

*Sides* (J.T. Takagi 1970)  
7 min. sound. black and white. 16mm

A docudrama exploring racial tensions in 1970s New York highlighted in the social difficulties of an interracial relationship between an African American boy and a Chinese girl.  
(description from YFDC catalog)

*Bridge High*  
(Manny Kirchheimer 1976)  
10 min. sound. black and white. 16mm

Poetic study of the George Washington Bridge. Presents an evocative passage across the suspension bridge choreographing cables, girders and arches in an exuberant dance.



*Village Sunday* (Stewart Wilensky 1960)  
12 min. sound. color. 16mm



A docudrama that captures the spirit of Greenwich Village on a Sunday afternoon, this lively film attests to the vast array of local residents, artists, and tourists that populate this New York City neighborhood. Features musicians, poets, and artists in and around Washington Square Park as well as processions from the Festival of San Gennaro.

*This film has been preserved by the Reserve Film and Video Collection of The New York Public Library for the Performing Arts, with funding from the National Film Preservation Foundation.*



Filmstrip image from *Circles of Confusion*

*NYU AMIA Student Chapter Presents*

## **Discover, Remember, and Share**

**A showcase of 16mm films for  
UNESCO World Day for  
Audiovisual Heritage**

*The New York Public Library for the  
Performing Arts*

*Third Floor Film Study Room*

*Featuring films from the Reserve Film and  
Video Collection*

**Saturday, October 28th, 2017  
1:00 PM - 3:00 PM**



The New York Public Library  
for the Performing Arts  
at Lincoln Center



## Discover, Remember, and Share

The NYU Association of Moving Image Archivists (AMIA) Student Chapter celebrates UNESCO's annual World Day for Audiovisual Heritage, by recognizing the importance of preserving moving images in all forms. This event will showcase several 16mm short films from The New York Public Library's Reserve Film and Video Collection that embody this year's theme, "Discover, Remember and Share." This event is open to the public, and is coordinated by the NYU Association of Moving Image Archivists (AMIA) Student Chapter.

All film descriptions are from the NYPL catalog unless otherwise noted.

### PROGRAM

*Introduction from Elena Rossi-Snook, Collection Specialist at the NYPL Reserve Film and Video Collection (RFVC)*

*Boundary Lines* (Philip Stapp, 1951)

12 min. sound. color. 16mm



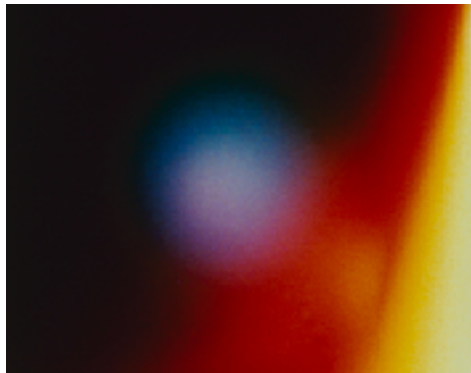
Philip Stapp's classic film on bigotry and hate traces the cause of these evils to the imaginary "boundary lines" men draw to divide themselves: lines of fear, possession, color, and greed. This highly stylized animation film with musical background is a plea to eliminate the artificial boundaries that divide people from each other as individuals and as nations. Considered the inspiration for the film *Picture Your Mind*.

*Circles of Confusion* (Bill Brand, 1974)

16 min. sound. color. 16mm

**With an introduction by Bill Brand!**

"In this film, circles of colored light (red, green, blue) pulsate and flicker as they move around the frame. Where they intersect, they display a variety of secondary colors. The term, 'circles of confusion' belongs to the physics of lenses. Here it has to do with the focus of light. Here it refers to the focus of mental and emotional energies as an irrational system for composing a film"- notes from the filmmaker



Becca Bender, NYU Moving Image Archiving and Preservation (MIAP) MA candidate and Archival Producer, talks about using the Reserve Film and Video Collection's print of the film *Lay My Burden Down* in a documentary.

*Roslyn Romance* (Bruce Baillie, 1977)

18 min. sound. color. 16mm



An avant-garde evocation of memory and family history. The central visual theme of the film consists of old photographs, family album stills and antique postcards. Baillie interweaves these images with rural domestic scenes in fall and winter. The soundtrack combines dialogue fragments, ethnic music and ambient noise.

*Billabong* (Will Hindle 1968)

9 min. sound. color. 16 mm



The filmmaker explores elements of frustration, tension and empty time and portrays the emotional states and anxieties of young men who are divorced from society and waiting to be taken into the military. The title refers to a stagnant pool of water. Hindle makes a collage of the isolated landscape and the solitary, waiting figures.