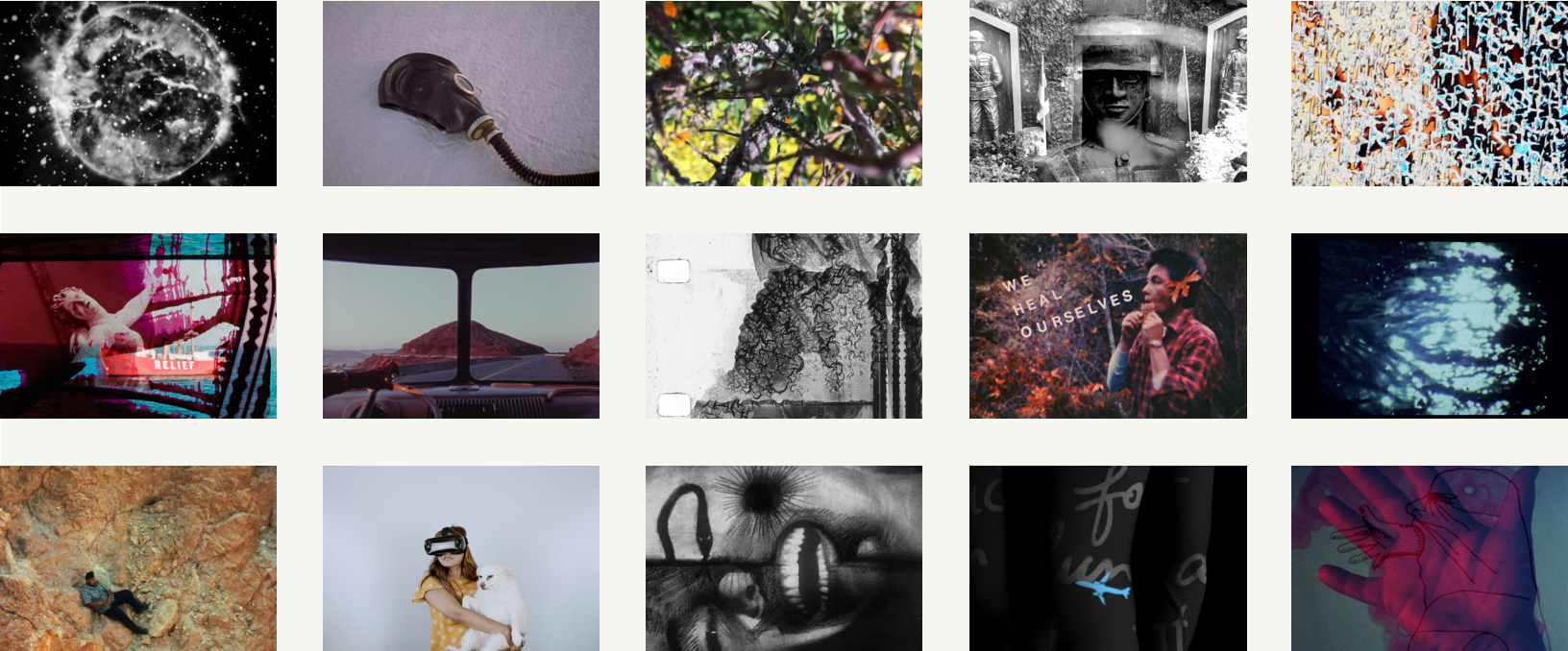




Canyon
Cinema
Foundation

2022 Year-in-Review



2022 was a year of tremendous firsts for Canyon Cinema. Over the past year, we completed our first-ever curatorial fellowship, Canyon Cinema Discovered; premiering four newly-commissioned screening programs, comprising 40 artist-made films and videos, online and in-person. 2022 also saw the culmination of Canyon's first-ever National Film Preservation Foundation grant, to restore 10 films by longtime artist member Toney W. Merritt. Two of these new preservation prints debuted as part of Discovered and we look forward to presenting all ten of the new prints in early 2023. Meanwhile, our first operational funding grant from the California Arts Council and our first California Humanities grant, to develop a new digital asset management system, have enabled us to begin needed improvements to Canyon's digital infrastructure and storage capacity and to sustain our regular distribution and artist services.

