



BROAD BROAD UNDERGROUND UNDERGROUND FILM SERIES FILM SERIES

AS FOUND: FRAGMENTS FROM THE ANARCHIVE

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Jack's Dream

(Joseph Cornell, Lawrence Jordan 1938-?, 4m)

One of modernism's greatest magpies, Joseph Cornell extended the aesthetic concerns of his box constructions and collages to the medium of film, creating a number of dreamy assemblages of footage scrounged from his favorite NYC flea markets. While his most celebrated film is *Rose Hobart* (1936), a fetishist homage one of his favorite Hollywood actresses, *Jack's Dream* is a concise example of Cornell's power to turn found footage toward the space of reverie and fantasy—here, through the enigmatic dream of a puppet dog. Cornell's collaborator Lawrence Jordan added the soundtrack later using Cornell's notes.

A Movie

(Bruce Conner, 1958, 12m, 16mm)

...A montage of found materials from fact (newsreels) and fiction (old movies). Clichés and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears into a hole in the bottom of the sea—the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time *A MOVIE* is over she has retrospectively become a Circe or Prime Mover.—Brian O'Doherty, *The New York Times*

Hey, Asshole!

(Thom Andersen, 2014, 5m)

While re-mastering *Los Angeles Plays Itself*, I re-edited a number of clips, including *The Takeover* (Troy Cook, 1995), a grungy, sordid straight-to-video film remarkable only because executive producer Michael Woods and star David Amos had in 1990 planned and carried out the murder of Horace McKenna, Woods's partner in the operation of a chain of strip clubs around Los Angeles—a crime echoed in the movie. After repeated viewings, I noticed a miniature tragedy (or black comedy) spread out over the first sixty minutes. Its protagonist is Waldo the bouncer, the victim of ruses and sucker punches, whose multiple failures lead him to one final heroic attempt to make amends. This is his story. —Thom Andersen.

Alone. Life Wastes Andy Hardy

(Martin Arnold, 1998, 15m, 16mm)

In the third act of his "trilogy of compulsive repetition, Arnold's campaign of deconstruction of classic Hollywood film codes finally turns to film music. The process links in with the other two films. The family scenes, which in the original last only seconds and are not particularly notable, are surgically sectioned into single frames. Using repetition of these 'single cells' and a new rhythm—a kind of cloning procedure—Arnold then creates an inflated, monstrous doppelgänger of the original cuts lasting many minutes. The hidden message of sex and violence is turned inside out to the point where it simply crackles." —Dirk Schaefer

Outer Space**(Peter Tscherkassky, 1999, 10m, 16mm)**

Suggesting a convulsive hall of mirrors, Peter Tscherkassky's widescreen tour de force *Outer Space* reinvents a 1981 Barbara Hershey horror vehicle, leaving the original's crystalline surface intact only to violently shatter its narrative illusion. After Hershey enters a house at nighttime, sounds of crickets, static, and distorted music give way to explosions, screams, and garbled voices. In an eruption of panicked subjectivity, the actress's face multiplies across the screen as the frame is invaded by sprocket holes, an optical soundtrack, and flashes of solarized imagery. — Kristin M. Jones

Viet Flakes**(Carolee Schneemann, 1965, 8m)**

Viet Flakes was composed from an obsessive collection of Vietnam atrocity images, compiled over five years, from foreign magazines and newspapers. Schneemann uses the 8mm camera to "travel" within the photographs, producing a volatile animation. Broken rhythms and visual fractures are heightened by a sound collage by James Tenney, which features Vietnamese religious chants and secular songs, fragments of Bach, and '60s pop hits. "One of the most effective indictments of the Vietnam War ever made." — Robert Enright, *Border Crossings*.

Covert Action**(Abigail Child, 1984, 11m, 16mm)****Part 5 of *Is This What You Were Born For?***

Covert Action is a stunning mélange of rapid-fire retro imagery accomplishing Child's proclaimed goal to "disarm my movies." "I wanted to examine the erotic behind the social, and remake those gestures into a dance that would confront their conditioning and, as well, relay the multiple fictions the footage suggests (the 'facts' forever obscured in the fragments left us)." The result is a narrative developed by its periphery, a story like rumor: impossible to trace, disturbing, explosive. — Mark McElhatten

Berlin Horse**(Malcolm LeGrice, 1970, 9m, 16mm)**

Berlin Horse is comprised of three parts. The first is constructed from super-8 footage Le Grice filmed of a horse being trained in the small village (not the city) of Berlin in northern Germany. The animal was being led on a "lunge" line, forcing it to canter in circles around the trainer. He projected and reshot the 8mm footage off a screen onto black-and-white 16mm stock to create repetitions, reversals and superimpositions. Then, he manipulated this re-filmed material in the lab, transferring it to colour stock using a variety of filters to shape the film's transformative arrangement of colours. The third section of the film consists of archival footage taken from Cecil Hepworth's *The Burning Barn* (1900), which features a horse being rescued from the flames. Le Grice reworked this material in a similar fashion, and in the second, middle section of the film, superimposed sections one and three. Brian Eno created the film's soundtrack, working with sonic loops that formally reflect the looping images if not exactly synchronizing with them.