

**Sojourn Cinema**  
**July 20–22, 2018 — SF Art Book Fair/Minnesota Street Project**  
**presented by San Francisco Cinematheque and Canyon Cinema**  
**Friday, July 20**

**6:30pm Ephraim Asili: *Fluid Frontiers***

*Fluid Frontiers* (2017) by Ephraim Asili; digital video, color, sound, 23 minutes, exhibition file from the maker

*Fluid Frontiers* is the fifth and final film in Ephraim Asili's Diaspora Suite, a series of films exploring the artist's personal relationship to the African Diaspora. Shot along the Detroit River and featuring readings from Detroit's renowned Broadside Press and artworks by Detroit Artists, *Fluid Frontiers* explores the relationship between resistance and liberation. All the film's poems are read from original Broadside Press editions by natives of the Detroit, Michigan/Windsor, Ontario region. (Ephraim Asili)

**7pm *Out of Print*. Guest curated by Linda Scobie**

***Associations*** (1975) by John Smith; 16mm, color, sound, 7 minutes, print from Canyon Cinema

Images from magazines and colour supplements accompany a spoken text taken from *Word Associations and Linguistic Theory* by Herbert H Clark. By using the ambiguities inherent in the English language, *Associations* sets language against itself. Image and word work together/against each other to destroy/create meaning. (John Smith)

***Blood Story*** (1990) by Greta Snider; 16mm, color, sound, 3 minutes, print from Canyon Cinema

*Blood Story* is a simultaneous progression of three divergent tales; a soundtrack of eavesdropped "girltalk," a subtitled story of a troublesome spot, and a series of images that fluidly peruse the two. The pictures articulate the space between one threatening, and one intimate, experience of the same symbolic matter. (Greta Snider)

***Friend Good*** (2003) by Jay Rosenblatt; 16mm, color, sound, 5 minutes, print from Canyon Cinema

Mary Shelley's writing combines with Boris Karloff's performance to re-work the myth of Frankenstein. In five minutes the "monster" moves through the very human journey from self-hatred to self-acceptance. (Jay Rosenblatt)

***No No Nooky TV*** (1987) by Barbara Hammer; 16mm, color, sound, 12 minutes, print from Canyon Cinema

*No No Nooky TV* posits sexuality to be a social construct in a "sex-text" of satiric graphic representation of "dirty pictures." Made on an Amiga Computer and shot in 16mm film, *No No Nooky TV* confronts the feminist controversy around sexuality with electronic language, pixels and interface. Even the monitor is eroticized in this film/video hybrid that points fun at romance, sexuality, and love in our post-industrial age. (Barbara Hammer)

**High Kukus** (1973) by James Broughton; 16mm, color, sound, 3 minutes, print from Canyon Cinema

“A visualization of the Zen dictum of ‘sitting quietly, doing nothing,’ *High Kukus* uses a single beautiful visual image while it delights with a poetic soundtrack composed of 14 gems of Broughton's wit and wonder.” (Freude Bartlett)

**Pony Glass** (1997) by Lewis Klahr; 16mm, color, sound, 15 minutes, print from Canyon Cinema

*Pony Glass* is the story of comic book character Jimmy Olsen's secret life. In this 15-minute cutout animation Superman's pal embarks on his most adult adventure ever as he navigates the treacherous shoals of early '60s romance trying to resolve a sexual identity crisis of epic proportions. A three-act melodrama—each act has its own song—filmed in Klahr's signature collage style that questions our collective iconic pop inheritance as Americans. (Canyon Cinema)

**Verses** (2012) by James Sansing; 35mm screened as digital video; color, silent, 4 minutes, exhibition file from Canyon Cinema

*Verses* is a film that animates old water damaged and moldy books. The books are juvenile hall ledgers from the 1940's—1960's. The ledgers were written by councilors on the daily observations of the children in their charge. The Rorschach patterns that have naturally formed in the books remind one of the psychological impact this institution had on the children detained there. (James Sansing)

