

## Rose Lowder

### Couleurs Mécaniques: Films of Rose Lowder

Sunday, October 14 at 4:00 pm — Yerba Buena Center for the Arts

Rose Lowder In Person

Presented in association with Pacific Film Archive,  
the Cultural Services of the Consulate General of France in San Francisco  
and the French American Cultural Society

*The most memorable of Rose Lowder's films are experiments in creating distinct visual experiences that, in their reduction of day-long phenomena into brief, precise, intense cinematic moments, sing the potential of an ecological film aesthetic.* (Scott MacDonald)

Hailing from the south of France, filmmaker, curator and archivist Rose Lowder has created, since 1978, a remarkable body of 16mm films which explore visual perception and the mechanics of the cinematic apparatus while absolutely exploding with ecstatic color and vibrant kineticism. Inspired largely by the rhythms of nature and rural life, Lowder's films joyously celebrate the textures of the natural world with an impassioned, impressionistic eye. Tonight's screening, the second in a two-part screening, is presented on the occasion of her first visit to the Bay Area since 1987. (Steve Polta)

***Roulement, rouerie, aubage*** (1978) by Rose Lowder; 16mm, color, silent, 15 minutes, print from Light Cone

*"Roulement, rouerie, aubage takes two paddle wheels on the Sorgue for its subject. Structured in the camera without any editing, the film makes use of a series of cross-references that are set up between two operating mechanisms: a selection of elements belonging to the rotating wheels and a certain number of visual features accentuated by the filming procedures chosen to record the frames. On the screen the image remains continually on a borderline in between the graphic or photographic characteristics and the representation, thus allowing one to shift regularly from one to the other way of seeing things. Roulement = rotation of the wheel reflecting the camera's mechanisms. Rouerie = wiliness, the focusing of the image in relation to the frame. Aubage = the functioning of the paddle wheel as a visual unit."* (Rose Lowder)

***Rue des Teinturiers*** (1979) by Rose Lowder; 16mm, color, silent, 31 minutes, print from Light Cone

*"In Rue des Teinturiers the focus of each image, recorded frame by frame in the camera, is adjusted so that graphic features of items in the street that gives its name to the film are extracted and inscribed onto the film strip in a way which allows their characteristics to be seen, when projected in succession on the screen, as parts of a spatiotemporal situation stretching from a position on a balcony over a canalized river to the road. The film is composed of twelve reels, each filmed on a different day throughout a six-month period, joined together in a slightly non-chronological order so as to avoid accentuating anecdotal aspects of the scene."* (Rose Lowder)

***Les Coquelicots (Poppies)*** (2000) by Rose Lowder; 16mm, color, silent, 3 minutes, print from Light Cone

*"Worn out by the sea, the Sète fishing boats decide to spend a day in the country amongst the poppies surrounding Arles, Bédarrides and the Thouzon Grottos."* (Rose Lowder)

**Bouquets 11-20** (2005-2009) by Rose Lowder; 16mm, color, silent, 14 minutes, print from Light Cone

"*Bouquets 11-20*, filmed in Italy, Switzerland and France, was delayed by the weather and a series of related technical/aesthetics incidents. The ten little films (one minute or 1440 frames each, with the exception of 23 frames or nearly a second more for *Bouquet 16*), continues the work begun with the series *Bouquets 1-10* and *21-30*. This consists of weaving in camera visual aspects of the filmed reality in order to bring into existence specific features of the cinematographic image, hopefully placing us on a boundary outside the traditional roles of description or abstraction.

"In terms of content, the graphic-aesthetic process is related to social/economic politics and philosophy. Nearly every civilization disappeared due to major environmental issues and we are, in heading in that direction, repeating history.

"Ten *Bouquets*, each one minute long, all filmed at ecological sites:

*Bouquet 11*: Oasis de la Roche Bleue, near Plaisans, Drôme

*Bouquet 12*: Farm de la Mhotte, Saint Menoux, Allier

*Bouquet 13*: Site agroécologique de la Baraque, Aujac, Gard

*Bouquet 14*: Le Vieil Eclis, Asserac, Loire-Atlantique

*Bouquet 15*: Azienda Agricola Cascina Piola, Serra-Capriglio, Asti, Nord Monferrato, Piemonte, Italy

*Bouquet 16*: Silvai Confiture (jam), Haute Bléone, Prads, Basses-Alpes

*Bouquet 17*: Hôtel –Pension Beau-Site (Label écologique européen), Chemin sur Martigny, Switzerland

*Bouquet 18*: Farm de Crozefond, Saint Aubin, Lot et Garonne

*Bouquet 19*: Les Jardins du Marais, Parc Naturel Régional de Brière, Hoscas, Loire Atlantique

*Bouquet 20*: Site agroécologique de la Baraque, Aujac, Gard"

(Rose Lowder)

**Beijing 1988** (1988-2011) by Rose Lowder; 16mm, color, sound, 12 minutes, print from Light Cone

"China seen from Beijing, May 1988, a year before the spring 1989 Tiananmen rebellion, where the ancient traditional philosophies and social practices confront the political and economical ideological ambitions of the State. Music by François Alexis Degrenier." (Rose Lowder)

**Jardin du sel (Salt Garden)** (2011) by Rose Lowder; 16mm, color, sound, 16 minutes, print from Light Cone

"The production of sea salt flower (fleur de sel) is a process of concentration and saturation of sea water in order to form crystallization. The agriculture character of the activity is evoked by the term 'salt garden'.

"Six poetic pictures, five based on the sun, the wind and the sea, while the last rests on a small park left fallow. Music by François Alexis Degrenier." (Rose Lowder)

Gratitude for assistance with this program is extended to  
*Christophe Bichon and Baptiste Degas of Light Cone, Paris*

*Sandra Davis*

*Mia Ferm of Cinema Project, Portland*

*Kathy Geritz of Pacific Film Archive*

*Nora Orallo of the Cultural Services of the Consulate General of France in San Francisco;*

and

*Sophie Suberville of the French American Cultural Society*