

Accepting the notion that any work which shows less than all of life is in some way an abstraction, we can continue to consider levels of abstraction. Taking a clearly photographed and easily recognizable object as a beginning, anything showing less is an abstraction. From this point we may distinguish at least two kinds of 'abstract' films: those which give an overall impression of a whole object only or primarily through shots of individual parts of that object (consider the sewing machine, the train, water, and Times Square), and those films which eschew the object for pure lines, shapes, forms (consider Mambo and Glens Falls Sequence).

- A COMMUNICATIONS PRIMER 1953 22 minutes color
This film by Charles and Ray Eames was inspired by an educational experiment conducted at the University of Georgia. (see, The Georgia Experiment, in the Oct. '54 issue of Industrial Design). It is a lucid exposition of all the essential elements of communication: message, signal, interference and reception. The film shows primarily how the most complex of messages can be broken down into myriads of individual on-off, yes-no, stop-go decisions. (music by Elmer Bernstein)
- TREADLE AND BOBBIN 1954 9 minutes color
This film by Wheaton Galentine "is a series of camera compositions based on visual analysis of the movement of all the moving parts of an ordinary sewing machine." (Museum of Modern Art Film catalog).
- PACIFIC 231 1949? 10 minutes b/w
The title, as used on both the film and the musical composition by Arthur Honegger, is the French railway designation for a particular type of steam locomotive, the type shown in the film.
The film itself won a prize at Cannes Film Festival in 1949 for the editing, and it is for the editing that the film is noteworthy. The film can be considered to be a visualization of the journey of a locomotive across the French countryside.
- ABSTRACT IN CONCRETE 195? 10 minutes color
"Times Square on a rainy night, its wet pavement mirroring the neon signs, has proven to be a rich mine for the prospecting camera of John Arvonio. Painstakingly filmed on rainy nights over a period of 5 years." (Music by FG Fields) (sale: \$125.00) (Film Images catalog)
- H₂O 1929 10 minutes?
An abstract film study of the rhythms of light and shade on water.
- GLIMPSE OF THE GARDEN 195? 4.5 minutes color
HURRY HURRY 195? 3 minutes color
Both of these films are by Marie Menken. The first is a lyric and tender vignette of a flower garden from an abstract artist's viewpoint. The second is a "daring film ballet danced by human spermatozoa under powerful magnification." (Cinema 16 note). Consider closely the editing of the second film.
- A STUDY OF CRYSTALS 1955? 13 minutes color
Produced By Journal Films for the Armour Research Foundation of the Illinois Institute of Technology (Supervision: WC McCrone), this film shows crystals of TNT, Sulphur, DDT and Mercuric Iodide in the actual process of growth.
- GLENS FALLS SEQUENCE 1946 11 minutes color
This non-objective film, by Douglass Crockwell, is concerned primarily with the intuitive expression of the artist through the play and hazard of his medium. Crockwell used an animation table with several layers of glass slightly separated on which the drawings were hand painted.