



Image: Chick Strand, *Artificial Paradise*

# CANYON CINEMA FOUNDATION

## Collection Highlights + Digital Distribution Program Summer/Fall 2020

Canyon Cinema's office is temporarily closed to the public due to the coronavirus pandemic. However our staff is currently accepting and fulfilling requests for digital screening files, streaming licenses, and film prints, as well as purchases of DVDs and Blu-rays (for individual or institutional library use), and Canyon Cinema merchandise.

To support online teaching and alternative modes of distribution, we are also working to expand our digital offerings and services. Over 800 films and videos in our collection are presently available in digital formats, with more being added every week. An up-to-date directory of titles available for booking as digital files and/or streaming video links can be found here: [bit.ly/canyonstreams](https://bit.ly/canyonstreams)

For distribution and purchasing inquiries,  
please email: [info@canyoncinema.com](mailto:info@canyoncinema.com)

[canyoncinema.com](https://canyoncinema.com)

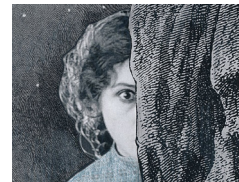
## Recent Acquisitions



### **A MONTH OF SINGLE FRAMES**

Lynne Sachs, 2019, 14 min, digital file

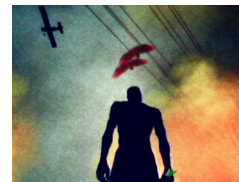
Winner of the Grand Prize at Oberhausen's 66th Annual Film Festival! Made with and for Barbara Hammer, using material recorded by Barbara during a 1998 residency. Through her own filmmaking, Lynne explores Barbara's experience of solitude and brings us all together in multiple spaces and times.



### **EDGE OF ALCHEMY**

Stacey Steers, 2017, 19 min, digital file

Mary Pickford and Janet Gaynor, seamlessly appropriated from their early silent films, are cast into a surreal epic with an upending of the Frankenstein story and a contemporary undercurrent of hive collapse. Steers selects sequences from early cinematic sources, prints the frames and re-contextualizes the action.



### **IN MEMORIAM (MARK LAPORE, 1952-2005)**

Phil Solomon, 2007-2008, 43 min, digital file

"A trilogy of short films created entirely from the 3D world of the popular video game *Grand Theft Auto*. Solomon's painterly use of the game's violent computer-generated landscape is a meditation on the possibilities of new technologies" (Gabriella Santiago-Vancak, *Hyperallergic*).



### **MARY JANE'S NOT A VIRGIN ANYMORE**

Sarah Jacobson, 1997, 90 min, digital file or DCP or 16mm

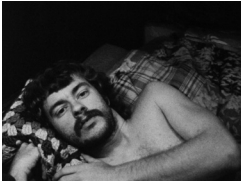
Jane is a high school student who works at the local arthouse movie theater who learns about life, love, masturbation, and sex. Especially sex. Music by Babes in Toyland, Mudhoney, and AFI.



### **THE GRAND BIZARRE**

Jodie Mack, 2018, 60 min, digital file or 35mm or 16mm

A postcard from an imploded society. Bringing mundane objects to life to interpret place through materials, *The Grand Bizarre* transcribes an experience of pattern, labor, and alien[-] nation[s]. A pattern parade in pop music pairs figure and landscape to trip through the topologies of codification.



## **CURT MCDOWELL: NEW PRESERVATION PRINTS + DIGITAL FILES**

*Curt McDowell, 1971-1981, varying duration, digital file or 16mm*

New digital scans of all McDowell films preserved by the Academy Film Archive, never before in distribution, available Fall 2020. Plus two newly arrived prints: *Taboo (The Single and the LP)* (1981) and *A Night With Gilda Peck* (1973). For a complete list of available titles, see: [bit.ly/curtmcdowell](https://bit.ly/curtmcdowell)



## **OZ**

*Lawrence Jordan, 2019, 9 min, digital file or 16mm*

The “gravity” throughout the film seems spell-bound, shifting from heavy to almost non-existent. Carried aloft by John Davis’s music, the cosmic and spectacularly earthly combine to portray a heaven and earth continuum, as the surreality of episodes proceed with highly unexpected shifts.



