

Light Field

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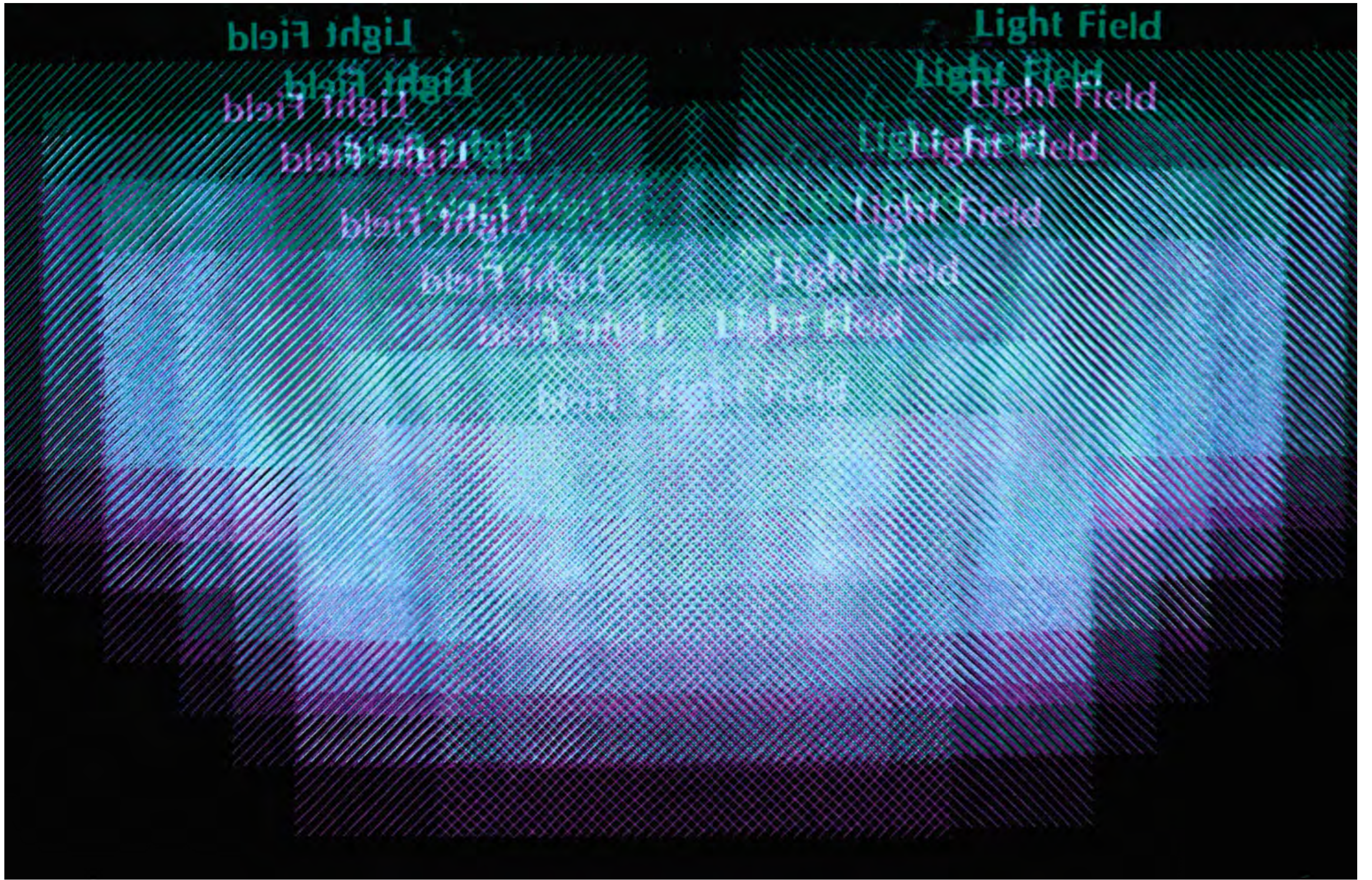
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Light Field is an international exhibition of recent and historical moving image art on celluloid, held in the San Francisco Bay Area. We are artist-run and collectively organized.

Light Field is curated by  
Samuel Breslin  
Zachary Epcar  
tooth  
Zach Iannazzi

Guest curation for programs 5 and 6 by David Dinnell



Opening Night  
Friday  
November 11<sup>th</sup>  
2016

Our first annual edition takes place over the weekend of November 11th - 13th, 2016 in San Francisco at The Lab, Artists' Television Access, Roxie Theater, and the Sutro Baths Cave.

Partial support for Light Field provided by  
Canyon Cinema Foundation

thanks to The Lab, Roxie Theater, Artists' Television Access, The Film-maker's Cooperative, Antonella Bonfanti, Seth Mitter, Dena Beard, Isabel Fondevila, Oona Mosna, Colin Brant, Isaac Sherman, Fara Akrami, and all the contributing filmmakers.

Program One  
Friday, November 11<sup>th</sup>, 7pm  
The Lab  
2948 16th Street, SF, CA)

Hay Algo Y Se Va (Kimberly Forero-Arnias / 2014)  
Energize (Pablo Valencia / 2013)  
Toxic Shock (Vanessa Renwick / 1983)  
Spotlight on a Brick Wall  
(Alee Peoples & Mike Stoltz / 2016)  
Hotel Cartograph (Scott Stark / 1983)  
Narcissi (Shiloh Cinquemani / 2013)  
Blue (Shiloh Cinquemani / 2013)  
Roundtrip (Philippe Leonard / 2014)  
Late Light (Matt Whitman / 2015)  
THEM APPLES (Adam R. Levine / 2016)  
If You Can't See My Mirrors, I Can't See You  
(Alee Peoples / 2016)  
Tune In (Esther Johnson / 2006)

Program Two  
Friday, November 11<sup>th</sup>, 9pm  
The Lab  
2948 16th Street, SF, CA

350 MYA  
(Terra Long / 2016)  
Resin  
(Kimberly Forero-Arnias / 2016)  
Despedida (Farewell)  
(Alexandra Cuesta / 2013)  
Composite/De-Composited  
(Eva la Cour / 2015)  
Sleeping District  
(Tinne Zenner / 2014)  
Remembering the Pentagons  
(Azadeh Navai / 2015)





