

2006 Phelan Art Award in Film and Video Bay Area Recipients

The San Francisco Foundation administers the Phelan Art Award in Film and Video, in partnership with the Film Arts Foundation (FAF) and the Bay Area Video Coalition (BAVC.) These awards are presented to California-born media artists whose body of work is non-commercial in nature, has made a substantial contribution to the field, and merits recognition for its creativity and innovation.

Alfonso Alvarez and Melinda Stone In Person

Sunday, March 18, 2007 at 7:30 pm — Yerba Buena Center for the Arts

Alfonso Alvarez

Alfonso Alvarez, filmmaker and teacher, has taught optical printing and experimental film production classes in the Bay Area at the Academy of Art University, California College of the Arts, and San Francisco State University. He was a visiting artist in media arts in Singapore and Zimbabwe.

Down On The Farm (2003) by Alfonso Alvarez; 16mm, color, sound, 6.5 minutes, print from maker

Amid the rolling flatlands west of Toronto, Canada, there is a place they call the Film Farm. Here in a rustic old Mennonite barn, filmmaking pilgrims make handcrafted films every summer. This short work is my version of a week's worth of inspired exploration. While I was shooting in and around the fields and barn, one of the local farmers was harvesting hay from dawn to dusk. I tried to make a simple film about the process of the harvest and the process of making films by hand. *Music: The Overdub Club.* (Alfonso Alvarez)

Calling All Cars (2001) by Alfonso Alvarez; 16mm, color, sound, 4.5 minutes, print from maker

A day in the life of a rookie lawman. He has never had to fire his weapon, respects his superiors, and is always ready for any emergency—day or night. Looping, layered images and sound move back and forth across an idealized American Cityscape that was gone before it came into existence. (Alfonso Alvarez)

La Reina (1993) by Alfonso Alvarez; 16mm, color, sound, 10 minutes, print from maker

La Reina is an experimental film about the miraculous manifestation of the Virgin of Guadalupe in Mexico in 1531. Using highly textured, multilayered images, the film contemplates the moment of her mysterious apparition in the dead of winter, surrounded by fire, while around her the air is filled with birdsong and otherworldly music. (Alfonso Alvarez)

Nightsoil (2002) by Alfonso Alvarez; 16mm, color, live sound, 15 minutes, print from maker

Nightsoil is a 16mm multi-projector piece designed by in-projector bi-packing multiple 16mm loops of film and filtering them for color and texture. The original films were made with found footage by contact-printed and double exposed using a modified 16mm sync block, or by flashing via Man Ray's ray-o-gram method. Images have been optically printed, bleached, scratched, perforated and dissected. Much of the footage has been processed by hand and then toned using traditional photochemistry to achieve a deep color balance. *Made in collaboration with Filmmaker Thad Povey, Composer Mark De Gli Antoni on Keyboards/Sampler, Composer Lucio Menegon, on Guitars and Suki O'Kane on Percussion.* (Alfonso Alvarez)

Melinda Stone

A filmmaker, curator, and Assistant Professor of Media Arts at the University of San Francisco, Stone has produced over twenty films and videos, as well as numerous outdoor cinematic productions. Stone has a deep affinity for the American West and road travel; the subjectivity of her work often extends from historic research and the mining of cultural conditions found immediately in the land. Stone's whimsical sensibility and romanticism surface in her ongoing interest in amateur productions and experimental screening practices, which often incorporate live music and participatory sing-a-longs. Her site-related outdoor film events are always generous in spirit, evoking an awareness of the landscape and merging real time with the experience of the moving image. These events have taken place in locales such as Hunters Point (Sink or Swim, 2001) and Piru, California (Fleur Power, 1998). Her most ambitious screening event, The California Tour, was presented at drive-in theaters located throughout the state during the spring and summer of 2003. For this roving multi-venue presentation, Stone curated footage submitted by amateur filmmakers under the pretense that it was "about California" and projected selections onto large screens of both abandoned and operating drive-ins for locals. (Jenee M)

A Trip Down Market Street 1905/2005 (2005) by Melinda Stone; DVD, color, sound, 11 minutes, print from maker

The centennial film shoot, which consisted of Sprague Anderson operating a 35mm hand-crank camera and me shooting with an HDV camera, went off without a hitch. We chose to use both the old and the new technology for a couple of reasons. First, we thought it would be nice to use the same technology, the 35mm camera, that was used to shoot the 1905 film, but we also thought we should use the most advanced technology of our time because that is what they were doing in 1905. We couldn't decide in the end and decided to shoot with both. (Melinda Stone)

Developing Memory (2002) by Melinda Stone and Naomi Uman; 16mm, b&w, sound, 4 minutes, print from maker

The events of an afternoon evade veracity even when an arsenal of film equipment and audio recording devices are there to document. (Melinda Stone)

The Incredible Adventures of the Primitive Creature: A New Fangled Sing-a-long by Melinda Stone; mini DV, color, sound, 10 minutes, print from maker

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Program notes by Jennifer Blaylock