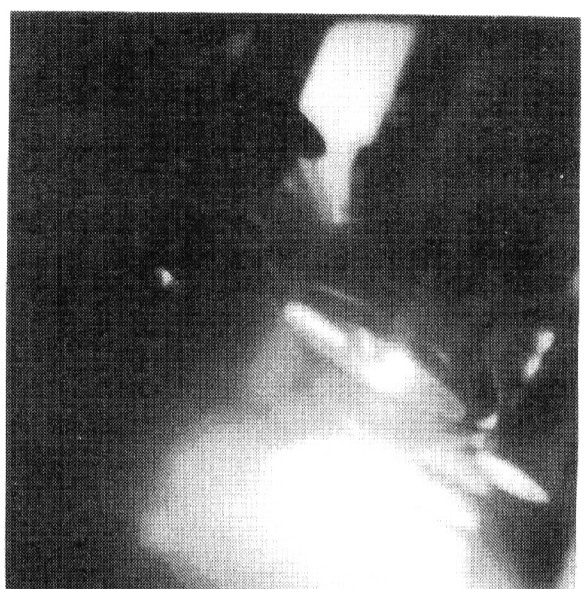
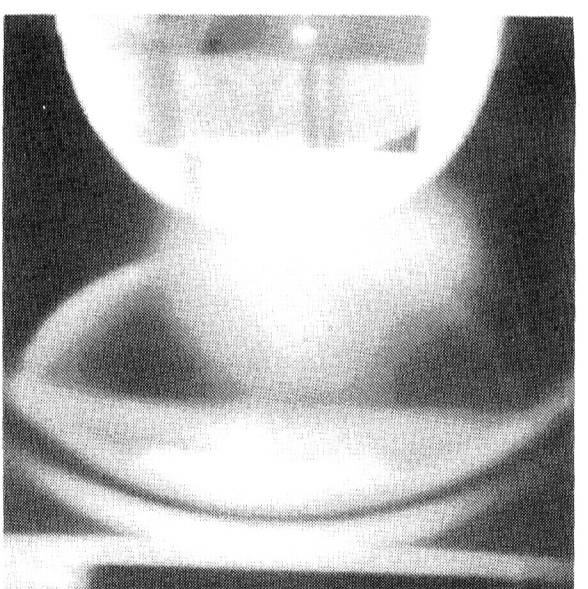
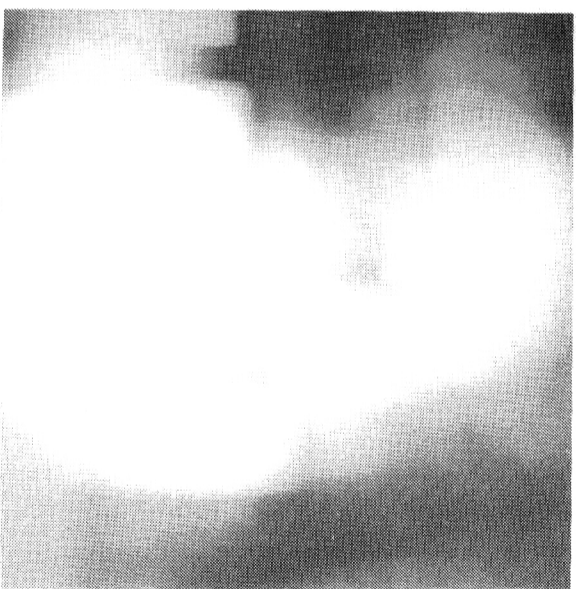
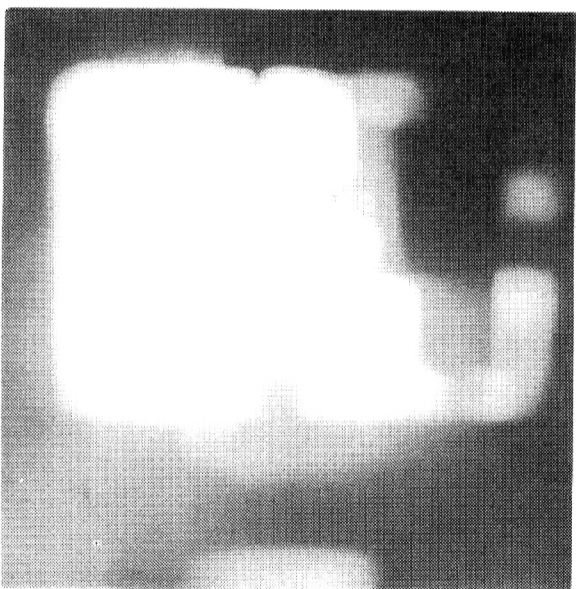