Hay Algo Y Se Va

**Hay Algo Y Se Va**  
**Kimberly Forero-Arnias**  
2014 / 3 minutes / USA / 16mm / sound

Family footage is gathered and sifted to create a perpetual sea of bodies, gestures and gazes that collide to create a familiar yet estranging reunion.  
-KFA

**Energize**  
**Pablo Valencia**  
2013 / 1 minute / USA / super 8mm / silent

**Toxic Shock**  
**Vanessa Renwick**  
1983 / 3 minutes / USA / 16mm / sound

A visceral personal response to surviving a near-fatal case of Toxic Shock Syndrome. Toxic Shock combines intimate taboos of needles, blood and tampons with tried and true hands-on self-defense, set to a spare, penetrating and unknown score provided by a cassette tape gifted by a forgotten friend. A call to arms; what will you do in defense of your body?  
-VR

**Spotlight on a Brick Wall**  
**Alee Peoples & Mike Stoltz**  
2016 / 8 minutes / USA / 16mm / sound

A performance film that navigates expectations of both the audience and the makers. A series of false starts. Dub treatment on the laugh track.  
-AP & MS

**Hotel Cartograph**  
**Scott Stark**  
1983 / 12 minutes / USA / 16mm / sound

A camera mounted on a movable cart, pointing down at the floor, passes over a seemingly endless succession of gaudy carpets and surfaces in a single shot through a major hotel. The movements across the 2-dimensional space, and in and out of elevators through 3-dimensional space, suggest a conceptual map of the visible environment, which is perhaps drawn by the camera itself.  
-SS

**Narcissi**  
**Shiloh Cinquemani**  
2013 / 3 minutes / USA / 16mm / silent

A Berlin spring still-life.  
-SC



Narcissi



Hotel Cartograph

**Blue**  
**Shiloh Cinquemani**  
2013 / 3 minutes / USA / 16mm / silent

Ode to the unique blue of the discontinued Kodak Ektachrome. A clear blue California sky made of clouds of film grain.  
-SC

**Roundtrip**  
**Philippe Leonard**  
2014 / 3 minutes / USA/Canada / 16mm / silent

A diptych filmed on a journey between Montreal and New York City. My last roll of Ektachrome to commemorate an important day when two became unified in the act of giving.  
-PL



Spotlight on a Brick Wall

**THEM APPLES**  
**Adam R. Levine**  
2016 / 3 minutes / USA / US premiere / sound

Using the parallel temporal forms of the three-minute pop song and the 16mm camera roll, THEM APPLES runs The Beatles' "Back In The U.S.S.R." through iTunes Visualizer to create an optical sound experiment in which synaesthesia and pop cultural memory are turned back on themselves.  
-ARL

**Late Light**  
**Matt Whitman**  
2015 / 3 minutes / USA / 16mm / silent

Clouds of light became precious when she died  
-MW

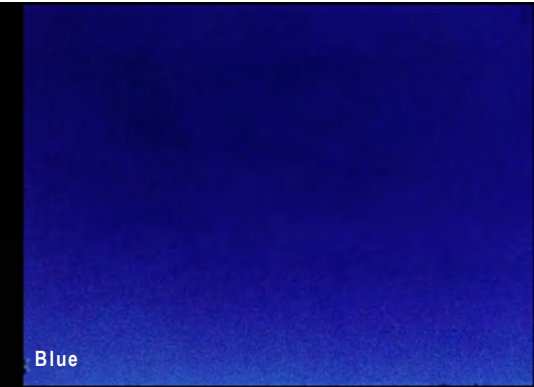
**If You Can't See My Mirrors, I Can't See You**  
**Alee Peoples**  
2016 / 12 minutes / USA / 16mm / sound

A study of the frame. An equal exchange between friends.  
-AP

**Tune In**  
**Esther Johnson**  
2006 / 14 minutes / UK / 16mm / sound

"Ham Radio, the Space Age hobby where the world is your friend"

Tune In follows the fascinating world of amateur radio operators. Although amateur by definition, HAMS (translating as an acronym for "Help All Mankind") undertake a rigorous licensing exam covering strict regulations and intellectually challenging technical knowledge. As well as being considered the fourth emergency service, providing backup when power and phone lines are down, HAMS, once they master the know-how, can be transported beyond the confines of their everyday existence with "do-it-yourself" radio technology. By connecting documentary with a textured soundtrack, Tune In transects the politics of space and social communication unveiling the peculiar world of the radio ham.  
-EJ



Blue



Tune In



Energize



Toxic Shock



Late Light



Roundtrip



If You Can't See My Mirrors, I Can't See You



THEM APPLES



Program Two  
Friday, November 11<sup>th</sup>, 9pm  
The Lab  
2948 16th Street, SF, CA  
Total running time: 69 minutes  
Screening format: 16mm  
\$6 - 10 sliding scale

350 MYA  
Terra Long  
2016 / 5 minutes / Morocco/Canada / 16mm / sound

The Tafilalt region in the Sahara Desert was once the Rheic Ocean. 350 MYA conjures the ocean's presence in the landscape, deep time in the folds of space.  
-TL

Resin  
Kimberly Forero-Arnias  
2016 / 16 minutes / USA / 16mm / sound / world premiere

Through intimate performances, the surfaces of the skin and the screen become plastic and the body's viscous secretions slip between stimulation and discomfort.  
-KFA

Despedida (Farewell)  
Alexandra Cuesta  
2013 / 10 minutes / USA / 16mm / sound

Shot in Boyle Heights in East Los Angeles, this transitory neighborhood resonates with the poetry of local resident Mapkaulu Roger Nduku. Verses about endings, looking, and passing through, open up the space projected. A string of tableaux gather a portrait of place and compose a goodbye letter to an ephemeral home.  
-AC

Composite/De-Composited  
Eva la Cour  
2015 / 3 minutes / Belgium / 16mm / silent / US premiere

