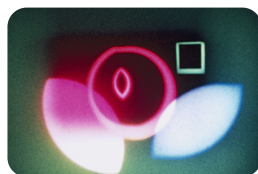
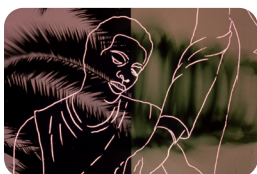


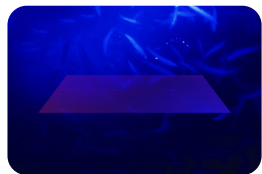
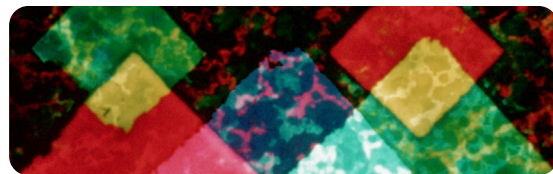
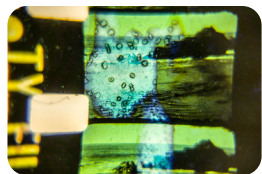
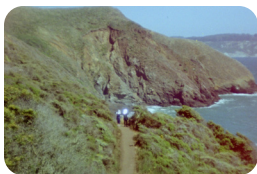
As another year winds to an end, we take this opportunity to look back on what has been achieved and reflect with gratitude on the support and community spirit that sustains our work.

In 2023 Canyon Cinema continued to serve as custodian of one of the world's preeminent collections of avant-garde and experimental media. Over the past year we added more than a half-dozen new artist members and approximately 150 new titles to the catalog; continued our popular Canyon Cinema Salon, Canyon-on-Demand, and Canyon at The Roxie series, as well as our streaming partnerships with Kanopy, Kinoscope, and PARACME; initiated a new library and educational streaming collaboration with Projectr; completed our long-awaited *Cine-Espacios* publication; and partnered with SF Cinematheque, YBCA, The Roxie, BAMPFA, Light Field, and California Film Institute to present or co-sponsor programs throughout the Bay Area. We also launched several initiatives in 2023, such as our Print Generations commissioning project and a new collaboration with Malic Amalya's Accessible Cinema class at Emerson College, which resulted in the creation of audio description and open captions for more than a half-

dozen Canyon films. Reflecting our commitment to research and scholarship, we were proud to sponsor the first-ever Graduate Student Essay Award of the SCMS Experimental Film + Media (ExFM) scholarly interest group.

This report highlights some of the year's noteworthy accomplishments, which were made possible by the generosity and steadfast commitment of our major supporters: The Hobson/Lucas Family Foundation and Owsley Brown III Philanthropic Foundation; as well as our artist members, individual benefactors, and Friends of Canyon Cinema community members. We are also grateful for 2023 grants from the Fleishhacker Foundation and City of San Francisco Grants for the Arts, for general program support; the National Endowment for the Humanities, to perform much-needed upgrades to Canyon's digital infrastructure; the National Endowment for the Arts, for Print Generations; the National Film Preservation Foundation, to preserve two films by Canyon filmmaker Michael Wallin; and California Revealed, to inventory and describe Wallin's paper archives.





COLLECTION DEVELOPMENT AND NEW ACQUISITIONS



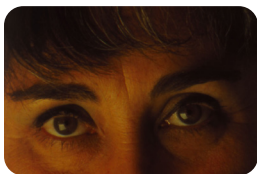
In 2023, Canyon welcomed a number of new artists into the collection, including John & James Whitney, Margaret Rorison, TT Takemoto, Harry Smith, Gloria Chung, and Azian Nurudin.

