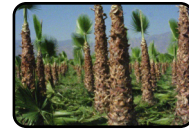




## Canyon Cinema Foundation



## 2024 Year-in-Review



### **2024 was marked by moments of celebration as well as significant change.**

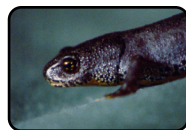
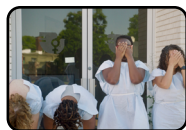
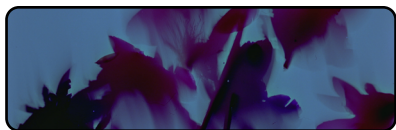
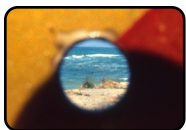
We launched an exciting new program, *Print Generations*, supporting the production of original photochemical works by an intergenerational cohort of Bay Area artists, including Celina de Leon, Tijana Petrović, Amy Reid, and TT Takemoto. Though we have expanded our distribution program in recent years to incorporate a wider range of contemporary media practices, including moving image work produced in digital and hybrid formats, Canyon remains a key resource for artists working in the 16mm format. As a stakeholder in the history and tradition of small-gauge filmmaking, Canyon is committed to helping to preserve the tools, materials, and local knowledge that are essential to the handmade 16mm cinema tradition.

We also, this November, said goodbye to our inimitable Collection Manager, Seth Mitter. For more than nine years, Seth has helped shepherd Canyon through transformative times with thoughtfulness, skill, care, and goodwill. Under Seth's guidance, Canyon furthered its reputation as a foremost authority on 16mm artist-made cinema; advanced its film preservation efforts and secured its first-ever National Film Preservation Foundation grants; built up a digital collection that now includes 1400 titles; and deepened its relationships with

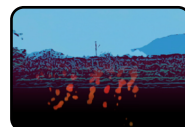
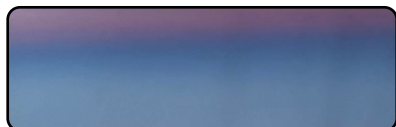
legacy and new artist members alike. Seth's presence will be greatly missed. We wish him the best in his future endeavors!

Looking ahead, we are excited to announce an expansion to Canyon's staffing, through the creation of a new Distribution Assistant position. This position provides an essential boost to Canyon's organizational capacity and further support for our distribution program and artist services. In 2025 we will also carry out much-needed upgrades to Canyon's digital infrastructure, which will help to sustain our current level of collection growth for years to come.

This report highlights some of the past 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 2024 grants from the City of San Francisco Grants for the Arts and Fleishhacker Foundation, for general program support; the Phyllis C. Wattis Foundation, for *Print Generations*; the National Endowment for the Arts, for the next iteration of *Canyon Cinema Discovered*; and California Revealed, to inventory and describe Michael Wallin's paper archives.



## COLLECTION DEVELOPMENT AND NEW ACQUISITIONS



In 2024 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 also welcomed five new artists into the collection: **Thom Andersen, Tommy Becker, Alexandra Cuesta, Mike Henderson** (returning), and **Jenni Olson**.

All together, Canyon added 175 new and preserved films, new digitizations, and born-digital works to the catalog this year. Included amongst these acquisitions:

- **New prints of films** by Thom Andersen, Bruce Baillie, Bill Brown, Chris Cogan, Bruce James Cooper, Alexandra Cuesta, Nathaniel Dorsky, Mike Henderson, Jenni Olson, Michael Wallin

- **New digital files** by Dominic Angerame, Craig Baldwin, Tommy Becker, Gloria Chung, Federica Foglia, Henry Hills, Philip Hoffman, Roger Jacoby, Alexis Krasilovsky, Kerry Laitala, Janis Crystal Lipzin, Azucena Losana, Toney W. Merritt, Albert Gabriel Nigrin, Dana Plays, Luther Price, Lynne Sachs, Rajee Samarasinghe, Guy Sherwin, John Smith, Barry Spinello, Mike Stoltz, Mark Street, Jack Walsh, Doug Wendt
- **New prints AND files from:** Malic Amalya, Jerome Hiler, Lawrence Jordan, Tomonari Nishikawa

In addition, we're thrilled to now distribute the collectively-made Peter Hutton tribute film, ***A Roll for Peter***, in 16mm, digital file, and DCP formats.

