

Cinematheque Ontario used to invite filmmakers to choose programme of films that had influenced them and to pair that program with one of their own works. In 1994, I did a Carte Blanche selection, and screened the following film along with my film Et resurrectus est.

Bruce Baillie *All My Life* 1966, 3 min.
Jack Chambers *Mosaic* 1965 9 min.
Bruce Conner *Cosmic Ray* 1961 4 min
Kewatin Dewdney *The Maltese Cross Movement* 1967 7 min.
Larry Jordan *Our Lady of the Sphere* 1969 9.25 min
Jonas Mekas *Cassis* 1966 4.5 min
Ed Emshwiller *Lifelines* 1960 7 min.
Robert Breer *Rubber Cement* 1975 10 min
L.M.N.O. 1978 9.5 min
Stan Brakhage *The Dante Quartet* 1987 8 min.
Loud Visual Noises 1986 3.5 min
Rage Net 1988 0.5 min
Visions in Meditations IV: D.H. Lawrence 1990 19 min
Christ Mass Sex Dance 1991 5.5 min.
Hollis Frampton *Gloria!* 1979 9.5 min

The works on this programme are so diverse and rich that one cannot possibly do justice to them by summarizing their importance with a capsule comment. Anyone familiar with my writing or filmmaking will know that I could fill up this season's programme booklet, and those for the next several, if I simply enumerated my reasons for my being interested these films. One thing all these works have in common is that they avoid the lure of narrative --the single most potent force in our film culture that stands in the way of people thinking about what the film medium is in itself, and of understanding what its possibilities would be if it could disencumber itself all those outmoded routinized forms that it inherited from the nineteenth century theatre, music and poetry and that make it today, the most backward of all the arts.

From Emshwiller I learned to think of film form as dynamic organization; from his longer work I also learned the possibility of creating a form that could contain highly diverse visual forms. Emshwiller was also something of a father figure, as he was the first important artist to take an interest in my film work; since then, Brakhage, Mekas and Snow have all been very important to me for the kind words they have offered. Baillie taught me about chromatic organization. Breer showed me the importance of extending a film's organizing principles down to the smallest component, the individual frame. Mekas turned me to reflect on autobiography. Brakhage made me aware that cinema needn't restrict itself to presenting conventionalized ways of seeing by showing me that if the camera handler is inventive enough, the filmmaker can present even the most individuated perceptions. Jordan showed me how film imagery can tap the mysteries of the unconscious.

Conner, Dewdney and Frampton demonstrated the enduring power of collage constructions.

The works of the artists represented in this programme have all drawn me to them repeatedly over the years, commanded my attention and repaid that attention magnificently. The particular works I have chosen to represent the individual artists are not necessarily the works that shaped my conception of what the cinema could be; I have chosen the particular works more for their length (so that a number of the film artists I admire could be included) and because I believe the films work well with one another.

I must point that two film artists who have been of particular importance to me do not appear on this programme: one is Andrew Noren and the other is Michael Snow. Both artists' major work is in longer forms and to represent either with a short film would be to do them a disservice. So I restrict myself to mentioning that Noren's complete *The Adventures of the Exquisite Corpse* (which along with Brakhage's *Songs* and those parts of Mekas' *Walden* it has been my good fortune to see, made me aware of the possibility of created extended, open form films) and all of Snow's films, but especially *La Région Centale* have been major influences on my work—not the least because Snow provided a concrete case for Alexandre Astruc's (admittedly extravagant) claim—that if René Descartes were alive today, he would expound his thoughts using the medium of cinema.

Et resurrectus est. (1994) (135 min)

A film by R. Bruce Elder

Co-filmmaker: Alexa-Frances Shaw

Music and Sound Production: Al Mah, with recording assistance from
Wayne Swingle.

Behold, I show you a mystery. Not everyone shall sleep, but everyone shall be changed.