All together, Canyon added **156** new and preserved films, new digitizations, and born-digital works to the catalog this year. Included amongst these acquisitions:

- **New 16mm prints** of films by Malic Amalya, Stephanie Barber, Nathaniel Dorsky, Amy Halpern, Abigail He, Lawrence Jordan, Greta Snider;

- **New 35mm prints** by Louise Bourque and Eve Heller;
- **New digital files** by Emily Chao, Priyanka Das, Federica Foglia, Patrick Halm, Kerry Laitala, Janis Crystal Lipzin, Pat O'Neill, Raymond Rea, Ben Russell, Lynne Sachs, Tulapop Saenjaroen, Rajee Samarasinghe, Phil Solomon, Barry Spinello, Dorothy Wiley, Al Wong, among others.

Canyon's unparalleled collection of artist-made cinema and media now includes **over 4000 titles** by **more than 300 filmmakers**, spanning digital media, 8mm, Super 8, 16mm, and 35mm prints.



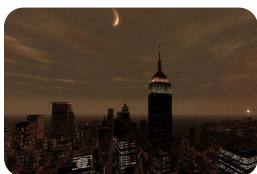
COLLECTION GROWTH BY THE NUMBERS



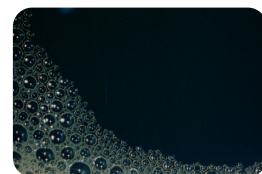
102 NEW TITLES



7 NEW ARTISTS
REPRESENTED



156 NEW FILM PRINTS, DIGITIZATIONS,
AND BORN-DIGITAL WORKS
IN DISTRIBUTION



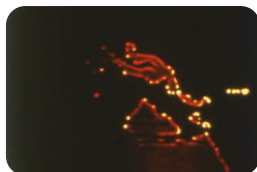


CANYON CINEMAZINE #8 CINE-ESPACIOS

Now available! The latest, bilingual (!) issue of the *Canyon Cinemazine*, co-edited by Walter Forsberg and Tzutzu Matzin, compiles cinematic artifacts and ephemera, newly-translated reprints of previously-buried historical texts, and has commissioned a dozen new first-person testimonials about Mexican microcinemas, independent experimental film spaces, cinephilia, and cinema-going. The 200+ page volume concludes with a landmark mediagraphy inventory and accounting of films made by current and former Canyon filmmakers which were shot and/or completed in Mexico! A special edition includes stickers, a dossier on Gelsen Gas's 1968 experimental feature film, *ANTICLÍMAX*, and an audio cassette reissue of the *ANTICLÍMAX* soundtrack.

With contributions from: José de la Colina, Ximena Cuevas, Annalisa D. Quagliata Blanco, Walter Forsberg, Viviana García Besné, Rita González, Emmanuel Guerrero Ramírez, Brett Kashmere, Betty Kirk, Jesse Lerner, Jorge Laso de la Vega, Azucena Losana, Tzutzu Matzin, Seth Mitter, Salvador Novo, Elena Pardo, Tomás Pérez Turrent, Gregorio Rocha, Emiliano Rocha Minter, Isabel Rojas, Francisco Jose Serrano, Aisel Wicab, and Federico Windhausen.

Layout and co-design by Denia Nieto García and Amanda García Martín. Illustrations of covers and replicas of articles by Tzutzu Matzin. Translations by Francisco Carillo Martín, Byron Davies, Walter Forsberg, Tzutzu Matzin, and Paulina Suárez.



PRINT GENERATIONS



Inspired by the 100-year anniversary of 16mm (1923-2023), **Print Generations** is a new commissioning project that will support production of four new 16mm films by an intergenerational cohort of Bay Area-based filmmakers. Each participating artist will receive an honorarium, materials stipend, technical assistance from

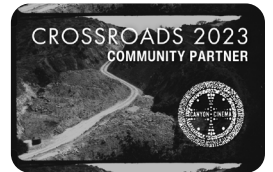
Canyon and the Black Hole Collective Film Lab, a release print of their finished film, and a screening fee for its Bay Area premiere. A commissioned essay about the completed films and interviews with the participating filmmakers will be published on Canyon Cinema *Connects* and in a special issue of the *Canyon Cinemazine*.



