

SFAI Film Salon

Spring Calendar 2008

PROGRAMS START AT 7:30PM

San Francisco Art Institute, 800 Chestnut Street

* All screenings are to take place in Studio 8, unless otherwise noted.

MONDAY, FEBRUARY 4 – QUICK BILLY

Narcotic and nocturnal, *Quick Billy* traces Baillie's elliptical thought patterns as he struggles through a long hallucinatory illness. Meditations from the Tibetan Book of the Dead are paired with considerations of the American landscape in the dense superimpositions that propel this film forward. For Baillie, it's a 'A Horse Opera in Four Reels', a claim that becomes fully realized in the gunslinging climax which tumbles us from meditation into a true Bardo Follies. Hard to believe this touchstone of the American avant-garde was completed as a MFA requirement here at SFAI. We will be also showing a selection of Baillie's camera rolls which he used as source material for his optical printing.

Program to include:

Quick Billy, Bruce Baillie, 1970, 60 min.



WEDNESDAY, FEBRUARY 13 – ANTICIPATION OF NIGHT

Moving on the edges of night, Michelangelo Antonioni's second film *Nettezza Urbana*, a visual essay on Roman street sweepers, captures a city's life pulse within an enveloping darkness of dusk and enlightening of dawn. Delving into the inner explorations of self, Stan Brakhage's *The Anticipation of the Night* gives impressionistic and poetic form to the discoveries, beauties and anxieties of life. The film marks a crucial turning point in Brakhage's work, in which the immediacies of encounter and the primacy of sight guide the visioning of experience.

program to include:

Nettezza Urbana, Michelangelo Antonioni, 1948, 9 min.

Anticipation of the Night, Stan Brakhage, 1958, 42 min.



WEDNESDAY, FEBRUARY 20 – TRANSFIGURED TIME

The temporal and spatial are transposed in mysterious unfoldings and perceptual abstractions. In Maya Deren's *Ritual in Transfigured Time* a personal journey plays out as a dance of the cycles and transformations of time. Images flicker, turn and reveal in the layering of Charlotte Pryce's *Cold Polished Pictures-disturbed*. Pip Chodorov's *Faux Movements* works a play of perception in creating surprising motion. Jordan Belson's *Samadhi* takes us on a spectral journey through a shifting center. Hans Richter's *Film Study* frees images in new space, and John Whitney's *Arabesque* breathes dimension in the elegant modulations of line. Interruptions of movement and gesture create new rhythm in Margaret White's *Dance Film* while the fragmentation in Charlotte Pryce's *WHY* resonates with the weight of memory.

Program to include:

Ritual in Transfigured Time, Maya Deren, 1946, 15min.

Faux Movements, Pip Chodorov, 2007, 12 min.

WHY, Charlotte Pryce, 1989, 3 min.

Cold Polished Pictures-disturbed, Charlotte Pryce, 1992, 2 min.

Samadhi, Jordan Belson, 1972, 8min.

Film Study, 1926, Hans Richter 7min.

Dance Film, Margaret White, 5min.

Arabesque, John Whitey, 1975, 6min.



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WEDNESDAY, FEBRUARY 27 – SPIRAL JETTY [* In Lecture Hall]

This evening was conceived as a complement to the screening of James Benning's exquisite portrait of Spiral Jetty at Pacific Film Archives (*casting a glance*, Feb 26, 7:30 pm). We will be showing Smithson's original documentation of the building of Spiral Jetty, a poetic evocation of the construction and erosion of the earthwork sculpture, as well as a short collaboration between Smithson and fellow artist Nancy Holt. The screening ends with *8-1/2 x 11*, an early work by Benning, which uses a hitch-hiking hook-up to create circular patterns around a loose narrative structure.

Program to include:

Swamp, Nancy Holt, 1971, 6 min.

Spiral Jetty, Robert Smithson, 1970, 35 min.

8-1/2 X 11, James Benning, 1974, 32 min.



WEDNESDAY, MARCH 5 – NOT YET A MAN

Who doesn't like Paul Anka? Koenig & Kroitor's *Lonely Boy* follows the emergence of this young singer in his early heartthrob days, with a backstage pass that reveals Anka's young earnestness and his managers' bemused observations. One of the first films to look at both the mechanics of celebrity and documentary truth, we pair this with Thom Andersen's --- ----- and Morgan Fisher's *Production Stills*. Andersen looks at fame even more mechanically, using crowd-shots from rock concerts to fulfill a structural conceit (his film is also known as *Short Line, Long Line*), and Fisher's film is a reproduction of its own production, quite literally.

Program to include:

Production Stills, Morgan Fisher, 1970, 16mm, 11 min

Lonely Boy, Wolf Koenig & Roman Kroitor, 1962, 27 min.

--- ----- Thom Andersen, 1967, 11 min.



PROGRAMMING RESUMES MARCH 19TH. DETAILS TO COME.

Special Program Curated for and Presented by SF Cinematheque

SUNDAY, MARCH 2 - CLOSE AT HAND [* 7:30pm at Yerba Buena Center for the Arts]

These films harness the forces of nature by attending to rich details of landscape and encounter. John Price's *View of the Falls from the Canadian Side* and Rose Lowder's *Roulement, rouerie, aubage* discover a lyrical rhythm and form to the flow of rushing water. Chris Welsby's *Drift* and David Rimmer's *Narrows Inlet* trace markings along sea and shore through the veil of lifting fog. Charlotte Pryce's miniaturist cinema reveals mythic illuminations of insect life in *Concerning Flight* while John Price's *gun/play* captures oblique moments that transition between earth and sky. Robert Todd's intimate camera in *Qualities of Stone* and Rebecca Meyer's more distanced view in *things we want to see* both trace the passing of time through the etchings of place.

Program to include:

John Price, *View of the Falls from the Canadian Side*, 2006, 7 min.

Rose Lowder, *Roulement, rouerie, aubage*, 1978, 15 min.

Chris Welsby, *Drift*, 1995, 17 min.

David Rimmer, *Narrows Inlet*, 1980, 10 min.

Charlotte Pryce, *Concerning Flight: Five Illuminations in Miniature*, 2004, 9 min.

John Price, *gun/play*, 2006, 9 min.

Robert Todd, *Qualities of Stone*, 2006, 11 min.

Rebecca Meyers, *Things We Want to See*, 2003-04, 7 min.



[See www.sfcinematheque.org for more details & ticket information]

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)