



EXPERIMENTAL FILM  
THE FUNNEL TORONTO

design: EUGENIO C. BARRA

## **OZFUN TOUR '88 PROGRAM NOTES**

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# **OZFUN TOUR '88**

**EXPERIMENTAL FILMS FROM THE FUNNEL  
TORONTO, ONTARIO, CANADA**

**CURATED BY  
DAVID BENNELL AND MICHAELINE FONTANA**

**SHOWN IN ADELAIDE, SYDNEY & MELBOURNE AUSTRALIA  
AND WELLINGTON, AUCKLAND & HAMILTON NEW ZEALAND**

**FEBRUARY, MARCH, APRIL 1988**

## **JIM ANDERSON**

*Born: Campellford, Ontario, 1950*

Jim Anderson, a long-time active member of the Funnel, began making films while still a high-school student. Some of his earliest films were painted on film animations. With Keith Lock he made *Arnold* (1970) and *Work, Bike and Eat* (1972) a pair of black and white narratives. He has worked on many other collaborative film and performance projects and was one of the camera operators for Michael Snow during the making of *Rameau's Nephew...*(1974). Anderson's work in paintings and constructs has been as important as his filmmaking. It is worth noting that the artist's figurative, expressionistic painting style is now considered to include him as among the "New Image" school of painters in Toronto, although it has been characteristic of his approach for over a decade. Anderson's films, paintings and constructs reveal an interest with the inexplicable fears and visions of the individual in the midst of a complex and ambiguous world. He is interested in the occurrence of knowledge through paradox, defeat and contradiction.

### **CANADA: MINI-NOTES (1975)**

*Colour, Sound (24 fps), 16mm, 12 minutes*

An episode complete in itself, excerpted from a longer film *Gravity Is Not Sad, But Glad*, consisting of a series of flipbooks as a kind of prototype of the film. Jim Hoberman of *The Village Voice* calls *Canada: Mini Notes* " ... Anderson's epic, shaggy-dog musings on the chimera of Canadian national identity."

### **SLAP HAPPY JIM (1987)**

*Colour, Sound (24 fps), 16 mm, 8.5 minutes*

A skinny man in a canoe (and with a bicycle on his head) faces all manner of unexpected travails.

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## FILMS BY DAVE ANDERSON AND JIM ANDERSON

### DAVE ANDERSON

*Born: Toronto, 1948*

David Anderson received his training in drawing and painting in Amsterdam and Toronto. He continues to paint and has extended his graphic work to the production of xerox installations and books. Anderson's films are mostly in 8mm or Super 8 mm and borrow from the vocabulary of the "home movie" in that they deal largely with objects and events in the artist's everyday life. As with his drawing, there is an intent to record and reveal from this context of the everyday with the draughtsman's eye for gesture, contrast and composition. Through a play with rhythm, repetition and highlighting, aspects of that reality are intensified.

#### **QUETICO (1985)**

*Colour, Sound (18 fps) , Super 8, 45 minutes*

Quetico is the name of a provincial park just west of Lake Superior. In 1981 we, along with another fellow embarked on a seven day canoe trip in this park. As well as the experience of canoeing and camping we wished to discover the Indian pictographs said to exist on the shore rocks of some of the isolated lakes. The film is a document of our trip and discoveries, but, as we worked on the project we found that the film was becoming more than this. We became interested in how something is remembered and reconstructed and in questions of memory, story telling, history and our concepts of beauty. This led to the shooting of reconstructed and simulated scenes that were then edited into the documentary footage. As well, the soundtrack presents a mix of location sounds and simulated sounds. At one point in the film we hear a voice attempting to imitate the dialect of a local fisherman. The film is not so concerned with passing information along as it is with leaving gaps and providing disinformation. Like the Indian pictographs the film acts as a symbol that represents an event and evokes a mood. - J. A.

## **DAVID BENNELL**

*Born: Frankston, Victoria, Australia, 1950*

David moved to Canada with his family in 1968. While studying physics at the University of Toronto, he became interested in making films. He is a self taught filmmaker and considers the personal control of the various processes in filmmaking as an important element in his work. This attitude extends into every aspect of film including questioning the "industry standards": that quasi scientific assemblage of data which dictates what is acceptable in terms of image quality. This has led him to an examination of colour using dye-toning systems and chromogenic development in order to find his own personal colour standards.

