

FILM AT REDCAT PRESENTS

Sat Sept 28 | 3:00 pm, 5:30 pm & 8:30 pm |

Jack H. Skirball Series

\$12 [members \$9]

Mur Murs, a Film Series

Guest Curated by Rebecca Baron and David Dinnell

Taking its name from the late Agnès Varda film and inspired by that film's vitality and diversity, "Mur Murs" is a new one-day film series presenting contemporary artists' cinema in Los Angeles. This inaugural edition presents three programs of new moving-image works in dialogue with the rich histories of avant-garde, experimental, documentary and creative non-fiction cinema. An off-the-beaten-track selection of groundbreaking films/videos (mostly shorts and medium-length pieces), the series brings into sharp focus cinema from international artists screened in conversation with works originating from Los Angeles. Agnostic in genre and format, it also includes recent archival restorations and (re)discoveries. Programs include recent works by Victoria Fu, Mike Gibisser, Jorge Jácome, David de Rozas, Deborah Stratman and others.

**In person: curators Rebecca Baron and David Dinnell;
filmmaker Charlotte Pryce, among others**

Beautiful yet baffling, similar to the warm confusion felt when waking from a deep slumber in an unfamiliar, unremarkable location, Victoria Fu's work leaves us to wonder when exactly the dream ends and reality begins. – *Artillery*

With an experimental sensibility, David de Rozas disrupts reified notions of memory and history by means of peculiar editing and sound. – *Indy Week*

Like her editing, Deborah Stratman's soundtrack is filled with layers of nuance and abrupt shifts in tone, and the film's multiple waves of image, sound and discourse ultimately grow intoxicating. – *The Hollywood Reporter*

Programs:

Program 1, 3:00 PM

Nguyen Trinh Thi: ***Landscape Series #1***
(Vietnam, 35 mm slides > digital file, 2012, 5 min)

Composed of found photographs from newspaper reports that show people pointing into a seemingly empty landscape: something often found in Vietnamese newspapers as photographers usually arrive at the scene of an event only after it has taken place. - Julian Ross, IFFR

As the journey starts, wide empty landscapes make one wonder what one is looking for. A mysterious object? A crime scene? Something horrifying? The scenes are getting more and more specific, but they do not lead to any concrete solution – only an injury in place of a metaphor. – Nguyễn Trinh Thi

Agnès Varda: ***Ulysses*** (France, 35mm > DCP, 1982, 22 min)

At the seashore, a goat, a child, and a naked man. This is a photograph taken in 1954 by Agnès Varda. The goat was dead, the child was named Ulysses, and the man was naked. Starting from this frozen image, the film explores the real and the imaginary.

Jay Lash Cassidy: ***The Best of May, 1968***
(USA, 16mm, 1973 | 3 min)
Preserved by the Academy Film Archive

The film was made and presented at the very end of the American involvement in the Vietnam war and uses found footage - imagery that was relatively unseen at that time. It originated from a motive of "look at what's going on here". Imagery gathered by the military for purposes of evaluation and review inadvertently tells a story not intended to be told; the unintended consequence of the juxtaposition of poetry and horror.

The context of that moment - the open wound of political and personal division in the country - only exists in the memory of a generation, the youngest of which would be in their late fifties. For a younger audience, variations of the imagery are - regrettably - all too familiar. The wars in the Middle East and Afghanistan were seen with an unfettered visual sophistication and on venues - Cable News, You Tube - which can't be denied. – Jay Lash Cassidy; September, 2011

Beatriz Santiago Muñoz: ***Oneiromancer***
(Puerto Rico, DCP, 2017, 26 min)

Oneiromancer is the first of a series of works on the sensorial unconscious of the Puerto Rican anti-colonial movement. It centers on the figures, places, materials, and leftover materials of the members of the Fuerzas Armadas de Liberacion Nacional, a clandestine group, who were arrested and sentenced to near-lifetime prison terms for seditious conspiracy, a political crime.

