

Te Adam
Pātaka Art
Toi Gallery

Cinema & Painting

**Jim Davis
Oskar Fischinger
William Fox
Hollis Frampton
Ken Jacobs
Lumière Company
Len Lye
Colin McCahon
Anthony McCall
Judy Millar
Matt Saunders
Phil Solomon
Diana Thater**

Curated by Michelle Menzies and Daniel Morgan

11 February–11 May 2014

Cinematic Art History

I think it is clear that the most obvious antecedents of the cinematic enterprise, at least in its beginnings, are to be found in painting.
(1974)

The historian of cinema faces an appalling problem. Seeking in his subject some principle of intelligibility, he is obliged to make himself responsible for every frame of film in existence. For the history of cinema consists precisely of every film that has ever been made, for any purpose whatever. ... The historian dares neither select nor ignore, for if he does, the treasure will surely escape him.

The metahistorian of cinema, on the other hand, is occupied with inventing a tradition, that is, a coherent, wieldy set of discrete monuments, meant to inseminate resonant constancy into the growing body of his art. (1971) HOLLIS FRAMPTON

More than any other figure in the tradition outlined by this exhibition, the creative philosophy of Hollis Frampton presides over the design and conception of *Cinema & Painting*. Drawing on our various visual and disciplinary backgrounds—film studies, art history, philosophy, literary studies, art practice, curating—we have sought to craft a compelling and grounded, but fundamentally eccentric path through the complex history of cinema. In its full spectrum, the life of this form covers a sense of ‘the movies’ as popular, vernacular, and high art. To do justice to this breadth we have moved through a range of materials and methods employed by quite different artists, connected in what has seemed to us something like a shared enterprise. Our selection covers distinct geographical locations, artistic movements, and historical periods. Bringing together painters and filmmakers, installation artists and animators, *Cinema & Painting* attempts to chart a history—a ‘meta’ history—of pictorial form and inhabited space that works in and for the present.

We draw both the meaning and use of the term ‘metahistory’ from Frampton. In his important essay “For a Metahistory of Film: Commonplace Notes and Hypotheses” (1971), Frampton postulates the activity of the metahistorian as a way to negotiate the overwhelming scope of cinema’s history and influences. Rather than attempting to account for each document in an impossibly large

archive, the metahistorian fashions a tradition by creating a lineage of moments—historical, aesthetic, and conceptual—that lead to the present. Here Frampton follows a line of thinking familiar from the modernist poetics of Ezra Pound and T.S. Eliot, two of his heroes. As Eliot writes, “The tradition is a beauty which we preserve and not a set of fetters to bind us.” But Frampton goes further, arguing that we must be active in generating contexts and vocabularies for the creative activity of a contemporary moment. If the metahistorian finds components of his tradition absent or missing, instructs Frampton, “then it is his duty to make them. Or they may exist already, somewhere outside the intentional precincts of the art. ... And then he must remake them.” The role of the metahistorian is to create—quite literally—the basic terms and values for a new history.

If Frampton wants film to become the equal of the arts—if, as he insists, film is to claim the history of art as its own history—then it must establish a new kind of tradition: not one composed only of major or unique works of art, privileged films and revered film-makers, but a broad tradition that can include all the divergent material forms of film production and artistic practice. What runs through the gallery spaces, and the pages that follow, is one version of that metahistory: a story of film as a cinematic art history.

Michelle Menzies and Daniel Morgan

The material in this introduction, and in the notes that follow, will be expanded upon in the catalogue documenting the exhibition. The catalogue will include installation photographs, an essay by the curators, and primary texts, largely unpublished, by artists in the exhibition. For more information visit www.adamartgallery.org.nz

Prelude

A polymorphous camera has always turned, and will turn forever, its lens focused upon all the appearances of the world. Before the invention of still photography, the frames of the infinite cinema were blank, black leader; then a few images began to appear upon the endless ribbon of film. Since the birth of the photographic camera, all the frames are filled with images. HOLLIS FRAMPTON

3 A LECTURE, October 30, 1968. Performance with script, 16mm projector, red filter, pipe cleaner. Originally performed by Michael Snow. Performed on February 11, 2014 by Martin Rumsby at the Adam Art Gallery.

Courtesy of the Estate of Hollis Frampton.

Born in Ohio, Frampton attended Phillips Andover Academy where he became friends with Carl Andre and Frank Stella. Failing to graduate high school, he forfeited a scholarship to Harvard University and, instead, attended Case Western University where he became immersed in both poetry and mathematics. In 1957, Frampton apprenticed himself to Ezra Pound, who was living at St. Elizabeth Hospital and finishing the *Cantos*. Soon deciding that he was not going to be a poet, Frampton moved to New York to live with Andre and Stella, taking up a vocation as a photographer; his series *The Secret World of Frank Stella* (1958–1962) is perhaps the most important work he produced during that period.

Frampton's shift away from photography in the 1960s is documented, memorialised, and analyzed in an important early film, (*nostalgia*) (1971), part of the Hapax Legomena series. There, he shows a succession of photographs being burned on a hot plate; over each shot, a text describing the subsequent photograph—in effect, the next shot—is read (the voice is of fellow avant-garde filmmaker Michael Snow). The play between image and sound is characteristic of Frampton's work: watching the film, we imagine what image the words we hear might be describing, while comparing the image we see to the words we previously heard. And yet part of the fascination with (*nostalgia*) is its visual qualities: as they burn, the photographs twist and melt and crumble, not just revealing their

material basis but becoming three-dimensional aesthetic objects in their own right.

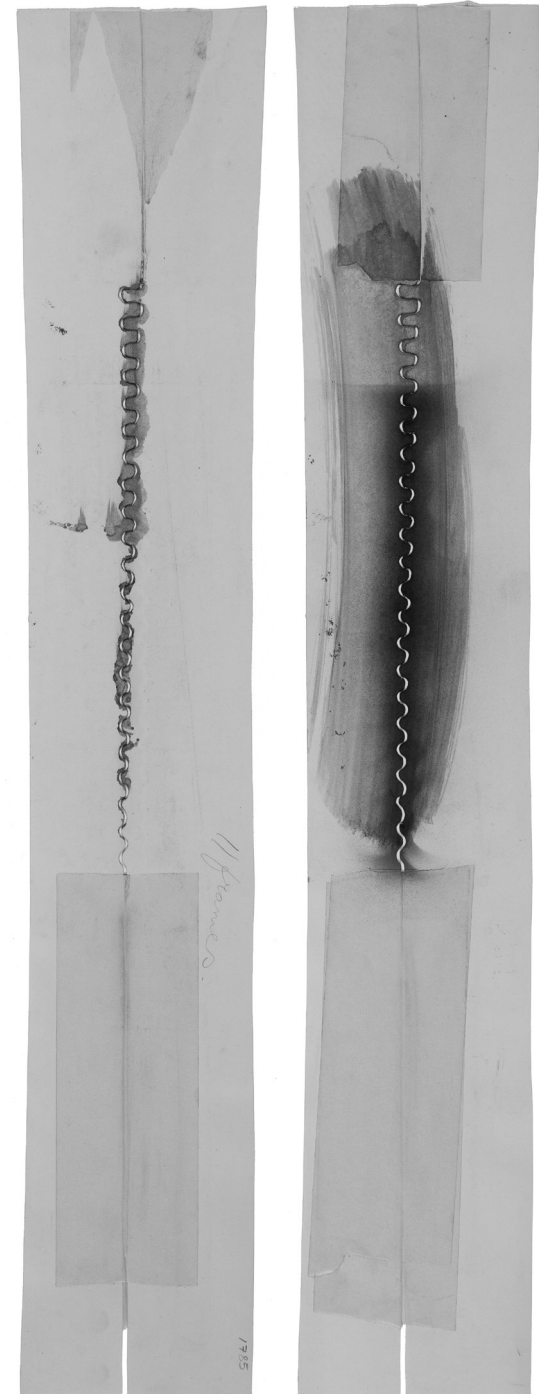
As Frampton continued to make films through the 1970s, they became preoccupied with several large and interrelated concerns. One was the means by which images were produced. Frampton not only moved to video in the 1970s but also began working with early computers, even writing programmes at SUNY Buffalo—where he taught throughout the decade—for editing audio data and creating voice-synthesis. Many of the films explore, in virtuosic ways, the emergence of these technologies and the place of film in a new media ecology. A second concern had to do with the legacy of high modernism: the legacy of formal difficulty and medium specificity, but also the idea of a 'tradition' so important to Pound and Eliot, a tradition that encompassed the history of the arts. This led to a third: the place and role of the history of cinema, especially early cinema, in the life of the avant-garde. In *Gloria!* (1979), for example, he combines computer-printed text with nineteenth-century footage and Irish music, all to memorialise his grandmother. The film marks what Bruce Jenkins describes as "a somewhat comic, often touching meditation on death, on memory and on the power of image, music and text to resurrect the past."

Frampton's cinematic legacy extends to his uncompleted projects, such as the proposed 369-day cycle of films he called *The Magellen Project*. It also is embodied in his extraordinary written work, from meditations on the history, aesthetics, and eschatology of photography to accounts of narrative organisation to extended speculations on the difference between historians and "metahistorians" of cinema. "A Lecture" was originally a performance piece, in which Frampton's words—again read by Michael Snow—are placed in concert with the images and light they describe, and in which an account of the basic conditions of the projected image are turned into a kaleidoscopic presentation of the possibilities of cinematic experience.

Hollis Frampton (b. 1936, Wooster, Ohio; d. 1984, Buffalo, New York) is a central figure in the avant-garde that emerged in the late 1960s. Beginning as a photographer in the New York arts scene, and working with a number of major minimalist artists (Carl Andre, Michael Snow, etc.), Frampton gradually abandoned photography and took up filmmaking. A number of his films—including *Zorns Lemma* (1970), *(nostalgia)* (1971), *Special Effects* (1972), and *Gloria!* (1979)—have become key texts for successive generations of filmmakers. He was also an influential writer on film and other media; his writings were recently published in a single volume by MIT Press. In addition, he was an early adherent of new media technologies, employing early video cameras and computer technology.

Martin Rumsby (b. Manurewa) was active as an itinerant independent film distributor and exhibitor in New Zealand and North America between 1980 and 1995. The recipient of a New Zealand Arts Council Travel Award in 1985, he purchased and, for a decade, toured 35 New Zealand films through media arts centres, universities and art galleries in Canada and the US. Since 1995 he has concentrated on filmmaking and writing. His films include *Brown's Barbeque* (2006), *For Dots* (2003), *American Sketchbook* (2000) and *The Overlander* (2006), excerpts of which can be viewed on his YouTube page. Rumsby's writing on film as art can be accessed at <http://independent.academia.edu/martinrumsby>. He lives and works in Auckland.

Right: Len Lye, stencils from *Musical Poster #1*, 1940. Paint on heavy card, occasional pencil inscriptions, showing two of twenty-one, various dimensions, approx. 490 x 90mm. Courtesy of the Len Lye Foundation.



Judy Millar
Diana Thater
Jim Davis

Transformations

Seeing for a filmmaker is a necessity, even as it is for a painter. But while for the painter it is a matter of uncovering a static reality, or at most a rhythm that can be held in a single image, for a director the problem is to catch a reality which is never static, which is always moving toward or away from a moment of crystallization, and to present this movement, this arriving or moving on, as a new perception.