The expression of emotional states and a parallel commentary on the forces in society that motivate and control them springs for me from two sources: my subconscious and my conscience. The imagery that I gravitate toward in my films and other visual work often comes to me full blown and charged with symbolism, the product of a mysterious unconscious process with no verbal equivalent or source. On the other hand, my conscience and sense of social justice/injustice is highly analytical and rational and seeks to place symbols and images into ever more complex patterns of interactive overlay, and hopefully, meaning. Montage is an obvious metaphor of this process and my strongest influences have been the Russian Avant-garde filmmakers of the twenties such as Vertov, and the strong political statements of John Heartfield and George Grosz. I see another clear influence in my work from the surrealists, especially Max Ernst and Luis Buñuel. I have always been fascinated by the possibilities offered by the juxtaposition in time and space of highly charged images and symbols. - D. B.



**BROOKLYN BRIDGE (1979)**

*B & W, Sound, (24 fps), 16 mm, 18 minutes*

The film records two passages - one across the Brooklyn Bridge, the other through the Lincoln Tunnel. Both set up a particular sense of the relationship of filmic architecture to psychological space. "While walking over the Brooklyn Bridge, I was inspired by a sense of my own fragility amongst these stone cathedral arches and large spun steel cables. I could see the world around me but could not affect it from the confines and constraints of the bridge. It appeared as if the bridge belonged to some higher order which inspired awe as well as danger. - D. B.

The film is composed of three elements, (Brooklyn Bridge, Holland Tunnel, soldiers in Berlin) that are linked together by their emotional tone. The passage over the bridge through a highly charged urban space evokes feelings of entrapment by technological forms. One feels there is no escape, one must go forward in a restricted straight line. Enclosed in a beautiful web of our own making, there seems to be no possibility of deviation to left or right. The fear is that we may be forced into a kind of hellish alien tunnel of artificial life that will demand the unnatural strictures on behavior suggested by totalitarian states. There is no life outside the vehicle. The struggle to continue and escape consumes all thought. Release at the end of the tunnel brings the realization of the allure of Fascism's puppet parade. In the primitive surrender of the will man imitates the superior forces he feels endangered by. Anonymity, machine precision, alienation and powerlessness are then replaced by the communion of submission. Yet in the end, viewed by the comic perspective imposed by the camera, we see it unmasked as a decayed ritual: ludicrous and impotent. This is a film for the modern industrialized world.

- M. Fontana & D. Bennell

**HADRIAN'S VILLA (1982)**

*Dye toned Colour, Sound, (18 fps), Super 8, 12 minutes*

This is the second in Bennell's series of dye-toned films. Scenes of the Villa d'Este, the Palatino, and Hadrian's Villa were shot in black and white, then dye-toned using "obsolete" colour processes. "Colour is used here as a veil that both shrouds and enunciates the distance between the filmmaker/audience and the ruins of a civilization past." - Michaelle Maclean

## **FILMS BY DAVID BENNELL and MICHAELINE FONTANA**

### **DON'T LET ME GO AWAY (1985)**

*Colour, Sound, (24fps), Super 8, 13 minutes*

A satiric send-up of soap opera romance and materialism. Manipulated Italian comicbook images with subtitled lines voiced by Sophie Vitkovitsky, Pascal Sharp, and the filmmakers for maximum hilarity and irony. When the heroine says "Ron, we're afraid of the emptiness" while standing in an outrageously overdecorated apartment, we know just what she means. - M. F.

### **MICHAELINE FONTANA**

*Born: Carbondale, Pennsylvania, U.S.A. 1946*

Mickey's involvement with the Funnel began with photography, but evolved into making film parodies of various movie "genres" - the Monster Movie and the Western. Other projects include 360° pan double projection films; night films and a seasonal film about a favorite country pond. She is a member of the Board of Directors of the Funnel and editor of the recent Catalogue Supplement. Currently she is an administrator of The Fringe Research Holographics, Inc. lab and Interference Hologram Gallery, facilities for artists working in Holography.

### **MY OWN WESTERN (1983)**

*B & W handtinted, Sound (24 fps), 16mm, 9 minutes*

Found footage hand tinted and hand scratched. "At age four when someone asked me what I wanted to be when I grew up I's say 'a cowgirl', having already been affected by the power of the all pervasive Western imagery of America. This film then is part of my revenge on the stock plot, grade 'D', Hollywood Westerns we watched on TV in the fifties. Colour is used to highlight the subliminal sex/property connections among the women-cattle/trailboss-owner stereotypes as they ride oblivious across the beautiful land." - M. F.



## **IAN COCHRANE**

*Born: Carleton Place, Ontario, 1958*

Ian works in many various media: film, video, performance, painting, xerography, graphics design, music. His work often involves the manipulation, collage and editing of found footage and imagery through extensive re-printing on the optical printer to create mysterious, lyrical effects that correspond to inner realities.

