

# Louis B. James



*The White Album*  
January 11 February 22, 2013

“This was an adequate enough performance, as improvisations go. The only problem was that my entire education, everything I had ever been told or had told myself, insisted that the production was never meant to be improvised: I was supposed to have a script, and had mislaid it. I was supposed to hear cues, and no longer did. I was meant to know the plot, but all I knew was what I saw: flash pictures in variable sequence, images with no ‘meaning’ beyond their temporary arrangement, not a movie but a cutting room experience. In what would probably be the middle of my life I wanted still to believe in the narrative and in the narrative's intelligibility, but to know that one could change the sense with every cut was to begin to perceive the experience as rather more electrical than ethical.”

Joan Didion, *The White Album*

Anthony Campuzano  
Carter  
Cynthia Daignault  
Nora Griffin  
David Hammons  
Matthias Merkel Hess  
Scott Kiernan

Nate Lowman  
Carrie Moyer  
Brad Phillips  
Jack Pierson  
Aïda Ruilova  
Sam Samore  
Stephen Shames

Film program organized by Michael Chaiken and Victoria Keddle.

Organized by David Fierman (Louis B. James) and Amie Scally (White Columns).

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## ***The White Album***

Film program organized by Victoria Keddie and Michael Chaiken

### **Feast of Friends (1970, Paul Ferrara)**

A portrait of The Doors chaotic, riot strewn, tour of America in 1968 directed by Paul Ferrara, a UCLA film student studying under Colin Young who, in the mid-sixties, was a classmate of aspiring filmmakers Jim Morrison and Ray Manzarek.

### **California Impressions (1970, Henri Cartier-Bresson)**

Legendary photographer Henri Cartier-Bresson chose California, home to Leisure World and Esalen, surfing, and opponents and proponents of the Vietnam War, as the subject of this, his penultimate film. A commission from CBS News in 1969.

### **Black Panthers (1968, Agnes Varda)**

French director Agnes Varda's first trip to California yielded two films, the feature *Lion's Love* (1969), starring Warhol Superstar Viva and the co-creators of *Hair* Gerome Ragni and James Rado, and this half hour documentary on the Black Panther Party centering around a 1968 "Free Huey" rally in Oakland, CA.

### **Reyner Banham Loves Los Angeles (1972, Julian Cooper)**

British architectural historian Reyner Banham explores the industry, infrastructure and manmade environments of Los Angeles. Proclaiming it one of the world's great cities, Banham's influential book *Los Angeles: The Architecture of Four Ecologies* (1971) saw beauty in the city's sprawling layout and car-based urbanism. Produced by the BBC, this documentary takes the viewer on a tongue-in-cheek tour of the city's cultural landscape.

**Television announcement of Ronald Reagan's candidacy for California Governor (1966)** Ronald Reagan, age 54, announces his candidacy for the Republican nomination for governor of California. This half-hour film was aired on television outlets throughout California shortly after Reagan's formal "live" announcement and news conference on January 4, 1966.

### **Saint Flournoy Lobos-Logos and the Eastern Europe Fetus Taxing Japan Brides in West Coast Places Sucking Alabama Air (1970, Will Hindle)**

"Presaging details and intent of the Charles Manson's cult and actions was not meant to be one of this film's greater attributes. It was, however, filmed uncannily months before the facts were known. The resemblance is oblique. The film: the mysticism of a "calling," a journey to be made, a vision in mid-desert to behold and oneness with it all. Filmed in Death Valley." - Will Hindle

### **Black TV (1968, Aldo Tambellini)**

Aldo Tambellini's best-known film, part of a large intermedia project about American television, traces the director's sensory perception of the violence of the world we live in. Through a television tube, in rapid-fire succession, horrors such as Robert Kennedy's assassination, murder, infanticide, police brutality and the war in Vietnam are rendered as out-of-focus, mass-mediated, abstractions.

### **Aleph (1956 - 66, Wallace Berman)**

American assemblage artist Wallace Berman's first and only film is a meditation on life, death, mysticism, politics and popular culture in the 1960s. This hand-painted 8mm film was shot over a ten-year period in and around Los Angeles where the New York born artist moved with his family in the 1930s.

### **Peyote Queen (1965, Storm de Hirsch)**

An exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement. Abstractions drawn directly on film move at full speed in double projections to the rhythm of drums. "Among my favorites ... beauty and excitement." -- Jonas Mekas, *The Village Voice*.

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Scheduled screenings:

**Thursday January 31, 6:30 PM**

***Play it as it Lays* (1972, Frank Perry)**

The film version of Didion's classic LA novel, adapted for the screen by Didion and John Gregory Dunne.

"At the age of 30, Maria (pronounced Mar-EYE-ah) Wyeth is driving her Camaro toward disaster on that great Southern California freeway called Life."

- Vincent Canby, *The New York Times*, October 30, 1972

**Thursday February 14, 6:30 PM**

***Manson* (1973, Robert Hendrickson)**

Robert Hendrickson's harrowing portrait of the Manson Family, still at large and living on Spahn Ranch when this documentary was shot, tells the story of Charles Manson, Susan Atkins, Patricia Krenwinkel and Leslie Van Houten, then on trial for the infamous Tate-LaBianca murders, from the perspective of Prosecuting District Attorney Vincent Bugliosi and Family members Lynette "Squeaky" Fromme, Paul Watkins, Catherine "Gypsy" Share and Steve Grogan. Hendrickson's film, banned in California upon its original release, captures the pathos and horror of the cult who brought a brutal dénouement to the 1960s.

**Thursday, February 21, 6:30 PM**

**Live screening of archival material by Victoria Keddle**

On February 21, a night of 16mm film will conclude the show at Louis B James gallery. Rare prints and double projection films by Storm de Hirsch and Aldo Tambellini will be screened as part of the program that surrounds Didion's cinematic *The White Album*.

## Organizers

**Michael Chaiken** is a film programmer and archivist living in Brooklyn. A contributing editor to *Film Comment* magazine, he has organized retrospectives of the work of Peter Whitehead, Norman Mailer, Luc Moullet, Pierre Clementi, Albert and David Maysles and Dick Fontaine.

**Victoria Keddle** is an artist, curator, and archivist based in New York City. She works in varying media involving film, video, sound, installation, and broadcast. She is the co-director of E.S.P. TV, an analog video live taping event and broadcast on MNN network for video, sound and performance. She is a part of ESP LAB with Scott Kiernan, where she performs compositions using signal generation magnetic tape, modulation and broadcast media. She is the founder of Optics O:O, an archival film program that investigates hybrid filmmaking techniques in collaboration with the Filmmakers Co-op archive. She is a founding member of the film based collective, Optipus, and is a part of The Archivist Roundtable of NYC, the Association of Moving Image Archivists and the Association of Recorded Sound.