

Days 1 and 2  
 Repetition, Remaking, Reuse  
 Curated by Ed Halter

*The roots of cinema lie in repetition. Photography introduced the mechanical re-duplication of objects from the world, and film added the rapid succession of individual images to produce sequences of movement that can be replayed infinitely, a phenomenon continued with video and digital media. With repetition at the core of the moving image, artists have frequently circled back to these ideas again and again: the minimalism of serial form, the rhythmic reiteration of elements, the re-making of real (or fictional) events from other sources, the appropriation of found footage. Spanning half a century, the works presented during these two days explore numerous formal and thematic possibilities, but nonetheless return to the same question: what does it mean to repeat?*

-Ed Halter

**Friday: 6:00pm**

Keynote Address

Annette Michelson, "Time, Repetition, and the Ecstatic"

"Any serious account of film production in the US requires consideration of the movement within filmmaking that posited issues of temporality as radically formative of both its theory and practice. The intensive effect and extensive range of that thinking are perhaps most strongly evident in the approaches of two of its filmmakers, Stan Brakhage and Michael Snow. Their establishment of a new cinematic temporality followed from their unconditional rejection of the prevailing codes of industrial production in its narrative modes.

"Brakhage, while renewing an adherence to a technique of rapid cutting and of fragmentation, was not however an advocate of montage as productive of reasoning or shock. Drawing upon an aesthetic of poetic and musical modernism—represented by figures as diverse as Gertrude Stein, Robert Creeley, and Olivier Messiaen—he saw the possibility of annulling both spectatorial memory and anticipation in a continuous filmic present. The temporality thus produced we must recognize as tending toward the Ecstatic. The consequences of the Ecstatic and its complex relation to Repetition are to be developed.

"In a gesture of a paradoxical sort, Snow's *Wavelength* presents the slow displacement (briefly interrupted but not deflected) toward an expected but undefined goal. The result is the spectatorial concentration upon the slow narrowing of the frame and field of vision until the movement ends in its final frame of close-up. This trajectory within a film devoid of narrative has, in fact, called into being a paradigm of the suspense film, complete with misleading clues (in the form of the three brief distracting elements cited above).

"Snow's efforts as a filmmaker are not to be accounted for without some consideration of his work as a musician. And *One Second in Montreal*—a rhythmic succession of his photographs of the city, shot largely under snow—also repays consideration with respect to techniques of repetition which were already manifest at that time in the scores and performances of musicians of his generation such as Steve Reich, Terry Reilly, and Phillip Glass." — Annette Michelson

The keynote address will be preceded by a short musical performance organized by Andrew Lampert.

**Saturday****10 AM**

David Joselit on Harun Farocki

For his presentation “Blind Faith: Harun Farocki Envisions War,” David Joselit will screen Farocki's Vietnam War era film *Inextinguishable Fire* (1969) and compare it to the artist's two-screen installation of forty years later, *Immersion* (2009), where virtual reality reenactment is used as a therapy for Iraq veterans who experienced traumatic stress.

*“In both works war is envisioned as either a physical or emotional blinding which is inextricably tied to the ostensibly neutral and even progressive corporate development of new technologies.”* — David Joselit

**12 PM**

Lunch

**2 PM**

Group Screening

*Filmmontages I-III*, Peter Roehr, 16mm, 20 mins, 1965-68  
*My Name is Oona*, Gunvor Nelson, 16mm, 10 mins, 1969  
*Discs*, Steina and Woody Vasulka, video, 6 mins, 1970  
*Bedtime Story*, Esther Shatavsky, 16mm, 6 mins, 1981  
*Inside Velvet K*, Luther Price, 16mm, 10 mins, 2006  
*What's On?*, Martha Colburn, 16mm, 2 mins, 1997  
*You're Not My Father*, Paul Slocum, video, 4 mins, 2007  
*Chronicles of a Lying Spirit* (by Kelly Gabron), Cauleen Smith, 16mm, 12 mins, 1991  
*Guided by Voices*, Stom Sogo, video, 10 mins, 1999

**4 PM**

Elisabeth Subrin

A screening and discussion with artist Elisabeth Subrin, who will present new dual-channel video installation *Lost Tribes and Promised Lands*, which revisits unedited 16mm footage documenting a Brooklyn neighborhood's intense patriotic response to the attacks on the World Trade Center. A shot by shot re-creation, the two screens present a simultaneous, parallel world, examining the subtle shifts in the gentrifying neighborhood exactly seven years later. Other works to be shown will include *Shulie* (1997) Subrin's time-bending remake of a little-known 1967 student documentary on future radical feminist Shulamith Firestone, then a young Chicago art student, and *Sweet Ruin* (2008), a reworking of a never-realized screenplay by Michelangelo Antonioni, featuring Gaby Hoffman performing dual roles originally written for Jack Nicholson and Maria Schneider.

**6 PM**

Public Opinion Laboratory  
presents:

*All Magic Sands* (Remake)

*“The Sky is clear, but we're in a fog. So are the kids, the blonde ones who drifted ashore. Unspecified disaster, parents awash or sunken, oh there is trouble at every turn. It's a matter of sticking together, he has come for them, as if they willed him to life. The youngest with the curly locks, he must be especially careful. Trees to climb, pitfalls to elude. And what of their inverse doppelgangers, equally as naked and lost? No one is safe, not even the donkey on this sunny day turned grey, this good trip gone bad. Sure, the sand is magic, but what has it wrought?”*

*“In part an incomplete Christian children's adventure film by a Nashville producer with real estate interests. Two sizable 16mm reels, multiple uncut camera rolls, assembled in rough order, structure and narrative alluded, shuffled. But also a fresh start, a new take on an expanded cinema piece further extended. (When does a painter know to stop painting?)”* — Public Opinion Laboratory

**All day events include:**

In the gallery:

*Versions*, Oliver Laric, video, 25 mins, 2009

Berlin-based new media artist Oliver Laric produced this video essay on the transformation, reduplication and dispersion of online images in multiple iterations, each with a distinct audio track conceived by different artists: Dani Admiss, Guthrie Lonergan, Momus, and Laric himself. The four versions present alternative narrations of the same set of images.

On the videowall:

*White With Grey*, Petra Cortright, animated gif, 2008

Originally created for viewing online, Cortright's infinitely-looping *White With Grey* is here installed on a large-scale video wall, accentuating the work's relationship to both landscape and abstraction.

**Sponsors of the 2010 Brakhage Symposium include:**

The Academy of Motion Picture Arts and Sciences,  
the William H. Donner Foundation in conjunction with  
The Brakhage Center (Daniel Boord, Director),  
The University of Colorado College of Arts,  
and the CU Film Studies program.