Cauleen Smith: ***Lessons in Semaphore***
(USA, 16mm > DCP, 2016, 4 min)

Cauleen Smith's *Lessons in Semaphore* is an intimate short film on communication and interpretation inside a black community in Chicago. Dancer Taisha Pagget performs with semaphore flags to establish some kind of link with a younger boy, who in turn responds with his own mimetic movements. This performance serves as a manifestation of freedom, of a boundary-free life, a communication of possibilities for the younger generation among the stage of a vacant lot, which could be seen as an oxymoron, but is a manifesto of sorts: the assertiveness of a declaration of freedom among a stark atmosphere, which is the terrain in which emancipation of the body and soul happens. --José Sarmiento-Hinojosa, Desistfilm

David de Rozas: ***Give*** (USA, DCP, 2017, 17 min)

Challenging traditional documentary practices with experimental approaches to editing and sound, *Give* explores Roland Gordon's motivations to create a monumental visual archive displaying centuries of black agency and achievements in the United States and beyond. The film explores collective representations of history, memory and culture; where pasts, presents, and futures are modeled by the blending of imagination, facts and love.

Program 2, 5:30 PM

Mike Gibisser: ***Slow Volumes*** (USA, 35mm, 2019, 4.5 min)

A motion study of passing time. Shot using a hand-built camera, 35mm film is drawn past a thin vertical aperture, organizing the image temporally. Familiar objects dissolve into abstract lines unless in

motion past the lens, their shape determined not by their physical features but in the speed of their movement.

Deborah Stratman: ***Optimism***
(USA, Super 8 to digital, 2018, 14:43 min)

The urge to relieve a winter valley of permanent shadow and find fortune in alluvial gravel are part of a long history of desire and extraction in the far Canadian north. Cancan dancers, curlers, ore smelters, former city officials and a curious cliff-side mirrored disc congregate to form a town portrait. Shot in location in Dawson City, Yukon Territory.

Charlotte Pryce: ***PWDRE SER: the rot of stars***
(USA, 16mm > digital file, 2018, 6 min)

The film depicts an encounter with a mysterious, luminous, electrical substance. Inspired equally by medieval accounts of visionary experiences and by 19th century photography of the invisible, Pwdre Ser joins Kirlian photography with hand-processed images. Pwdre Ser is the Welsh name for a mythical substance that has been observed by many since the 1400's.

Robert Todd: ***Cove*** (USA, 16mm, 2012, 7 min)
Print courtesy of the Academy Film Archive

A week of observations along the waterfront.

"When I film, I enter into a dialogue with the world, directly. I present myself (with camera) openly to the inhabited space surrounding me, a space I choose to join with and inhabit dynamically, seeing it and living within it as it is, not as I would dream or wish it to be. The world approaches me as I approach it. It shifts and changes not apart from me, but inclusive of my presence and my motions within it. My gestures, my vision, and the questions I find myself asking, are shaped by that which is immediately present for me within this world that I find myself a part of: I am led by it, as a hunter seeking treasure, as a dancer seeking contact, compelled by certain attractions (of form, of light, of motion, of tone, of substance) that the world provides and the camera interprets in heightened form, as I move through it and as it moves with and around me." -Robert Todd

Malena Szlam: ***Altiplano*** (Chile/Canada, 35mm, 2018, 15 min)

Filmed in the Andean Mountains in the traditional lands of the

Atacameño, Aymara, and Calchaquí-Diaguita in Northern Chile and Northwest Argentina, *Altiplano* takes place within a geological universe of ancestral salt flats, volcanic deserts, and coloured lakes. Fusing earth with sky, day with night, heartbeat with mountain, and mineral with iridescent cloud, *Altiplano* reveals a vibrating landscape in which a bright blue sun forever threatens to eclipse a blood-red moon. Coupled with a soundscape generated from infrasound recordings of volcanoes, geysers, blue whales and more, *Altiplano* makes use of in-camera editing to create evocative visual rhythms through the clash of color and form. Landscapes pulse and stutter, transformed through complex 16mm pixelation and superimposition techniques into spaces that exist in a multitude of times simultaneously. Located at the heart of a natural ecosystem threatened by a century of saltpeter and nitrate mining practices and recent geothermic exploitation, *Altiplano* reveals an ancient land standing witness to all that is, was and will be.