Continuities also abounded in 2022, with the return to pre-COVID levels of rental activity, increased research visits, and recommencement of in-person screenings. In September, the Canyon Cinema Salon returned to 16 Sherman Street for the first time in nearly three years, for a program of urban landscape films selected by Bay Area media artist, curator, and writer S Topiary Landberg. We also continued our programming collaboration, Canyon at The Roxie, launched in 2021, with monographic screenings of work by San Francisco filmmakers Greta Snider (in person) and Barbara Klutinis (in memoriam). Major screenings, retrospectives, and exhibitions of Canyon filmmakers were presented at many of the world's preeminent film venues, including the Museum of Modern Art, National Gallery of Art, Tate Modern, Museum of the Moving Image, George Eastman Museum, Anthology Film Archives, Berkeley Art Museum and Pacific Film Archive (BAMPFA), Cinemateca Portuguesa, Barbican Centre, Ji.hlava International Documentary Film Festival, Bangkok World Film Festival, Filmoteca de Galicia, EXIS Festival, WORM Rotterdam, Los Angeles Filmforum, Wexner Center for the Arts, Light Industry, Ann Arbor Film Festival, Northwest Film Center, Open City Documentary Festival, Lightbox Film Center, among others; as well as an ever-expanding network of microcinemas across the country.

In addition, we were proud to provide support for the Bruce Baillie-inspired exhibition *Somewhere From Here to Heaven*, curated by Garbiñe Ortega for Azkuna Zentroa in Bilbao, Spain; currently on view through February 26th. We supplied prints for numerous Jonas Mekas centenary celebrations, including screenings at Film at Lincoln Center, Centre de Cultura Contemporània de Barcelona (CCCB), and Gene Siskel Film Center, and for a major retrospective of Chick Strand's work at Filmoteca Española. We also facilitated a rare presentation of Coni Beeson's films in Paris, organized by Daniella Shreir for Le Festival du Film de Fesses, and we furnished numerous prints for Chicago Film Society's recent Celluloid Now extravaganza. We were thrilled to contribute to a number of exciting virtual and hybrid screening initiatives as well, such as the second iteration of Prismatic Ground; Media City Film Festival's 25th anniversary edition; BAMPFA's focus on experimental animator Lawrence Jordan; and the Birkbeck Institute for the Moving Images's online retrospective of Paige Taul's films.

Meanwhile, we continued to serve as a major point of access for schools and departments that place an emphasis on historical and contemporary artist-made cinema and experimental film and media. Through our distribution program, films that often exist exclusively on celluloid are introduced each year to students in classrooms across the United States. Our growing digital collection has extended our catalog's availability even further. Over the past year, Canyon films were taught at Amherst College, Bard College, CalArts, California College of the Arts, Emerson College, Hamilton College, Harvard University, Northeastern University, Ohio State University, UC Berkeley, University of Chicago, University of Colorado Boulder, University of Iowa, to name just a handful of our educational partners.