## **THE FALLS**

*Henry Hills, 2019, 7 min, digital file or DCP*

A vision of the tortured torrential psyche, made out of two scenes from the film noir *Niagara* – the movie that made MM a goddess and the embodiment of projection (the iconic image used by Warhol is a still shot during the filming of the souvenir shop scene here), and a rare role in which she is allowed to express any emotional depth.



## **ATHYRIUM FILIX-FEMINA**

*Kelly Egan, 2016, 5 min, digital file or 35mm*

The second in a series of “quilt films” that pay homage to the work of pioneering female artists, *Athyrium filix-femina* reimagines Anna Atkins’s foundational work in photography as a moving image.



## **WHEN IT IS STILL**

*Anna Kipervaser, 2018, 10 min, 16mm*

An enactment of transmutation, of the animation of the previously inanimate, the dead, the unborn. Also, a rebirth.

## **WOLF RELEASE**

*Bill Basquin, 2018, 10 min, digital file*

John Oakleaf, Field Coordinator for the Mexican Wolf Repopulation Project, talks about the challenges of and strategies for introducing captive-born wolves to the wild. *Wolf Release* is a free-standing video; the material in it is related to Basquin’s new feature-length experimental documentary, *From Inside of Here* (2020).



## **COLOR TIME**

*Elizabeth Block, 2004/2018, 3 min, digital file or 16mm*

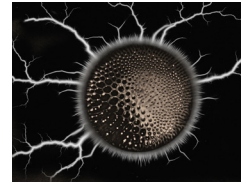
“Imagine an eye” ruled only by the laws of a Bolex camera, color reversal film, and an idealistic filmmaker with the audacity to believe that “each object encountered through life [is] an adventure of perception.” I made this film in defiance of a digital world, longing for the tactility of mechanical representation to make a sketch of the natural world, the light.



## **POTAMKIN**

*Stephen Broome, 2017, 67 min, digital file or 16mm*

In 1933, at age 33, Harry Alan Potamkin died of complications related to starvation, at a time when he was one of the world’s most respected film critics. This film-biography is assembled out of distorted fragments of films on which he had written, an impression of erupting consciousness.



## **PWDRE SER THE ROT OF STARS**

*Charlotte Pryce, 2018, 6 min, digital file*

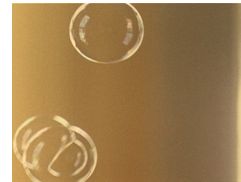
The film depicts an encounter with a mysterious, luminous, electrical substance. Inspired equally by medieval accounts of visionary experiences and by 19th century photography of the invisible, *Pwdre Ser* joins Kirlian photography with hand-processed images.



## **VOID VISION**

*Alexander Stewart, 2018, 8 min, 16mm*

*Void Vision* is an abstract science-fiction short in which the real and the simulated are equally constructions; a space where doubles, twins, duplicates, re-creations, and copies blend into one another.



## **ADDITIONAL FILMS BY JONATHAN SCHWARTZ**

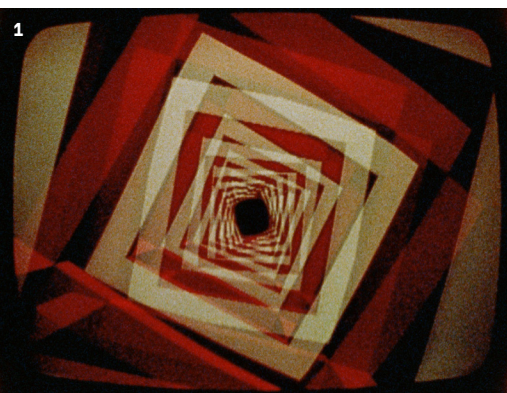
Canyon Cinema is proud to keep the work of Jonathan Schwartz in circulation. Over the past year we have added many additional prints and digital files to the collection. Canyon now offers 30 of Jonathan’s films for distribution. For a complete listing, see: [bit.ly/jonathanschwartz](https://bit.ly/jonathanschwartz)