Rawane Nassif: ***Turtles Are Always Home***
(Qatar/Lebanon, DCP, 2016, 11 min)

Turtles Are Always Home is a sequence of static shots taken in Qanat Quarter, a fake Venice built on a reclaimed land in Doha, Qatar, depicting the artificial element invading this place and the lack of human interaction everywhere.

Ben Russell: ***Color-blind*** (France, Germany, DCP, 2019, 30 min)

A synesthetic portrait that shifts between French Polynesia and Brittany, *Color-Blind* follows the restless ghost of Paul Gauguin in an excavation of the colonial legacy and the post-postcolonial present.

Victoria Fu: ***TELEVOIX*** (USA, digital video, 2017, 6 min)

Does an image have a backside, a derrière, or is it a hollow facade, like moving stage set pieces in early theater? What lives behind the image, in the dimension-less gap between it and its background? Is there a smell to the air? Feel around for a texture. What else is there besides a presence without matter, dustless and cold? A mirror with no reflection; a voice without echo. *TELEVOIX* makes queries about the image and its shadow—a fiction of the index.

Program 3, 8:30 PM

Emily Chao: **No Land** (USA, 16mm, 2019, 1 min)

*no land
no song
nowhere
no now
no home*

Colectivo Los Ingrávidos: **Altares**
(Mexico, 16mm > digital file, 2019, 4 min)

Altares is an audiovisual shrine composed of small temples that contain images of ancient deities.

Kevin Jerome Everson: **IFO**
(USA, 16mm > digital file, 2017, 10 min)

IFO is about three famous UFO sightings over Mansfield, Ohio.

Jorge Jácome: **Flores** (Portugal, 16mm to digital, 2017 26 min)

In a natural crisis scenario, the entire population of Azores is forced to evict due to an uncontrolled plague of hydrangeas, a common flower in these islands. Two young soldiers, bound to the beauty of the landscape, guide us through the stories of sadness of those forced to leave and the inherent desire to resist by inhabiting the islands. The filmic wandering becomes a nostalgic and political reflection on territorial belonging and identity, and the roles we assume in the places we came from.

Deborah Stratman: **Vever (for Barbara)**
(USA, 16mm to digital, 2019, 12 min)

A cross-generational binding of three filmmakers seeking alternative possibilities to the power structures they are inherently part of. Each woman extends her gaze like an offered hand to a subject she is outside of. *Vever (for Barbara)* grew out of the abandoned film projects of Maya Deren and Barbara Hammer. Shot at the furthest point of a motorcycle trip Hammer took to Guatemala in 1975, and laced through with Deren's reflections on failure, encounter, and initiation in 1950s Haiti. A vever is a symbolic drawing used in Haitian Voodoo to invoke a Loa, or god.

Janis Rafa: ***Requiem to a Fatal Incident***
(Greece / Netherlands, DCP, 2015, 5 min)

In *Requiem to a Fatal Incident*, Janis Rafa draws upon a newspaper report to recreate a seemingly unreal and ironic tragedy— a truck accident killing pigs en route to a slaughterhouse— to transform a scene of violence into something approaching a ritual.

Gurcan Keltek: ***Gulyabani*** (Turkey, DCP, 2018, 34 min)

Gulyabani is an entity, a ghoul, an outsider. She's the restless spirit of a desolate and lonely place. Fethiye Sessiz, a notorious clairvoyant from Izmir in 1970s and 1980s, remembers fractions of her survival from abuse, kidnappings and violence. Recounting the events of her childhood through her diary and letters to her estranged son, *Gulyabani* recollects the emotional landscape in the most violent period of post-Republic Turkey, where the memory of the future and fragments of the past come together at once.

The Artists:

Jay Lash Cassidy lives in Los Angeles where he is a film editor. He has been nominated for three Academy Awards for Film Editing and has edited over 30 films since 1978 including *A Star is Born* (2018); *Joy* (2015); *American Hustle* (2013); *Silver Linings Playbook* (2012); *Waiting for Superman* (2010); and *Into the Wild* (2007). He began his career in the 1970s working on documentaries and political advertising.