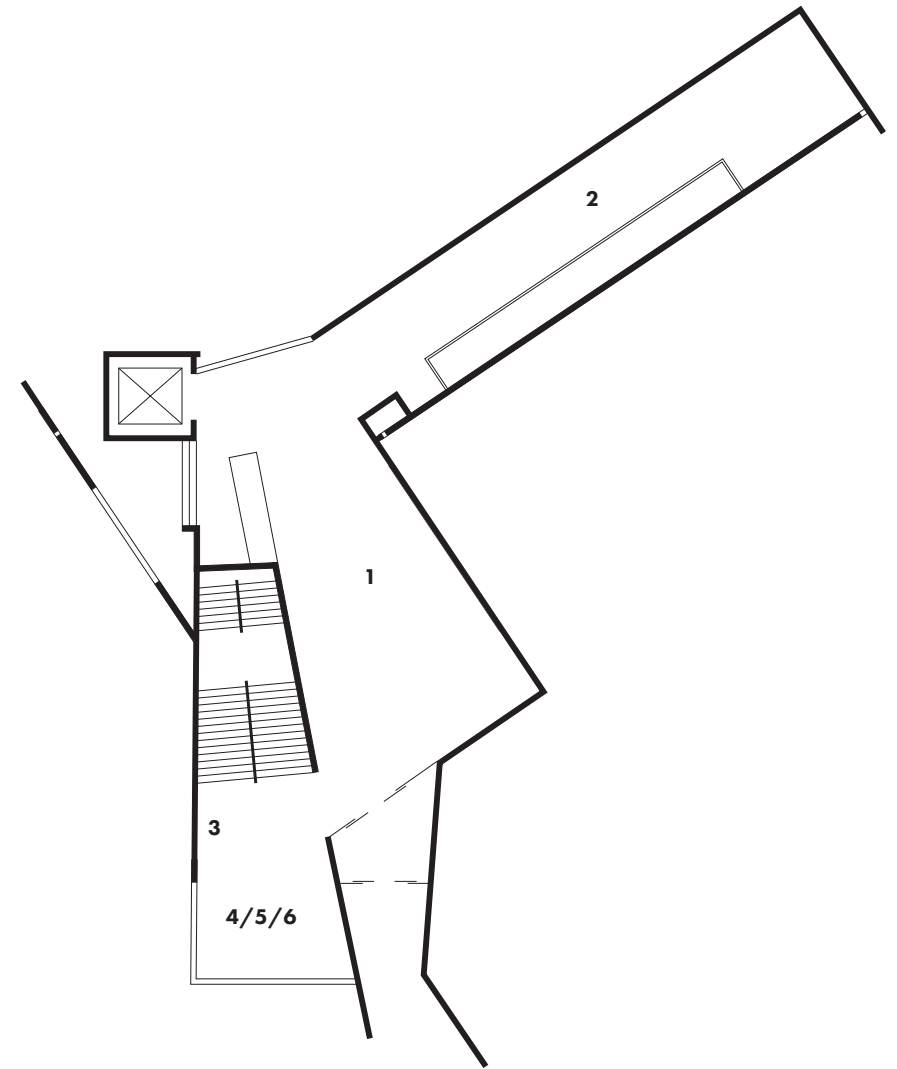
MICHELANGELO ANTONIONI

The three artists featured in this section take up the legacy and visual language of pictorial abstraction. Rather than employing the rhetoric of a specific tradition, or using non-representational images to evoke a mood, for Judy Millar, Diana Thater, and Jim Davis abstraction becomes a site of media transmutation grounded in an understanding of the pictorial surface as the place for time-bound, sensory experiences. In these works the image becomes an active and operative site of movement that generates what Antonioni describes as “a new perception.” These are artworks with a direct phenomenological address, rendering vision into a verb; their key devices are color, tactility, the activation of a physical environment, and a profound sensory immediacy.

And yet the abstraction, the patterns and fields of colour on display throughout this section, are not without reference to a broader world. For each artist, in subtly different ways, the images refer obliquely to nature: not so much to a particular natural object but to the underlying principles that constitute our spatio-temporal experience of that world. These metamorphic colours evoke nature as a state of transformed perception, and they do so by providing energy and force to an engulfing visual field.

Level Three Transformations

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|------------------------|----------|---|
| Judy Millar | 1 | <i>Space Work 7</i> , 2014. |
| Diana Thater | 2 | <i>Pink Daisies, Amber Room</i> , 2003. |
| Hollis Frampton | 3 | <i>A LECTURE</i> , 1968. |
| Jim Davis | 4 | <i>Let There Be Light</i> , 1956. |
| | 5 | <i>Energies</i> , 1957. |
| | 6 | <i>Sea Rhythms</i> , 1971. |



My work is really more about appearance and time than it is about space—about things coming into and going out of view, about images forming and images disintegrating, about trying to reconcile our embodied existence with our mental existence. JUDY MILLAR

1 Space Work 7, 2014. Wood, paint, digital print, 11.1 x 4.3 meters.

Courtesy of the artist and Gow Langsford, Auckland.

In 2009 Judy Millar represented New Zealand at the 53rd Venice Biennale. Well known in her home country as a sophisticated abstract painter, the artist's contribution to the Biennale took the form of an architecturally-scaled painting supported by a warped and curving three-dimensional frame. Titled *Giraffe–Bottle–Gun* (2009), the installation injected an abstract, glowing pink-and-black image quite literally into the space of a Renaissance chapel. Curling off the wall with a visual presence and forceful temporal dynamics suggestive of an unfurling ribbon of celluloid or a spiral of DNA, *Giraffe–Bottle–Gun* was a breakthrough moment.

Since 2009 Millar has embarked on a series of dimensional works that deliberately unpack the implications of her inaugural object-painting. Often realised in vivid colours, these vertiginous and body enfolding constructions insist on the physicality of the viewing experience by demanding, in the artist's own words, "a bodily orientation." Created for *Cinema & Painting*, her newest work—*Space Work 7* (2014)—belongs properly to the sequence of recent installations which self-consciously activate the silent arena of painting's spatial penumbras. Propelled off the wall to share real space with its audience, *Space Work 7* is positioned within that physical zone occupied by the body of the spectator at the moment of an imaginative encounter with the 'skin' of a painted surface. In doing so, the work formally and literally re-locates the site of painterly illusion: coherently projecting it forward into a new, partly imaginary pictorial space that can move fluidly into and out of the traditional picture plane.

Space Work 7 combines direct painting, inkjet printing, digital projection, and site-specific installation. Its process of construction

began with a painted image created on a small scale, which was subsequently photographed, scanned, colour-separated through screen-printing, and enlarged through computer manipulation and projection onto architecture. Eventually output as a vinyl print at billboard scale, the final image is a direct painting on a digitally-inflected surface that describes and mimics, before ultimately reversing, the trajectory of technological mediation pervasive in our contemporary world.

In their hybrid status between painting, sculpture, and installation, Millar's dimensional works display an indifference to the membranes separating artistic genres in a manner that issues a direct challenge to audiences and critics who have categorised her output within the pantheon of New Zealand abstract painting. "The first works of art that I saw as a child were examples of Maori art" she has commented, and "in these works, there was always an intimate connection between the painting or sculpture and the architectural spaces in which they were placed. Painting never took place on a flat surface; instead, it followed the curve of a wooden beam or rafter." Paradoxically, it is by churning fragments of her own painterly style through multiple cycles of visual reproduction that Millar's hybrid architectural screens are able to enlarge the language of painterly abstraction, with its laden aesthetic histories, into spatio-temporal reconstructions of the movement, animation, sensual intensity, and sheer analogue urgency of the act of painting.

Judy Millar (b. 1957, Auckland) received a BFA and MFA in painting from the Elam School of Fine Arts at University of Auckland. She spent a post-graduate year at the Academia Albertina, Turin in 1991 as the recipient of an Italian Government Scholarship. Millar represented New Zealand at the 53rd Venice Biennale of 2009. Recent solo exhibitions include projects at the Institute of Modern Art, Brisbane (2013); MgK, Otterndorf, Germany (2012); and Palazzo Bembo, Venice (2011). Her work forms a part of permanent collections at the Auckland Art Gallery; Te Papa Tongarewa Museum of New Zealand; Christchurch Art Gallery; Dunedin Public Art Gallery; Kunstmuseum St Gallen; CAP Art, Dublin. She lives and works between Berlin, Germany and Auckland, New Zealand.

Diana Thater

I make installations that are about space as an object and are about penetrating the depth of the color field. DIANA THATER

There are painters who, instead of rendering the colours of nature, diffuse a general tone, a warm or cold hue, over the picture.

J.W. GOETHE, *THEORY OF COLOURS*

2 ***Pink Daisies, Amber Room, 2003. Two video projectors, two Blu-Ray players, two Blu-Ray discs, Lee filters, existing architecture. Installation dimensions variable.***

Courtesy of the artist.

A pioneering figure in the still-incipient history of video art, Diana Thater belongs to a generation of artists trained in art schools in the late 1980s with a new cognizance of film's peculiar history as a medium of both avant-garde and popular art. She has worked in single-channel video and media installation since the early 1990s, rigorously exploring the formal, material, and sculptural aesthetics of video. This project is informed by the legacy of structuralist film, and especially the work of Hollis Frampton. Activating found architecture through the use of saturated theatrical lighting, Thater's works display their technological underpinnings openly and to complex effect.

Despite her technological emphasis, the history of art is an important frame of reference in Thater's practice. Turning to found systems in nature and the animal world for subject matter, she unpacks the otherness of natural and animistic presence in a visual language explicitly inherited from panoramic landscape painting. In installations such as *Pink Daisies, Amber Room* (2003), she notes, "architectural space is made tangible by color that works in concert with it and renders actual space visible by turning a room into a volume." Deliberately extending the sphere of painterly effect beyond the limits of the video monitor or projection frame, Thater's striking colour fields engulf the viewer in the visceral materiality of a tonal intensity that is intended to act as an analogy for the transformative mediations of aesthetic perception.

As loose assemblages of cinematic elements—movement, colour, projection, light—Thater's always-silent media environments operate as poetic constructions rather than narrative experiences. She has written of their meaning: "The answer is not easily ascertained, but lies somewhere between the sublime and the beautiful. As well, the answer concerns the production of the affect—that thing to which every true artwork must aspire—a meaning that lies somewhere beyond the sum of its parts. While combinations of colour, light, image, shape and form create exquisite images in the world, the isolating affect of the actual experience should approach the sublime." Modelling an interpenetrative bleed between inside and outside space, Thater's volumetric immersions describe, simultaneously, a fluid state of sensory reception and an ethics of engagement with the natural world.

Diana Thater (b. 1962, San Francisco) studied Art History at New York University, before receiving her MFA from the Art Center College of Design in Pasadena, California. Recent solo exhibitions include projects at the Institute of Modern Art, Brisbane (2011); Santa Monica Museum of Art, California (2010); Kunsthau Graz, Austria; Natural History Museum, London (both 2009); Kunsthalle Bremen, Bremen, Germany; Museum für Gegenwartskunst Siegen, Germany (both 2004); Dia Center for the Arts, New York (2001); and the Secession, Vienna (2000). Thater's work is represented in museum collections at The Art Institute of Chicago; Carnegie Museum of Art; Castello di Rivoli, Turin; Los Angeles County Museum of Art; Solomon R. Guggenheim Museum; Whitney Museum of American Art, New York; and the Friedrich Christian Flick Collection at the Hamburger Bahnhof – Museum für Gegenwart, Berlin. She lives and works in Los Angeles, USA.

Jim Davis

While resting, the sunlight flooded into my room. As I watched it, I began to discover fabulous things. The sunlight hit shiny surfaces and projected wondrous patterns of reflected light on the ceilings or walls. It also passed through glass ashtrays, etc. on a nearby table and produced wonderful refractions. I had never before paid attention to such marvels. I became fascinated. As soon as my rest periods were over I couldn't wait to get up and experiment with such interesting principles in nature. JIM DAVIS

- 4 **Let There Be Light, 1956. 35mm transferred to digital video, colour, silent, 11:50mins.**
- 5 **Energies, 1957. 35mm transferred to digital video, colour, sound, 9mins.**
- 6 **Sea Rhythms, 1971. 35mm transferred to digital video, colour, silent, 9:50mins.**

All courtesy of Anthology Film Archives, New York City.

Jim Davis occupies a curious place in the history of the American avant-garde. While a minor figure in the New York scene, he articulated a poetics of light and movement, time and abstraction that would play a central role in shaping the vision of Stan Brakhage (among others). Davis began his career as a painter, before becoming interested in the effect of coloured light passing through sculpted plastic forms. He initially worked with these translucent plastics as a unique form of pictorial sculpture, rotating them in three-dimensional space while employing effects that stem from modulations in the colour of the light.

Davis's first films were recordings of his sculptures, but he was making a range of other work as well: commissions for Frank Lloyd Wright; studies of nature; and city portraits. He also developed a more complex visual language for his abstract films. In them, the lights pass through a dizzying array of sculptural forms, creating ephemeral patterns and subtle rhythms. The place of these plastic forms in black space gives them a powerful sense of depth, not only receding behind the picture plane but spilling out into the world to engulf the viewer.

