

## Chapter 1 : National Film Registry - Wikipedia

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Between Agonism and the Autonomy of Art: The second is antagonism, an oppositional stance and combative action directed against traditional aesthetics and social norms. The third is nihilism, the most destructive extreme of antagonism, neatly summed up in statements of two seminal figures in the history of the avant-garde. It even welcomes and accepts this self-ruin as an obscure or unknown sacrifice to the success of future movements. Poggioli treats Walt Whitman as exemplary of the hyperbolic in literature. A more contemporary example might be *The Cantos* of Ezra Pound. In this sense, incoherence does not mean meaninglessness or a lack of artistic merit, but simply a failure to achieve an organic unity in which all parts cohere into an imaginatively graspable and intellectually satisfying whole. Another relevant comment by Razutis appears on the soundtrack of the film itself. In fact, the agonism of *Amerika* approaches the extreme condition Poggioli describes as follows: And at the level of the reception and consumption of art, the autonomy of art suited the evolving structures of bourgeois society. The artist not only renounces shaping a whole, but gives the painting a different status, since parts of it no longer have the relationship to reality characteristic of the organic work of art. They are no longer signs pointing to reality, they are reality. For Razutis, they are extracts from film and television, which are inserted into his film without losing the marks of their origins. But is such a campaign still viable? The institutionalizing of the historical avant-garde has tended to obscure the degree to which these avant-garde activists could be abrasive, sly, crude, witty, farcical, enigmatic, infantile, scatological in their dealings with the public, with the institutions of art, and sometimes with each other. Their articles, manifestoes, public performances, and, of course, their art, temporarily opened fissures in the institutional walls of art and let in some of the light and fresh air of life. A brief description of that film can serve as a summary and concluding comment on the Razutis phenomena in relation to the avant-garde today. Gruben talks about feminism and narrative in avant-garde film while her image appears on several TV sets stacked in front of a vista of forest, sea and sky, and her words appear as a visual text traveling across the bottom of the screen. Rimmer expounds on the pure visual pleasure offered by the cinematic image, while his image is re-worked through an optical printer and made increasingly abstract in the manner of his *Variations on a Cellophane Wrapper*. Its principal theme is the mystification produced by current film theory and, most specifically, by the way film theory serves the institution of art by insulating the avant-garde from life praxis. So how does subjectivity fit into this? How is it structured? Alienation, gap, castration, the whole ball of wax. What do you see when you look at a movie, a screen? It kicks ass! Avant-garde does not subordinate itself to collectivism, but is a dialectic between individuality and group! It is not elitist, academic, politically correct! Some things require direct action so that something other than memory remains. A trace of the avant-garde if nothing else. At this point Razutis takes out a can of spray paint and begins shaking it as he continues speaking. Harper and Row, Icon Editions, , pp. University of Minnesota, , p. Theodore Adorno, *Aesthetic Theory*, Tr. Routledge and Kegan Paul, , p.

## DOWNLOAD PDF INTERNATIONAL EXPERIMENTAL FILM CONGRESS, MAY 28-JUNE 4, 1989.

### Chapter 2 : Jack Chambers – Great Director profile – Senses of Cinema

*International Experimental Film Congress May June 4, [Unknown] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