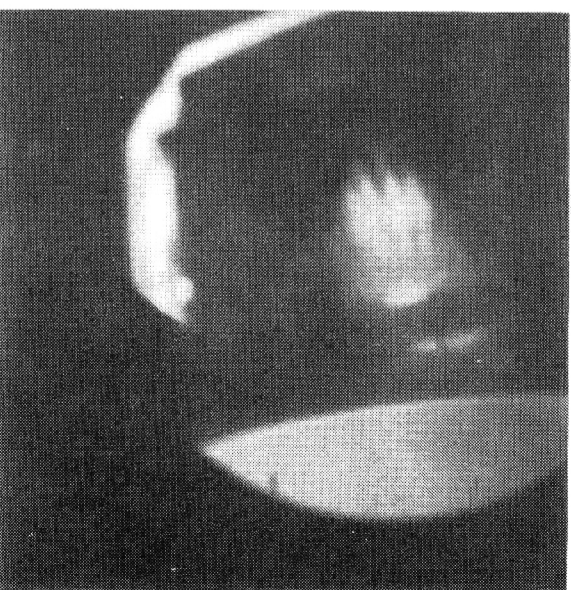
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## Films by Emile de Antonio

Thursday, September 21, 1989, 7:00, FREE

**Painters Painting, 1972, 116 min., colour, 16mm.**

Featuring: Willem de Kooning, Helen Frankenthaler, Has Hoffman, Jasper Johns, Robert Motherwell, Barnett Newman, Kenneth Noland, Jules Olitski, Philip Pavia, Jackson Pollock, Larry Poons, Bob Rauschenberg, Frank Stella, Andy Warhol, Leo Castelli, Henry Geldhalzer, Clement Greenberg, Tom Hess, Philip Johnson, Hilton Kramer, William Rubin, Robert Scull.

"It was precisely when we left the old oaken bucket and trash can, the puerilities of Wyeth, the sentimentality of naked women, it was precisely when we came to terms with the problems of European abstraction that we finally produced an American art, a high art that was made in New York" (Emile de Antonio)

**Millhouse: A White Comedy, 1971, 93 min., b&w, 16mm.**

"The film's strength is de Antonio's casting of Richard Nixon in the leading part. Nixon does a good job. He gives a performance which is a curious mixture of W.C. Fields and Billy Graham. The plot: an ambitious, average American who sets out to become President and does it." (Jonas Mekas)

## Bresson Double Bill

Thursday, September 28, 1989, 7:00, FREE

**Mouchette, 1966, 90 min., b&w, 16mm.**

With: Nadine Nortier, Jean-Claude Guilbert, Maria Cardinal, Paul Herbert.

"*Mouchette* was based on the Bernanos novel about a fourteen year old peasant girl, one of the despised and rejected of this earth. The film deals with the last twenty-four hours of her life and it is significant that its two most extraordinary sequences are the early moment of joy in a fairground scene and the final scene of her suicide...." (from "Robert Bresson" by Richard Roud, in Richard Roud's *Cinema: A Critical Dictionary*)

**Une Femme Douce, 1969, 87 min., colour, 16mm.**

With: Dominique Sanda, Guy Frangin, Jane Lobre.

Screenplay by Robert Bresson, adapted from Dostoyevsky's novella.

