

Sojourn Cinema
July 20–22, 2018 — SF Art Book Fair/Minnesota Street Project
presented by San Francisco Cinematheque and Canyon Cinema
Saturday, July 21

11am: Michael Snow: *So Is This*

So Is This (1982) by Michael Snow; 16mm, color, silent, 45 minutes, print from Canyon Cinema

“With formalist belligerence, *So Is This* threatens to make its viewers ‘laugh, cry and change society,’ even promising to get ‘confessional.’” (Canyon Cinema)

12pm 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)

12:30pm: Colectivo Los ingravidos: *The Sun Quartet, part 4: November 2/Far from Ayotzinapa*

The Sun Quartet, part 4: November 2/Far from Ayotzinapa (2017) by Colectivo Los ingravidos; digital video, color, sound, 23 minutes

The Sun Quartet is a solar composition in four movements, political composition in four natural elements, kinematic composition in four body mutations: a sun stone where youth blooms in protest, a river overflowing the streets, the burning plain rising in the city. And finally the clamor of the people who after the night of September 26, 2014 shook Mexico. The massive disappearance of 43 students of Ayotzinapa opened a breach in the Mexican political body. *The Sun Quartet* is a cinematographic composition of this event.

November 2/Far from Ayotzinapa: The clamor of the people after the disappearance of 43 students of Ayotzinapa. The Mexican poet David Huerta wrote a poem called *Ayotzinapa* on November 2, a date is a very important date of in Mexico, because is the celebration of “Day of the Dead.” The poem is about the experience of current Mexican war. (Colectivo Los ingravidos)

1pm: Canyon Cinema’s *Drive-Thru Cinema, part 1.* 15 films on 16mm spanning 40 years including works by Chick Strand, Robert Breer, Nam June Paik and Jud Yalkut, and many more...

2pm: *the word, my dear: text moving in time*

Word Movie (Flux Film 29) (1966) by Paul Sharits; 16mm, color, sound, 4 minutes, print from Canyon Cinema

Approximately 50 words visually “repeated” in varying sequential and positioned relationships/spoken word soundtrack/structured, each frame being a different word or word fragment, so that the individual words optically-conceptually fuse into one three and three-quarter minute-long word. (Paul Sharits)

I, Dreaming (1988) by Stan Brakhage; 16mm, color, sound, 8 minutes, print from Canyon Cinema

This is a setting-to-film of a "collage" of Stephen Foster phrases by composer Joel Haertling. The recurring musical themes and melancholia of Foster refer to "loss of love" in the popular "torch song" mode; but the film envisions a re-awakening of such senses-of-love as children know, and it posits (along a line of words scratched over picture) the psychology of waiting. (Stan Brakhage)

Hardwood Process (1996) by David Gatten; 16mm, color, silent, 14 minutes, print from Canyon Cinema

A history of scarred surfaces, an inquiry, and an imagining: for the marks we see and the marks we make, for the languages we can read and for those we are trying to learn. Reproduced by hand on an old contact printer resulting in individual, unique release prints. (David Gatten)

Gently Down the Stream (1981) by Su Friedrich; 16mm, b&w, silent, 14 minutes, print from Canyon Cinema

Constructed from fourteen dreams taken from my journals. The text is scratched directly onto the film, so that you hear your own voice as you read. The "framed" images accompanying the words are of women, water, animals and saints, which were chosen for their indirect but potent correspondence to the text. (Su Friedrich)

3pm Jeffrey Skoller: *The Malady of Death*

Jeffrey Skoller in person

The Malady of Death (1996) by Jeffrey Skoller; 16mm, color, sound, 43 minutes, print from Canyon Cinema

"[...] an adaptation of Marguerite Duras' story of the same name [...] which is a particular reading of the story in which word and image, in a complex interplay, explore male sexuality. [...] The male 'you' is multiplied[...]. The 'she' the 'difference,' is literally absent from the image but present metaphorically, 'possessed' but not known. While societal connections between possessing sexuality, economically, and by force are explored in relation to male sexuality, the implication of the act of looking permeate all these discourses[...]" (Kathy Geritz, Pacific Film Archive)

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

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

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)

5pm Canyon Cinema's Drive-Thru Cinema, part 2. 11 films on 16mm spanning 40 years (works by Bruce Baillie, Robert Nelson, Kenneth Anger, Alice Anne Parker and many more...)

7pm *Out of Print*

Works by Lewis Klahr, John Smith, Barbara Hammer, Greta Snider, Jay Rosenblatt, James Broughton, James Sansing. Guest curated by Linda Scobie

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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

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

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

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

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; www.mute.com/artists/cold-specks