Sea Rhythms (1971) is perhaps the most complex of Davis's sculptural films, as he superimposes multiple layers of illuminated sculptures, creating dynamic interactions of mobile patterns. The colours—white, green, blue—evoke natural forms, while the rhythms generate the unending movements of the water. *In Energies* (1957), Davis combined the interplay of translucent plastiques and coloured lights with mirrored reflections, juxtaposing them alternately over dark space and a nude male torso, producing a compelling play between abstraction and embodiment. The electrical music composed for the film also produces a visceral reaction, an aural doubling of the on-screen body through its emphasis on the viewer's own body.

Davis's films are both delicate and powerful. They are about ephemeral experiences and tentative explorations of the contours of a coloured world. But they are also, as the title of *Let There Be Light* (1956) suggests, about processes and experiences fundamental to the natural world we inhabit.

Jim Davis (b. 1901, Clarksburg; d. 1974, Princeton) studied painting at Princeton University and in Paris in the 1920s, turning to industrial plastics in the 1930s to create his sculptural objects. His work interested figures such as Laszlo Moholy-Nagy and Frank Lloyd Wright, the latter eventually commissioning Davis to make films about his studios. Hired by Princeton University to teach sculpture, he began making films in the mid-1940s and continued to do so until his death. During his life, his films were shown at Cinema 16, the Museum of Modern Art, and the 1958 Brussels Experimental Film Competition. Fading from sight in the 1970s, many of Davis's films were forgotten; since 1991, Anthology Film Archives has been working to restore and promote them, chiefly through the work of Robert Haller.

**Ken Jacobs
Phil Solomon
William Fox
Lumière Company**

Plastic Images

The cinema is an invention without a future.

ANTOINE LUMIÈRE

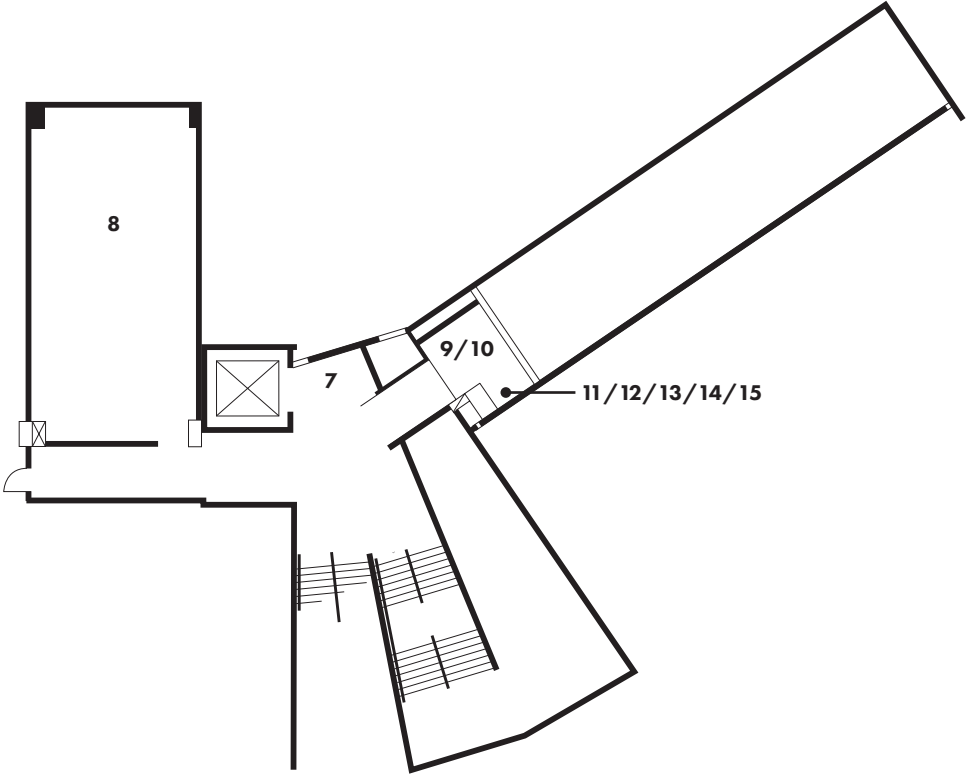
When Hollis Frampton took up Antoine Lumière's notorious judgment, he argued that a cinematic future was not imaginable in the nineteenth century because no cinematic past had yet been created. This fact no longer being the case, the challenge is to think through cinema's visual past—the treasure-trove of images accumulated over the course of its life—in a manner that will enable its future.

The artists assembled in this section comprise various aspects of that project. For both Phil Solomon and Ken Jacobs, revisiting the history of cinema is not an occasion for nostalgia but a tool of historical consciousness that provides new insights into both the medium and the social world that surrounds it. Solomon and Jacobs examine and excavate the early history of cinema as a jeweller would a newly cut stone, looking for faults and fissures with an eye always sensitised to the existence of an intrinsic, organic beauty.

In this context we include films by the Lumière Company and paintings by William Fox as original historical documents. The visual presence and historical weight of these works shift our understanding of the present not because they are documents of reality, evidence of a past, but because their aesthetic possibilities show us again that the power to look at history in the form of an image is one of the cinema's most profound gifts.

Level Two *Plastic Images*

Ken Jacobs	7	<i>GIFT OF FIRE: Nineteen (Obscure) Frames That Changed the World</i> , 2007.
Phil Solomon	8	<i>American Falls</i> , 2000–12.
William Fox	9	<i>The Mangles Grass Valley, on the Mangles or Teraumei River</i> , [15 February 1846].
	10	<i>Lake Howick</i> , [February 1846].
Lumière Company	11	<i>Les chutes (The Falls)</i> , 1896.
	12	<i>Laveuses sur la rivière (Washerwomen by the River)</i> , 1896–97.
	13	<i>Barque sortant du port (Boat Leaving the Harbour)</i> , [1897].
	14	<i>Les Pyramides (vue générale) (The Pyramids [General View])</i> , 1897.
	15	<i>Exercices de ski, II (Ski Exercises II)</i> , [1904]–1905.



Ken Jacobs

I have never exhausted the time bounded by two frames.

Cubism ... aimed to offer a resistant surface. It made you work at the surface before expanding and doing all kinds of impossible spatial tricks, spatial convolutions and changes, which identifiable objects fixed in space cannot. But making a painting which affirms a surface and then breaks into depth, and then contradicts its depth because it isn't so determined to be loyal to the representation of objects, it can play with the momentary presentation of an object in a certain way, and then annul it, and do something else, and go through all kinds of crazy changes.

What is this Cézanne, these ugly paintings, what do they do, what do they offer? Of course, it was thrilling when they began to expand, and enormously expand, and expand meaningfully because of the resistance, so it wasn't simply the fake picture window. I wanted to offer that kind of thing in film. I wanted to make that kind of event, from flat to depth, from nothing to something. KEN JACOBS

7 GIFT OF FIRE: Nineteen (Obscure) Frames That Changed the World, 2007. Archival footage transferred to digital video, anaglyph 3D, colour, sound, 27:30mins. Commissioned by Lumen.

The following films are presented in a special screening at Light House Cinema in Wellington on Thursday 27 March, 6pm:

Opening The Nineteenth Century: 1896, 1990. Archival footage transferred to digital video, Pulfrich 3D, b/w, colour, sound, 9mins.
The Guests, 2013. 3D Archival footage transferred to digital video, DCP, b/w, surround-sound, 74mins.

All courtesy of the artist.

Described by the *New York Times* as a “force of nature” on the occasion of his eightieth birthday, Ken Jacobs is a grandfather of American avant-garde cinema. Contributing to experimental film culture in his native New York as an artist, enabler, and pedagogue, the restlessness and innovation of his five-decade oeuvre has

influenced several generations of artists. Operating in close creative collaboration with Flo Jacobs, a former painter, Jacobs has worked with and across every format of film and photographic media. He has filmed exclusively in digital video over the last decade, working through progressive iterations of the format. Well before the arrival of commercial 3D cinema, his exhaustive exploration of the possibilities of abstraction in film has led to the invention of projection apparatuses and other pictorial devices for the creation of immersive onscreen depth-effects.

Jacobs studied painting with the German abstractionist Hans Hoffman in the late 1950s (at around the same time he forged a close creative relationship with Jack Smith). A mentor who encouraged his student's pursuit of both painting and filmmaking, Hoffman's influence was indelible. Though Jacobs moved definitively to expressionism in cinema—ceding to a then unfashionable fascination with pictorial depth—his filmmaking sought to create temporal experiences modelled on the perceptual effects of the painting he admired: Cézanne, Cubism, Hoffman, the early Franz Kline, Willem de Kooning.

A deeply political artist for whom artistic creativity is a mode of grappling with social history, the vast majority of Jacobs' oeuvre is composed from a collage-like reworking of found and pre-recorded footage: popular pre-cinematic media, early cinema, amateur films, newsreels, technical films, home movies, shards of digital video, and other unloved scraps of media history. He acts upon the surface crevices of these fragments with a battery of enlargement techniques, extrapolating endless reams of “new” content and a vertiginous, dimensional lyricism. Hollis Frampton summarised the principal derived from Jacobs' technique by observing: “There is no evidence in the structural logic of the filmstrip that distinguishes ‘footage’ from a ‘finished’ work. Thus, any piece of film may be regarded as ‘footage,’ for use in any imaginable way to construct or reconstruct a new work.” Put differently, in exploring the implied space *between and within* the frames of what was filmed and photographed, Jacobs' search for pictorial depth becomes the starting point of a broader quest for historical and affective dimensionality.

GIFT OF FIRE: Nineteen (Obscure) Frames That Changed the World (2007) is an effective introduction to the epic tone of Jacobs'

thematics. Based largely on a short sequence filmed on the Leeds Bridge in 1888 by Louis Aimé Augustin Le Prince—a cinematic pioneer and inaugural proponent of a three-dimensional cinema image—the film expands its source footage in both space and time. Animated by the real-time atmospherics of audio recorded at the same site in 2007, and granted a 3D-technological effect out of reach in 1888, Le Prince’s nineteen frames are juxtaposed against visual references to the seminal photographic experiments of Étienne-Jules Marey and Eadweard Muybridge, and cross-cut with manipulated excerpts from Sergei Eisenstein’s *Battleship Potemkin* (1925) and Charles Chaplin’s *Modern Times* (1936). This mélange of fact and fiction presents Le Prince as an oracle of pictorial dimensionality and the cinema itself as a profoundly promethean gift; Jacobs constructs a new genealogy of cinema grounded in the iconography of incandescent sensory fire.

In the film programme that accompanies this exhibition (see Public Programme listing for information) Jacobs is returned to his native display environment, the movie theatre. *The Guests* (2013) is a new work in 3D DCP (the most current version of 3D cinema), animating footage shot in 1896 to document the wedding of a Lumière cameraman’s sister. Accompanying this feature is *Opening the Nineteenth Century: 1896* (1990), a short based in Pulfrich 3D, one of many pre-digital versions of the format. This film also reworks the earliest movies in existence: in this instance, the first moving camera films in the history of cinema, shot from trams, trains and ships by a group of Lumière cinematographers. “Normal 3D most often seeks to preserve the appearance of something in depth, a person, a life-action, a movie (one that’s usually available to be seen in 2D by those who prefer their movies that way),” Jacobs writes, “but in *The Guests* depth contends with the subject, gets in the way as much as it enlarges on what we see.” In such endless insistence on the newness still present in the archive of old media images, as well as on the pictorial force latent in these “found” materials, Jacobs’ oeuvre offers profound and poetic lessons to our image- and technology-saturated age.

Ken Jacobs (b. 1933, Brooklyn, New York) is a seminal figure in American avant-garde cinema. Influential both as an artist and a teacher, with Flo Jacobs he founded Millennium Film Workshop in 1966, and co-founded one of the earliest departments of cinema in the US at Binghamton University. His *Tom Tom the Piper’s Son* (1968) is regarded as an avant-garde classic and a structuralist masterpiece. Jacobs has been awarded a John Simon Guggenheim Fellowship, and grants from the National Endowment for the Arts and the Rockefeller Foundation. His films, videos and performances have screened at major festival and museum venues for avant-garde cinema, including the American Museum of the Moving Image; the Whitney Museum of American Art; and The Museum of Modern Art, New York. He was a featured filmmaker at the International Film Festival Rotterdam in 2004. Jacobs lives and works in New York.