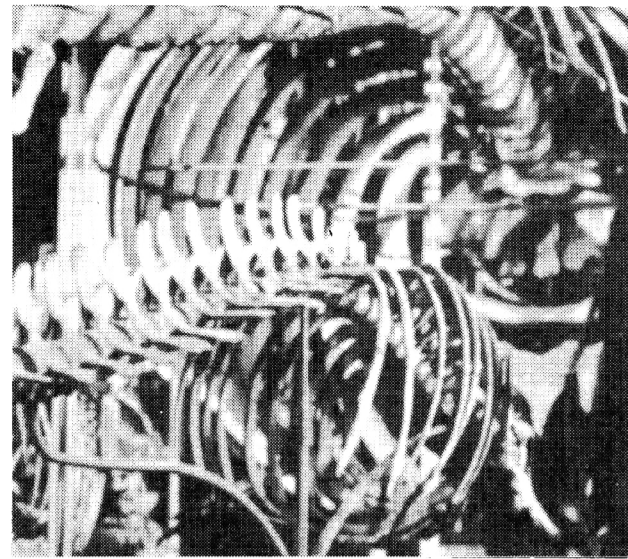
"Near the beginning and the near the end we see the same sequence of shots: the opening of a window door, a metal table falling over a balcony, a scarf floating in the air, and the body of the heroine on the sidewalk. Every other shot relates to the visual experience of the narrator, the husband of the suicide. He is a pawnbroker who takes an interest in a beautiful young girl, who brings her belongings to him for money to buy books...." (from P. Adams Sitney's "The Rhetoric of Robert Bresson", in *The Essential Cinema: Essays on the Films in the Collection of the Anthology Film Archives*, edited by Sitney)

Thanks to Martin Heath and Le Service Culturel de l'Ambassade de France

## Recent Canadian Avant-Garde films

Thursday, October 5, 1989, 7:00, \$3.00

Films are TBA, but will include works by Hoffman, Popovich, Hoolboom, Grenier, and Carl Brown.



## The Sight Gag in Chaplin and Keaton

Friday, October 6, 1989, 7:00, FREE

Films to be screened:

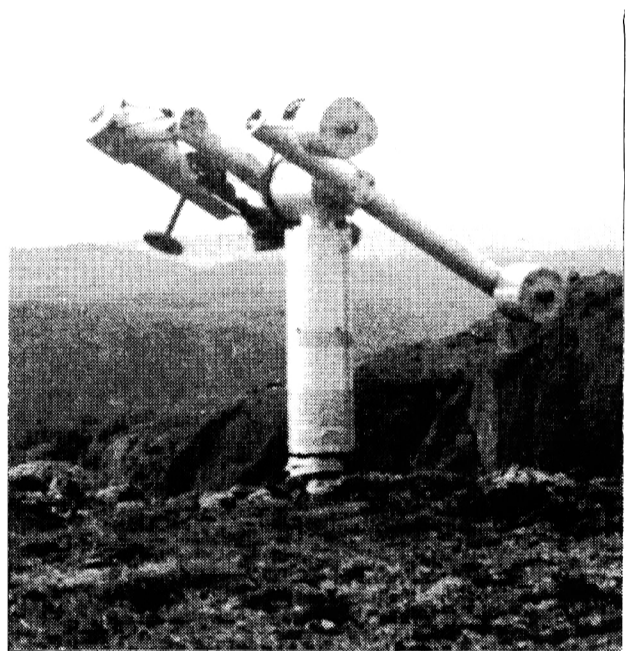
Charlie Chaplin, *The Pawn Shop*, 1916, 25 min., silent

Charlie Chaplin, *The Immigrant*, 1917, 25 min., silent

Buster Keaton, *The General*, 1926, 76 min., silent

Noel Carroll is Associate Professor of Philosophy and Associate Professor of Theatre at Cornell University. He is the author of three books on cinema, and numerous articles on cinema, dance, fine art, theatre, photography and the philosophy of art.