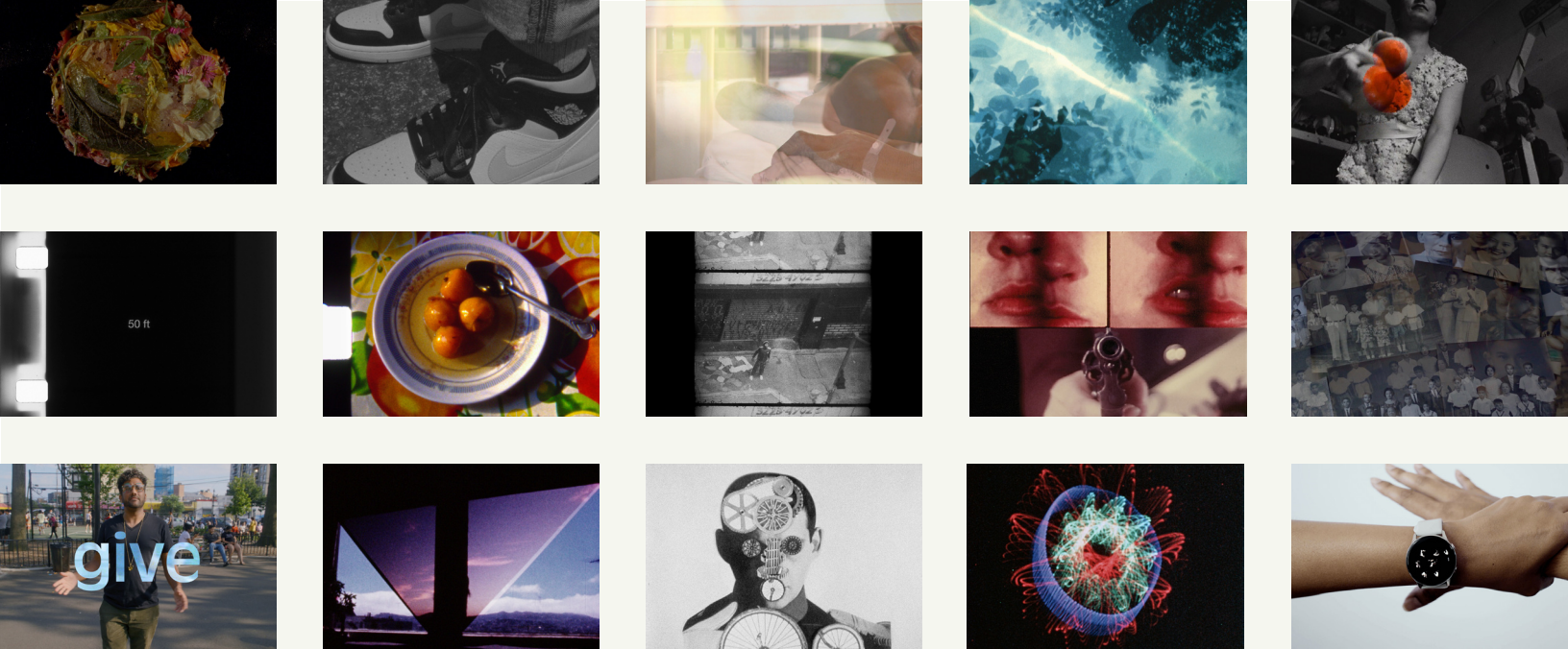
This report highlights some of the year's noteworthy accomplishments, which were made possible by the generosity and steadfast commitment of our major supporters: The Hobson/Lucas Family Foundation, Owsley Brown III Philanthropic Foundation, The Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts, California Humanities, California Arts Council, and the Academy of Motion Picture Arts and Sciences; as well as our artist members, individual benefactors, and Friends of Canyon Cinema community members.

Collection Development and New Acquisitions

In 2022, Canyon welcomed many new artists from across the country and around the world into the collection, including Malic Amalya, Priyanka Das, Federica Foglia, Abigail He, Jim Jennings, Leandro Katz, Azucena Losana, Taiki Sakpisit, and John Woodman. We also welcomed back returning members Holly Fisher, Rock Ross, and Al Wong.

In all, Canyon added almost 150 new and preserved films, new digitizations, and born-digital works to the catalog this year. Included amongst these acquisitions are new 16mm prints of films by Robert Breer, Nazlı Dinçel, Nathaniel Dorsky, Barbara Hammer, Lawrence Jordan, Jodie Mack, Brigid McCaffrey, Greta Snider, Naomi Uman, Stan VanDerBeek, and Fred Worden. We also received new digital files from Dominic Angerame, Sergio Bátiz, Brice Bowman, John Cannizzaro, Christopher Harris, Alexis Krasilovsky, Toney Merritt, Lynne Sachs, Rajee Samarasinghe, Paige Taul, and Kirk Tougas, among others.

Canyon's unparalleled collection of artist-made cinema now includes nearly 4000 titles by more than 300 filmmakers, spanning digital media, 8mm, Super 8, 16mm, and 35mm prints.

