

ON (EXPERIMENTAL) FILM

by B. Sternberg

It started when the latest issue of *Spiral*, #9, October/86, arrived accompanied with a note from the editor stating, regretfully, that this would be the last issue of *Spiral*, a magazine on experimental film published four times a year since 1984 out of Pasadena, California. And so it started, my search that is, to see what magazines, monographs, journals and books there are on experimental film. I checked the Reference library (film is in the Theatre Section!), SCM Book Room (Bloor St., Toronto), Pages bookstore (Queen St., Toronto), as well as a few people who teach film and the following is the list I came up with. I don't pretend this is comprehensive, and, in fact, would welcome any additions or corrections. Here we go:

Magazines, Monographs etc.:

A.F.I. Monograph Series vol. 1, *Cinema and Language*; vol. 2, *Regarding Television*; vol. 3, *Re-Vision: Essays in Feminist Film Critics '83*; vol. 4, *Cinema Histories, Cinema Practices*

Afterimage, London England (vol. 11 "Sighting Snow")
Afterimage, a publication of the Visual Studies Workshop, Rochester N.Y. (in newspaper format)

CMag, Toronto (an arts magazine that has printed some articles on experimental film: "The Epic of Concatenation" by Bart Testa on Al Razutis' *Amerika* and Laurie Anderson's *United States*, summer '86; coming up in spring '87 an article on Joyce Wieland by Kass Banning)

Camera Obscura, a journal of Feminism and Film Theory, Berkeley, Cal.

Cineaction, Toronto

Cinema Canada, Montreal
Canadian Film Series, edited by Piers Handling, published by C.F.I. vol. 6, 1981 on Jean-Pierre Lefebvre by Peter Harcourt

Dissertations on Film Series: *Aesthetic Aspect of Recent Experimental Film* by Barry Walter Moore, ARNO press, 1980.
Film the Frontline, Arden Press, Denver Colorado 1984 by David Ehrenstein 1985 by Chuck Kleinhaus supposed to have been issued in Dec. '85 - where are you??

Framework, London England
Heresies, a feminist publication on art and politics, New York (#16 cited in "Women and Film" by Marjorie Keller, *Millennium Film Journal* #14/15 as a more inclusive picture of women's filmmaking than Anne Kaplan's *Women and Film* - see below)

Millennium Film Journal, New York (publishing since 1982) The most recent issue I've seen is #14/15 Winter '85. Is there a newer one in print?

Motion Picture, published by The Collective for Living Cinema, N.Y. The Collective also has out a catalogue *10 Years of Living Cinema '82* with full programme notes plus a number of articles.

October magazine art/theory/criticism/politics (though not a film mag, an awareness of and some articles on film; Anette Michaelson one of editors), MIT press, pub 4x/yr.

Opsis, The Canadian Journal of Avant-Garde and Political Cinema, Al Razutis editor, Vancouver B.C. - two issues so far.
Studies in Cinema Series, U.M.I. Research Press, Michigan: #30 - *Political Language of Film and the Avant-Garde* by Dana Polan, 1985

#32 - *Abstraction in Avant-Garde Films* by Maureen Turim, 1985

Undercut, the magazine from the London Filmmakers' Co-op, England.

prehensive guide to more than 650 Canadian films and filmmakers by Peter Morris, Irwin 1984. See *Studies in Cinema* above

Take Two a tribute to film in Canada, edited by Seth Feldman, Irwin 1984

Film in the Battle of Ideas by John Lawson, Garland 1984

Hollis Frampton: Recollections, Recreations by Bruce Jenkins and Susan Kane, MIP Press 1984 (on Hollis' photographic work)

Alice Doesn't; Feminism, Semiotics, Cinema by de

Laurentis, Indiana U press 1984

Circles of Confusion by Hollis Frampton, Visual Studies Workshop 1983

Women and Film: Both Side of the Camera by E. Ann Kaplan, Methuen 1983

Brakhage Scrapbook by Stan Brakhage, Documentext 1982

Hitler, a Film from Germany by Hans-Jurgen Syberberg, preface by Susan Sontag, Farrar, Straus, Giroux 1982

Reading and Writings: Semio-

FILM POSITION

Simon Fraser U. expects to make a faculty appointment in film production. This is a full time tenure track position.

This position involves teaching at the intermediate and advanced levels of filmmaking, conducting critical seminars, and participating in faculty supervision of student films. Qualifications should include substantial professional experience in a variety of filmic genres (i.e., documentary, dramatic, film art), a demonstrated ability to teach the Craft of Film at all levels, and some familiarity with contemporary film theory and criticism.

Candidates should be prepared to accept faculty responsibilities within an Interdisciplinary Fine and Performing Arts department, duties to begin **September 1987**. Preference will be given to candidates eligible for employment in Canada at the time of application.

Subject to budgetary authorization.

Letters of application, a complete curriculum vitae, and names of three referees should be received by **7 February 1987**, and should be sent to:

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Books

A slight preface here to explain the method in this madness - when I set out on my quest, asking what books have been published in the last year or two on experimental films, I was met with sniggers of the denial of any such phenomena. Undaunted, I carried on in pursuit of titles - never giving up, but, I admit, swerving slightly to take in more ground. Thus, the following lists books from 1980 on and makes mention of publications which, while not totally or strictly on experimental film, might be of interest because of a relevance in content or in being Canadian. Allons-y.