Thanks to the University of Toronto Cinema Studies Programme



## Michael Snow's *La Region Centrale*

Thursday, October 12, 1989, 7:00, \$3.00

1971, 180 min. colour

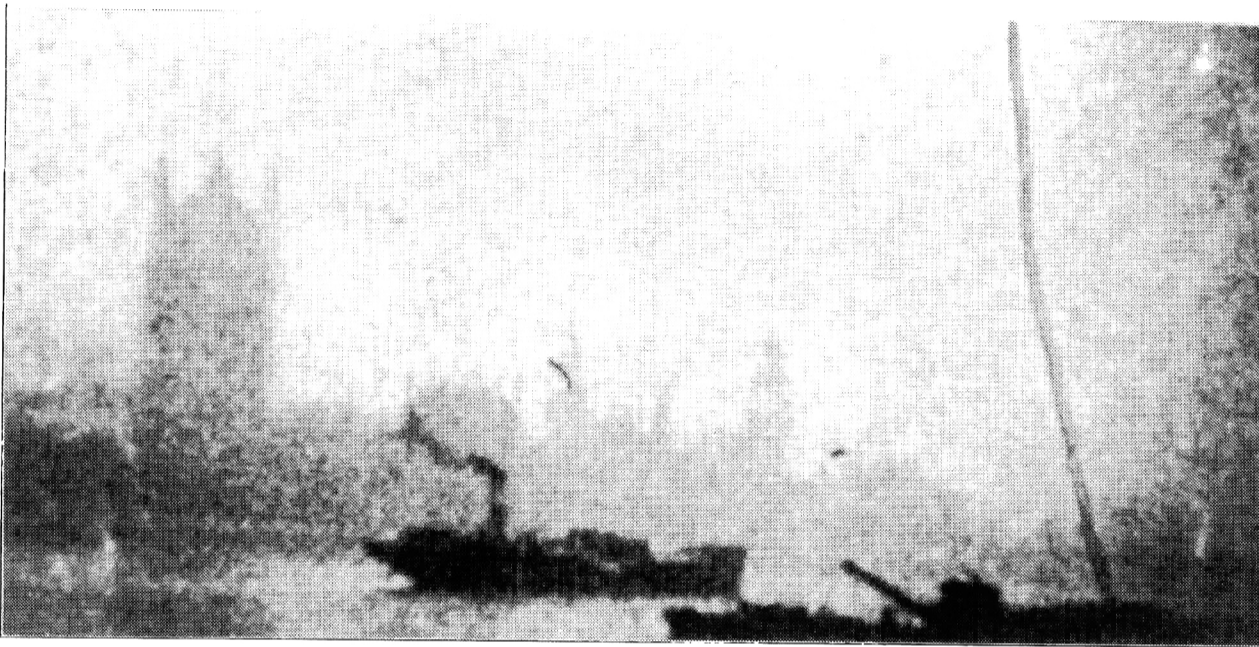
"... I started speculating on how you could make a real landscape film, a movie of a completely open space....I wanted to make a film in which what the camera-eye did in the space would be completely appropriate to what it saw, but at the same time, equal to it.... If you become completely involved in the reality of these circular movements it's you who is spinning surrounded by everything, or conversely, you are the stationary centre and it's all revolving around you. But on the screen it's the centre which is never seen, which is mysterious...." (Michael Snow in "Michael Snow on *La Region Centrale*", *Arts Canada*, February-March, 1971.)

## Films by David Rimmer

Thursday, October 19, 1989, 7:00, \$3.00

*Square Inch Field*, 1968, 13 min., colour  
*Blue Movie*, 1970, 6 min., colour, silent  
*Surfacing on the Thames*, 1970, 9 min., 16 fps, colour, silent  
*Seashore*, 1971, 11 min., b&w, silent  
*Canadian Pacific and Canadian Pacific II*, 1974, 11 min., colour, silent, twin-screen  
*Narrow's Inlet*, 1980, 10 min., colour silent

"Canadian avant-garde filmmakers have used the photograph's bond with the past to counterbalance the forcefulness with which a film image presents itself as belonging to the here-and-now. David Rimmer's films frequently make use of this sort of tension, usually by exploiting the contradictions which arise from the dual nature of a film's existence. A film, Rimmer points out, is both a material object -- an object with an autonomous existence -- and a representation -- something whose existence is relative to what it represents." (from Bruce Elder's *Image and Identity: Reflections on Canadian Culture and Canadian Film*)



## An evening with David Rimmer

Saturday, October 21, 1989, 7:00, \$3.00

David Rimmer is a film and video artist and teacher working in Vancouver, and is one of Canada's foremost avant-garde filmmakers. He will be presenting his recent works *Black Cat/White Cat It's a Good Cat if Catches the Mouse* (1989, 35 min., colour, silent) an experimental documentary on China; *Divine Mannequin* (1989, 7 min., colour, sound), a work that incorporates video processing in a filmic context; his 1986 work *Along the Road to Altamira* (20 min., colour, sound); and *Bricolage* (1980, 10 min., colour, silent).

*Innis Film wishes to thank the Canadian Filmmakers Distribution Centre for their support of this evening's program.*

## Harry Smith's *Heaven and Earth Magic Feature*

Thursday, October 26, 1989, 7:00, \$3.00

No 12 of a series of 14 films, 195?, 66 min., b&w, silent

"...the first part depicts the heroine's toothache consequent to the loss of a very valuable watermelon, her dentistry and transportation to heaven. Next follows an elaborate exposition of the heavenly land in terms of Israel, Montreal and the second part depicts the return to earth from being eaten by Max Muller on the day Edward the Seventh dedicated the Great Sewer of London." (Harry Smith, Catalogue for the New York Film Makers Cooperative)

## The Body in Film: Films by Stan Brakhage

Thursday, November 2, 1989, 7:00, \$3.00

*The Act of Seeing With One's Own Eyes*, 1971, 33 min., colour

"I was permitted to photograph autopsy -- term which comes from the Greek, meaning: 'the act of seeing with one's own eyes'." (S.B.)

