

**X (Unknown Quantity) Presents:  
CORRESPONDENCES  
Films by Joel Schlemowitz  
Tuesday, September 27th, 7:00 PM  
Keefe Campus Center Theater  
Amherst College**



Joel Schlemowitz, "Camera Roll (for Taylor)," 2008, 16mm film, b&w, sound, 3 min

"Correspondences" presents nine short films made by the Brooklyn-based artist, Joel Schlemowitz, which foreground Schlemowitz's commitment to cinema as a medium of community. Schlemowitz has been making experimental films for nearly 25 years, during which time he has worked across diverse genres, methods, and styles, shifting from short "film poems" to hand-made animations and experimental documentaries. And though he is known for his expansive technical knowledge and emphasis on DIY production methods, Schlemowitz's filmmaking often centers on practices of collaboration, recognition, and exchange, which reveal the moving image's ability to facilitate communal formations in the present, as well as modes of communication that stretch across temporal and spatial boundaries. This emphasis is most explicit in *Boulder-Brooklyn* (2001), a "correspondence film" made by Schlemowitz and Nicky Koschman, which fuses footage the two artists shot individually into an extended play of superimposed locations. Placing this work in dialogue with other films created by Schlemowitz between 1994-2015, this program seeks to isolate similar tendencies in camera-roll films made as tributes or dedications, portraits of artists and artworks, and documentaries of artists' collectives and creative pilgrimages.

**Featuring:**

**“Bagatelle Biologique,” 2000, 16mm, b&w, sound, 4 min**

“Corpuscles dash about. Nerves twitch. Neurons fire. Anatomical illustrations, overlaid with the body's activities scratched and hand painted directly onto the film.”

**“In the Orbit of Marie Menken,” 1998, 16mm, color, silent, 3 min**

“My tribute to the filmmaker whose works helped give birth to my inspiration and my joy in experimentation with the medium of film. As a filmmaker, I am in the orbit of Marie Menken.”

**“Camera Roll (for Taylor),” 2008, 16mm, b&w, sound, 3 min**

“A camera roll city cine-poem, filmed in Brooklyn in the vicinity of the Gowanus Canal.”

**“Boulder-Brooklyn, a correspondence film,” 2001, 16mm, color, sound, 3 min**

“Co-maker, Nicole Koschmann. A three-minute roll of film shot by Joel Schlemowitz of Brooklyn, NY and mailed to Nicole Koschmann in Nederland, just outside Boulder, CO. The two collaborators shot images on the same undeveloped film, fusing together images from New York and Colorado.” -The Film-Makers' Cooperative

**“Morris Engel Time Sculpture,” 1994, 16mm, color, sound, 3 min**

“A short abstract portrait of Morris Engel's watch-part collages. The in-camera superimpositions and dissolves are intended to convey the feeling of depth within these precious little creations in a way that would satisfy the large flat movie screen.”

**“Dame Darcy,” 2007, 16mm, b&w, sound, 5 min**

“A short and lively 16mm portrait of comic book artist and performer Dame Darcy, seen through a filmic rollercoaster tour of her comic book, "Meat Cake," and ending with the artist herself. On the soundtrack, a turn-of-the-last-century recording from a 78rpm Victrola record.”

**“Loudmouth Collective/Ugly Duckling Presse,” 2003, 16mm, b&w, sound, 20 min**

“A film-portrait of the Loudmouth Collective and Ugly Duckling Presse. These poet-provocateurs are the creators of the infamous "Anti-Reading" series, a carnival-like alternative to the traditional poetry reading. On the film's soundtrack we hear how the Anti-Readings were started, descriptions of various Anti-Reading activities including the Poetry Fishing Pond, the Typewriter Inferno, Poetry-Poker, Poem Portraits, the smokable poems known as Poetry Cigarettes, the memory tester called "I Forgot," and the Diary in the shape of a Bunny. The film includes footage shot at Anti-Readings, with time-lapse, double exposures, distorting lenses, and frenetic non-traditional camerawork evocative of the playfully chaotic spirit of the events.”

**“Moving Images, the Film-Makers' Cooperative relocates,” 2001, 16mm, color and b&w, sound, 14 min**

“Jonas Mekas, one of the Film-Makers' Cooperative's founders, and MM Serra, the current executive director, describe the Coop's beginnings, the organization's recent struggles, and the difficulties of finding space for the arts, over richly layered images of the Coop's recent move. The Film-Makers' Cooperative, founded in 1962 as a filmmaker-run distribution center, is now the largest archive and distributor of independent and avant-garde films in the world, with over 5,000 films and videos. Since 1967 the Coop had its offices at Lexington and 31st Street, but as documented in this film, it has now relocated to the Clocktower Gallery at 108 Leonard Street, New York City.”

**“Louis Armstrong Obon,” 2015, HD and super-8 on video, color, sound, 14 min**

“A short documentary portrait of Japanese jazz musicians Yoshio and Keiko Toyama, seen through their annual visit to the grave of Louis Armstrong at Flushing Cemetery in Queens, NY.”

TRT ca. 70 min

**Joel Schlemowitz** is an experimental filmmaker based in Brooklyn who works with 16mm film, shadowplay, magic lanterns, and stereographic media. His first feature film, *78rpm*, is an experimental documentary about the gramophone. His short works have been shown at the Ann Arbor Film Festival, New York Film Festival, and Tribeca Film Festival and have received awards from the Chicago Underground Film Festival, The Dallas Video Festival, and elsewhere. Shows of installation artworks include Anthology Film Archives, Images Film Festival, and Microscope Gallery. He teaches experimental filmmaking at The New School, and was Resident Film Programmer and Arcane Media Specialist at the Morbid Anatomy Museum.

[www.joelschlemowitz.com](http://www.joelschlemowitz.com)

This Screening is supported by the Amherst College English Department and Film and Media Studies Program. It is curated by Josh Guilford.