

San Francisco Art Institute Archives 16mm Film Collection

LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	80	Bronco Billy: The Prisoner.	Anderson, Gilbert.	By Gilbert Anderson; who, with George Spoor, formed the Essanay Company in 1906 with the idea of concentrating on westerns. The first western filmed west of the Adirondacks, it is full of action and was shot out of doors using the dynamic camera positions and avoiding the more staged look of films of the day. Most of the legendary Bronco Billy films, the first westerns, have disappeared.	1913-18.	10 min.	silent.	Early Cinema
C	26	Eaux D'Artifice	Anger, Kenneth	"Hide and Seek in a night-time labyrinth of levels, cascades, balustrades, grottoes and ever-gushing leaping fountains, until the water witch and fountain become one" - K. Anger	1953.	13 min.	Sound.	Experimental
A	10	A Film.	Angerame, Dominic	"An exploration of the phenomenon of constant change of visual perception and the dynamic alteration of image perspective. The frame as a window whereby the viewer's consciousness is both inside and outside. A graphic portrayal of the change of Chicago's seasons (from Fall to Winter) employing the technique of optical printing bi-pak. One foot of black and white film was shot for ninety days consecutively and printed with color footage of close-ups of the same scene." Awards: Winner of the Fellowship Competition at the School of the Art Institute of Chicago, 1979 San Francisco Art Institute Film Festival, 1980.	1979.	4 min.	Silent.	Experimental

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C	97	The Soul of Things	Angerame, Dominic					
C	98	Pixiescope, Waifen Maiden, and Consume	Angerame, Dominic					
C	76	Alone. Life Wastes Andy Hardy.	Arnold, Martin.	<p>"The cinema of Hollywood is a cinema of exclusion, reduction and denial, a cinema of repression. There is always something behind that which is being represented, which was not represented. And it is exactly that that is most interesting to consider."</p> <p>Martin Arnold</p> <p>"The breakdowns, short-circuits and gasps that define his cinema create a violently neurotic machine. This is due, in part, to the fact that Arnold's cinema barely holds together under the strain of a constant tension between its elements." M. Lippit</p>	1998.	15 min.	Sound.	Experimental
B	41	All My Life	Baillie, Bruce	<p>A sunny summer film consisting entirely of camera movement - a long continuous pan along a flower-covered fence in Caspar, California, lasting as long as it takes for Ella Fitzgerald to sing "All My Life", and ending on a tilt up into an ethereal blue sky. Bruce Baillie says this is his favorite film and it is easy to understand his affection for this simple but perfectly satisfying combination of image and sound, which has come to be seen as a preeminent example of structural film.</p>	1966.	3 min.	sound.	Experimental

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C	9	Quick Billy	Baillie, Bruce	"The experience of transformation between life and death, death and birth, or rebirth in four reels..." B. Baillie The most striking aspect of the film is the complex imagery in the first three parts, it is dense and heavily layered imagery which Baillie achieves by various techniques such as hand-made mattes (meaning Baillie actually uses his own hand to matte out part of the image), rephotography, and layering images within the camera. The six optional reels are of uncut footage which wasn't used in the final film. They contain some lovely images but more interestingly, they provide an idea of the process of how the shape of a film changes as it evolves into its final form.	1967-70.	60 min.	Sound	Experimental
B	44	Valentin De Las Sierras	Baillie, Bruce			10 min.	Sound.	Experimental
B	26	Untitled	Barbour, Karen	Barbour parodies the various obsessions of our culture, from the esoteric to the absurd, in this flowing seemingly stream-of-consciousness animation. The film contains a great deal of humor and is dense with meanings and implications.	1980.	10 min.	Sound	Animation
C	21	One 25	Barroso, Cristina					

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C	14	Greenfield	Bartlett, Scott	Bartlett's document of a northern California commune gives the viewer glimpses of the work activities and leisure activities of a commune and provides one with an idea of the general spirit of the place. Bartlett is very free in his use of the camera while recording and has a fluid and logical style of editing which makes the film visually interesting .	1969.	14 min.	Silent.	Experimental
B	71	Off/On.	Bartlett, Scott.	An experimental film using dynamic abstract displays of virtuoso film and video techniques to poetically evoke a visceral awareness of fundamental realities below the surface of normal perception.		10 min.	sound.	Experimental
A	1	Jinji	Bell, David	An animated film in which Chinese figures walk through water color landscapes.	c.1970's.	4.5 min.	Sound.	Animation
B	84	Cosmos.	Belson, Jordan.	A kinetic journey to the center of the galaxy. Cosmos utilizes imagery fashioned from continuous motion, optical effects and video tape soundtrack by Andre Vanden Broeck.	1970.	6 min.	sound.	Experimental
B	75	Samadhi.	Belson, Jordan.	To a combination of electronic tones and the sound of Belson inhaling and exhaling, brilliantly colored vapors form a variety of undulating patterns that unify repeatedly into spheres, which correspond in yoga theory to Earth, Air, Fire, and Water.		6 min.	sound.	Experimental
B	91	Sex Life of a Polyp.	Benchley, Robert.	Starring Robert Benchley. A rare print of this early comedy short, considered the best of his films.		10 min.	sound.	Feature Films

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D	18	Anticipation of the Night	Brakhage, Stan	". .a film in the first person. The protagonist, like the members of the audience, is a voyeur; and his eventual suicide is a result of his inability to participate in the 'untutored' seeing experience of a child. ANTICIPATION consists of a flow of colors and shapes which constanfly intrigues us by placing the unknown object next to the known in a significant relationship, by metamorphosing one visual statement into another." - P. Adams Sitney	1958	42 min.	silent	Experimental
A	12.1	Mothlight.	Brakhage, Stan	A swiftly animated and gracefully varied montage of moth-wings and flowers, created without camera on clear mylar tape and then printed on film.	1963.	4 min.	Silent.	Animation
A	12.2	Mothlight.	Brakhage, Stan	A swiftly animated and gracefully varied montage of moth-wings and flowers, created without camera on clear mylar tape and then printed on film.	1963.	4 min.	Silent.	Animation
B	46	Fire of Waters	Brakhage, Stan	Sound by Brakhage. Inspired by a statement in a letter from poet Robert Kelly: "The truth of the matter is this: that man lives in a fire of waters and will live etemally in the first taste,' - ' this film is a play of light and sounds upon that theme.	1965	10 min.	Sound	Experimental
A	14	Song #14	Brakhage, Stan		1966		silent	Experimental

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D	56	Prelude: Dog Star Man	Brakhage, Stan	An impressionist, semi-abstract film: a feverish montage of the poet's vision of the universe. "A declaration both of the unity of the world (and his lyrical feelings and identification with it) and of love for woman expressed in transcendental, cosmic terms..." Paul Beckley.		25 min.	silent	Experimental
B	42	Recreation	Breer, Robert	A frame by frame collision of totally disparate images. 'I haven't felt as good in a long time as when I stood in the Bonino Gallery looking at Breer's constructions and movies. The amazing thing is that all this goodness and happiness is caught so simply and so effortlessly. It's done through abstract lines, through the play of plastic elements, through movements and rhythms. The happiness has its own rhythm, and Breer seems to have caught and recreated it in his work..... - Jonas Mekas, The Village Voice.	1956.	1.5 min.	Sound.	Experimental
B	43	Man & His Dog Out For Air, A	Breer, Robert	".. . a brilliant and astonishing ballet animated with unprecedented virtuosity" - Burch, Film Quarterly	1957.	3 min.	Sound.	Animation

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B	45	Gulls & Buoys	Breer, Robert	"In GULLS and BUOYS a large number of Breer's ideas are compressed and crystallized into a short statement of great richness. It could function excellently as an introduction to the remarkable range of pleasures available from the films of Robert Breer" - Scott Hammen, Afterimage	1972.	7.5 min.	Sound	Experimental
B	85	Fist Fight.	Breer, Robert.	Rapid-fire collage imagery is created by a distinctly different image on each frame. Breer's most dazzling film, composed as the visual complement to Stockhausen's "Originale". Received Special Mention at the 1965 Ann Arbor Film Festival.	1965.	9 min.	sound	Experimental
B	73	69	Breer, Robert.	To the intermittent sounds of telephones and motors, 69 weaves a fugue of graphic motion. Hard edge forms rotate from hidden centers of gravity.		5 min.	sound.	Experimental
C	79	Nuptiae	Broughton, James	Music by Lou Harrison	1971	15 min.		Experimental

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A	8	High Kukus.	Broughton, James	"A visualization of the Zen dictum of sitting quietly and doing nothing, this film utilizes a single beautiful visual image of reflections and movements in a pond. The soundtrack is composed of fourteen cuckoo haikus written and spoken by the filmmaker. 'I have no meaning , said the film, I just unreel myself .' " - J. Broughton. Credits: Camera, H. E. , Jenkins II ; sound , John Cavala, First Prize: Bolinas Poetry Film Festival, 1975.	1973.	3 min.	Sound.	Experimental
A	7	Water Circle, The.	Broughton, James	Broughton's films are noted for their beauty, simplicity, directness and joyous spirit. "A homage to Lao-Tzu, this film presents an image of a continuous flow of light on water. It is accompanied on the soundtrack by a rollicking joyful poem that celebrates the movement of the waterways of the world." Set to music by Corelli and read by the filmmaker-author, J. Broughton. Credits: camera, H. E. Jenkins; harp, Joel Andrews.	1975.	3 min.	Sound.	Experimental

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B	16	Erogeny.	Broughton, James	"The film travels in closeup over the mysterious terrains of nude human bodies as they touch and explore one another. It is like an expedition into human geography, an intimate sculpture, an erogenous healing ceremony, and an ode to the pleasures of touch. Also it is an homage to old friends, Willard Maas and Marie Menken, who made the first body poem in cinema history, 'Geography of the Body', in 1943. The soundtrack is a celebrative chant praising the body' s oneness with the earth. It works with a very subtle interrelationship between image and word to enrich the total sensuous experience" - J. Broughton. Prizes: Bellevue Film Festival, 1976; New York Film Exposition, 1977; Arnerican Film Festival, 1977.	1976.	6 min.	Sound.	Experimental
D	100	Devotions	Broughton, James & Singer, Joel.		1983	22 min.		
C	33	Bed, The	Broughton, James.	Music by Walter Jepson. A reflective poem that celebrates the eternal dance of the opposites. Won prizes at Oberhausen, Ann Arbor, Foothill, Yale, and other festivals.		20 min.	sound	Experimental
B	83	Thank You Masked Man.	Bruce, Lenny.	An explosively funny desecration of a hero of American childhood.	1969.	7 min.	sound.	Experimental

