



Dedication: A Canyon Cinema Salon with *Millennium Film Journal*  
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Jenni Olson, *Blue Diary*, 1997, 7 min. 16mm.

*When viewers look at my images, they could say that nothing is happening; but really everything is happening, and they might be missing it. I think that part of what people are responding to, even if they don't consciously understand it, is that fact that they are having this experience of being able to perceive minute occurrences that are happening within this very minimalist palette. When a viewer notices how a bird flew out of the frame or how a tree is swaying in the wind there is also something happening inside of the viewer that is about finding ways of being here now.* Jenni Olson, in conversation with TT Takemoto, MFJ no. 63.

Chris Kennedy, *Go Between*, 2024, 6 min. 16mm, presented digitally.

*One of the major works from this year's edition of the TIFF Wavelengths series is Chris Kennedy's Go-Between, a simple idea turned adroit in the hands of a skillful and imaginative image-maker. The film brings dynamic movement and repetition to a scene of cars crossing a bridge. The encounter becomes a kaleidoscopic exercise where images and objects appear and disappear and then reappear at random.* Soham Gadre, MFJ no. 81 (online).

Kevin Jerome Everson, *Practice, Practice, Practice*, 2024. 16mm, presented digitally.

*In Everson's film, the action lays on a continuum of working/resisting/remembering. The film tells the story of Richard Bradley, a black man and a socialist, who, in 1984, thrice climbed a flag pole to remove a Confederate Flag hung outside San Francisco City Hall after it was twice re-installed under orders from then-mayor Dianne Feinstein.*

*Everson's film makes ample use of a surviving photograph of Bradley's ascent, coupling this documentary evidence with a contemporary interview with a telephone company employee who speaks about the practicalities of pole climbing in his work.* Dylan Adamson, MFJ no. 80.

Eva Giolo, *The Demands of Ordinary Devotion*, 2022, 12 min. 16mm, presented digitally.

*Giolo cyclically cuts between a coin flip, a mother, a carpenter, and a filmmaker, all engaged in their respective processes, and strung together with an insistent musical editing style that uses visual rhymes to draw parallels among different forms of labor and love. The omnipresence of 16mm film, both in the texture of the images and the diegetic appearance of the Bolex, demonstrate Giolo's commitment to the particularly tactile process of analog filmmaking. Beautifully filmed, impeccably edited, Giolo's latest vibrates with the substance of life, labor, joy, and uncertainty.* Vince Warne, MFJ no. 78.

Steve Reinke, *Sundown*, 2023, 7.5 min. Digital.

*The film is drawn out through a first-person narrative, a constellation of memories, observations, and more philosophical reflections on the ways that art processes inevitable death. Reinke ponders the strange feeling of seeing a retrospective of his own work installed in Vienna—retrospective, is, after all, one way of calling narrative to a close.* Rachel Valinsky, MFJ no. 79.

Vincent Grenier, *Tabula Rasa*, 1993-2004, 7.5 min. 16mm, presented digitally.

*One of my favorite of Vincent's works—a film shot in a Bronx high school—begins with blank walls, scarred and summarily patched up, breaking apart when swinging doors open. This is such loaded material, heavily marked by time and place, the architecture evoking a prison, and yet as elegantly constructed filmically as shifting Japanese shoji panels. It is the voices of instructor and student, heard off screen, that pierce like a dagger and reverberate throughout the space with ideas about power and reality.* Joanna Kiernan, MFJ no. 79.

Lynne Sachs, *Carolee, Barbara, And Gunvor*, 2018, 9 min. Digital and 16mm, presented digitally.

*A few years ago, I traveled to Gunvor's home in Kristinehamn, Sweden, to spend time with her as I was making my film Carolee, Barbara and Gunvor (2018). We often found ourselves in her lush garden just outside the back door. On our last day, we were standing in front of a patch of snapdragons when she decided she couldn't resist being my teacher again. She noted that everyone shoots colorful, living flowers. It's more interesting and sculptural, she explained, to film the dead ones.* Lynne Sachs, MFJ no. 81.

Gunvor Nelson, with Freude, *One and the Same*, 1973, 4 min. 16mm.

*A self-portrait by two women filmmakers in celebration of their friendship and filmmaking.* Canyon Collection.

Founded in 1978, the *Millennium Film Journal* is the longest-running publication devoted to artists' moving image. Its coverage extends to experimental film in all formats, as well as digital media projects, museum installations, festivals, and public artworks from the earliest days of the pre-cinematic into the possibly non-objective future. Of special interest is the ever-evolving relation between moving images and the stable surface of the printed page.

MFJ is affiliated with the Millennium Film Workshop, a center of production and exhibition activity in New York City. The Workshop was created by artists in 1966 with a mission of making the tools, ideas, and networks of filmmaking available to the public. The Workshop moved to Brooklyn in 2022.

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