## **ADDITIONAL FILMS AND VIDEOS BY ROBERT TODD**

Canyon Cinema is also honored to distribute much of Robert Todd’s work as both digital files and 16mm prints. For a complete listing of Todd’s films and videos, including numerous newly available titles, currently at Canyon, see: [bit.ly/roberttodd](https://bit.ly/roberttodd)





## Newly Digitized

### SEVEN FILMS BY STAN VANDERBEEK

*Science Friction* (1959, 10 min, digital file) - **3**  
*Poemfield No. 1* (1967, 5 min, digital file) - **4**  
*Poemfield No. 2* (1967-1971, 6 min, digital file)  
*Poemfield No. 3* (1967, 10 min, digital file)  
*Poemfield No. 5* (1967, 7 min, digital file)  
*Poemfield No. 7* (1967-1968, 4 min, digital file)  
*Euclidean Illusions* (1980, 10 min, digital file) - **1, 2**

### 13 FILMS BY LARRY GOTTHEIM

All titles also available on DVD and Blu-ray for institutional purchase

*Blues* (1969, 8.5 min, digital file) - **6**  
*Corn* (1970, 11 min, digital file) - **8**  
*Fog Line* (1970, 11 min, digital file or 16mm)  
*Barn Rushes* (1971, 36 min, digital file or 16mm)  
*Harmonica* (1971, 11 min, digital file or 16mm)  
*Horizons (Elective Affinities, Part I)* (1973, 80 min, digital file)  
*Mouches Volantes (Elective Affinities, Part II)* (1976, 69 min, digital file)  
*Mnemosyne Mother of Muses* (1987, 18 min, digital file or 16mm)  
*The Red Thread* (1987, 17 min, digital file or 16mm)  
*Machette Gillette* (1989, 45 min, digital file or 16mm)  
*Four Shadows (Elective Affinities, Part III)* (1978, 64 min, digital file) - **7**  
*Tree of Knowledge (Elective Affinities, Part IV)* (1981, 57 min, digital file)  
*Your Television Traveler* (1991, 17 min, digital file) - **5**

# Newly Digitized



## **COSAS DE MI VIDA**

*Chick Strand, 1976, 25 min, digital file or 16mm*

A filmed study of Anselmo Aguacalientes who struggles to rise from a life of poverty to that of a middle-class musician in a small Mexican village.

## **SOFT FICTION**

*Chick Strand, 1979, 54 min, digital file or 16mm*

"A personal documentary that brilliantly portrays the survival power of female sensuality... Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema" (Marsha Kinder, *Film Quarterly*). Restored in 2015 by the Academy Film Archive with funding provided by the Los Angeles County Museum of Art and The Film Foundation.



## **FAKE FRUIT FACTORY**

*Chick Strand, 1986, 22 min, digital file or 16mm*

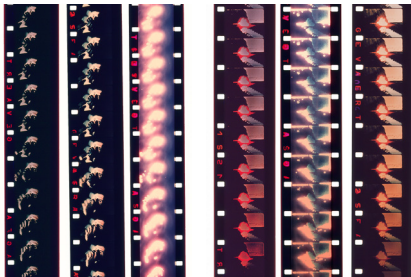
Intimate documentary about young women who make papier-mâché fruit and vegetables in a small factory in Mexico. They have a gringo boss, but the factory is owned by his Mexican wife. The focus of the film is on the color, music, and movement involved, and the gossip which goes on constantly.



## **WILD GUNMAN**

*Craig Baldwin, 1978, 20 min, digital file or 16mm*

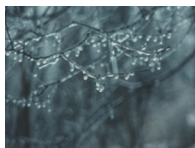
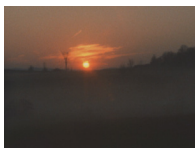
Mobilizing wildly diverse found-footage fragments, obsessive optical printing, and a dense musique concrete soundtrack, a manic montage of pop-cultural amusements, cowboy iconography, and advertising imagery is re-contextualized within the contemporary geopolitical crisis in a scathing critique of US cultural and political imperialism.