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D	11	Un Chien Andalou	Bunuel, Luis	Spain. A surrealist film of which Bunuel has written: "This film has no intention of attracting nor pleasing the spectator; indeed, on the contrary, it attacks him, to the degree that he belongs to a society with which surrealism is at war; the motivation of the images was or was meant to be, purely irrational. They are as mysterious and inexplicable to the two collaborators as to the spectator. Nothing in the film symbolizes anything."	1929.	15 min.	Sound.	Experimental
D	20	Land Without Bread.	Bunuel, Luis.	Spain. An extraordinary social and anthropological document on the unique district of Las Hurdas near the Portuguese border of Spain. The abject misery of the disease-ridden people, dramatized with characteristic feeling and realism by the director, makes the film a harrowing experience.	1932.	28 min.	sound	Documentary

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C	61	Banaras.	Camerini, Michael.	The film relies on visual images and the original score to evoke the feeling of being in Banaras, India. It shows the cycle of daily activity, life on the ghats, ties the formal worship in temples to the devotions of pilgrims and the people of the city at the river, and explores the many different types of shrines found in the city. There are many rhythms to the city; the pattern of daily life, the market places, the multiple uses of the river and of water in general, and all contribute to the holiness of the city. In exploring these rhythms the film also gives the viewer a feeling for the people of Banaras; their faces, moods, and activities.		22 min.	sound.	Experimental

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D	4	Black Jackets & Choppers	Carney, John	"This is a documentary film about independent motorcycle riders. The participants express opinions on many subjects including lifestyle, image and other elements that support the bike rider mystique. Live footage and interviews are intercut with scrapbook stills and graffiti. The mood of the film is established by a police radio that monitors the progression of a large group of bikers enroute to a weekend party. The movie, however, takes side trips in order to reveal a more intimate story than the superficial police report. This is a real sharing experience done in the spirit of a cowboy movie, that enables the audience to visit, party and ride with the motorcycle people." - J. Carney.	1977.	26 min.	Sound.	Documentary
B	56	Vol Libre.	Carpenter, Loren.	His portfolio for employment to Lucas Films. Computer Generated Animation.		3 min.	sound.	Animation
C	30	Floorwalker, The.	Chaplin, Charlie.	Chaplin's first comedy in a mutual group of twelve deals with his involvement with a store detective on the escalator in a series of episodes in the slapstick tradition.	1916.	19 min.	silent.	Early Cinema
C	46	One A.M.	Chaplin, Charlie.	Features Charlie Chaplin in a solo appearance except for a brief passage with a taxi driver. Shows Charlie, in evening dress with high silk hat, returning home from a night in the town and finding himself in all kinds of fantasitc situations. From the Charlie Chaplin comedies series.	1916.	19 min.	silent.	Early Cinema

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C	96	An Afternoon with George	Chigger King	Scenes of George Kuchar at home in his apartment (with his dog and brother Mike), talking about filmmaking, interspersed with clips from his films.	1976	15 min.	Sound	
C	23	Entre'Acte	Clair, Rene	France. Script by Francis Picabia; with Erik Satie, Picabia, Marcel Duchamp, Man Ray, Jean Borlin. A film in the Dada spirit produced to serve as a literal entr'acte to the Swedish ballet Relache.	1924.	15 min.	silent.	Experimental
C	53	Crazy Ray, The.	Clair, Rene.	A watchman on the top deck of the Eiffel Tower awakens and discovers that Paris is silent. He finds Paris virtually deserted and then discovers humans in suspended states of animation.		18 min.	silent.	Experimental
B	19	Once Water.	Cloutier, Kevin	"Once Water" is a surreal and textural film, an intensely personal, abstract visual poem that contains a beautiful palette of colors and sensuous rhythms.	1978.	10 min.	Sound.	Experimental
D	34	Blood of A Poet	Cocteau, Jean.	French with English subtitles. Music by George Auric. According to Cocteau, "... a realistic documentary composed of unreal happenings."	1930.	53 min.	sound	Experimental
A	2	Euphoria	Collins, Vincent	Pop-art animation set to uncredited rock music. Typical of the animation of this period.	1973.	3 min.	Sound.	Animation
B	81	A Movie	Conner, Bruce	USA. Using only found footage (from newsreels, education films, etc.), Bruce Conner creates first a humorous, then grim metaphor of association.	1958.	12 min.	sound	Experimental
B	105	Cosmic Ray	Conner, Bruce		1962	4 min.	Sound	

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C	15	Report	Conner, Bruce	Conner brilliantly captures the insanity of the time of the Kennedy assassination, the loss of innocence it represented, and the obsessive examination that followed it. But his main concern here is with the media's handling of the event. The film has a dark humor and an undeniable potency attained through its precise synchronization of image with language. "Protesting the repeated indignities and insensitive offenses perpetrated in the name of reporting, Bruce Conner uses newsreel footage and radio tapes to expose the media's exploitation of personal and national tragedy. Poignant moments become visual cliches; unbearable sorrow becomes a stale scene." - D. Marie Greco, Educational Film Library Association .	1963-67	13 min.	Sound	Experimental
C	80	Crossroads	Conner, Bruce		1976	36 min.	Sound	Experimental
B	50	Take The 5:10 To Dreamland	Conner, Bruce	As the title implies, this 1976 film is one of Conner's most dreamlike and evocative pieces. Compiled, like his other films, from found or existing footage, 5:10 creates and imaginary feeling from juxtaposition and the relationship of scenes.	1976.	7 min.	sound	Experimental
B	106	Valse Triste	Conner, Bruce		1978	5 min.	Sound	
B	107	America is Waiting	Conner, Bruce		1981	4 min.	Sound	

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B	70	Better Train of Thought, The.	Dargay, Attila.	Animated film from Hungary. This lively film stimulates discussion on competition, leadership styles, and people's reactions to new ideas.		9 min.	silent.	Animation
C	6	Soma	Davis, Sandra	A highly patterned and lyrical work, 'Soma' is about the cycles in life and in nature. Its haunting imagery is rich with textures and colors and alive with varying speeds of movement. Davis layers her images heavily and is fond of rapidly intercutting sequences, but she is always coherent in her meanings and controlled in the rhythms of her film.	1977.	17 min.	Silent.	Experimental

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D	75	Womanhouse	Demetrakas, Johanna.	The camera travels through this "womanhouse", through rooms of childhood, personal space, sensuality; through minutiae-filled rooms where rows of lipsticks, stuffed shoebags, and old clothes reveal the focus of women's energies. The film is intercut with dialog from a group rap session about attitudes and intentions, and the theme of woman's life cycle permeates everything.		47 min.	sound	Documentary
D	82	Infinity's Child.	Dept. of Energy.	This film explores the world of computer graphics. The subject is introduced by a short history of the rise of human intelligence. Computer generated graphics illustrate a variety from the energy and environmental projects underway.		21 min.	sound.	Science
C	24	Ritual in Transfigured Time	Deren, Maya	"A ritual is an action distinguished from all others in that it seeks the realization of its purpose through the exercise of form. In this sense ritual is art; and even historically, all art derives from ritual. Being a film ritual, it is achieved not in spatial terms alone, but in terms of Time created by the camera". M. Deren	1946.	15 min.	Silent.	Experimental
C	25	Meshes of the Afternoon	Deren, Maya	USA. This film explores the ambiguities of imaginative and objective reality in a secret and personal drama which constantly shifts from dream to actuality.	1943.	12 min.	Sound.	Experimental
B	60	Study In Choreography For Camera, A.	Deren, Maya.	A classic experiment in film-dance.		4 min.	silent.	Experimental

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B	15	Sirens of Apple Isle.	Desaritz, Susan	"Life is an illusion, film is an illusion, did I really work in the dark for five years?" S.C. Desaritz. The Apple Isle in the title refers to Manhattan, which is where the story takes place. Desaritz attempts to describe both her life in Manhattan and the rhythms of the city in this personal film. She sets up a pattern of repetitions which describe her day to day life in the City and also creates a dialogue between the public and private moments.	1978.	7 min.	Sound.	Experimental
B	63	Four Musicians From Bremen.	Disney, Walt.	This film is a good example of early animation. It deals with four animals who are "musicians". They cannot do anything right and end up being kicked out of town. They are hungry and start playing music near a lake where the fish start jumping out and dancing. "They live happily ever after."	1922.	8 min.	silent.	Animation
D	9	Passion of Joan of Arc	Dreyer, Carl	France. With Maria Falconetti, Antonin Artaud. Using the texts of the original trial, the events of January 9 - May 30, 1431, are compressed in the film apparently into a single day. Shot almost exclusively in close-up, the film creates intensely powerful effects through observation of gesture and facial expression. It is an interior epic, an unrelenting, pitiless and yet absolutely compassionate view of the interrogation, the imprisonment, the causes of Joan's abjuration and then her withdrawal of it, the execution, and the massacre of the crowd by the English.	1928	61 min.	Silent	Early Cinema

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B	37	Anemic Cinema	Duchamp, Marcel	This characteristically Dada film consists of a series of verbal and visual puns with nonsense phrases inscripted around the rotating spiral pat-terns which entrap the high in tape reflecting cylinders of space.		5 min.	sound.	Experimental
B	90	Powers of Ten.	Eames, Charles & Ray.	Presents a linear view of our universe from the human scale to the sea of galaxies, then directly down to the nucleus of a carbon atom. Uses an image, a narration and a dashboard to gave a clue to the relative size of things and what it means to add anouther zero to any number.	1968.	8 min.	sound.	Science
B	92	Two Baroque Churches.	Eames, Ray & Charles.	Attempts to give the feeling of what German baroque was and what gave it such great style. The churches are Vierzehnheiligen and Ottobeuren.	1955.	11 min.	sound.	Visual Arts
C	3	Eloisa	Edery, Simon	"My work is my life" S. Edery Eloise is a flamenco daner and this film documents one of her performances. Features a most entertaining singer .	1976.	14 min.	Sound.	Performing Arts
B	87	Life of an American Fireman.	Edison, Thomas A.	A classic documentary with interesting camera effects. First film using editing.	1903.	4 min.	silent.	Early Cinema

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B	34	Symphonie Diagonale	Eggeling, Viking	Throughout the development of the experimental film there has existed a common interest in the relationship between cinema and music. Viking Eggeling was concerned with the discovery of visual analogs to parallel musical composition. In SYMPHONIE DIAGONALE he created a feeling of orchestration, and of simultaneity and rhythm, through graphic alternation and variations on a theme. There is an almost three-dimensional quality given to the film medium in his technique of progressive emergence and withdrawal of abstract forms. Pattern, tone, contrast, tempo-all find animated counterparts in this example of "pure cinema."		5 min.	silent.	Experimental

