

Fresh Eyes, Program Fifteen

# Unspeakable Intimacies

Tony Wu and José Rodríguez

*Tony Wu and José Rodríguez In Person*

Sunday, May 25, 2003 — San Francisco Art Institute — 7:30 pm

The formal renderings of Tony Wu's dense black-and-white imagery—often achieved by printing 16mm film onto 8mm film, or vice versa—create compelling musical textures, beneath which resonates a shimmering reservoir of emotional and sensual energy. The dark mysteries of the films of José Rodríguez unfold in brightly lit landscapes of oblique desire and memories just out of reach. The Mexican-born San Francisco resident Rodríguez presents several short films made since 2001, including at least one premiere. (Scott Stark)

***Intimacy*** (1998) by Tony Wu; Super-8mm, b&w, silent, 3minutes, print from the maker

***More Intimacy 2*** (1999) by Tony Wu; 16mm, color, silent, 8minutes, print from the maker

*More Intimacy 2* uses reproduction, repetition and inter-film gauges to explore film's essential elements. It is contact printed Regular-8, Super-8 and 16mm onto Super-8 in a dark room using Man Ray's revolutionary technique, the photogram. This technique results in different gauge films having intimate touch. Films themselves become the object instead of other material Man Ray experimented. Then the film is blown up to 16mm by optical printing. The film's elements of image/no image present an illusion (pornography) the filmmakers created on film (screen). Behind the illusion, these elements allow the viewer to discover the source of film: film itself as material, the mechanical movement projected through light. (TW)

***During Chaos*** (1999) by Tony Wu; Super-8mm, color, silent, 9minutes, print from the maker

*During Chaos* is a visualization of my experience immersed in New York City. There is no linear context. Two images, a street scene and dancing figures from Robert Rauschenberg's exhibition/film, are simultaneously created without technological superimposition.

***Cemetery 4*** (1999) by Tony Wu; 16mm, color, silent, 8 minutes, print from the maker

*Cemetery 4* expands *Cemetery 1* to double length. The frame by frame from 1 to 1, 2 to 2...48 to 48, and full shot to full shot and then reverse back. I optical printed *Cemetery* onto color print stock, so it looks in weird blue and purple color all over. (TW)

***Cemetery 6*** (1999) by Tony Wu; 8mm, b&w, silent, 11 minutes, print from the maker

*Cemetery 6* uses the advantages of Regular-8 film stock (Double Regular-8=16mm) that has exchangeable filming characteristics with 16mm film stock. Double Regular-8 is used in a 16mm camera on an optical printer to print Unslit Regular-8 film that I shot in Vienna National Cemetery by a Regular-8 camera to Double Regular-8 film stock. Selections of each of the 4 images (or part of 4 images) are blown up. Then the Double Regular-8 is slit and becomes Regular-8 format in order to break up the conventional film frame line and cross film gauge between Regular-8 and 16mm. (TW)

***Frame Parade*** (2001) by Tony Wu; 8mm, b&w, silent, 8 minutes, print from the maker

A parade was shot in Vienna, a frame parades between R-8 and Double-8. (TW)

—intermission—

- Untitled (Animation)* by José Rodríguez; 16mm, b&w, silent, 6 minutes, print from the maker
- homesick* by José Rodríguez; Super-8mm, b&w, silent, 3 minutes, print from the maker
- Virgo Catharsis* by José Rodríguez; Super-8mm, b&w, sound, 6 minutes, print from the maker
- Eulogies* by José Rodríguez; Super-8mm, b&w, sound, 4 minutes, print from the maker
- Untitled* by José Rodríguez; Super-8mm, b&w, silent, 4 minutes, print from the maker
- Silence of the Bride* by José Rodríguez; Super-8mm, b&w, sound, 4 minutes, print from the maker
- Untitled* by José Rodríguez; Super-8mm, color, silent, 3 minutes, print from the maker
- Untitled* by José Rodríguez; Super-8mm, color, silent, 3 minutes, print from the maker
- Untitled (The Temptation of St. James)* (2002-03) by José Rodríguez; Super-8mm, color, silent, 5 minutes, print from the maker
- Despoiled* by José Rodríguez; Super-8mm, b&w, sound, 6 minutes, print from the maker
- Home Video* by José Rodríguez; video, color, sound, 20 minutes, tape from the maker