

FILM AT REDCAT PRESENTS

Mon April 21 | 8:30 |

Jack H. Skirball Series

\$10.00 [members \$8.00]

Small New Films

Since 2002, the Echo Park Film Center (EPFC) has been an influential proponent of small-gauge film, particularly Super 8mm and 8mm. This survey of handmade films affirms the independent spirit of the EPFC community in an aesthetically eclectic range of works from personal diary films to cross-disciplinary collaborations, from documentary portraiture to hand-processed abstraction. Drawing on young experimenters from the center's education and residency programs as well as artists commissioned to make brand-new films for EPFC's 12-year anniversary, the program includes films by Rick Bahto, Ursula Brookbank, Kate Brown, Paul Clipson, Hayley Elliott, Marilyn Hernandez, Ellie Parker, John Porter, Chloe Reyes, Martine Syms, Penelope Uribe-Abee, and Pablo Valencia, all projected from Super 8 or 8mm camera originals.

In person: by Rick Bahto, Ursula Brookbank, Kate Brown, Paul Clipson, Hayley Elliott, Marilyn Hernandez, Ellie Parker, Chloe Reyes, Martine Syms, Penelope Uribe-Abee, and Pablo Valencia

"Mysterious and lush explorations of the visual world... Rick Bahto's Super 8mm films play like formalist, haiku-like postcards to distant friends."—Steve Polta, San Francisco Cinematheque

[Watching Ursula Brookbank's SHE WORLD ARCHIVE] "I became entranced with the endless number of stories these objects could tell, each spotlighting a woman who probably never thought her personal life was that interesting." - Alison Kjeldgaard, *Art Animal*, 2013

"SHE WORLD is the new beginning. The nascent, the dark, the meditation on new beginnings, things almost unseen, waiting to be discovered. It is the new cycle of an old consciousness."

- Jasmine Moorhead, *Krowwork Gallery, Oakland, CA, 2013*

"Paul Clipson's films are visually intoxicating." – *Shadowplay*

"Porter is a Toronto-based visual genius who, in the '70s and '80s, fully extended the artistic possibilities of Super-8. You will not believe the analog awesomeness of these antique-format experiments." – *Time Out Magazine*

"Porter's films are as magical for contemporary audiences as the original, Georges Méliès trick-films must have seemed a century ago."
– Scott MacDonald, *A Critical Cinema 3*

Program

Rick Bahto

Selection from ***Hardy Films***

(2011–14, variable lengths, 8mm/35mm slides, color, silent/sound)

"She had no fear of the shadows; her sole idea seemed to be to shun mankind—or rather that cold accretion called the world, which, so terrible in the mass, is so unformidable, even pitiable, in its units."
–Thomas Hardy, *Tess of the d'Urbervilles*.

Ursula Brookbank

MELNA.CEPURE, 2014

(2014, 4 minutes, 8mm)

Ursula Brookbank has created the SHE WORLD ARCHIVE—relics and ephemera from the lives of women—a resource she uses for her investigations into the assumed relationships and private histories culled from close observation of feminine detritus. This short 8mm film, *MELNA.CEPURE, 2014* will observe newly added items to the archive.

Kate Brown

4X3

(2013, 5.5 minutes, Super 8, b/w, sound)

4X3 boards are painted white, black, no color. They are perforated or X'd. They are held, wedged, and leaned in the frame.

Paul Clipson

Untitled New film (2014) commissioned by Echo Park Film Center.

"This film-collage explores visual texture, contour and composition, through a layering of moving imagery that hopes to produce a kaleidoscope of associations. Movements of the camera, and movements within and around the frame, take their inspiration from the varied gestures of drawing, and dance and rhythm in music."

Hayley Elliott

Untitled new film

(2014, 5 minutes, Super 8, b/w, silent)

Marilyn Hernandez

Perforated Damage

(2012, 3 minutes, 8mm, color & b/w, silent)

My life in clips. What I love, whom I love and a little look into the experience I live.