In I organized two national tours for the filmmaker Peter Kubelka , which included dates at the University of Chicago. A number of my articles have been reprinted in books, anthologies of critical writing, and catalogues, and my work has been discussed in books on film and film criticism. From , and again since , I have written film reviews for the Chicago Reader , and have also written over 1, capsule word movie reviews for the Reader. Co-taught a course in Italian cinema. Taught filmmaking, film history, film aesthetics, graduate seminars, and advised graduate and undergraduate students on their work. Taught a single reading course in art issues. Taught a course of my own design, American Film Melodrama. Adjunct, the School of the Art Institute of Chicago. In Fall I taught American Cinema of the s. I curated and spoke on two programs of avant-garde films presented in Naples, Italy , in , and a four program series of Brakhage films in Brazil in , as well as a number of other programs of avant-garde films. In , curated a circulating three-program film series, By Brakhage, for the American Federation of Arts, and wrote accompanying booklet. I curated and wrote the catalogue entries for the collection of experimental films distributed by Audio-Brandon, This award has only gone to a small handful of writers in the over a decade that it had been offered up to Lisagor award , , given to Chicago journalists; mine was for the most outstanding article in arts journalism, Men on the Street , on two Chicago street photographers. I maintain many Web resources on avant-garde film-makers, the largest being on the work of Stan Brakhage , which includes a Brakhage filmography and images of strips from his films. Organized a series of seven lecture-screenings, delivering three of them myself, which constituted an introduction to film history, at the Arts Club of Chicago , From delivered regular short radio commentaries on WBEZ on current art and photography exhibits in Chicago. I am a founding member of, and active participant in, the Chicago Art Critics Association , present. In , panel member, discussion at N. Gallery, Chicago, on the influence of Robert Smithson on recent artists. Co-founded, and either programmed or co-programmed, and wrote numerous program notes for, The M. Student in the Ph. Degree in Cinema Studies, A Sense of the Past , 4 minutes, 16mm, silent. Dan Potter , 39 minutes, 16mm, silent. Welcome to Come , 3 minutes, 16mm, sound. Bathroom , 25 minutes, 16mm, silent. Ghost , 1 minute, super-8, silent.

**Chapter 3 : The Reanimator: Keith Sanborn's "Modern, all too modern" | Idiom**

*International Experimental Film Congress: May June 4, by Art Gallery of Ontario starting at. International Experimental Film Congress: May June 4, has 0 available edition to buy at Alibris.*

Tess Takahashi Figure 1. In terms of size, the congress compressed from twelve days of simultaneous back-to-back panels, workshops, and organized screenings in to a more modest four days of discussion, with no media shown. Perhaps most significant, it shifted from a concentration on the aesthetics of experimental film to a more material consideration of historical changes in conditions of production, exhibition, archiving, and distribution of experimental media. Still, one surprising continuity emerged in discussion at the congress, if not explicit—Camera Obscura 81, Volume 27, Number 3 doi. Contrary to the commonly held assumption that identity politics were dead and buried, the congress revealed the ongoing legacy that concerns about voice and representation hold for experimental media. For Congress organizers the second time around, many of whom lived through the infamously tumultuous congress, the specter of was ever-present: What does it mean to take stock of experimental media today, twenty years later? And what are the conditions under which a productive conversation can emerge? Operating under the belief that a steering committee does not drive so much as steer, our objective was to create a program that drew on current discussions rather than imposing our own agenda. To this end we circulated an online survey in which we asked people to articulate the burning concerns active in experimental media today. Distributed widely throughout the field, the survey received over responses, which we read through and compiled. Several distinct trends quickly emerged and eventually became panel topics at the congress: What does interest in medium specificity have to do with history, economics, and personal affinity? Should we care about how exhibition conditions change for celluloid films and fading VHS tapes as they move from black box to white cube? How do we handle the rift that emerges between the big money culture of film in the gallery and that of the long-impooverished experimental film scene? What storage format do we privilege? And what resources are available to do so? How are those structures changing in an age of neoliberalism, as governments slash arts budgets? How do we bring locally specific conversations together? And how do we understand the differing politics and financial resources that structure the conditions under which they operate? Why such a strong interest in documentary now? The six major issues, out of the many that arose, primarily questioned the material conditions of experimental media—physical, structural, institutional, and economic. Within this conversation, many people also voiced personal identification with particular media, generic forms, and communities of artistic practice. This was a distinct shift from identification with structures like race, gender, and sexual orientation in the s. While none of these questions specifically had to do with race or gender, the material conditions that determine who speaks and whose point of view gets represented emerged powerfully over the course of the congress. There was still unfinished business over representation from the famously fractious congress. The congress drew intense criticism, boycotts, and censure over its supposed consolidation and privileging of a white male avant-garde canon of film work. Village Voice critic Manohla Dargis bemoaned the specific absence of filmmakers whose work examined questions of race, gender, and sexuality, such as Yvonne Rainer, Trinh T. Minh-ha, and George Kuchar. Where are their stories, their images, their filmmakers? We also went out of our way to balance ratios of Canadians to internationals, old school players to new, men to women. The following oft-repeated phrases were heard in steering committee planning meetings, in which concerns about the representation of race, class, and gender overlapped and blended with that of the representation of various media technologies and international perspectives: Not enough new media. Not enough about archives. Not enough about the art world. Not enough about politics. Not enough First Nations peoples. Not enough internationals from outside of Europe. Would the final program meet the requirements of the grant? These conversations left me, for one, wishing for a more subtle language with which to discuss the economics of representation. On the surface at least, the congress seemed to provide little to complain about regarding