## **LETTERS FROM VANCOUVER**

*Kirk Tougas, 1973-2019, 66 min, digital file or DCP*

Newly remastered and restored. *Letters from Vancouver* comprise two films – *the politics of perception* (1973) and *the framing of perception* (1973) – that share a common interest in "the medium is the message" and form a reflexive, self-referential enquiry into the film medium itself; a meditation on our audio/visual creation, bearer of information and culture, meaning and representation.



## **SUPER 8 DIARY**

*Robert Huot, 1982-2010, varying duration, digital file*

Huot's series of 18 one year diaries shot on Super 8 are now available in beautiful high definition digital scans, either individually or the entire series running over 15 hours in length.



## **REMOVED**

*Naomi Uman, 1999, 6 min, digital file or 16mm*

Now available in a new high definition digital transfer. Using a piece of found European porn from the 1970s, nail polish, and bleach, *Removed* creates a new pornography, one in which the woman exists only as a hole, an empty, animated space.





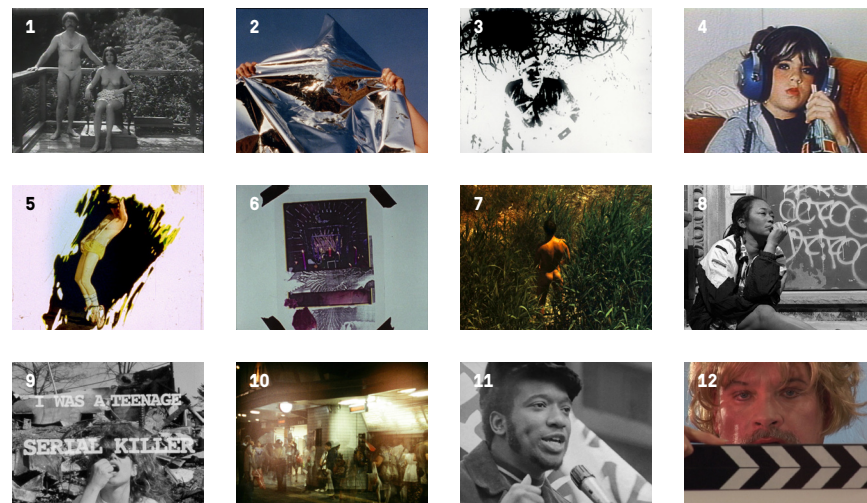
## The Unseen Cinema Digital Collection

*Unseen Cinema: Early American Avant-garde Film 1894-1941* is the groundbreaking retrospective that explores long-forgotten American experimental films made in the U.S. and Europe during the formative period of cinema. A new addition to Canyon Cinema's holdings, the Unseen Cinema Digital Collection consists of nearly 100 newly remastered digital files preserved and restored from 16mm and 35mm film prints including unique 2K and 4K digital restorations of *Manhatta*, *Ballet Mechanique*, *Twenty-Four Dollar Island*, Sergei Eisenstein's Mexican footage, along with numerous other classics, rarities, and overlooked gems. Featuring films by Rudy Burkhardt, Mary Ellen Bute, Joseph Cornell, Maya Deren, Helen Levitt, Nykino, Slavko Vorkapich, Lois Weber, and many more! For the full listing, see: [bit.ly/unseencinema](http://bit.ly/unseencinema)



