

EXPANDED

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CAROLINE SAVAGE-LEE

"...many artists are using film in combination with other media such as dance, performance, sculpture, and poetry..."

Film is a very popular medium, encompassing a wide variety of styles, themes, and formats. Trends running parallel to the dominant narrative cinema exist also. In the Bay Area many artists are using film in combination with other media such as dance, performance, sculpture and poetry — often as installations in galleries or other appropriate locations.

We could look to Abel Gance's recently reconstructed *Napoleon* (1927) as an antecedent to multi-media explorations, for it was his three-screen visionary work with live orchestra that broke with the single, flat screen convention. Seminal figures working parallel to the mainstream in film were Moholy Nagy in his multi-media Bauhaus pieces; Jordan Belson and Henry Jacobs who created the Vortex concerts in San Francisco in the fifties; the multi-media and computer artist, Stan Venderbeek, and Ed Emshwiller and his mixed-media piece, *Bodyworks* (1965). Of the abundance of multi-media works erupting in the seventies, the following is a scan of significant works establishing historical groundwork for certain contemporary trends.

In works such as *Rose Fractions* (1969) and *Continuous Projects: Altered Daily* (1970)

onto various darkroom paraphernalia represented by both real objects and illusory photographs. The viewer could see and hear the "room" by first pressing a button outside the gallery front window and then looking through a convenient pair of eyeholes that pierced the darkened, exterior window.

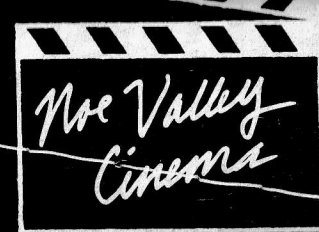
In Wong's piece, *Around the Gallery*, a film loop of the space inside and outside the gallery was projected onto the wall with a free-swinging mirror suspended in the light-path. This mirror reflected and projected the image all around the gallery as the ambient mirror moved. It was a simple idea, and yet highly kinetic with images bouncing off walls, objects and people. Outside the gallery, Wong also had installed a series of drawings on the chain-link fence adjacent to the building. Entitled *Shadows*, the piece was derived from slides taken of people actually standing or posturing in front of the fence during the course of a week. These slides were then used as the source for the shadows drawn on the fence. This work seems directly related to Wong's previous pieces such as *Projector and Chair* which used a real chair, the shadow of the chair and the filmed shadow of the chair. This new work appears to be a reduction from the original projected event to a schematic reconstruction or remembrance.

Tony Sinden's piece, *From Caligari to*

sonal safety. It was a powerful work demonstrating how people rebel against autocratic manipulation.

Most recently, at the Exploratorium in the Light Currents series, McGowan directed and performed *Wind, Rewind and Decay*, a visual sound performance for 16mm rewind quartet, hot-splicer and projectionist. McGowan stated that "it is the first in a suite of compositions based on circular/cyclical phenomena found in nature... the notation of the score has been derived from a sort of Newtonian 'Harmony of the Spheres' concept... very geometric." Four artists operated the rewinds onto which four varied sizes of reels were placed and miked for amplification. The projectionist stood behind the figures and created images with the projector light. The hot-splicer operator marked the meter of the piece with each downward thrust on the splicer, also miked for amplification. The resultant images were circular shadows, rotating visibly and audibly onto the screen.

Ellen Zweig, a Bay Area performance poet works with live sounds, sound tape, film and various light projections. In *Sensitive Bones*, she created a piece using live and manipulated voice, synthesizer and projected photographs of x-rays. She has recently completed a piece on people's fantasies about Africa entitled *Impressions of Africa: Variations for*



FRIDAYS at 8:00p.m.

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—Judith Crist, Saturday Review



CARMEN
A FILM BY CARLOS SAURA