



EDGE EFFECTS:

THE COLOR REVERSAL FILMS BY TIMOLEON WILKINS

SEPTEMBER 24, 2012 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

EDGE EFFECTS: THE COLOR REVERSAL FILMS OF TIMOLEON WILKINS

Mon Sept 24 | 8:30 pm

Jack H. Skirball Series

The sublime 16mm films of Los Angeles experimentalist Timoleon Wilkins trace their roots to the romantic and diaristic traditions of the American avant-garde. Making a virtue of working on the edge of celluloid history, he is among a handful of cinematographers still using reversal film. His sumptuous Kodachrome and Ektachrome images resonate with an ecstatic love of color and contrast, relentlessly uncovering beauty amid the untenable realities of modern life across the Americas. Wilkins' magnum opus *Drifter* (1996-2010)-winner of the Ann Arbor Film Festival's prestigious Stan Brakhage Film at Wit's End Award-is "the ballad of a lone wanderer, an atmospheric anthology of places and faces." The program also includes *Los Caudales* (2005), *The Crossing* (2007) and a rare screening of new camera-original films.

In person: Timoleon Wilkins

"Wilkins discovers abstractions found in macro-shots of nature, and the mysterious evanescent play of light and color that hint at a higher meaning."—Robin Menken, *Cinema Without Borders*

"Eschewing issues of contemporary frivolity, Wilkins has grounded his work in the central concerns of experimental cinema's most productive phase: the development in cinematic terms of Romantic imagination and passion."—Brecht Andersch

The Jack H. Skirball Series is curated by Steve Anker and Bérénice Reynaud.

Funded in part with generous support from the Academy of Motion Picture Arts and Sciences.



PROGRAM

GAY PRIDE4

(1993) 16mm/color/silent/3 min (24fps)

San Francisco Gay Pride Parade 1993. A wildly gyrating kaleidoscope of four frames-within-a-frame, derived from one un-slit roll of regular 8mm subjected to four different printing treatments (Hi-con, negative, positive and hand-painted).

LAKE OF THE SPIRITS

(1998) 16mm/color/sound/7 min.

Once a part of an inland sea—now part of an Indian Reservation—picturesque Pyramid Lake (Nevada) provides the backdrop for a little old (and new) "western" revelry (with the help of Marty Robbins and a good friend).

LOS CAUDALES

(2004-2005) 16mm/B&W/silent/17min. (24 fps)

This film is a study of the undulating chiaroscuro of rivers, creeks and shorelines in black, white, and silver. Much of *Los Caudales* was processed in a Russian spiral developing tank using chemical formulas of my own design, producing subtleties harkening back to early photographic processes. Among several metaphors, this film incorporates a last vision of friend and mentor Stan Brakhage, as I imagine him spirited up a stairway of waves in glistening twilight. Camera gestures (in-camera edits, flash frames) evoke this loss and its possible redemption.

“Timoleon is not only in love with film, but is the love of film. *Los Caudales*, shot in B/W reversal and perhaps one of the last films to be printed on the visually luxurious B/W reversal print stock, has many moments of astounding beauty. Many of its camera improvisations will stick forever in the memory of the film lover.”—Nathaniel Dorsky

THE CROSSING

(2007) 16mm/color/silent/7 min (21 fps)

The film begins with a brief flash of molten-red grain followed by a long scene of darkest night-blue sea ripples. Hexagonal refractions and spectral rays puncture alluded-to landscapes—rivers, skies, prairies, trees, mountains. Graphic (yet spatially free-floating) imagery slices intently wrought rhythms of light and dark color fields, producing afterimages. The film concludes with bright, almost-discernible window shapes, hinting at an opening to a different realm.

DRIFTER

(1996-2010) 16mm/color/silent/25 min. (21 fps)

The suggestive ballad of a lone wanderer. Fourteen years in the making, *DRIFTER* is an atmospheric anthology of places, faces and the sublime gifts of Kodachrome and a Bolex camera.

AWARD: Stan Brakhage Film at Wit's End Award; Ann Arbor Film Festival, 2011

“Simply honest, personal work of art. Escritura del alma.” —Bruce Baillie

QUARTET (IN-CAMERA)

(2004-2008) 16mm/color/silent/12 min (21 fps) * CAMERA ORIGINAL (KODACHROME)

Four films composed entirely in-camera.

- 1-“Desert Skies”: A road trip between Green River, Utah; Ely, Nevada and Gallup, NM.
- 2-“Rose Porphyry”: A micro-descent into the shadowy labyrinth of roses.
- 3-“Monks Memoriam”: A gray spring day following the untimely death of a friend's beloved pet.
- 4-“Coda”: A multi-layered bon-voyage to Kodak's finest emulsion.

SUN, MOON, DOG

(2011-2012) 16mm, color, silent, 25 min (21 fps) * CAMERA ORIGINAL (EKTACHROME)

In the act of exploring the landscape of one's daily life, three figures reveal their legendary visual presence.

ABOUT TIMOLEON WILKINS

Timoleon Wilkins has been making films in the avant-garde tradition for twenty years. Currently employed by UCLA Film & Television Archive, he has served as president of the Board of Canyon Cinema (1990s) and worked with Bruce Conner and Walker Arts Center on film restoration for *2000 BC: The Bruce Conner Story* (2000). His latest film, *Drifter* (2010), won the Stan Brakhage Film at Wit's End Award at the Ann Arbor Film Festival (2011).

UPCOMING FILM/VIDEO PROGRAMS AT REDCAT FALL 2012

Mon Oct 1: James Benning: The Second Cabin – *Stemple Pass*
Mon Oct 8: Kathy Rose – Video/Performances: Cathedral Of Emptiness & Interiority
Mon Oct 15: Invisibilities: Animated Films and Live Performance by Laura Heit
Mon Oct 22: China Onscreen Biennial: “Animated, Golden and Restored”
Tue Oct 23: China Onscreen Biennial: Zhang Yuan’s *Beijing Flickers*
Fri Oct 26, Sat Oct 27 & Sunday Oct 28: Platform International Animation Festival
Mon Oct 29: Silent Mountains, Singing Oceans, And Slivers Of Time: Six Films By David Gatten
Mon Nov 5: Poetics of Place: Films By Rose Lowder
Wed Nov 7: Revival Screening: Trinh T. Minh-ha’s *Surname Viet, Given Name Nam*
Mon Nov 19: Thom Andersen Meets Souto de Moura: *Reconversão*

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