



2018 IN REVIEW

Canyon Cinema Foundation 2018 Year End Report

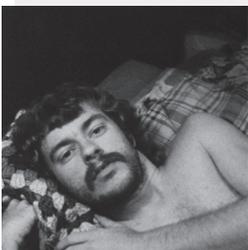
As one of the few remaining 16mm film distributors in the world – and also one of the oldest, with a central place in the history of the American and international avant-gardes – Canyon Cinema has a major role to play in advancing the exhibition, study, and appreciation of artist-made and independent film in a changing media landscape. In 2018, our fiftieth anniversary project entered its second year, and reached new audiences around the world with the Canyon Cinema 50 Film Tour. We extended our commitment to San Francisco Bay Area programming with a number of local screenings and collaborations, and continued to develop our robust and historic distribution program to ensure access to the vital, groundbreaking works in our collection.

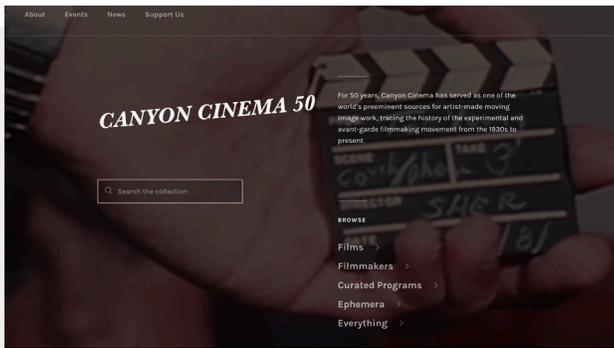
This report highlights some of this year's major accomplishments. We thank the steadfast commitment of our major supporters: George Lucas Family Foundation, Owsley Brown III Philanthropic Foundation, The Andy Warhol Foundation for the Visual Arts, Phyllic C. Wattis Foundation, National Endowment for the Arts, The Fleishhacker Foundation, California Arts Council, National Endowment for the Humanities, The Zellerbach Family Foundation, the filmmakers who participate in our distribution program, and our individual benefactors.

CANYON CINEMA 50 FILM TOUR

Encompassing 50 screenings in 25 cities across the United States and Europe, the Canyon Cinema 50 Film Tour was one of this year's most ambitious projects, connecting Canyon with an international network of supportive audiences, venues, and curators. Anchored by four expansive programs specially curated by David Dinnell, former Program Director at the Ann Arbor Film Festival, the tour spanned seven decades worth of work, highlighting the depth and range of Canyon's collection and celebrating its central place in the history of avant-garde cinema.

Subsidized program rates enabled widespread participation – from major cultural institutions to no-budget microcinemas – and all four programs featured a wealth of newly created film prints. Featured filmmakers often attended tour dates in their region, joined by Dinnell and Canyon Cinema staff. With stops in major cities like Chicago, Los Angeles, and New York (as well as more far-flung locales like Sweden and Spain), and coverage from national outlets including *The New York Times*, *The Hollywood Reporter*, and *Hyperallergic*, the project substantially raised the organization's public profile and helped lay the groundwork for future programming endeavors.





CANYON CINEMA 50 WEBSITE

We are currently entering the final stages of development on a special project website that will document our extensive Canyon Cinema 50 activities. Custom-built with a new database system, this web portal will link our local and national programming to an expanding universe of scholarly writing, personal reminiscences, video documentation, and other ephemera that will together provide a unique and indispensable educational resource for the study of experimental cinema. This infrastructure will also serve as the foundation for a complete overhaul of Canyon's existing website, with the eventual goal of enhancing Canyon's core film catalog with streaming media, original writing, and a wealth of other materials.



CANYON IN CANYON

Canyon Cinema takes its name from Canyon, California – a small, unincorporated community in the redwoods ten miles east of downtown Oakland, where Bruce Baillie first started showing films in his backyard in 1961. The Canyon Elementary School turned 100 this year, and for its centennial we were invited to show work by Canyon's founders alongside films chosen by residents that reflect the town's countercultural legacy.



