

Special Digital Restoration Edition

SILENT

AVANT

GARDE

**Classic Art Films in Digital HD to 5K
21 Experiments with Silent Films & New Music**

USA / France / Germany / Mexico
1920-2022 / Restored 2001-2022
1.33:1 Black and White / Color
Stereo and Mono sound
Running time: 188 minutes
English-language intertitles and music

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SILENT AVANT-GARDE
 Special Digital Restoration Edition
 21 Experiments with Silent Films & New Music
 Curated, Selected and Produced with Notes by Bruce Posner

FILMS IN ORDER OF PRESENTATION

	Introduction	1:55 min
1	<i>The Twenty-Four Dollar Island</i> —Robert J. Flaherty (1925)	13:45 min
2	<i>Eisenstein Mexican Footage: Fiesta of the Virgin of Guadalupe</i> — Sergei Eisenstein (1930)	4:43 min
3	<i>Anémic Cinema</i> — Rose Sélavy, pseudonym Marcel Duchamp (1926)	6:40 min
4	<i>Pas de deux, Looney Lens</i> — Al Brick (1924)	4:08 min
	<i>Vorkapich Montage Sequences</i> — Slavko Vorkapich	
5	“Skyline Dance” – <i>Manhattan Cocktail</i> (1928)	0:29 sec
6	“The Money Machine” – <i>The Wolf of Wall Street</i> (1929)	0:07 sec
7	“Prohibition” – <i>Sins of the Fathers</i> (1928)	1:32 min
8	“The Furies” – <i>Crime without Passion</i> (1934)	2:50 min
9	<i>A Bronx Morning</i> — Jay Leyda (1931)	14:04 min
10	<i>Look Park</i> — Ralph Steiner (1973)	10:23 min
11	<i>The Life and Death of 9413-A Hollywood Extra</i> — Robert Florey, Slavko Vorkapich (1927)	13:36 min
12	<i>Hands: The Life and Loves of the Gentler Sex</i> — Miklós Bándy, Stella Simon (1929)	13:02 min
13	<i>Return to Reason</i> — Man Ray (1923)	2:07 min
14	<i>Manhatta</i> — Charles Sheeler, Paul Strand (1920-1921)	11:44 min
15	<i>Ballet Mechanique</i> — Fernand Léger, Dudley Murphy (1924, 1931)	13:06 min
16	<i>The Hearts of Age</i> — William Vance, Orson Welles (1934)	7:56 min
17	<i>Escape, Synchrony No. 4</i> — Mary Ellen Bute, Theodore Nemeth (1938)	4:12 min
18	<i>N.Y., N.Y.</i> — Francis Thompson (1958)	15:20 min
19	<i>The Eclipse</i> — Joseph Cornell] (1936-1949), [George Melford, 1931]	20:36 min
20	<i>Tenga fe</i> — Bruce Posner (2022), [Charles Bryant, 1922], [Gaston Velle, 1906]	7:20 min
21	<i>The Enchanted City</i> — Warren A. Newcombe (1922)	12:20 min
	Credits, Acknowledgments	2:05 min
	PROGRAM TOTAL RUNNING TIME:	187:50 min.

“Sheer enjoyment radiating from behind the lens.” Michael Atkinson, San Francisco Silent Film Festival

“America’s very own lustful avant-garde in cinema.” Daniel Kothenschulte, *Frankfurter Rundschau*

“The creative explosion at the margins of Hollywood.” Florence Colombani, *Le Monde*

“Sometimes film history really is revisionist.” Richard Koszarski, *Film History*

FEATURING PRESERVED & RESTORED FILMS PROVIDED BY

Thomas Ames, Jr.
American Film Institute
Anthology Film Archives
Arsenal-Institut für Film und Videokunst
Blackhawk Films
British Film Institute National Archive
Mary Ellen Bute
Cinémathèque française
Det Danske Filminstitut
Deutsches Filminstitut und Filmmuseum
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Eye Filmmuseum
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Gosfilmofond of Russia
Greenwich Public Library
John Hoffman
Lane Collection, Museum of Fine Arts Boston
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Other Minds Archive
Elizabeth Raphael
Margaret Raphael
David Shepard
Cecile Starr
Ralph Steiner
Francis Thompson
University of South Carolina News Film Archive
WRS Film Video

SYNOPSIS

SILENT AVANT-GARDE offers an essential collection of 21 short art film experiments in HD to 5K digital scans and new restorations made from 35mm and 16mm picture elements. In many cases, the digital picture and sound qualities surpass vintage prints and earlier restored versions of the same titles.

Highlights featured are brand new digital restorations of classic experimental films, "*The Enchanted City*" (1922), "*Return to Reason*" (1923), "*Ballet Mechanique*" (1924, 1931), "*The Twenty-Four Dollar Island*" (1925), "*Hands: The Life and Loves of the Gentler Sex*" (1927-29), "*Eisenstein Mexican Footage*" (1930), "*Escape*" (1934), "*The Eclipse*" (1936-1949), "*Look Park*" (1973) and "*Tenga fe*" (2022). All of the films, except for the intentionally silent "*Eisenstein Mexican Footage*," are coupled with dynamic new soundtracks of experimental music.

In order to express themselves in silence, the filmmakers had to grapple with developing a new visual language to communicate complex ideas. Within these limited means, a truly silent cinema explored the progression of time through ever-shifting moving images. Hence the films expressed musical ideas in total silence. Music was added afterwards.

SILENT AVANT-GARDE desires to focus on the creative possibilities of image, sound and silence used in American-made experimental films of the 20th century. Each film features a brilliant accompaniment of original silent film music specially prepared, composed, improvised and/or performed by a master of experimental new music.

Artist-filmmakers-directors featured include Robert J. Flaherty, Sergei Eisenstein, Grigori Alexandrov, Eduard Tisse, Rose Sélavy (pseudonym for Marcel Duchamp), Al Brick, Slavko Vorkapich, Jay Leyda, Ralph Steiner, Robert Florey, Miklós Bándy, Stella Simon, Man Ray, Charles Sheeler, Paul Strand, Fernand Léger, Dudley Murphy, William Vance, Orson Welles, Mary Ellen Bute, Theodore Nemeth, Francis Thompson, Joseph Cornell, George Melford, Charles Bryant, Bruce Posner, Gaston Velle and Warren A. Newcombe.

Musicians-composers-performers featured include Donald Sosin, Gustavo Matamoros, John Alden Carpenter, Ludwig van Beethoven, Jacob Druckman, Jacques Offenbach, Carlos Dominguez, Alex Lough, Marc Blitzstein, George Antheil, Guy Livingston, Paul Lehrman, Peter Breiner, Charles Amirkhonian, Johann Sebastian Bach, Leopold Stokowski, Gene Forrell, Rafael Audinot, Alberto de Bru, Cuarteto Caney and Christian Wolff.

The final experience represents an artful expressionism unique to the motion picture medium.

BACKGROUND

UNSEEN CINEMA: EARLY AMERICAN AVANT-GARDE FILM 1893-1941 is the groundbreaking collaborative film preservation and restoration project begun in 1999 by film curator Bruce Posner.