2023 PUBLIC PROGRAMMING



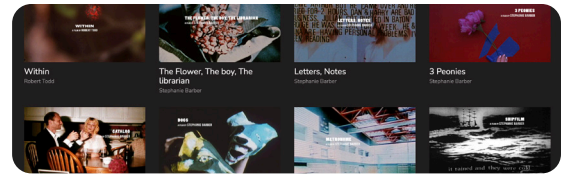
HIGHLIGHTS AND COLLABORATIONS



In 2023, we continued our ongoing Canyon Cinema Salon, Canyon-on-Demand, and Canyon at The Roxie programs. Throughout the year we also joined with cultural organizations across the Bay Area to co-present programs and introduce new audiences to the filmmakers in Canyon's collection.

- **February 5:** World premiere of Bill Basquin's new feature *From Inside of Here* @ Roxie, cosponsored by Canyon Cinema
- **February 28-March 7:** Canyon-on-Demand: Recent Acquisitions (online program)
- **March 3:** Canyon Cinema's Cine-Espacios x ¡Viva el cine! @ Smith Rafael Film Center
- **March 14:** Dispersed Renderings: A Salon with Patricia Ledesma Villon @ 16 Sherman
- **May 6 & 7:** Spotlight on Alee Peoples @ Roxie, co-presented with SF Cinematheque and Roxie
- **June 20-26:** Canyon-on-Demand: Accessible Cinema (online program)
- **July 13-16:** Canyon Cinema at 2023 SF Art Book Fair, Minnesota Street Projects
- **August 27:** *Al Wong: Still Moving* @ Little Roxie, part of Canyon at the Roxie
- **September 14-20:** Canyon-on-Demand: Recent Acquisitions (online program)
- **October 7:** *The Soul of Cinema: Films by Dominic Angerame* @ Roxie, cosponsored by Canyon Cinema
- **October 14:** *Contemporary Bay Area Films from Canyon Cinema* @ YBCA, part of Bay Area Now 9
- **November 1-30:** *Canyon Cinema Across Time and Space* @ YBCA, part of Bay Area Now 9
- **November 27-December 4:** Pat O'Neill: New Digitizations (online program)

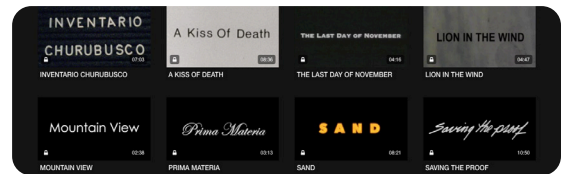
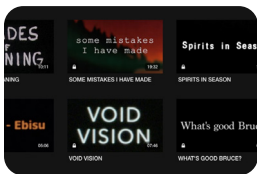
In addition to these above programs, Canyon also collaborated with BAMPFA to co-sponsor the four program retrospective, *Illuminations: Jerome Hiler*, as well as *Ernie's Urban Delights*, featuring recent digital work by Ernie Gehr, and Jeffrey Skoller's *Nicaragua Hear-Say/See-Here*. In January we co-presented works by Fox Maxy, Victor Masayesva Jr., and Adam Piron & Adam Khalil as part of Media City Film Festival's online THOUSANDSUNS CINEMA: INDIGENOUS EDITION. We also continued our partnership with the Bay Area-based moving image festival Light Field, co-sponsoring their 2023 edition at The Lab. Appropriately, Canyon films were screened at the Century of 16mm Conference in September, with Collection Manager Seth Mitter and Board Member Patricia Ledesma Villon traveling to Bloomington to present "Medium Specific: Materiality in 16mm Artists' Films from Canyon Cinema." And we were proud to once again partner with SF Cinematheque's CROSSROADS festival, co-presenting their opening night capstone program, *thickened light / underground pulses*, highlighted by a three projector-performance by Canyon artist member Elena Pardo.