"...Stan Brakhage, entering, with his camera, one of the forbidden terrific locations of our culture, the autopsy room. ....It is a room full of appalling particular intimacies, the last ditch of individuation. Here our vague nightmare of mortality acquires the names and faces of others." (Hollis Frampton)

*Arabic Numeral Series numbers 13-19*, 1980-1982

13 1981, 3.5 min., colour  
14 1982, 4 min., colour  
15 1982, 5.5 min., colour  
16 1982, 6 min., colour  
17 1982, 7 min., colour  
18 1982, 7 min., colour  
19 1982, 8.5 min., colour

"So far as I can tell, they defy verbal interpretation (even more than their *Roman* equivalents) and would, thus, seem to be closer to Music than any previous work given to me to do....each *Arabic* is formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself" (S.B.)

*This programme is shown in conjunction with the Art Gallery of Ontario's film series, The Body in Film*

## The Body In Film: Andrew Noren's *The Adventures of the Exquisite Corpse*, part 4

Thursday, November 9, 1989, 7:00, \$3.00

### *Charmed Particles*

"... Noren seems to be in search of a pure spiritual self -- a self with the qualities of light. Like the sensually appealing surfaces that appear in the first two films in the series, the nudes in these parts [*The Phantom Enthusiast, Part 3*] may be inviting but their invitation would draw the seeker away from the path of discovery. The evolution of the series suggests the necessity of detaching oneself from sensual involvement with things and the visual correlative of this progression is the increasingly distanced, and formally austere quality of Noren's imagery." (from the forthcoming Art Gallery of Ontario catalogue essay by Bruce Elder, for *The Body In Film*)

*This programme is shown in conjunction with the Art Gallery of Ontario's film series, The Body in Film.*

## The Body in Film: Andrew Noren's *The Adventures of the Exquisite Corpse*, part 5: *The Lighted Field*

Tuesday, November 14, 1989

These screenings are to be held at the Art Gallery of Ontario, Jackman Hall.



**The Body in Film: Kodak Lecture by Bruce Elder, with a screening of excerpts from the *The Book of All the Dead*.**

Thursday, November 16, 1989, \$3.00

To be held at Jackman Hall, Art Gallery of Ontario.

**Film Grain**

Thursday, November 23, 1989, 7:00, \$3.00

An evening in celebration of film grain...

Ernie Gehr, *History*, 1970, 40 min., silent, 16 fps.

“At last, the first film!” (Michael Snow)

Paul Sharits, *Axiomatic Granularity*, 1975, 20min., colour, sound, 16mm. (Dedicated to Jonas Mekas)

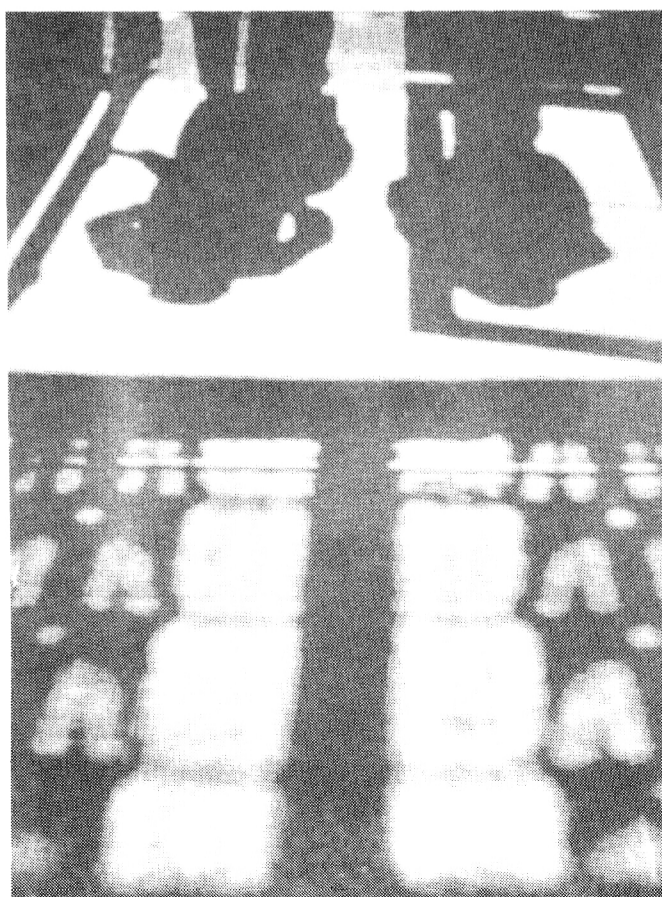
“In spring 1972 a series of analyses of colour emulsion “grain” was undertaken.... A discreteness of individual hues, during superimposition is necessary; then a switched to Ektachrome EF, pushed extra stops in development seemed somewhat reasonable....problems arose...clearly a “blow up” of the situation was needed....” (Paul Sharits)

