

# REVELATIONS

## Two films by Dominic Angerame

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### duo B. vs. vIDEO sAVant

Dominic Angerame, duo B. and vIDEO sAVant in person

November 3, 2019 — Center for New Music

program co-presented with Canyon Cinema Foundation and the Center for New Music

The ongoing transformations of San Francisco's skyline and cityscape are the grand subject of filmmaker Dominic Angerame's epic film series *The City Symphony* (begun 1987). Masterfully filmed in 16mm—and in striking, high contrast black & white—the films that make up *The City Symphony* demonstrate masterful in-camera editing and virtuosic super-impositions while embodying the paradoxes of solidity and ephemerality of the city in flux. The first half of this evening's screening/concert features *Revelations*, the latest in Angerame's ongoing series. Featuring a haunting soundtrack by Angerame's long term collaborator Kevin Barnard, *Revelations* documents transformations in San Francisco's Dogpatch neighborhood and Embarcadero, including the construction of the stadium currently known as Oracle Park. The filmmaker's 1980 film *Freedom's Skyway*, an early celebration of the city's skyline featuring Chinatown pyrotechnics, opens the show.

***Freedom's Skyway*** (1980) by Dominic Angerame; 16mm, b&w, silent 6 minutes, print from Canyon Cinema

July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose of their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images. (Canyon Cinema)

***Revelations*** (2018) by Dominic Angerame; digital video, b&w, sound, 10 minutes, exhibition file from the maker

Some of the footage includes shots from waterfront docks near the Todd Shipyards of San Francisco and scenes of the baseball stadium while it was being constructed. *Revelations* also shows the city scape from the Dogpatch area of San Francisco before renovations and many scenes from the San Francisco Embarcadero. There were many scenes in the 16mm that were over exposed and I was tempted to throw the material away. Yannis Davidas was my black and white grader at Light Cone in Paris and he told me to transfer the overexposed material. In the post production he was able to adjust the gain and out of the whiteness of the overexposed film materialized imagery that I had never seen before. Like the magic of my superimpositions I was pleasantly surprised to view this material for the first time. Since new imagery was revealed to me, in such a way, I decided to call the film *Revelations*.

The editing, the rhythms, the building visual complexities and the overall resolution of themes all feels perfect to me. As I was watching I was, in fact, being strongly reminded of a novel I read not long ago—*All The Light We Cannot See* by Anthony Doerr. In, as it seems to me, its lamentations for the human soul, as well as with the pervasiveness of light, your film is at once terrifying, deeply sad, and strangely consoling—all encompassed for me most powerfully in that third to last shot of the looming wave—the rising and deep darkness and power of the ocean, which then breaks into the light. Beautiful. (Marilyn Brakhage)

## duo B. vs. vIDEO sAVant

Following intermission, this opening presentation is followed by a live video/music performance by duo B. vs. vIDEO sAVant, an intermedia ensemble of drums (Jason Levis), bass (Lisa Mezzacappa) and live video (Charles Woodman) based in the San Francisco Bay Area. The trio creates live performances of sound and image that seek the revelatory moments where the distinction between music and video, sound and image melt away and a new whole emerges from the flow between individuals and media. The group formed when Mezzacappa and Woodman met as residents at Headlands Center for the Arts, and since then, the ensemble has performed in the Bay Area and beyond and has been presented by San Francisco Cinematheque, the École Nationale Supérieure des Arts Décoratifs (Paris), Shapeshifters Cinema (Oakland) and the Oakland Winter Live Festival. This year, duo B. vs. vIDEO sAVant has been Ensemble-in-Residence at the Center for New Music and this evening's performance is a culmination of the group's creative work and research as part of that program.

The music of composer, drummer, and percussionist **Jason Levis** lives in the rich spaces where styles intersect and musical languages merge. His career began playing guitar in a high school reggae band, and he has since broadened his artistic scope to include jazz, contemporary improvisation, and modern classical composition. His wide-ranging creative efforts are skillfully bound by his innate sense of timbre, sonic space, rhythmic force, and his insatiable interest in discovery. Over the years his passion and curiosity have led him to search out the intersections of musical paths less traveled, and the resulting unique perspective is reflected in his music. Levis holds a Ph.D. in composition from the University of California, Berkeley and currently teaches at the California Jazz Conservatory. He is active as a performer and composer in the United States and Europe.

**Lisa Mezzacappa** is a San Francisco Bay Area-based composer, bassist, bandleader, and producer. Called "one of the most imaginative figures on the Bay Area creative jazz scene" by The Mercury News and "a Bay Area treasure" by KQED public radio, she has been an active part of California's vibrant music community for more than 18 years. Mezzacappa's activities as a composer and bandleader include ethereal chamber music, electro-acoustic works, avant-garde jazz, music for groups from duo to large ensemble, and collaborations with film, dance and visual art.

**Charles Woodman** is an electronic artist working in video and expanded media. His recent projects have concentrated on the creation of multi-image video installations for museums and galleries, and the integration of video with live performance, often in collaboration with musicians or dancers. Exhibitions of his work include screenings at the Museum of Modern Art in New York, Block Museum of Art in Chicago, Black Maria Film and Video Festival in Edison, NJ, and the American Dance Festival in Raleigh, NC. Woodman is a founding member of the video performance group, vIDEO sAVant and has been a pioneer in the development of Live Cinema – real time video editing as live performance. Appearances by the group include performances at ENSAD, Paris, France, Spazio Contemporanea, Brescia, Italy, ISEA, Dubai, Albright-Knox Art Gallery, Buffalo and San Francisco Cinematheque.