Canyon's unparalleled collection of artist-made cinema and media now includes over 4000 titles by more than 320 filmmakers, spanning digital media, 8mm, Super 8, 16mm, and 35mm prints.

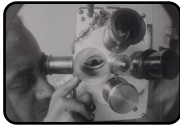
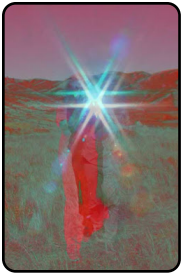
## COLLECTION GROWTH BY THE NUMBERS

## 90 *New Titles*



## 5 New Artists Represented

175 *New Film Prints, Digitizations, and  
Born-Digital Works in Distribution*



## PUBLIC PROGRAMMING HIGHLIGHTS AND COLLABORATIONS



In 2024, 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. And in December, we co-presented films by Luis Arnías, Sky Hopinka, Pat O'Neill, and Jonathan Schwartz online as part of Media City Film Festival's virtual edition.

### *2024 Public Programming Highlights*

- January 18: *Portraits and Short Visual Diaries: A Salon with Margaret Rorison* @ 16 Sherman
- January 26: *Cine-Espacios* Book Release and Screening with Tzutzú Matzín @ ATA
- January 28 & 30: Deborah Stratman's *Last Things*, co-presented by Canyon Cinema @ The Roxie
- February 29-March 6: Canyon-on-Demand: Recent Acquisitions (online program)
- May 3-5: The Spring Invitational, hosted by 500 Capp Street and Berkeley Art Center with Canyon Cinema @ 500 Capp; featuring work by Anthony McCall, TT Takemoto, and a program of visual music films with a live A/V performance by Tommy Becker
- May 16 & 18: *Toney W. Merritt: As I Am* @ Little Roxie, part of Canyon at The Roxie
- June 7-10: *Return to Reason: Short Films by Man Ray*, co-presented by Canyon Cinema @ The Roxie
- June 27-July 4: *A Lawrence Jordan Compendium* (online program)
- September 10-17: Canyon-on-Demand: Recent Acquisitions (online program)
- September 20: A Salon with Philip Hoffman @ 16 Sherman
- October 30: Robert Nelson's *Suite California* @ Little Roxie, part of Canyon at The Roxie
- December 11-18: Canyon-on-Demand: Recent Acquisitions and New Digitizations (online program)



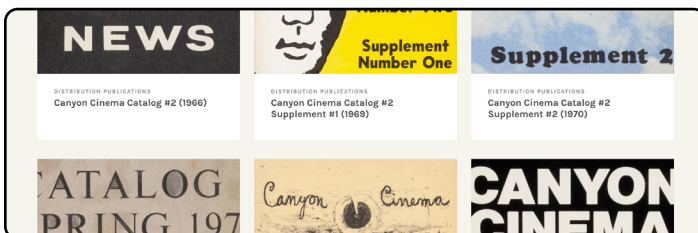
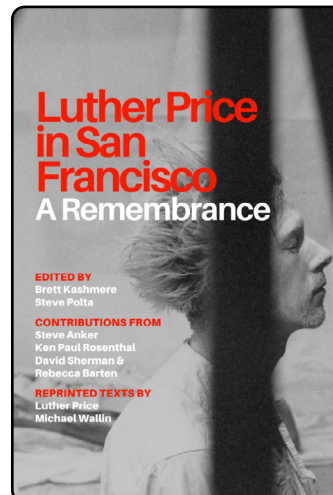
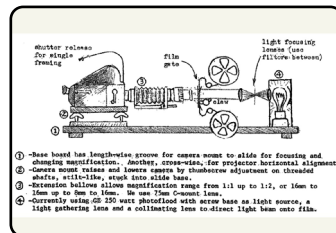


## ARCHIVES / PRESERVATION / PUBLICATIONS

In January, we finally launched our latest, 200+ page (bilingual!) *Canyon Cinemazine* issue, documenting Mexican microcinema cultures, with a visit to San Francisco from *Cine-Espacios* co-editor Tzutzú Matzín.

