

**9:30 AM: Intro**

**First Things Last-Films That Can't Be Told**

Jack Smith, *Scotch Tape* 1962, 3 min.

Ben Rivers, *Ah, Liberty!* 2008, 20 min.

**Remarks by Mark McElhatten and Ben Rivers**

Joseph Cornell, *New Newsreel*

**10:10 AM: Program 1**

**The Dangling Conversation**

Vincent Grenier, *Armoire* 2007, 3 min.

Ben Rivers, *House* 2007, 6 min.

Mary Helena Clark, *After Writing* 2007, 4.5 min.

Harry Smith, *Film Number 15: Untitled Seminole*

*Patchwork Film* 1965-66, 9 min.

Jerome Hiler and Nathaniel Dorsky, *Fools Spring (Two*

*Gifts)* 1966-67, 5 min.

David Gatten, *How to Conduct a Love Affair* 2007, 8 min.

Abraham Ravett, *Tziporah* 2007, 7 min.

Stan Brakhage, *Agnus Dei Kinder Synapse* 1991, 4.5 min.

Ken Jacobs, *Alone at Last* 2008, 2 min.

Mark Lapore, *Depression in the Bay of Bengal* (excerpt)

*The Five Bad Elements* (excerpt)

*Lunatic Princess* 2005, 3.5 min.

Sylvia Schedelbauer, *False Friends* 2007

Michael Robinson, *Hold Me Now* 2008, 5 min.

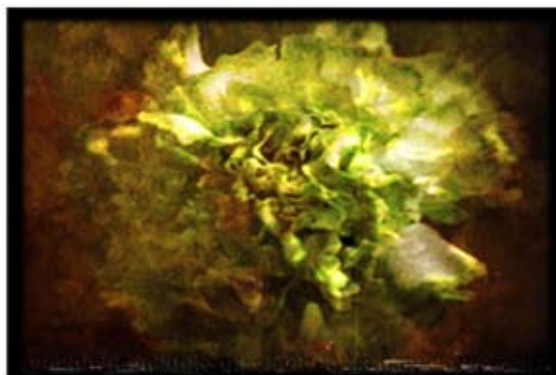
Mary Helena Clark, *And the Sun Flowers* 2008, 5 min.

Lewis Klahr, *False Aging* 2008, 14.5 min.

Bruce McClure, *Live Projection Performance* 2008, 15 min.

"These programs outline call and response, delivery and relay, across time and space across life and death. Confidential and communal we receive messages from beyond and letters from next door, a chain letter that plays in the inter-sections. When last in Boulder almost 15 years ago I composed a program of some density and emotion. Stan Brakhage responded in kind. First with a direct outpouring of words then with his own salon program addressed as an indication of understanding and amplification of intent. In some ways it was the late arrival of a specific affirmation I had waited for momentarily some twenty years earlier. After a long delay I am answering back. So in one sense this is a new letter to Stan but one that any can read finding their own inclusion. This day offers a bestiary, a breviary, a responsorial round robin of correspondences. Four of the films presented were created and exchanged as cinematic letters/gifts. Some spring from neighboring soil or are stitched with native kinships of shared cadence. Others are echoes by design or unforeseen. Meeting where parallel lines meet..."

-Mark McElhatten



*And the Sun Flowers*, Mary Helena Clark 2008

**12:30 PM: Receiving Letters From the Other Room**

A discussion and Q&A panel of filmmakers and artists including programmer Mark McElhatten, Lewis Klahr, Fred Worden, David Gatten, Jeanne Liotta, Bruce McClure, Ben Rivers, Rani Singh, and Mary Helena Clark.

**1:15 PM Lunch**

**2:15 PM: Program 2**

**Ben Rivers: The Hidden Path and the Open Road**

*The Big Sink* 1993  
*Old Dark House* 2003  
*We The People* 2004  
*This Is My Land* 2006  
*The Coming Race* 2006

*The Hyrcynium Wood* 2007  
*Sørdal* 2008  
*A World Rattled of Habit* 2008  
*Origin of the Species* 2008  
**Total Running Time: 75 min.**



*The Hyrcynium Wood*, Ben Rivers 2003

Guest Artist Ben Rivers presents work in person including several North American premieres. Rivers follows all forks in the road moving in different directions intermittently. A fabricator of dark realms and ruins reminiscent of Edgar Allan Poe, Edward Gorey and British Hammer horror films, Rivers is also a pathfinder down roads to nowhere leading to rugged frontiers and the eccentric oasis of self sufficiency and solitary confinement. Rivers makes films of pilgrimages and dead ends, mysterious, companionable, unreal, and steeped in reality...reports from the edge of the world.

**4:30 PM: Program 3**

**The Light That Falls Never Fails**

Vanessa O'Neil, *Suspension* 2008, 10 min.

Stan Brakhage, *Babylon Series (#1)* 1989, 6 min.

Nathaniel Dorsky, *Winter* 2008, 22 min.

Stan Brakhage and Phil Solomon, *Concrescence* 1996, 4 min.

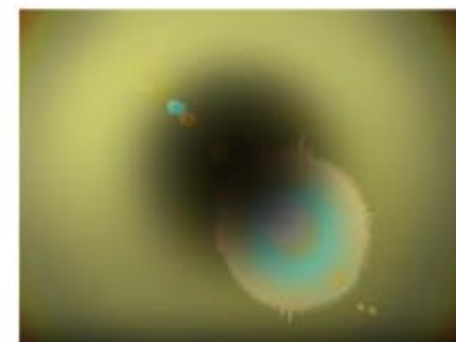
Kerry Laitala, *Chromatic Cocktail*, 8.5 min.

Jeanne Liotta, *Sutro* 2008, 3.5 min.

Fred Worden, *1859* 2008, 11 min.

Jennifer Reeves, *LIGHT WORK MOOD DISORDER* 2007, 27 min.

Bruce McClure, *Live Projection Performance* 2008, 15 min.



*1859*, Fred Worden 2008

**Bruce McClure**

One can seek practical explanations for the soaring incantations of the film projector performances of Bruce McClure in his varying strategies, determined algorithms and in the vast array of guitar effects pedals he puts to use transforming film track and side effect into an overtone maelstrom. Stray tones that act like some kind of "soul detergent" scouring our senses in a manner that could be the envy of the Velvet Underground. The compounded audio-visual experience can be both gloriously assaultive and subtly nuanced. McClure took early inspiration from Duchamp and Cage and his study of architecture and optical phenomena. Over the last several years he has been working with a battery of projectors in concert. In his latest work McClure expands his vocabulary of self-interrupting loops and mutations using bi-packed imagery that tip the scales into a territory that is liminal and profoundly dreamlike.