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B	94	Displaced Person.	Eisenberg, Dan.	"In Displaced Person, Eisenberg sought to examine issues around the Holocaust through historical information and cultural artifacts that are available and given to all of us as 'readers' of history. Displaced Person works with a carefully chosen set of particular elements in order to explore the larger questions within the historical field. Music, both sympathetic and distanced, establishes rhythm and breadth in relation to a radio interview with Claude Levi-Strauss and archival footage obtained from rephotographing Marcel Ophul's The Sorrow and the Pity." - Mark McElhatten, Visions, Fall 1987.		11 min.	sound	History
D	41	Relativity.	Emshwiller, Ed.	USA. This film emerges from modern concepts of nature and man and is by turns violent, erotic, willy, and clinical in its rendering of the human condition.		38 min.	sound.	Experimental
C	32	Allegro Ma Troppo.	Enrico, Robert.	Original music score by Francoise de Roubaix. Uses continuously accelerated motion and time-lapse photography to transform the city of Paris into new visual metaphors. Causes the viewer to pay less attention to the lights, figures and scenery and more to the new reality which the film offers.	1962.	13 min.	sound.	Animation

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D	25	Fellini: A Director's Notebook.	Fellini, Federico	Complex, personal documentary and fantasy directed by and featuring the great Italian director, Federico Fellini. Interweaves many themes in his typical manner as he is followed, during preparations for his film Satyricon, on a symbolic, vignette-filled journey through Rome.		52 min.	sound.	Documentary
D	81	Quilts in Women's Lives.	Ferrero, Pat.	Presents a series of portraits of traditional quiltmakers and provides insight into the spirit of these women who are the basis for this continuing tradition of quilting. Seven women, among them a California Mennonite, a black Mississippian, and a Bulgarian immigrant, talk about their art and the influences on it. They describe the inspirations for their work - family, tradition, the joy of creative process, the challenge of design - and how it has become a part of their daily lives.		28 min.	sound.	Documentary
B	52	Betty Boop's Crazy Inventions.	Fleischer, Max.	Highly popular Max Fleischer cartoon originally produced for Paramount.		7 min.	sound.	Animation

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B	27	My Mothers House	Fort, Debbie	"My Mother' s House (in Albertville)" is an intended documentation of an installation piece of the same title. It is an abstract statement on the new meaning of the extended family in today's mobile society". - D. Fort "My Mother' s House" is a meditation on the modern family - how it is formed and how it inevitably breaks down in our society. The film is visually interesting, employing techniques of rephotography and pixilation, with the images corresponding to the fractured soundtrack and gradually revealing meanings as the film progresses .	1981.	10 min.	Sound.	Experimental
C	42	Omega.	Fox, Donald.	This film deals with the end of mankind on earth - not his death, but his rebirth. This film is composed almost entirely of special effects, most of which Fox invented himself in his apartment.		13 min.	sound.	Experimental
D	10	Nostalgia	Frampton, Hollis	"Hollis Frampton's (nostalgia), is a key work of American Structural cinema examining elements of film form."	1971	36 min.	Sound	Experimental
C	52	Blood of the Beasts.	Franju, Georges.	Classic documentary of the Paris slaughterhouses, powerfully realistic and poetic. "There is not a single scene that fails to move by the sheer beauty of its great style." Jean Cocteau.		20 min.	sound	Documentary

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A	3	Gabby Goes Hawaiian	Frederickson, Linda	Five minute portrait of my mom (nicknamed Gabby) when she and I went to Hawaii. The film uses sound effects and music to heighten interactions on the trip, as well as Gabby's comic feelings regarding bus rides, volcanoes, cute boys and her serious reflections as the boat passes Pearl Harbor. "I seek to record on film some of lifes rhythms whether it be the sound of a truck as it travels cross-country; or the vibrations a heart makes as it travels across a relationship; or the cries made by groups as they rise or fall, i.e. women, mental patients, handicapped folk. I value each frame in the process."	1976.	4.5 min.	Sound.	Documentary
D	26	Dead Birds.	Garner, Robert	This authentic study reveals the elaborate system of constant warfare and ritualistic revenge which is the core of the life style of the Dani, a people of western New Guinea.	1963.	83 min.	sound.	Documentary

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C	27	Serene Velocity	Gehr, Ernie	"A literal 'Shock Corridor' wherein Gehr creates a stunning head-on motion by systematically shifting focal lengths on a static zoom lens as it stares down the center of an empty, modernistic hallway. Without ever having to move the camera, Gehr turns the fluorescent geometry of his institutional corridor into a sort of piston-powered mandala. If Giotto had made action films, they would have been these." J. Hoberman, Village Voice 1970.	1970.	23 min.	Silent.	Experimental
B	102	Rear Window	Gehr, Ernie.	"Images were recorded in 1985/86 from the rear window of what used to be our apartment in Brooklyn. The death of my father and an earlier work of mine, Signal-Germany on the Air, were still very much on my mind when this film was initiated. I cupped my hands in front of the camera lens and attempted to make tactile light, color and image. The work shifts from a play between the 'elements' to whipping up a 'storm' out of thin air." -Ernie Gehr, January 1993	1986-91	10 min.	Sound.	Experimental
C	72	This Side of Paradise	Gehr, Ernie.	"To watch this film is to journey into the underground....When Gehr inverts his camera, the world turns upside down. Heaven and Earth change places. The mud above, the sky below...which side of Paradise, indeed?" J. Hoberman.	1991		Sound	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	93	Side/Walk/Shuttle.	Gehr, Ernie.	"..Gehr gives us the city — the elevator, the people and cars on the streets — as a creator of "moving pictures.... (he) gives us an expansive vision of the relationship between architecture, city streets and the movement on them, the medium of cinema, and patterns of thought." Fred Camper, Chicago Reader, February, 1995.	1991	41 min.	Sound	Experimental
B	88	Now That the Buffalos Gone.	Gershfield, Burton.	A powerful protest against the decline and fall of the American Indian using 3-dimensional color techniques as part of its overall structure.		7 min.	sound.	Experimental
C	11	Undertow	Giritlian, Virginia	"Undertow explores a middle-aged man's emotional chaos and descent into self-destruction. Based on a real incident, the subject was an acquaintance of the filmmaker. The story is told contrasting his point of view with the cold facts of the police report. Film locations include the desert of Death Valley, Florida beaches and San Francisco." V. Giritlian. Starring George Kuchar (in one of his few non-comic roles).	1977.	13.5 min.	Sound	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	20	Fogline	Gottheim, Larry	"It is a small but perfect film.'-' Jonas Mekas "FOG LINE is a wonderful piece of conceptual art, a stroke along that careful line between wit and wisdom-a melody in which literally every frame is different from every preceding frame (since the fog is always lifting) and the various elements of the composition-trees, animals, vegetation, sky and, quite importantly, the emulsion, the grain of the film itself-continue to play off one another as do notes in a musical composition. The quality of the light-the tonality of the image itself-adds immeasurably the mystery and excitement as the work unfolds..." Raymond Foery	1970	11 min.	Silent.	Experimental
E	1	Place for No Story, The	Greene, Phil	A documuentary film which presents an aerial view of California from Mt. Shasta to Los Angeles. "A Place For No Story" offers a portrait of the landscape, the wildlife, the diverse people, cultures, and cities of California. The imagery is complimented with a collage of sounds which amplifies the impact of the film and illustrates the political issues of the time (the main concern is with environmental issues such as overdevelopment, pollution, highways, etc.). The aerial photography lends the entire film a sense of gracefulness.	1973.	58 min.	Sound	Documentary

