



"Art is the place where natural
and abstraction meet"
—Beryl Sokoloff

Discovering Beryl Sokoloff

Friday, October 10
Program 1—7:00
Program 2—9:00
Reception between Programs

Curated by Jon Gartenberg

Co-sponsored with the
New York Film/Video Council

Anthology Film Archives
32 Second Ave. (@2nd st.)
New York, NY
212-505-5181
www.anthologyfilmarchives.org

Photo Collage: Crista Grauer

ANTHOLOGY FILM ARCHIVES
32 SECOND AVENUE at 2nd Ave.
NEW YORK, NY 10003 (212)-505-5181
www.anthologyfilmarchives.org

*The New York Film/Video Council
will sponsor a wine and cheese
reception between the two programs.*

*For more information about
the art of Beryl Sokoloff, visit:
<http://www.grauersokoloff.org>*

Subway: F or V to 2nd Ave;
6 to Bleecker.

Tickets: \$8 for adults,
\$6 for students & seniors;
\$5 for members.

All films are 16mm.

PROGRAM 1: ART/POLITICS AND SOCIETY

– **Friday, October 10 at 7:00.**

MY MIRRORED HOPE (17 minutes)
MURAL (9 minutes)
RUBEN'S NIGHTMARE (14 minutes)
KAPITOL (9 minutes)
CROMOCHROME (10 minutes)
LIBERTY MACHINE (6 minutes)
Total running time: ca. 65 minutes.

PROGRAM 2: NYC / TRAVELS

– **Friday, October 10 at 9:00.**

MOVIE (11 minutes)
LINE (11 minutes)
GAUDI (8 minutes)
PRIMITIVES (12 minutes)
FIRE (11 minutes)
THE WALL (9 minutes)
Total running time: ca. 62 minutes.

Anthology Film Archives is pleased to present an evening devoted to the films of **Beryl Sokoloff (1918-2006)**, who was a permanent fixture of the New York art world. As a creative artist he worked in many different art forms: as a painter, a photographer, a photojournalist, a musician and a filmmaker. His cinematic oeuvre spanned half a century, beginning in the 1950s when he made films in 8mm, and later, 16mm. He completed more than 75 films, yet virtually nothing is known about his cinematic output. The purpose of this exhibition of two programs is to bring attention to the creative vision of this overlooked experimental filmmaker, and to begin a dialogue about the importance of archiving, restoring and distributing his films.

Sokoloff's filmmaking subjects span a wide range of art forms and artists, especially painters and sculptors. He also created unique urban observations, both of his native New York and from his travels around the world. Inscribed in his films as well were trenchant comments about politics and society.

Sokoloff's filmmaking style lies on the dividing line between documentary and avant-garde film. His films can be viewed in the experimental filmmaking tradition with links in technique to Bruce Conner, Stan Vanderbeek, Francis Thompson and numerous other artists, but distinct from them in terms of Sokoloff's particular cinematic style and strategy. Whether taking as his subject an environmental artist (MY MIRRORED HOPE), a manmade disaster (FIRE), or the culture of illusionism (MOVIE), Sokoloff imbued each of these films with a unique creative vision.

Sokoloff's films are distinguished for their beautiful pictorial quality and dynamic editing. As a professional musician, Sokoloff also carefully selected specific prerecorded music performances to deepen the emotional tone of his cinematic imagery. His cinematography exhibits a flair for vividly capturing the tactile feel of objects, whether manmade constructions or waves crashing upon the shore. His montage style involves radical spatial and temporal displacements, disrupting the presentation of sequences of images found in classic narrative or documentary films. Dispensing with establishing shots, Sokoloff juxtaposes long shots in one locale with extreme close-ups in another, to create disorientation of the spatial continuum. In his poetic montage film, FIRE, Sokoloff foregoes the traditional temporal continuity from sunrise to sunset (evident in such city symphony films as Strand and Sheeler's MANHATTA, and Francis Thompson's N.Y., N.Y.); instead, Sokoloff interlaces shots from different times of day into a poetic contrast of shifting light and texture.

This program is curated by Jon Gartenberg, in consultation with Crista Grauer, and with archival project assistance from Jeffrey P. Capp and Crystal Rangel. World Premiere preservation print of MY MIRRORED HOPE by BB Optics.

About Anthology Film Archives: Founded in 1970, Anthology's mission is to exhibit, preserve, collect documentation about, and promote public and scholarly understanding of independent, classic, and avant-garde cinema. Anthology screens more than 900 film and video programs per year, publishes books and catalogs annually, and has preserved more than 700 films to date.