representation, at least in the area of gender, according to participant Barbara Hammer: However, it was striking to see that questions of who speaks and who takes up critical space remained perceptibly raw over twenty years later. What quickly became clear in both congresses was that material and economic practices always remain connected to who gets to tell the story of experimental film and media. While the politics of speaking is always complicated, it is always structured by an economy of financial compensation and cultural capital. Who officially gets invited to speak? Who gets paid to speak? Who is on the official program? In many ways, the economics behind representation at conferences – how the money gets spent – indicates which voices really matter. The exchange of ideas at such events is undergirded by the intertwined considerations of status, money, and implied prestige. We needed to invite 50 percent Canadians, with a healthy distribution of Quebecers and those living west of Toronto. Others, less so, except where a special effort was made by the steering committee, as was the case with Korea and India, where we had personal connections and willing participants. The politics of funding associated with grant requirements certainly exposed resentments over the scant resources available to experimental media among independent artists, curators, and critics. Despite the widespread tendency to assume that identity politics and representation are no longer important nor operative in contemporary academic discourse, the congress showed that long dormant, but still prickly, questions of inclusion, participation, and voice remain active – particularly in the still economically marginalized field of experimental media. How, then, do we historicize the debates over representation of race, class, gender, and sexual orientation with the arts in the 1980s, a period associated with the so-called culture wars, the slashing of federal budgets for the arts in the US, and shifts in granting imperatives? These questions impact the ways we talk about representation today as the economic priorities of universities and governments shift. Where, and to whom, do supposedly scarce resources go? These enduring anxieties over the status of representation continue to be structured by and reflected in the ways we employ funds to program screenings, curate exhibits, edit collections, and organize conferences. At the same time, the politics and economics that structure many choices about whose voices are represented at any planned, curated, or organized event tend to remain in the background of critical discussion. In trying to escape the critiques of the congress, the congress focused on the stated material concerns of many of those associated with experimental media today: While the past decade has seen an explosion of festivals and conferences focusing on experimental media in all its forms, the 1989 and 1990 congresses in Toronto are in the tradition of EXPRMNTL. It was held in Knokke-le-zoute in 1989 as part of a larger festival no. There was also the Film Is Film Experimental Festival in London in 1989, which the Toronto congress saw as part of that tradition as well. Just as the congress aimed to take account of the ten years between it and the Film Is Film festival in London, the congress looked to changes in experimental media in the twenty-one years since. A catalog for the congress is forthcoming as a special issue of *Public*, guest-edited by Peggy Gale. The four-day congress featured no organized screenings and more time for informal conversation throughout the day. In response to the strong reaction against organized screenings at the congress, the steering committee decided against organizing screenings intended to comment on the state of experimental media over the past twenty years. However, the Images Festival, which screens recent experimental work, ran concurrently with the congress and functioned as a screening program. Others were more specifically concerned with representation per se. These screenings, as the de facto venue for new and unrecognized work, have been scheduled mostly for late in the evening at the end of full days of featured panels, workshops and screenings. Even without average festival delays, this scheduling usually bodes poorly for attendance. The issue of representation also comes into play with the writing of history. In many ways, these are the same questions from the 1960s and 70s. Who gets to write the history of experimental media? To whom does it belong? Whose voice is left out? Bart Testa also defended the congress, arguing that it had numerous female participants, though certainly not in equal numbers to male participants. Months ahead of the congress, we held a town hall meeting in Toronto, from which emerged a strong division between haves and have-nots. The other strong statement that emerged also pointed to ambivalence about the format of the standard academic conference. Many expressed the desire for the

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MAY 28-JUNE 4, 1989.**

congress to be something other than an academic conference with prepared papers; it would instead include a variety of formats conducive to artists and filmmakers. For this reason, most participants were asked to limit remarks to ten minutes in the interest of allowing for an hour of open discussion at each session. Medium Specificity in the Cinematic Avant- Garde, â€”