Emily Chao is an award winning filmmaker and independent curator based in the San Francisco Bay Area. Her ongoing series of diverse, short-form nonfiction films focus primarily on identity and diaspora, history and representation, and the interaction between space and memory. She is a co-programmer of Light Field, an international exhibition of recent and historical moving image art on celluloid, held in the San Francisco Bay Area and a founding member of Black Hole Film Lab in Oakland, CA. Born in San Jose, California, she earned her MFA in Film/Video at the California Institute of the Arts.

Colectivo Los Ingrávidos (Tehuacán, Mexico) arises from the need to dismantle the audiovisual grammar that the aesthetic-television-cinematic corporativism has used and uses to effectively guarantee the

diffusion of an audiovisual ideology by means of which a continuous social and perceptive control is maintained over the majority of the population. Politically charged yet involved with the sublime Los Ingrávidos inhabit Poetic realms that few dare to tread.

Kevin Jerome Everson was born and raised in Mansfield, Ohio. He has a MFA from Ohio University and a BFA from the University of Akron and is Professor of Art at the University of Virginia, Charlottesville. Everson was awarded the 2012 Alpert Award for Film/Video and the 24th Heinz Award for the Arts and Humanitie; as well as fellowships from the Guggenheim, Gardner, NEA, NEH, Ohio Arts Council and the Virginia Museum, an American Academy Rome Prize, grants from Creative Capital , Sundance Art of Non-Fiction, and the Mid-Atlantic, residencies at Hallwalls Contemporary Arts Center, Yaddo and MacDowell Colony, among others. His art encompasses sculpture, photography and filmmaking, including nine feature films (such as *Spicebush*, 2005; *Erie*, 2010; and *Tonsler Park*, 2017) and over 150 short form works, that have exhibited such internationally at film festivals, cinemas, museums, galleries and public and private art institutions in the United States and abroad.

Victoria Fu received an MFA from the California Institute of the Arts; an MA in Art History from the University of Southern California; and a BFA from Stanford University. She was a participant of Skowhegan and the Whitney Independent Study Program, and is a recent Guggenheim Fellow and Harpo Foundation Grantee. Her work has been exhibited in solo shows in various arts and research institutions in Katonah NY, Columbus OH, Irvine CA, among others. It has been included in group exhibitions at the Museum of Contemporary Art, Los Angeles, CA; the New York Film Festival; the Museum of Contemporary Art Chicago; 2014 Whitney Biennial, Whitney Museum of American Art, New York, NY (2014); Bienal de Nicaragua in Managua, Nicaragua; and the Museum of Contemporary Art San Diego, San Diego, among others.

Mike Gibisser is a filmmaker and artist navigating the lines between essay, narrative, experimental, and documentary work. Over the past decade, he has completed two narrative features (*Finally, Lillian and Dan* and *World of Facts*), a feature film essay (*The Day of Two Noons*), as well as several experimental and non-fiction shorts. He has presented work at numerous cinemas and festivals around the world,

including the International Oberhausen Film Festival, the Harvard Film Archive, the AFI Film Festival, the Images Film Festival, the European Media Arts Festival, and the New York Film Festival. He currently teaches at the University of Iowa and runs the Headroom Screening Series in Iowa City.

Barbara Hammer (May 15, 1939 – March 16, 2019) was an American feminist filmmaker known for being one of the pioneers of lesbian film. Her career spanned over 50 years. She made over 80 moving image works and is considered a pioneer of queer cinema. Her trilogy of experimental documentaries on lesbian and gay histories are considered classic cinema: *Nitrate Kisses*, *Tender Fictions*, and *History Lessons*. Before she passed away in 2019, Hammer became an outspoken proponent for dying with dignity. Her diverse praxis has had a resonating impact on young artists today.

Jorge Jácome studied at the Lisbon Theatre and Film School and at Le Fresnoy – Studio National des Arts Contemporains in Tourcoing, France. In his work he explores the relationships between utopias, melancholy, disappearance and desire. His films have screened at numerous festivals including Toronto, San Sebastián and New York and have been featured in exhibitions at the Palais de Tokyo and the Maison Européenne de la Photographie in Paris. Alongside his work as a filmmaker, he also regularly collaborates in performing arts projects.