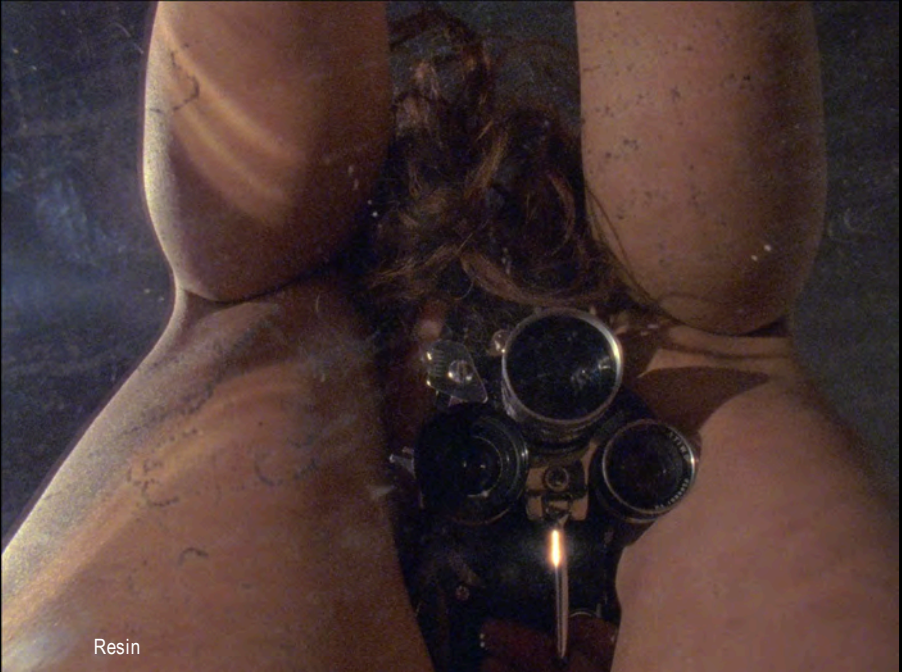
Composite/De-Composited juxtaposes picturesque visions of authenticity in urban space with narratives of the High Arctic and the 20th century phantasmagoric medium of film. The short 16mm film is shot at a construction site in Brussels characterized by facadisme. In architecture, this is when a building is demolished and rebuilt from within while the exterior of the building is preserved. The film recording is merged with an account of mine extraction in mountain formations on Svalbard, and together the two elements form the story of creating an image: The film subtly addresses the relationship between planetary raw material and the landscape-as-image. Or, the relationship between the façade as raw material and the city as scenery.  
-ELC

Sleeping District  
Tinne Zenner  
2014 / 12 minutes / Russia/Denmark / 16mm / silent

Shot on 16mm film in the outskirts of Moscow, Sleeping District is a document of the residential, concrete structures built during the Soviet Era. Static shots of massive apartment blocks and interior views of private apartments form the visual side, which is intercut with a textual side constructed of observations and memories of the residents, translated from Russian into a broken English. Entering private homes built on tangible experiences, memories and imagination, the film questions how we think of collective memory and how the present may hold traces of history, family relations and a fallen political ideology in the shapes of physical objects and structures.  
-TZ



Remembering The Pentagons



Resin

Remembering the Pentagons  
Azadeh Navai  
2015 / 23 minutes / Iran/USA / 16mm / sound

A slow, rhythmic and contemplative journey into filmmaker Azadeh Navai's earliest childhood memories. With an old 16mm Bolex and a hand-made pinhole camera, Navai returns to Tehran and Esfahan, Iran, where the perceptions and recollections of places, emotions, and scents serve as vehicles through which she exposes a deeply personal landscape. She asks - what is the texture of memory? In what ways does time - the light, wind, and air of history - wear upon the monuments and the images of the past? Her camera, gliding through mosques and the heady wares of a bazaar, provides grounding to narrative themes of childhood wonder and familial tragedy. But, as in memory, there is trouble in the image. The convulsions of recollection are perceptible even in the shifting grains of the film image - kaleidoscopic in their geometries of instability and flux.

Born in Tehran during the Iran-Iraq war, Navai seeks to access a time of personal turmoil both for her family and for her birth country in this poetic capturing of place, history and memory.



Sleeping District



Composite/Decomposited



350 MYA



Despedida (Farewell)



Saturday  
November 12<sup>th</sup>  
2016

Program Three  
Saturday, November 12th, 5pm  
The Lab  
2948 16th Street, SF, CA

AS WITHOUT SO WITHIN (Manuela De Laborde / 2016)  
Potemkin Village (Eva la Cour / 2015)  
Rock Roll (Josh Guilford / 2015)  
Traces (Erin Weisgerber / 2014)  
Vaseline (Malic Amalya & Nathan Hill / 2016)  
Iron Condor (Meredith Lackey / 2015)  
New York Portrait, Chapter I (Peter Hutton / 1979)

Program Four  
Saturday, November 12th, 7pm  
The Lab  
2948 16th Street, SF, CA

Ceol (Ruinsong) (Ben Balcom / 2016)  
Parallel Inquiries (Christina C Nguyen / 2016)  
The Bellouin Sequence (Rick Bahto / 2008)  
The Past is Past [but there is something I now I regret like I was about to do it] (Josh Lewis / 2015)  
Blue Line Chicago (Richard Tuohy & Dianna Barrie / 2014)  
Reckless Eyeballing (Christopher Harris / 2004)  
Prima Materia (Charlotte Pryce / 2015)  
Speech Memory (Caroline Key / 2007)

Program Five  
Saturday, November 12th, 9pm  
Curated by David Dinnell  
The Lab  
2948 16th Street, SF, CA

Under the Shadow of Marcus Mountain (Robert Schaller / 2011)  
Wildflowers (Margaret Honda / 2015)  
Kiri (Sakumi Hagiwara / 1972)  
The Image World (Adele Horne / 2008)  
Point de Gaze (Jodie Mack / 2012)  
Zone of Total Eclipse (Mika Taanila / 2006)  
Filter Beds (Guy Sherwin / 1998)  
Lunar Almanac (Malena Szlam / 2013)  
Cinematographie (Philipp Fleischmann / 2009)  
Red Shift (Emily Richardson / 2001)  
Apotheosis (Yoko Ono & John Lennon / 1970)