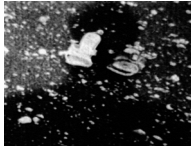
## Staff Picks

*Some of our personal favorites from the past and present.*



- B/Side*** (Abigail Child, 1996, 38 min, digital file or 16mm) - **8**
- Chapters One to Five*** (Sophie Michael, 2012, 16 min, 16mm)
- Chronicles of a Lying Spirit [by Kelly Gabron]*** (Cauleen Smith, 1992, 6 min, digital file or 16mm) - **6**
- The Divine Miracle*** (Daina Krums, 1973, 6 min, digital file or 16mm)
- Encounters I May Or May Not Have Had With Peter Berlin*** (Mariah Garnett, 2012, 14 min, 16mm) - **5**
- flower, the boy, the librarian*** (Stephanie Barber, 1997, 5 min, digital file or 16mm)
- How the Hell I Ripped Jack Goldstein's Painting in the Elevator*** (Fred Worden, 1986, 21 min, 16mm)
- Hymn in Praise of the Sun*** (Lawrence Jordan, 1960, 8 min, digital file or 16mm)
- I Change I Am the Same*** (Alice Anne Parker, 1969, 1 min, digital file or 16mm) - **1**
- I Was a Teenage Serial Killer*** (Sarah Jacobson, 1992, 26 min, digital file or DCP or 16mm) - **9**
- A Leaf is the Sea is a Theater*** (Jonathan Schwartz, 2017, 17 min, digital file)
- The Murder of Fred Hampton*** (Michael Gray, 1971, 88 min, 16mm) - **11**
- On Strike*** (Single Spark Film, 1969, 25 min, 16mm)
- Reckless Eyeballing*** (Christopher Harris, 2004, 13 min, 16mm) - **3**
- Rocking Chair*** (Shiho Kano, 2000, 13 min, 16mm)
- Shibuya-Tokyo*** (Tomonari Nishikawa, 2010, 10 min, digital file or 16mm) - **10**
- That Woman*** (Sandra Davis, 2018, 22 min, digital file) - **12**
- Too Young*** (Elizabeth Sher, 1982, 3 min, digital file or 16mm) - **4**
- Under The Atmosphere*** (Mike Stoltz, 2014, 15 min, 16mm) - **2**
- The Watchmen*** (Fern Silva, 2017, 10 min, digital file or 16mm) - **7**
- Welcome to the House of Raven*** (Toney W. Merritt, 1997, 3 min, digital file or 16mm)
- Women I Love*** (Barbara Hammer, 1976, 27 min, 16mm)

# Available on DVD / Blu-ray



## **60'S EXPERIMENTS**

*Takahiko Iimura, 1962, 50 min*

Available on DVD for individual or institutional purchase. A compilation of films by Taka Iimura made in the 1960s. Includes: *Kuzu (Junk)*, *On Eye Rape*, *Ai (Love)*, and *A Dance Party in the Kingdom of Lilliput*. See Canyon's website for additional Iimura titles.

## **BLACK POWER, WE'RE GOIN' SURVIVE AMERICA**

*Leonard Henny, 1969, 15 min*

Available on DVD for individual or institutional purchase. Produced in cooperation with the Black Panther Party and American Documentary Films. Portrait of the struggle for Black liberation, the African heritage of American Blacks, the need to form a Black United Front in order to survive the threats of white racism in America and in the world today. Speech by Stokely Carmichael, Oakland, CA, Feb 1968.

## **CITYSCAPES**

*Dominic Angerame, 1982-2010, 119 min*

Brand new Re:Voir release including nine films by the longtime 16mm chronicler of San Francisco's urban landscape.

## **EL CAPITAN**

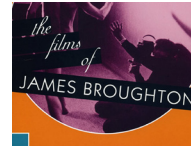
*Fred Padula, 1978, 60 min*

Blu-ray and DVD editions available for institutional or individual purchase. Filmed in 1968 and released in 1978, "a visually stunning and psychologically revealing film of four climbers' three-day trek on the face of Yosemite Valley's famed 3000-foot vertical desert, El Capitan."

## **FEELINGS ARE FACTS: THE LIFE OF YVONNE RAINER**

*Jack Walsh, 2015, 82 min*

2-disc DVD set available for individual or institutional purchase; also available for rent on Blu-ray, digital file, and DCP. DISK 1: Consists of the 82-minute documentary featuring interviews with Rainer and her contemporaries, and scholars. DISK 2: Includes additional interview material PLUS the entire performance of Rainer's piece *Spiraling Down*.