*Other key highlights from 2024 include:*

- Concluded our ambitious Toney W. Merritt film preservation project and premiered nine of the new 16mm prints at the Roxie Theater.
- Described, cataloged, and rehoused our collection of Michael Wallin papers and embarked on the restoration of his autobiographical films *Decodings* and *Black Sheep Boy*.
- Digitized the complete run of Canyon Cinema distribution catalogs with assistance from California Revealed, now available on our Canyon Cinema *Connects* platform.
- With San Francisco Cinematheque, co-published *Luther Price in San Francisco: A Remembrance*; a visually oriented zine focusing on the renowned filmmaker's relationship to San Francisco Bay Area film culture.
- On *Connects*, Canyon Cinema's online screening and publishing platform, we added a new interview with Canyon artist member Elena Pardo, along with additional ephemera, archival material from our Bruce Baillie paper collection, and most recently, the entire-run of Canyon's distribution catalogs and supplements!





## NEW BOARD MEMBER AND STAFF MEMBERS



### *New Board Member: Syd Staiti*

In November, we welcomed the Bay Area poet and film programmer Syd Staiti to our Board of Directors. Staiti was director of Small Press Traffic from 2019-2024 and has been a member of the Light Field film collective since 2017. He has presented readings and video work at BAMPFA, SF State Poetry Center, the Poetry Project, the Poetic Research Bureau, SF Cinematheque's CROSSROADS Film Festival, Black Hole Cinematheque, and more. Staiti's books include *Seldom Approaches* (The Elephants, 2023) and *The Undying Present* (Krupskaya Books, 2015), as well as several chapbooks. He has written essays on Agnes Varda for Open Space, SFMOMA's former online platform, and on the work of Renee Gladman and Pamela Lu for *The Bigness of Things: New Narrative and Visual Culture* (Wolfman Books, 2017).

### *New Staff Members: Zachary Epcar and Ashley Rose Tacheira*

In December, we also announced the addition of two new staff members: Zachary Epcar, as Distribution & Collections Manager, and Ashley Rose Tacheira, as Distribution Assistant.

**Zachary Epcar** is an accomplished filmmaker working across platforms using 16mm and digital technologies. His award-winning films have been included in the international film festivals of Toronto, New York, Rotterdam, San Francisco, Edinburgh, and Melbourne; Berkeley Art Museum & Pacific Film Archive, SF Cinematheque's Crossroads, Media City Film Festival, IndieLisboa, European Media Art Festival, Black Canvas Festival de Cine Contemporáneo, EXiS, and 25 FPS; in solo screenings at the Museum of Contemporary Art Chicago, Museum of the Moving Image in New York, and Black Hole Cinematheque; and online streaming

sites MUBI, Le Cinéma Club, and Ecstatic Static. His work has been written about in *Cinema Scope*, *Film Comment*, and *MUBI Notebook*, and he was featured in *Filmmaker Magazine*'s 2023 list of "25 New Faces of Independent Film." Born and raised in San Francisco, Epcar has worked over the years as an educator, editor, artist assistant, and film programmer. He received his BA from Bard College and MFA in Cinema Arts at the University of Wisconsin-Milwaukee. He is a member of the film collective Light Field and has collaborated with Bay Area organizations and venues such as The Lab, Canyon Cinema, Roxie Theater, Artists' Television Access, San Francisco Cinematheque, Pro Arts Gallery, and NIAD Art Center.

**Ashley Rose Tacheira** is an interdisciplinary artist and library worker with a passion for moving images, expanding access to knowledge, and preserving the cultural production of diverse communities. She holds a BA in Art from UC Santa Cruz and a Certificate of Achievement in Library Information Technology from City College of San Francisco. Drawing on two decades of experience in photography, Tacheira has developed a deep expertise in imaging and visual preservation. Her work in digitization labs at UC Santa Cruz and UC Berkeley involved handling and photographing a vast array of materials, including glass plate aerial photographs and 17th-century Italian pocket librettos. This and her public-facing roles at City College of San Francisco Library and San Francisco Public Library reflect her commitment to community service and the stewardship of cultural heritage. As a 2023 Pathways Fellow with the Association of Moving Image Archivists, she trained in film preservation at Prelinger Archives. Her main project focused on processing, researching, cataloging, and scanning The Archives Project Collection, which primarily includes outtakes from *The Atomic Café*.