Working together, Robert A. Haller at Anthology Film Archives (New York), Winfried Günther at the Deutsches Filmmuseum (Frankfurt am Main) and David Shepard of Blackhawk Films/Film Preservation Associates (Burbank), the team of preservationists located, preserved, printed and restored 165 forgotten films and organized a 20-program touring film and digital retrospective in collaboration with sixty of the world's leading film archives.

The global success of the preservation project spawned much critical reaction, both positive and controversial. Many of the films received the audience attention that they had long deserved. Some of the films had never before been screened in public. The series exploded myths and revived the status of pre-World War II early American filmmakers as true pioneers of film art experimentation.

SILENT AVANT-GARDE premiered at the 2018 San Francisco Silent Film Festival in a tribute to honor the UNSEEN CINEMA. Festival artistic director Anita Monga and Bruce Posner culled 9 silent films from the touring retrospective for screening with live musical accompaniment at the world-famous Castro Theater. For the SFSFF's program guide, film critic Michael Atkinson penned an insightful essay that captures the revisionist rapture evoked by the SILENT AVANT-GARDE films.

"You look at Duchamp's *Anémic cinema*" (1926) or Jay Leyda's *A Bronx Morning*" (1931), and amid the sheer enjoyment radiating from behind the lens you get a clear sense of mad-doctor experimentation going on, a tactile aesthetic gambling, wherein each filmmaker is asking, could a movie be like this? Why not?"

In honor of 21 years of continuous worldwide screening exhibitions of the UNSEEN CINEMA retrospective, Kino Classics publishes a newly curated, expanded digital restoration edition of SILENT AVANT-GARDE with generous support provided by Cineric, Inc., Eastman Kodak Company, Filmmakers Showcase, Film Preservation Associates and Turner Classic Movies.

SILENT AVANT-GARDE is curated, selected and produced with notes written by Bruce Posner. Most of the 21 films were preserved and restored under Posner's own supervision, as part of the ongoing effort realized in collaboration with the listed film archives, partners, production facilities, and educational institutions to save film history for current and future generations.

CURATOR, PRODUCER, FILMMAKER - BRUCE POSNER

Films made by Bruce Posner and restored under his care are held in permanent collections of the Library of Congress National Audio-Visual Conservation Center (Culpeper), Centre national d'art et de Culture Georges Pompidou (Paris), EYE Film Institute Netherlands (Amsterdam), British Film Institute National Archives (London), National Gallery of Art (Washington D.C.), Gosfilmofond of Russia (Belye Stolby), Moderna Museet (Stockholm) and many other public and private museums, film archives, cultural institutions and art collections. In 2001, The Whitney Museum of American Art premiered his monumental 165-film retrospective UNSEEN CINEMA: EARLY AMERICAN AVANT-GARDE FILM 1893-1941 with a prestigious 3-month New York City exhibition prior to worldwide screenings and publications that continue to the present day. Awards for excellence bestowed upon Posner's film projects include honors by the National Society of Film Critics, Los Angeles Film Critics Association and Boston Society of Film Critics. The New Hampshire State Arts Council designated him a Lifetime Arts Fellow in 2004.

"If there is a thread running through the work and life of Bruce Posner, it is a desire not to forget the past and to explore the mysteries of life through film." (Michael McCord, critic)

"These days most filmgoers think of computer technology as the source of video games and *Transformers* movies. Posner's work showcases its capability to extend the life and further the potency of movie art."
(Michael Sragow, film critic, *The Baltimore Sun*)

"His highly kinetic collages comment with unforeseen poignancy on the finality of time's passing... As we head toward the century's end and the information highway, film seems ever more the Route 66 of communication — and Posner's work reminds us that it's a much more satisfying way to travel." (Jay Carr, film critic, *The Boston Globe*)

"I cannot imagine that Bruce Posner would need any further introduction than his own many great works have achieved in the film world, i.e., that anyone involved seriously with film would have him in somewhat of a heroic posture in their mind. Museums, archives, and audiences worldwide have benefited immeasurably from Posner's sustained 27 years-long [c. 2002] effort to locate, preserve and present the hidden and undiscovered film. I don't know of anyone who has done more to reveal to us the overlooked and the underrated cinema which once seen by and through his and other people's auspices certainly comes to take its preeminent place in film history."
(Stan Brakhage, filmmaker)

"You know that I have always supported you in your work! The passion, dedication and the incredible value of what you have done. And please remain as complex and nervous as you are! Normal people are boring, and they do boring things! But we are poets, and we are not normal! (Jonas Mekas, filmmaker, founder Anthology Film Archives)

NOTES FOR THE FILMS & MUSIC – BIOGRAPHIES OF THE FILMMAKERS & MUSICIANS

Written, edited and annotated by Bruce Posner, unless otherwise noted.

1

The Twenty-Four Dollar Island

D: Robert J. Flaherty

M: Donald Sosin

1925 [1927-29 distribution], 4K restored 2020-2022, 13:45 minutes

35mm, 1.33:1, black & white, silent, 16fps

Courtesy: Eye Filmmuseum, Gosfilmofond of Russia, ALPHA-OMEGA digital GmbH, Haghefilm Digitaal, Turner Classic Movies, Flaherty Film Study Center, Filmmakers Showcase

Simultaneously raw and eloquent, "*The Twenty-Four Dollar Island*" appears unfinished, perhaps it was. Very little is known except that artist Rebecca Strand, wife of photographer Paul Strand, mentioned seeing the "scenic" of Manhattan's towering skyline August 1925 at an air-conditioned movie theater. The camera artist Flaherty was infatuated with long telephoto lens and their astonishing ability to compress space, to flatten the visual field. Shots made from similar, if not the same, camera positions are organized into visual clusters of differing perspectives alternating between one another. Thus skyscrapers appear to fold in on themselves much like the confounding geography later on display in a graphic art print by M.C. Escher. At the same time, Flaherty engaged in a subliminal dialogue with the earlier film "*Manhatta*" by Charles Sheeler and Paul Strand, known in 1921 as "*New York the Magnificent*." The 4K digital restoration presented here approximates the magical look of the 35mm camera original. Digital film restorer Thomas Bakels, ALPHA-OMEGA digital, and Bruce Posner combined the only known two surviving 35mm prints into a stunning new, nearly three-dimensional reconstruction.

Robert J. Flaherty (1884-1951)

Between Robert J. Flaherty's major feature-length films, "*Nanook of the North*" (1922), "*Moana*" (1926), "*Man of Aran*" (1934), and "*Louisiana Story*" (1948), he made several smaller ones outside the epic man-against-nature format. More than 50 years after his death, Flaherty's name still stands out among the most celebrated in motion picture history. (Cecile Starr)

Donald Sosin (1951-)

Donald Sosin is one of the foremost silent film composers in the world, with 51 years of performing at major film festivals and showcases from the Museum of Modern Art, Lincoln Center and Telluride to Pordenone, Bologna and Berlin. His scores accompany a distinguished list of silent film classics on 60-plus Blu-ray Disc/DVDs including numerous Kino Lorber releases and Turner Classic Movies broadcasts. In 2001 Sosin and Bruce Posner began producing silent film music for the UNSEEN CINEMA retrospective with a piano accompaniment performed live to Alla Nazimova's "*Salome*" (1922) at the Whitney Museum of American Art. SILENT AVANT-GARDE features 6 original compositions-performances by Sosin including his first orchestral music for "*Manhatta*" (1921), commissioned by Posner in 2008, and continues to the present day with Sosin's moving improvisation-accompaniments for the new restorations "*The Enchanted City*" (1922) and "*The Twenty-Four Dollar Island*" (1925).

