

San Francisco Cinematheque
Public Spaces, Personal Eye

June 4, 2006

Yerba Buena Center for the Arts

Dominic Angerame in person

As a filmmaker, cinephile, and for 25 years as Director of Canyon Cinema, Dominic Angerame has been behind both the lens and the scenes. Tonight Cinematheque celebrates this career which spans almost 40 years. The selection from his releases reveals threads of Eros, violence and melancholy weaving through eight films, two wars and several American urban cityscapes. Angerame will also screen 10 minute excerpt of and untitled work in progress on 16mm.

Unless other wise indicated all prints from available from Canyon Cinema

Demonstration (1968-74); 16mm, color, silent, 4 minutes

Anti-war demonstration, 1968, NYC march to Sheep's Meadow, shows Vets against the war, Yippies, arrests, and flags of a half-forgotten revolution.

Freedom's Skyway (1980); 18fps, 16mm, b&w, silent, 5 minutes

July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose of their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images. This film utilizes high speed negative film to enhance grain and image deterioration. Must be projected at silent speed.

The Mystery of Life (as discovered in Los Angeles) (1982); 16mm, b&w, sound, 3 minutes

"If you have to beg, or steal, or borrow, Welcome to Los Angeles, City of Tomorrow."

--Phil Ochs, to whose memory this film is dedicated. First impressions of L.A., Forest Lawn Cemetery, the Tropicana Motel, and the sandy beaches of Venice and Long Beach.

A Ticket Home (1982); 16mm, color, sound, 10 minutes

Going home--from west to east; return. Part of a series of turning points. Recording a journal in color language; shadows of faces. Realities and memories come out frame by frame. The rhythm of a summer vacation. Rituals of light to dark--manifesting form. This is a translation of old friends and old places. A ticket home.

Premonition (1995); 16mm. b&w, sound, 9 minutes

"The concrete world of the American infra-structure and its demise are made strangely poetic in this expressionist documentary which shows the vacant San Francisco Embarcadero Freeway after it has outlived its usefulness, before its destruction. In an atmosphere of daylight, mystery, Angerame sows inklings and reveals the past encircled by the future. Lyrical, ominous, comic, *Premonition* works on the attentive viewer like a remembrance of something that is yet to happen, silent, telling daydream."

—Barbara Jaspersen Voorhees.

In the Course of Human Events (1997); 16mm b&w, sound, 23 minutes

"A primitive, yet seductive 'tableau' of twisted metal where bulldozers are prehistoric monsters that tear bits of metal and stone from the vulnerable concrete. Angerame films in a spectacle of extremely precise shots that surgically unveil our obsession with destruction and technological decline.

An exquisite black and white surrealist depiction of the Embarcadero Freeway demolition, in which dinosaur-like tractors gnash at an organic tangle of steel reinforcements...Inanimate objects and heavy machinery become living metaphors for generation through the director's signature use of high-contrast, time-lapse, and double exposure cinematography.

.. a film that combines shots of the tearing down of the Embarcadero Freeway in San Francisco with industrial music—a proposal of an ambivalent interpretation of human break up and break down."— Andreas Denk, "*Kunstforum*", July-September 1998.

Consume (2003); 16mm, b&w/color, sound, 12 minutes

“Starring Zhanna. Pomolusya (I Will Pray) Ukrainian Prayer performed by Zhanna, recorded and mastered by Zak May. Excerpts from “Lyrical” and “Chaos” from the tribe recording of Gabrielle Roth and the Mirrors with permission from Raven Recording.

Inspired by the novel FLICKER by Theodore Roszak, this film was intended to explore the images captured in the flickering light of multiple projector beams. By utilizing superimpositions within the camera, one could experience the pulsating light and explore hidden imagery through use of the “Sally Rand” that Roszak refers to.

However, once production began...the projector beams began to put both myself and my actress into a trance state due to the strobe light it presented...the resulting film turned into a trance by natural evolution and in essence the film becomes even more... It becomes an exploration into oneself and the sense of seeing and being at the same time...both an inward journey and an outward one...

Anaconda Targets (2004); 11 min video, sound; tape from the maker

“We don't have time to get scared,
everything happens in a few seconds.

“The sight lights up just in front
of the windshield, everything is
ready for the computer to do its work.

“It's the computer that has the last word.”—Paul Virilio

About 2,000 troops from the US led military coalition were engaged in close in combat on March 4, 2002 with small pockets of suspected al Qaeda and Taliban fighters in the rugged terrain of northeastern Afghanistan as part of an operation called Operation Acaconda....The footage contained in this piece was from part of this mission.

“Other than appending a a title card and a quotation by media theorist Paul Virilio at the beginning, Angerame's latest videowork is a complete found-object: military footage of an offensive operation on a mosque in Afghanistan. It's a cliché for me to point out that for the first few minutes of the running time, I honestly couldn't tell if I was watching actual military surveillance imaging or a videogame, but the ineluctable appositeness of the cliché seems to be one of Angerame's major points. After CNN and Baudrillard and, in fact, Virilio, we still have the same problem -- X-Box Warriors of eighteen and nineteen going off to execute our ordnance. Some viewers I spoke with were rankled by Angerame's bald, untreated presentation of the material, feeling like not enough "art" had been performed. But this viewpoint overlooks context, the resistant act of dropping this horrendous material into the rarefied aesthetic domain of an experimental film screening. (As Americans, our tax dollars spent millions in the production of this lo-tech snuff film.) In the end, nothing else in the Views program jolted me so far out of my contemplative state of mind; sitting and watching the next film, as opposed to leading the entire audience out into the street for some uncivil disobedience, felt vaguely obscene. And yet . . . And yet . . . we know it's never that simple. Right? “ – Michael Sicinski