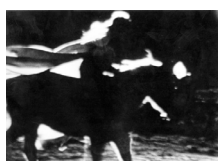


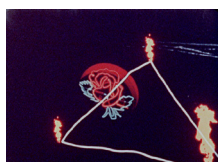
Valentin de Las Sierras (Bruce Baillie, 1968, 10 minutes, color, sound)*

Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Cruz de la Soledad; Chapala, Jalisco, Mexico. (Bruce Baillie)



My Name is Oona (Gunvor Nelson, 1969, 10 minutes, B&W, sound)

My Name is Oona captures in haunting, intensely lyrical images fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like a fairy-tale princess, with a late sun only partially outlining her and the animal in silvery filigree against the encroaching darkness; one of the most perfect recent examples of poetic cinema. Throughout the entire film, the girl, compulsively and as if in awe, repeats her name, until it becomes a magic incantation of self-realization. (Amos Vogel)



Down Wind (Pat O'Neill, 1973, 15 minutes, color, sound)

A thoughtful treatment of some of the problems we (mankind) have been having in dealing with our fellow species, animal and vegetable. Actually an undercover "structural" film, this one seems at first to be some sort of berserk travelogue. I spent years going to travelogues as a child, and still have a great fondness for visiting natural history museums in strange cities. (Pat O'Neill)



Terrace 49 (Janie Geiser, 2004, 5 minutes, color, sound)

Images of impending disaster - slamming doors, a truck careening down a hill, and a frayed, almost snapping, elevator rope - collide with the repeated image of a woman's body, cycling toward ephemerality as the woman disappears into the texture of the film itself. In my recent films, I have been exploring the possibilities found in merging video texture with film, creating a lush, disorienting, ambiguous film space, and an atmosphere of temporal suspension. In *Terrace 49*, the space is shattered further, broken into shards; as fractured as memory and as fragile as glass. (Janie Geiser)



Market Street (Tomonari Nishikawa, 2005, 5 minutes, B&W, silent)*

As I am interested in the projection apparatus and human visual perception, I carefully juxtaposed images on Market Street by single-framing, in order to create certain happenings on the screen. By studying my super 8 films, *Sketch Film #1* and *Sketch Film #2*, I made decisions for sequences of this film before working on this project. No re-photographing technique is involved. The result may look abstract, yet representative enough to show the characteristics of the street. (Tomonari Nishikawa)



Continuum (Dominic Angerame, 1987, 17 minutes, B&W, silent)

Continuum, though a film only 15 minutes in length, is one of the more remarkable works within recent cinematic history. In it, the world, the workers within the world, and the labor of making the film itself are equated through montage and a brilliantly concentrated filmic "painterliness." (Jack Hirschman)



Saving the Proof (Karen Holmes, 1979, 11 minutes, color, sound)

Saving the Proof is a complex transformation of an ordinary action: a woman walking. The rhythm of her gait and the pulsating, repetitive sounds counterpoint with alternating images of her transverse city streets, passing windows and fences, descending stairs. As the images repeat and vary with mathematical precision, one becomes more interested in the process itself than in her destination. (Margaret Ganahl)



Mujer de Milfuegos (Chick Strand, 1976, 15 minutes, color, sound)*

A kind of heretic fantasy film. An expressionistic, surrealist portrait of a Latin American woman. Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as Spain, Greece and Mexico; women who wear black from the age 15 and spend their entire lives giving birth, preparing food and tending to household and farm responsibilities. *Mujer de Milfuegos* depicts in poetic, almost abstract terms, their daily repetitive tasks as a form of obsessive ritual. (Chick Strand)

FILM TOUR

Four 16mm programs, composed of 43 films drawn from Canyon's circulating collection of more than 3,400 titles, will provide an opportunity audiences to encounter some of the defining works of American avant-garde cinema as they were meant to be seen, while also recuperating forgotten voices and casting a contemporary eye on Canyon's collection. Many of the films in the tour are recent restorations and new prints. Two digital programs built from new HD transfers are also available, allowing participation from a wide variety of venues and organizations. The programs have been curated by David Dinnell.

As a component of the Canyon Cinema 50 project, the touring program is meant not only to celebrate Canyon's history but also to point the way towards the organization's continued relevance as both a purveyor of and advocate for artist-made cinema, seeding the next generation of what founding filmmaker Bruce Baillie described as "a federation of willing devotees of the magic lantern muse." For complete information, visit <http://canyoncinema50.org/tour>.

** designates a new print which was created for the Canyon Cinema 50 tour. These were made from existing printing elements provided by the filmmaker or archive responsible for the film's preservation. Canyon would like to thank all the filmmakers, participating archives and their staffs for their support throughout this project: Academy Film Archive (Mark Toscano), Chicago Filmmakers (Brenda Webb), Chicago Film Archives (Michelle Puetz, Nancy Watrous and Brian Belak), and Berkeley Art Museum and Pacific Film Archive (Jon Shibata and Mona Nagai). Laboratory work was completed at Colorlab (Laura Major, Chris Hughes, Tommy Aschenbach), Fotokem (Denise Marques) and Cinema Arts (Janice Allen and Michael Kolvek).*

CANYON CINEMA 50

Canyon Cinema is a nonprofit film and media arts organization that serves as one of the world's preeminent sources for artist-made moving image work. 2017 marks its 50th anniversary. The organization celebrates this milestone through the Canyon Cinema 50 project, which includes a screening series in the San Francisco Bay Area, US and international touring programs showcasing newly created prints and digital copies, and an educational website including new essays, ephemera, and interviews with filmmakers and other witnesses to Canyon's 50-year history.



FUNDING PROVIDED BY

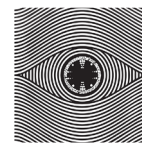


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