### **LOOKING FOR MY GRANDFATHER (1984 - 86)**

*Colour, Sound, (18 fps), Super 8, 9 minutes*

*Looking for My Grandfather* is a letter sent to my dead grandfather which arrived by an error of the mailing system at the address of a dead state. Manipulated found footage with story added, which takes a boy outward from his memories to the awareness of death (absence) and towards an observation of that epistemological, immutable hole at the centre of the universe. - I. C.

### **SHADOW PROJECT (1986)**

*B & W, Sound, (24 fps) 16 mm, 7.3 minutes*

A documentation of the Toronto version of the worldwide August 5th, 1985 memorial/protest of the bombings of Hiroshima and Nagasaki. Shot in Super 8 and recomposed with documentary footage on the optical printer. - I. C.

## **SHARON COOK**

*Born: Toronto, Ontario, 1958*

Sharon Cook is a visual artist, musician, and filmmaker whose work is concerned with the relationships of animals, sounds and the human form derived from primitive sources. She often invents and constructs her own film/installation equipment. At the present time she is the Program Co-ordinator of the Funnel.

### **FOREVER YOURS (1983/85)**

*Colour, Cassette Sound, (24 fps), Super 8, 6 minutes*

*Forever Yours* is composed of a number of 3-D greeting cards of cats overlaid with a choral composition of voices which recite the banal poems that accompany these cards. As the voices join in unison to mark the occasions of death, birth, marriage and illness which prompt the use of these absurd images, the film suggests the relationship of representation to a consumer society's obsession with both social convention and euphemism. - Dot Tuer, *Canada House Programme Notes*

### **THE ENCYCLOPEDIA OF NATURAL DEFECTS (1986)**

*Colour, Sound (24 fps), Super 8, 35 minutes*

From a sea cave in Labrador a six-armed oracle 'hosts' a variety of vignettes. Deer imaging is explored by a woman entertaining an antler, famous paintings are re-enacted while most of the spoken dialogue is piglatin. In this quasi-musical, the sound track is an original score with songs ranging from "The Ballad of The Encyclopedia of Natural Defects" to "Ya Ya Mmm, Ya Ya uh huh". - S. C.

### **MARTHA DAVIS**

*Born: London, Ontario, 1959*

Springing from my work in still photography, all my films have combined the strong still image with the choreography of everyday movement and gesture. People on the street are my most frequent subjects and I have always found their chance activity fascinating. I am also very interested in the juxtaposition of personal and public space. - M. D.

### **ELEPHANT DREAMS (1987)**

*Colour, Sound, (24fps), 16 mm, 17 minutes*

Five storytellers take off from a physical characteristic of the elephant, much like the fable of the blind men, where each constructs a different whole from a fragment. Elephant-related images are then inserted into their stories, subjectively and associatively. *Elephant Dreams* is essentially about the action of memory and the imagination at work. Everyone makes his or her own story. - M. D.

Davis plays with the power of suggestion and our knowledge of filmic language to undermine a simple relationship with story and image, and to create a collage of simple pieces that add up to a complex and allusive whole. This postmodern film-text is a multi-voiced, disjunctive, deconstruction of narratives which doesn't presume a single reading but invites the viewer to construct his own collage from the puzzle presented. - Don Terry, *Cinema Canada*/23, July-August 1987

## BETTY FERGUSON

The cinema appears to me as a provider of images, images that move, that are gifted with a quite special character, and that can group themselves in time in accordance with a rhythm that no other medium can accomplish. By creating my films with found footage I have obtained the freedom to make films not as a specialized craft but as an art form.. - B. F.

### KISSES (1978)

*B & W with hand tinting, Sound, (24 fps), 16 mm, 55 minutes*

Although the kiss reached its supreme expression as the on-screen replacement for copulation in post-Code Hollywood, Ferguson's material is drawn largely from silent classics and the less-fetishized European cinema of around 1960. She compares her film to a patchwork quilt but it's basically morphological, cataloguing clusters of shots where kisses are delivered to the hand, the neck, rained down on a beloved face, perfunctorily bestowed on a spouse, awarded to dogs, dolls, guns, etc. More surprisingly, a dwarfish second-story man literally smooches the earrings off a sleeping society dame without waking her, and Hedy Lamar's nude swim in *Ecstasy* climaxes with a shot of two nuzzling horses. ...her excellent finale - a five-minute excerpt from a 1956 episode of Superman wherein Lois Lane dreams that the Man of Steel has finally popped the question. Ferguson's inspired contribution is to hand-tint various objects - Lois's hat, the box of flowers Superman sends her - as they float from shot to shot. These amorphous blobs of colour are the perfect corollary to the TV show's wonderfully infantile fantasy-world. - Jim Hoberman, *Village Voice*