***Eisenstein Mexican Footage,
Fiesta of the Virgin of Guadalupe***

D: Sergei Eisenstein, Grigori Alexandrov, Eduard Tisse

Silent extracts, no music

1930, 4K restored 2019, 4:43 minutes

35mm, 1.33:1, black & white, silent, 24fps

Alternate title: "*Que Viva Mexico!*"

Production: Mexican Picture Trust

Camera: Eduard Tisse

Preservation: Upton Sinclair, Jay Leyda, Willard Van Dyke, Vladimir Dmitrie, Valerij Bosenko

Courtesy: Gosfilmofond of Russia, Filmmakers Showcase

Filmed mid-December 1930, the internationally famous Russian film director Sergei Eisenstein and his collaborators Grigory Alexandrov and Eduard Tisse arrived in Mexico and first filmed events at the annual Fiesta Guadalupe. No plan or scenario were in mind when he encountered and recorded the Indian pilgrims attending the religious festival. What we see are brief, fragmentary views exquisitely captured by cameraman Tisse and shown in the sequence order as photographed and thus unencumbered by Eisenstein's signature montage style. Eisenstein's representations sculpt a stark and stoic record of unidentified Mexicans frozen in the passage of time. Even so, we can see the roots of a montage method whereby shots made in different views breaks up visual space. The fragmented face and body parts form a gestalt within the 35mm film frame. Each face profiles a monumental graphic impression composed of small inadvertent movements, random hairs blown in breeze and expressive furtive glances in the nearly frozen facial expressions of the subjects captured for eternity. Simultaneously the jittering 35mm film frame also registers a picture of the actual intermittent movements of the physical film stock as it runs through the movie camera. Hence capturing in real-time the presence of the cinema apparatus beyond that of the Indians photographed.

Sergei Mikhailovich Eisenstein (1898-1948)

Sergei Eisenstein's name is synonymous with 20th century avant-garde art. The Russian genius created films and wrote film theories based upon "intellectual montage" that he produced through a synthesis of cinematography, editing and later, sound recordings and music. In 1930, he traveled to the U.S. in an unsuccessful attempt to make a Hollywood film. A fortuitous encounter with the author and political activist Upton Sinclair resulted in the production of and later unfortunate dissolution of "*Que Viva Mexico!*," the Mexican epic that remained unfinished by Eisenstein, for which we also have the largesse of Sinclair to thank for the film's longtime preservation.

Anémic cinéma

D: Rose Sélavy, pseudonym for Marcel Duchamp

M: Gustavo Matamoros

1925-26, preserved 2001, HD restored 2018, 6:40 minutes

35mm, 1.33:1, black & white, silent, 20fps

Alternate title: "Spirals"

Production assistance Man Ray, Marc Allégret

Courtesy: Det Danske Filminstitut, Filmmakers Showcase

"*Anémic cinéma*" alternates rotating spirals with rotating verbal inscriptions to create intricate word-picture play. Duchamp's interests in puns, spatial ambiguities, alchemical ideas, verbal and visual forms and an elusive fourth dimension are evident. The optical effect of the roto-relief is of swelling and penetration.

Rose Sélavy (1920-1950)

"Artworks by the fictitious Rose Sélavy first appeared in 1920 and subsequently Duchamp used her as his feminine alter ego. Her name implies she is driven by erotic power; the antithesis of Duchamp's cool, cerebral character. For this reason, Duchamp attributed certain works to her. Man Ray photographed Duchamp as Rose on numerous occasions." (R. Bruce Elder / Bruce Posner)

Marcel Duchamp (1887-1968)

"Arguably the 20th century's greatest art iconoclast, Marcel Duchamp devoted his entire career to debunking pre-existing ideas about art, which he believed should appeal to the intellect rather than the senses. Encouraged by the storm of controversy sparked by his painting "*Nude Descending a Staircase, No. 2*" at the 1913 Armory Show, Duchamp moved to New York in 1915. He was extremely active in the fledgling American avant-garde, editing several Dada magazines, inventing word games and puns, and designating ordinary objects as "readymade" works of art. During this period, he cemented a life-long working friendship with Man Ray." (Michael R. Taylor)

Gustavo Matamoros (1957-)

"Gustavo Matamoros is a Venezuelan composer, interdisciplinary artist, community organizer and educator who has established his residence in Miami, Florida in 1979. The artist-musician Matamoros composes primarily in the realm of recorded and amplified sound and in audio related art and intermedia, including sound installations. He was one of the founders of the South Florida Composers Alliance, a Miami-based organization, and the Subtropics Experimental Music and Sound Arts Festival, created in 1989 under his artistic direction where the most preeminent experimental artists of our time have been presented "in order to expose Miami to a new music and the fine art of sound."

(*Wikipedia*)

4

“Pas de deux” - Looney Lens

D: Al Brick

M: Donald Sosin

1924, restored 2001, HD restored 2018, 4:08 minutes
35mm, 1.33:1, black & white, color tint/tone added, silent, 16fps

Production: Fox Movietone News

Courtesy: University of South Carolina News Film Archive, Cineric, Inc., Filmmakers Showcase

An oddity to be sure, the nitrate camera original has survived intact as shot by cameraman Al Brick. Two men interact before a distorted-spherical mirror, and the ensuing play between the two has all the trappings of an avant-garde pas de deux. The fascination with anamorphic images dates back centuries to mirrors, lenses, and other optical toys employed to warp images for artistic and scientific purposes. These never before screened camera rolls offer a lovely interlude of pure cinema experimentation, where the Desmet color process tint-tones were added in 2001 by Posner to enhance the surreal distortions.

Alfred “Al” Brick (1890-1951)

Al Brick was a longtime cameraman c. 1919-1950 working primarily for Fox News and Fox Movietone. He made the only commercial footage of the December 7, 1941 attack on Pearl Harbor, but this footage, heavily censored, was not presented to the public until one year later. He ended his newsreel career covering Hollywood glamour events.

Donald Sosin (1951-)

See film, 1: *“The Twenty-Four Dollar Island”* on Page 6

5-6-7-8

Vorkapich Montage Sequences

D: Slavko Vorkapich

M: John Alden Carpenter, Ludwig van Beethoven
 1928-34, preserved 2001, HD restored 2018, 5:02 minutes
 35mm, 1.33:1, 1.37:1, black & white, silent, 24fps

Excerpts from Vorkapich's workprint as preserved by John Hoffman:

"Skyline Dance" for Dorothy Arzner's *"Manhattan Cocktail"* 1928, 29 sec

"Money Machine" for Rowland V. Lee's *"The Wolf of Wall Street"* 1929, 7 sec

"Prohibition" for Ludwig Berger's *"Sins of the Fathers"* 1928, 1:32 min

"The Furies" for Ben Hecht and Charles MacArthur's *"Crime without Passion"* 1934, 2:50 min

Courtesy: John Hoffman, David Shepard, Film Preservation Associates, Cineric, Inc., Filmmakers Showcase

Awe-inspired by D.W. Griffith, Douglas Fairbanks and Charlie Chaplin, Serbian émigré Slavko Vorkapich landed in Hollywood and proceeded to create a stellar montage-editing style that relied upon hyper-kinetic visual stimulation. Following the success of *"The Life and Death of 9413 - A Hollywood Extra"* (1927), Vorkapich worked on major studio sequences that compressed time and space to illustrate the passage of time. Lucky for film history Vorkapich kept copies of the Hollywood experiments he directed alone under his own supervision outside of the normal production hierarchy. While conveying maximum narrative content, the short incendiary transitions put into practice his evolving theoretical cinematic concerns of an "innocence of the eye." Designed, shot and edited by Vorkapich, the highly charged moments resulted in a remarkable signature style known within the industry as a "Vorkapich."