Program Three  
Saturday, November 12<sup>th</sup>, 5pm  
The Lab  
2948 16th Street, SF, CA  
Total running time: 68 minutes  
\$6 - 10 sliding scale

AS WITHOUT SO WITHIN  
Manuela De Laborde  
2016 / 25 minutes / Mexico/USA/UK / 16mm / sound / US premiere

Conceptually informed by the artist’s active filmgoing, AS WITHOUT SO WITHIN takes as its point of departure prop sculptures which are transformed both through hybrid techniques of framing, lighting, and superimposition. AS WITHOUT explores the possibility that the surface of things is an entity worthy of its own depth for itself and in itself, demanding to be seen and confronted as such.  
-MDL

Potemkin Village  
Eva la Cour  
2015 / 3 minutes / Belgium/Denmark / 16mm / silent

Potemkin Village is a 16mm film and installation loop. Its title derives from a notion in politics and economics covering any construction (literal or figurative) built solely to deceive others into thinking that a situation is better than it really is.  
-ELC

Rock Roll  
Josh Guilford  
2015 / 3 minutes / USA / 16mm / silent

A camera roll film shot on a small island in Lake Superior. Mapping the surface of a sandstone formation that dates back over 900 million years. Thinking about the slow, relentless action of sedimentation and compaction. Shooting in short bursts so that images might accumulate like falling waves.  
-IG

Traces  
Erin Weisgerber  
2014 / 5 minutes / Canada / 16mm / sound

Trace  
n.  
1.  
a. A visible mark, such as a footprint, made or left by the passage of a person, animal, or thing.  
b. Evidence or an indication of the former presence or existence of something; a vestige.  
2. A barely perceivable indication  
-EW

Vaseline  
Malic Amalya & Nathan Hill  
2016 / 7 minutes / USA / 16mm / live score

"Lying on the table, it was a banner telling the invisible legions of my triumph over the police. I was in a cell. I knew that all night long my tube of vaseline would be exposed to the scorn--the contrary of a Perpetual Adoration-- of a group of strong, handsome, husky police men. So strong that if the weakest of them barely squeezed his fingers together, there would shoot forth, first with a slight fart, brief and dirty, a ribbon of gum which would continue to emerge in a ridiculous silence. Nevertheless, I was sure that this puny and most humble object would hold its own against them; by its mere presence it would be able to exasperate all the police in the world; it would draw down upon itself contempt, hatred, white and dumb rages."  
-Jean Genet, The Thief's Journal (1949)

Caught in a system of confinement, surveillance, and restriction, a leather fag eludes the state by recalling his lover bathed in vaseline.  
-MA & NH

Iron Condor  
Meredith Lackey  
2015 / 10 minutes / USA / 16mm / sound

Iron Condor presents the sensible evidence of the Chicago Futures and Options Exchange from grain to data. The film takes its name from an option trading strategy whose profit/loss graph resembles a large bird. Static objects contend with a virtual atmosphere that renders the physical obsolescent.  
-ML

New York Portrait, Chapter I  
Peter Hutton  
1979 / 16 minutes / USA / 16mm / silent

Hutton’s sketchbook of mid-1970s New York, edited in three parts over twelve years, is a chronicle of indelible impressions and an act of urban archeology. The artist evokes the city’s delicate rhythms, tonal contrasts, and shifts of scale — screams of white mist and black smoke, of gauze, cloud, and fluttering pennant; the shadowy geometries of tenements and water towers; palimpsests of graffiti, skywriting, and painted signs; ecstatic sunlight glinting off the wings of homing pigeons as they traverse a pillowy sky; the slight rustle of a homeless man’s shirt; the flowery patterns of rainwater draining from a flooded street; a blimp’s lazy progress between two buildings whose balconies resemble film sprockets; and a winter fog rolling over the sandy rivulets of Coney Island, making of it a lunar park, removed from time.  
-Josh Siegel



New York Portrait,  
Chapter One



Iron Condor



Program Four  
Saturday, November 12<sup>th</sup>, 7pm  
The Lab  
2948 16th Street, SF, CA  
Total running time: 79 minutes  
\$6 - 10 sliding scale

Ceol (Ruinsong)  
Ben Balcom  
2016 / 5 minutes / USA / 16mm / sound

See the ruins of a castle at the far edges of land. The birdsong you hear mimics the sound of the river, and the human voice mimics the song of the bird. This is a failed historical gesture sung in a playful, wild mimetic gesture.  
-BB

Parallel Inquiries  
Christina C Nguyen  
2016 / 10 minutes / USA / 16mm / sound

sound from image / image from color //  
inquiries into the analog film system  
-CCN

The Past is Past [but there is something I now I regret like I was about to do it]  
Josh Lewis  
2015 / 7 minutes / USA / dual channel 16mm / silent

The past is past, but there is something now that I regret like I was about to do it.  
-JL

The Bellouin Sequence  
Rick Bahto  
2008 / 3 minutes / USA / 16mm / silent

A portrait of the composer Ashley Bellouin, made over the course of several trips to visit her at her home in San Francisco. Describing her own work, she says "...compositions emphasize and explore the sonic potential contained within a single musical gesture "  
-RB

Blue Line Chicago  
Richard Tuohy & Dianna Barrie  
2014 / 10 minutes / Australia / 16mm / sound

Architectural distortions of the second city.  
-RT & DB

Reckless Eyeballing  
Christopher Harris  
2004 / 14 minutes / USA / 16mm / sound

Taking its name from the Jim-Crow-era prohibition against black men looking at white women, this hand-processed, optically-printed amalgam is a hypnotic inspection of sexual desire, racial identity, and film history. I use non-narrative formal strategies to unravel long-standing narrative tropes of racial identity. Through this approach, questions of race and identity become questions of cinematic form, material and structure rather than a matter of narrative content. I take up the idea of threatening, outlawed gazes in order to suggest the ambivalent interplay of dread and desire associated with the bodies of black outlaws.  
-CH

