

# FIRST PERSON CINEMA

The Avant-Garde Cinema Program, now called First Person Cinema, was started in 1953 by Bruce Conner and Stan Brakhage, seminal figures in the "independent/personal/experimental" film movement. Their intention was to bring an awareness of the personal cinema to Boulder. This program has become a highly respected, international showcase, for the makers of personal film. It is the longest existing program in world that has been continually screening avant-garde film and video work.

Screenings are on select Mondays at 7:30 PM in Fine Arts N-141. Admission is \$3.00

## THE GRILLO AWARDS

Monday, September 15

The Grillo Awards are drawn from a University of Colorado Foundation fund set up in the early '90s by the founder and former chair of the CU Film Studies Department, Virgil Grillo (1938-1994), whose dedication and vision helped shepherd Film Studies from its modest beginnings in the 1970s to an undergraduate degree program boasting some 500 majors. The Grillo Awards are designed to encourage excellence in filmmaking and help defray some of the expenses required to pursue a degree in film production. A total of up to \$12,000 will be distributed each year to four tiers of production students. Final recipients and individual award amounts will be determined each semester (including summer session) by a panel of judges made up of CU Film Studies faculty and a Grillo family member. The award winning films will be shown in tonight's program with Grillo family members and Film Studies faculty present. We expect to show approximately 10 to 12 short films in tonight's program.

## TONY GAULT

September 29



Tony Gault teaches media production and criticism at the University of Denver and is currently working on a film about language and how it influences our perception of reality.

His films explore the differences between inhabiting a body and watching it from afar, looking at a landscape and having it reappear inside – either as a malignant reflection of doubt or as a recognition of holonic reality.

Many scientists (real ones) believe that holons are the basic unit of all matter and that their structure reveals a reality based on cooperation, autonomy and self-transcendence. From his perspective, the grain structure of Super 8 film seems to reflect holonic reality best!

## DAVID GATTEN

October 13



Over the last three years David Gatten's films have explored the intersection of the printed word and the moving image, tracing the contours of private lives and public histories, as they combine elements of philosophy, biography and cameraless filmmaking. Currently Gatten is at work on a series of seven films about the Byrd family of Virginia during the early 18th century. Tonight Gatten presents the first three films from the Byrd project: Moxon's MECHANICK Exercises (1999, 26m, silent), with its images generated almost entirely from cellophane tape, is a meditation on the development of the printing press, the fine line between the legible and the illegible, and the passage of the soul through the material world. The Enjoyment of Reading (Lost & Found) (2001, 13m, silent) is an investigation into the division of knowledge into discreet categories and the impulse to understand the world by creating an intellectual identity through the accumulation and cataloging of natural and metaphysical phenomena. SECRET HISTORY OF THE DIVIDING LINE (2002, 20m, silent), explores the 1728 expedition to resolve the dispute concerning the boundary line between the colonies of Virginia and North Carolina. Also showing: WHAT THE WATER SAID, NOS. 1-3 (1998, 16m, sound) in which both the sound and image are the result of oceanic inscriptions written directly into the emulsion of the film stock as it was buffeted by the salt water, sand and rocks while submerged in a crab-trap off the coast of South Carolina.

## ROBERT SCHALLER

November 10



Robert Schaller has recently moved into the hills near Boulder. He probably won't be able to show any of his recent Aerial Cinema work, but will show a collection of new and recent work, including (but not exclusively): Above, 16mm color sound, 2003. The second film in the collaborative series with To the Beach composer John Drumheller to look at the magnetic places of the world and at the reasons we are drawn to them. Anima, 16mm B+W silent, 2003, 10 minutes. Like a photograph taken whose contents remains obscure until it's studied later, sometimes what is lived can only be known after its over, and sometimes it's gone. My Life as a Bee, 16mm color silent, 2002, 5 minutes. An imagining of a bee's eye view of a beautiful, terrifying spring day in Golden Gate Park. If Not One and One (three-screen film version), 16mm color sound, 1999, 15 minutes. Originally a performance for a dancer (Michelle Spencer) who moved in front of rear-projected images to a score for live violin and electronic accompaniment (by Michael Theodore), it is here presented as just the film and a wholly recorded score. Loosely based on Homer's Odyssey and Gertrude Stein's Stanzas in Meditation.

## MICHAEL SNOW in Person

November 24th



Michael Snow works in many mediums: film, photo-work, holographic work, music, bookworks, video and sound installation, sculpture, painting, drawing. His visual artworks are broadly collected and have been exhibited world-wide, including solo exhibitions at the National Gallery of Canada (Ottawa), The Hara Museum (Tokyo), The Museum of Modern Art (New York) and Centre Pompidou (Paris). His films have been shown extensively in festivals (London, New York, Rotterdam, Berlin) and are in such collections as the Oesterreichisches Filmmuseum (Vienna) and Royal Belgian Film Archives (Brussels). He has been a professional musician since the 1950's, and for thirty years focusing on free improvisation, with concerts in Canada, USA, Europe, Japan - usually with Toronto-based CCMC - and many recordings. Snow's solo releases include compositions using multi-track studio recordings (The Last LP, 1987, re-released as The Last LP CD, 1994) among others. His work includes digital works such as the film \*Corpus Callosum (2001) and inter-active DVD ROM Anarchive 2-Digital Snow (2002), an encyclopedia of Snow's work in all mediums. Snow considers his work "sensuous philosophy". He asks, "What essential aspects of a medium distinguish it from other mediums?" The materials of cinema, for example, are light and duration, not movement or narrative.

## COURTNEY HOSKINS

Dec. 8



Science and Art often find themselves on opposing sides. Using various optics techniques to create her film worlds, 26 year-old filmmaker Courtney Hoskins hopes to re-align these two old friends and remind them that they come from similar motivations: the desire to understand and the pursuit of beauty. Manipulating light waves (using refractive materials to twist and bend certain wavelengths), she develops otherworldly palettes that show the complexities and surprises found in the seemingly mundane objects of our daily lives. Courtney Hoskins was born and raised in Colorado. She received her B.A. from the University of Colorado at Boulder in 1999 and currently resides in Brooklyn, where she plans to pursue astrophysics studies at Columbia University.