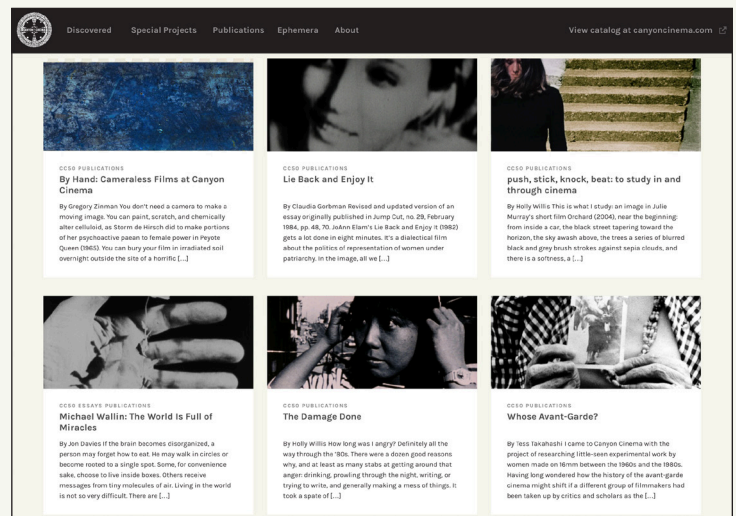
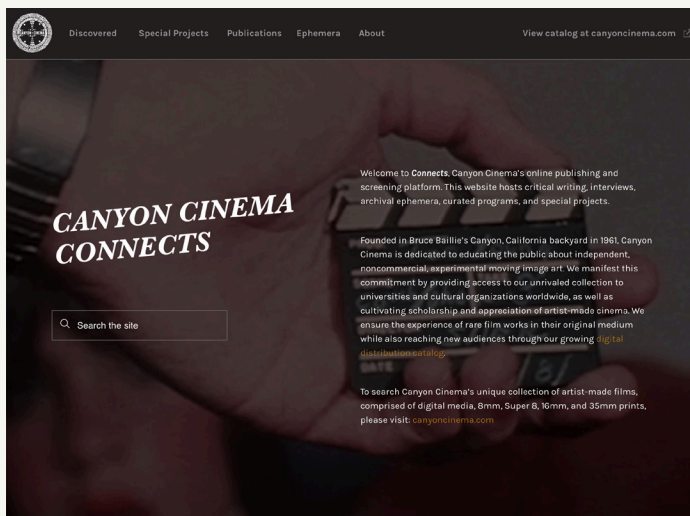


Collection Growth by the Numbers

New Titles: 146

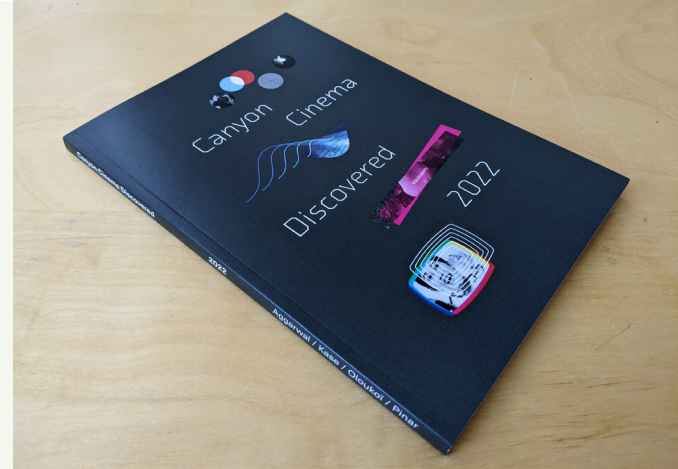
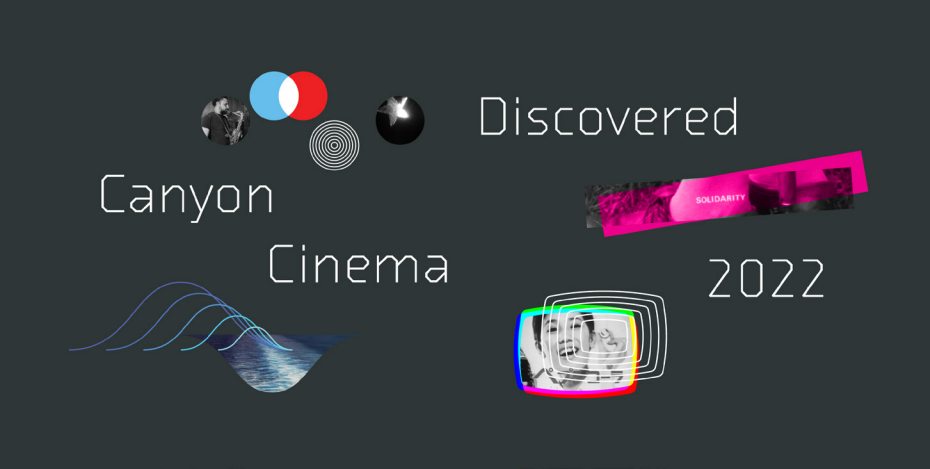
New Artists Represented: 12

**New Film Prints,
Digitizations, and
Born-Digital Works in
Distribution: 170**



Canyon Cinema Connects

In tandem with the premiere of the Discovered programs, Canyon Cinema launched a new online publishing and screening platform in October. Built upon the framework of the Canyon Cinema 50 anniversary website, Canyon Cinema *Connects* hosts curated programs, special projects, critical writing, archival ephemera, historical documents, a CC50 project archive, and more. A special thanks to Spellerberg Associates for all of their help developing the new site! Stay tuned for additional online programs and new writing.

