

Experimental Film Club
GRAB BAG SCREENING
April 16, 2005 8pm

Begone Dull Care
Norman McLaren, 1949, 8m
selected by Julia Gibbs

Distributed by...

A papa of experimental animation, Norman McLaren was one of those Artist/Citizens who dedicated his creative life to the belief that art making is a universal right and that the artistic spirit resides in everyone. With this philosophy in mind, he purposefully geared his films toward an international audience and often employed lo-tech techniques such as the direct animation used in this film. Having watched and enjoyed an art school plethora of painted-on films I can say without any trepidation that this film is a masterpiece of direct animation. Witty, graceful and lighthearted *Begone Dull Care* never fails to delight me. The Oscar Peterson Trio provide the soundtrack. (JG)

Take the 5:10 to Dreamland
Bruce Connor, 1977, 6m
selected by Amy Beste

The End

I haven't seen too many Conner films--only A MOVIE, REPORT, and TELEVISION ASSASSINATION and have heard that this is much different--all sepia-toned, mysterious, and dreamy. The description of Conner's film reminds me of Bill Morrison's THE DEATH TRAIN--a film I saw over ten years ago when I was just beginning to go out of my way to see experimental films. I loved the experience of seeing that film--I literally felt enveloped by it. (AB)

Mass for the Dakota Sioux
Bruce Baillie, 1963-64, 20m
selected by Patrick Friel

"Bruce Baillie" signature

Bruce Baillie on Television? In the middle of Indiana? Yes, it's true and that's where I first saw MASS FOR THE DAKOTA SIOUX. A great PBS series, the title of which I forget, about Independent American film - from the Whitneys in the early 40's to Nam June Paik and other video artists in the 80's.

MASS is what I remember most clearly, though, and have an itch to see it again after re-seeing Baillie's amazing QUIXOTE recently. The irony being that I have to miss the screening! So, enjoy. I'll have to catch up with it another time. (PF)

All My Life

Bruce Baillie, 1966, 3m
selected by Tanya Small

"BRUCE B
CASPAR
SUMMER 1966

I love this film. It makes me happy. I have seen this film countless times. Yet as a teenager when I first saw it, I didn't understand it. But I didn't write it off. I felt I had missed something. So I went to see it again. The next time I understood. Extraordinarily, after all these years, I still can't put into words what I understood. Could this be why I still love it so much?

There is a fence, flowers, weeds, some wires and sky as well as color so much color. The presence of sunshine is everywhere. There are no cuts but two camera movements—a horizontal pan then a vertical one. Ella Fitzgerald sings "All My Life."

With this film, Bruce Baillie brings bliss into film-being. (TS)

Wavelength

Michael Snow, 1966-67, 45m
selected by Amy Beste

WAVELENGTH was shot in one week in December, 1966, preceded by a year of notes, thoughts, mutterings. It was edited and first print seen in May, 1967. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of "illusion" and "fact," all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind). The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street The room (and the zoom) are interrupted by four human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic sound, a sine-wave It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer. (Canyon Cinema)

STATIC IMAGE OF
WATER WHICH
DISSOLVES TO
WHITE