Phil Solomon

[American Falls is] almost sculptural. It literally has depth. The chemistry is caked on top of the film surface, and I'm lighting it with the optical printer to enhance the bas relief and the three dimensional surface. So, it looks like gold leaf at times. The depth is palpable—haptic, as they say, the sense of touch. And when it's that big, and the textural details have remained, the painterly aspects of this piece are amplified. And that's what I've learned by doing it as a huge, outsized mural, essentially: you're able to contemplate it and behold it, especially because it's presented in the dark, without other distractions. PHIL SOLOMON

8 **American Falls, 2000–12. Digital video, altered archival footage, colour, 5.1 and stereo sound, 55mins. Commissioned by the Corcoran Gallery of Art, Washington, D.C.**

Courtesy of the artist.

Acclaimed by Film Comment as one of the most important avant-garde filmmakers of the twenty-first century, Phil Solomon has been at the forefront of American avant-garde cinema since the death of his friend and mentor, Stan Brakhage, in 2003. Although Solomon inherited Brakhage's lyrical and expressive gifts, themes of death and mourning—indeed, the idea of time being irretrievably past and lost—run most persistently through his work. *The Secret Garden* (1988) was focused on the beauties of the natural world, but the beauty of its images were placed in tight balance with a story of loss and change: its fairy-tale that of a fall. (Poetry, as Milton was well aware, can only emerge in those conditions.)

Solomon's work in the late 1990s exhibited two new concerns. His films became preoccupied with questions of history and tragedy—*Psalm III: "Night of the Meek"* (1999), for example, explicitly evokes *Kristallnacht* (Night of Broken Glass)—and increasingly worked with and exhibited new media technology. This latter tendency is perhaps most explicit in the *In Memoriam* series, which uses footage from the world of the *Grand Theft Auto* video games to take haunted looks at already uncanny urban spaces. Rather than overtly manipulating the footage taken from the game, Solomon

showed how strange the imagery already was, or had the potential to be: the empty spaces, populated only by ghosts and other shadows, present a stunning and elegiac visual beauty that was hidden, as if unknown, within the game itself.

American Falls (2000–12) is an explicitly national project, a recounting of American history in and through the changing medium of film. Commissioned by the Corcoran Gallery in Washington, D.C., *American Falls* searches through the nation's history, looking at its ebb and flow; it is a journey at once moral and political. The governing metaphor of the work is that of the falls. Inspired by Frederic Edwin Church's panoramic masterpiece *Niagara* (1857), housed in the Corcoran, *American Falls* begins with 1901 footage depicting a re-enactment of Annie Edson Taylor, the first person to go over the Niagara Falls in a barrel and survive. From there, it charts the rise and fall, the highs and lows of American history. Solomon does not emphasise idiosyncratic moments, hidden gems; instead, he takes what he calls "a second grader's view of history", presenting major and iconic moments to create intellectual and affective responses from viewers.

Yet the pleasure of *American Falls* lies primarily in the images Solomon creates, and the work he does to and on them. Searching through DVDs and other archives, he found images that showed the "primary markers of American history". Transferring these images from digital formats onto celluloid film, Solomon subjected them to chemical decay and then re-digitized them for additional treatment—an alchemical process that at once emphasises the photochemical nature of the image and renders it into pictorial form, a transformed and transfigured image of the world. The effect is spellbinding. The images achieve three-dimensional qualities, coming off the screen as if they were sculptural reliefs. Further, the triple-screen projection for which *American Falls* was designed allows these images to interact across the screens, creating juxtapositions and combinations of recognisable figures, abstract patterns, and fictional allegories. The effect is to provide a viewer with the experience of history, to elucidate Solomon's response to a national history: "*American Falls* is not a rant. It has truly mixed feelings about all these things. It's much more of a lamentation. A weepie."

William Fox

Phil Solomon (b. 1954, New York) has been making films since 1975, after studying at SUNY Binghamton. He is currently a Professor of Film Studies at the University of Colorado at Boulder, where he has been teaching since 1991. His films have been shown in every major venue for experimental film throughout the US and Europe, including two Whitney Biennials and three one-person shows at the Museum of Modern Art, and have won First Prize at numerous international film festivals, including Oberhausen and Black Maria (6 Juror's Awards). He has been awarded a USA Artists Knight's Fellowship (2012), the Thatcher Hoffman Smith Creativity in Motion Prize (2007), a Guggenheim Fellowship (1994). Solomon's recent *Grand Theft Auto* digital video series, *In Memoriam*, has received numerous awards and was named in the Top Ten avant-garde films of the year by *Village Voice*. *American Falls* was his first commissioned work for a museum, and has been shown in numerous venues in both a single-channel and triple-projection forms. He lives and works in Boulder.

*... this delicious place /for us too large, where thy abundance wants /
partakers, and uncropped falls to the ground.*

JOHN MILTON, *PARADISE LOST*; QUOTED IN WILLIAM FOX, *COLONIZATION AND NEW ZEALAND* (1842)

- 9 **Lake Howick, [February 1846]. Watercolour, 182 x 517mm.**
- 10 **The Mangles Grass Valley, on the Mangles or Teraumei River, [15 February 1846]. Watercolour, 204 x 512mm.**

Both Collection of the Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa.

One of a group of nineteenth-century New Zealand landscape painters, William Fox was a skilled amateur watercolourist whose considerable output—500 works held in public collections—forms part of a canon of settler images caught endlessly between social and art history. Marked by a distinct personal style that achieves, at its best, a limpid, almost crystalline atmospheric clarity, his landscapes depict the colony as a Milton-esque paradise (“this delicious place”) hungry for “partakers.” In this, they remain irrevocably tied to a British colonial project enacted in the purchase and confiscation of indigenous land.

Lake Howick and *The Mangles Grass Valley, on the Mangles or Teraumei River* (both 1846) date from Fox's most productive trek as a painter: a month-long exploration of the Nelson region of the South Island of New Zealand undertaken in the company of Charles Heaphy (also a painter), Thomas Brunner, and Kahu of Ngāti Tūmatakōkiri, a Maori guide. As a representative of The New Zealand Company, Fox's agenda was to scout for land. “It was his task to supply written reports about the colony to the Company directors in London,” notes curator Jill Trevelyan, “and he often enclosed a package of sketches to supplement his missives.” These images function as proxy advertisements for prime colonial real estate. At a moment after Daguerre, but fifteen years before photography became widespread in New Zealand, Fox's topographical paintings render the country with a stylistic precision suggestive of both ‘photographic’ realism and an odd, a-historical timelessness.

Lake Howick depicts the whole scouting party as figures on a Maori canoe, adrift on the lake in an interlude charged with a sense of spatial discovery. The episode is also described by Heaphy: "As we left the shore the whole expanse of the lake became visible, with its densely wooded shores, and the high snowy mountain range at its head, in its wild grandeur closing the view." Fox's turn to a panoramic format in *Lake Howick* allows for the demonstration of his skill as an atmospheric colourist: possessing a hand and an eye capable of the exquisite depiction of distance, and the glistening appearance of seemingly primordial natural forms.

The Mangles Grass Valley also uses the panorama as a narrative device, as a sweeping establishing shot presents the viewer with a partly-fictional rendition of the area as flat, farm-friendly land. The sense of an open field alive in this shifting, light-saturated image makes it one of Fox's best works—in Trevelyan's words, "a vast, mysterious landscape, imbued with a sense of imperturbable calm." Vibrating with the intensity of a European Romantic tradition from which it derives an aesthetic vocabulary, *The Mangles Grass Valley* preserves Fox's immigrant sense of the colony's experiential strangeness, conveying the profound beauty of this New Zealand landscape as troublingly sublime.

Despite, or perhaps because of its beauty, it is difficult to consider Fox's pictorial achievement apart from what the anthropologist Nicholas Thomas calls "the effort of aesthetic colonization." No separation can be made between the project of visual mastery and the exercise of a colonial power expressed, in the artist's own words, in the perception of an already-settled land as one of "the vast untenanted spaces of God's earth." Juxtaposed against the Lumière films—their historical and colonial counterparts in this exhibition—Fox's limpid pictures can also gain force as aesthetic efforts displaying an interface between technology, newness, and cultural encounter: an intersection that signals their continuity with a much broader nineteenth-century historical imaginary.

Sir William Fox (b. 1812, Westoe, Durham, England; d. 1893, Auckland) was a four-time Premier of New Zealand. Educated at Oxford, he was admitted to the Bar in 1842, the same year he published a sixpenny pamphlet titled *Colonization and New Zealand* and sailed for Wellington. Fox produced over 500 works of art in his lifetime, a considerable output now held in collections at the Alexander Turnbull Library and the Hocken Library, New Zealand. No biographical account of his rambunctious political, journalistic, and creative career has yet been written. Jill Trevelyan's exhibition *Picturing Paradise: The Colonial Watercolours of William Fox* opened at the National Library of New Zealand in 2000.

Lumière Company

Andy Warhol is taking cinema back to its origins, to the days of Lumière, for a rejuvenation and a cleansing. JONAS MEKAS

So Louis Lumière, by way of the Impressionists, was a descendent of Flaubert, and also of Stendhal, whose mirror he took on the road.

JEAN-LUC GODARD

We are accustomed to think that now we are in possession, in the practice of film, of a high technology. In fact, that is not true. In the 1890s, at a time when every project amounted to a fresh creation under a new logos, everyone who made films did so not only under the re-normalization of a genuinely new technology but one of which they were entirely possessed. HOLLIS FRAMPTON

- 10 **Les chutes (The Falls), 1896. Camera Operator: Alexandre Promio, Location: Niagara, Horseshoe Falls, U.S.A. 46secs.**
- 11 **Laveuses sur la rivière (Washerwomen by the River), 1896–97. Operator unknown, Location: France. 51secs.**
- 12 **Barque sortant du port (Boat Leaving the Harbour), [1897]. Camera Operator: Louis Lumière, Location: Port Clos des Plages, La Ciotat, France. 47secs.**
- 13 **Les Pyramides (vue générale) (The Pyramids [General View]), 1897. Camera Operator: Alexandre Promio, Location: Giza, Egypt. 47secs.**
- 14 **Exercices de ski, II (Ski Exercises II), [1904]–1905. Operator unknown, Location: Briançon, France. 49secs.**

All early 35mm transferred to digital video, b&w, silent. Courtesy of the Institut Lumière, Lyon.

The Lumière Company's archive of 1,423 original films (19 have been lost) comprise one of the earliest bodies of moving images in existence. The films were produced between 1895 and 1905 by a cohort of skilled cameramen working under the direction of Louis Lumière. Linked by an identifiable visual style, the Lumière cinema's choice of subject matter, composition, and mood is orientated to the depiction of daily life. The films show connections to a range of contemporary French cultural sources: the intertextual vernaculars of

nineteenth-century amateur photography, popular science, picture postcards, and travel diaries; the iconography of Academic and Orientalist painting (Ingres, Gérôme); the radical avant-gardes of French Impressionism (Monet, Renoir, Pissarro); and both literary and pictorial Realism (Flaubert, Manet, Stendhal, Zola).

The Lumière camera operators filmed at home and abroad, roaming the global routes of the French empire to make their moving images in locations ranging well beyond France to continental Europe, England, Russia, the Mediterranean, North America, French provinces in Indo-China and Japan, and even Australia. They functioned as one-man film crews, combining the roles of cinematographer, camera operator, lab developer, and projectionist. The travelling cameraman would sometimes shoot in the morning and develop his stock in the afternoon, screening the result later in the evening to a local audience. To turn-of-the-century filmgoers, these spectacles would have seemed like a variation of a vaudeville act, the attraction being at once the images shown and the technology itself. While the film business soon became an industry, moving into the respectability of movie theaters, the model of the Lumière productions would be preserved in various forms, not least by avant-garde filmmakers.

