ALTERNATIVE CINEMA

“A History of Avant Garde Film”

SPRING 2010

7:00 pm in Golden Auditorium, Little Hall, Colgate University, Hamilton, New York.

Screenings are on Tuesday evenings and on additional evenings as noted during the week of March 23-27.

Open to the Public, Free Admission

Hollis Frampton in his River Road Studio, Hamilton,NY circa 1975. Photo by Marion Faller

FEB. 2  Surrealistic Pillow, Classic Surreal Films

Consider these works as examples of an interruption in the progress of modernism in the period between the two World Wars in the early half of the Twentieth Century,

Rose Hobart, 1936, 13.5 min., by Joseph Cornell

The Shoeshelf and the Chimpanzee, 1927, 20 min., directed by Germaine Dulac, scenario by Antonin Artaud

The Blood of a Poet, 1930, 90 min., by Jean Cocteau

FEB. 9  Films by Stan Brakhage

Examples of early work from the master cinematic abstractionist.

Anticipation of the Night, 1956, 43 min.

Nightlight, 1963, 4 min.


FEB. 23  Visiting Filmmaker, Naomi Uman

Naomi Uman, former private chef to Malcolm Forbes, Calvin Klein and Gloria Vanderbilt, traded in her eggbeater and oven mitts for a 16mm film camera and acid resistant rubber gloves several years ago. She has screened her work at venues far and wide, including: The Sundance Film Festival, The Rotterdam International Film Festival, The New York Film Festival, The Guggenheim Museum, The Whitney Museum, The Smithsonian, and Mexico City’s Museo de Arte Moderno.

The filmmaker will present the work in person.

Lecture: 1999, 16min.

Removed, 1999, 6 min.

Hand Eye Coordination, 2002, 6 min.

And other films.

MARCH 2  Sophie’s Place by Lawrence Jordan, 1986, 90 min.

"A celebration of five years’ work. Full hand-painted cut-out animation. "L.J. "... the greatest epic animation film ever..." Lawrence Jordan"

MARCH 9  James Benning and Sharon Lockhart

The first in a series of screenings of work by Benning and Lockhart who will be in residence as "Distinguished Visiting Filmmakers" March 23-27.

James Benning: “Over the past thirty-five years James Benning (b. 1942) has played a central role in the history of American independent cinema by offering his rigorously structured yet wonderfully graceful films as extended meditations on the American landscape and its social and environmental histories.” Harvard Cinema Archives.

Sharon Lockhart: “As one of the very few contemporary artists equally talented and influential in both still photography and cinema, the work of Sharon Lockhart (b. 1964) has engaged a rich and fascinating dialogue between two media whose deep affinities are all too often misunderstood.” Harvard Cinema Archives

R.R., 30 min., 2007, 90 min., 16mm, by James Benning

No. 31 min, 2010, 16mm, by Sharon Lockhart

“RR stands apart from Benning’s prior films in that the signified (the train) takes over from the signifier (the camera) and this, in itself, is both an aesthetic and a political choice.” Mark Peranson, Cinema Scope

“Filmed in real time and from a fixed camera angle. No creates a visual choreography from an everyday action. A Japanese peasant couple is bundling hay and later spreads it out again on the field. This action, which occurs in linear geometric precision from back to front and vice versa, ensures an observation of the landscape, perspective, light, and time. Lockhart’s work emerges as a landscape painting in real time.” Harvard Film Archives.

MARCH 23-27  Distinguished Filmmakers

James Benning and Sharon Lockhart, in Residence

MARCH 23  Tuesday: James Benning in Person

Ruhr (2009) High Definition Digital Video

“Ruhr” was filmed in the Ruhr District, the center of German coal and steel making. For me the title means working class. During WWII the Ruhr was heavily bombed because of its industrial nature and because its location provided a place for Allied pilots to rid themselves of unused bombs. Ruhr studies a number of different processes having reoccurring iterations. Without predetermination it visits three images made politically explosive by 9/11/01.” James Benning

“This is James Benning’s first digital film.” J.K.

MARCH 24  Wednesday: Sharon Lockhart in Person

Lunch Break, 2008, Sharon Lockhart, 83 min., 35mm transfer to HD video.

Exit, 2008, Sharon Lockhart, 46 min., 35mm transferred to HD video.

“With her latest work, Lunch Break (2009), and its companion piece, Exit (2009), Lockhart’s camera turns upon her native New England, using an iron works in Maine to offer an arrestingly tactile vision of the rhythm and space of labor in the 21st century.” Harvard Film Archives

MARCH 25  Thursday: Sharon Lockhart in person

Double Tide, 2009, Sharon Lockhart, 80 min., High Definition, Digital Video

A study of labor in the landscape, Double Tide’s subject is a woman clammer in New England.

MARCH 26  Friday: Friday Night Films

casting a glance, 2007, James Benning, 80 min., 16mm.

In casting a glance, Benning studies Robert Smithson’s pioneering earthwork, Spiral Jetty (1970)

MARCH 30  “L.A. Collage”: Pat O’Neil

A personal, optically printed portrait of Los Angeles by long time “special effects” filmmaker, Pat O’Neil.

Water and Power, 1989, 54 min.

APRIL 6  The 2010 Black Maria Film Festival

Festival founder and Director, John Columbus, returns to Colgate to present a program of films and videos from the 2010 Black Maria Film Festival.

APRIL 13  Films by Peter Hutton

Peter Hutton is one of cinema’s most ardent and poetic portraitists of city and landscape. A former merchant seaman, he has spent nearly forty years voyaging around the world, often by cargo ship, to create sublimely meditative, luminously photographed, and intimately diaristic studies of place... "MOMA Images of Asian Music, 1973-74, 29 min., 16mm

At Sea, 2004-2007, 60 min., 16mm

APRIL 20  “Structural Film”

This is high, late modernist cinema. Two examples of cinematic minimalism that are demanding experiments in the expansion of visual perception.

Wavelength 1966-67, 45 min., by Michael Snow (Canada) 16mm

Serene Velocity 1970, 23 min., by Ernie Gehr.

APRIL 27  Andy Warhol

“Warhol’s genius was in his recognition of the vernacular. These two films are examples of his observation of the real. They are excerpts from an extremely productive body of work made at “the factory” in New York City” JK.

Screen Tests, 1964-66, (one reel of 10, 4 min. pieces), 16mm, 40 min.

Blow Job, 1964, 16mm, 35 min.

MAY 4  ARTS Student Videos

A program of selected videos made by students in the Department of Art and Art History in the Spring of 2010.