Slavko Vorkapich (1892-1976)

"Serbian-born artist, Slavko Vorkapich settled 1925 in Santa Barbara as a portrait painter and by 1928, inspired by director Rex Ingram, entered Hollywood studios as a "montage" specialist. His name eventually became a noun describing the sequences for which he was famous. In later years, he made Pepsi commercials and lectured on principles of film art." (David Shepard)

John Alden Carpenter (1876-1951)

"American composer John Alden Carpenter's compositional style was considered to be mainly "mildly modernistic and impressionistic" and many of his works strive to encompass the spirit of America, including the patriotic *"The Home Road"* and several other jazz-inspired works including *"Skyscrapers"* (1924) [here used in excerpt with Vorkapich's montages.] He was among the first classical composers to incorporate elements of jazz and ragtime." (Wikipedia)

Ludwig van Beethoven (1770-1827)

"German composer and pianist Ludwig van Beethoven remains one of the most admired composers in the history of Western music; his works rank amongst the most performed of the classical music repertoire and span the transition from the Classical period to the Romantic era in classical music." (Wikipedia)

9

A Bronx Morning

D: Jay Leyda

M: Donald Sosin

1931, HD restored 2014, 2018 14:04 minutes

35mm, 1.33:1, black & white, silent, 20fps

Production assistance: Leo Hurwitz

Courtesy: British Film Institute National Archive, Filmmakers Showcase

The film pulses with an intelligence normally attributed to a mature artist and not a first-time filmmaker. His approach offers a beautiful moment-to-moment observation of lives once lived one morning in a borough of New York City. Jay Leyda was only 20 years old when he filmed his ode to the Bronx.

“Jay Leyda’s first film, shot silent at a time when sound flooded American movie theaters, is a city symphony on an intimate scale, not of a metropolis like Berlin or Moscow but of a New York borough. Leyda’s camera affectionately focuses on children, streets, shops, and shoppers.” (Robert A. Haller)

Jay Leyda (1910-1988)

“In 1929, Jay Leyda moved from Ohio to New York City to work as an assistant for photographer Ralph Steiner. His short film “*A Bronx Morning*” earned Leyda a filmmaking fellowship with Sergei Eisenstein at VGIK in Moscow (1933-36) and led to his editing and translating Eisenstein’s major writings. Returning to New York, Leyda worked at the Museum of Modern Art, began a study of D.W. Griffith, and assisted on many late ‘30s documentaries. Best known for his histories of Soviet and Chinese films, he was also a scholar of Melville, Mussorgsky and Emily Dickinson. Between 1955-1957, Leyda preserved and edited from nearly 40-hours of raw camera footage a study film of the unfinished Eisenstein Mexican Film, tentatively known in 1933 as “*Que Viva Mexico!*” (Aram Boyajian / Robert A. Haller / Bruce Posner)

Donald Sosin (1951-)

See film, 1: “*The Twenty-Four Dollar Island*” on Page 6

10

Look Park

D: Ralph Steiner

M: Jacob Druckman, Jacques Offenbach

1973-74, 2K restored 2019, 10:23 minutes

16mm, 1.39:1, color, sound, 24fps

Editor: Nathaniel Dorsky

Courtesy: Ralph Steiner, Thomas Ames, Jr., Film Video Digital, Light Cone, Filmmakers Showcase

Photographer-filmmaker Ralph Steiner returned to creative filmmaking after 1960 with a series of 16mm experimental films "The Joy of Seeing." In the new works, he revisited his first early abstract films "*H₂O*," "*Mechanical Principles*" and "*Surf and Seaweed*" (1929-1931) to explore sound-image combinations found in the rhythms of the natural world. Steiner favored older classical music and new electronic music to accompany the playful images so as to elicit a joyous interaction. The music here, a rare recording of an electronic composition by American composer Jacob Druckman, enlivens the ecstatic images skillfully edited by Nathaniel Dorsky. Stunningly beautiful, the results live up to both Steiner's series' title "The Joy of Seeing" as well as the film's title "*Look Park*."

Ralph Steiner (1899-1986)

"Educated at Dartmouth, Ralph Steiner became a successful commercial and much honored fine art photographer. He made perhaps the first American abstract film, "*H₂O*" (1929), following it with other experiments, some political in nature, some in Hollywood. Steiner also photographed with Paul Strand and Leo Hurwitz, "*The Plow That Broke the Plains*" (1936) and co-directed and photographed "*The City*" (1939) with Willard Van Dyke and Henwar Rodakiewicz." (Robert A. Haller)

Jacob Druckman (1928-1996)

"One of the most prominent of contemporary American composers, Jacob Druckman worked extensively with electronic music. In 1972, he won the Pulitzer Prize for his first large orchestral work "*Windows*." He was composer-in-residence of the New York Philharmonic from 1982 to 1985 (*Wikipedia*) and "was best known for his vividly scored and viscerally dramatic orchestral works... incorporating elements of theatre into his concert works, including narrative and ritualistic scenarios." (*New York Times*)

Jacques Offenbach (1819-1880)

"Jacques Offenbach was a German-born French composer, cellist and impresario of the Romantic period. He is remembered for his nearly 100 operettas of the 1850s to the 1870s and his uncompleted opera "*The Tales of Hoffmann*." He was a powerful influence on later operetta composers, particularly Johann Strauss, Jr. His best-known works were continually revived during the 20th century. "*The Tales of Hoffmann*" remains part of the standard opera repertory." (*Wikipedia*)

11

The Life and Death of 9413 - A Hollywood Extra

D: Robert Florey, Slavko Vorkapich

M: Carlos Dominguez, Alex Lough

1927, preserved 2001, HD restored 2005, 2022, 13:36 minutes

35mm, 1.20:1, black & white, silent, 20fps

Camera: Gregg Toland, Paul Ivano, Robert Florey, Slavko Vorkapich

Featuring: Jules Raucourt, Voya George, Adriane Marsh, Slavko Vorkapich, Robert Florey

Courtesy: David Shepard, Film Preservation Associates, Cineric, Inc., Filmmakers Showcase

"Florey and Vorkapich's fictional short *"The Life and Death of 9413 - A Hollywood Extra"* features an expressionistic design made almost exclusively with miniature sets and photographed with live actors through mirrors. An elliptical narrative concerns the plight of Hollywood extras, at the time much abused by producers. Supposedly made for \$97, the film ran commercially in art houses." (Jan-Christopher Horak)

Robert Florey (1900-1979)

Robert Florey, a French cinéaste, journalist, author and film and television director, came to Hollywood in 1921 and worked as an assistant director before collaborating on *"The Life and Death of 9413 - A Hollywood Extra."* He made at least three other short experimental films and directed over 50 Hollywood features during the 1930-40s. In 1953, he moved to television.