Prima Materia  
Charlotte Pryce  
2015 / 3 minutes / USA / 16mm / silent

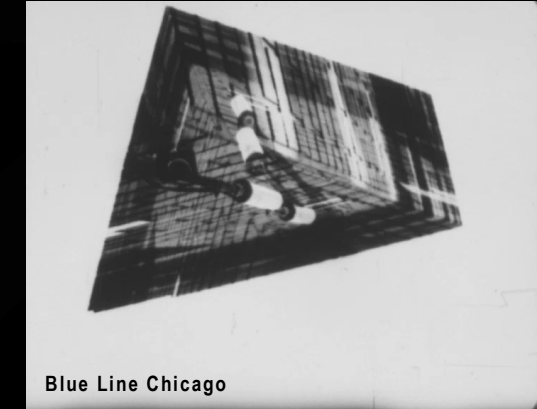
Delicate threads of energy spiral and transform into mysterious microscopic cells of golden dust: these are the luminous particles of the alchemist's dream. Prima Materia is inspired by the haunting wonderment of Lucretius' De Rerum Natura. It is an homage to the first, tentative photographic records that revealed the extraordinary nature of phenomena lurking just beyond the edge of human vision.  
-CP



The Past Is Past (but there is something I now Regret like I was about to do it)



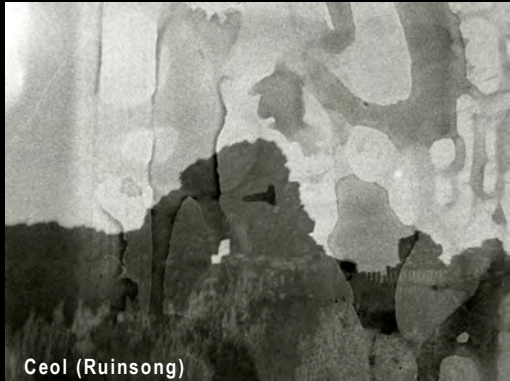
Parallel Inquiries



Blue Line Chicago



Speech Memory



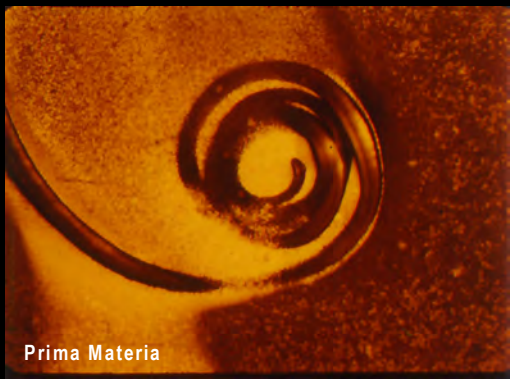
Ceol (Ruinsong)



The Bellouin Sequence



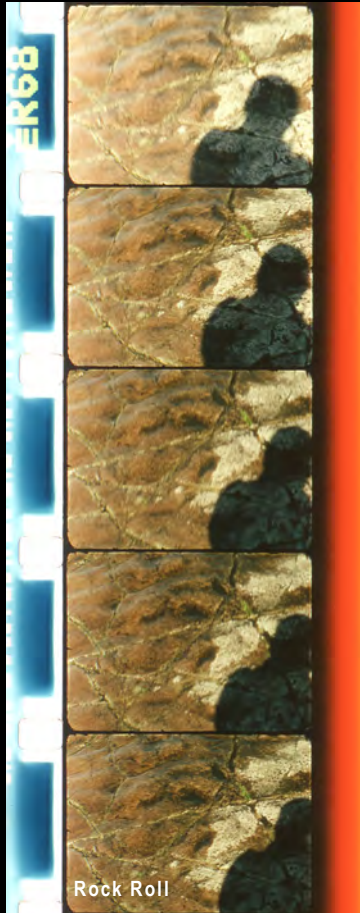
Reckless Eyeballing



Prima Materia

Speech Memory  
Caroline Key  
2007 / 23 minutes / USA / 16mm / sound

Father and daughter discuss the lives of past generations to form a posthumous portrait of the filmmaker's grandfather, Key Jin Yun. A deaf-mute Korean born in Japan during its occupation of Korea, Key Jin Yun, was raised fully integrated into Japanese society, learning only written Japanese and Japanese sign language. In 1945, with Japan's defeat and the end of the occupation, he and his family returned to Korea. Speech Memory examines the impact of immigration and cultural assimilation through the details of Key Jin Yun's life, revealing the shifting complexities of language, national identity, and memory.  
-CK



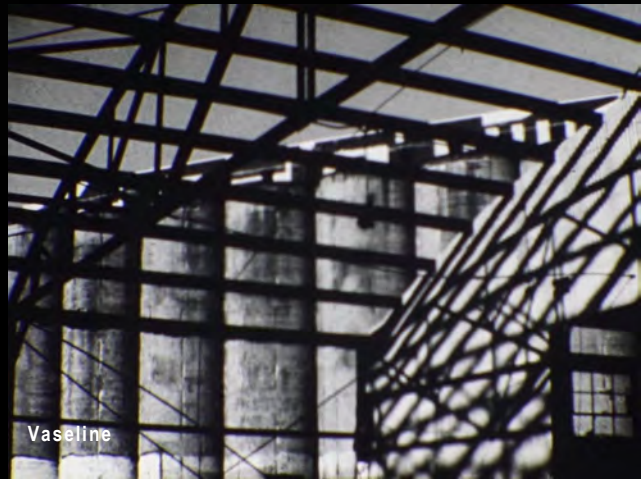
Rock Roll



Traces



Potemkin Village



Vaseline



AS WITHOUT SO WITHIN





Program Five  
Saturday, November 12<sup>th</sup>, 9pm  
Curated by David Dinnell  
The Lab  
2948 16th Street, SE, CA  
Total running time: 74 minutes  
\$6 - 10 sliding scale