Gurcan Keltek is a filmmaker whose work explores the meeting point of documentary and experimental fiction in telling stories of conflict, struggle and marginalization in Turkish history. His first feature film *Meteors [Meteorlar]* was awarded the Swatch Art Peace Hotel First Feature Film Award and Cinelab Award at the 2017 Locarno International Film Festival where it had its world premiere.

Rawane Nassif works in research and films addressing subjects such as space, traditions, identities, displacement and memory. She collaborated on several social documentaries in Lebanon, worked with immigrants and indigenous people in Canada, conducted visual research on nomadic traditions in Kyrgyzstan, taught anthropological courses in Tajikistan, wrote children's books based on collected oral histories in Honduras, and worked as a film researcher for various anthropological art films with the Doha Film Institute for the National

Museum of Qatar. She is currently completing a mentorship at the Transforming Arts Institute in Madrid.

Nguyen Trinh Thi is a Hanoi-based independent filmmaker and video/media artist. Her diverse practice has consistently investigated the role of memory in the necessary unveiling of hidden, displaced or misinterpreted histories; and examined the position of artists in the Vietnamese society.

Nguyen studied journalism, photography, international relations and ethnographic film in the United States. Her films and video art works have been shown at festivals and art exhibitions including Jeu de Paume, Paris; CAPC musée d'art contemporain de Bordeaux; the Lyon Biennale; Asian Art Biennial, Taiwan; Fukuoka Asian Art Triennial; Singapore Biennale; Jakarta Biennale; Oberhausen International Film Festival; Bangkok Experimental Film Festival; Artist Films International; DEN FRIE Centre of Contemporary Art, Copenhagen; and Kuandu Biennale, Taipei.

Nguyen is founder and director of Hanoi DOCLAB, an independent center for documentary film and the moving image art in Hanoi.

Charlotte Pryce has been making films and optical objects since 1986 and her works have screened throughout the world. She has taught experimental film at the School of the Art Institute of Chicago, the San Francisco Art Institute, the Academy of Art (San Francisco), Kent Institute of Design (Canterbury, England), and is currently a faculty member at the California Institute of the Arts (Los Angeles). She is a graduate of the Slade School of Art, University College London (BFA) and the School of the Art Institute of Chicago (MFA). In 2013 the Los Angeles Film Critics Association honored her with the Douglass Edwards Award for best experimental cinema achievement. In 2019, she had career retrospectives at the Rotterdam International Film Festival, Bozar (Brussels), Centre Pompidou (Paris) and the [S8] Mostra de Cinema Periferico.

Janis Rafa (b. 1984, Greece) uses films and sculptures to create pictorial narratives that illuminate universal themes such as mortality and our ritualized approach to loss, as well as the relationship between humans and animals, and between humans, animals and the landscape. Rafa studied Fine Arts at the University of Leeds, where she was awarded a PhD. Her work has been shown in art institutions including the EYE Film Museum, Amsterdam, Palazzo Strozzi, Florence,

the 56th Venice Biennial, the International Film Festival Rotterdam, the State Museum of Contemporary Art, Thessaloniki, the Thessaloniki Biennale, and the Centraal Museum in Utrecht, Netherlands. Rafa lives and works in Amsterdam and Athens. She is represented by Galerie Martin van Zomeren.

David de Rozas is an award-winning filmmaker living and working in Los Angeles. He has a BFA in Fine Arts from the Complutense University, and an MFA in Cinema at the San Francisco State University. His practice expands over education and cultural work by combining film research and production, teaching, and curatorial projects. Much of his work explores the encounters between history and memory as an attempt to inquiry into latencies of the futures nested within them.

