

## Live Cinema Spectacular

Thursday, April 10, 2008, 8 pm — Artists' Television Access

Anticipating the early May release of *Cinematograph 7—Live Cinema: A Contemporary Reader*, edited by Thomas Beard, San Francisco Cinematheque presents a live cinema event verging on raucous cinematic madness. Join us for the rhythmic analog anomalies of *Refraction* (“performative cinema with motion film and sound delivered by mechanical means”), presented by collective members of Wet Gate and Cinepimips; the patchwork performance of SUE.C—*Lives of Ordinary Things*—“a live, hand-made film exploring the intimate goings-on of small objects, paper products, shiny surfaces and other treasures” and the convulsive vintage video-scape mash-ups of SoCal duo Animal Charm.

***Refraction*** (2008) by Alfonso Alvarez (CinePimps), Peter Conheim and Steven Dye (Wet Gate)

To produce sound with a projector, a thin flat beam of light is passed through the film and onto a photocell, which generates an electric current in response to the amount of light transmission. Image and Sound produced by light.

The possibilities of optical sound recording prompted John Cage, in the first part of the 20th century, to proclaim that for the first time in history we could record sound without having uttered it first. By the direct manipulation of a piece of film, without a camera, it is possible to create images and audio.

In 1995 Wet Gate began exploring the rich terrain of 16mm film projection in live performance. Phenomenological, Appropriated, Formal, Experimental, Humorous. Their unique approach to film and sound collage has taken them to film festivals and screenings in the US, Canada, the Netherlands, and Australia.

In six years, the CinePimp’s own exploration of the relationships between images and live sound has made its way to the Sundance, San Francisco and Ann Arbor Film Festivals. Alfonso Alvarez has also shared his passion for camera less film technique in workshops from Detroit to Zimbabwe.

Film is Dead, Long live Film, The film ghost in the machine is alive and well. (Steven Dye)

***Lives of Ordinary things*** (2008) by SUE.C

A live, hand-made film exploring the intimate goings-on of small objects, paper products, shiny surfaces and other treasures. These ordinary things are animated into living landscapes with the assistance of a live camera, lightpad, flashlights and a computer-based compositing machine. With sound. (SUE.C)

**Sue Costabile:** aka SUE.C is a visual and performing artist based in the San Francisco Bay Area. Her works challenge the norms of photography, video, and technology by blending them all into an organic and improvisational live performance setting. Employing a variety of digital tools to create an experimental animation “instrument,” Costabile synthesizes cinema from photographs, drawings, watercolors, hand-made papers, fabrics and miniature interactive lighting effects. Dark, moody, textural, and physical, her live films inherit equally from the kinetic languages of Stan Brakhage’s abstract cinema and Nicolas Schöffer’s lumodynamic

sculptures. She employs the same techniques in her recorded work to emphasize the beauty of the banal street corner, public parking lot, forgotten winter beach, torn remnant of a found photograph, cast-away super 8 vacation footage, and other half-forgotten, often-unnoticed, in-between spaces in her surroundings. Find more information at [www.sue-c.net](http://www.sue-c.net)

**ANIMAL CHARM:** chaos magicK is working!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! how uncanny!? we are going to cast a spell on the city once again... we would like green tea, and sparkling water enemas in the green room. As for text for the program—we are officially 5 hours late of this mornings deadline :( shit we missed our deadline. we are excited to come and play and visit—but the lack of cooperation on the text and image is part lack of organization on our hands, part passive aggressive refusal to make that a priority in our work, and mostly our M.O. creative muse—**WE ARE CHAOS MAGICIANS** as for text—this is always the hardest—and most confounding thing for us to produce for curators. we agitate and try endlessly to **NOT** promote ourselves—we don't really go looking for shows, are not really good as propagandists and marketers **BECAUSE** the content of the work by artists that are good at this often are better at promoters than they are artists. we are highly un-opportunistic to the point of shooting ourselves in the foot every time we are asked to send some photos, and a text explaining what you do. if we do that—will there be any work curators or organizers will have left to do. We are appropriationists—we have multiple faces with multiple distributors, placing us in multiple contexts—hopefully you and ATA have pulled from your archives of what you define us as doing. I am being funny here and I know that never translates in email that well. Just bringing up the fact that we are not press kit ready artists—we do not even have an email list—not even of friends that we would like to announce we are doing a show in SF! I am actually writing to apologize we never got you anything in regards of program notes. We do not like representing ourselves—it is nice to see how others represent us although it is also never really that accurate. You would be much less frustrated if we just bucked down and took control of our representations. You have heard of “Control Freaks”—well, we are kind of the opposite—“**Out of Control Freaks**” You will see how unprepared we are with our mix tomorrow night! We are lucky to have 4 feet, because every time we shoot our selves in the foot, there is always another 3 legs left holding us up—maybe that is why we have been able to continue doing this at what ever capacity for over 10 years...