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### Chapter 4 : MILLENNIUM FILM JOURNAL No. 23/24 Independents

*Art Gallery of Ontario, Kathryn Elder, Catherine Jonasson, and Bart Testa, International Experimental Film Congress, May June 4, (Toronto: Art Gallery of Ontario, in association with the International Experimental Film Congress, ).*

For film, that was sometime between and , at the latest, though the five year span a decade earlier suggests itself as well. Unfortunately, it was only in that the voice of the critics began to register any notice. It is, instead, a call to arms: Write your own reviews. Build your own audience. Their resuscitation is a cornerstone of the manifesto. Surveying the potential reasons for their self-dismissal, Sanborn notes the purity in keeping these films from entering the auspices of film history. In their stead, Sanborn argues, the void was filled with work that failed to critique, and even played into, the spectacle. Warhol followed a similar route. After his attempted assassination by Valerie Solanas in , Warhol not only recalled his films from distribution but also moved away from film production in general. Warhol had been in a unique position to profit from his films: Perhaps the films, made in and for a specific historical moment, should remain restricted to abandoned time. Such works may not exist, and it is his duty to make them. Its urge, above all, is that these histories are too precious to be mutilated by a few institutions and individuals: It has a way of leaking out around the edges, trickling down the bindings onto the shelves, and staining the library floor. Someone notices sooner or later. It returns where repressed and with a vengeance. Share on Tumblr The full letter appears in: *Writing on Movies and Other Media*. Temple University Press, For a substantive discussion of that film and further context surrounding divisions between and surrounding avant-gardes, see Branden W. Joseph, *The Roh and the Cooked: Tony Conrad and Beverly Grant in Europe*. Additionally, many Warhol films played in legitimate theaters, porn theaters, and college campuses. Spaces like ABC No Rio, Danceteria, the Pyramid, and numerous other served as temporary venues for filmmakers whose works were created outside of groups that were sometimes perceived as more traditionally cineaste. *Thread Waxing Space and the 90s. The Writings of Hollis Frampton*, Ed. The MIT Press,

## Chapter 5 : Moritz-Absolute Films of the s

*An earlier version of this essay was presented at the International Experimental Film Congress held in Toronto, Canada, May June 4, With the exception of one of Razutis' 'visual essays,' Lumi re's Train (Arriving at a Station) (), none of Razutis' work was shown at the Congress, nor was Razutis present.*

One can ask, therefore, are comparisons between early cinema and avant-garde film still relevant? Missing, in other words, is a theory of avant-garde film that draws upon, and is responsive to, theoretical discourses involving other forms of avant-garde art. My goal, therefore, is three-fold: The result was a new discourse composed of new films and new ways of thinking, talking, and writing about them. A defining moment in the development of the new avant-garde film discourse came with the publication of an Open Letter attacking the International Experimental Film Congress held in Toronto in the Spring of . Actually, the Toronto Congress was more open to new work than the Open Letter claimed, but it is also true that, with a few exceptions, the filmmakers invited to present workshops and appear on panels e. Moreover, the Congress opened with a Jack Chambers retrospective and closed with a Hollis Frampton retrospective, thus book-ending the week-long event with the work of two dead white males, as one critic of the Congress accurately, if insensitively, noted Dargis , After declaring that the Congress is clearly intended to promote "the official history" of avant-garde film, it proclaims, "The time is long overdue to unwrite the Institutional Canon of Masterworks of the Avant-Garde. It is time to shift focus from the History of Film to the position of film within the construction of history. Significantly, the Open Letter does not attack particular films or filmmakers, but rather the critical agendas and institutional practices that perpetuate an avant-garde canon based on a-historical values that privilege formal perfection and a presumed universality of meaning. The issues which galvanized the Cinema Avant-Garde of earlier decades arose from different conditions than those which confront us today. All of the above may be partially true, at least as far as the tone of the letter is concerned, but in its substance the letter reflects real and carefully considered issues that go beyond objections to the Congress per se. It addresses a larger critical bias that perpetuates "the Institutional Canon of Masterworks of the Avant-Garde" and consequently is unable to account for or appreciate newer, non-canonical works or engage constructively in the new avant-garde film discourse. Much-discussed at the time and a direct influence on the planning of the Toronto Congress<sup>3</sup> , the essay is best known for arguing fervently that the work of the younger generation of avant-garde filmmakers does not measure up to the standards set by the older avant-garde "masters" a position also taken by Jim Hoberman in a review of the Whitney Biennial published a few months earlier in the Village Voice [Hoberman, ]. In his emphasis on formal rigour, on organic unity, on ambiguity, on powerful affect, and on art as an expression of "an entire consciousness," Camper effectively summarizes the Romantic Modernism characteristic of the avant-garde film discourse that endorsed the canon of "masterworks" critiqued in the Open Letter. The most thorough and influential exposition of this discourse in scholarly-critical terms is P. The key elements of this project are familiar but worth summarizing in order to highlight what is at stake in supplanting them with new ones. First and foremost is the autonomy of art. These techniques are expected to serve the organic unity of the work as a whole and, at the same time, foreground the distinct, "essential" properties of the medium in which the work is conceived. And while the work will undoubtedly reflect one or more aspects of modernity, it must also carry "universal" meaning drawn from "timeless" myths, symbols, and archetypes. The audience for this art is expected to be knowledgeable, aesthetically sophisticated, skilled in interpretation, and open to the formal experimentation that makes Modernist works "difficult. For all these reasons, such audiences are frequently called "elite. At this point, it is useful to take a step back and view the conflicting discourses of avant-garde films in the larger context of theories of avant-garde art. I have already begun to do this, in fact, by attempting to summarize the principal characteristics of Modernist aesthetics, some of which are rejected, while others are retained, in recent theories of the avant-garde. Such "institutional frameworks and conditions" include museums and galleries, art dealers and buyers, the educational system