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	16	Common Loss	Haynes, Doug	"A film of animated cut-out photo collages, alternating between representational illusions and the contexts of their creations. I've tried to weave several narrative themes into an alluring tapestry; themes concerning the inhibiting of human qualities and functions such as imagination, play, self-expression, and wholeness. The film also deals with the quandry of an inhospitable womb." D. Haynes. "In 'Common Loss', filmmaker Doug Haynes uses his incredible cut-out animation technique to create a delightful, yet alarming picture of the conditioning and repression faced by individuals in a world of conformists." Mark Page, Frameline.	1979	15 min.	Sound	Animation
A	11	Heaven, Earth & Hell.	Hellman, Kit	Made here at the Art Institute, this production features the kids at play, and a dense soundtrack with religious overtones.	1982.	3 min.	Sound.	Experimental
D	63	Cure.	Hill, Gary.	An experimental film that traces and portrays the trials of the experimental filmmaker, ironic structurally complex,cinematic self portrait.		40 min.	sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	4	Porter Springs I.	Hills, Henry	Porter Springs . . , named after the owner of the estate at the time the mineral waters were discovered (by white folks)...the water... invested with extraordinary powers by a beneficent Creator, adapted to ameliorate and heal all the diseases incident to mankind. Filmed in Georgia in August, 1975.	1975.	12 min.	Sound .	Experimental
B	5	Porter Springs II.	Hills, Henry	"Natural cutting (girls running) contrasted with metrical (boat-houses), plus homage to Hollis cows and S. F. bop-like solo. Second in ongoing series of sketches shot in Georgia, in August. In these two films (Porter Springs parts I and II) Hills is attempting to create a portrait of a place and do so in a way that is uniquely filmic. Part II is concerned with creating strong visual rhythms Hills is very successful in this, especially in a long middle section in which the images are metrically orchestrated. This section is particularly exciting in its exploration and exploitation of the visual properties and possibilities of film.	1976.	9 min.	Silent.	Experimental
C	35	Chinese Firedrill.	Hindle, Will.	The disintegration of man's mind. The embodiment of the anguish borne of shamed love, shamed expression. A once free soul shot down, 'haunted'.	1968.	23 min.	sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	67	Man Who Knew To Much, The.	Hitchcock, Alfred.	With Peter Lorre, Leslie Banks, Edna Best. Generally regarded as the first real Hitchcock film This movie contains most of the thrilling elements to be found throughout his work.		90 min.	sound.	Feature Films
C	64	Sand Castle, The. (Le château de sable)	Hoedeman, Co.	A delightful fable about magical sand creatures who build THE SAND CASTLE.		13 min.	sound	Visual Arts, Sand Animation
C	77	Intrude Sanctuary.	Hsiao, Shuo-wen.		c.2002	12 min.	Sound.	Experimental
B	82	Eggs.	Hubley, Faith & John.	Humorous animated film dealing with the world population problem.	1970.	10 min.	sound.	Animation
B	6	Cirque Memoire.	Huston, Larry	This is a beautiful film with lovely colors and movement that perfectly recreates the memory of the circus. The lights, the colors, the sounds, the constant activity, all are present and assembled into a lyrical and loving poem. "Cirque Memoire was created with a child's excitement for the circus at heart . It is a visionary memory of a very special performance. Presented as a whole from opening greeting thru finale, each event: clown act, lion act, and lady on a trapeze has been optically printed or superimposed to create a unique and personal experience". - L. Huston	1974.	5.5 min.	Sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
		** Dada.	International Film Bureau.	The Dada movement's origin in the disillusionment and outrage which followed World War I is told by Max Ernst, Hans Richter, Marcel Duchamp, Man Ray, and Gabriele Picabia-Bufferet. The film also includes an authentically recreated state presentation from the Cabaret Voltaire in Zurich, where Dada was born in 1916.	1969.	31 min.	sound	
B	25	Lemon	Ishikawa, Taie	'Lemon' takes a single image of a lemon and proceeds to deconstruct and recombine the image in thousands of variations. In the film Ishikawa is interested in doing two things, creating a harmony between the everchanging colors and shapes used, and creating a dialogue between these images and the music that is used as a soundtrack. The filmmaker is successful in these efforts, for the film has a pleasing visual coherency and is strongly rhythmic, with the visuals amplifying the movements and moods of the music.	c.1980.	11 min.	Sound	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	38	Rain	Ivens, Joris	RAIN is a famous and lyrical impression of a rain storm in Amsterdam. This model 'city poem' observes, as Ivens put it, the changing face of the city during the rain. Filmed at moment's notice over four month's time-inclement weather permitting-but edited into a single passing shower, the film is wonderfully simple and conceals Ivens's meticulous care. (Its reliance on a bare minimum of light was a virtuoso achievement in itself.) He compared the film's embodiment of a mood to the verse of Paul Verlaine: 'Il pleur dans mon coeur/Comme il pleut sur la ville' (It weeps in my heart as it rains on the town). But Ivens's film is filled with joy.	1929.	11 min.	sound	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	15	Tom Tom the Piper's Son	Jacobs, Ken	Jacobs based this film on a 1905 film, photographed by G.W. (Billy Bitzer). The film was an illustration of the children's nursery rhyme of the same title and was one of the first chase films. Jacobs opens and closes his version with the original Biograph footage as a framing device and expands the film in a highly reflexive study which examines the nature of the film medium. Jacobs deals with issues involved in the film viewing experience - representation, narrative, abstraction and illusion - and with the structuring of time and space.	1969.	115 min.	Sound.	Experimental
B	104	L'Amico Fried's Glamorous Friends.	Jacoby, Roger.	"...the films of Jacoby are among the strongest in..a post-structuralist trend toward the revitalization of the dramatic narrative, as his formal approach involves the subjective camera eye as well as the photomechanical augmentation of the photographed image" Carmen Vigil.	1976.	12 min.	Silent.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	5	Duluz	James, Ashley	"I have always been interested in the human experience." A. James. It's hard to take this film too seriously - its' urban, psycho-drama, gritty, tragic, love story, 'isn't life hell' narrative is heavily cliched. However, the film does have some very strong visual qualities, many of the shots are so strongly composed that they have a lingering dream like presence. James also has a method of putting his shots together that is most seductive, the transitions being seamless and flowing for a few moments only to be countered with a transition that is visually jarring yet logical within the films' visual framework.	1976	15 min.	Sound.	Experimental
B	66	Notes on a Triangle.	Jodoin, Rene.	Animation of a single geometric form! A white triangle that is divided into three parts which are colored red, yellow and blue. Further divisions of these three colors into triangles move about and produce many complex designs. The designs take on new forms.	1967.	5 min.	sound.	Animation
C	19	Cameraless Animation	Johnson					Animation

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	1	Toute Betise, A.	Jones, Edward	"Floating in the clouds is a ball of running down Broadway containing three faces, two speaking, one mum, and a human body parts charade. Sync-sound in Spanish and English. This will certainly amaze and wig you." E. Jones. This optically printed memoire contains both verbal and visual reminisces and is technically well done. The title appropriately translates as "its all stupid". Award: Bellevue Film Festival, 1976. Print in the Collection of the Queens Musuem, New York.	1976.	2.5 min.	Sound.	Experimental
B	31	New French Foam	Jordan Class Film	An excellent animation by Jordan and his animation class. It contains many dififerent methods of animation (cell, claymation, time lapse, pixilated cutouts), and has strong rhythms and movements and a complex web of imagery, which has two persistent threads, one being the adventures of a suitcase, the other being a commentary on consumerism. Music by Throbbing Gristle and Edith Piaf.	1983.	6 min.	Sound.	Animation
B	33	Tunnel, The	Jordan Class Film					Experimental
D	16	S.F. Old Timers	Jordan Class Film					Documentary

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	21	Pink Swine.	Jordan, Larry	The film is a very fast moving, rhythmic animation of mostly junk objects and flat layouts , which almost jump out of the screen space into the theater. It is also an attempt to "make the camera see correctly", that is, the film is in no way edited or changed from the order the frames were recorded in the camera. As to content, it represents the first of a long series of Rorschach-like suggestive images intended to spark almost hallucinatory reactions and responses in the viewer, rather than transmit information or cognition.	1963-64.	3 min.	Sound.	Animation
A	13	Masquerade	Jordan, Larry	For the first time I am animating hand-painted engraved cut-outs on a full-color background. The film is mood-filled: a duel scene in a snowy forest, obviously the morning after a Masquerade ball. Harlequin lies dying, while Red Indian walks away with the wings of victory. The woman between them appears, cat-masked. The mask dissolves away. Her spirlt passes into the face of the sun upon the sun flower: But Harlequin cannot escape death. The blue world engulfs him.	1981.	5 min.	sound	Animation
B	98	What Happened Last Night?	Jordan, Larry - Class Film		1993	10 min.	Sound	Documentary

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	13	Diary.	Khamenipou, Fereydoun	"The Diary, as it is called, is a film about me. Not so much my outermost experiences, but my innermost experiences which I have put on celluloid." F. Khameneipour "Translation of internal, personal philosophies or poetic attitudes toward the enigmas of living is a natural, but difficult subject for the cinema, and in commercial film the European directors excel at it. I find the 'The Diary' very successful in bringing the film artist's complex attitudes into existence for another viewer to experience." L. Jordan.	1976.	10 min.	Sound.	Experimental
B	3	C.C. Beam Goes For a Walk.	Kirby, Lynn and Don Lloyd	A lighthearted, amusing film about doing the one thing you should never do to your cat and the moral and philosophical implications that follow. Awards: Judges Award, Big Muddy Film Festival; Committee's Choice Palo Alto Film Festival.	1981.	7.5 min.	Sound (optical).	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	18	Daytown.	Kitchen, Diane	"Daytown is a film of images evoked by the past that I 've never known. It is the small town near where my grandmother was born, raised, and still lives; it is the people who put her there; and I can fleetingly see familiar distillations." D. Kitchen This is a richly textured film which studies the parallels between the past and the present in regards to a family and a geographic location. Kitchen intercuts old photographs of her family ancestors with footage of her current family to illustrate the similarities of appearance, gesture, activities, and to create a portrait of her family which transcends the present and is genuinely moving and profound.	1978.	7.5 min.	Silent.	Experimental
C	34	Imogen Cunningham:Photographer.	Korty, John.	Through interviews, candid footage of the artist, and a generous look at her work, the viewer comes to feel both a sense of her achievement and a feeling of her vitality and unique radiance.		20 min.	sound.	Visual Arts
B	103	Fenstergucker 5/62	Kren, Kurt	Kren lastingly made his mark in the history of cinematography when he developed his flash-editing technique from his fifth film onward - 5/62 Fenstergucker, Abfall, etc. is characterized by cuts down to single frames. Here, too, the sequence was determined by serial patterns laid down in scores.	1962	6 min.		Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	96	31/75 ASYL	Kren, Kurt	"Kren's Asyl takes a bucolic country scene and breaks the frame into several pieces, each recorded in different seasons but juxtaposed so that they appear to be happening simultaneously. The resulting composite creates a counterpoint that both reflects and departs from perceived reality." S. Anker	1975	9 min	silent	Experimental
B	97	32/76 AnB&W	Kren, Kurt		1976	9 min	silent	Experimental
D	89	Adebar	Kubelka, Peter	"And his works are sound films. Here, at last, is a film-maker's ear that creates in contrapuntal accord with his eye in the making. He achieves this, too, thru his sense of the perfect - so much so that if, for instance, Adebar is projected even one frame out-of-sync the whole track becomes exceptional 'background music' but in no sense the experience of his making.....and if the projecting is perfectly synched the experience is an indescribably new one for any with eyes and ears to see/hear it". - S. Brakhage	1956-57	1.5 min.	Sound	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	89	Schwechater	Kubelka, Peter	"Peter Kubelka's films move with the rhapsody of precision. Nowhere else in cinema have I been so stuck to a sense of everything being 'just right'; a unique pleasure to say the least.....his visions of absolute time transcend and show up all that is merely modern" - Ken Kelman "Kubelka's cinema is like a piece of crystal, or some other object of nature: it doesn't look like it was produced by man..... - Jonas Mekas.	1957-58	1 min.	Sound	Experimental
D	89	Arnulf Rainer	Kubelka, Peter	"He has even created a film whose images can no more be 'turned off' by the closing of eyes than can the soundtrack thereof it (for it is composed entirely of white frame rhythming thru black interspaces and of such an intensity as to create its pattem straight thru closed eyelids) so that the whole 'mix' of the audio-visual experience is clearly 'in the head'..... "These films must, very truly, be seen and very truly seen and heard to be believed!"- Stan Brakhage	1958-60	6.5 min	Sound	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	90	Unsere Afrikareise	Kubelka, Peter	"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12 and a half minutes long.)....." - Jonas Mekas	1961-66	12 min.	Sound	Experimental
C	12	K-Y Kapers	Kuchar, George	"KY stands for Kentucky.... where this film was shot. As a visiting artist at the university in Lexington, I involved a group of students in this improvised project. We shot it in five morning sessions from 9 a.m. to 12:30 p.m. I did the photography, directing and story line. The story isn't really a line as it loops, bends and stops throughout the 20 minute running time." G. Kuchar. Another of Kuchar's wild, brilliant, erotically frustrated visions .	1978	16 min.	Sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	73	Hold Me While I'm Naked.	Kuchar, George.	"...very sad and funny look at nothing more or less than sexual frustration and aloness. In it's economy and cogency of imaging, Hold Me surpasses any of Kuchar's previous work." Ken Kelman	1966.	15 min.	Sound	Experimental
B	40	Film in which there appear...	Land, Owen.	"The overt content of this film, that is the visual image, was reduced to a cipher, a necessary adjunct to the real area of concern, which was the physical materiality of the film celluloid. With typical (Land) wit, the image picked to represent this zero level of content was loaded: a bizarre, full-color winking lady-the 'star' of Kodak's leader.. This purportedly empty image became a symbol for (Land's) evolving concerns: the transfer of attention away from the image on film and towards the workings of the projections situation...." - B. Ruby Rich, New Art Examiner	1965-66.	4.5 min.	Silent	Experimental
C	55	Dangling Participle.	Lawder, Standish.	The film is made entirely from bits and pieces of old sex education films and provides practical, humorous insight on contemporary sex attitudes and where they come from.		17 min.	sound.	Experimental
C	59	Necrology.	Lawder, Standish.	One continuous shot of faces in a rush hour crowd descending an escalator in the Pan Am Building in New York City. The faces stare with a tired and mechanical impersonality.		12 min.	sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	93	Street, The	Leaf, Caroline	Family reactions to the aged and seen through the eyes of a young boy. It is a kind of constantly evolving finger painting, mostly in monochrome but with the subtlest use of color for emotional accent.		10 min.	sound	Experimental
C	18	Ballet Mechanique	Leger, Fernand	An abstract film of objects (a woman going up a staircase, saucepan lids, eggbeaters), a rhythmical composition.	1924	11 min.	Silent	Experimental
A	9	View.	Lesser, Thom	A pulsating dance involving a woman and a window. Lesser uses the technique of single frame pixilation and a zoom lens to create a strongly rhythmic piece of visual music.	1978.	2.5 min.	Silent.	Experimental
A	6	Arizona Documentary.	Lesser, Thomas	A personal document which is mainly concerned with natural light. The filmmaker utilizes variations of light in the course of the day to illustrate how both private, domestic scenes and outdoor scenes are affected by changes in light and to describe a place and its mood.	1977.	3.5 min.	Silent	Documentary

