



## CANYON CINEMA 50 DECODINGS

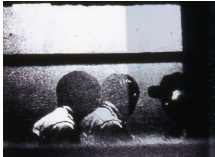


### **Duo Concertantes** (Lawrence Jordan, 1964, 9 minutes, B&W, sound)

Created between 1961 and 1964, and composed of two parts, “The Centennial Exposition” and “Patricia gives birth to a dream by the doorway”, *Duo Concertantes* is one of Jordan’s most celebrated early works.

“Birds, butterflies, old engravings, – the mind’s moving fantasmagoria. A binder on the spell of the white witch.” (*Lawrence Jordan*)

“Jordan’s imagery is exquisite and eloquent, concentrating on simple, repeated use of particularly poetic symbols and figures, a conglomerative effect of old Gustave Dore drawings, 19th century whatnot memorabilia, all fused to a totally aware perception.” (*Lita Eliseu*)



### **Billabong** (Will Hindle, 1969, 9 minutes, color, sound)

A remarkably intimate and at times palpably erotic study of boys in a Job Corps camp on the Oregon coast, *Billabong* is a sensuously humanist encounter with alienated youth, told in the filmmaker’s trademark undulating lap dissolves and scintillatingly grainy high contrasts. Loneliness and longing-for-elsewhere alternate with horseplay and horniness, and hijinks around urinals and pool tables culminate in an ecstatic moment of onanistic release. ...[T]here’s an interest in a kind of impressionistic reportage—a fusion of the visual and the “thematic” in which verbal language is just one chaotic, shard-like element among many, its way of “telling” often less privileged than the intimacy between a child’s face and a camera lens, or the way the sun glints on sea foam. (*Chuck Stephens*)



### **Love It / Leave It** (Tom Palazzolo, 1973, 15 minutes, color, sound)\*

*Preserved by Chicago Filmmakers with funding by the National Film Preservation Foundation.* A 15-minute almanac of Midwestern America and its funky Americana at the end of the Love Generation, *Love It / Leave It* begins with proudly naked people parading about for all the world to ogle at the annual Naked City beauty pageant in Roselawn, Indiana, before returning to Chicago, where families literally draped in American flags are found wilting under the heat of the sun along a downtown parade route. Palazzolo has a terrifically restless documentary eye and a winning eagerness to make his points sharp and quick; to just keep cutting, and to keep it all relatively light. ...[H]e tends to like what he sees, and he’s disinclined to dick around with the technical fineries of image-making, or to fiddle with any abstractification of the images themselves. What you see is what you get, as heimlich and American as apple pie and neo-Nazis: fragments and fleeting glimpses of neighborhood gatherings and celebrations, ball games, Civil War re-enactments, wrestling matches, rock concerts, and the 1968 Democratic National Convention all join in *Love It / Leave It*’s visual churn, while Ray Wilding White’s musique concrète soundtrack loops and reloops the film’s titular mantra—a dialectical cri de coeur in which the former proposition is clearly the salutary one: to leave America would be to miss the parades, this rich pageant of life, these boobs and their boobs. (*Chuck Stephens*)



### **Removed** (Naomi Uman, 1999, 6 minutes, color, sound)\*

Using a piece of found European porn from the 1970s, nail polish and bleach, this film creates a new pornography, one in which the woman exists only as a hole, an empty, animated space. (*Naomi Uman*)



### **Chronicles of a Lying Spirit** (by Kelly Gabron) (Cauleen Smith, 1992, 6.5 minutes, color, sound)\*

*Preserved by the Academy Film Archive.* *Chronicles of a Lying Spirit* (by Kelly Gabron) is less a depiction of “reality” than an exploration of the implications of the mediation of Black history by film, television, magazines and newspapers. Using her alter ego, Kelly Gabron, Smith fabricates a personal history of her emergence as an artist from white-male-dominated American history (and American film history). (*Scott MacDonald*)

Cauleen Smith’s rapid-fire *Chronicles of a Lying Spirit* (by Kelly Gabron) likewise concerns the multiplication of personae. With dueling narrators, scrolling text, and collaged photographs, Smith blends autobiography with fantasy, fashioning a character based on the artist who nonetheless seems to exist across centuries, from the Middle Passage to surf-punk California. Even though the film is repeated twice in its entirety, the experience still overwhelms—there’s so much to see, to hear, to unravel, to feel—raising questions which animate the entire screening: When charting your course through a totalizing matrix of oppressive representation, what should you pay attention to? How do you craft your own identity when systems like Hollywood, urban planning, or the art world attempt to define you on their own terms—not yours? And if you’re forced to live a double life, why not use that shifting selfhood as a tactic? (*program notes for “Why Couldn’t She Have Two Lives?”*, *Light Industry*, August, 2015)



**Point de Gaze** (Jodie Mack, 2012, 5 minutes, color, silent)

Named after a type of Belgian lace, this fabric flicker film investigates intricate illusion and optical arrest. (Jodie Mack)

*Point de Gaze* wields texture with frenzied sight and a visually seductive force. Mack's montage creates a silent rush of lace fabric images that stand out and/or blend together in relation to the speed of the edited flow, the latter effect helping to achieve the impression of an object-based reincarnation of Stan Brakhage's hand-painted works. Despite such a similarity, the short establishes a unique identity all its own through the distinct physicality and tactility of the sensations Mack imparts through her use of 16mm stock and extreme close-ups. (Spencer Everhart)



**Encounters I May or May Not Have Had with Peter Berlin**

(Mariah Garnett, 2014, 14 minutes, color, sound)

*Encounters I May Or May Not Have Had With Peter Berlin* deals primarily with monumentality, narcissism and the ways in which our heroes are embedded into our identities, and manifested through the body. Through a variety of gestures, the pervasiveness of this practice is highlighted alongside its ultimate, inevitable failure. The viewer moves through various stages of anxiety, idolization and actual touchdown with 70s gay sex icon Peter Berlin himself, capturing both the apparent and the hidden. The film guides the viewer through the process of making contact with a figure who exists only in his own photographs.

The film is structured in three parts, which were made chronologically. In the first part the filmmaker appropriates Peter Berlin's outfits and poses, playfully attempting to embody Peter Berlin's artistic persona. Each frame of the original 16mm film was then hand-painted to distort the image, producing an animated effect that prevents the viewer from seeing the full performing body.

In the second part, a voice over relates a story riddled with anxiety about a potential meeting with Peter Berlin that is paired with images of mansions and window displays. The third and final section is an interview with Peter Berlin in his apartment, describing a moment of exchange that crosses lines of gender and generation, a moment where the identities of two filmmakers briefly coalesce.



**Lie Back & Enjoy It** (JoAnn Elam, 1982, 8 minutes, B&W, sound)

JoAnn Elam's *Lie Back & Enjoy It* is an absorbing eight-minute dialectical film about the politics of representation. More specifically, it examines the politics of filmic representation of women under patriarchy...The film is endowed with remarkable structural and rhetorical lucidity...Everyone who watches movies with women in them ought to see it. (Claudia Gorbman)



**Decodings** (Michael Wallin, 1988, 15 minutes, B&W, sound)

Michael Wallin's *Decodings* is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case, found footage from the '40s and '50s...The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago. (Manohla Dargis)

## 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 Kolbek).

## 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

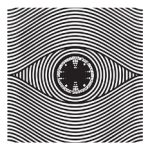


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