Nathaniel Dorsky, *Pneuma*, 1977-83, 29min., color, silent, 16mm

“The images in this film come from an extensive collection of out-dated raw stock that has been processed without being exposed. Each pattern of grain takes on its own emotional life, and evocation of our own being...With the present twilight of reversal reality this collection becomes a fond farewell to these short lived but hardy emulsions.” (Dorsky)

Nathaniel Dorsky, *Alaya*, 1976-87, 28min., color, silent, 16mm, 18 fps

A film of sand and its grain as it flows through the grain of film, illuminated by light.



**Kenneth Anger's *Magick Lantern Cycle***

Thursday, November 30, 1989, 7:00, FREE

*Fireworks*, 1947, 14 min., tinted b&w, sound (music by Respighi)  
*Puce Moment*, 1949, 6 min., colour, sound (by Jonathan Helper)  
*Rabbits' Moon (La Lune des Lapins)*, 1950, 15 min., tinted b&w, sound  
*Eaux d'Artifice*, 1953, 13 min., colour, sound, (music by Vivaldi)  
*Inauguration of the Pleasure Dome*, 1954, 38 min., colour, sound (music by the Electric Light Orchestra)  
*Scorpio Rising*, 1963, 29 min., colour, sound (music by Bobby Vinton, Elvis Presley, The Angels, Little Peggy March, Ray Charles, Gene McDaniels, The Ran-Dells, The Surfaris, Kris Jensen, Claudine Clark)  
*Kustom Kar Kommandos*, 1969, 11 min., colour, sound (music by The Paris Sisters)  
*Invocation of My Demon Brother*, 1969, 11 min., colour sound (music by Mick Jagger)  
*Lucifer Rising*, 1970-80, 30 min, colour, sound (music by Bobby Beausoleil & the Freedom Orchestra, from Tracy Prison -- with Marianne Faithful as Lilith)

A complete screening of Anger's extant work.



In January 1990 Innis Film will publish the second issue of *Spleen*, a magazine devoted to avant-garde film. We are currently soliciting submissions of articles, interviews, diaries, letters, stills, photographs, graphics, manifestoes, diatribes, etc., pertinent to avant-garde films. The first issue of *Spleen* featured writings by Robert Breer, Barbara Hammer, Birgit Hein, Bruce Elder, and others, and graphics by Bob Cowan, Linda Christanell, Abraham Ravett, Stan Brakhage and others. *Spleen 2* may be purchased in advance for \$5, and *Spleen 1* will be reprinted.

Subscriptions to the Innis Film Series for 1989-90 (September through April -- over 25 screenings) are available for \$30.00. Subscriptions do not include admission to the two screenings at Jackman Hall, Art Gallery of Ontario. Innis Film also appreciates (tax deductible) donations. Please make subscription cheques payable to Innis Film, and checks for tax deductible donations payable to the Harold Innis Foundation. Cheques should be sent to Innis Film, 2 Sussex Avenue, Toronto Ontario, Canada, M5S 1J5.

All screenings are at 7:00 p.m. at the Innis Town hall, **unless otherwise noted**. Innis Town Hall is located in Innis College, at 2 Sussex Avenue (one street south of Bloor at St. George).

For more information on the above screenings, phone David Morris or Jim Shedden at 978 7790.

Innis Film appreciates the assistance of the following: the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, the Canadian Filmmakers Distribution Centre, the University of Toronto Association of Part-Time Undergraduate Students, the Innis College Student Society, and our very generous private donors.