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	1	Traces	Linkevitch, Barbara	<p>"A desire to reach people through a condensation of visual emotions, expressions of faces.....</p> <p>The film is multi-layered color, sound, people, objects, (both inside and outside the frame), motions, emotions, light and haze all combined and manipulated through editing to capture the conscious and unconscious impressions of the transitions from child to woman." - B. Linkevitch.</p> <p>"Traces distills the experience of growing up into a dramatic reverie with the look of a richly colored oil painting." - Karen Cooper, Film Forum.</p>	1973	12 min.	Sound	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	8	L.A. Carwash.	Lipzin, Janis Crystal	" A film evolving out of my experiments with dual screen projection and concerned with conjunctive and disjunctive couplings suggested by the qualities of light and sound at the Village Carwash in Los Angeles. The sound and picture exist as complete and separate entities coinciding for only four seconds. The film is intentionally two-dimensional , exploiting the properties of the medium that prevent photography from true reproduction". - J.C. Lipzin Soundtrack assistance: Don Lloyd.. Collections: Carnegie Museum of Art Award: San Francisco Art Institute Film Festival Adolf Gasser Award, 1976.	1975.	8.5 min.	Sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	13	Dial-An-Om	Lloyd, Don	"Science fiction and satire. The kind of film I've always wanted to do in response to films like 'Forbidden Planet' and 'The Fiend Without a Face' . A young sound collector learns how to transport himself over the telephone and in the act of calling a friend to surprise her by arriving via telephone, half of him gets recorded on tape by a neophyte CIA agent practicing wiretapping and the tape gets stolen by a people collector. Mixed film stocks and mixed lighting, optically printed on Gevachrome, released on Gevachrome print stock, all make the visual contrast rather like a woodcut." D. Lloyd. Award: Judge's Award, Big Muddy Film Festival, 1979.	1979.	17 min.	Sound.	Experimental
D	61	River, The.	Lorentz, Pare.	A documentary on American life along the Mississippi river. Deals with misuse of soil and forests, results of floods and the work of the TVA in bringing the Tennessee river under control to improve living conditions. Commissioned by the WPA during the 1930's.		31 min.	sound.	Documentary

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	76	Lumiere Films.	Lumiere Brothers.	France. By the Lumiere brothers, who are credited with laying the foundation for the documentary, the screen comedy, and the screen narrative. Included are the First News Film of the Congress of Photographers. Game of Backgammon, Feeding the Baby, Workers Leaving the Lumiere Factory, Teasing the Gardener, Fish Market at Marseilles, Charge of the Cuirassiers, The McKinley Inauguration.	1895-96.	5 min.	silent.	Early Cinema
B	78	Lumiere Premier Program.	Lumiere, Louis.	Including the first projection motion picture photographed by Louis Lumiere in 1894; factory workers in Lyons, France. Films shown at the first Lumiere program (1895) including also early Lumiere slapstick life speed motion, first news film, and the inauguration parade of William McKinley.	1894-95.	5 min.	silent	Early Cinema

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	48	Trade Tattoo	Lye, Len	After making A Colour Box (1935), Len Lye continued to make films for the GPO Film Unit. Experimenting in various techniques, including color printing and puppet animation, Lye also explored the use of live-action footage in combination with direct animation. In Trade Tattoo, he took outtakes from GPO Film Unit documentaries to make an animated film about "the rhythm of the work-a-day," also known as In Tune With Industry. Lye transformed the black-and-white footage by coloring it in an elaborate process of color separation, and then added stencil patterns, handpainting, and cartoon animation.	1937.	6 min.	sound	Animation
B	51	Colour Box, The.	Lye, Len.	Originally made as an advertisement for the British Mail Service, it is one of the earliest and most creative examples of film imagery created by marking directly on the film surface.		3 min.	sound.	Experimental
B	22	Mark DiSuvero.	Lyon, Danny	An attempted portrait of the sculptor and his work. The film, one of Lyon's earlier ones, is naive in its construction and use of film language.	1965.	7 min.	Silent.	Visual Arts

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	85	End, The	MacLaine, Christopher	"Surprisingly little information is available on Chris MacLaine and his films. That the work even survives today is largely due to the efforts of Stan Brakhage, who in 1962 brought MacLaine's films to public attention... The few facts that are known, are, at best, sketchy. He was a published poet, a sort of down and out San Francisco bohemian who later became one of the psychic casualties of that scene. His last years were spent at Sunnyside, a state mental hospital in Fairfield, California. A destitute and destroyed human being, he died there in April 1975." - J.J. Murphy. "Here is a great film before you. Here is a film that moves as art; as thought, as an experience....." - Jonas Mekas, Movie Journal	1953	34 min	sound	Experimental
D	101	Lou Harrison: Cherish, Conserve, Consider, Create.	Marin, Eric	Documentary about the musician Lou Harrison.	1993	c. 40 min.	Sound	Performing Arts
D	86	La Jetee	Marker, Chris.	French with English subtitles. A film of nostalgia for the ordinary life, ordinary loves of our present. Its base point in time is just after World War III when everything we know has been destroyed. The tyrannical band of survivors draws upon the future for means of survival, by ex-periments in time travel. This film has won numerous awards and prizes.	1964.	28 min.	sound	Experimental
B	57	Carla's Island.	Max, Nelson.	A completely computer generated film. State of the art.		3 min.	sound.	Animation

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	19	Cameraless Animation	Maxwell					Animation
D	12	Line Describing a Cone	McCall, Anthony	"Line Describing a Cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen). The film exists only in the present: the moment of projection It refers to nothing beyond this real time....." - P. Adams Sitney, Artforum	1973.	30 min.	Silent.	Experimental
B	35	Gertie the Dinosaur	McCay, Winsor.	USA. The famous animated cartoon masterpiece, taken on vaudeville tours with the artist talking to the projected dinosaur in person.				Animation
C	8	Scratch Off/In	McGowan, Mark	"...The metaphoric effects of this uncut film are created through the interaction of three mirrors placed at angles unknown. McGowan's back is seen as he scrapes off the silver coating of the surface in front of him, and as he scrapes, this concrete image becomes confused. It is blurred by the change in depth of field and of focus distance which results from scraping away the mirror surface. Through this simple action and the ingenious arrangement of mirrors, McGowan succeeds in expressing his notion of the false reality of self as an object fixed in time and space. . . " Linda Dackman, Artweek.	1976	13.30 min.	Sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	1	After, Becoming, Before	McGowan, Mark	"Edited by chance, 'After, Becoming, Before' is constructed from images derived from the experience of vision and symbology of the mind. Recorded in three places, somewhat intuitively upon arrival, an interest in the complex interrelationship of events led me to structure the resulting filmic images in a random sequential pattern in three distinct parts. In this fashion, the linear form studies influences from sources outside of my control. The duration of each distinct 'event' is dictated aesthetically by resulting movement and light within each scene." M. McGowan.	1976.	25 min.	Sound.	Experimental
C	39	Rodeo.	McGraw-Hill.	In super slow motion this film conveys the danger of loneliness in the classic confrontation of man against beast in the bull riding event.	1971.	19 min.	sound.	Feature Films
B	47	Loops	McLaren, Norman					Animation
B	47	Pen Point Percussion	McLaren, Norman					Animation
B	49	Beggone Dull Care.	McLaren, Norman & Lambart, Evelyn.	Norman McLaren and Evelyn Lambart created this classic phantasmagoria by using "everything that imagination and accident could suggest." Scintillating images that cavort in flawless synchronization and witty syncopation to the music of the Oscar Peterson Trio.		9 min.	sound.	Animation

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	86	Getting Together.	McLaughlin, D.	"The footage was shot in a film class in which we were all filming each other in the nude, all at the same time, while trying to hide from each other. The encounter became symbolic of life itself." Sound by David McLaughlin and Terry Riley.		7 min.	sound.	Experimental
D	13	Reminiscences/Lithuania	Mekas, Jonas	The film consists of three parts. The first part is made up of footage I shot with my first Bolex, during my first years in America, mostly from 1950-53. It shows me and my brother Adolfas, how we looked in those days; miscellaneous footage.... The second part was shot in August 1971, in Lithuania. Almost all of the footage comes from Semeniskiai, the village I was born in. You don't really see how Lithuania is today: you see it only through the memories of a Displaced Person back home for the first time in twenty-five years. The third part begins with a parenthesis in Elmshom, where we spent a year in a forced labor camp during the war. After the parenthesis closes, we are in Vienna where we see some of my friends.	1971-72.	82 min.	Sound.	Experimental
B	100	Astronomer's Dream	Melies, George.		1898	c.7 min.	Silent	Early Cinema