The Lumière films were the first movies to be projected to a public audience on 28 December 1895 at the Grand Café, Boulevard des Capucines, Paris. This inaugural screening brought to a head the furious rivalry for commercial and bragging rights waged with, among others, the American Edison Company. But if Thomas Edison is remembered as an inventor, Louis Lumière was more of a tinkerer. Operating in the French tradition of *bricolage*, his breakthrough move was to add a projection apparatus inspired by sewing machines to existing photographic technologies, thereby enlarging the film image to a scale that allowed for a collective viewing experience—one that is still emblematic of the perceptual architecture of 'the movies'.

It was the Lumières who christened their invention the Cinématographe, taking the name from the Greek *kinēma* or *kinēmat-*, 'movement', from *kinein*, 'to move'. In the selection of films shown here, two different kinds of movement are prominent. On the one hand, there is the movement of the camera in the world;

placed on a train, boat, or vehicle, the Lumière camera travels through space, drawing its viewer through the pictorial screen and into its depths. On the other hand, there is the movement of the world in front of the camera that develops the pictorial qualities of the 'screen' inherited from the painting tradition into a distinct style. Famously marked by an emphasis on subtle and ephemeral movement—"the wind in the trees"—the Lumière films present an extraordinary catalogue of the textures of movement in the everyday world: skilfully framed images of ordinary activities and actions, processions of people and vehicles, the rhythms of routine work, the baroquely arranged gestures of organised activities, reflections in water and lines drawn through fields of snow. If a Lumière celluloid film-strip is, on average, 35mm wide and 17metres long, representing only forty seconds of projection time, it is nonetheless a layered image: using a genuinely new medium to show the complex organisation of a world in motion.

For most of the twentieth century the Lumière films occupied an indeterminate status as archival or documentary media: labelled stylistically 'primitive' in light of the development of narrative cinema; approached as raw documentary records of the flow of life as it happened to unfold before the camera; and sentimentalised in quasi-mythic accounts of the genesis of "the first films". Their rediscovery after the 1950s owes much to the self-conscious efforts of filmmakers looking for historical antecedents to their own alternative approaches to the moving image. This self-selecting Lumière avant-garde includes members of the French New Wave and the New American Cinema, an international group of experimental filmmakers, as well as a generation of film historians who followed deliberately in their wake. Collectively, this new viewership approached the Lumière films with a fresh perception: reconceptualising the archive as *cinematic* works moulded on pictorial principals that link the history of the moving image to a wider history of aesthetics, and which could be examined to uncover the medium's fundamental structural principles.

The Lumière Company (founded 1870 Lyon) was a photographic family business founded by Antoine Lumière (b. 1840, Haute-Saone, Ormoy; d. 1911, Paris), a painter turned photographer; and subsequently run by his sons Auguste Lumière (b. 1862, Besançon; d. 1954, Lyon) and Louis Lumière (b. 1864, Besançon; d. 1948, Bandol). The family were jovial entrepreneurs, and their archive of technical images—cinematic, photographic (both black & white and colour), and panoramic—survived in an exceptional state due in part to their sophisticated technical background. The Lumière Company's core business was not entertainment, and it ceased film production in 1905, continuing only to produce 35mm celluloid film stock through a subsidiary. Auguste Lumière was responsible for the first working X-ray machine in France; while Louis Lumière is credited with a photographic panorama (Photorama, 1902), colour photography (the Autochrome 1907), 3D portraits using photostereosynthesis (a forerunner of holograms), and a stereoscopic film process using anaglyphs in the 1930s.

In 1990 an international group of film historians led by Michelle Aubert launched a preservation effort during the International Federation of Film Archives symposium in Havana. A chronological catalogue of the films, *La production cinématographique des frères Lumière* (*The Cinematic Production of the Lumière Brothers*), edited by Aubert and Jean-Claude Seguin, was published in 1996. In 2004 the Lumière film archive was entered into the UNESCO's Memory of the World Register. The Company survives today in the form of the Institut Lumière, which acts as a distributing agency and museum based in the site of the original factory in Lyon, France.

**Anthony McCall
Colin McCahon
Oskar Fischinger
Len Lye
Matt Saunders**

Painted Air

***When you drive in Paris at night,
what do you see? Red, green,
yellow lights. I wanted to show
these elements but without
necessarily placing them as they
are in reality. Rather as they
remained in the memory—splashes
of red and green, flashes of yellow
passing by. I wanted to recreate
a sensation through the elements
which constitute it.***

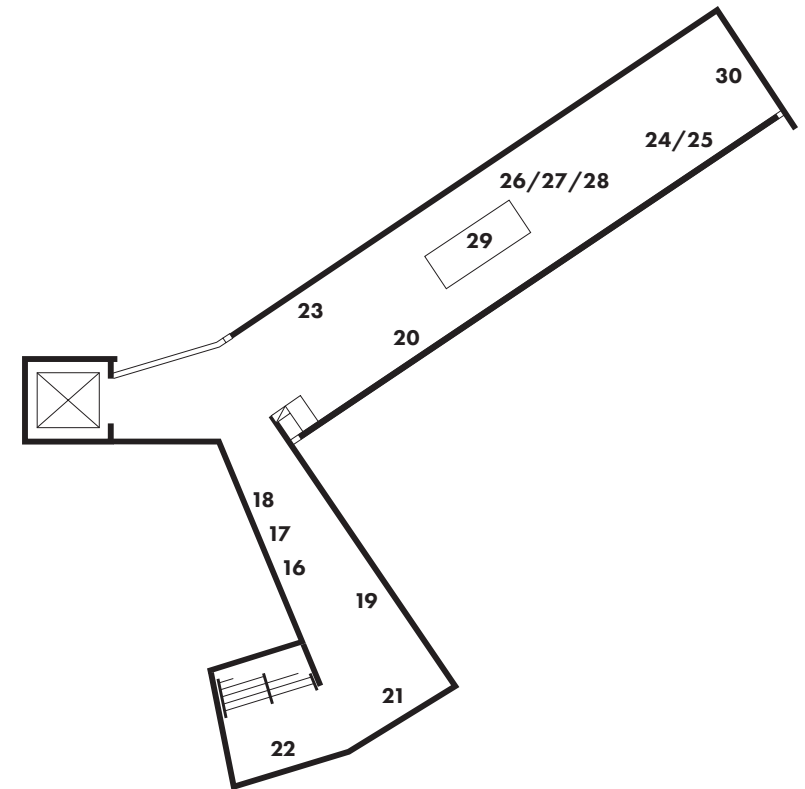
JEAN LUC GODARD

Cinema is the projection of light onto a screen in a darkened theatre; cinema is the recording of the world in front of the camera. Between these two definitions of cinema is the filmstrip as an object and a material. The works in this section, ranging from films and videos to drawings and paintings, explore the aesthetic possibilities and cinematic genealogies that emerge from a focus on the material of film itself. Here, cinema and painting explicitly come together as various weaves of light, time, and movement. Loosely placed under the heading of animation, each of these artists configures an image of movement by bypassing traditional filmic technology.

In some cases—Oskar Fischinger, Len Lye—the short-circuiting of the camera involves the application of paint directly to the material ribbon of film to explore the formal possibilities of celluloid taken as a material for painting in itself. In the paintings and drawings of Colin McCahon, it is the intersection of duration and discrete views—cinema understood as one image after another, the succession of frames—that carries the pictorial logic. Anthony McCall combines the ephemerality of projected light with the solidity of the cinematic experience to demonstrate the perceptual possibilities latent in an intersection of cinema and sculpture. And Matt Saunders literalises the affinity between cinema and painting by creating animations that fuse hundreds of hand-drawn celluloid frames into time-based videos. Taken together, these works expand our understanding of cinematic perception. They also point to the possibilities that emerge when painting and cinema are grasped as reciprocal grounds for one another. As Godard once advocated, they offer examples of a “cinema [that is] more poetic—and poetic in the broadest sense.”

Level One *Painted Air*

- | | | |
|-------------------------|-----------|---|
| Anthony McCall | 16 | <i>Room With Altered Window</i> , 1973. |
| | 17 | <i>Line Describing a Cone</i> , 1973. February 15, 1974. |
| | 18 | <i>Found Solid Light Installation</i> , 1974. |
| | 19 | <i>Light House: A Proposal for Silo 7</i> , 2013. |
| Colin McCahon | 20 | <i>Six Days in Nelson and Canterbury</i> , 1950. |
| | 21 | <i>View from the Top of the Cliff</i> , 1971. |
| | 22 | <i>Fog drawings</i> , Muriwai, 1973. |
| Oskar Fischinger | 23 | <i>München-Berlin Wanderung (Walking from Munich to Berlin)</i> , 1927. |
| | 24 | <i>Studie nr. 7 (Study No. 7)</i> , 1930–31. |
| | 25 | <i>Radio Dynamics</i> , 1942. |
| Len Lye | 26 | <i>Full Fathom Five /Ariel's Song</i> , 1935/c.1953/2007. |
| | 27 | <i>Color Cry</i> , 1952. |
| | 28 | <i>Particles in Space</i> , 1957/1980. |
| | 29 | Stencils from <i>Musical Poster #1</i> , 1940. |
| Matt Saunders | 30 | <i>Century Rolls</i> , 2012. |



Anthony McCall

All of these films were made using very simple animation techniques. Each of them started with a line drawing, created with white gouache and a ruling pen on black paper. The line drawing was then placed under the camera, where I shot it, one frame or a few frames at a time, each time moving the line a fraction to the next position. The secret of moving pictures is, of course, that there are no moving pictures. The motion is an illusion. Each second of projected time is made up of twenty-four still images. Projected, the retina of the eye cannot distinguish between them, and it combines the separate images, into a continuous movement. Animation is simply the process of creating such an illusion of movement using a drawing as an image source. ... The strip of film acts like a kind of stencil, blocking most of the light except for a simple line, or a plain circle, which in three-dimensional space represents a flat triangular blade or a complete volumetric cone.

ANTHONY MCCALL

- 16 Room With Altered Window, 1973. Vintage gelatin silver print, 203 x 254mm.**
- 17 Line Describing a Cone, 1973. February 15, 1974. Vintage gelatin silver print, 248 x 203mm. Photograph of the first showing of the film in the U.S. at Artists Space, New York.**
- 18 Found Solid Light Installation, 1974. Offset lithography on paper, 416 x 329mm.**
- 19 Light House: A Proposal for Silo 7, 2013. Pencil, ink and inkjet on paper, set of twelve drawings, 216 x 280mm. Illustrations for a proposed permanent light sculpture on Wynyard Quarter, Auckland Waterfront submitted to the Auckland City Council.**

All courtesy of the artist and Sean Kelly, New York.

Anthony McCall is almost unique in the canon of avant-garde film, as an artist who has moved fluidly between the world of cinema and the art world. Associated with the London Filmmakers Co-op in his native Britain from the early 1970s, he relocated to New York in 1973. There he engaged with two parallel domains of creative practice: the screening-based cultures of Millennium Film Workshop and Collective for Living Cinema, and the emerging scenes of conceptual, performance, and post-minimalist art.

Room With Altered Window (1973) is a breakthrough early work, and the first articulation of what would become the artist's signature formal device. He recalls: "I masked off my studio window using black paper with a vertical slit cut into it. The room was left dark, and light could only enter through the one vertical slit. Facing south, the blade of sunlight was projected through the aperture into my studio, and it traveled slowly around the room as the sun moved across the sky." The act recorded by the photograph that documents this time-based intervention is simple: the introduction of a 'blade' of natural light into a darkened room in a manner that draws attention to its materiality. *Room With Altered Window* was not a film so much as a camera obscura: one that isolates the basic elements of cinema—light and duration—as a weave of perceptual elements potentially encountered outside the cinematic apparatus. All of McCall's works following *Room With Altered Window* are grounded in this perception of light, both natural and technological, as a virtually sculptural form.

Line Describing a Cone (1973) was made a few months later, and inaugurates the artist's ongoing "Solid-Light" installations. This work's fundamental innovation was to eliminate the cinema space. In its place, McCall emphasised the projection of light through the installation situation—namely, the dusty and smoke-filled industrial basements that formed the exhibition venues for New York avant-garde cinema of the 1970s. *Line* begins with a single dot of coherent light—in McCall's words "a pencil of light"—which grows into a circle over the course of thirty minutes, thereby creating a cone of light emanating from the projector. When it encounters the haze of smoke and atmospheric dust, the projected beam of light is articulated as 'solid,' or as a sensuous, tactile membrane. Relocated from the screen to the projector's 'performance', the viewer's attention dwells on the event of projected light itself: watching the mesmerizing evolution of a permeable luminous form that can be 'touched' by moving through and around the projection. When the circle is complete, and the cone fully formed, the film ends.