including art schools , scholarly, critical and journalistic writing on art: The third feature is, in a sense, the "positive" result of the "negative" effects of undermining artistic autonomy and attacking the institution of art. Consequently, "Instead of speaking of the avant-gardiste work, we will speak of avant-gardiste manifestation. A dadaist manifestation does not have work character but is nonetheless an authentic manifestation of the artistic avant-garde" , At a theoretical level, the "liquidation of art" implies also the liquidation of the avant-garde, since there would no longer be institutions of art or artistic autonomy to expose and subvert with avant-garde "manifestations. Mutt," which Duchamp submitted to the exhibition of the Society of Independent Artists where it was rejected. For Wollin, avant-garde works should continue to be challenging and relevant beyond the immediate circumstances of their production and presentation to the public. Therefore, he proposes an avant-garde art that does not sacrifice all distinctions between art and life praxis, what he calls "de-aestheticized autonomous art. And for Wollin the best examples of avant-grade "de-aestheticized autonomous art" are to be found in the work of the Surrealists. If a total integration of art and life were to take place, Murphy suggests, it would appear in one of two forms: In the "utopian" alternative, artistic values like balance, harmony, proportion, and order would be translated into equivalent social relationships, such as equality, justice, tolerance, high- minded idealism, and orderly progress. This view, in fact, informed the earliest application of the military term "avant-garde" to the arts. Envisioning a union of socially and artistically progressive forces leading to a Socialist Utopia, the Saint-Simonian Olinde Rodriguez wrote in in the persona of an artist in dialogue with a scientist and an industrialist , "We, the artists, will serve you as avant-garde We will see the result of our work when egoism, the bastard child of civilization, will have been pushed back to its last stronghold: Values such as humanity, joy, truth, solidarity are extruded from life as it were, and preserved in art" , That it has not come about is one reason for postulating an opposite possibility: This, it seems to me, is what Leslie Thornton is talking about when she links "a critical perspective as a cultural producer" with "forms of address that we call aesthetics. It suggests a need to negotiate between these spheres in the production of works of avant-garde art. In other words, the film presents itself as spectacle: Watching a movie at home with a machine that permits stopping and starting, skipping and replaying according to the whims of the viewer, is more empowering than watching it from a seat in a movie theatre. In his approach to this highly charged film document, Sanborn combines two traits of early cinema: The depiction of one of the most traumatic events in twentieth century American history is repeated many times: These devices prompt us to ponder how one should or even can look at that fatal moment caught on film. How or can the film be made to reveal more than it seems to show? How can it become less "opaque," less mythical "hallucinatory" , and more informative? While the Zapruder footage is a home movie, it has, for obvious reasons, achieved a unique historical status. It is worth noting that home movies have perpetuated some major traits of early cinema, such as direct address to the camera and performances that are often self-consciously naive. These elements are present in the home movies Child found, in which two men possibly brothers are seen on holiday with different women at different times. Her film is a good example of how a work of avant-garde art does not become "a thing among things" even when it is derived from, and directly addresses, ordinary life praxis. Nevertheless, because of the conflicting demands on our attention, spectatorship itself becomes one of the principal concerns of the film. Through a direct, hands-on approach to filmmaking, Torrosian emphasizes the physical, tactile qualities of the actual strip of film. She splits, slices and chops the film into individual frames, then rejoins the celluloid shards in sequences of disjointed images that are also scratched and painted. These effects are intensified by complex visual rhythms, rich colours and strong contrasts of light and dark. While two screens and two media demand our divided attention, we are also confronted with older and newer archival footage that raises the question, what is spectacle, anyway? Or both--but at different times and in different contexts? Moreover, the dual projection suggests an association of the machinery of cinema with machines of the industrial revolution, and the machinery of video presentation with machines of the space age. Yet, in a comment on this work, Ahwesh connects it with early cinema: In thematic terms, Lara Croft embodies "post-feminist fantasies of adventure, sex and violence without