Slavko Vorkapich (1892-1976)

"Serbian-born artist, Slavko Vorkapich settled 1925 in Santa Barbara as a portrait painter and by 1928, inspired by director Rex Ingram, entered Hollywood studios as a "montage" specialist. His name eventually became a noun describing the sequences for which he was famous. In later years, he made Pepsi commercials and lectured on principles of film art." (David Shepard)

Carlos Dominguez (1989-)

Carlos Dominguez makes music and visual art with computers, acoustic instruments and electronics inspired by feedback and direct/indirect interactions of light and sound. He collaborates with artists in a broad scope of media, including Roxana Barba, Jodie Mack, Claudio Marcotulli and Kyle Motl. Carlos enjoys improvising in solo and group musical contexts, utilizing percussion and electronics for his contributions.

Alex Lough

Alex Lough is a composer, performer and multimedia sound artist. His work focuses on implementing experimental technology in order to discover new performance contexts with particular attention given to the body and the physicality of sound. Architecture and space play an important role in his music.

12

***Hands: The Life and Loves of the Gentler Sex /
Hände: Das Leben und die Liebe eines zärtlichen Geschlechtes***

D: Miklós Bándy, Stella Simon

M: Marc Blitzstein, performed by Marc Blitzstein

1926-29, 2K restored 2022, 13:02 minutes

35mm, 1.33:1, black & white, silent, 24fps

Camera: Leopold Kutzleb; Montage: Stella Simon, Marc Blitzstein

Featuring: Herta Feist, Berth Cis, Pakka Pakka

Production assistance: Hans Richter

Courtesy: Deutsches Filminstitut und Filmmuseum, British Film Institute National Archive, Arsenal-Institut für Film und Videokunst, Cinémathèque française, Museum of Modern Art, Louise Burkart, Helmut Baer, Filmmakers Showcase

"It seeks to employ hands as graceful and plastic units in some sort of cosmic drama that may mean everything or nothing." (*New York Times*, 1929)

"Mrs. Simon, the New York photographer who made the present picture independently in Berlin, states it represents no more than an experiment which she carries out in order to discover for herself what could be achieved by treating the film as an abstract pattern in time and space. In a sense, "*Hands*" is a compromise between the purely abstract film and the realistic movie with a plot." (Iris Barry, Museum of Modern Art)

"The use of human hands as characters in a dance inspired narrative are used to explore female experience and representation. By drawing upon experimental traditions found in international art, film and photography movements of the 1920s, Simon transforms a simple melodramatic love story into an avant-garde feminist short film." (Jennifer Wild)

Stella F. Simon (1878-1973)

"Stella Simon began her formal training in "straight photography" at the Clarence White School of Photography, NYC, in 1923, at the age of 45. While studying filmmaking at Technische Hochschule in Berlin (1926-1929), Simon made her only film, "*Hände*," with Miklós Bándy. Simon later practiced commercial photography and volunteered during World War II." (Jennifer Wild)

Miklós Bándy (1904-1971)

"Miklós Bándy, later known as Nicolas Baudy, was a French writer of Hungarian origin who occupied an important place in European political and intellectual life in the 1930s." (Louise Burkart)

"Miklós Bándy was a friend and collaborator of the late Viking Eggeling." (Jean Epstein, 1926)

Marc Blitzstein (1905-1964)

In the mid-1920s, Marc Blitzstein continued his classical music training with Schoenberg in Berlin, and in Paris with Nadia Boulanger. His film scores for "*Hände*" and "*Surf and Seaweed*" (1931) were composed in close collaboration with the filmmakers. He also worked on "*Valley Town*" (1940) and "*Native Land*" (1937-41).

13

Return to Reason / Le Retour à la raison

D: Man Ray

M: George Antheil, performed by Guy Livingston,

“*First Sonata: Sonate Sauvage. II. Snakes – mesmero moderato*” 1923; adapted by Paul Lehrman 2005

1923, 2K restored 2022, 2:07 minutes

35mm, 1.33:1 black & white, silent, 24fps

Featuring Berenice Abbott, Kiki of Montparnasse [Alice Prin]

Courtesy: Wergo, Schott Music & Media Group GmbH, G. Schirmer, Inc., Wise Music Group, Cineric, Inc.,
Blackhawk Films, Filmmakers Showcase

“This fleeting vision of random objects laid directly onto the filmstrip (nails, thumbtacks, etc.) and combined with snatches of photographed images (a fairground, a nude torso) is considered the quintessential Dada movie. The pace, density and visual power of the imagery nevertheless lend the film its enduring appeal.” (Deke Dusinberre)

“Man Ray filmed barely discernible scenes of Paris at night along with his own enigmatic photograms and conglomerations of spiraling or gyrating objects. The resulting sequence of near-total abstractions seems devoid of sense or purpose. The “return to reason” in the film comes finally in the form of a woman’s torso – modeled by the cabaret personality Kiki of Montparnasse – turning to and fro beside a rain-covered windowpane.” (Art Institute of Chicago)

Man Ray (Emmanuel Radnitzky) (1890-1976)

“Man Ray was an American painter, sculptor, photographer and film-maker who spent much of his career in Paris, where he was a prominent member of the Dada and Surrealist groups. “*Le Retour à la raison*” was the first of four influential films that Ray made during the 1920s.” (Deke Dusinberre)

George Antheil (1900-1959)

See film, 15: “*Ballet Mécanique*” on Page 17

Guy Livingston (1967-)

Born in Tennessee, with degrees from Yale, NEC, and the Royal Conservatory of the Netherlands, pianist Guy Livingston has been featured on NPR, in *The New York Times*, *Le Monde* and *Sports Illustrated*. Livingston is based in Europe and travels widely as a pianist and radio host.

Paul D. Lehrman (1952-)

Paul D. Lehrman is an innovative composer, educator, writer and technologist. His music has been heard on television worldwide, and he has performed at Carnegie Hall, Symphony Hall, Davies Hall and London Festival Hall. He is director of the Music Engineering program at Tufts University. He is the author of five books and over 400 articles on music and technology. His work on the music and performance of George Antheil’s *Le Ballet mécanique* proves indispensable to any discussion and analysis of this complex avant-garde composition.

14

Manhatta

D: Charles Sheeler, Paul Strand

M: Donald Sosin, performed by Slovak Sinfonietta, conductor Peter Breiner
1920-21, preserved 1949, 2K restored 2008, 11:44 minutes

35mm, 1.33:1, black & white, silent, 16fps

Alternate titles: "*New York the Magnificent*" 1921, "*Fumée d' New York*" 1923

Courtesy: Anthology Film Archives, British Film Institute National Archive, DTS Digital Images, Eye Filmmuseum, Library of Congress, Museum of Modern Art, National Gallery of Art, Lane Collection-Museum of Fine Arts Boston, Turner Classic Movies, Paul Strand Trust for the Benefit of Virginia Stevens, Aperture Foundation, Post Logic, Cineric, Inc., Lobster Films, Filmmakers Showcase