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	39	Hurry, Hurry	Menken, Marie	Marie Menken: "There is no why for my making films. I just liked the twitters of the machine, and since it was an extension of painting for me, I tried it and loved it. In painting I never liked the staid and static, always looked for what would change the source of light and stance, using glitters, glass beads, luminous paint, so the camera was a natural for me to try – but how expensive!"				Experimental
C	17	Notebook	Menken, Marie					Experimental
D	5	Fine French Phrases	Merritt, Toney	A collection of ten short films made by Merritt from 1976-79. "These few films are representative of my work, of which I wish to say only that they contain angst, irony and of course humor. Without the latter, it would be all bullshit. I dare not say more, or offer descriptive notes, as it would only reflect my feelings about these pieces at the moment. Most are short, and I mistrust films where the descriptions are longer than the films themselves T. Merritt.	1976-7 9	30 min.	Sound & silent	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	95	...And a Table.	Meter, Barbara	<p>The second experimental film I made. Two people having breakfast -- an action repeated; the action is set up, people are themselves and act, the camera is spontaneous. With the sound I tried to create different kinds of moods.</p> <p>A film which is set apart a bit from the others and yet which incorporates elements I still deal with.</p>	1971.	20 min.	Silent	Experimental
C	10	Sehilton	Mislin, Marcus	A documentary on the Cowichan indian tribe which is located on Vancouver Island, British Columbia, Canada. Sehilton is the name of an elderly Indian man who relates the history of the tribe, their customs, the injustices they have suffered and their present situation. The film offers some beautiful views of the landscape that surrounds the Cowichans.	1977.	16 min.	Sound	Documentary
C	40	Further Adventures of Uncle Sam, The.	Mitchell, Robert & Case, Dale.	This animated tale of Uncle Sam's abduction by Evil, his rescue by his bosom buddy, Eagle, and their rescue in turn of Miss Liberty, is an allegory of contemporary American life. The film can be used to teach allegory, symbolism and satire. It has a place in classes studying the art of animation.	1971.	13 min.	sound.	Animation
C	74	Let's Go to Art School.	Mundt, Ernest	Film made for recruiting students to the California School of Fine Arts (S.F. Art Institute).	c.1953.	c.15 min.	Sound.	Visual Arts
C	74.5	Let's Go to Art School.	Mundt, Ernest	Film made for recruiting students to the California School of Fine Arts (S.F. Art Institute).	c.1953.	c.15 min.	Sound.	Visual Arts

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	29	My Name is Oona	Nelson, Gunvor	'My Name is Oona' captures in haunting, intensely lyrical images, fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like a fairy-tale princess. One of the most perfect examples of poetic cinema. Throughout the entire film, the girl compulsively, and as if in awe, repeats her name, until it becomes a magic incantation of self-realization." Amos Vogel, The Village Voice, Shown at the Oberhausen Festival; BBC TV England; CBS TV, U.S.; Cannes Film Festival. Sold to French TV.	1969.	10 min.	Sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	30	Take Off	Nelson, Gunvor	<p>"A dance, a docurnentary, a metaphysical striptease." G.Nelson</p> <p>"Ellion Ness , a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally transcends it. While the film makes a forceful political statement on the image of women and the true meaning of stripping, the intergalatic trancendence of its ending locates it firmly within the mainstream of joyous humanism and stubborn optimism." - B. Ruby Rich, Chicago Art Institute.</p> <p>Nelson' s style of editing here is, as always, extraordinarily precise in its rhythms with the sound and images in perfect compliment to each other .</p> <p>First Prize, Berkeley Film Festival; Prize, Ann Arbor Film Festival.</p>	1972.	10 min.	Sound.	Experimental
B	95	Time Being.	Nelson, Gunvor.	"This extraordinary film manages to craft a delicate portrait of her mother through time and refracted light." - Crosby McCloy	1991.	8 min.	Silent	Experimental
C	56	Schmerguntz.	Nelson, Gunvor.	A crazy-guilt montage contrasting the slick, glamorous images of women sold by the media with images of a woman's everyday life-trying to put shoes on when very pregnant, wiping a baby's rear, wearing a sanitary napkin.		15 min.	sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	35	Daybooks of Edward Weston: How Young I Was.	NET.	This film covers Weston's soft-focus period, his abstract photographs, his work in Mexico; there are discussions with two of his sons, his wife, and a former student.	1966.	29 min.	sound.	Visual Arts
D	36	Daybooks of Edward Weston: Strongest Way of Seeing.	NET.	Included in this film are Weston's study of Point Lobos, California; the western United States; portraits of cats; samples from his satirical series and his civil defense series.	1966.	29 min.	sound.	Visual Arts
D	37	Dorothea Lange: The Closer For Me.	NET.	Many of Lange's famous photographs from the Depression, World War II, the urban growth in California are presented as well as her proposal for a photographic project of America's cities: "What is really there - the underpinnings - the human condition."	1966.	29 min.	sound.	Visual Arts
D	38	Dorothea Lange: Under the Trees.	NET.	A film of Dorothea Lange preparing for an exhibition of 50 years of her photography; her comments on the reasons and emotions that have moved her to photograph particular scenes.	1966.	29 min.	sound.	Visual Arts
D	47	Jim Dine.	NET.	Introduces Jim Dine discussing his works and explains how they represent his life through the things familiar to him. Traces his artistic development through various periods: his "tie" period, his "cool" period, his "bathroom" period, and his "child's room" period, his "palette" period, and his "sculpture" period with his furniture-sculptures. Presents Dine in a short "happening" during which he explains that happenings developed out of the artist's need to speak more directly with the viewer.		29 min.	sound	Visual Arts

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	62	7362.	O'Neill, Pat.	West Cost psychedelic art. The rigid movements of a machine are juxtaposed with the supple and irregular movements of a nude, intercut with every kind of visual distortion, bringing about a climatic fusion.		10 min.	sound.	Experimental
C	58	Saugus Series	O'Neill, Pat.	Experimental film using animation, montage, optical printing dye and filter techniques composed of 6 short films-a definitive film on the modes and psychology of perception.		18 min.	sound	Experimental
C	62	Down Wind.	O'Neill, Pat.	An experimental film using stop-action techniques. The images recur with a characteristic texture and rate of movement which distinguish them as much as the timbre and tessitura of various musical voices. The subject matter centers on the theme of discrimination or connoisseurship.		17 min.	sound.	Experimental
D	58	Two Photographers (Bullock & Cunningham).	Padula, Fred.	Dialogue between two internationally known photographers. Examples of their work are shown and they discuss their backgrounds, feelings about today, personal philosophies and work in their own environment.	1967.	29 min.	sound	Visual Arts
C	22	Lead Shoes	Peterson, Sidney	This hypnotic film ambiguously deals with patricide and the compulsive efforts to undo the deed. Selected for Special Presentation at the MOMA.	1949	18 min.	Sound.	Experimental
B	77	Aura Corona.	Pies, Dennis.	Shifting organic forms are seen as swimming motes seeking form and life in molten eddies of light. The forms evolve to the chordate, to the vertebrate and to human beings.		4 min.	sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	31	Fat and the Lean, The.	Polanski, Roman.	Features a parable in the manner of Brecht in which a slave dreams of wider horizons.	1963.	15 min.	sound.	Feature Films
D	94	Incredible S. F. Artists' Soap Box Derby.	Pope, Amanda.	Tribute to an event in which 104 Bay Area artists created 'artist' built cars and raced them, soapbox derby style. Narration is by the artists themselves, interviewed by the filmmaker.	c.1973	24 min.	Sound	Documentary
C	2	Innerspace	Powell, Nancy	A colorful collage that uses live action and animated footage on a journey through the human body. However the film is not concerned with anatomy but rather with fantasy and with creating a carnival of images, associations and sounds.	c.1970	14.5 min.	Sound	Experimental
A	15	Return to Reason	Ray, Man	Man Ray, an avant-garde artist known for his innovative work in photography, has made in this film a series of visual and kinetic experiments in the cinematic form. Weaving abstract and concrete images, positive and negative exposures, static and moving objects, Ray creates a catalog of techniques - including his own "rayographs," cameraless contact prints of objects on paper and film - that later filmmakers working in the experimental genre would explore and define.	1923.	3 min.	silent	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	70	Les Mysteres Du Chateau Du De.	Ray, Man.	Les Mysteres du Chateau du De' was filmed at the modern villa of the Vicomte de Noailles, which was designed by Robert Mallet-Stevens. Although the Vicomte was prepared to continue to finance Man Ray's films, the artist was nearing the end of his interest in the medium. This film is permeated with an atmosphere of mystery and doom as well as playfulness. The camera explores the structure and the dramatic light effects created by the villa's forms, and anonymous characters play within its walls-rolling dice, swimming, and creating shadow plays and puns. While the tone of these ritualistic scenes is seriously intellectual, the film seems to have been, above all, an amusing project for the guests.	1929	25 min.	Silent	Experimental
C	38	Emak Bakia.	Ray, Man.	All of the principals of Surrealism are followed in the unconventional film which includes a short sequence where Ray throws the camera into the air.		15 min.	silent.	Experimental
B	53	Ghosts Before Breakfast.	Richter, Hans.	Richter's mini classic. Among experimental films, humorous, imaginative, and cinematically inventive; a great comic film.		76 min.	silent.	Experimental
B	72	Film Study.	Richter, Hans.	The mood of FILM STUDY is lyrical and poetically evocative. Richter imposes a world of fantasy as objects and forms float by transforming themselves by a logic beyond rational comprehension.		4 min.	silent.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	74	Rhythm 23.	Richter, Hans.	The orchestration of basic geometric forms according to precise rhythmical patterns. An extension of Richter's conviction that film is modern art.		3 min.	silent.	Experimental
B	69	Music With Balls.	Riley, Terry.	Composer Terry Riley and sculptor Arlo Acton produces a new kind of music with moving sculpture-gigantic, swinging spheres whose orbits make magical music.		10 min.	sound.	Performing Arts
C	69	Barber Shop, The	Ripley, Arthur	Stars W.C. Fields.	1933.	21 min.	Sound	Feature Films
D	29	On The Bowery.	Rogosin, Lionel.	Filmed in the bars and gutters of New York's Bowery, this film portrays the pathetic reality of destroyed and broken human beings who eke out the remaining days of their empty lives in degradation and despair.		65 min.	sound.	Documentary
C	37	Sort of a Commercial for an Icebag.	Saarinen, E. & Associates.	An easy-going documentary on the creation of a giant undulating red icebag by sculptor Claes Oldenburg for exhibition in the United States pavilion at Osaka Expo '70.	1970.	16 min.	sound.	Visual Arts
B	65	Mouth That Roared, The.	Sandburg, Doug.	An animated film on the ecology of man.		5 min.	sound.	Animation