## **THE FILMS OF JAMES BROUGHTON**

*James Broughton, 1948-88, 290 min*

DVD box set released by Facets featuring 17 of Broughton's films, including: *Mother's Day* (1948), *The Pleasure Garden* (1953), *The Bed* (1968), *This Is It* (1971), *Dreamwood* (1972), *Testament* (1974), *The Water Circle* (1975), *Devotions* (1983), *Scattered Remains* (1988), and many more.

## **GUNVOR NELSON: CALL TO MIND**

*Gunvor Nelson, 1969-2006, 104 min*

A co-production of Re:Voir and Filmform, this Blu-ray release includes three of Nelson's films available for the first time in high definition digital scans – *My Name is Oona* (1969), *Red Shift* (1984), *Time Being* (1991) – as well as a 69-page catalog with texts by Astrid Soderbergh Widding, Susanne Forest, Steve Anker, and John Sundholm.

## **MAD DANCE: A MENTAL HEALTH FILM TRILOGY**

*Ken Paul Rosenthal, 2010-2013, 68 min*

A collection of provocative and beautiful short films that re-envision the way we think, speak, and feel about mental distress and wellness in today's chaotic world, including: *Crooked Beauty* (30 min), *In Light, In!* (12 min), and *For Shadows* (20 min).

## **PAUL CLIPSON: LANDSCAPE DISSOLVES, SELECTED FILMS 2009-2016**

A collection of 14 short films by the San Francisco film artist Paul Clipson. Co-produced by Re:Voir and Students of Decay.

## **ROBERT TODD: INTERIOR LANDSCAPE**

*Robert Todd, 2005-2013, 63 min*

Six 16mm films collected in this recent DVD release from Re:Voir. Available for individual purchase only.

## **PUNISHMENT PARK**

*Peter Watkins, 1971, 89 min*

ACAB! Essential apocalyptic anti-cop docufic from Peter Watkins. Available for institutional purchase on DVD.

## **SHE PUPPET AND THE STAR EATERS**

*Peggy Ahwesh, 2001-03, 39 min*

Ahwesh x 2! Available for individual and institutional purchase on DVD.

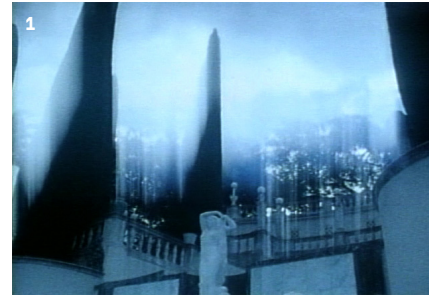




## Remembering Bruce Baillie

Canyon Cinema mourns the loss of its founding filmmaker, Bruce Baillie (1931-2020), who passed away in April at his home on Camano Island, Washington. Baillie brought to life exceptional works of film art and a thriving cinema counterculture. Beginning in the late 1950s, he created a vagabond, romantic, first-person filmmaking style that continues to enchant and influence new generations drawn to the artistic possibilities of the 16mm film medium. A wandering poet, Baillie was also an inveterate community builder. From the 1961 backyard screenings of films by Baillie and friends emerged two essential institutions of American independent filmmaking: San Francisco Cinematheque and the Canyon Cinema Co-op. For a complete list of Baillie's works and rental formats, see: [bit.ly/canyonbb](http://bit.ly/canyonbb)

## New Prints



### BARBARA HAMMER

18 newly restored prints of Barbara Hammer's films are now available from Canyon courtesy of the Academy Film Archive, Electronic Arts Intermix, the National Film Preservation Foundation, and the Film Foundation, with funding provided by the George Lucas Family Foundation.