"*Manhatta*" is a singular, landmark accomplishment in the history of early twentieth-century modernism. A collaboration between two very different artistic temperaments, Charles Sheeler and Paul Strand, "*Manhatta*" stands at a crossroad of various ideas about what modernism was and could be in 1920. It is an homage to the radically democratic vision of American poet Walt Whitman and the avant-garde urban photography of Alfred Stieglitz as well as a harbinger of the coldly detached, abstract, analytical machine aesthetic that would define the precisionist style of the 1920s. Over the course of the twentieth century much of the visual clarity and intellectual brilliance that Sheeler and Strand invested in the project was lost due to the poor handling and deteriorating condition of the film. This remarkable digital restoration has made "*Manhatta*" visible and intelligible once again." (Charles Brock)

Charles Sheeler (1883-1965)

"Born into wealth, Charles Sheeler became an artist in the 1910s, creating "Precisionist" paintings that looked like photographs and sharply realist photographs that won numerous prizes. Apart from several attempts at filmmaking, "*Manhatta*" was his only film work, but "*Church Street EP*" (1920) among other paintings and photographs are renditions from the film." (Jan-Christopher Horak)

Paul Strand (1890-1976)

"One of America's most famous art photographers, Paul Strand's career spanned 60 years; his "*Wall Street*" (1915) and "*Mexican Portfolio*" (1930s) are considered masterpieces. Strand also worked as a documentary filmmaker, especially in the 1930s for various left-wing organizations, producing "*Redes*" (1934) and "*Native Land*" (1937-41), among others." (Jan-Christopher Horak)

Donald Sosin (1951-)

See film, 1: "*The Twenty-Four Dollar Island*" on Page 6

15

Ballet Mechanique / Ballet mécanique

D: Fernand Léger, Dudley Murphy

M: George Antheil, "*Le Ballet mécanique, Pianola Roll #1*" 1925 original Pleyel edition,
 adapted by George Antheil 1920-30s, recorded by Charles Amirkhanian 1972
 1923-24, 1931, preserved 2001, 2K restored 2014, 2022, 13:06 minutes
 35mm, 1.33:1, black & white, hand-color tints added, silent, 24fps

Alternate titles: "*Images mobiles*" 1925

Production assistance: Ezra Pound, Man Ray, Charles Delacommune, Étienne Lallier, Otto G. Karlson
 Featuring Kiki of Montparnasse [Alice Prin], Katharine Hawley Murphy, Dudley Murphy, Fernand Léger

Courtesy: Anthology Film Archives, Eye Filmmuseum, Other Minds Archive, G. Schirmer, Inc., Wise Music Group,
 Cineric, Inc., ALPHA-OMEGA digital GmbH, DuArt Film Video, Film Video Digital, Haghefilm Digitaal,
 Estate of George Antheil, Mark-Paul Meyer, Filmmakers Showcase

The film is essentially George Antheil's music visualized. Study of vintage documents reveals that artist Fernand Léger often listed the running time of his and Dudley Murphy's film "*Ballet mécanique*" at a 13-minute duration. This running time matches the length of the longest extant print, the 2-reel Kiesler version, projected at 24 frames-per-second. Additionally, experimental musician and musicologist Charles Amirkhanian recorded in 1972 three Pianola rolls originally published by Antheil in 1925 of which a re-arranged, post-publication altered "*Roll #1*" runs 13 minutes, the exact same length as the film. The two discoveries offer contemporary audiences a hypothetical combination of the film and music as possibly presented by its creators as early as 20 November 1931 at the Arts Club of Chicago, when the Kiesler print and Pianola rolls were performed together. The new 2022 reconstruction, also for the first time, inserts into the black and white Kiesler print the authentic color tinted triangles and circles of the 1931 Filmliga Amsterdam print, thus dating the origin of this speculative version to 1931/2022.

Fernand Léger (1881-1955)

"A pioneer of cubism and abstract art, Fernand Léger emerged from the First World War enamored of the so-called machine aesthetic wherein the visual spectacle of modern life was the essential subject for modern painting. He also wrote about cinema, and in "*Ballet mécanique*" (1923-24), used rapid editing and the close-up to find visual drama and formal beauty in machine parts and functional objects." (Matthew Affron)

Dudley Murphy (1897-1968)

"Boston-born Dudley Murphy was an engineering student, World War I pilot, and movie set decorator before launching his directing career with a series of evocative short films including the first American avant-garde film to be screened in New York City, "*The Song of the Cypress*" (1921). These musically driven experiments culminated in the jazz-infused "*Ballet mécanique*," and influenced his later Hollywood and independent features, including "*The Emperor Jones*" (1933)." (Susan Delson)

George Antheil (1900-1959)

"American composer-performer George Antheil went to Europe from New Jersey in 1922. His outrageous piano concerts featuring his avant-garde compositions made him "the toast of Paris." However, a failed New York performance of "*Ballet mécanique*" in 1927 ruined his reputation. After 1935, he emerged as a respected music composer for Hollywood films." (Paul D. Lehrman)

16

The Hearts of Age

D: William Vance, Orson Welles

M: Donald Sosin

1934, preserved 2001, 7:56 minutes

16mm, 1.39:1, black & white, silent, 18fps

Featuring Virginia Nicholson, Orson Welles, William Vance, Edgerton Paul, Charles "Blackie" O'Neil

Courtesy: Greenwich Public Library, American Film Institute, Library of Congress, WRS Film Video, Filmmakers Showcase

"It's nothing at all. Absolutely nothing. It was a joke. I wanted to make a parody of Jean Cocteau's first film [*The Blood of a Poet*," 1930]. That's all. We shot it in two hours, for fun, one Sunday afternoon. It has no sort of meaning."
(Orson Welles)

"Produced as a component of a live summer theatre production, no other exhibition was intended for this film. It is of interest today as the first screen appearance of Orson Welles, aged twenty, with his first wife Virginia Nicholson."
(David Shepard)

"His little-known first film, made seven years earlier, gives the lie to the legend. While indisputably technically crude and a bit sophomoric, *The Hearts of Age* reveals both a keen eye for composition and montage, and substantial familiarity with film art. Ultimately, *The Hearts of Age*, like so many of Welles' films, is a parable of mortality... it introduces a theme that resonates throughout all of his work." (Brian L. Frye)

William Vance (1915-1961)

William C. Vance was a Todd School student when he appeared in three "Summer Festival of Drama" productions directed by fellow student Orson Welles. They shot *The Hearts of Age* in a single afternoon with a 16mm camera. Vance had also made the amateur films, *Toyland*(?) and *Dr. Jekyll and Mr. Hyde* (1932).

Orson Welles (1915-1985)

Orson Welles' childhood mastery of magic and Shakespeare decidedly marked his involvement with filmmaking that began with *The Hearts of Age*. The distance traveled by Welles between that amateur outing and his professional debut with *Citizen Kane* (1941) underlines an ability to embrace complex theoretical and practical considerations of the cinema.