# About Canyon Cinema

**Canyon Cinema Foundation** 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.



## Canyon Cinema Foundation

1777 Yosemite Ave Suite #210  
San Francisco, CA 94124 USA  
+1 415.626.2255

info@canyoncinema.com  
www.canyoncinema.com  
connects.canyoncinema.com

## Image Credits

### Page 1

First row, L to R: *Olivia's Place* (Thom Andersen, 1966/74); *Melting* (Thom Andersen, 1965); *Film Diary #7: Psalm Sunday* (Dominic Angerame, 2024); *Stolen Movie* (Craig Baldwin, 1976). Second row, L to R: *Get Out of the Car* (Thom Andersen, 2010); *In the Stone House* (Jerome Hiler, 2012); *Elective: ART* (Tommy Becker, 2023); *Song for the Lemons* (Tommy Becker, 2013).

### Page 2

First row, L to R: *New Shores* (Jerome Hiler, 1971-87); *Flowers #3 (Kissed by the Sun)* (Philip Hoffman, 2024); *Contractions* (Lynne Sachs, 2024); *Gargantuan* (John Smith, 1992); *Under the Freeway* (Guy Sherwin, 1995); *O Death* (Nathaniel Dorsky, 2023). Second row, L to R: *Piensa En Mí* (Alexandra Cuesta, 2009); *Glitter for Girls* (Federica Foglia, 2023); *vulture* (Philip Hoffman,

2019). Third row, L to R: *New Beginnings and False Starts* (Mark Street, 2021); *Despedida* (Alexandra Cuesta, 2013); *Blue Diary* (Jenni Olson, 1997). Fourth row, L to R: *Living Lessons in the Museum of Order* (Malic Amalya, 2023); *Mountain State* (Bill Brown, 2003); *True Places* (Gloria Chung, 2022); *Social Skills* (Henry Hills, 2021); *Reve d'Or* (Lawrence Jordan, 2023); *APART – A PART* (Toney W. Merritt, 2024). Fifth row, L to R: *Lotus-Eyed Girl* (Rajee Samarasinghe, 2023); *Deep 1* (Philip Hoffman, 2023). Sixth row, L to R: *Dufus (aka Art)* (Mike Henderson, 1970/73); *A Roll for Peter* (various filmmakers, 2016). Seventh row, L to R: *Visible Inventory Six: Motel Dissolve* (Janis Crystal Lipzin, 1978); *The Jitters* (Lynne Sachs, 2023); *Light, Noise, Smoke and Light, Noise, Smoke* (Tomonari Nishikawa, 2023).

### Page 3

First row, L to R: *Last Things* (Deborah Stratman, 2023); *EF* (Toney W. Merritt, 1979); *Suite California Stops & Passes Part 1: Tijuana to Hollywood via Death Valley* (Robert Nelson, 1976). Second row, L to R: *Le Retour à la raison (Return to Reason)* (Man Ray, 1923); Seth Mitter projecting *Line Describing a Cone* (Anthony McCall, 1973) during The Spring Invitational @ 500 Capp Street. Third row, L to R: Tzutzu Matzin at the launch of *Cine-Espacios*, Artists' Television Access; CROSSROADS 2024 community partner graphic featuring still from *The Land at Night* (Dianna Barrie & Richard Tuohy, 2024); Toney W. Merritt and friends outside The Little Roxie following *Toney W. Merritt: As I Am* screening; Canyon Cinema: Recent Acquisitions graphic featuring still from *Primitiva* (Azucena Losana, 2023).

### Page 4

First row: Elena Pardo, photo by Luis García, Teotitlán del Valle; optical printing stand diagram by Loren Sears, from *Canyon Cinemanews* (July 1967); cover of *Luther Price in San Francisco: A Remembrance*; cover of *Cine-Espacios*. Second row: Screenshot of Canyon Cinema Connects, "Publications" page.

### Page 5

L to R: Syd Staiti, Zachary Epcar, Ashley Rose Tacheira

### Design

Helen Shewolfe Tseng