*Schizy* (1968, 4 min, 16mm)  
*I Was/I Am* (1973, 7 min, 16mm)  
*Jane Brakhage* (1974, 10 min, 16mm)  
*Menses* (1974, 4 min, 16mm)  
*Women's Rites or Truth is the Daughter of Time* (1974, 8 min, 16mm)  
*"X"* (1974, 8 min, 16mm)  
*Psychosynthesis* (1975, 8 min, 16mm)  
*Superdyke* (1975, 20 min, 16mm)  
*Women I Love* (1976, 27 min, 16mm)

*Multiple Orgasm* (1977, 6 min, 16mm)  
*Double Strength* (1978, 15 min, 16mm)  
*Our Trip* (1980, 4 min, 16mm)  
*Pictures 4 Barbara* (1981, 8 min, 16mm)  
*Pools* (1981, 8 min, 16mm) – **1**  
*Audience* (1982, 33 min, 16mm) – **2**  
*Optic Nerve* (1985, 16 min, 16mm)  
*No No Nooky TV* (1987, 12 min, 16mm)  
*Still Point* (1989, 8 min, 16mm)

### T.O.U.C.H.I.N.G.

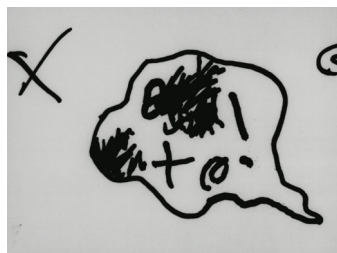
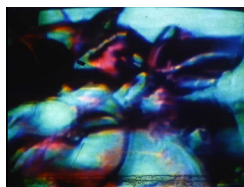
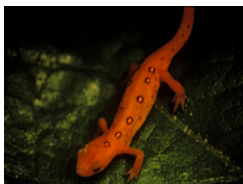
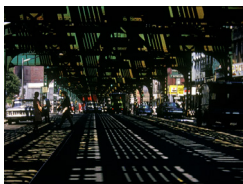
*Paul Sharits*, 1968, 12 min, 16mm

Canyon is pleased to announce that a new print of Paul Sharits's *T.O.U.C.H.I.N.G.* is now available for rent. Thanks and acknowledgement go to Anthology Film Archives for their preservation of this touchstone work, and for their support of Canyon's efforts to keep Sharits's films available in distribution.

### THE SLEEPERS

*Mark LaPore*, 1989, 16 min, 16mm

A film about how notions of culture are often defined by information received indirectly – information that frequently violates the particulars of people and place and makes questionable one's ability to portray specific individuals as representatives of culture. Time and space contradict, then collapse to suggest a new city; a city of the imagination, where rural Sudan, China, and Manhattan exist simultaneously.



## HOURS FOR JEROME PART I & PART II

Nathaniel Dorsky, 1966-70/82, 21 min & 24 min, 16mm

"Hours for Jerome is simply the most beautifully photographed film that I've ever seen; here we enter the realm of the compassionate and the full achievement of what film can do cinemagraphically is achieved. It is a privilege to experience the thoughtful unfolding of these images" (Warren Sonbert).

## SCENES FROM UNDER CHILDHOOD PARTS 1-4

Stan Brakhage, 1967-70, 135 min, 16mm

"A visualization of the inner world of foetal beginnings, the infant, the baby, the child - a shattering of the 'myths of childhood' through revelation of the extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it" (Stan Brakhage). Funding for these four new distribution prints generously provided by the National Gallery of Art.

## MORE NEW BRAKHAGE PRINTS

\* also available on Blu-ray for individual-use purchase

Anticipation of the Night (1958, 42 min, 16mm) \*

The Dead (1960, 11 min, 16mm) - New distribution print funded by the National Gallery of Art

Mothlight (1963, 4 min, 16mm) - New distribution print funded by the National Gallery of Art

Dog Star Man: Part 4 (1964, 5 min, 16mm)

Arabic 8 (1981, 5 min, 16mm)

The Dante Quartet (1987, 6 min, 16mm)

Commingle Containers (1997, 5 min, 16mm)

Interpolations 1-5 (1992, 12 min, 35mm)

## TWO BY JULIE MURRAY

F.F. (Fuckface) (1986, 10 min, digital file or 16mm or Super 8)