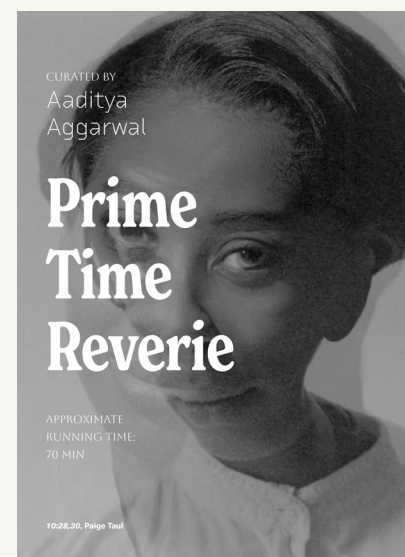
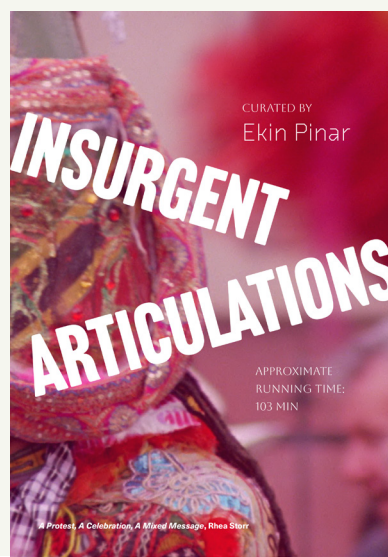
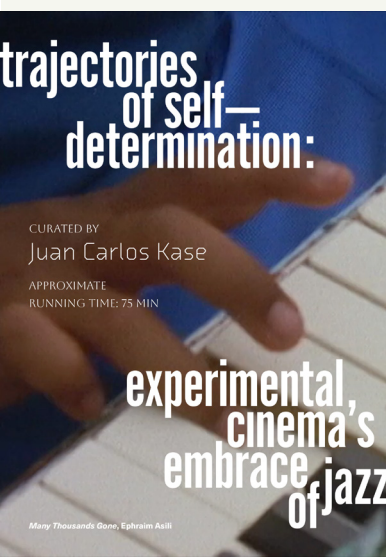


Canyon Cinema Discovered

2022 witnessed the completion of our inaugural Canyon Cinema Discovered fellowship, a multifaceted program that aims to engender fresh perspectives on experimental cinema. For its first iteration, four curatorial fellows were invited to assemble programs from Canyon's unique collection of artist-made films, as well as works from outside the collection, for in-person screening and online streaming; with the goal of instigating critical engagement with experimental cinema's evolving legacy.

From a pool of nearly 200 international applicants, curatorial fellows Aaditya Aggarwal (Toronto and Delhi), Juan Carlos Kase (Wilmington, NC), Chrystel Oloukoï (Lagos and Richmond, VA), and Ekin Pinar (Ankara) were selected on the basis of their ability to provide original insights on avant-garde and artists' cinema and media; to illuminate unheralded or forgotten film and videomakers; to organize programs that speak to contemporary social, political, and artistic concerns; and to forge strong intergenerational connections between legacy films in Canyon's catalog and contemporary work by today's moving-image artists.

Notably, the Discovered project catalyzed new 2K digitizations of political documentation films *Demonstration '68* (by Dominic Angerame), *Pig Power* (by Single Spark Film, former film unit of the Revolutionary Communist Party), and *New Left Note* (by Saul Levine); Donna Cameron's breathtaking handmade film, *The Clown*, with music by Charles Mingus; and Doug Wendt's hilarious and charming, *Up and Atom*. Brand new 16mm prints and digitizations of *By the Sea* and *Not A Music Video* by Toney W. Merritt, and *What the Water Said Nos. 1-3* and *What the Water Said Nos. 4-6*, made by renowned experimentalist David Gatten in collaboration with the ocean, also premiered as part of Discovered.