**Under the Shadow of Marcus Mountain**  
**Robert Schaller**  
2011 / 6 minutes / USA / 16mm / silent

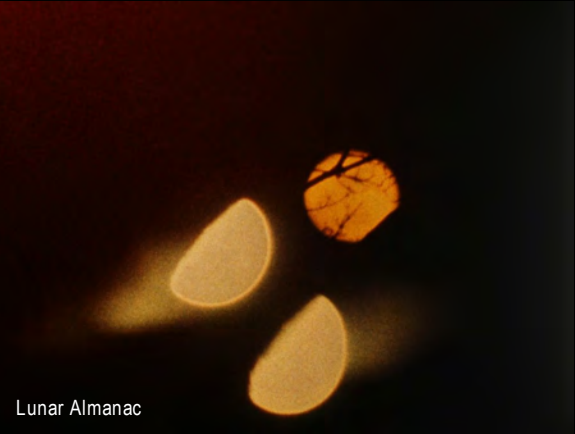
Shot entirely with a homemade pinhole camera and edited largely in-camera through the use of a rhythmic score. The structures of our thought filter what we see, and in fact there is no seeing apart from those structures. This film is part of an ongoing project to show where I am in a (here, natural) landscape in a way that reflects those structures of thought. It is "hypnogogic," not so much perceptually (although to some extent that too) as conceptually. Our eyes see constantly, but what do we actually notice? That vision is excessive, wasteful, even; in paring down, it becomes both more spare and more concentrated.  
-RS



Under the Shadow of Marcus Mountain

**Wildflowers**  
**Margaret Honda**  
2015 / 3 min / US / 16mm / sound / US premiere

Wildflowers is shot in 16mm on two fifty-foot Kodachrome magazines. Since Kodachrome color processing ended in 2010 it is only possible to develop it as black-and-white negative, rather than color positive. I set up ten-second shots of different wildflowers that bloom every year in Southern California. Like the Kodachrome itself, the flowers would be drained of the color that is their primary attribute. The negative stock, fifty years past its expiration date and suffering from base degradation, was returned from the lab with no discernible image on either roll. A description of each flower's color and structure is read by a narrator at the moment when it would have appeared on-screen. By denying us a specific image, the film can become a device for re-envisioning the full spectrum of both wildflowers and Kodachrome. The film is a record of something that is disappearing on something that has already disappeared. - Margaret Honda



Lunar Almanac

**Kiri**  
**Sakumi Hagiwara**  
1972 / 8 minutes / Japan / 16mm / sound

A single unbroken shot from a stationary viewpoint records a landscape enveloped in white mist, at first indiscernible and then slowly and intermittently visible in a subtly adumbrated investigation of the form of film surface, at once a scroll and a view, in which a continuously emergent landscape maintains the tension between that which is an illusion and that which is inscription.



The Image World

**The Image World**  
**Adele Horne**  
2008 / 6 minutes / USA / 16mm / silent

When sunlight falls through the spaces between leaves on a tree, the pin-hole apertures in the foliage create images of the sun on the ground below. This film records replicas of the sun as they appear and disappear in the dappled light under trees.  
-AH



Zone of Total Eclipse

**Point de Gaze**  
**Jodie Mack**  
2012 / 5 minutes / USA / 16mm / silent

Named after a type of Belgian lace, this fabric flicker film investigates intricate illusion and optical arrest.  
-JM

**Zone of Total Eclipse**  
**Mika Taanila**  
2006 / 6 minutes / Finland / dual channel 16mm / sound

This piece is based on scientific film footage shot by the Finnish Geodetic Institute in Poroluoto, western Finland in 1945. Filmed during a total eclipse of the Sun, this was the first time in history that sound film was used to measure the exact geographical distance between two continents, Europe and North America. The scientists attempted to calculate the passage of time by beaming long-wave radio signals into space and synchronizing these signals with their cinematic observations.

The experiment failed, however, due to loading errors and mechanical running problems with the newly introduced 35 mm cameras.

The work consists of two separate reels – positive (“The Sun”) and negative (“The Moon”) – projected simultaneously, superimposed on a wall. The piece pays homage to the early pioneers of scientific film, a celebration of our subconscious dark side and interplanetary shadows. -MT

**Lunar Almanac**  
**Malena Szlam**  
2013 / 4 minutes / Chile/Canada / 16mm / silent

Lunar Almanac initiates a journey through magnetic spheres with its staccato layering of single-frame, long exposures of a multiplied moon. Shot in 16mm Ektachrome and hand processed, the film's artisanal touches are imbued with nocturnal mystery.  
-Andréa Picard

**Filter Beds**  
**Guy Sherwin**  
1998 / 9 minutes / UK / 16mm / sound

A delicate study of a tangle of scrub and trees. A very shallow depth of field causes branches and stalks of wild grasses to emerge and disappear as Sherwin racks focus, settling on the jet planes sweeping across an impossibly distant sky. The soft rich grain of the muted image lends it a dreamlike timelessness.  
-Brian Frye

**Red Shift**  
**Emily Richardson**  
2001 / 4 minutes / UK / 16mm / sound

In astronomical terminology redshift is a term used in calculating the distance of stars from the earth, hence determining their age. Redshift attempts to show the huge geometry of the night sky and give an altered perspective of the landscape, using long exposures, fixed camera positions, long shots and time-lapse animation techniques to reveal aspects of the night that are invisible to the naked eye. The film has a gentle intensity to it, and is composed of changes of light across the sea, sky and mountains. It shows movement where there is apparent stillness, whether in the formation of weather patterns, movement of stars, the illumination of a building by passing car headlights or boats darting back and forth across the sea's horizon.