With the use of the kissing image I try to give some perspective on the role of movies in shaping male and female relationships. The movies have given us a lexicon of images we refer to and use to interpret and experience reality. Until the late 60's the kiss was frequently used in movies as a symbol representing the act of love and as such takes on a greatly magnified importance. By isolating this element from the distraction of the original movie and through the evolution of the editing process, *Kisses* telescopes moments of film to accelerate the viewer's memory and imagination. The humour derives from the comparing or contrasting the different stylistic treatments of kissing. I confess that I use tricks and whims; set up rules and break them. *Kisses* is my example of filmmaking as a cottage industry, put together in the same way a quilt is constructed (patchwork imagery), the embroidery is handpainting and tinting. No two prints alike. - B. F.

## FILMS BY BETTY FERGUSON AND JOYCE WIELAND

please see entry on Joyce Wieland for biographical information

### **BARBARA'S BLINDNESS (1965)**

*B & W, Sound, (24 fps, 16 mm, 17 minutes)*

There is no one named Barbara to be found: a pair of mysterious blind-person hands (looking suspiciously like Wieland's) make seemingly incongruous elements provide the perfect introduction to the ironic humor of the film itself. The main source of the film seems to be an old grade-school morality-movie on the appreciation of eyesight, starring a golden-haired Mary, who finds herself temporarily blind, and a leaden-voiced narrator, who finds himself our unwitting straight man. The filmmakers re-edited this curiosity and intercut it with other stock footage, of disasters, agricultural techniques, and monster movies, to create a very different object lesson on the nature of vision. - *Films by Women*, Chicago 1974

## **FILMS BY MUNRO FERGUSON and PASCAL SHARP**

Munro Ferguson and Pascal Sharp began making films together at the age of four. They met while on the editorial staff of the *Cahiers du Cinema* and moved to Toronto to become apologists for bourgeois aestheticism. - M. F. & P. S.  
The filmmakers are currently working on another epic: *The History of Western Civilization*, in Super-8.

### **LOBLAW'S CHECK OUT GAME (1983)**

**(WITH EO SHARP)** *Colour, Sound, (18 fps), Super 8, 6 minutes*

In *Loblaws Check Out Game* simulation is encapsulated in cardboard ladies traversing a board of miniature supermarket items while plastic shopping carts pass across the frame full of tiny replicas of consumer products. This is a 'teeny-vision' of the cinema, characteristic of these filmmakers' humorous obsession with the diminutive dimensions of a reality that accompanies a consumer-oriented society. In all their works models supplant a cinema verité, and narrative becomes a function of a reconstructed representation that operates in a closed system of toys and studio settings. - Dot Tuer, *Canada House Programme Notes*

### **MR. POTATO HEAD UPON THE OEDIPAL STAGE (1985)**

*Colour, Sound, (18 fps), Super 8, 10 minutes*

*(also available on 3/4" videotape)*

The Oedipus Rex part of a larger epic (*Greek Civilization*) which retells the Greek classical plays of The Oedipal Trilogy using household objects, miniature dolls, toys and animals.

## **PATRICK JENKINS**

*Born: Brantford, Ontario, 1955*

Patrick Jenkins is a visual artist who makes drawings, sculpture and films. He has written, "I've always found films to be most exciting when they transcend their 'documenting' or recording role. That is I find films to be most exciting when the film is a vehicle that leads me on through experiences that I couldn't normally have." Jenkins sees his films as akin in spirit to the early pioneers of the silent cinema rather than the recent developments of structuralist and new narrative cinema. As a result he is interested in a human, populist cinema that is quite different from the rigorous aesthetics of most experimental film. "To sum up I would say that I am interested in a cinema of humour and people. As much as I respect the rigor of most structuralist work, I see no reason to adhere to such stringent guidelines in my own work. On the other hand, my work is not narrative in the accepted sense. I am interested in a playful interaction of manipulated images and sketchy story lines to create a delightful cinema." - P. J.

Patrick has recently published a number of engaging flipbooks that draw on his filmic imagery.

### **SHADOWPLAY (1981)**

*B & W, Sound, (24 fps), 16 mm, 13 minutes*

*Shadowplay* is a black and white film made up entirely of shadow and high contrast images. The aim was to explore representation via a play of shadows. Throughout the film there is a play on black and white, two dimensions and three dimensions, and on a human being and a shadow of a human being. The film is constructed in a playful manner with an actor manipulating various shadow images behind a screen. One shadow image is, in fact, a life size silhouette of himself that he encounters. Throughout *Shadowplay* the action borders on becoming a narrative but never totally succeeds in becoming one. - P. J.