Line Describing a Cone applies the distillations of structuralist film to the spatial reinventions of minimalist sculpture, but it is also a work of performance art—on the part of the audience. McCall uses a progressive articulation of solid light to emphasise the realness of

space and time in the viewing situation; so rearticulating the film screening as a live event. By situating the 'action' of the film in the physical space between projector and image, *Line* also imbues the austerity of its formal parameters with a deeply sensuous and haptic experience.

Made in the following year, *Found Solid Light Installation* (1974) connects the dots between the projected light situation of *Line Describing a Cone* and the natural light situation of *Room With Altered Window*. It also speaks to the conceptual centrality of draftsmanship to the artist's film practice. The work is a found object: an official map of Britain that plots "the position of every single lighthouse around the coastline, and the direction in which the beams were pointing." Gesturing to a long history of projected light—indeed, to a metahistory of cinema re-imagined as light travelling across the seascape—*Found Solid Light Installation* is an almost romantic expression of an island sensibility. Framing the concentrated vector of the lighthouse beam as a kind of line-drawing cutting through real space, the work offers the mental image of the lighthouse as a mode of found cinema.

Taken together, these three works from the 1970s isolate two essential formal and conceptual veins of McCall's practice: cinema deconstructed in explicit relation to the apparatus of film through the proposal of the "Solid-Light" films, and an extension of this structural principle into an engagement with the world of natural light.

Light House: A Proposal for Silo 7 (2013), whose sketches are displayed in this exhibition, is emblematic of a new direction in McCall's recent practice: the creation of public sculptures in which the concept of the "Solid-Light" films is enlarged to the scale and duration of a natural light situation. The proposal is to turn the once-industrial Silo 7, situated in an area of the Auckland's waterfront that overlooks the harbour, into a camera obscura and a lighthouse. During the day, palpable shafts of "Solid-Light" are admitted into the silo's dark vertical shaft via a series of subtle vertical cuts incised into its 'skin', in a manner that recomposes the space as "a 'receiving-chamber' for shafts of sunlight." In the artist's imagining, the planes of natural light admitted into Silo 7's hollow interior will "be experienced as a space-occupying, three-dimensional,

shifting presence within the dark cylinder." On the observation deck above, McCall proposes to install a rotating lighthouse mechanism: "essentially a projector that will sweep the harbour with a blade of light" throughout the night to reverse the type and direction of projected light admitted during the day. *Light House* is a poetic response to the physical situation of a city surrounded by water, and with a significant maritime history.

A fundamental question associated with McCall's turn to digital practice a decade ago is also raised by *The Light House* public sculpture proposal: What does the notion of "Solid-Light" mean when liberated from a cinematic context? Both types of work might be understood as a response to the contemporary moment in which, comments the artist, "'Cinema' has fractured into tiny shards, and moving images have gone in every direction, and in every possible scale, from the size of a building to something you might wear on your wrist." By combining natural and technological sources of light, creating new spaces and employing found ones, the display of McCall's new work here demonstrates an array of extended histories of projected light. Linked by a symmetry that is both structural and organic, these works open up a way of thinking the ongoing life of cinema as a concept at once natural, historical, and virtual.

Anthony McCall (b. 1946, St. Paul's Cray, England) is a major artist of American avant-garde cinema. His "Solid-Light" films, begun in 1973, represent an intensely corporeal, sensuous meditation on the medium of film and the politics of audience participation in its display. Occupying a space between sculpture, cinema, and drawing, McCall has participated in significant historical exhibitions of expanded cinema, including *Into the Light: the Projected Image in American Art 1964–77*, Whitney Museum of American Art, New York, 2001–2, *The Expanded Screen: Actions and Installations of the Sixties and Seventies*, Museum Moderner Kunst, Vienna, 2003–4, and *Beyond Cinema: the Art of Projection*, Hamburger Bahnhof, Berlin, 2006–7. His works form a part of major public art collections worldwide, including the Tate Gallery, London; the Museum of Modern Art, New York; Whitney Museum of American Art, New York; the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, and Museum für Moderne Kunst, Frankfurt. The Adam Art Gallery mounted the major exhibition *Anthony McCall: Drawing with Light* in 2010. A solo exhibition, *Anthony McCall: Five Minutes of Pure Sculpture*, opened in Hamburger Bahnhof, Berlin, 2012. He lives and works in New York.

Colin McCahon

I hoped to throw people into an involvement with the raw land, and also with raw painting. No mounts, no frames, a bit curly at the edges, but with, I hoped, more than the usual New Zealand landscape meaning. ... I hope you can understand what I was trying to do at the time—like spitting on the clay to open the blind man's eyes. COLIN MCCAHON

There is, in Leonardo da Vinci's Treatise on Painting, a page that Ravaissou loved to quote. It is the one in which the author says that the living being is characterized by the undulous or serpentine line, that each being has its own way of undulating, and that the object of art is to render this undulating distinctive. "The secret of the art of drawing is to discover in each object the particular way in which a certain flexuous line which is, so to speak, its generating axis, is directed through its whole extent, like one main wave which spreads out in little surface waves." It is possible, moreover, that this line is not one of the visible lines of the figure. It is not in one place more than in another, but it gives the key to the whole. It is less perceived through the eye than thought by the mind. "Painting," said Leonardo da Vinci, "is a mental thing." HENRI BERGSON, "THE LIFE AND WORK OF RAVAISSON"

- 20 Six Days in Nelson and Canterbury, 1950. Oil on canvas, 885 x 1165mm.** Collection of Auckland Art Gallery Toi o Tāmaki, gift of Colin McCahon through the Friends of the Auckland Art Gallery, 1978.
- 21 View from the Top of the Cliff, 1971. Acrylic on paper, 794 x 589mm.** Courtesy of Auckland Art Gallery Toi o Tāmaki, on loan from a private collection
- 22 Fog, Muriwai 1973**
Fog Comes in over the Beach, Muriwai 1973
Fog and Birds—Seaweed on the Beach. Muriwai 1973
Birds and Mist, Muriwai 1973
Beach, Sea, Oaia, Muriwai 1973
Sea, Muriwai 1973
Oaia, Sea, Beach, Mist 1973
The Fishing Rock, Mist and Birds. Muriwai 1973
A Fog Drawing, Muriwai, Last of the Series 1973
All pencil on paper, set of nine, 306 x 228mm. Courtesy of Auckland Art Gallery Toi o Tāmaki, on loan from a private collection.

Colin McCahon is New Zealand's canonical modernist painter. Animated by a universalist impulse, he was an artist who sought "to paint beyond [his] own ends and point directions as painters once did." This mythic and often existential thematic was expressed in a turn to epic tropes—literary, spiritual, and iconographic—as the means by which to render his organising preoccupation with the beauty of the New Zealand landscape. McCahon often incorporated literary transcription into the surface of his pictorial work, allowing words or linguistic units to function as collaged elements within the structure of a painting, or simply as a compositionally integrated concrete poetry. The important *Northland Panels* (1958), for example, demonstrates and locates his aesthetics of place with the phrase "A landscape with too few lovers" painted directly on the canvas. For McCahon, the task of representing landscape was not a matter of rendering a spectacular view so much as an acknowledgment of the land as the ground and backdrop of all human striving.

Six Days in Nelson and Canterbury (1950) is an iconic early painting. McCahon worked from memory to make it, drawing the temporality of the Genesis story of creation from his experience of bicycling through two distinct regions of the South Island of New Zealand as a farm labourer looking for seasonal work. In a sense, *Six Days in Nelson and Canterbury* is a travelogue, a road-trip of sorts. Each 'view' or frame is suggestive of both a space and a unit of time—ostensibly a single day, though the time of the image is allusive and has no necessary relation to the span of a work week. In presenting a portrait of place funnelled through the point of view of a body moving in time, McCahon expresses the interface between human experience and the otherness of natural beauty as a distillation of the perceptual and psychological effects of an unfurling landscape on the mind's eye.

Six Days in Nelson and Canterbury marks, as well, the inauguration of a number of McCahon's characteristic themes and devices. These include the use of serial imagery to convey a sense of duration; the motif of a journey, of movement or passing through; the careful rendering of light and mutable weather conditions in a named place; the telescoping of time into an imagistic and psychological gestalt; and the visual incorporation of a textual narrative that grounds the whole work in a Biblical mythos.

More precisely, the painting is a formal achievement in the artist's lifelong quest to specify his own handling of the genre of landscape into something "more than the usual New Zealand landscape meaning." In 1942 McCahon received a copy of Charles Cotton's *Geomorphology of New Zealand* (1922) as a wedding present. The book was a revelation. In it Cotton describes the formation of New Zealand's distinct physical features through geological processes that seemed to the artist to speak to "the very bones of New Zealand." The art historian Gordon H. Brown notes that in *Takaka Night and Day* (1947), a work congruent to *Six Days*, McCahon deliberately strips away topographical features and excises atmospheric distancing effects. This reduction was ontological, a distillation aimed at painting—and so unveiling—the land's underlying sculptural form. McCahon wrote of *Takaka*: "Once more, it states my interest in landscape as a symbol of place and also of the human condition. It is not so much a portrait of a place as such but is a memory of a time and an experience of a particular place."

In stark contrast with *Six Days*, McCahon's works on paper shown here—*View from the Top of the Cliff* (1971) and the *Muriwai Fog drawings* (1973)—have a sparse exhibition history. The former has been seen only once, at the Peter McLeavey Gallery, Wellington, where it was exhibited in April 1971 as one of a sequence of thirteen paintings of the same title, all produced between 1970 and 1971. The Fog drawings are intimate works, publicly exhibited for the first time in *Cinema & Painting*.

View from the Top of the Cliff depicts an identifiable location—the cliff above Otakamiro Point at Muriwai Beach in West Auckland—even as the series speaks to the artist's preoccupation with *light* more than with space, demonstrating an attempt to capture the horizon of intersection between sea and sky at moments of chromatic intensity. These are McCahon's most colourist paintings, rendered in an almost non-naturalistically vivid palette. Painted with thin washes of acrylic over a tight ground of whirling brushwork, *View from the Top of the Cliff* depicts a liquid zone in which figure-ground relations have given way to a field of diffused movement—birds, sea, clouds, mist, rising colour. The image is an incandescent mirage.

The nine individually titled works in McCahon's Fog drawings sequence were made as a gift to Anne McCahon, his wife. These sketches were produced in a single sitting. Their span describes a particular walk along Muriwai Beach during which weather conditions altered rapidly and a storm set in. The action is narrated by the titles such as: *Fog Comes in over the Beach, Muriwai*; *Fog and Birds—Seaweed on the Beach. Muriwai*; *Birds and Mist, Muriwai*; *Sea, Muriwai*; and *Oaia, Sea, Beach, Mist*.

1973 was a year of bereavement for McCahon, and the Fog drawings are thematically linked to the magisterial *Walk (Series C)* (1973)—a large multi-panel painting made to memorialise the poet James K. Baxter. Yet the Fog drawings are looser, more experimental exercises in mark-making—graphite flecks on sketchbook paper suffused with air and the unceasing turbulence of surf, sand, salt, and seaweed. "Drawings for most of my paintings *follow* rather than *predate* the paintings," McCahon wrote of the sequential logic of his creative process, "I'm just solving the problems that I didn't solve at first in the paintings: but it doesn't always happen this way." Understood as distinct from the monochromatic *Beach Walk* paintings of the same year, the Fog drawings reveal McCahon explicitly as a painter of time: an artist focused on depicting an atmospheric dimension of experience that hovers at the edge between the visible and the invisible. They are, preeminently, images of restlessness and risk—the representation of a moment of uncertainty and possible transition.