Other Discovered highlights included a new English-language translation of the 1975 film *The Dislocation of Amber*, by celebrated Sudanese artist Hussein Shariffe, which will help make this important work accessible to a wider viewership; a rare presentation of *Gay Power, 1971/2007/2012* by Sharon Hayes, Kate Millett, and The Women's Liberation Cinema, featuring a live performance of the film's script; *Duet for Trumpet and Camera*, a collaboration between trumpeter Wadada Leo Smith and filmmaker Robert Fenz, long out of distribution; groundbreaking work by video legends Dara Birnbaum and Nam June Paik & Jud Yalkut; restorations of Harry Smith's *Mirror Animations*, and Mike Henderson's *Dufus (aka Art)*; recent work by acclaimed artists such as Ephraim Asili, Miryam Charles, Sandra Davis, Everlane Moraes, Cauleen Smith, and Rhea Storr; filmmakers new to Canyon's collection including Emily Chao and Elena Pardo; and much more! New video introductions and essays by the four curatorial fellows also accompanied each program.

Canyon Cinema Discovered Exhibition Catalog

We are delighted to announce that the Canyon Cinema Discovered exhibition catalog is now available in both print and digital formats! The full-color, 116-page catalog, designed by Helen Shewolfe Tseng, includes new essays written by Aaditya Aggarwal, Juan Carlos Kase, Chrystel Oloukoï, and Ekin Pinar, as well as newly-commissioned artwork by Léopold Lambert, film stills, artist and curator bios, and more. This publication was made possible by the Owsley Brown III Philanthropic Foundation and The Friends of Canyon Cinema.



Canyon Cinemazine #8 - Cine-Espacios

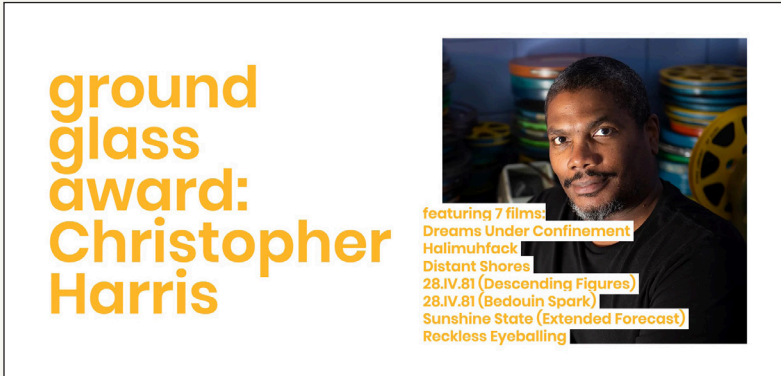
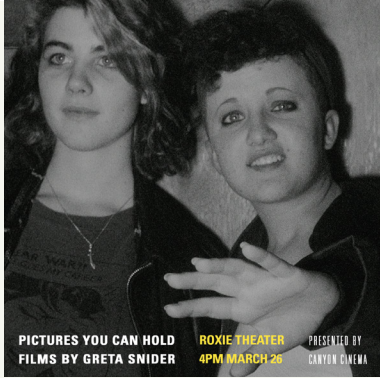
Coming soon! The forthcoming, bilingual issue of the *Canyon Cinemazine*, co-edited by Walter Forsberg and Tzutsumatzin Soto, gathers histories of Mexican cinema spaces, scene reports, love-letters to bygone movie palaces, and a rich assortment of filmic ephemera. With contributions from: Viviana Besné García, Ximena Cuevas, Walter Forsberg, Gelsen Gas, Rita González, Manu Guerrero, Brett Kashmere, Betty Kirk, Laboratorio Experimental de Cine, Jesse Lerner, Seth Mitter, Salvador Novo, Elena Pardo, Ezekiel Reyes, Isabel Rojas, Tzutsumatzin Soto, Nelly R. Tobón, Naomi Uman, Daniel Valdez Puertos, Aisel Wicab, Federico Windhausen, and many others! A special edition includes stickers and a separate dossier on Gelsen Gas's 1968 movimiento pánico experimental feature film, *ANTICLÍMAX*, as well as an audio cassette soundtrack.