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	7	Voyeur.	Savage-Lee, Caroline	Voyeur slowly reveals the multiplicity of perspectives from a single window over' an extended period of time. Its observations are plain and everyday in nature. A sense of continuity is established in the film by the use of a constantly flapping curtain which obscures some of the view and sometimes all of the view from the window throughout the film and provides a segue from one time frame to another (it also makes reference to the shutter of a camera). The editing strategy used establishes a steady rhythm and provides contrasts in colors, shapes, and movement. Award: Ann Arbor Film Festival, 1978.	1978.	8 min.	Silent.	Experimental
B	17	Light Following, Part 1.	Savage-Lee, Caroline	"A procedural exploration of a room using a flash and a flash-light to illuminate in a fragmentary manner a space. It forces the viewer to reconstruct the space by connecting the image events in time. " C. Savage-Lee.	1978.	7 min.	Silent.	Experimental
B	109	California Street Steps	Savage, Caroline		1976	c.7 min.		Experimental
A	19	Channels	Savage, Caroline		1976.	4 min.		Experimental
B	108	Voyeur	Savage, Caroline		1977	7 min.		Experimental
A	18	Passed	Savage, Caroline		1983	3 min.		Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	66	Plumbline	Schneemann, Carolee	Breaking down, splitting apart, burning up: a relationship and the film itself. Edited from scrap diary footage shot in 8mm, hand printed as 16mm. PLUMB LINE is a moving and powerful subjective chronicle of the breaking up of a love relationship. The film is a devastating exorcism, as the viewer sees and hears the film approximate the interior memory of the experience.	1969-71	18 min.	sound	Experimental
C	71	Fuses	Schneemann, Carolee.	"Schneemann's film is devastatingly erotic, transcending the surface of sex to communicate its true spirit, its meaning as an activity for herself and, quite accurately, women in general....Schneemann conceives the film as shot through the eyes of her cat-the impassive observer whose view of human sexuality is free of voyeurism and ignorant of morality.....Schneemann spent some three years marking on the film, baking it in the oven, even hanging it out the window during rainstorms on the oft chance it might be struck by lightning. Much as human beings carry the physical traces of their experiences, so this film testifies to what it has been through and communicates the spirit of its maker..... " - B. Ruby Rich	1964-67	22 min.	Silent	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	3	Red Dirt	Schuman, Phil	Adapted from the story by Terry Southern. A tale of two brothers and their unfortunate fate. Well acted and convincing in it's period and ethnic detail.	1976.	31.5 min.	Sound.	Feature Films
C	68	Ray Gun Virus.	Sharits, Paul.	"RAY GUN VIRUS is a work in which no images appear yet one can get pure identity on film. . . projected film itself makes the viewer aware of where he stands. RAY GUN VIRUS is not so-called 'Psychedelic Cinema' but even more and goes beyond it through Sharits' bright clarlfication of the media." - Takahiko Imura.	1966.	14 min.	sound	Experimental
C	36	T.O.U.C.H.I.N.G.	Sharits, Paul.	USA. Starring poet David Franks whose voice appears on the soundtrack. This film is a surrealistic tour de force that merges violence with purity.	1968	12 min.	sound	Experimental
C	78	Filter Beds	Sherwin, Guy.	"...lots of focus shifts, but, most of the focusing revolves around the simultaneous dissolving-fading-hand-cranking of his Bolex. As he focuses in/out, it's not only the depth of field he's playing with but through much of the film he's timed dissolves perfectly and pulls focus onto a completely different shot..... for someone to time those focus shifts, dissolves and rewinds so well, impressed me. It seemed perfectly orchestrated. " A.L.Rees	1998	9 min.	Sound	Experimental
B	32	This Surface	Sinden, Tony		1972-73.	10 min.	Sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	7	Perisphere	Singer, Joel	<p>"In 'Perisphere', the filmmaker sweeps the camera horizontally in varying arcs of a circle within a suburban setting and intensifies the optical tension by intercutting fast, close-up, telephoto swishes with more placid and comprehensive pans."</p> <p>P. Adams Sitney, Visionary Film.</p> <p>Singer's camera explores a suburban landscape in short, circular, pixilated pans, which are organized into a pattern of continuously changing rhythms. Singer plays with the shapes inside his compositions and repeats certain phrases several times to both emphasize and counterpoint his rhythms. The film is also rich with small surprises and human vignettes.</p>	1976.	15 min.	Silent.	Experimental
B	10	Glyphs II	Singer, Joel	<p>In Glyphs I I, Singer is seen in the process of creating a new language -a language which reveals to one a new perception of light, time, colors, and the shapes of objects. It is a language which is unique to film and to the film camera and in the hands of Singer it is most elegantly spoken. The film is thoughtfully constructed in its transitions and carefully controlled in its rhythms.</p> <p>Robert Lipman.</p>	1977.	10 min.	Silent	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	4	Sliced Light	Singer, Joel	Singer's "Sliced Light" is an ecstatic song. By constantly manipulating the camera during the recording (changing the f-stop, the focal length, and the zoom), by single framing and by choosing but two ordinary (although quite complex) compositions to record, Singer deemphasizes the visual content of the images and strengthens the visual rhythms, which in turn creates a symphony that is of pure light and movement. This is one of Singer's few sound films, the soundtrack consisting of music from an instrument called the chromatic khaen which is played by Peter Plonsky. The score was improvised by Plonsky as he viewed the film and is a perfect compliment to the images.	1977.	15 min.	Sound.	Experimental
C	75	Fractive Clusters	Singer, Joel	"This...work communicates in a totally new way, specifically its rhythms and patterns result in an effect utterly different from western linear perceptions" W. Roscoe	1981.	15 min.	Silent	Experimental
B	59	Tangram.	Slasor, Alan.	This animated film uses the tangram piece to demonstrate seemingly endless design and mathematical possibilities. People, animals, objects and space evolve in constructive sequence that bring about perceptual conscious and stimulate creative design.		3 min.	sound.	Animation

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	17	Heaven & Earth Magic Feature	Smith, Harry	Smith's film is a graphic description of initiation, redemption and spiritual transformation couched in the language of Qabalah, alchemy and experimental psychology. Applying an extension of Surrealist and "cut-up" techniques to animate collages of familiar images, Smith transmutes these elements as an alchemist would, extracting the Philosopher's Stone through patience, cinematic pressure and an intense spirituality. "This hour-long marvel-a bit like dismembered Victorian valentines enacting a vaudeville version of the Egyptian Book of the Dead-is the real Fantasia, a higher form of hieroglyphics." - J. Hoberman, The Village Voice	1957-62	66 min.		Experimental
D	83	Spiral Jetty.	Smithson, Robert.	In this film the artist documents the Construction of his largest earth work completed to date, his "Spiral Jetty,"jutting into the shallows off-shore the Great Salt Lake of Utah. The process is followed from start to finish, often viewed from a helicopter. To Robert Smithson, the spiral is "literal as well as a concept. .		35 min.	sound	Visual Arts, Land Art
D	14	Wavelength	Snow, Michael	An experimental film which shook the artistic medium. A 44 minute zoom	1966-67.	45 min.	Sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	50	Richter on Film.	Starr, Cecile.	The artist, Hans Richter, talks with Cecile Starr, in an informal setting, about his first experiences as a filmmaker, and about the interrelationship of his films to his paintings, scrolls, and collages.		13 min.	sound.	Visual Arts
B	36	H2O	Steiner, Ralph	An early and well-known experimental film composed around the theme of water in all its forms. As a type of cinematic tone poem, it emphasizes rhythm and alteration through the visual qualities of the images and the structure of the editing. When the filmmaker moves the camera closer to the reflective surface, the images become more abstract and visually dramatic. This concentration on patterns of movement, shading, and texture would appear in later films such as Analogies #1 (1953) by James Davis and Sea Travels (1978) by Anita Thacher.	1929.	14 min.	silent	Experimental
D	96	Naked Eye, The.	Stoumen, Lou.	'The Naked Eye', featuring Edward Weston, Alfred Eisenstadt, and Weegee.	1956.	71 min.	Sound	Visual Arts

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	101	Manhatta	Strand, Paul & Sheeler, Charles.	Half a decade or more before major filmmakers around the world were undertaking "city symphonies", two of America's leading artists might be said to have inaugurated the genre in New York. The painter Charles Sheeler enlisted photographer Paul Strand to join him in making a film. Their collaboration on this impressionistic representation of Walt Whitman's lyric hymn to the city evidences a much less realistic, more "photo-secessionist" mode than these men's respective later styles might suggest. Manhatta was only the beginning of a brilliant career in cinematography for Strand, The Wave (1935) and The Plow that Broke the Plains (1936) are examples of his mature film work.	1921	9 min.	Silent	Experimental
B	24	Portrait	Sullivan, Richard	A portrait of an elderly woman, she is described by her body movements , her gestures, her gaze, her rituals, the texture of her skin, and the objects that she has surrounded herself with. Sullivan manipulates certain factors in the recording, mainly the intensity of the light and the movements of the camera to enhance and add a resonance to his images.	1980.	10 min.	Silent	Experimental
B	28	B'raesheet	Teton, John	An animated film that has ambitions of offering a visionary universal panacea.	1973.	7.5 min.	Sound.	Animation

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
B	20	Islands.	Thomas, Charles	"Islands" is a simple and straightforward document of the islands of Hawaii. Terrain, foilage, visual and aural patterns of the winds and water are all studied as well as such activities as surfing and fishing.	1979.	6 min.	Sound.	Documentary
A	17	Accidental and Purposeful Actions.	Thomas, Curt	"Accidental and Purposeful Actions" is a hand processed film made over a period of two years..... My method of processing involved cutting the film into short strips and processing each one in a different way, each one as a separate experiment....The title of the film refers to and illustrates the dichotomy between the haphazard, random way in which the imagery used in the film was gathered and processed and the carefully considered after-the-fact structuring of the film. It also meant to suggest a parallel between the process by which the film evolved and the process by which random interruptions or accidents alter the strategies we carefully devise to live our lifes by". C. Thomas	1982-84.	5 min.	Silent	Experimental
A	16	Flux	Thomas, Curt		c.1982-84.	c.5 min.	Silent	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
A	4	Graham Cracker.	Thomas, John	Made with Don Lloyd. Starring Barbara Linkevitch. "A compulsive phone caller turns a sleeping man's napping bliss into a "sleep time slowmotion" dash for the telephone. This is all recorded and filmed at 600 frames per second giving a breathlessly detailed account of every physical and mental adjustment. Everyone who has seen the film has wanted to see it one more time." Prizes at Bowling Green St. University; Ann Arbor Film Festival N.Y.U.; Foothill Film Festival; Cannes Short Film Festival, 1975.	1974.	5 min.	Sound.	Experimental
C	45	N.Y.,N.Y.	Thompson, Francis.	Uses distorted and multiple images with a descriptive musical score to present impressions of a day in New York City. Begins at sunrise and follows through a single day including such activities as breakfasting, subway and elevator riding, stenography, and nightclubbing. Continuity of the scenes is achieved through semi-abstract visual forms and patterns of rhythm and musical integration. Has won prizes at Cannes, London Edinburg Festival.	1957.	16 min.	sound.	Experimental