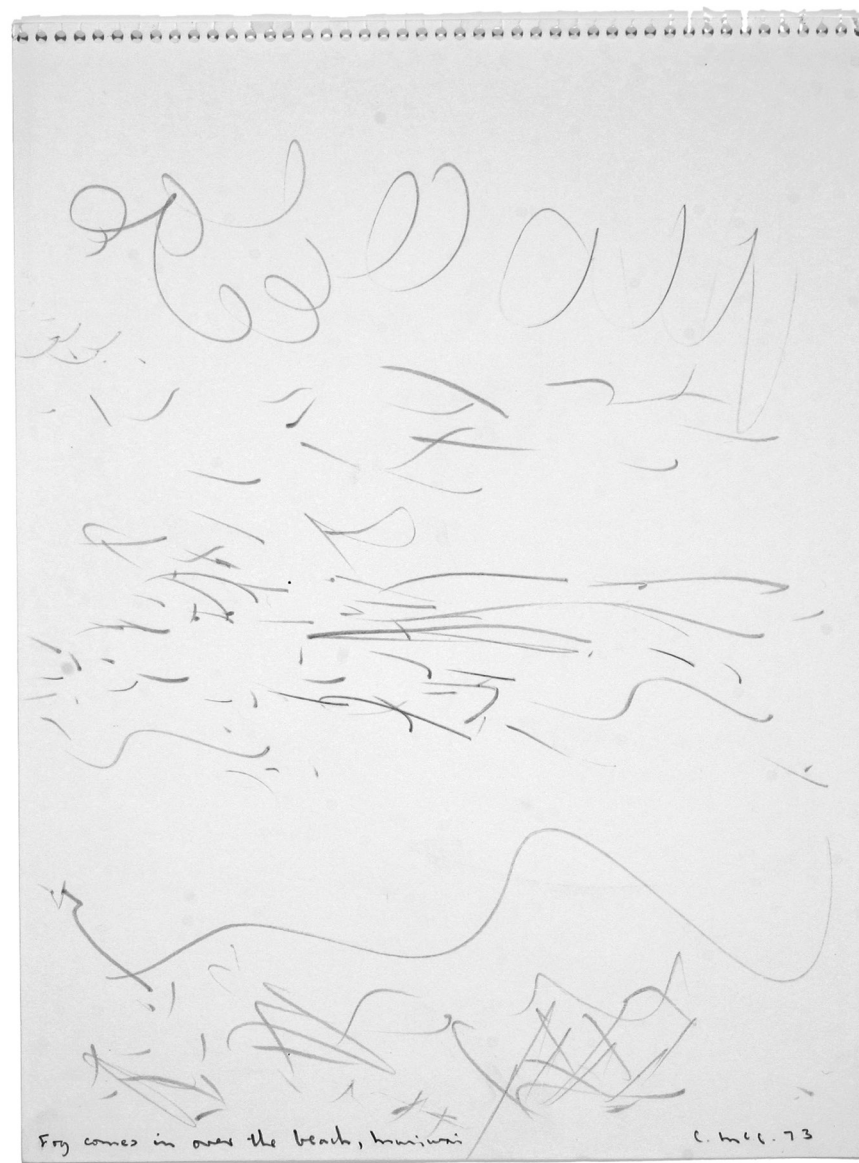
Colin McCahon (b. 1919, Timaru; d. 1987, Auckland) is widely regarded as New Zealand's foremost modernist painter. Born and raised in the South Island of New Zealand, he trained at the Dunedin School of Art (1937–39). McCahon married the painter Ann Hamblett (1915–1993) in 1942, and spent the subsequent years as an itinerant labourer in various parts of the South Island, working to support their growing family. The McCahons moved to Christchurch in 1948, and again to Auckland in 1953. Here Colin took up a position at the Auckland City Art Gallery (1953–64), where he was appointed Keeper (an English term for Curator) and Deputy Director in 1956.

In 1958 the Gallery funded a four-month trip to the United States, intended to allow McCahon to examine American museum practices. This visit represented his only opportunity for direct contact with the work of his North American

contemporaries. The 'environmental' installations of Allan Kaprow, Willem de Kooning's *Woman* series (1950-53), the Berkeley landscapes (1953-66) of Richard Diebenkorn, and the scale of Jackson Pollock's *Autumn Rhythm (Number 30)* (1950) made an impression on the artist visible in subsequent large paintings such as *The Wake* (1958) and the *Northland Panels* (1958). McCahon left the museum world to accept a teaching role at the Elam School of Fine Arts in 1964. His work was exhibited more frequently through the 1960s, but it was not until 1971 that he was able to paint full time. A retrospective *Colin McCahon: A Survey Exhibition* opened at the Auckland City Art Gallery in 1972. The Manawatu Art Gallery's *McCahon: 'Religious' Works 1946-1952* (1975) and the Govett-Brewster Art Gallery's *McCahon's 'Necessary Protection'* (1977) both toured. The solo exhibition *I Will Need Words*, curated by Wystan Curnow, opened in 1984 as part of the Fifth Biennale of Sydney; but by this time the artist was suffering from the onset of alcohol-related dementia. He died in Auckland Hospital on 27 May 1987, survived by his wife and children. His ashes were scattered on the Muriwai headland on 6 June 1988.

Colin McCahon's works are held in every major public and private collection in New Zealand. Notable posthumous survey exhibitions include *Colin McCahon: Gates and Journeys*, (Auckland Art Gallery, 1988), and *Colin McCahon: A Question Of Faith*, (Stedelijk Museum, Amsterdam, 2002). Gordon H. Brown's *Colin McCahon: Artist* (Reed, rev. ed. 1993) and *Towards A Promised Land: On the Life and Art of Colin McCahon* (Auckland University Press, 2010) are significant art historical biographies. The Colin McCahon Research and Publication Trust was launched in 1991 to enable research into McCahon's work, in part through a comprehensive online catalogue: <http://www.mccahon.co.nz/>

Right: Colin McCahon, *Fog Comes in over the Beach, Muriwai*, 1973. Pencil on paper, one of nine, 306 x 228mm. Courtesy of Auckland Art Gallery Toi o Tāmaki, on loan from a private collection.



Oskar Fischinger

A film can be even more beautiful without music. The optical part—the form and motion—is visualized through the visual imagination, through the fantasy of the Eye. If there is sound necessary, then the music has to go with the movement of the image, the motion of the forms. Light is the same as Sound, and Sound is the same as Light. Sound and Light are merely waves of different length. Sound and Light waves tell us something about the inner and outer structure of things. OSKAR FISCHINGER

- 23 **München-Berlin Wanderung (Walking from Munich to Berlin), 1927. 35mm transferred to digital video, screened at 24fps, b&w, silent, 3mins.**
- 24 **Studie nr. 7 (Study No. 7), 1930–31. 35mm transferred to digital video, b&w, sound, 2:37mins. Restored by Center for Visual Music.**
- 25 **Radio Dynamics, 1942. 35mm transferred to digital video, colour, silent, 4:22mins. Restored by Center for Visual Music.**

All courtesy of Center for Visual Music, Los Angeles.

Oskar Fischinger was a pioneer of abstract cinema. His career began in Germany in the 1920s, creating patterns and forms out of materials such as wax, paper cut-outs, and stop-motion, as well as more familiar kinds of drawn animation. Starting in the late 1920s, and using the new resources of synchronized sound, he began animating shapes that dynamically interacted with the contours of the music that accompanied his films. Many of these films became internationally popular, and his use of geometric shapes moving in carefully choreographed patterns—as in *Komposition in Blau* (1935)—is easily recognisable. After leaving Germany in the mid-1930s, he worked in the US for the rest of his life, moving between Hollywood studios, abstract film, and the art world.

Walking from Munich to Berlin is an early film experiment that records Fischinger's journey between the two cities, travelling on the back roads and stopping in small towns. Rather than recording scenes, he exposed only small numbers of frames at a time. The result is a fast-paced set of images, at times moving at close to the limits of visual recognitions. As much as the film is a document of the

journey, the images present themselves mainly through their visual qualities: texture, light, form, movement. The animating line that runs through the film is the body, both Fischinger and his camera, in its movement through space. Reality is inclined toward abstraction.

In *Study No. 7*, Fischinger created an audio-visual work that synchronized abstract shapes with Brahms's "Hungarian Dance No.5". The shapes, patterns of light against the depth of a dark background, are hard, clearly-defined forms that stand out against the softer, more expressive sounds of the music. This is not musical accompaniment but an intricate dance between light and sound.

Radio Dynamics, made in the United States, is a self-described "Experiment in Color-Rhythm," designed to be shown without music or sound, although the title suggests that the film should be understood as a visual transposition of aural experiences. Much of this has to do with rhythm. Fischinger described the film as "something quite new in the field of optical rhythm...a wholly new view of the field of colour science." *Radio Dynamics* employs a full panoply of colours and shapes, developing in and through different tempos and gestures: angular shapes move back and forth; Mondrian-like grids fill the frame; circular forms rise and recede. These forms work on and change the very conditions of the viewer's perception.

Oskar Fischinger (b. 1900, Gelnhausen; d. 1967, Los Angeles) received early training in music and engineering, before seeing Walther Ruttmann's early abstract films and becoming enraptured by abstract filmmaking. Early experiments ranged from patterns of melted wax to multiple-screen projections—the recently restored *Raumlichtkunst*—as well as special-effects work for Weimar films. His series of *Studies*, exploring different kinds of abstract animation, were screened widely across Europe and the world. It was the success of *Muratti Greift Ein* (1934) and *Komposition in Blau* (1935) that brought him to the attention of Hollywood studios. While he worked on animation projects for several studios, influencing (for example) aspects of the formal style of Disney's *Fantasia* (1940)—though he distanced himself from the final product—but also made a range of more experimental work, notably *Radio Dynamics* (1942) and *Motion Painting No.1* (1949). Fischinger's work is preserved through the Center for Visual Music in Los Angeles.

One morning, it had been raining all night and there were these marvellous fast little skuddy clouds in the blue sky. As I was looking at those clouds I was thinking, wasn't it Constable, the English landscape painter, who sketched clouds trying to convey their motions? Well, I thought, why clouds, why not just motion? Why pretend they are moving, why not just move something? All of a sudden it hit me—if there was such a thing as composing music, there could be such a thing as composing motion. After all, there are melodic figures, why can't there be figures of motion? LEN LYE

26 Full Fathom Five / Ariel's Song, 1935/c.1953/2007. 16mm transferred to digital video, colour, sound, 1min.

Reconstructed by Roger Horrocks and the New Zealand Film Archive in association with the Department of Film and Video, Museum of Modern Art, and the Len Lye Foundation.

27 Color Cry, 1952. 16mm transferred to digital video, colour, sound, 3mins.

28 Particles in Space, 1957/1980. 16mm transferred to digital video, b&w, sound, 4mins. All films from material preserved and made available by the New Zealand Film Archive Ngā Kaitiaki O Ngā Taonga Whitiāhua.

29 Stencils from Musical Poster #1, 1940. Paint on heavy card, occasional pencil inscriptions, eleven of twenty-one, various dimensions, approx. 490 x 90mm.

All works courtesy of the Len Lye Foundation.

While Len Lye achieved creative fame away from New Zealand, his formative years were spent in an oceanic environment whose influence is discernable in both the conceptual and visual logic of his long career. It was as an art student in Wellington that Lye first articulated an idea of movement as an aesthetic form in itself: not a property to be represented by painting or drawing, but that might be composed almost musically into “figures of motion.” This conception of movement-in-itself preceded Lye’s work in film, emerging rather from a sensitivity to natural movement (clouds, wind, seascapes) and arguably, the childhood experience of living in the Cape Campbell lighthouse in the South Island of New Zealand.

Unusually for the era Lye travelled through the South Pacific in the early 1920s, undertaking extended sojourns in both Australia and Sāmoa. In 1926 he set sail for London by working as a coal trimmer on a steam ship, and began making abstract films there. Lye’s first animated film, the symbolist-inflected *Tusalava* (1929), takes its title from a Sāmoan word meaning “just the same” and implying both ongoingness and interconnection. Exposure to the work of Oskar Fischinger drew him to the realm of abstract animation, and he began to develop a unique form of “direct film”—made without a camera, with images painted directly onto the celluloid—for the General Post Office Film Unit. The GPO Film Unit, founded by John Grierson, played an important but curious role in the avant-garde of the 1930s. The films were all advertisements for the post office, but, because of this financial cover, the artists were able to experiment wildly. Lye made *A Colour Box* (1935), *Rainbow Dance* (1936), *Trade Tattoo* (1937), and other films in this context, winning a range of awards at festivals for his work. Lye’s films are playful, with abstract patterns of shapes and colours dancing across the frame in synchronisation to contemporary jazz recordings.

