the filmmakers presented in tonight's show, Baillie will present his personal reminiscences on these classic and forgotten films from Canyon Cinema's vaults. (Dominic Angerame)

**Mexican Footage** by Ron Rice; 16mm, color and b&w, silent, 10 minutes, print from Filmmakers' Cooperative

"When Ron Rice died, in Mexico, he left a dozen rolls of exposed film. This sample contains four rolls of beautiful color and black and white, shot in Mexico." (Jonas Mekas)

**Glimpse of the Garden** (1957) by Marie Menken; 16mm, color, sound, 5 minutes, print from Canyon Cinema

"A lyric, tender, intensely subjective exploration of a flower garden, with extreme magnification, flashing color harmonies." (Cinema 16)

"She deserves the order of the square halo, first class, with harps in diamonds." (Dwight Ripley)

**Non Catholicam** (1957–1963) by Will Hindle; 16mm, b&w, sound, 10 minutes, print from Canyon Cinema

Another granddaddy of the American Personal Film movement. Set to the music of Hindemith, filmed entirely in a Gothic cathedral and edited to precision counter-point. An almost somber beginning that rises to brilliant exaltation. As with *Pastorale d'ete*, extremely innovative for its day and even now. Entire film was an "optical print" to retain light nuances. Has never been placed in competition. (Canyon Cinema)

**Peyote Queen** (1965) by Storm De Hirsh; 16mm, color, sound, 8 minutes, print from Canyon Cinema

A further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement. (Canyon Cinema)

"A very beautiful work! The abstractions drawn directly on film are like the paintings of Miró moving at full speed to the rhythm of an African beat." (D. Noguez, *La Nouvelle Revue Française*)

**Si See Sunni** (1964) by Charles Levine; 16mm, color, sound, 7 minutes, print from Canyon Cinema

A portrait of Sunni, a modern mystic with a BA from Vassar and an MA from Harvard. Her past told with the Tarot cards. She [was] also publisher/editor of Filmmakers' Newsletter. (Canyon Cinema)

**Heavy Light** (1973) by Adam Beckett; 16mm, color, silent, 7 minutes, print from Canyon Cinema

This is one of those abstract animated films in which colored, richly textured light moves in a black, three-dimensional space. The pictures and the electronic score are unified in a strict structure made of three main sections which progressively develop three subsections. This film may look like it was made using computers or video to the uninitiated, but only animation and mucho optical printing are to be seen herein. (Canyon Cinema)

**Bridges Go Round** (1958) by Shirley Clarke; 16mm, color, sound, 11 minutes, print from Canyon Cinema

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of man-made spans with the movement of a lightning clap and with the same terrible beauty." (Howard Thompson, *The New York Times*)

"A new creative development ... truly excellent." (Mr. Hugh Gray, Dept. of Film, UCLA)

**Sailboat** (1967) by Joyce Wieland; 16mm, color, sound, 3 minutes, print from Canyon Cinema

This little sailboat film will sail right through your gate and into your heart. (Canyon Cinema)

"*Sailboat* has the simplicity of a child's drawing. A toy-like image of a sailboat sails, without interruption on the water, to the sound of roaring waves, which seem to underline the image to the point of exaggeration, somewhat in the way a child might draw a picture of water and write word-sounds on it to make it as emphatic as possible. ...Joyce Wieland makes a very special kind of film. The same sense of humor, tenderness and feeling for the more humble details of life that is present in her paintings and plastic constructions are given further dimensions in her films. There is somewhat of a sense of sadness and nostalgia in all her work ... a sense of lost innocence." (Robert Cowan, *Take One*)

"The word *Sailboat* is supered over the entire film. It's an innocent static referent for the artist's assisting of passing sailboats. 1933 used naming in another way. This led to her discovery of new possibilities for subtitles, used extraordinarily in *Rat Life* and extended to an even more uncompromising use in the supered meter-like permutations of *Reason Over Passion*. A day at the Beach, at the Sea, at the Sky and at the Sailboats." (Michael Snow)

**Portrait Two, The Young Lady** by Earl Bodien; 16mm, b&w, silent, 3 minutes, print from Canyon Cinema

Dedicated to a memory of Bruce Baillie.

A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century, and was filmed on location. (Canyon Cinema)

**Occam's Thread** (2001) by Stan Brakhage; 16mm, color, silent, 5 minutes, print from Canyon Cinema

This is a hand painted, step-printed work which views Occam's economical vision of life ('The Razor's Edge') as something more thread-like: a staggered black line, growing steadily more solid, albeit often 'tangled', trails vertically across the film surface, insinuating itself (its 'life', as it were) through a series of various paint shapes, some of which seem as if about to destroy it, bury it in black patches or cut into it: finally the line is as if severed in glare of white leader ending in multicolored paint-patch. (Stan Brakhage)

**Aleph** (1982) by Robert Fulton; 16mm, b&w, silent, 17.5 minutes, print from Canyon Cinema

"Omniscient perspectives shoot vibratory gleams through human projectors statically displaced across the screen. Superimpositions at fever pitch falling apart and compressing into new molecular lattices. Peripheral fantasies imagine forth collusioned destinies. A yin/yang interchange makes light's transparency into density, while the darkness metamorphoses into thin lucidity. Hands in peristaltic motion grasp and release, conjuring interstitial embroideries. Landscapes yield their own maps in topographical patterns.

"In *Aleph*, Fulton has committed to a single projector modality and achieved a focus which permits exegesis of unlimited interpretation. ...The perceiver's REM synchronizes with frame flow in a conflict-integrating rhythm. New spiraling links are forged from points plotted, then abandoned, then reconnected across the hierarchies.

"The temporal corollary of this gap-bridging strategy makes the film a summation of the history of cinema, a theater for the screening of all potential films, both made and unmade." (Christine Tamblyn)