De Rozas' films have been screened worldwide, in Visions du Réel, Sheffield Doc/Fest, True/False, AFI Docs, the inaugural Smithsonian African American FF, Kassel DocFest, Tirana International FF, AESTHETICA, Brooklyn, DOXA, Experiments in Cinema, Escales Documentaires, SF DocFest, ARKIPEL, Tacoma, ICDOCS, OTHER Cinema, Tulsa FF, among others. He lectures at SFSU School of Cinema on Visual Style, Documentary, and Experimental Cinema

Ben Russell is a media artist and curator whose films, installations, and performances foster a deep engagement with the history and semiotics of the moving image. Formal investigations of the historical and conceptual relationships between early cinema, documentary practices, and structuralist filmmaking result in immersive experiences concerned at once with ritual, communal spectatorship and the pursuit of a "psychedelic ethnography."

A 2008 Guggenheim Fellowship and 2010 FIPRESCI award recipient, Russell has had solo screenings and exhibitions at the Centre Georges Pompidou, the Museum of Contemporary Art Chicago, the Rotterdam Film Festival, the Wexner Center for the Arts, the Viennale, and the Museum of Modern Art. He began the Magic Lantern screening series in Providence, Rhode Island, was co-director of the artist-run space BEN RUSSELL in Chicago, IL, and has toured worldwide with film/video/performance programs. He lives between the USA and Europe.

Beatriz Santiago Muñoz is a Puerto Rican film and video maker who received her MFA from the School of the Art Institute of Chicago. The uncontrived, observational style of her work aligns it with the

sensibility of documentary film while also contributing to a blurring of boundaries between fact and fiction. Despite its ostensible simplicity, Santiago Muñoz's work stems from intensive research, observation, and documentation, and she is deeply concerned with the tension between the documentarian's desire for truth and the artist's aesthetic concerns. For her, the camera as a tool that can both reveal and fabricate reality. She completed her BA in humanities at the University of Chicago in 1993 and received her MFA from the School of the Art Institute of Chicago in 1997, where she studied film and video.

Cauleen Smith is an interdisciplinary artist whose work reflects upon the everyday possibilities of the imagination. Operating in multiple materials and arenas, she roots her work firmly within the discourse of mid-twentieth-century experimental film. Drawing from structuralism, third world cinema, and science fiction, her artwork deploys the tactics of these disciplines while offering a phenomenological experience for spectators and participants. Her films, objects, and installations have been featured in group exhibitions at the Studio Museum of Harlem, Houston Contemporary Art Museum; Yerba Buena Center for Art, the New Museum, New York, D21 Leipzig and Decad, Berlin. She has had solo shows for her films and installations at The Kitchen, MCA Chicago and Threewalls, Chicago. She shows her drawings and 2D work with Corbett vs. Dempsey. She is the recipient of several grants and awards including the Hern Alpert Foundation, Rockefeller Media Arts Award, Creative Capital Film /Video, Chicago 3Arts Grant, and the Foundation for Contemporary Arts, Chicago Expo Artadia Award, and Rauschenberg Residency. Smith was born in Riverside, California and grew up in Sacramento. She earned a BA in Creative Arts from San Francisco State University and an MFA from the University of California, Los Angeles School of Theater Film and Television. She teaches at the California Institute of the Arts.

Deborah Stratman is an artist and filmmaker interested in landscapes and systems. Much of her work points to the relationships between physical environments and human struggles for power and control that play out on the land. Recent projects have addressed freedom, expansionism, surveillance, sonic warfare, public speech, ghosts, sinkholes, levitation, propagation, orthoptera, raptors, comets, exodus and faith. She has exhibited internationally at venues including the MoMA (NY), Centre Pompidou (Paris), Hammer Museum (LA),

Mercer Union (Toronto), Witte de With (Rotterdam), Tabakalera (San Sebastian), Film Museum (Vienna), Whitney Biennial (NY) and festivals including Sundance, Viennale, Berlinale, CPH/DOX, Toronto, Oberhausen, True/False, and Rotterdam. Stratman is the recipient of Fulbright, Guggenheim and USA Collins Fellowships, an Alpert Award, Sundance Art of Nonfiction Award and grants from Creative Capital, Graham Foundation, and Wexner Center for the Arts. She lives in Chicago where she teaches at the University of Illinois / UIC.

Malena Szlam (b. Chile) is an artist-filmmaker working at the intersection of cinema, installation, and performance. Her practice explores the relationship between the natural world, perception, and intuitive process.