COLLABORATIONS

Throughout the year we joined with cultural institutions across the Bay Area to introduce new audiences to the filmmakers in our catalog. We screened a newly struck print of Chick Strand's groundbreaking *Soft Fiction* at the Untitled Art Fair in January, and reprised this relationship in December to spotlight recent restorations of Curt McDowell's work at Minnesota Street Project. Over the summer, Canyon's participation in the San Francisco Art Book Fair gave the organization meaningful exposure to thousands of attendees through a booth used to sell books, zines, and merchandise, as well as offering us a venue for an ambitious, multi-part film program titled "Sojourn Cinema" that was presented together with San Francisco Cinematheque.



CANYON PRESENTS

Canyon's own Bay Area programming remained robust in 2018. Our free Salon series, now in its fourth year, brought Baba Hillman, Sky Hopinka, Colin V. Barton, Jason Halprin, Sandra Davis, and Lynne Sachs into conversation with devoted San Francisco audiences. In September, on the occasion of what would have been his 89th birthday, Canyon convened *A Sentimental Punk*, a major two-day retrospective on Kurt Kren, which brought together scholars and friends to illuminate the rarely-screened Austrian filmmaker's life and work. With new grant funding from the Zellerbach Family Foundation Community Arts program, Canyon's local programming will continue to grow and expand in the year ahead.



NEW ACQUISITIONS

Our catalog remains an essential source of independent and artist-made cinema. Established filmmakers continue to deposit new prints and recent works at Canyon, and the organization is developing new relationships with artists working across the experimental film ecosystem. In 2018, Canyon received over 100 new films, files, and prints. We are pleased to welcome Fred Worden, Diane Kitchen, Stephen Broomer, Mike Stoltz, Henry Hills, Koohan Paik, and Kelly Egan to the collection. Meanwhile, John Smith, Rose Lowder, Dominic Angerame, Sandra Davis, Julie Murray, Nathaniel Dorsky, Mark Toscano, Sophie Michael, Elizabeth Block and Jon Behrens have all placed new work with Canyon.



RESEARCH

For scholars and curators, a trip to Canyon Cinema offers the possibility of discovery – of little-seen works and underappreciated filmmakers working at the margins of the form; of surprising connections and deep resonances echoing across works and eras; of new ways of seeing and thinking about the medium. In 2018, we welcomed researchers from Adam Mickiewicz University in Poznań, Poland, the University of Southern California, the University of California, Berkeley, and other institutions to screen works that served as the basis for journal articles, dissertation chapters, and public screenings.



COLLECTION ACCESS

Canyon continues to serve as a major point of access for schools and departments that place an emphasis on avant-garde and artist-made cinema. Through our distribution program, films that often exist exclusively on celluloid are introduced each year to enchanted students in classrooms across the United States. In addition to its expansive classroom network, Canyon worked with a number of prestigious and emerging international festival partners in 2018, including EXiS in South Korea, Media City Film Festival in Windsor, Ontario, and S(8) Mostra de Cinema Periférico in A Coruña, Spain. Canyon also provided the best available Stan Brakhage prints for a national tour celebrating the reissue of his seminal book *Metaphors on Vision*, with screenings at the National Gallery of Art in Washington, DC, Yerba Buena Center for the Arts in San Francisco, the Whitney Museum for American Art in New York, and elsewhere.

Bookings by Customer Type	2016	2017	2018*
Universities and Colleges (classroom use)	246	221	141
Media arts organizations, film showcase, distributors	129	156	137
Individuals (independent curators and scholars, enthusiasts) and misc.	50	53	30
Museums and art galleries, Film Festivals (national and international)	106	54	86
Libraries (higher education, public)	13	14	13
TOTAL BOOKINGS	544	498	407
Total titles loaned/licensed and media sales (film prints and digital files)	1497	1485	1409

* figures as of November 2018

FRIENDS OF CANYON

Friends of Canyon Cinema is our new community membership and rewards program. We are inviting lovers of experimental film to make a pledge of support to the organization to help ensure that the community of avant-garde and experimental media artists continues to thrive, receives the enrichment it deserves, and gains in esteem and social impact through Canyon's dogged distribution, enthusiastic advocacy, and continued promotion of scholarship. Each year, we will offer a set of rewards to donors to show our appreciation for their support as we continue to look to the future.