consequences" Ahwesh, a, n. Removed from her video game environment, she is no longer under the control of the presumably young, male game player; yet, as she resolutely negotiates unpredictable modulations of space and time and equally unpredictable confrontations with a myriad of hostile forces, she still seems propelled by forces only partially under her control. In some ways, both the mise-en-scene and action of *She Puppet* are reminiscent of *P*. If the differences between *Meshes of the Afternoon* and *She Puppet*, are as great as the similarities, perhaps that is simply another reason for declaring, "The Avant-Garde is dead; long live the avant-garde. A notable early example of the new discourse was a series of screenings in the Netherlands during the fall of and the subsequent publication of *A Passage Illuminated*: It has been reprinted, along with several other documents related to the Congress, in *Wees*, *Dung Smoke Enters the Palace* was scheduled for the "Looking Back, Looking Forward" screenings but was not shown, due to the failure of the distributor to send the video portion of the work. *Tomb Raider*" review, *Film Comment* Email to the author 1 February Columbia University Press, pp *Theory of the Avant-Garde*. University of Minnesota Press; originally published as *Theorie der Avantgarde*. University of California Press, pp. *Space, Frame, Narrative*, Thomas Elsaesser, ed.. *Writing on Movies and Other Media*. Temple University Press, pp. *Modernism, Expressionism, and the Problem of Postmodernity*. *The American Avant-Garde* *Early Cinema and the Avant-Garde*. Art Gallery of Ontario. *Postmodernism*," *Telos* 62, pp.

**Chapter 6 : Pat O'Neill's Monitor**

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Part of Fall A co-presentation with VTape What happens when two renowned film artists exchange their film cameras for digital recorders? A Book of Letters. Sarah Abbott has made the shift from film to video by seizing on the differences between the two media with characteristic insight and intensity. The result is a collection of new videos that invert and challenge our notions of time, space and perception. My work with video is an exploration of a medium I thought I could never like, locating sensual experience inside impersonal technology. Happily, video opens where film limits: I would never sit a film camera in the basket hanging precariously off my bicycle and ride in a snowstorm with little idea of where I was going. The relentless interrogation of history has always lain at the heart of her process, and her recent video work is no different. A Book of Letters is a digital artwork which models book form. Shooting video is both wonderfully and frustratingly simple. The CD-ROM allowed me to use a lot of quotations a question for me of the relative power of image and of language with films going toward silence , and to have something people could see anytime at home, like a book or a painting, not restricted to the single screening presentation of experimental film. Awake, Barbara Sternberg , 3: A bedroom and life viewed from the horizontal, while wondering whether to join the race or wake up to the illusion. Excerpts from their autobiographical writings are read by Jean Burke, Rae Davis and Irene Frolic three women living in Toronto with different backgrounds and different connections to the lives of which they are speaking. Off the , Barbara Sternberg , 7: Thinking of Jack Chambers but going farther afield; fields of colour, colourfields. Illuminated manuscripts meet computer technology. The imagery in the videos comes from the daily life around us: Questions about how we perceive reality, understand creation, and live with paradox and contradiction. In this tape, created specifically for the Heart Tapes video series conducted by video artist and curator Nelson Henricks, Abbott reflects on her unfortunate experience with childhood love. Here, Sarah Abbott , Also made for the Heart Tapes video series: A woman describes the love life that resulted from her terminal illness while images of a domestic interior taken from a single and static viewpoint simultaneously construct and deconstruct the narrative. Toronto artist Barbara Sternberg has been making films and videos since the mid-seventies. Sternberg has also worked in other media, including performance and video installation. Her films have won awards and been screened internationally. Sarah has received numerous grants to complete her work, been an artist-in-residence at the Banff Centre for the Arts, and given artist talks in Toronto, Vancouver, Syracuse and Cape Town, South Africa.