**8pm** ***I Am Not Here (CROSSROADS capsule 1)***

sair goetz in person

***me and my army*** (2017) by sair goetz (USA); digital video, color, sound, 9 minutes

...re-imagines the experiences of the actress Adrienne Corri—most famous for her role as a rape victim in Stanley Kubrick's *A Clockwork Orange*—through the appropriation of actions from historical works of feminist art. (sair goetz) [www.sarahgoetz.com](http://www.sarahgoetz.com)

***Water/Mist/Fire/Off*** (2017) by Youngzoo Im (South Korea); digital video, color, sound, 15 minutes

*Water/Mist/Fire/Off* is a panoply of rather drowsy story pieces about fire. In this simulation video which waits for a fire to break out, conversation continues between the witness of an accident and the analyst interpreting it. In the production process, posts uploaded on an online dream-reading community, fire simulation video clips and a thesis regarding the psychology of arson were referred to and used. (Youngzoo Im) [www.imyoungzoo.com](http://www.imyoungzoo.com)

***Model of a Hand*** (2018) by Rosa John (Austria); digital video, color, silent, 6 minutes

The film is a meditation on the photographic image as a result of touch: an interplay of sun, space, camera, aperture, film stock, the object of a hand and manual movement. (Rosa John)

***I AM NOT HERE FOR YOU*** (2017) by Nico La Shae (USA); digital video, color, sound 5 minutes

A woman claims her body as her own. (Nico La Shae)

**9pm Visions of the Void (CROSSROADS capsule 2)**

***you can't plan a perfect day sometimes it just happens*** (2017) by Alison Nguyen (USA); digital video, color, sound, 9 minutes

A collage of blown-out, re-appropriated footage of lens flare from contemporary American advertisements. The piece is a critique of and meditation on visual codes for authenticity and spirituality used in white-dominated mass media. (Alison Nguyen) [www.alisonnguyen.com](http://www.alisonnguyen.com)

***Wasteland No. 1: Ardent, Verdant*** (2017) by Jodie Mack (USA); 16mm, color, silent, 4 minutes, print from Canyon Cinema

A eulogy for wasted potential sends the out of date to the out of body: trash to treasure. An appetite for destruction charts the product life cycle, interrupting the horizon through an intersection of perspectives. (Jodie Mack) [www.jodiemack.com](http://www.jodiemack.com)

***The Forcing (No. 2)*** (2015) by Lydia Moyer (USA); digital video, color, sound, 7 minutes

A meditation on power and the longing for deliverance in contemporary America. (Lydia Moyer) [www.goodfornow.net](http://www.goodfornow.net)

***The Falling Sky*** (2017) by Peggy Ahwesh (USA); digital video, color, sound, 10 minutes

Refashioning the original intention of footage lifted from an online animated news outlet, *The Falling Sky* is a cautionary tale about the inexplicable sea and the tumultuous sky—a poetic tour through the dense landscape of recent news in a recap of human foibles, follies and crises that are increasingly out of alignment with the forces of nature. (Peggy Ahwesh)

***Void Vision*** (2018) by Alexander Stewart (USA); 16mm, color, sound, 8 minutes, print from Canyon Cinema

*Void Vision* is an abstract science-fiction short in which the real and the simulated are equally constructions; a space where doubles, twins, duplicates, re-creations and copies blend into one another. *Void Vision* combines a science-fiction sensibility with the aesthetic of early CG animation experiments. Rotating arrangements of lasers and duplicated women fade in and out on-screen, appearing as both photographed scenes and CG-modeled recreations. The audio track, incorporating text from Philip K. Dick's *VALIS* (1981), features an improvised electronic score and a voice espousing theories about the mind and the universe. *Void Vision* presents a consideration and re-consideration of a reality; a cold fever-dream of paranoia and reification. (Alexander Stewart) [www.alexanderstewart.org](http://www.alexanderstewart.org)

***Season of Doubt*** (2015) by Seth Pimlott (UK); 16mm screened as digital video, b&w, sound, 4 minutes

Music video for Mute Records artists Cold Specks. Vocalist Ladan Hussein's appartitional visage materializes, hovers over and dissolved into spectral scenes of nighttime anti-police violence actions in Ferguson, Missouri, 2014. (Steve Polta) [www.sethpimlott.com](http://www.sethpimlott.com); [www.mute.com/artists/cold-specks](http://www.mute.com/artists/cold-specks)