Donald Sosin (1951-)

See film, 1: *The Twenty-Four Dollar Island* on Page 6

17

Escape, Synchrony No. 4

D: Mary Ellen Bute, Theodore Nemeth

M: Johann Sebastian Bach, "*Toccatina and Fugue in D Minor*" c. 1704, extract transcribed by Leopold Stokowski, performed by the Philadelphia Orchestra, conductor Leopold Stokowski 1938, preserved 2001, 5K restored 2022, 4:12 minutes

35mm, 1.37:1, color, sound, 24fps

Production: Expanding Cinema

Technical associate: William Nemeth

Courtesy: Mary Ellen Bute, Ted Nemeth, Anthology Film Archives, Cecile Starr, Blackhawk Films, Filmmakers Showcase

"Mary Ellen Bute's first color film tells a story in abstraction of an orange/red triangle imprisoned behind a grid of vertical and horizontal lines under a sky-blue expanse, perhaps representing freedom. J.S. Bach's "*Toccatina and Fugue in D Minor*" adds dramatic tension to the visual variables in motion." (Cecile Starr) Based upon mathematical calculations proposed by composer-music theorist Joseph Schillinger and meticulously drawn out by Bute onto animation cells, the film reveals Bach's music as a series of pulsating light forms. A story emerges of a triangle trapped behind stunning black lines at whose intersections glow mysterious afterimages.

Mary Ellen Bute (1906-1983)

By 1934, Mary Ellen Bute was purposefully engaged in making abstract films and by 1954 was exploring electronic imagery. Trained in painting and stage lighting, she continued theoretical studies with mathematician Joseph Schillinger and musician Leon Theremin. Her early collaborators in film were Schillinger, Lewis Jacobs and Melville Webber, but it was with cameraman Ted Nemeth that she realized an ongoing series of short "seeing-sound" films. She also filmed a feature-length version of James Joyce's "*Finnegan's Wake*."

Theodore Nemeth (1911-1986)

"Before producing and filming Bute's short abstract films (1931-1953), Ted Nemeth learned his craft creating special effects for feature film trailers. As head of his own New York studio, Ted Nemeth Productions, founded in 1940 (the year Bute and he were married), he made documentaries, commercials, and short subjects, two of which were Academy Award nominees." (Aram Boyajian)

Johann Sebastian Bach (1685-1750)

"German composer and musician of the late Baroque period, Johann Sebastian Bach is known for his music "*Brandenburg Concertos*," "*Goldberg Variations*," "*The Well-Tempered Clavier*," "*Toccatina and Fugue in D Minor*," "*St Matthew Passion*" and the "*Mass in B Minor*." Since the 19th-century Bach revival he has been generally regarded as one of the greatest composers in the history of Western music." (*Wikipedia*)

Leopold Stokowski (1882-1977)

"British conductor Leopold Stokowski was one of the leading conductors of the early and mid-20th century, he is best known for his long association with the Philadelphia Orchestra and his appearance in the Disney film "*Fantasia*" with that orchestra." (*Wikipedia*)

18

N.Y., N.Y., A Day in New York

D: Francis Thompson

M: Gene Forrell

1947-58, preserved 2004, HD restored 2014, 2022, 15:20 minutes

35mm from 16mm originals, 1,37:1, color, sound, 24fps

Production assistance: Donn Alan Pennebaker

Courtesy: Francis Thompson, Gene Forrell, Anthology Film Archives, Library of Congress, Museum of Modern Art, Cineric, Inc., Trackwise, DuArt Film Video, Film Video Digital, Turner Classic Movies, Jonas Mekas, Filmmakers Showcase

Prismatic and distorted, Francis Thompson shot the vibrant fractured images with a 16mm Kodak Ciné-Special camera specially rigged with “secret” mirrors, kaleidoscopes and even reflective car hubcaps. His objective was to create “a complete and carefully integrated film using precisely controlled camera distortion in a dramatically unfolding structure.” The experience remains an exquisite time capsule that not only documents Manhattan during the 1950s but also, in the words of the *New York Times*, proffers “one of the few genuine masterpieces” of the burgeoning experimental film movement in the United States.

“Looking at *NY, NY*, I was amazed to see that virtually every pictorial device invented by the old masters of non-representational art and reproduced ad nauseam by the academicians and mannerists of the school, for the last forty years or more, makes its appearance, alive, glowing, intensely significant, in the sequences of Mr. Thompson's film.” (Aldous Huxley, 1956)

Francis Thompson (1908-2003)

Francis Thompson had a distinguished career in cinema that began in 1935. Throughout the 1950s, he accumulated footage for “*N.Y., N.Y.*,” a success of function and form that encouraged him to continue to experiment with World's Fair and Expo multiple screen films and later with large format 65mm films. In collaboration with Alexander Hammid (“*Aimless Walk*” (1930), “*Meshes of the Afternoon*” (with Maya Deren, 1943), Thompson made the Academy Award winning film “*To Be Alive!*” (1962-64) and the first IMAX film “*To Fly*” (1976). Thompson considered “*N.Y., N.Y.*” to be his most significant achievement.

Gene Forrell (1915-2005)

Gene Forrell's syncopated jazz inspired scores graced many mid-20th century specialty films including the award-winning shorts “*Boundary Lines*” (1947), “*N.Y., N.Y.*” and “*To Be Alive*” (1964). Accomplished as an orchestral composer for theater, dance, television and films, he conducted many international orchestras.

19

The Eclipse

D: Joseph Cornell, [George Melford 1931], creators once known
 M: Rafael Audinot, Alberto de Bru, "*Rumba Rhapsody*" 1942, performed by Cuarteto Caney,
 LP record accompaniment suggested by Joseph Cornell
 c. 1936-49, preserved 1979, 2K restored 2019, 2022, 20:36 minutes
 16mm from 35mm print, 1.39:1, black & white, color tinted with glass filter, silent, 16fps
 Alternate titles: "*Rose Hobart*," "*Tristes Tropiques*"
 Featuring Rose Hobart, Charles Bickford

Courtesy: Elizabeth Raphael, Margaret Raphael, Robert A. Haller, Pittsburgh Film-Makers, Anthology Film Archives,
 Museum of Modern Art, Film Video Digital, WRS Film Video, Clearcut Supervision, Warner Chappell Music, Inc.,
 Filmmakers Showcase

Acknowledged as one of the great visual artists of the 20th century, Joseph Cornell majestically transforms a mediocre 1931 Hollywood jungle adventure, "*East of Borneo*" directed by George Melford, into a sublime fantasy of unfulfilled desires. The editing and projection tactics leave the viewer unmoored, cut loose from any normal meanings and free to pursue seemingly random snippets and fragments that float across the screen. The inspired, disassociative juxtapositions pre-date by decades the disruptive cinema narratives of avant-gardists Isidore Isou, Jean-Luc Godard and Bruce Conner. The slowed 16fps projection speed and the 16mm projector noises reverberate in concert with the rumba music and the repetitive crackling of the old LP record. One is encouraged to let the Cornelian montage wash over them in an endless series of deeply moving ecstatic moments. The actress Rose Hobart displays an enigmatic reverie full of ambivalence in this experimental collage film gone radically awry.

Joseph Cornell (1903-1972)

Amateur film enthusiast and collage artist Joseph Cornell made homespun cinema creations outside the limelight of commercial cinema production and distribution. In fact, he never handled a movie camera to shoot his own material opting instead to make use of "found footage" culled from early pioneer trick films, feature films, newsreels, travelogues, nature studies and industrials, among numerous others. Some of his films were never completed during his lifetime and remain incomplete fragments. While others, like "*Rose Hobart*," took decades to incubate into something hard to describe.