## **ANNETTE MANGAARD**

Annette Mangaard was born in Denmark and raised in Toronto. She studied at the Ontario College of Art and subsequently worked with an Inuit print-making co-op in the Arctic where she began shooting Super 8 films. More recently she has been involved in performance art, the Liason of Independent Filmmakers Toronto, extensive travel and organizing a film festival.

### **HER SOIL IS GOLD (1986)**

*Colour, Sound, ( 24 fps), 16 mm, 9 . 5 minutes*

*(also available in 3/4 and 1/2 inch videotape)*

*Her Soil Is Gold* was shot on location in Egypt, with a pocket-sized Super 8 camera. It was then optical printed frame by frame by the filmmaker. This allowed for manipulation in terms of the colour, light density, framing, and the sense of time of the original footage. The film moves through history in the sense that it begins along the banks of the Nile, passes through tiny villages with people working in the fields, to the pyramids of Giza, through the bedlam of downtown Cairo, and ends up on a fishing boat full of German and Australian tourists on the Red Sea. The boat pulls up to a desert island of pure white sand, the two native guides go up on the beach to build a barbecue for the fish they just caught, the midday sun beats relentlessly down on the shimmering sea. The tourists never leave the boat. - A. M.

### **THERE IS IN POWER...SEDUCTION (1986)**

*B & W, Sound, (24 fps) 16 mm, 5 minutes*

*(also available in 3/4 and 1/2 inch videotape)*

A brief lyrical look at the symbolic ambiguity of corporate versus sensual power as embodied in a female form. Does a woman adopt the mannerisms of a man when she enters the 'male dominated' territory of corporate power? *There Is In Power ... Seduction* draws parallels between the classical world of sexual servitude and the corporate world's preoccupation with position and status. Both illustrate the inherent and ironic similarities, and although both are presented as female roles in the film, the implications cannot be dismissed as either purely feminine or feminist... and are depicted as neither explicit nor didactic. The body is language. Power seduces and is seductive. - Ihor Holubizky

## **PAUL McGOWAN**

*Born: Oakville, Ontario, 1953*

Paul McGowan claims, "I am a person who works with his hands; most often my right hand. I see with my left eye. I listen with my left ear. These sinister and intuitive perceptions guide my analytical hands." McGowan's films are both straightforward and personal. The subject is usually family or friends. Without attempting to analyze or control the events documented, they reveal various levels on which events may be understood.

### **WHY DO YOU WANT TO BE ALIVE? (1982)**

*Colour, Sound, (18 fps), Super 8, 30 minutes*

The film is a series of portraits of the filmmaker's family. Each is asked the question, "Why do you want to be alive?" The film was made as a means of dealing with the death of a friend. The results are surprising.

## **GARY McLAREN**

*Born: Sudbury, Ontario, 1963*

Gary McLaren works from a background in still photography, rediscovering film before graduating from Ryerson Polytechnical Institute's Media Studies program. He has been involved with the Funnel for some time, and now serves as our Production Co-ordinator. Gary has a particular love of the mechanics of filmmaking, employing obscure set-ups and printing technology to present his vision of the world and beyond.

### **PASS THE P'S (1985)**

*Colour, Sound, (18 fps), Super 8, 7 minutes*

With Cathy Brotherton, Gary Kaustinen, Jan Mather, and Mark Trumble.

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### **JUST TALK (1986)**

*Colour, Sound, (24 fps), 16 mm, 17 minutes*

"Episodic misadventures of the post modern Egyptian... recall that history is the cure for memory." - Mike Hoolboom. The film describes spacial and temporal concerns through the subjects thoughts, and through the manipulation of the film medium. The Church is a centre of delusive guilt, emanating rays of powerful influence over a strange couple's lives. Relationships collide at oblique angles to split thoughts into articulated non-communication. Telephone lines cross, spanning centuries, while people just talk and look on. - G. M.

### **ROSS McLAREN**

*Born: Sudbury, Ontario, 1953*

Ross McLaren initiated a series of screening of avant-garde film at Toronto's Centre for Experimental Art and Communication in the late 1976. By September 1977 he had consolidated this film programme under the name of The Funnel, as the organization's first Director and Programmer.

Ross McLaren's films fall roughly into three areas of concern. One direction is typified by *Weather Building*... These are characterized by a dark ground (shot at night) from which emerge the images and form of the work. They are constructed intuitively and demand an intuitive reading by others. The second group includes *9 X 12* and *January 17, 1979*, and show a concern for the nature of the film material, typical of "structural" or conceptual films. Finally *Crash 'n' Burn*, *Summer Camp* and *Sex Without Glasses* share a fascination with human performance before a camera.

