



**TUESDAY AUG 14, 7 pm**

## **Restorations and Discoveries**

***This program contains flashing images and nudity.***

**Oskar Fischinger**, *Studie nr 5*, 1930, Germany, 3:11 min. Originally 35mm. Restored by CVM with funding from EYE Filmmuseum. From his popular series of Studies films, which screened worldwide in first-run theaters.

**Oskar Fischinger**, *MELUKA GAAR FREMI!*, c.1934, Germany/Denmark, 1:30 min. Originally 35mm. Commissioned by Danske Reklame Bureau, Denmark. Recently discovered at Gosfilmofond of Russia.

**Oskar Fischinger**, *The Pink Guards on Parade*, 1934, Germany, 3 min. Originally 35mm. Courtesy Gosfilmofond of Russia. A commercial for Euthymol toothpaste, using some of the same sets as his famous Muratti cigarette ad.

**Len Lye**, *Prime Time*, 1957, US, 1:45. Courtesy Ngā Taonga (New Zealand Film Archive) and the Len Lye Foundation. Reconstruction by Roger Horrocks and the New Zealand Film Archive in association with the Dept. of Film and Video, MoMA, and the Len Lye Foundation.

**Len Lye**, *Life's Musical Minute*, early 1950s, US, 2:00. Courtesy Ngā Taonga and the Len Lye Foundation. Reconstruction by Roger Horrocks and the New Zealand Film Archive in association with the Dept. of Film and Video, MoMA, and the Len Lye Foundation.

**Charles Blanc-Gatti**, *Chromophony*, 1939, Switzerland, 3:40 mins. Blanc-Gatti wrote that Walt Disney came to an exhibition of his paintings in Paris during the early 1930s, and that he spoke to Disney about his ambition to make a feature-length musical animation film. After the war, when *Fantasia* was finally released in Europe, Blanc-Gatti became outraged and attempted to sue Disney for stealing his idea (William Moritz).

**Charles Dockum**, *1952 Mobilcolor Performance at the Guggenheim*, 1952, US, intentionally silent, 5:15. Originally 16mm. Restored by CVM from Kodachrome original. A film of a demonstration performance of Dockum's Mobilcolor Projector, for curator Hilla Rebay.

**Oskar Fischinger**, *Sugar Pops Ad* (tests), early 1950s, US, silent, 1:19. Originally 35mm, unfinished.

Rejected by the client because they felt the bridges and sets looked “too European.”

**Jordan Belson**, *San Francisco Chronicle* ad, c. 1954, US, originally with sound, presented silent, 1:30. Originally 16mm.

**Bruce Conner**, *Looking for Mushrooms*, 1959-67 (Beatles Version), US, 3:36.

From the 4K restoration project from 16mm camera original, 2016. Courtesy Conner Family Trust and Kohn Gallery.

**Bruce Conner**, *Cosmic Ray*, 1961, US, 4:50 mins. Originally 16mm.

From the 4K digital restoration project in process, this is pre-scratch removal. Courtesy Conner Family Trust and Kohn Gallery.

**John Stehura**, *Cybernetik 5.3*, 1960-65, US, 7 min. Originally 16mm.

One of the earliest computer films, made in a basement at UCLA.

**David Lebrun**, *Tanka*, 1976, US, 9 mins. Originally 16mm. \*\*

TANKA, photographed from Tibetan scroll paintings of the sixteenth to nineteenth centuries, is a cyclical vision of ancient gods and demons, an animated journey through the image world of the Tibetan Book of the Dead (Lebrun).

**Jules Engel**, *Accident*, 1973, US, 2:00 min. Originally 16mm. \*\*

**Len Lye**, *All Souls Carnival*, 1957, US, 12 min. Originally 16mm.

Courtesy the Len Lye Foundation. Reconstruction by Roger Horrocks and Ngā Taonga Sound & Vision, in association with the Department of Film, MoMA and the Len Lye Foundation. From material made available by MoMA, New York and preserved by Ngā Taonga Sound & Vision. Digital version courtesy the Govett-Brewster Art Gallery. First premiered at Carnegie Hall, NY and then believed lost for decades, recently reconstructed. This is the US premiere of the reconstruction.

\*\*\*\*\*

This program is co-sponsored by Brad and Mary Glanden. Curated by Cindy Keefer. Presented digitally.

\*\* indicates this film was restored by CVM with support from The National Film Preservation Foundation.

CVM thanks all the artists, estates and archives for the films in these programs. Films are from the collection of CVM except the Conner, Lye films and 2 Fischinger ads as noted. Thanks to Gosfilmofond of Russia, Len Lye Foundation, Ngā Taonga (New Zealand Film Archive), Govett-Brewster/Len Lye Centre, Paul Brobbel, Michelle Silva, Conner Family Trust and Kohn Gallery. Thanks to Film Studies at SSU, David Magness, Kit Basquin, Timothy Finn, Chris Harvey, Marco Ferraro, Mark Rowan-Hull, James Middleton, Anonymous, Jackson Family Wines, Oliver’s Market, Creative Sonoma, and Sonoma Film Institute. CVM gratefully thanks its Members and its Founders Circle for their continuing support.

**Center for Visual Music**

[www.centerforvisualmusic.org](http://www.centerforvisualmusic.org)