Cuarteto Caney (c. 1930s and 1940s)**Rafael Audinot****Alberto de Bru**

Cuarteto Caney was founded in New York in the mid 1930s by Fernando Storch, a tres player from Cuba. They were modest musical ambassadors gigging here and there all over the States and Venezuela, buoyed by the success of Antonio Machin with "*The Peanut Vendor*." The group varied in size and on occasion included as many as 7 musicians, such as the songwriter and pianist Rafael Audinot heard playing on the 1942 Decca recording "*Rumba Rhapsody*." Historically, they are primarily known for launching a number of vocalist careers in the United States, most significantly that of Francisco "Machito" Grillo of Machito and the Afro-Cubans, pioneers of Afro-Cuban Jazz. Caney performed basically Cuban dance music and was not a jazz band. Little to no other biographic information has been forthcoming." (Nat Chediak)

20

Tenga fe

D: Bruce Posner, [Charles Bryant 1922], [Gaston Velle 1906]

M: Christian Wolff

1975, 1984, 1994, 2010, 2021, 4K restored 2022, 7:20 minutes
35mm, 1;33:1, black & white and color, silent, 16fpsFeaturing: Sonia Sheridan, Tom Phillips, Clara Estelle Posner, Marilyn Gottlieb-Roberts, Bruce Posner
Courtesy: Lynne Auerbach Cohen, Cineric, Inc., Lobster Films, Florida Optical House, WRS Film Video,
Cinema Arts, Inc., Filmmakers Showcase

The final chapter in the long-running autobiographical series “*The Analects*,” “*The March of Time*” and “*Lineage*” of Bruce Posner’s multi-screen film “*Spirit Stream Storm*” (1968-2022) addresses the inevitable conclusion to be faced by us all. Running the gamut of a lifetime of movie/watching/making, the images coalesce into a layered shifting reminiscence of a life well spent as well as drained by trials and tribulations. A joyous visual cacophony dedicated to the artist Tom Phillips, who we see in situ atop the Carpenter Center for the Visual Arts, Harvard University, pondering his ill-faithed lithographic series for Salman Rushdie. “*Tenga fe*” (2022) is the first film music score composed by experimental music iconoclast Christian Wolf. He recorded the music in a compositional method similar to that he perfected in collaborations with Merce Cunningham. The score was improvised based upon the running time supplied by Posner without a preview of the film beforehand.

Bruce Posner (1953-)

“His own films are quite exquisite, visually dense works, painstakingly composed primarily through animation and optical printing. His frames of reference range from highly personal, almost diary-like material to images he has appropriated from popular culture (advertising, cartoons, news) in a process he began to pursue long before its current vogue...and watching one of his films can recall the complex layering of some of the more accomplished etchers of this century.” (William Judson, Carnegie Museum of Art)

Christian Wolff (1934-)

The music genius Christian Wolff is an American composer, performer, improviser and author whose experimental classical music is associated with the New York School for his pioneering use of indeterminacy in composition and open scores that require the performer to interpret them. Wolff was educated in the Classics at Harvard and taught at Harvard and Dartmouth. Although mostly self-taught as a composer, associations with John Cage, Morton Feldman, David Tudor, Earle Brown, Frederic Rzewski and Cornelius Cardew were important. Beginning in 1953, Wolff created numerous pieces for the Merce Cunningham Dance Company, and he and Merce Cunningham worked in a uniquely collaborative manner. (*Wikipedia* / Bruce Posner)

21

The Enchanted City, A Love Phantasy

D: Warren A. Newcombe

M: Donald Sosin

1922, 2K restored 2022, 12:20 minutes.

35mm, 1.33:1, black & white, silent, 18fps

Courtesy: Österreichisches Filmmuseum, Museum of Modern Art, Filmmakers Showcase

Warren Newcombe's first art film "*The Enchanted City*" completes the extant triad of early American pioneer motion pictures that attempt a pure art cinema. Shot with his secret animation technique known as the Newcombe process, the film was preceded a year earlier in 1921 by the New York City theatrical film premieres of Charles Sheeler and Paul Strand's "*New York the Magnificent*," later titled "*Manhatta*," and Dudley Murphy's "*The Soul of the Cypress*." Newcombe's film was favorably reviewed in the general press and received wide distribution by Educational Pictures. The *New York Times* praised the film for exquisite "compositions of masses and lines, expressively shaded and lighted" so "you [the viewer] just look at the different scenes as you would view pictures in a gallery. The quasi- animated film proposes an adventuresome dreamland journey via exquisitely painted backdrops depicting scenes of fantasy. The "hero" seeks his maiden who is lost in reverie in this mystical place. "The entire thing engages the sympathy, astonishes the senses and compels the enthusiasm of the spectator." (Arthur James, *Moving Picture World*, 1923)

Warren A. Newcombe (1894-1960)

Warren Newcombe headed the special effects department at MGM studio, won two Academy Awards for Best Special Effects, and contributed to over 200 Hollywood feature films. Earlier in 1920-21 in collaboration with filmmaker Neil E. McGuire ("*Moonland*" 1925, "*Melody on Parade*" 1936), Newcombe specialized in "Art applied to settings and title effects in color or black and white." He made commercial and artistic uses of his invention, the Newcombe process, simply described as scroll paintings of fantastic mythical backgrounds combined in photography with live action. The most famous and widely seen of Newcombe's cinema proved to be the shimmering process shots of the Emerald City painted for MGM's "*The Wizard of Oz*" (1939). He was also a widely exhibited fine artist of drawing, printmaking and painting.

Donald Sosin (1951-)

See film, 1: "*The Twenty-Four Dollar Island*" on Page 6

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Hail the Fallen, Gone Too Soon

Mary Lea Bandy	Robert A. Haller	William Moritz	James and Sonia
Peter Bagdonovich	Roberta Haynes	Jack and Louise	Sheridan
Les Blank	Robert Gardner	Napor	Charles Silver
Valerij Bosenko	Lewis and Lillian	Donn Alan	William Sloane
Aram Boyajian	Jacobs	Pennebaker	Paul Spehr
Stan Brakhage	Anna Dagny Johnson	Vlada and Dara Petric	Alan Stark
Jack Coogan	Don Krim	Pierre Rissient	Cecile Starr
Theodore Conant	Richard Leacock	Charles Recher	Edward Stratmann
Vladimir Dmitrie	John Lowry	Naomi Rosenblum	Aldo Tambellini
William O'Farrell	Roger L. Mayer	David Shepard	Brian Taves
Elfreide Fischinger	Jonas Mekas		

Bless the Living, Carry On

Barry Allen	Barbara Fischinger	Christine Lenz	Janos Pilenyi
Janice Allen	Ruth Favro	David Lewis	Krill Razlogovl
Charles Amirkhanian	Richard Fedorchak	Richard Lorber	Isabelle Ribadeau-
Maxwell L. Anderson	Ted Goldberg	Patrick Loughney	Dumas
Peter Bagrov	Marilyn Gottlieb-	Gregory Lukow	David Robinson
Thomas Bakels	Roberts	Simon Lund	Bernice Rose
Helmut Baer	Nina Goslar	Josiah McElheny	Rajendra Roy
Shona Barret	Amy Greenfield	Scott MacDonald	Nicolas Ruau
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Kitty Cleary	Lawrence Jordan	Phil Murphy	Michael Taylor
Pip Chodorov	Jon Jost	Balazs and Francine	Iris Torres
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David Curtis	Naum Kleiman	Pat O'Neill and	Sami Van Ingen
Susan Delson	Brian Kennedy	Martha Colburn	Jennifer Wild
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