

San Francisco Cinematheque presents...

THREAD, FRAME AND FLICKER

Angelina Krahn and Tomonari Nishikawa in person

Sunday, October 22nd 2006 7:30 p.m. Yerba Buena Center for the Arts

Angelina Krahn

Itinerant filmmaker Angelina Krahn spends her time somewhere between the East and West Coasts. After briefly studying textiles at the Rhode Island School of Design, she sojourned west and graduated from the San Francisco Art Institute. Crossing the country once again, she studied with filmmakers Mark LaPore and Saul Levine.

Obsessed with the expressionistic possibilities of direct filmmaking, she eschews labs and prefers to hand-process each camera roll, further manipulating the images through scratching, sewing, and chemical alteration. Her work exploits the physical and textural properties of the film plane, often pushing the original material to the brink of destruction. Through optical printing, she creates frenetic rhythms that evoke fragmentation and paranoia. Her films have screened at the Museum of Modern Art, and the Seoul Festival of Super-8 Experimental Film, among other venues. Her films are available through Canyon Cinema.

***bride/stripped/bare*, (2006); dress form, 16mm appropriated material, twin 126-TR Pageant projectors**

Father figures, quarterbacks, and the female form converge in a mechanical striptease. Regards and thanks to Konrad Steiner and Michelle Silva for their technical assistance and generous support.

***Piñata* (2000); Super-8mm, color, silent, 7 minutes**

An aerial self-portrait, this dynamic first film relies on gravity, tensility, and a cable release to tread a tenuous and circuitous path between examination and exploitation.

***Pin-up* (2001); Super-8mm, b&w, silent, 5 minutes**

A comparison of the filmmaker's body with two-dimensional women from the printed past.

***Schism* (2002); 16mm, b&w, silent, 4 minutes**

Primitive photographic processes create a portrait of illness and instability.

***Hide in California* (2006); 16mm, b&w, silent, 5 minutes**

A paranoid portrait of San Francisco's Tenderloin and North Beach Broadway strip, *Hide in California* invokes film noir history and supplants its fleshly denizens with nocturnal neon apparitions.

***Stigmata Sampler* (2006); 16mm, b&w, silent, 4 minutes**

On the surface, *Stigmata Sampler* is an exploration of the much-traversed body landscape. Initially begun in 2001, this film owes its existence to the filmmaker's naive misstep into the world of modeling. Posing nude for an acquaintance's film quickly soured on a set suspiciously doused with massage oil and red wine. The penitent would-be filmmaker relinquished both his negatives and work print wrapped in a hand-scrawled letter of apology. Several years later, these images were reclaimed by its naked subject with the aid of a sewing machine. The additive process becomes subtractive as tarantula-like fibers creep through each frame, obscuring the naked form while the needle penetrates and ultimately destroys the film plane.