Marilyn Hernandez

Derramo

(2014, 3 minutes, Super 8, color, silent)

Bright lights that never turn off, sterile, care without caring. The most important person in a place and situation they hate. Heartache that knows no bound.

Ellie Parker

Amani & Rae

(2014, 4.5 minutes, Super 8, color, sound)

A summer daydream. With Amani Lauriston and Rae Pellerin, music by Anenon, narration by Chloe Paloma.

John Porter

Untitled new film (2014) commissioned by Echo Park Film Center

Chloe Reyes

Fly Trap

(2013, 5 minutes, Super 8, color, silent)

Comprised mainly of photogram techniques, the flashes of color surround the late Anabole native garden of Los Angeles. The seeds, stems and petals were grown for late night ceremonies to help people connect to their past, present and future.

Martine Syms

Untitled new film (2014) commissioned by Echo Park Film Center

Penelope Uribe-Abee

Dear Diary

(2012, 5 minutes, 8mm, color & b/w, sound)

Documents the state of my life at age 16, when I was a Junior in High School—doing hood rat things with my friends.

Penelope Uribe-Abee

Uncle Rene (2014, 3.5 minutes, Super 8, b/w, sound)

A film that follows my uncle around during the last half hour of his shift as a Janitor at UCLA. For the past 35 years or so, my Uncle has cleaned the Art building on campus. I study in the same buildings he cleans with such care.

Pablo Valencia

Kinesic Portrait

(2014, 3.5 minutes, Super 8, color, silent)

Pablo Valencia

Metronome

(2014, 3.5 minutes, Super 8, color, silent)

The filmmakers

Rick Bahto lives in Los Angeles. He has exhibited work utilizing still and motion picture photography, sound, and performance at a variety of museums, galleries, microcinemas, film festivals, conferences,

alternative spaces, and scenic locations spanning the Northern Hemisphere. His first film was included in the *Big as Life* series of screenings at the Museum of Modern Art, and other highlights of exhibition include a solo exhibition of photographs and films at Jancar Jones Gallery in Los Angeles, a solo screening at Millennium Film Workshop, a new work commission from Monday Evening Concerts for their 2010–11 season, and performances for 35mm slide projectors at the wulf. (Los Angeles), Or Gallery (Vancouver), Videofag (Toronto), and The Lab (San Francisco). His interest in music has led him to both collaborate with and perform works by various composers, including Casey Anderson, Ashley Bellouin & Ben Bracken, Luciano Chessa and Julia Holter. He studied at the San Francisco Art Institute, and has himself taught at the Echo Park Film Center and Otis College of Art and Design.

Ursula Brookbank (b.1953 Pasadena) is a Los Angeles based artist, who works in the mediums of film, video, photography, installation, and performance. She received a BFA in Painting at the University of Florida in 1975. Relocating to LA in 1976, Brookbank began as a darkroom technician for a commercial photo studio, and has been an Art Director for still photography and video productions since 1979. Her image-based work currently engages the feminine detritus of her SHE WORLD ARCHIVE in an ongoing participatory and collaborative dialogue. Her work has shown recently at the Echo Park Film Center, The Museum of Jurassic Technology, Luckman Fine Arts Complex, LAMAG, Craftswoman House, and at the Center for Living Arts in Mobile, Alabama as well as Krowwork in Oakland California.

Kate Brown makes 16 and 8mm films and works on paper. Her films have shown in Los Angeles at the Echo Park Film Center, Barnsdall Art Park, and the Schindler House, and in New York at the Museum of Modern Art and Anthology Film Archives. She was an EPFC LA AIR resident in March 2013.

Paul Clipson is a San Francisco filmmaker whose works have been exhibited and performed both nationally and internationally at such festivals as the New York Film Festival, Edinburgh Film Festival, and the Rotterdam International Film Festival. His largely improvised, in-camera-edited experiments include projected installation and live collaborative performances with sound artists and musicians.