The sound has been composed for the film by Benedict Drew, taking field recordings of the aurora borealis as a starting point, and using purely computer generated sound to create a soundtrack that reflects the unheard elements present in the earth's atmosphere.  
-ER

**Cinematographie**  
**Philipp Fleischmann**  
2009 / 6 minutes / Austria / dual channel 16mm / silent

Fleischmann built a circular camera obscura construction in a forest, 360 degrees around, in which the light enters through a small hole and shines on light-sensitive material. Inside the camera, he placed two 16mm filmstrips side by side: one was exposed to the world outside the camera obscura, the other to the world inside the construction. In this manner, it was possible to film both sides of the environment simultaneously. There are no frame breaks, so no frames, but only one image of a forest, so that a phenakistoscopic effect is achieved during projection. In Cinematographie, film is no longer a sequence of single frames, but rather a total image that emerges all at once. This continuous, simultaneous projection of reality leads to a cinematic standstill, although the projected image is equal to a tracking shot.  
-IDFA

**Apotheosis**  
**Yoko Ono & John Lennon**  
1970 / 18 minutes / UK / 16mm / sound

Apotheosis is one of the most ingenious single-shot films ever made. A camera pans up the cloaked bodies of Lennon and Ono, then on up into the sky above a village, higher and higher across snow-covered fields (the camera was mounted in a hot-air balloon, which we never see- though we hear the device that heats the air) and then up into the clouds; the screen remains completely white for several minutes, and finally, once many members of the audience have given up on the film, the camera rises out into the sunny skyscraper above the clouds. The film is a test and reward of viewer patience and serenity.  
-Scott McDonald



Apotheosis



Cinematographie



Red Shift



Point de Gaze



Filter Beds





Sunday  
November 13<sup>th</sup>  
2016

Program Six  
Sunday, November 13th, 2pm  
Curated by David Dinnell  
Artists' Television Access  
992 Valencia Street, SF, CA

Blue Loop, July (Mike Gibisser / 2014)  
Observation (Yamazaki Hiroshi / 1975)  
Gradual Speed (Els van Riel / 2013)

Program Seven  
Sunday, November 13th, 4:30pm  
Roxie Theater  
3125 16th Street, SF, CA

Swamp Donkey, Sweet Sight (Colin Brant / 2016)  
(I)FRAME (Karissa Hahn & Andrew Kim / 2016)  
Solitary Acts (4,5,6) (Nazlı Dinçel / 2015)  
Luna e Santur (Joshua Gen Solondz / 2016)  
Events in a Cloud Chamber (Ashim Ahluwalia / 2016)  
The Kiss (Luis Macías / 2014)

Program Eight  
Sunday, November 13th  
(secret location to be disclosed)

Conical Solid (Anthony McCall / 1974)  
Line Describing a Cone (Anthony  
McCall / 1973)

Program Six  
Sunday, November 13th @ 2pm  
Curated by David Dinnell  
Artists' Television Access  
992 Valencia Street, SF, CA  
Total running time: 67 minutes  
\$6 - 10 sliding scale

Blue Loop, July  
Mike Gibisser  
2014 / 5 minutes / USA / 16mm / sound

Chicago's summertime blazes, unanchored.  
Skywriting out of time.  
Part of a series of nighttime long exposures,  
Blue Loop, July creates an odd document of a  
long-standing celebratory tradition in one of  
Chicago's lower west side neighborhoods. By  
leaving the camera's shutter open for seconds at a  
time, the film transforms a summertime spectacle  
into a light-trace animation that unseats reliability  
of spatial and temporal direction. -MG

Observation  
Yamazaki Hiroshi  
1975 / 10 minutes / Japan / 16mm / silent

Yamazaki's film is composed of two sequences: a  
simple scene of a street corner taken from a window  
is given the appearance of dawn, then illumination,  
then blinding light through the use of a single  
gradual filter change; and shots of the position of the  
midday sun on 27 consecutive days, taken through a  
dense day-for-night filter, are superimposed,  
creating an eerie arc of heavenly bodies. Yamazaki  
Hiroshi is probably best known for his still  
photography, in particular his acclaimed series  
“Suiheisen saishū (Horizon),” a study of sea  
horizons, and “Heliography,” where he uses  
extended exposure times to show the path of the sun  
near the horizon.

Gradual Speed  
Els van Riel  
2013 / 52 minutes / Belgium / 16mm / sound

A few years ago I started collecting images with the idea to pay homage to the  
slowly vanishing techniques of analog filmmaking. Now a series of these  
recordings makes. Gradual Speed, a work on and for black and white 16mm-film  
seen as matter, and at the same time as a metaphor for everything we can not  
grasp. -EVR

For a film whose title describes the relatively simple mechanism used to create it,  
Els van Riel's 16mm film ushers a series of startling transfigurations which  
brilliantly engage the form in the extended time spent with people, animals,  
events and objects in whose company the filmmaker sketches larger philosophical  
concerns to do with love, fixity, representation and loss.

Carefully positioned, the camera begins on a single frame, the shutter held open,  
and then is imperceptibly increased in speed, quickening the frame rate and thus  
changing the exposure time for each successive frame, which eventually produces  
a visible moving image whose Keystone-Cops styled speed in turn changes, at  
length falling into step with real time.

van Riel was inspired to make the film in part by happening upon the account of  
Vladimir Shevchenko, one of the first photographers to witness the immediate  
and appalling consequences of the nuclear disaster at Chernobyl and to record  
them on a sensitive plate. The actual degree of that sensitivity was evident in the  
film he used, which, when processed, showed the characteristic effects of heavy  
radiation in the emulsion. He himself later succumbed to radiation poisoning.

van Riel notes, “It is this inextricable relationship that casts its long shadow across  
this musing film-sculpture, like an afterthought that reminds us that film is  
primarily a body that carries within it the light traces of other bodies, always  
balancing between appearing and disappearing.”