Major screenings, retrospectives, and exhibitions of Canyon filmmakers were presented at many of the world's preeminent film venues in 2023, including the Museum of Modern Art, Eye Filmmuseum, Cinémathèque française, Museum of the Moving Image, Centre de Cultura Contemporània de Barcelona, Walker Art Center, Academy Film Museum, Cinemateca Portuguesa, Flaherty Film Seminar, EXiS Festival, UCLA Film & Television Archive, Barbican Centre, Filmmuseum Dusseldorf, Prismatic Ground, WORM Rotterdam, Cork International Film Festival, Block Cinema, among others. In August, as part of its Summer of 16mm: Celebrating 100 Years of Film series, the National Gallery of Art presented *Portraiture and Short Visual Diaries: Films from Canyon Cinema and Pacific Film Archive*. In addition, we were proud to supply prints and files for Anthology Film Archives' retrospectives of Nazlı Dinçel, Eve Heller, and Phil Solomon over the past year. We also furnished

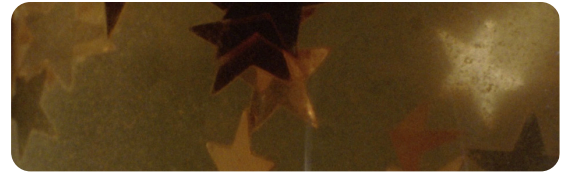
prints for Lightstruck's recent Lawrence Jordan spotlight in Los Angeles, Chicago Film Society's second *Celluloid Now* extravaganza, and numerous Kenneth Anger memorial screenings in the US and Canada.

Meanwhile, we continued to serve as a major point of access for schools and departments that place an emphasis on historical and contemporary artist-made cinema and experimental media. Through our distribution program, films that often exist exclusively on celluloid are introduced each year to students in classrooms across the United States. Our growing digital collection has extended our catalog's availability even further. Over the past year, Canyon films were taught at Amherst College, Bard, Bucknell, CalArts, Duke, Emerson, Hamilton College, Harvard, Ohio State, UC Irvine, University of Chicago, University of Colorado Boulder, University of Iowa, to name just a handful of our educational partners.



In addition to our ongoing partnerships with Kanopy, Kinoscope, and PARACME, in 2023 Canyon began a collaboration with the new streaming service, Projectr. Partnering with the New York Public Library and educational institutions across North America, this SVOD platform features nearly 1000 independent and artist-made films, archival restorations, and documentaries. A sampling of these films includes over 100 titles from Canyon's collection, including films by Stephanie Barber, Stephen Broomer, Bill Brown, Mónica de Miranda, Christopher Harris, Anna Kipervaser, Alexis Krasilovsky, Brigid McCaffrey, Toney W. Merritt, Elena Pardo, Rajee Samarasinghe, Jonathan Schwartz, Wenhua Shi, Fern Silva, Deborah Stratman, Paige Taul, and Robert Todd. In 2023, we also added a number of new titles to the Canyon's channel on PARACME, including films by Janis Crystal Lipzin, Lynne Sachs, TT Takemoto, Saul Levine, and many others.

CANYON CINEMA CONNECTS



Connects is Canyon Cinema's online screening and publishing platform. Over the past year, we added new essays to the website by Lynne Sachs, on our inaugural Canyon Cinema Discovered fellowship; and Greg Youmans, on Malic Amalya's experimental

essay film *RUN!* We also continue adding more archival material from our Bruce Baillie collections to *Connects*, and will soon be uploading the entire run of Canyon's newly-digitized distribution catalogs and supplements to the site!



Canyon Cinema Foundation

Canyon Cinema Foundation (est. 1961) is dedicated to educating the public about independent, noncommercial, experimental, and artist-made moving images. We manifest this commitment by providing access to our unrivaled collection of films to universities and cultural organizations worldwide and cultivating scholarship and appreciation. We ensure the experience of rare film works in their original medium while also reaching new audiences through our growing digital distribution project.