Public Programs and Collaborations

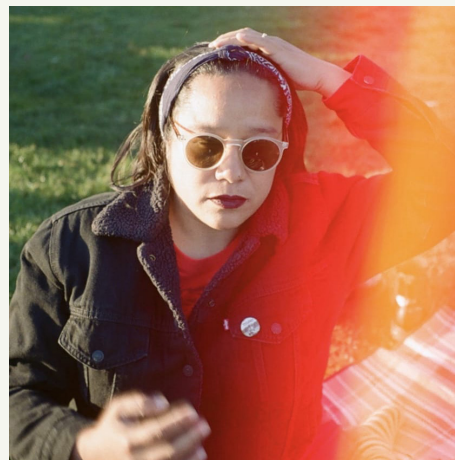
In addition to our Discovered series and our ongoing Salon and Canyon at The Roxie programs, throughout the year we joined with cultural organizations across the Bay Area to co-present programs and introduce new audiences to the filmmakers in Canyon's collection. We collaborated with San Francisco Cinematheque and Shapeshifters Cinema to present *Moments of Perception: Random Canadian Moments*, in celebration of a new publication on Canadian experimental film, with curator/editor Jim Shedden in person. We co-presented BAMPFA's tribute to Freude's Serious Business Company and Bay Area women filmmakers, which featured new preservations of films by longtime artist members Dorothy Wiley and Gunvor Nelson, among others. We served as community partner for the first program of San Francisco Cinematheque's CROSSROADS 2022 festival, held this year at Gray Area for the first time. We also worked with Small Press Traffic to screen films by Curt McDowell alongside live readings by Ted Rees and Danielle LaFrance; the San Francisco Art Institute to co-present Wayne Koestenbaum's recent feature *The Collective*; and the San Francisco Silent Film Festival to co-present DJ Spooky's *Rebirth of a Nation*. In August, a program spotlighting Canyon artists, curated by Connie Zheng as part of *Cinematic Harvests*, a three-part series pairing films that center food, restaurants, and farming with small themed dishes, took place at 41 Ross in San Francisco's Chinatown.

In 2022, we also expanded our collaborations beyond the Bay Area. In May, we partnered with Prismatic Ground to present the second annual Ground Glass Award to Canyon artist member Christopher Harris "for outstanding contribution to the field of experimental media." Following an online retrospective of his work during the festival, Harris later appeared in person at the Maysles Documentary Center in Harlem to present two programs, including his own films alongside those by a handful of other filmmakers. And in September, we collaborated with Hello Benjamin Films, Los Angeles Filmforum, and the California African American



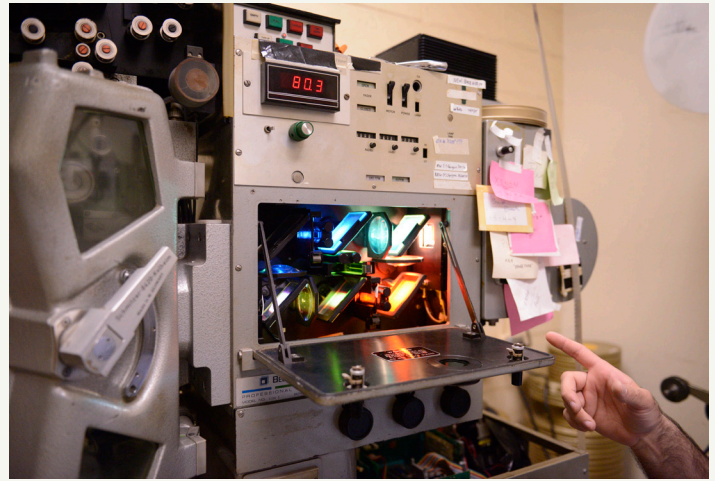


Museum to present *New Black Wave*, Vol. 2 in both Los Angeles and San Francisco. The program, curated by Solomon Turner and DaManuel Richardson of Hello Benjamin Films, featured films by Michèle Stephenson and Imani Dennison, Julie Dash, Ja'Tovia Gary, Paige Taul, Jenn Nkiru, Moïse Togo, and Darol Olu Kae. Each screening was followed by a discussion with filmmakers and special guests.



New Board Members

In 2022, Canyon Cinema welcomed three new members to its Board of Directors: Terri Francis, Lian Ladia, and Patricia Ledesma Villon. Each of these new Board members, who began serving in July, brings with them a wealth of experience, unique perspectives, and an abiding commitment to the field of artist-made cinema and media. Terri, Lian, and Patricia join current Board members Brian L. Frye, Jonathan Marlow, Michael Renov, Lynne Sachs, Jeffrey Skoller, and Steve Seid in overseeing Canyon Cinema's affairs and helping us achieve our mission. We also thank our outgoing Board members Antonella Bonfanti, Max Goldberg, and Rebecca Meyers for their outstanding contributions, guidance, and years of service to Canyon Cinema!