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## Chapter 7 : Bibliography - Anita Thacher

*A Critical Cinema 5 the pretension of the "International Experimental Film Congress" that had been held in Toronto from May 28 to June 4, Adapting the.*

Following secondary studies at the H. Beal Technical School, he spent six months touring Mexico. Upon returning home to London in 1964, he worked construction, learned the trade of grinding optical lenses, and juggled various odd jobs before enrolling in a general arts program at the University of Western Ontario. After two years living and painting in Chinchon, Spain, then Madrid, he returned to London in 1967 upon learning that his mother was dying of cancer. Back in London, Chambers discovered a vibrant regional art scene was just beginning to flourish. Forgoing his planned return to Spain, he remained in London to realise, alongside artists such as Greg Curnoe and Tony Urquhart, one of the most significant episodes in the history of Canadian art. These paintings were clearly informed by his increasing interest in filmmaking: Moreover, these films, which combine ordinary subject matter, amateur aesthetics, and minimal, contrapuntal soundtracks, reflect a conscious movement away from professional read: Circle is a minute film, structured in three parts. Like Circle, The Hart of London combines archival newsreels with original footage while adding an undercurrent of simmering violence to the mix. Superimposing found images of a deer being trapped and killed in downtown London with antiquated images of the city in industrial transition trolleys and automobiles share the street with horse-drawn carriages, Chambers re-creates an urban history that is original, expansive, and severe. This theme is repeated again and again in the real images of everyday life. However, a sixth film, C. Thought to be unfinished, C. Following a ten-year battle with leukemia Chambers died on April 13, at the age of 47 in London, Ontario. Tracks and Gestures, produced by Christopher Lowry and John Walker, was released in 1975 to enthusiastic reviews. The scale of Expo alone prompted huge increases in cultural funding, not to mention the creation of several new arts initiatives. The 16mm projection equipment that had been integrated into schools and universities during the 1960s helped to provide an exhibition and distribution network for the Canadian avant-garde in the 1970s: Through these screenings, Canadian film experimentalists such as Chambers had an opportunity to network with and gain knowledge from their American opposite numbers. However, because Chambers was unable to travel due to his deteriorating health and myriad artistic commitments, his films were, even then, seldom noticed beyond the occasional passing references in film festival or visual art overviews. The emergence of the campus underground, coupled with the establishment of film co-operatives like Canadian Filmmakers Distribution Centre, London Film Co-op, the Intermedia Film Co-op Vancouver, and the Independent Film Makers Co-op Montreal, allowed an effective system of distribution to develop; this network of parallel co-ops also helped to establish lines of communication between filmmakers in different parts of the country who would otherwise not have had means of contact. His most decisive contribution to the development of a sustained, alternative Canadian cinema, however, was in the films he made, expanding on his own artistic strategies and concerns. The Hart of London, col.

## Chapter 8 : INCITE Â» The Congress in Context, by Brett Kashmere

*The last such gathering of the international experimental media community occurred more than two decades ago (May June 4, 1989), at Toronto's Art Gallery of Ontario.*

## Chapter 9 : Looking Back to See "Pleasure Dome"

*-published in program booklet, International Experimental Film Congress. Toronto, Ontario: The Art Gallery of Ontario, in association with the International Experimental Film Congress, May Toronto, Ontario: The Art Gallery of Ontario, in association with the International Experimental Film Congress, May*