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IMAGE CREDITS

Page 1

First row, L to R: *Paper Sister* (Al Wong, 2023); *oh my homeland* (Stephanie Barber, 2019); *Film No. 11 (Mirror Animations)* (Harry Smith, c. 1957), courtesy of Anthology Film Archives. Second row, L to R: *Lapis* (James Whitney, 1963-1966); *Fire Fly EYE* (Kerry Laitala, 2020); *Telefone* (Raymond Rea, 1981). Third row, L to R: *Trouble in the Image* (Pat O'Neill, 1996); *Let Us Persevere In What We Have Resolved Before We Forget* (Ben Russell, 2013); *Mangosteen* (Tulapop Saenjaroen, 2022); Fourth row, L to R: *Sex, Politics & Sticky Rice* (TT Takemoto, 2014); *Five Film Exercises - No. 5* (John Whitney and James Whitney, 1945); *After Bed* (TT Takemoto, 2023).

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First row, L to R: *Light Signal* (Emily Chao, 2022); *Some Mistakes I Have Made* (Janis Crystal Lipzin, 2021); *Hula* (Amy Halpern, 2022); *Film No. 3 (Early Abstractions)* (Harry Smith, c. 1947-49), courtesy of Anthology Film Archives. Second row, L to R: *Skyscraper Film* (Federica Foglia, 2023); *Agantukayan / Strangers* (Rajee Samarasinghe, 2022); *Pavane* (Nathaniel Dorsky, 2023).

Third row, L to R: *Falling Lessons* (Amy Halpern, 1992); *BALTIMORE* (Margaret Rorison, 2021); *Yes, I Said Yes, I Will, Yes* (Phil Solomon, 1999). Fourth row: *Bye Bye Now* (Louise Bourque, 2022). Fifth row, L to R: *Empire* (Phil Solomon, 2008-2012); *Cabbage* (Dorothy Wiley, 1972); *Coffee* (Dorothy Wiley, 1977).

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First row, L to R: Detail of CINE EN MEXICO graphic, from *Cine-Espacios* frontispiece; detail from cover of *ANTICLÍMAX* dossier; PRÓXIMAMENTE EN ESTA SALA frame enlargement courtesy of Chicago Film Society; still from *ANTICLÍMAX* (Gelsen Gas, 1973), courtesy of Cineteca Nacional de México. Second and third rows: Film frames from *Print Generations* (JJ Murphy, 1974); color abstractions by Helen Shewolfe Tseng based on Paul Sharits's *T, O, U, C, H, I, N, G* (1968).

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First row: *Same Difference* (Al Wong, 1975); San Francisco Cinematheque's Steve Polta and Canyon Cinema's Brett Kashmere display their new publication, *Craig Baldwin: Avant to Live!*, at the 2023 SF Art Book Fair, Minnesota Street Project; Elena Pardo visits the Canyon Cinema office during CROSSROADS 2023. Second row: Holly and Al Wong outside The Little Roxie following *Al Wong: Still Moving* screening; graphic for *Canyon Cinema Across Time and Space*; graphic for *¡Viva el cine!* Third row: Graphic for LIGHT FIELD 2023; CROSSROADS 2023 community partner graphic featuring still from *Pulsos Subterráneos / Underground Pulses* (Elena Pardo, 2022).

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First row, L to R: *Les tournesols colorés* (Rose Lowder, 1983); *South Circular* (Mónica De Miranda, 2019); graphic for Celluloid Now 2023; screenshot (detail) of Canyon Cinema collection on Projectr.tv; Second row, L to R: *Between Relating and Use* (Nazli Dinçel 2018); graphic for Lightstruck's *Lawrence Jordan: The Dream Merchant* program, design by Zena Grey. Third row: Screenshots (details) of Canyon Cinema channel on PARACME.com.

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L to R: *RUN!* (Malic Amalya, 2019); *28.IV.81 (Bedouin Spark)* (Christopher Harris, 2009).

Design: Helen Shewolfe Tseng