Print Generations

Set to launch in 2023, in celebration of the 100-year anniversary of 16mm, Print Generations is a new commissioning project that will seed the production of six new films by intergenerational Bay Area-based filmmakers; three by current Canyon Cinema members and three by non-members. Each selected artist will be paired with an artist-run lab to facilitate the technical aspects of their selected projects. The complementary goals of this program are to support both the creation of new artworks as well as the ecosystem of artisanal photochemical film practice, and to foster new relationships between film artists and technicians.



Friends of Canyon Cinema

Established in 2018, the Friends of Canyon Cinema is our ongoing membership and rewards program. Current Friends members receive free access to “Canyon-on-Demand” streaming programs, a subscription to the *Canyon Cinemazine*, 20% off Canyon merchandise, a Canyon Cinema Discovered catalog, plus member-only updates, previews, and more. As of 2021, the Friends of Canyon Cinema are also on Patreon!

Image Credits

Page 1: Top row, L to R: *Luminae* (Dominic Angerame, 2022); *RUN!* (Malic Amalya, 2019); *Interval* (Nathaniel Dorsky, 2021); *Seeing in the Dark* (Taiki Sakpitis, 2021); *Solitary Acts #5* (Nazlı Dinçel, 2015). Middle row, L to R: *Currents / Perpendicolare Avanti* (Federica Foglia, 2021); *Twin Peaks* (Al Wong, 1977); *He Needs Dark to See* (Abigail He, 2021); *Pictures 4 Barbara* (Barbara Hammer, 1981); *Light and Dark* (John Woodman, 2021). Bottom row, L to R: *AM/PM* (Brigid McCaffrey, 2010); *Show Me Other Places* (Rajee Samarasinghe, 2021); *BreathDeath* (Stan VanDerBeek, 1963); *Prayer for the Torture Memos* (Greta Snider, 2015); *Oh* (Stan VanDerBeek, 1967). **Page 3:** Top row, L to R: *Wasteland No. 3: Moons, Suns* (Jodie Mack, 2021); *Goat* (Paige Taul, 2021); *The Mental Traveler* (Taiki Sakpitis, 2018); *Blätter im Herbst (Leaves in Autumn)* (Marcus Maicher, 2018); *Love of 3 Oranges* (Naomi Uman, 1993). Middle row, L to R: *Measuring 500 Feet* (Abigail He, 2022); *Tigre del Carbón* (Azucena Losana, 2022); *Feriado* (Azucena Losana, 2021); *Splits* (Leandro Katz, 1978); *Shadow and Act* (Taiki Sakpitis, 2019). Bottom row, L to R: *Swerve* (Lynne Sachs, 2022); *Same Difference* (Al Wong, 1975); *Wheeeels No. 2* (Stan VanDerBeek, 1958); *Who Ho Rays* (Stan VanDerBeek, 1972); *Show Me Other Places* (Rajee Samarasinghe, 2021). Screenshots of Canyon Cinema *Connects* home page and publications section. **Page 4:** Clockwise from top left: Canyon Cinema Discovered illustration by Helen Shewolfe Tseng; Canyon Cinema Discovered exhibition catalog; program page excerpts from Canyon Cinema Discovered catalog, designed by Helen Shewolfe Tseng. **Page 5:** L to R: Flyers of La Cueva microcine, Mexico City (excerpt from *Canyon Cinemazine* #8: Cine-Espacios); *ANTICLÍMAX* (Gelsen Gas, 1969) (dossier cover). **Page 6:** Clockwise from left: Solomon Turner and DaManuel Richardson of Hello Benjamin Films at screening of *New Black Wave, Vol. 2*, 2220 Arts + Archive, Los Angeles (photo: Maggie Corona-Goldstein); Barbara Klutinis; photo of *Urban Nature: A Salon with S Topiary Landberg*, 16 Sherman Street, San Francisco. **Page 7:** Clockwise from top left: Poster for *Pictures You Can Hold: Films by Greta Snider*; promotional graphic for *Cinematic Harvests: Canyon Cinema Artists* program; *New Black Wave, Vol. 2* poster, designed by Lena G. Mitchell; screenshot of Prismatic Ground webpage for 2022 Ground Glass Award program. L to R: Terri Francis, Lian Ladia, Patricia Ledesma Villon. **Page 8:** Film processing and printing facilities at Colorlab, Rockville, Maryland.