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	97	Wynn Bullock Photographer	Tyson, Thom.	a meditation on the life and photographs of a great American photographer. Using footage gathered in the last six months of his life, this film interweaves Bullock's personal reflections about his creative search as a photographer with the struggle that he and his family face in dealing with terminal cancer.	1978	28 min.	Sound	Visual Arts
C	65	Book of Kells, The	Ulster Television Lmted.	THE BOOK OF KELLS exemplifies the Golden Age of Christian Ireland. As the pages are turned, the Celtic portraits display fine examples of early Christian Art.		20 min.	sound	Visual Arts
D	2	Homage a Joseph Beuys	Van Loo, Babeth	"My films are defined by the rapport between cinema verite and fiction. The structure of my films is dialectical, constructed through the editing technique of uniting the objective and subjective through my (the director's) personal intervention. The synthesis of this film is; that dehumanization of social relations leads to commodity fetishism, which becomes invested with human qualities culminating in a reservoir of frozen emotions. The horrors of warfare have assumed a personal dimension which is manifested in the dynamics of contemporary human relationships." B. Van Loo.	1977.	30 min.	Sound.	Experimental
A	20	Ephemerality	Wallace, Marian					
B	111	Project Y	Wallace, Marian					

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
C	60	Concrete Poetry.	Warshaw, Michael.	This film is about the experimental poetry movement that uses the tools of communication in new ways. It attempts to create meaning, not only from words or phrases but from their arrangement, juxtaposition, or fragmentation on the page or, in this case, on the screen. The resulting poem is meant to be seen rather than read.		12 min.	sound.	Experimental
B	12	Experiment in Action.	Weiss, Steve	Bergman meets Peckinpah in this drama.	1977.	7 min.	Sound.	Experimental
C	19	Cameraless Animation	Wheatley					Animation
B	11	Cetology	White, Jac	Cetology is a compelling film which seduces the viewer with its slow steady rhythms and its carefully composed and ordered images . The film becomes increasingly disorienting and desolate as it proceeds to explore the inner world of an individual and then concludes in a transformative wash of light. Awards: First Prize, Lakeside Film Festival , 1977; Best Cinematography, Palo Alto Film Festival, 1979; Second Prize; Union of Independent Colleges of Art Film Festival, 1973; Prize Winner, Humboldt Film Festival, 1979; DeAnza Film Festival, 1979; Carnegie Museum of Art, Pittsburg, 1978.	1977.	10 min.	Sound	Experimental

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A	5	Dance Film.	White, Margaret	As the title implies, this is a dance-but it is more uniquely a film. White exploits the ability of film to speed or slow motion and real time to create a work which is rhythmic and lilting. "She builds up a rhythm slowly, alternating the gesturing hands with blackness until the face of a woman appears, then the face of a bearded man and something like shadows which change, and then it really does seem like a dance although no feet are seen dancing." Carmen Vigil, Cinemanews.	1975.	5 min.	Silent.	Performing Arts
B	14	Endurance.	White, Margaret	Endurance is an examination of the societal role of women and the imprisoning effects that this role can have. Although this could have been a dreary or preachy film, it is instead subtle and poetic. White uses the repetition of certain images and a stark setting to set the mood and to illustrate the process of socialization and role-modeling. The performers move beautifully through their various roles.	1976.	7 min.	Sound.	Experimental
B	58	Two Space.	Whitney, John	This is a computer generated film which is an outgrowth of ARABESQUE and PERMUTATIONS and quite exquisite.		7 min.	sound.	Animation
C	41	Experiments in Motion Graphics.	Whitney, John & Pyramid Films.	John Whitney narrates this explanation of how he worked with a computer engineer and a computer to create an infinite variety of abstract film designs. Whitney's narration is a precise technical description and suggests new frontiers of computer use in the arts.	1968.	12 min.	sound.	Animation

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B	54	Permutations.	Whitney, John.	A pulsing, ballet-like "vocabulary of shapes and rhythms." Made on a digital computer with a grant from IBM, PERMUTATIONS features harmoniously evolving free forms and spherical dot patterns in constant graceful motion.		7 min.	sound.	Animation
B	55	Lapis.	Whitney, John.	Visualizes a psychedelic experience, using non-objective visuals.		10min.	sound.	Animation
B	67	Arabesque.	Whitney, John.	Shimmering lines and waves of oscillating color unfold their dance to the music of Eastern rhythms, in the computer-generated imagery of this film. Combining the interplay mathematical coordinates, wave-frequencies, and sound-cycle manipulations, John Whitney produces visualizations of flowing arabesques, evolving from randomness to patterns inspired by 8th century Persian designs.		7 min.	sound.	Animation
B	110	Have You Sold Your Dozen Roses?	Willis, Allen		1955	9.5 mins		
C	49	Science of Art, The.	Winsor & Newton.	This film produced for Winsor and Newton is an excellent instructional film. It has fine historical references to technical painting problems and the reasons for their happening. The film covers lightly color and composition, paint chemistry and pigment sources.		20 min.	sound.	Science
B	2	Lazarus.	Wisnievitz, David	Boy meets girl in eternity and they meditate happily ever after in freeze-frame, lens flare, psychedelic montage land.	1976.	7 min.	Sound.	Experimental

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B	23	Tea for Two.	Wong, Al	"The objective is to show myself visiting myself, and then showing the frustration of loneliness, by trying to be with myself " A. Wong.	1970.	5.5 min.	Sound.	Experimental
C	92	Yoyo Paradise	Wong, Al		1972	17 min.	Sound	Experimental
D	23	Song of Ceylon.	Wright, Basil.	Britain. A classic documentary, Wright's use of a seventeenth century commentary over pictures of Singhalese life today was the first consistent attempt to use sound in counterpoint rather than in complement to the visuals and results in mounting contrast between what is heard and seen, between the old Singhalese culture and the impact on it of industrial civilization.	1934.	40 min.	sound.	Documentary
C	19	Cameraless Animation	Yellen					Animation
B	9	California Zephyr	Zorn, Robert	A zephyr being the west wind or winds of change and this being a filmed dance which symbolically represents the decline of civilization. This could only have been made in California.	c.1975	8 min.	Sound.	Experimental
C	81	Father Guido Sarducci SFAI Promo			1982	2 mins.	sound	
D	99	San Francisco & Scenes of the West	[unknown]	Includes 1939 Treasure Island Expo and other S.F. scenes	c.1939	c.40 min.	Silent	History

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LETTER	NO	TITLE	DIRECTOR	ANNOTATION	DATE	LENGTH	SOUND	Subject
D	55	Wayne Thiebaud & Peter Voulkos.	[unknown]	Contrasts the paintings and philosophy of pop-artist Wayne Thiebaud with the abstract expressionistic bronze sculpture created and cast by Peter Voulkos. Discusses the personal meaning of their work and their ideas concerning teaching. Shows several examples of their work.		30 min.	sound.	Visual Arts
C	29	Hangman.	[unknown].	Based on Maurice Ogden's poem, this animated film conveys, in the simplest terms, the message that we are all responsible humans.	1964.	11 min.	sound.	Animation
B	64	Where Am I.	[unknown].	Silent Mutt and Jeff Cartoons (with added music score); this film also shows an excellent use of animation perspective, and the hilarious sequences of Jeff blindly wandering in the sky on building girders is equal to the best of Harold Lloyd's brand of hair-raising slapstick comedy.		6 min.	silent.	Animation
B	68	Zooms on Self Similar Figures.	[unknown].	The film can be viewed as computer art and gives insight into many philosophical levels of the infinite in space. Special musical accompaniment.		8 min.	sound.	Animation
B	89	Eliot Porter.	[unknown].	Music by Gustav Holst. Based on Porter's photographic essay "In Wilderness in the Preservation of the World." Eloquent interpreter of nature.		6 min.	sound.	Visual Arts
C	47	Creative Climate.	[unknown].	Collage-animation depiction of what is needed for an intellectual and creative evolution.		12 min.	sound.	Science

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C	48	Printmaking:Four Artists, Four Media.	[unknown].	Printmaking, a popular art form, can be divided into four basic methods: serigraph, woodcut, lithograph and intaglio. The film shows four print-makers in their workshops.		19 min.	sound.	Visual Arts
C	51	Giorgio Morandi.	[unknown].	Through an examination of more than forty paintings by this Italian artist, the film shows that while his contemporaries were developing the new art from futurism, Morandi was independently beginning a series of single theme variations.		15 min.	sound.	Visual Arts
C	54	Romanesque Painters	[unknown].	Using vast unbroken wall spaces of windowless buildings frescoe painters created scenes of heroic proportions. These colorful frescoes served as illustrated religious history lessons during the Middle Ages.		12 min.	sound.	Visual Arts
C	57	Tasili N'Ajjer.	[unknown].	A film of the prehistoric rock paintings at Tasili, in the Sahara, created in the Neolithic Age, when the area was fertile. Tasili now barren and dry still bares the mark of man.		16 min.	sound.	History
C	63	Great Duck Ceramic School, The.	[unknown].	About a (claymation) duck who wants to go to ceramic school to learn how to throw a pot and become a famous potter. After a tour of the school led by a work study student, the duck has a clearer idea of what actually goes on in school. The egos of the faculty, administration, and students are all exposed with humor.		22 min.	sound.	Animation

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D	72	Koestler on Creativity.	[unknown].	Problem-solving, in Koestler's view, is mental shuffling of existing solutions. Koestler calls this "bisociation." The artist and scientist share the Socratic demon, both unearthing hidden analogies. Science demands Truth, Art demands Beauty. Koestler believes that all of these are integrated.		40 min.	sound.	Science
D	73	Ukiyoe:The Famous World of Japanese Prints.	[unknown].	During the two and a half centuries of the Edo period in Japan, an art form depicting the life and customs of the common people with vivid realism began to flourish. Given the name "ukiyo", it originally took the form of both brush paintings and woodblock prints, but the latter eventually became predominant because in this form the pictures could be mass produced.		30 min.	sound.	Visual Arts
D	74	Hokusai:Thirty-Six Views of Mt. Fuji.	[unknown].	Hokusai Katsushika is considered the foremost "ukiyo" or genre picture artist. Among the 30,000 works completed in his lifetime, his series depicting the profile of famed Mt. Fuji from 36 different angles is considered his greatest work and an incomparable masterpiece.		30 min.	sound.	Visual Arts