



BRUCE BAILLIE: TWO NIGHTS OF 16 MM TREASURES

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presented by

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California Institute of the Arts

CaLARTS

BRUCE BAILLIE: TWO NIGHTS OF 16 MM TREASURES

Mon Nov 4 18:30 pm

Co-presented with Los Angeles Filmforum and Canyon Cinema Foundation

Bruce Baillie is one of the great figures in American avant-garde filmmaking. Since 1960, he has produced a body of films unsurpassed for their lyrical sensuality, expressive honesty and formal inventiveness. An artist and film visionary, Baillie founded Canyon Cinema in collaboration with Chick Strand in 1961, and influenced generations of filmmakers and experimental artists, ranging from George Lucas to Jennifer Reeves and Apichatpong Weerasethakul. Two nights of rarely projected, beautiful 16mm films, celebrate Baillie's artistry, including vintage prints and the premiere of a previously unreleased work. **Sunday November 3's** screening features *Here I Am* (1962); *Tung* (1966); *All My Life* (1966); *Castro Street* (1966); *Valentin de las Sierras* (1968); *Little Girl* (1966, premiere, preserved by the Academy Film Archive); and others. **Monday November 4's** program screens *Quick Billy* (1970, 60 min.), an ode to both Eastern philosophy and horse operas, as well as rare unedited camera rolls.

"A metaphysical poet of film's postwar avant-garde, Bruce Baillie fuses inner and outer space through a sensuous manipulation of photographic surfaces. In *Castro Street* (1966), images of chuffing trains peel off from physical reality like shed skins, remarried in carefully fluid superimpositions, and set to a soundscape that combines machine noises with natural murmurs. Juxtaposing rich 16-mm color stock with high-contrast black-and-white lends a ghostly air to the massive engines, occasionally punctuated by makeshift iris mattes created by Baillie's hands cupping his camera's lens. He achieves a similarly oneiric quality in *Mass for the Dakota Sioux* (1963-64), again deploying deft multilayering, this time of eerily wordless city life alternated with observational moments that quiver on the edge of symbolism: A bearded biker charging across the Bay Bridge evokes fantasies of lost prairie warriors. A dreamlike synesthesia emerges more strongly in *Tung* (1966), a brief, ecstatic portrait of a female dancer set against a shifting pool of distorted organic colors.

Calling these lyric late-Beat films proto-psychedelic wouldn't be far off. Baillie contributed significantly to the emergence of a distinctly West Coast sensibility in American experimental cinema of the 1960s and '70s, one more unabashedly spiritual and lush than the scene's frenetic New York contemporaries. He helped establish the long-standing Bay Area distributor Canyon Cinema and inspired a younger generation of filmmakers like Will Hindle and Scott Bartlett. Today, Jennifer Reeves and others cite his influence, and George Lucas first became interested in filmmaking by attending Baillie's early Canyon Cinema screenings as a teenager..." — Ed Halter, *Artforum*

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Curated by Steve Anker and Bérénice Reynaud*

<http://www.brucebaillie.com/>
<http://artforum.com/film/id=21925>

PROGRAM

Roslyn Romance: (Is it Really True?) Intro. I & I
(17 minutes, 16mm, 1977, Color/Sound)

Not long after completing *Quick Billy*, Canyon Cinema co-founder Bruce Baillie disappeared from the Bay Area and ventured north to the state of Washington. First to Roslyn where he completed the extraordinary *Roslyn Romance*. Then to Camano Island, Baillie's home ever since. In his own words, *Roslyn Romance* "seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to... God knows." The complete film is contained within the elusive *Holy Scrolls*. Therein, this is said to be merely the first and second parts of a larger work (yet absolutely remarkable in its present form).

The film is followed with a screening of **rare unedited camera rolls shot during the filming of *Quick Billy***, providing a unique glimpse of Baillie's early camera work and editing.

Quick Billy (60 min., 16mm, 1970)

Part Eastern philosophy, part gunslinger Western, *Quick Billy* plays as a "horse opera in four reels" and meditation on the transformation of life to death. The experience of transformation between life and death, death and birth (or rebirth) unfolds in four reels.

"[Bruce] Baillie once related a dream in which he, as a doctor, had to suffer the illnesses and then die the deaths of all people. Any human being willing to take on responsibilities for the deaths of others cannot harm them, and this is what the viewer instinctively knows."

— Kathleen Michael Connor

Born in South Dakota in 1931, **Bruce Baillie** served in the U.S. Navy during the Korean War and studied filmmaking for a year at the London School of Film Technique. He moved to the San Francisco Bay Area in the 1950s and within a few years became a guiding light of the New American Cinema. Simultaneous to his earliest personal experiments in 16mm, Baillie launched Canyon Cinema in the redwoods over Oakland in 1961. As he recounted to interviewer Scott MacDonald, "Immediately I realized that making films and showing films must go hand in hand, so I got a job at Safeway, took out a loan and bought a projector."

As Canyon fanned out across the Bay Area and developed into the cornerstone experimental film distribution cooperative it remains today, Baillie took to the road to collect material for a series of intensely lyrical works that helped to define the look "visionary film" in the 1960s. Early efforts like *On Sundays* and *The Gymnasts* gave an inkling of Baillie's prevalent mix of documentary and fantasy, as well as his penchant for ripening superimpositions and exploration narratives. Canyon newsreels such as *Mr. Hayashi* (1963) proposed a concentrated form of cinema-as-haiku that Baillie would return to in later works like *All My Life* (1966) and *Pieta* (1998).

Baillie's fully realized quest films – *Mass For The Dakota Sioux* (1964), *Quixote* (1965) and *Quick Billy* (1970) in particular – envelope laments for humankind's destructive impulses in luminous formal surfaces. As much as his contemporary Stan Brakhage, Baillie developed a bold film language to convey visual phenomena outside the realm of dramatic realism. Baillie's artisanal mastery of cinematographic layering, in particular, brings about immanent perceptions of the radiance and transience of all things. The lucidity of vision in his work is an end in itself, betraying an almost amorous desire for spiritual ballast.

In a simple ballad like *Valentin De Las Sierras* (1968), for instance, the intensity of proximate vision evokes a radical empathy with other beings. In *Castro Street* (1966), perhaps his most famous work, an industrial thoroughfare supplies Baillie's Bolex camera with the raw materials for a matted tour de force of synesthetic effects. Film scholar P. Adams Sitney wrote that Baillie's "problematic study of the heroic" and "equivocal relationship to technology" served to complicate his resplendent lyrical forms, though one could just as easily say that the films he made during this period give poetic expression to the inner struggles of the 1960s. His epic *Quick Billy* grew out of a brush with mortality while living at a commune in Fort Bragg, California, and its expansive passages through interior illuminations, autobiographical reflections and Western pageantry make it a fitting capstone to a turbulent decade.

Baillie continued to make films into the 1970s and 80s, eventually switching to video for works such as *The P-38 Pilot* (1990). Among other honors, *Castro Street* was selected for preservation in the Library of Congress's National Film Registry in 1992.

– Max Goldberg, *Fandor Cinema*

UPCOMING FILM/VIDEO PROGRAMS AT REDCAT FALL 2013

Mon Nov 11

Eline Jongsma & Kel O'Neill "Live Screening" of *Empire: The Unintended Consequences of Dutch Colonialism*

Mon Nov 18

Rakhshan Banietemad: *The Hidden Cost of Violence*

Mon Nov 25

The Real and the Hyper-Real: Films and Videos by Scott Stark

Mon Dec 9

autrement, la Molussie by Nicolas Rey

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