As well as his own filmmaking and his contribution to the community through organizational work, Ross has also given great assistance to Toronto made experimental film through his filmmaking workshops at The Funnel, his work as instructor at the Ontario College of Art, and his aid to many artists in the production of work. Currently, he is also teaching Experimental Film at Fordham University, New York City.

### **SUMMER CAMP (1978)**

*B & W, Sound, 16mm, 60 minutes*

The notion of the "ready-made" art object, as proposed by Marcel Duchamps entails the conferring of a new status upon a piece of manufactured goods. *Summer Camp* is a film entirely of found footage. But despite the artist's role as finder, the film does not act as a ready-made; it does not attain a mysterious dislocation from its original utilitarian purpose. Instead, it holds a magnifying glass to the artifice, anxiety and exploitative qualities of these purposes. Nonetheless, *Summer Camp* manages to be excruciatingly funny. A long series of drama auditions shows a number of young and amateurish actors reciting a memorized script and engaging in an improvisational skit on the subject of terminal cancer.

### **SEX WITHOUT GLASSES (1983)**

*Colour, Sound, (24 fps) 16mm, 12.5 minutes*

"The quintessential boy meets girl story, *Sex Without Glasses* is a tale about relationships - of various kinds. This film has everything from alphabets (manual) to zithers and features some of Toronto's most celestial bodies." - Anna Gronau

## **CLEO MITTLESTADT**

*"33" (1986)*

*Colour, Silent, (24 fps) Super 8, 2.5 minutes*

Is it a birthday or is it a ritual?

## **STEPHEN NIBLOCK**

*Born: Toronto, Ontario, 1955*

Stephen Niblock considers himself primarily a visual and performance artist. He has worked with set-designing, painting, installation, sculpture and film. A number of his film works exist in 'unprojectable' states as well as prints which may be run through a projector. The original may be exhibited as a gallery piece, mounted on rewinds. An examination of the film strip reveals its highly sculptural qualities. Sections are literally 'inlaid', emulsion is torn away, parts are spray-painted. Like

artist's books these film works question the basic qualities of the communicating format. As an art object, the film acts as a metaphor for itself.

**THE LADY'S FACE (1981)**

*Colour, Sound, Double Screen, (18 & 24 fps) Super 8, 10 minutes*

The aura of factuality of the film is severely reduced through painterly manipulation of the film by heightening and sharpening the interior narrative structure. The interior of the film is opened up through the use of double projection to create a dramatic didacticism. The image on the left is of a woman's face talking in real time with chevrons of bright colour and texture being pulled through the frame at a dizzying rate. The woman seems to be trying to talk through this electric barrage, which also serves to cut off the audience from her message. The screen on the right serves as the message giver to the audience. Exactly the same footage is used which has been further manipulated in the optical printer, a dark red filter is superimposed dramatically darkening the image, and the image is slowed down to where the only perceivable movement comes from her moving lips. The chevrons are reduced to slowly falling shapes analogous to her story falling from her lips. What happens in his half provides an explanation of the other side: the eye falls into the dark pool of her image from its frantic other half and this red pool reflects her message directly to the audience. Her eyes appeal to you and you are captured in her struggle. Her humanity is your reflection.

**VILLEM TEDER**

*Born: Toronto, Ontario, 1955*

Villem views his role as an artist as part of a larger system involving the material properties of film, of projection and viewing conditions, and of the perception of the work. The viewer of his work is a privileged participant in his ongoing experimental process; a work may never be shown more than once in exactly the same form. Some films are made with a camera or laboratory. Teder marks the filmstrips's surface by hand and regards the projection as an important, discrete

element in the film's list of properties and states. He points out, "the frame and the reticulation exist only in the projection of the film." The human eye participates in picking out continuity and "movement" from the masses of shapes on the screen.

In other works, Teder uses filmed images, but he is concerned mainly with film's ability to reveal hidden energies not usually visible to the eye. Highly abstract visual experiences like the way a forest floor looks when one looks down while walking quickly, are brought, by means of film's intensified theatrical viewing situation, from the background of life to conscious awareness.

Villem was one of the original members of The Funnel, and has contributed greatly to the experimental film community through his technical expertise, advice and assistance to numerous filmmakers.

**MUSKOKA, NOVEMBER '79 (1979)**

*Colour, Silent, (18 fps), Super 8, 20 minutes*

*Muskoka, November '79* shows us a visual experience that each of us has probably had - things like rain falling on a lake, a flickering fire, the way a forest looks as one walks through it quickly. The details of such events usually escape us, but the film focuses so intently upon them that they seem to take on a new fascination.