See: <http://www.foxydigitalis.com/foxyd/?p=9223>
And <http://dcairns.wordpress.com/tag/paul-clipson/>

Hayley Elliott is an alumnus of the EPFC youth program, as well as instructor for the City of Angels 2011 project. Her films have been shown at Chicago 8 Festival, The 8 Fest (Toronto), the wulf., Cinematheque108, and on Transit TV.

Marilyn Hernandez describes herself as a "20 year-old girl."

Ellie Parker is a Los Angeles and Montreal based artist with a passion for the moving image. She fell in love with analogue filmmaking while taking youth classes at the Echo Park Film Center in LA. She continues to make individual and community-based films/art at Concordia University, where she will graduate with a BFA in Film Production in 2016.

John Porter has been a filmmaker, performer, photographer, and writer in Toronto since 1968. He has made over 300 films, mostly Super 8, performed over 100 solo shows internationally, and has been called "the king of Super 8", among other names. Using film as a visual art, many of his short films are silent, made in series' (*Camera Dances*, crowd portraits, local histories, rituals, toy stories), and he shows his originals (no copies). He has been actively involved with several artist-run centers in Toronto, including The Funnel Experimental Film Theater, Pleasure Dome Artists Film Exhibition Group, and CineCycle Underground Cinema, as well as teaching workshops and classes, including at Trent University. His on-going community activism includes photographing and writing about local underground film activity, advocating Super 8 film and \$50 film budgets, and resisting the dominance of the film industry, the Ontario Film Review Board, and video. He resisted email and the Internet until 2005.

Chloe Reyes is an object, falling towards earth, 24 frames per second. In this process, she often feels "like a scientist in the middle of a big experiment that no one believes in," traveling through time, junkyards of color, quanta of movement—an experiment sometimes called filmmaking. An alumnus of the EPFC youth program, she has been teaching youth and adult workshops for the past year at EPFC,

and will be an LA AIR resident in April 2014. Her films have been shown at festivals including the \$100 Film Festival in Calgary and The 8 Fest in Toronto.

Martine Syms: "I am a conceptual entrepreneur based in Los Angeles, California. My work examines the assumptions of contemporary America, particularly the way that identity and memory are transformed by the shifting boundaries of business and culture. From 2007–11, I directed *Golden Age*, a project space focused on printed matter that I founded. I currently run DOMINICA, an imprint dedicated to exploring blackness as a topic, reference, marker and audience in visual culture. I have lectured at Yale University, REDCAT, SXSW, Light Industry, Project Row Houses, the Houston Museum of African American Art, California Institute of the Arts, University of Chicago, the Museum of Contemporary Art Chicago, Johns Hopkins University, Maryland Institute College of Art, and MoMA P.S.1, among other venues. My artwork has been exhibited and screened extensively, including presentations at the New Museum (New York), Institute of Contemporary Art (Philadelphia), MCA Chicago, Young Art (Los Angeles), The Green Gallery (Milwaukee), and White Flag Projects (St. Louis)."

Penelope Uribe-Abee lives and works between El Sereno and Westwood. She is a recent graduate of the Visual and Performing Arts High School in Downtown LA, and is a first year art school student at UCLA. She currently works at The Fowler Museum as a Museum Educator. For seven years she was a Cal Arts Community Arts Partnership student at sites like Plaza de la Raza. She also is a longtime friend of the Echo Park Film Center. In addition to filmmaking, she enjoys printmaking and photography.

Pablo Valencia received his bachelor's degree in English and Cinema Studies from Rutgers University. His films have been screened at The 8 Fest (Toronto), Chicago 8 Festival, San Francisco Cinematheque, Echo Park Film Center, Exploded View Gallery (Tucson), and Jancar Jones Gallery (Los Angeles), among other venues. He was an EPFC LA AIR resident in December 2012.

Program curated by Rick Bahto and co-sponsored by the Echo Park Film Center.