These observations are manifested in the precision of her subject's endlessly  
renewed temporal adjustment, so that the imminent haste, for example, of her  
dozing mother, whose fidgeting over the long duration signifies much in it's  
change of speed alone, becomes all we have ever needed to know about exposure  
tables and time's abstract passage. It is this inward epiphany, rather than any  
dazzle on the screen that holds the greatest power to sway.  
-Julie Murray



Gradual Speed



Observation



Blue Loop, July



Program Seven  
Sunday, November 13<sup>th</sup>, 4:30pm  
Roxie Theater  
3125 16th Street, SF, CA  
Total running time: 81 minutes  
\$10

Swamp Donkey, Sweet Sight  
Colin Brant  
2016 / 4 minutes / USA / 16mm / sound

An entry from the second day of calling in  
Kapusking, Ontario. Sep 21, 2013.  
-CB

(I)FRAME  
Karissa Hahn & Andrew Kim  
2016 / 11 minutes / USA / 35mm / sound

\*\*FLICKER WARNING\*\*

A video is a stream of information, and this moving image relies upon the relationship of static frames which are algorithmically determined.... In the language of video compression, the (I) frames are the reference points between which movement is interpolated. Manual deletion or misplacement of (I) frames results in a video glitch known as a datamosh ... the stream of nformation d srupted, d sorgan zed ... nterupeted ... lost ... the ( ) frame removed, rejected ... BUT, reclaimed, the (I) frame, the burning bolts of the machine, are at once reasserted in this dance macabre....

(I) FRAME is a mechanical ballet set to the original tempo that characterizes motion on screen at 24 (I) frames a second.... shot at the 2015 DARPA Robotics Challenge in Pomona, CA  
-KH & AK

Solitary Acts (4,5,6)  
Nazlı Dinçel  
2015 / 25 minutes / USA / 16mm / sound

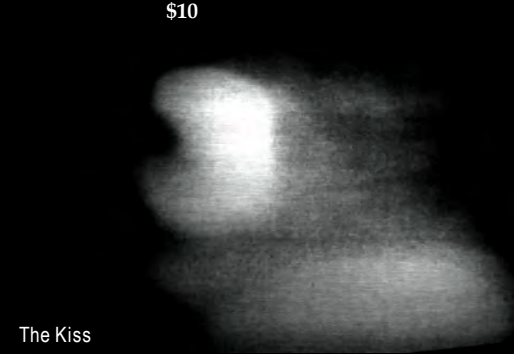
These three films are part of series that follow a female child through her teenage years while she explores her sexuality, and discovers her perversions. Hand-processed and altered images follow a labor-intensive, formal questioning of the medium. Female and male masturbation, flowers being taken apart and being put back together, extreme close-up shots of fabric and practice-kissing the mirror create a visceral, humorous and tumultuous experience of these personal memories.  
-ND

Luna e Santur  
Joshua Gen Solondz  
2016 / 11 minutes / USA / 35mm / sound

Originally commissioned as a Michael Smith/Peggy Ahwesh inspired short for Ben Coonley's My First 3D Part 2 at Microscope Gallery, I expanded this project into what it currently is: hooded figures, violent passion, and stroboscopic tenderness brought on by a paranormal encounter I had in the summer of 2015.  
-JGS

The Kiss  
Luis Macías  
2014 / 9 minutes / Spain / 35mm / sound

Based on the film The Kiss (T. Edison 1896) in its original 35mm format, this video-film project is based on a structural re-shooting and re-recording of the original film in all the existing formats: analog, electronic and digital, in an evolutive form. The film is a reiteration of the act of kissing. The emphasis on the kiss, repeated and multiplied, while deteriorated in it's own progress. The history of the evolution of formats through a kiss. An intimate and aesthetic relationship between media and audiovisual formats.  
-LM



The Kiss



Solitary Acts  
(4,5,6)

Events in a Cloud Chamber  
Ashim Ahluwalia  
2016 / 21 minutes / India / 35mm / sound

In 1969, Akbar Padamsee, one of the pioneers of Modern Indian painting, made a film called Events In A Cloud Chamber. Shot on a 16mm Bolex, the film ran for six minutes and featured a single image of a dreamlike terrain. Inspired by one of Padamsee's own oil paintings, he experimented with a new technique of superimposing shapes formed with stencils and a carousel projector.

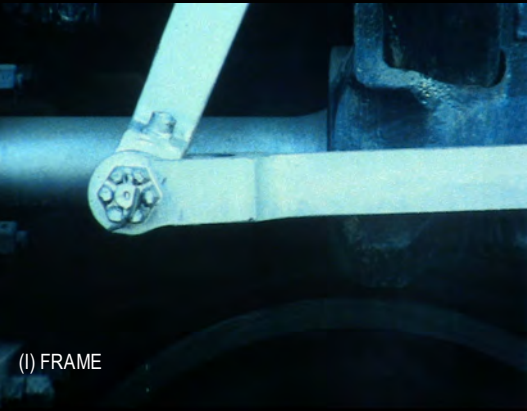
After just a handful of screenings, the film was shipped to an art expo in New Delhi where it was misplaced. The film existed only as a single positive print and there were no copies. This was possibly the birth of experimental film in India, but it ended before it began.

What was this mysterious film? A rare, spectral trace of India's forgotten avant-garde cinema, Events In A Cloud Chamber now exists only in memory. But can one rebuild a film from memory? More than 40 years later, filmmaker Ashim Ahluwalia worked with Padamsee, currently 88 years old, to remake the film. Events In A Cloud Chamber (2016) is a result of their collaboration.

Like a maze that leads into endless other mazes, Events In A Cloud Chamber's vanishing reads like a fable. More than just the disappearance of an artwork or an aborted attempt at an experimental film movement, it suggests ideas about mortality. As Padamsee, now in his twilight years, looks back, what does he see? Does art stop aging and preclude death? Like extinct languages and deathbed confessions, Events is ultimately a ghost story, meditating on vanished art, mortality and the phantoms that we leave behind.



Events in a Cloud Chamber



(I) FRAME



Luna e Santur

Program Eight  
Sunday, November 13th  
(secret location to be disclosed)  
Total running time: 40 minutes

Conical Solid  
Anthony McCall  
1974 / 10 minutes / UK / 16mm / silent

Line Describing a Cone  
Anthony McCall  
1973 / 30 minutes / UK / 16mm / silent

Line Describing a Cone is what I term a solid light film.

It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

The film exists only in the present: the moment of projection. It refers to nothing beyond this real time.

The form of attention required on the part of the viewer is unprecedented. No longer is one viewing position as good as any other. For this film every viewing position presents a different aspect. The viewer therefore has a participatory role in apprehending the event: he or she can -- indeed needs to move around, relative to the emerging light-form.  
-AM