**I DON'T UNDERSTAND (1984)**

*Colour, Sound, (16 fps), 16mm, 6 minutes*

.... utilizes chemical processes, optical printing and hand processing to create an abstract episode in his endless fascination with the cinema's textural and 'material' qualities. - Dot Tuer, *Cache du Cinema Catalogue*. While Teder concerns himself in many of his films with the materiality of the medium, his films also create a powerful sense of the world's pathos, opaqueness and confinement. - Jim Anderson



## **A FILM OF THE FILMMAKER BY THE FILMMAKER UNPACKING HIS BAGS (1980)**

*B & W, Silent, (16 fps), 16mm, 10 minutes*

The magician's bag of tricks transforms a film of seemingly ordinary reality into a riveting vision of incandescence and unreality. Ghostly images of the filmmaker and his shadow double hover over a bed while the dancing blotchy surface pulls us away creating a distracting tension. The image becomes slightly solarized and as a bag glows weirdly the whole scene seems to pulse with radioactivity. Overexposure causes half the scene to go positive, the other half oscillating negative. You begin to see colours that aren't there as you stare in fascination at the writhing insect-like reticulations. Nothing happens yet everything happens. - M. Fontana

## **JOYCE WIELAND**

*Born: Toronto, Ontario, 1931*

Wieland is well known in Canada primarily for her work in the visual arts - painting, drawing and mixed media work. Her films have won acclaim internationally for their innovative structures and content. In the 1960's, she and Michael Snow spent several years living and working in New York City immersed in a flourishing and fertile avant-garde film culture. Wieland was one of the few women to achieve recognition as an experimental filmmaker during that period.

Joyce's work, in film and other media is both emotionally rich and conceptually strong. She has had a concern for imagery about women and with a feminine sensibility for many years and has combined this personal interest with overtly political and ecological (though infrequently didactic) content on a number of occasions. Several of Wieland's films concern themselves with Canada, as a geographic and spiritual entity of lakes, rivers, mountains, wildlife and so on, and as a political nation with international vulnerability and internal divisions.

Joyce has been awarded the Order of Canada for her outstanding contributions to Canadian culture and continues to work and exhibit internationally, concentrating in recent years on figurative and allegorical painting. Currently, she is working on her show for the Pompidou Centre, Paris later this year.

**A & B IN ONTARIO (1967, 1984)**

*B & W, Sound, (24 fps), 16mm, 17 minutes*

In the summer of 1967, Hollis Frampton and Joyce Wieland, traveled from New York to Toronto for a vacation with the intention of making their film *A and B in Ontario*. The shooting began at Wendy Michener's home near Casa Loma and continued to various locations in Toronto, ending at Ward's Island. The raw footage is a chase wherein both Frampton and Wieland 'shoot' each other, sometimes playfully, catching each other off guard. It is in these moments where we find some revealing personal glimpses of character. After shooting the film both artists returned to New York where they intended to complete the work. A split screen version of the film was discussed. Both Frampton and Wieland took their own footage to edit separately. Not long after, Wieland returned to Canada to live, and Frampton to Buffalo. For this and other reasons, the film was never completed. Hollis Frampton died early in 1984. At this point Wieland was urged to complete the film. Wieland decided against a split screen version and chose a more narrative form. The film took the form of 'cinematic dialogue' where the creator shoots the creator. The Bolex film sounds become the voice and argument of the film. Film critic Gerald Perry described it as a "delightful tongue in cheek, cat and mouse cinema game in which Wieland and Frampton stalk each other with hand held cameras."

**SAILBOAT (1967-68)**

*Colour, Sound, (24 fps), 16 mm,*

In a series of shots a sailboat is seen moving across the screen from left to right. The title is superimposed on the screen for the duration of the film. Its sound consists of waves mixed with an airplane engine and occasional voices. None of the shots is repeated, but the same boats recur because Wieland carefully anticipated them with her camera by moving down the shore to await their reentry into the

frame. Several small things occur to disrupt expectancies and make the viewer attend to the images more carefully. *Sailboat* stresses film's dual nature, on the one hand, presenting images, while at the same time breaking through the illusions to expose the film material itself. And, as a further example, even while attending to image, one is forced to note the "presence" of the boats somewhere off-frame, and thus note the frame itself, delimiting the image. And the flat letters of the title contrast sharply with the illusory images over which they are superimposed.  
- Regina Cornwall, *Art Forum*, September 1971