Tr'cheot'my P'sy (1988, 3.5 min, digital file or 16mm or Super 8)

## TWO BY JOHN SMITH

Om (1986, 4 min, 16mm)

Associations (1975, 7 min, 16mm)

## THREE BY ERNIE GEHR

Reverberation (1969, 23 min, 16mm)

Serene Velocity (1970, 23 min, 16mm)

Still (1971, 55 min, 16mm) - Preserved by Anthology Film Archives

## NINE NEW PRINTS FROM THE ESTATE OF ROBERT BREER

Form Phases III (1954, 3.5 min, 16mm)

Image by Images IV (1955, 3 min, 16mm)

Breathing (1963, 5 min, 35mm)

Hommage To Jean Tinguely's "Hommage to New York" (1968, 9.5 min, 16mm)

PBL #2 (1968, 1 min, 16mm)

69 (1968, 5 min, 16mm)

77 (1977, 7 min, 16mm)

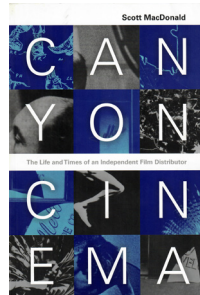
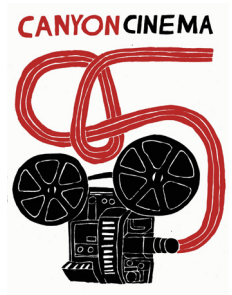
T.Z. (1979, 8.5 min, 16mm)

What Goes Up... (2003, 5.5 min, 16mm)



# Canyon Cinema Swag

Visit our online store: [bit.ly/canyonswag](http://bit.ly/canyonswag)



## CANYON CINEMA TOTE BAG

100% 10oz cotton canvas, gusseted black tote. 10.5" x 14" x 5" with 24" cotton canvas handles.

**\$25 + shipping**

## CANYON CINEMA T-SHIRTS

*Limited Supply!*

Available Sizes: XS, S, M, L, XL, XXL

**\$20 + shipping**

## CANYON CINEMA 50 COMMEMORATIVE POSTER

Limited edition silkscreened poster designed by Nathaniel Russell. Edition of 100, 2-color, 18" x 24" silkscreen prints. Printed at Bloom Screen Printing Co. in Oakland.

**\$40 + shipping**

## CANYON CINEMA CATALOGS

Assorted Film/Video Catalogs and Supplements, 1976-2000

**Various prices**

## CANYON CINEMA: THE LIFE AND TIMES OF AN INDEPENDENT FILM DISTRIBUTOR

Bringing alive a remarkable moment in American cultural history, Scott MacDonald tells the colorful story of how a small, backyard organization in the San Francisco Bay Area emerged in the 1960s and evolved to become a major force in the development of independent cinema. Drawing from extensive conversations with men and women crucial to Canyon Cinema, from its newsletter *Canyon Cinemanews*, and from other key sources, MacDonald offers a lively chronicle of the life and times of this influential, idiosyncratic film exhibition and distribution collective.

**\$36.95 + shipping**

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Image: Ernie Gehr, *Shift*  
Brochure design: [Helen Tseng](#)

## About Canyon Cinema

Canyon Cinema is dedicated to educating the public about independent, non-commercial, experimental, avant-garde, and artist-made moving images. We manifest this commitment by providing access to our unrivaled collection to universities and cultural organizations worldwide, as well as cultivating scholarship and appreciation of artist-made cinema. We ensure the experience of rare film works in their original medium while also reaching new audiences through our growing digital distribution project.

Canyon Cinema's unique collection of artist-made films – comprised of digital media, 8mm, Super 8, 16mm, and 35mm prints – traces the vital history of the experimental and avant-garde filmmaking movements over the past century. With a strong emphasis on American West Coast and San Francisco Bay Area filmmakers, we are the access point to 3,400 ground-breaking works, representing 280 artists.

Info: [canyoncinema.com](http://canyoncinema.com)

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