



THURSDAY AUG 16

Treasures From the CVM Archive

Marcel Duchamp, *Anemic Cinema*, 1926, black and white, France, 6 minutes.
Originally 35mm, screened in 16mm. Featuring rotating discs painted with spiral patterns and erotic puns, Duchamp's Dadaist film combines literal silence with paradoxical impact. Based on collaborations with Man Ray and Marc Allégret, *Anemic Cinema* was copyrighted by Duchamp's fictional alter-ego Rose Sélavy.

Oskar Fischinger, *Composition in Blue*, 1935, Germany, 4 minutes.
Originally 35mm, screened in 16mm. Colorful geometric objects set in rhythmic stop-motion to Nicolai's *The Merry Women of Windsor*. Fischinger's last film made in Germany, and one of the films that attracted Paramount's attention.

Len Lye, *Colour Flight*, 1938, UK, 4 minutes.
A commercial showcase for Lye's hand-painted and stenciled imagery. Sponsored by Imperial Airways (the forerunner of British Airways), it incorporated the airline's "speedbird" symbol. The music consisted of "Honolulu Blues" by Red Nichols and a rumba by the Lecuona Cuban Boys.

Harry Smith, *Film no. 3 (Interwoven)* 1949, US, 3:20
Originally 35mm, screened in 16mm. Smith invented his own painting technique for this and several of his hand-painted films, involving elaborate multiple passes of precise stencils and fluid resistant masks, allowing detailed layering of vibrant colors. Restored by CVM with music by Dizzy Gillespie.

Norman McLaren & Evelyn Lambart, *Begone Dull Care*, 1949, Canada, 7:45
Directly painted onto clear 35mm film stock to Oscar Peterson's jazz, McLaren characteristically opens this film with titles in seven languages. Designated and preserved as a "masterwork" by the Audio-Visual Preservation Trust of Canada.

Oskar Fischinger, *Oklahoma Gas Ad*, 1955, black and white, sound, US, 1 minute.
Originally 35mm, screened in 16mm. One of Fischinger's commercial jobs from the 1950s, made in Los Angeles.

Oskar Fischinger, *Muntz TV Ad*, 1952, US, 1 minute.
Originally 35mm, screened in 16mm. One of Fischinger's commercial jobs from the 1950s, for "Mad Man Muntz," made in Los Angeles.

Mary Ellen Bute, *Mood Contrasts*, 1953, US, 8 minutes.

Originally 35mm, screened in 16mm. Preservation print.

Bute is a pioneer of electronic art, using oscilloscope imagery in her later films. She made a series of "Seeing Sound" short visual music films. Film historian Cecile Starr called her one of the first female avant-garde filmmakers in the US. This film premiered at Radio City Music Hall, New York.

Jordan Belson, *Allures*, 1961, US, 7:45.

New Preservation print. "I think of *Allures* as a combination of molecular structures and astronomical events mixed with subconscious and subjective phenomena - all happening simultaneously. The beginning is almost purely sensual, the end perhaps totally nonmaterial. It seems to move from matter to spirit in some way." (Belson). Sound by Henry Jacobs and Belson.

Jud Yalkut, *Turn, Turn, Turn*, 1966, US, 10 minutes.

Preserved by CVM in collaboration with the filmmaker, while he was still alive. Yalkut filmed imagery including some kinetic sculptures by Julio Le Parc, Nicolas Schöffer and Nam June Paik, with sound by the American media art collective USCO. Preserved by CVM with support from the National Film Preservation Foundation.

Single Wing Turquoise Bird, *SWTB Light Show Film*. 1971, US, 5 minutes.

Originally 35mm, screened in 16mm. Preservation print.

Single Wing Turquoise Bird formed in 1968 to create light shows at the Shrine Auditorium in Los Angeles for rock shows by Cream, the Who, Velvet Underground, and others. Combining ancient, modern, and abstract imagery into a now-classic psychedelic style, Single Wing Turquoise Bird had an affiliation with painter Sam Francis, and was included in Gene Youngblood's *Expanded Cinema*.

Program is approx. one hour. Presented in collaboration with Sebastopol Center for the Arts.

Prints from the CVM Collection. Thanks to the artists who provided screening permission, and to the Len Lye Foundation. CVM thanks our sponsors David Magness, Kit Smyth Basquin, Timothy Finn, Chris Harvey, Marco Ferraro, Mark Rowan-Hull, James Middleton, Joshua Harrell, Anonymous, Jackson Family Wines, and thanks to Creative Sonoma, Bananas at Large and Sonoma Film Institute. CVM gratefully thanks its Members and its Founders Circle for their continuing support.

Center for Visual Music

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