**HAND TINTING (1967-68)**

*B & W Handtinted, Sound, 16 mm,*

*Hand Tinting* loop prints images and reversed images of black girls dancing, swimming, and socializing so that their incomplete movements and gestures assume rhythmic, isolated, ritualistic emphasis. Wieland heightens such incomplete fragmentations by spacings of irregularly tinted film stock, flashes of other footage, scratches, and perforations. In this case, she made the perforations with her sewing needles and used cloth dyes in the tinting processes incorporating into the cinematic process tools of women's crafts. But *Hand Tinting's* emphasis on the materials does not devalue or undermine the representational expressiveness that the images of the black girls faces and bodies render, resulting in a formal and pictorial political expression. - Lauren Rabinowitz, *Film Reader* No. 5, 1982, Northwestern University, Evanston, Illinois

*Hand Tinting* is the apt title of another short film made from outcuts from a Job Corps documentary (shot by Joyce but rejected by the sponsor) which features handtinted sections. The film is full of small movements begun and never completed. Repeated images, sometimes in colour, sometimes not. A beautifully realized type of chamber music whose sum total feeling is ritualistic.- Robert Cowan

Look at their faces. These girls are being trained to be employable from the ghetto in N.Y.C. An employment program to create job skills for the disadvantaged. Probably typing. "They didn't want to type! When they saw us women with lights and tape recorders and cameras, they wanted to make movies." - J. W.

## CHRONOLOGY OF THE DEVELOPMENT OF COLOR CINEMATOGRAPHY

- 1646 Father Athanasius Kirchner: Optical or magic lantern  
1672 Sir Isaac Newton splits white light into its colored components  
1704 Sir Isaac Newton Opticks  
1727 Johann Heinrich Schulze discovers image-making properties of silver nitrate  
1777 Karl Wilhelm Scheele: darkening of silver chloride  
1802 Thomas Young: Trichromatic Theory of Color. The sensation produced by any one color can be matched by proper mixture of the primaries. Formation of single color occurs in the brain.  
1822 - 1839 Nicéphore Niepce, Louis Daguerre and Hippolyte Bayard invent photography  
1829 J. A. F. Plateau discovers persistence of vision  
1836 Stroboscopic effect and Phenakistiscope  
1834 William George Horner Zoetrope  
1840 William Henry Fox Talbot Calotype process reproducibility of prints  
1855 James Clerk Maxwell conceives plan for applying Young's theory to photography. Demonstrates it in 1861  
1862 Louis Ducos du Hauron describes additive process, projection, mosaic screen process, bipacks and tripacks. Academie des Sciences refuses to listen. Paper finally published in 1897.  
1869 Hyatt invents celluloid.  
1877 Emile Reynaud Praxinoscope  
1877 Eadweard Muybridge 1st motion studies of animal locomotion. All 4 feet leave the ground.  
1887 Hannibal Goodwin invents celluloid roll film.  
1888 George Eastman steals Goodwin's invention.

- 1888 W. K. L. Dickson and Thomas Alva Edison invent cinema camera.  
October 6, 1889 first projection
- 1895 March 22 Lumière Brothers present first film "Workers leaving the  
Lumière Factory"
- 1897 H. Isensoe: additive projection of color film
- 1905 K. Schinzel: first monopack
- 1906 George Albert Smith: 2 color projector Kinemacolor
- 1907 B. Homolka discovers primary color development
- 1912 Rudolph Fischer discovers color-coupling development and theorizes on  
the use of integral tripack and monopack "The Preparation of Dyes by  
Oxidation by Means of the Latent Image"
- 1915 Original "Kodachrome" Beam-Splitter process
- 1915 1st Technicolor Additive Process Projection "The Gulf Between" 1917
- 1919 1st Technicolor Subtractive film "The Toll of the Sea"
- 1925 "The Black Pirate" Douglas Fairbanks perfection of 2-color process
- 1932 Technicolor 3-color Beam Splitter Camera
- 1932 March 4 George Eastman shoots himself
- 1933 Walt Disney "Silly Symphony" and "Three Little Pigs"  
1st Technicolor films
- 1934 1st 16mm color film Dufaycolor mosaic screen process
- 1934 Gasparcolor Bleach-out process 1st three layer emulsion print made from  
separation negatives
- 1935 "La Cucaracha" 1st full-length Three Color Technicolor
- 1935 Kodachrome: Leopold Mannes and Leo Godowsky. 1st in-camera  
monopack. Dye-couplers added with developer
- 1937 Agfacolor integral tripack 1st film with color couplers in the emulsion
- 1942 Kodacolor 3 color negative
- 1945 Ektachrome appears after Allied Intelligence agents reveal all data  
concerning Agfacolor after capture of Agfa factory at Wolfen, Germany
- 1945 "Thunderland-Son of Flicka" 1st full length film using monopack

**chronology presented In Memory of Roger Jacoby (d. 1987)**