Her work has been exhibited in numerous festivals and museums, including the Toronto International Film Festival, International Film Festival Rotterdam, Viennale, Hong Kong Film Festival, New York Film Festival, Museum of Fine Arts Boston, Buenos Aires Museum of Modern Art, and the Louisiana Museum of Modern Art.

Past collaborations include *Jerusalem In My Heart*, a live audio-visual performance project with Montreal-based musician Radwan Ghazi Moumneh; and *Breaking the Frame*, Marielle Nitoslawska's feature-length profile of Carolee Schneemann.

Robert Todd (1963-2018) A lyrical filmmaker as well as a sound and visual artist, Robert Todd produced experimental works that resist categorization.

"Having made over 60 films over the past two decades, Robert Todd has a mastery of 16mm filmmaking that eschews categorization. As effective with the clarity and efficiency of the documentary form as he is with the mysterious shapes and shadows of the lyrical mode, Todd records the world with a sympathetic eye. Feathers and fields, stones and skin are rendered with sculptural accuracy, emerging from darkness into light, from focus to blur, refreshing and refining our own sense of vision. From prisons to playgrounds, streetscapes to landscapes, interiors to underbrush, there seems to be no place or object that resists transformation through the deft manipulations of Robert Todd's lens." - LIFT, Toronto

Agnes Varda (30 May 1928 – 29 March 2019) Born to a Greek father and French mother, Paris-based Agnès Varda was a leading figure in

French and international filmmaking for over 50 years. Trained in art and photography, she made her first film, *La Pointe Courte*, in 1955 with the encouragement of filmmaker Alain Resnais. Based on a William Faulkner short story, it is considered by many to have anticipated the French New Wave.

Her major films include *Cléo From 5 to 7*, *Happiness*, *One Sings, the Other Doesn't*, *Kung-fu Master!*, *Jacquot de Nantes*, *One Hundred and One Nights* and *The Gleaners and I*. Among the many awards bestowed upon Varda have been the Prix Méliès for *Cléo From 5 to 7*, the Prix Louis-Delluc and Berlin Film Festival Special Award for *Le Bonheur* and the Venice Film Festival Golden Lion for *Vagabond*. *The Beaches of Agnès* has received the French César for Best Documentary and a Directors Guild of America nomination for Outstanding Directorial Achievement in Documentary. In 2009, she was given the rank of Commandeur of the French Legion of Honor.

The Curators

Rebecca Baron is a filmmaker and educator based in Los Angeles. Her films have screened widely at international film festivals and media venues including Documenta 12, New York Film Festival, the British Film Institute, Centre Pompidou, Anthology Film Archive, Toronto Film Festival, London Film Festival, Viennale, Pacific Film Archive, Flaherty Film Seminar and the Whitney Museum of American Art. Rebecca also works as an independent programmer and co-curator of @SEA, a multi-disciplinary program at the Poetic Research Bureau in Los Angeles. She is currently the Director of the Program in Film and Video at CalArts where she has been on the faculty since 2000.

David Dinnell has curated and organized several hundred film programs, artist retrospectives, moving-image exhibitions and live performances since 2001. Dinnell was film programmer at the Ann Arbor Film Festival for ten years, and its Program Director from 2010 to 2016. He programmed five seasons for the University of Wisconsin-Milwaukee Union Theater; co-programmed the 11th & 12th editions of the Media City Film Festival; was film programmer for the Flaherty NYC Film Series in Fall 2014; and guest curated film programs for the Bienal de la Imagen en Movimiento in Buenos Aires. He has recently presented film programs at UnionDocs in Brooklyn; the Los Angeles Filmforum; San Francisco's ATA; the Light Field Film Festival; Cinema

Project in Portland, Oregon; and REDCAT. Dinnell was the curator of the CC50 series of 16mm film programs celebrating Canyon Cinema's 50th year that toured internationally in 2017 and 2018. He was Visiting Faculty at the California Institute of the Arts in 2017/2018. He is currently the Director and Programmer of the Tacoma Film Festival.

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