

SFAI Film Salon

Spring Calendar 2008

PROGRAMS START AT 7:30PM

San Francisco Art Institute, Studio 8, 800 Chestnut Street

WEDNESDAY, MARCH 19 - SFAI AT YALE

Professor Charles Boone presents this program of film & video works by SFAI students and alum.

Last November, Yale University's Art Department hosted a showing of recent film and video work by recent and current graduates of the San Francisco Art Institute. Now the same show will be presented right here on the SFAI campus. The program includes work by Tomonari Nishikawa, Christina Battle, Minyong Jang, Taeko Horigome, Joshua Kanies, Evie Mpras, David Borengasser, Freda Banks, Vanessa O'Neill, Sarah Wylie Ammerman, Michael Messian, Alexandra Steele, and Sharon Wasden.



WEDNESDAY, MARCH 26 - WHY DOES HERR R. RUN AMOK?

An early film in Fassbinder's career, *Why Does Herr R. Run Amok?* attempts to answer that very question, in a caustic retelling of the days before Herr R.'s rampage. By all outward appearances, Herr R. is the model of the contented middle class: a decent job, a loving family, a normal, civil life. Fassbinder's acerbic style, with a muted color palette and a casual approach to the acting, creates a dark picture of the working world. It is no wonder this is a favorite of Harmony Korine, who has long been rumored to be working on a remake, *What Makes Pistachio Nuts?*

Program to Include:

Why Does Herr R Run Amok, Rainer Werner Fassbinder, 1969, 95 min.



WEDNESDAY, APRIL 2 - IMPRINTS IN SUPER 8

These filmmakers works in Super 8 point to the medium's allowance for an immediacy of expression, ease of movement and unique textural qualities, in engagements with intimate and visceral inspirations. Saul Levine's *Light Lick: Get it While You Can* was made frame by frame, augmenting glimpses of the everyday with the gestures, rhythms and pulses of pure light. Storm de Hirsch's *Recurring Dream* excites a sensory engagement with ritual and the transcendent, while Stan Brakhage's luminous *Song 14* has growing molds, paints and crystals literally imprinting themselves onto the film. *Emily Died* is a part of Anne Charlotte Robertson's continuing film diary, a project in which she exposes and confronts her personal struggles and life's losses with the power of filmic discovery and raw expression. Willie Varela's personal cinema confronts the hovering presence of mortality in *Juntos en la Vida, Unidos en la Muerte* ("Together in Life, United in Death").

Program to include:

Light Lick: Get it While You Can, Saul Levine, 2000, 10 min.,

Recurring Dream, Storm de Hirsch, 1965, 3 min.

Juntos en la Vida, Unidos en la Muerte, Willie Varela 1985, 10 min.

Emily Died, Anne Charlotte Robertson, 1997, 27 min. (on video)

Song #14, Stan Brakhage, 1965, 8 min



WEDNESDAY, April 9 - FLAT IS BEAUTIFUL

Sadie Benning's confrontational and highly personal works impart an edgy playfulness with the often painful experiences of growing up outside of societal norms. In *Flat is Beautiful* Benning integrates animation, film and pixelvision into a live action cartoon to explore the inner and external experiences of an androgynous eleven year old girl. Film loops and light show liquids were processed through a video effects bank and then filmed to create something entirely different in Scott Bartlett's *Off/On*, an early meeting of film and video that delves into a psychic and psychedelic landscape.

Program to Include:

Flat is Beautiful, Sadie Benning, 1998, 52 min. (on video)

Off/On, Scott Bartlett, 1968, 9 min.



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WEDNESDAY, APRIL 16 - PURPOSEFUL ACTIONS

Shot soon after the fall of the Chinese "Gang of Four", Daniel Barnett's *Chinese Typewriter* is a filmic essay in which multiple levels of articulation emerge by way of image relation and disassociation, the film weaves analogies of thought and language, symbol and gesture, education and politics, towards the assertion of an interior language. Curt Thomas's *Accidental and Purposeful Actions* is a contemplative study of the meaning emerging within and between images. Standish Lawder's *Necrology* creates a disturbing, yet transfixing transformation of the commute of a workday crowd.

Program to include:

Accidental & Purposeful Actions, Curt Thomas, 4 min.
The Chinese Typewriter, Daniel Barnett 1978, 28 min.
Necrology, Standish Lawder, 1970, 12min.

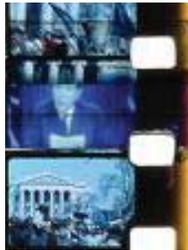


WEDNESDAY, APRIL 23 - NEW LEFT NOTES

Taking a personal and experimental documentary form, Lin+Lam's *Unidentified Vietnam 18* interrogates the troubled relationships of truth and history, our position to a hidden and unknown past, and the present shadows of government interventions. Bridging a formal radicalism with the fervent energies of an activist commitment, Saul Levine's *New Left Note* is an assertive, kaleidoscopic portrait of social and political movements. In Ernie Gehr's *This Side of Paradise* the ground seems to reflect both past and future, an in-between of loss and possibility.

Program to include:

This Side of Paradise, Ernie Gehr, 1991, 14 min.
Unidentified Vietnam no. 18, Lin+Lam, 2007, 30 min.
New Left Note, Saul Levine, 1982, 28 min.

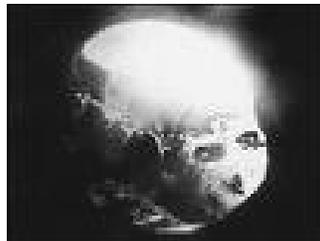


WEDNESDAY, APRIL 30 - BURNING STAR

Uniquely transgressive, Onishi Kenji's *Burning Star* was made mere months after the Kobe earthquake of 1993. It is both an act of mourning for the filmmaker's father and an exploration of the corporeality of death. Onishi's rites of bereavement are both extremely challenging and personal, documented dispassionately with his Super 8 camera. The explosive finale, his father's cremation, is at once harrowing and shockingly beautiful.

Program to include:

A Burning Star, Onishi Kenji, 1995, 90 min



Screenings are free and open to the public.

All films shown on 16mm film, except April 2nd's program on super8 or otherwise noted.

Programs may be subject to change.

For more information contact: ckennedy@webmail.sfai.edu or voneill@webmail.sfai.edu.

The SFAI Film Salon is supported by the SFAI Student Union and Legion of Graduate Students (LOGS)