The Legend of Maya Deren, vol. #1 edited by Veve Clarke, Millicent and Catrina Neman, Anthology Film Archives 1985
Jump Cut: Hollywood, Politics and Counter-Culture by Peter Steven, pub. Between The Lines, Toronto. 1985

Another fairly new Toronto publisher, Nightwood Editions, interested in the cultural sphere, has brought out a book edited by Tim Barnard, *Argentine Cinema*, 1985

Hollywood Babylon by Kenneth Anger 1985 paperback edition

French Cinema: the First Wave 1915-29 by Richard Abel, Princeton University Press 1984
The Film Companion, a com-

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tic *Counter-Strategies*, by Peter Wollen. Verso Editions & NLB. 1982
Questions of Cinema by Stephen Heath, Indiana U. press 1981

Apparatus, an anthology including Barthes, Deren, Huillet and Straub, Augst, Tanam Press 1981
The Dark of the Screen by Sidney Peterson, Anthology Film Archives 1980
Self Portraits: Essays on Canadian and Quebec Cinemas edited by Piers Handling and Pierre Veronneau, C.F.I. 1980

'70s
 Comparing this list to a list of books published in the 1970s

is interesting; titles such as *Visionary Film* vol. 1 and 2 by P. Adams Sitney; *The Cubist Cinema* by Standish Lawder; *The New American Cinema: A Critical Anthology* edited by Gregory Battcock; *Movie Journal: The Rise of the American Cinema 1959-71* by Jonas Mekas; *Abstract Film and Beyond* by Malcolm Le Grice; *Expanded Cinema* by Gene Youngblood; *The Avant-Garde Film: A Reader Of Theory And Criticism* edited by P. Adams Sitney; *Film Is - The International Free Cinema* by Stephen Dwoskin; *Canadian Film Reader*, edited by Seth Feldman and Joyce Nelson; *Esthetics Contemporary*, edited by Richard Kostelanetz; *Snowseen: The Films and Photographs* of Michael Snow,

by Regina Cornwall, and there are many more, point to a full examination of the period of experimental filmmaking up to the '70s. We can read about the works of Snow, Wieland, Jacobs, Mekas and Brakhage et al. And while these filmmakers are still producing valuable work, there is also the next wave, as it were, of filmmakers with substantial bodies of work which, besides needing to be screened more, need to be written about. To some extent, this is happening in the journals listed above. The time has come, now, to anthologize these articles. We need books on '70s and '80s experimental film, on postmodernism as it relates to film, on Canadian experimental filmmakers (Snow and Wieland have regularly been included in books on the American Avant-Garde, and thus are written about). Right? Okay, get writing - and publishing! (I promise to buy.)

Carrie Green, CFDW and Al Razutis, Simon Fraser U.
 A new film course at *Concordia University*: Art 656 is a graduate seminar in Canadian Experimental Film. It is being taught by former *Cinema Canada* associate editor Michael Dorland.

of TVEC, co-founder of Vidcoglobe Inc, director of the Ontario Film Development Corporation and Teleglobe Canada; Marc Gervais, S.J., professor of film studies at Concordia University, former CRTC commissioner; Micheline Lanctot, screenwriter, actor, director; Gordon Scheiner, lawyer; William H. Stevens Jr. proprietor of Crawley Films Limited, Atkinson Film Arts Ltd., member of the 1985 Film Industry Task Force; Kevin Sullivan, president of Sullivan Films Inc., producer, director and co-screenwriter of the Emmy Award-winning **Anne of Green Gables**.

The Canadian Film Institute is a non-profit, national service organization active in the areas of film and television research, exhibition, publication, distribution and professional development.

Barbara Sternberg

CFI Board elected

OTTAWA - Six representatives of Canada's film, television and business communities have been elected to the board of the Canadian Film Institute.

President Gordon Bruce announced the election of the new directors on Oct. 24.

They are: Jacques de Courville Nicol, president of Turnelle Productions Inc, founder



The Ontario Arts Council offers grants to professional artists who are residents of Ontario, working in the following disciplines:

SCREENWRITING

to assist with the development of feature-length dramatic screenplays.
 Deadline: February 1

FILM

towards the production costs of documentary, dramatic, animated or experimental films.
 Deadlines: April 1, November 1

VIDEO

to assist with the production of original video art.
 Deadlines: February 1, August 15

Please note: all applications must be supported by examples of recent work.

For further information and application forms, contact:

Film, Photography and Video Office
 ONTARIO ARTS COUNCIL
 151 Bloor Street West, Suite 500
 Toronto, Ontario M5S 1T6 (416) 961-1660

As for screenings of experimental films this fall

The Art Gallery of Ontario has a series of nine programmes *Experimental Film From Three Continents*, with films from U.S.A., Japan, Canada, and Germany; curated by Bruce Elder; Thursdays, 7:00 p.m. till Nov. 27.

Innis College, U. of Toronto has its regular film screenings on Thursday evenings and includes experimental films, often with the filmmaker in attendance; upcoming, Joyce Wieland with her films on Oct. 30.

The Funnel Artists Film Centre, Toronto began its season recently with a Super 8 open screening. Screenings are Friday nights with repeats of the programmes on Wednesdays, 8:00 pm.

Mainfilm in Montreal is presenting filmmakers with their works intermittently during the year, arranged by Richard Raxlen.

Pacific Cinémathèque, Vancouver, is presenting a series of four experimental filmmakers with their films: Richard Kerr, John Porter, Rick Hancox, Yvonne Rainer; arranged by



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