The films and materials presented here go beyond this familiar canon. *Full Fathom Five* (1935) was Lye’s first direct film, and the film he used to get a job with the GPO Film Unit. Using John Gielgud’s reading of Ariel’s ocean lyric in *The Tempest* (“Full fathom five thy father lies...”), Lye hand-painted the words onto the same filmstrip as the soundtrack, the letters flowing and moving to the images of death and water, white and blue lettering swirling through the black frame. The original 1935 film is lost, but a critic who viewed it at the time notes, “it seemed to me a pouring out of image and association which leaves a feeling of magic, an underlit, underwater quality, which the verse has. ... It is rather like a speech being made, there is mind-movement in the shapes, mind-pictures in the occasional flashes, inserts, of actual photography.” In 1953, Lye planned to make an alternate version of the film with Dylan Thomas, but the poet died before this could happen. What is shown here is a reconstruction of the 1953 version *might* have been.

In 1944, Lye moved to New York on assignment for a *March of Time* series, and would continue to live there. He made *Colour Cry*

in 1952, a film that combines painting on film with a version of Man Ray's "rayogram" technique that he described as "shadowgraphs": objects are placed on top of a film strip, which is then exposed to light and developed. Lye used Sonny Terry's "Fox Hunt" as music, which he interpreted as the experience of a Black slave chased by a lynch mob. Indeed, the lines, grids, and shapes chase one another across the plane, an almost frantic motion that gives expressive weight to both the content of the image and the force of the frame. At the same time, the overlaid patterns create a surprising effect of depth, a game of visual hide and seek the ebullience and excitement of which goes hand in hand with a sense of desperation. In this film Lye uses the expertise built up from the GPO-era films while introducing new techniques.

Later in life, Lye began a new kind of direct film, scratching the emulsion off the filmstrip to produce patterns of light in motion. *Free Radicals* (1958) is the most famous of these; in *Particles in Space* (1957), shown here, is a film he worked on until 1979. Synchronised to drum music from the Bahamas and from Nigeria, the film begins and ends with sounds of Lye's own steel kinetic sculptures (another area of art in which he was a pioneer). As Lye described it, the film employed "vibrating dots and dashes which swirled, pulsed, squiggled and darted about the screen—particles of energy in space." The idea of space is meant literally: while the scratches on the emulsion are not figurative, their movement, in all its varieties, generates an experience of depth—one that emerges, perhaps paradoxically, from the very flatness of the celluloid itself. The imagery strives, at times, for an almost 3D effect, while the sounds of Lye's sculpture generate at once the sense of watery submergence and the full depth of outer space.

While Lye's filmography is renowned, the range of his output in other media—sculpture, painting, drawing, photography, poetry, essayistic writing—is less well known. The stencils for *Musical Poster #1* (1940) provide a point of entry into the restlessness and diversity of his investigations into "figures of motion". Exhibited only once before, these objects are analogue animation devices, hand-crafted to enable Lye to paint evolving shapes directly onto strips of celluloid. The artist's hand is visible in occasional pencil annotations

noted directly on the stencil, and the brushes of paint visible on their surface. These evocative objects are two sided, like palimpsests or DNA spirals: catching layers of paint, they are literally caught between cinema and painting.

Len Lye (b. 1901, Christchurch; d. 1980, New York) came to prominence through his work in the 1930s for the UK-based GPO (General Post Office) Film Unit. His films combined moving shapes, lines drawn or stencilled onto the film itself, and rhythmic music; while ostensibly designed to sell products for the Post Office, films like *A Colour Box* (1935), *Rainbow Dance* (1936), *Trade Tattoo* (1937), and *Swinging the Lambeth Walk* (1939) became seminal films for the filmic avant-garde. A later film, *Free Radicals* (1958), was built around lines scratched on the emulsion of the film. Lye was also notable for his drawings, kinetic sculptures, and stencils, which have been collected in his archive. A number of exhibitions, held at places such as the Centre Pompidou in Paris and the Hayward Gallery in London, have highlighted his career and its importance for avant-garde artists throughout the twentieth century. Major repositories of Lye's film work include the New Zealand Film Archive, the British Film Institute, and the Museum of Modern Art, New York. His sculptures are held in the collections of the Whitney Museum in New York, the Art Institute of Chicago, the BAM/PFA in Berkeley, and the Albright Knox in Buffalo. Shortly before his death in 1980, Lye established and bequeathed his work to the Len Lye Foundation. The Govett-Brewster Art Gallery in New Plymouth, New Zealand is home to the Foundation's archives and studio collection. The Len Lye Art Centre, a dedicated exhibition and archive space, will open in New Plymouth in 2015.

Matt Saunders

The century has accumulated a recorded film world, like a parallel universe, that can now be halted or slowed or fragmented. The new technologies work on the body of film as mechanisms of delay, delaying the forward movement of the medium itself, fragmenting the forward movement of narrative and taking the spectator into the past. LAURA MULVEY, "THE PENSIVE SPECTATOR"

30 Century Rolls, 2012. Digital video, b&w, colour, silent, 10:45mins. Animated ink on mylar paintings. Commissioned by Tate Liverpool.

Courtesy of the artist.

Matt Saunders makes paintings that back-flip into an array of contemporary media. Often exhibited alongside large black-and-white contact printed photographs, his animations begin life as ink on Mylar sketches—sequenced drawings made directly onto celluloid-like sheets of transparent plastic, and output as digital videos. These are animations that draw on the history of painting, of narrative cinema, and of the avant-garde of Jack Smith and Andy Warhol.

Commissioned by Tate Liverpool, *Century Rolls* (2012) is a major work in Saunders' developing oeuvre. In *Century Rolls*, images pilfered from the visual repositories of twentieth-century cinema are re-constituted into near-abstract passages of visual flow; at the same time, these images are inflected by the affects of cinephilia and the ethos of Underground film culture. Eschewing strands of explicit narrative or historical content, Saunders treats the archive of cinema as a trove of after-images. Reconstructing and isolating these images as raw material whose reconstruction and isolation by painting allows them to occupy a new conceptual space between stillness and movement.

In an interview with Saunders, the artist Josiah McElheny remarked: "there's been so much discussion of painting before photography, and painting after photography—but what about painting before cinema, and painting after cinema? And how is cinema prefigured in painting?" Saunders addresses the weight of this question by skipping over the camera and the projective apparatus. By making moving images with traditional painting

materials and processes, he arrives at a form of direct animation that offers an unambiguous demonstration of painting's status as a mediated, time-based medium—one related to, but not identical with, cinema itself.

Matt Saunders (b. 1975, Tacoma, Washington) received a BA from Harvard University and an MFA in Painting and Printmaking from the Yale University School of Art. Working with ink and oil on plastic sheets or unprimed canvas, he makes drawings, painting, photographs, and animated short films and videos. Solo exhibitions include projects at Tate Liverpool (2012) and the Renaissance Society at the University of Chicago (2010), his first museum show. He has exhibited at the San Francisco Museum of Modern Art (2008 and 2011); Deutsche Guggenheim, Berlin (2008); University of Michigan Museum of Art, Ann Arbor (2009); the Sharjah Biennial, United Arab Emirates (2011); the Whitney Museum (2013); and the Museum of Fine Arts, Boston (2013). He lives and works in Berlin.

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Cinema & Painting Public Programme

11 February – 11 May 2014

**Tuesday 11
February, 7pm**
Adam Art Gallery

Opening Performance

Martin Rumsby performs Hollis Frampton's *A LECTURE* (1968).



**Tour: Wednesday
12 February, 12pm**
Adam Art Gallery

Curators' Tour with Judy Millar

Join curators Michelle Menzies and Daniel Morgan, in conversation with artist Judy Millar, for a tour of *Cinema & Painting*.

Above: Judy Millar, working model for new work, 2013. Courtesy of the artist.

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Parking is free and available on weekends in any of the unreserved carparks accessible via Gates 1, 6 & 7
Tuesday – Sunday, 11am – 5pm,
Free Entry

Cinema & Painting 11 February – 11 May 2014



**Screening: Saturday
22 February, 6pm**
New Zealand Film
Archive Wellington
\$10/\$8 entry



Above: Heinrich Hauser, film still from *WINDJAMMER UND JANMAATEN – DIE LETZTE SEGELSCHIFFE* (*Windjammer and Sailors – The Last Sailboats*), 1930. 35mm, b&w, silent, 86mins. Collection of EYE Film Institute Netherlands.

Turbulence: The Ocean as Cinematic Space

Curated with Philippe-Alain Michaud, Curator of Film, Georges Pompidou Centre, France

Nathaniel Dorsky, *Alaya*, 1976–87, 16mm, b/w, silent, 28 mins

Heinrich Hauser, *WINDJAMMER UND JANMAATEN. DIE LETZTE SEGELSCHIFFE* (*Windjammer and Sailors: The Last Sailboats*), 1930, 35mm, b/w, silent, 48 mins

Live music accompaniment by Jonathan Berkahn on piano accordion

Two film poems explore the atmospheric drama of an interaction of sea, sky, and sand in this special “live” cinema event. Generously supported by the Embassy of France.

The river is within us, the sea is all about us. T.S. ELIOT

**Discussion: Thursday
20 March, 6pm**
Adam Art Gallery

Waterfalls, Lighthouses, Lakes: Landscape Aesthetics in New Zealand

Join curator Michelle Menzies and Laurence Simmons, Professor of Media, Film and Television at the University of Auckland for an evening discussion. Simmons is the author of *Tuhituhi: William Hodges, Cook's Painter in the South Pacific* (Otago, 2011). Their conversation will explore a New Zealand tradition of landscape aesthetics emerging in and from proximity to water, focusing on works by Colin McCahon, William Fox, and Anthony McCall currently exhibited in *Cinema & Painting*.

**Screening: Thursday
27 March, 6pm**

Lighthouse Cinema
Cuba, Wellington
\$10/\$8 entry



Ken Jacobs' Volumetric Screen: Five Decades of 3D Cinema

Ken Jacobs, *The Guests*, 2013, 3D DCP, b/w, surround-sound, 74mins
(World Premiere!)
preceded by:
Ken Jacobs, *Opening the Nineteenth Century: 1896, 1990*, Pulfrich
3D, b/w, colour, sound, 9mins

The charismatic grandfather of American avant-garde cinema presents a new 3D film. Ken Jacobs studied painting with the Abstract Expressionists, and has made 3D movies for over five decades.

2D is a remarkable invention, crazier than most anything that can happen in 3D. Imagine the world flattened to a single insubstantial plane, a mere surface reflection! I must look into it. KEN JACOBS

**Screening: Saturday
12 April, 6pm**

New Zealand Film
Archive Wellington
\$10/\$8 entry



Re-Make: GDBY PK P

Curated by Mark Williams, Director of CIRCUIT Artist Film and Video
Aotearoa New Zealand

Lucien Rizos, *GDBY PK P*, 2013, digital video, colour, sound, 89mins

Lucien Rizos remakes Geoff Murphy's Kiwi film classic *Goodbye Pork Pie* (1981). Followed by a conversation between Williams and Rizos.

Presented with CIRCUIT Artist Film and Video Aotearoa New Zealand: www.circuit.org.nz

... when something is happening here something else is happening over there. JOHN BALDESSARI



**Tour: Wednesday
7 May, 12pm**
Adam Art Gallery

Animate!: Art and moving image effects

Join Kirsten Thompson, Professor of Film at Victoria University of Wellington for a lunchtime tour of animated films in *Cinema & Painting*, particularly works by Oskar Fischinger, Len Lye, Phil Solomon, Matt Saunders, and Jim Davis. Thompson is a specialist in the history of history of classical animation and presently writing a book about film and colour.

**Tour: Saturday
10 May, 12pm**
Adam Art Gallery

Curator's Tour with Diana Thater

Join artist Diana Thater and curator Michelle Menzies for a conversation and closing tour of *Cinema & Painting*.

Above: Matt Saunders, *Century Rolls*, 2012. Digital video, b/w, colour, silent, 10:45mins. Animated ink on mylar paintings. Commissioned by Tate Liverpool. Courtesy of the artist.

