



Breakaway

Films by Bruce Conner
1958 – 2004

Thursday, November 11, 2010
Northwest Film Forum

Presented by The Sprocket Society and Third Eye Cinema
Seattle, WA

Bruce Conner in twenty-five words or less:
Bruce Conner is the best cereal in America.
Tasty and nutritious. He never gets soggy.
He's always crisp.

Richard Brautigan, 1975

"I've always known that I was outside the main, mercantile stream. I have been placed in an environment that would have its name changed now and again: avant-garde film, experimental film, independent film etc. I have tried to create film work so that it is capable of communicating to people outside of a limited dialogue within an esoteric, avant-garde or a cultish social form. Jargon I don't like."

Bruce Conner, in an interview with William C. Wees

"I was home in the late afternoon with the sunlight coming through the window in my room. I was lying on the rug working on my homework. I decided to rest and I laid my head on the floor. The light started to change and became very bright... Shapes and sizes were changing. It seemed like they weren't inanimate. They were living things. I was part of them, and I was moving into them. I moved into a space that was incomprehensible to me... I went through things, and places, and spaces, and creatures. I became them, and I came back to myself... I went through all these changes until I was so old. I was so wrinkly. My bones were creaking and likely to break.... Then I began to realize that I was on the floor, I was back... I became myself again, after eons of time... It was the same room. Only fifteen minutes had passed....

"I thought, maybe this is one of those mysteries that people experience in the adult world. But you never know whether you're going to be punished or rewarded... If you say the wrong things, they will lock you up."

Bruce Conner, describing an experience he had at age 11

Quoted in 2000 BC: The Bruce Conner Story Part II (Walker Art Center, 1999), p. 161.

"The light of the body is the eye: therefore when thine eye is single, thy whole body is full of light; but when thine eye is evil, thy body also is full of darkness. Take heed therefore that the light which is in thee be not darkness. If thy whole body be full of light, having no dark part, the whole shall be full of light, as when the bright shining of a candle doth give thee light... For there is nothing covered, that shall not be revealed, neither hid, that shall not be known."

The Bible, Luke 11:34-36 and Luke 12:2

Quoted by Bruce Conner in his campaign statement when running for election to the San Francisco Board of Supervisors, 1967.

Biography

Bruce Guldner Conner was born Nov. 18, 1933, in McPherson, Kansas, and raised in Wichita. In 1984, he contracted a rare liver disease and was given one year to live. He died twenty-four years later, on July 7, 2008.

Since the late 1950s, Mr. Conner had been a central figure in San Francisco's Beat scene of counterculture artists that included poet Lawrence Ferlinghetti and visual artists Jay DeFeo and Wallace Berman. Mr. Conner described a "spiritual quest" behind their endeavors that contrasted with what he called the more cynical approach of Andy Warhol and the Pop Art movement.

Besides his filmmaking, Mr. Conner was a gifted photographer, sculptor and painter and grew fascinated by the use of detritus – nylon stockings, broken dolls, costume jewelry – that were objects of utility and beauty in an earlier American age.

His collages on film or canvas were assembled to make biting or poignant statements about nuclear war, violence against women and other themes. He never won a mass audience but won a corps of enthusiastic supporters in the art world.

As a young man, he befriended Michael McClure, a poet and playwright who became an intimate of Beat writers Allen Ginsberg and Jack Kerouac. McClure helped lure Mr. Conner to San Francisco after the latter's graduation from the University of Nebraska.

Mr. Conner established himself as a leading assemblage artist, a practitioner in found objects that would otherwise be carried away by dump trucks.

From film scraps he bought at a camera store, he made what is regarded as his early masterpiece, *A Movie* (1958), which leans heavily on visual puns inspired by the Marx Brothers as well as scenes of war and doom. Decades later, the National Film Registry at the Library of Congress chose it for preservation because of its cultural significance.

But for much of the 1960s and 1970s, Mr. Conner struggled to make a living far outside mainstream tastes. In 1967, he parodied a feature in *Art News* that showcased prominent artists at work, such as "Hans Hofmann Paints a Picture." His reply was "Bruce Conner Makes a Sandwich," his detailed preparation of a peanut butter, banana, bacon, lettuce and Swiss cheese sandwich that he claimed was widely heralded as a "masterpiece."

By decade's end, after several years in Mexico fueled by peyote and psychedelic mushrooms and creating art of found objects, he was selling beads on San Francisco's Haight Street, helping coordinate light shows for the Avalon Ballroom and working as a janitor.

After a period of self-imposed exile from the art world, he picked up his craft again and concentrated on elaborate inkblot drawings and more meditative films. Among them was *Crossroads* (1976), which repeats at decreasing speeds official footage of the hydrogen bomb detonation on Bikini Atoll until the effect becomes lyrical and poetic. In the late 1970s, he worked as a staff photographer for the seminal punk magazine *Search and Destroy*.

In 1999, Mr. Conner's work was the subject of a major retrospective, *2000 BC: The Bruce Conner Story Part II*, at Minneapolis's Walker Art Center. It also traveled to other major museums.

The retrospective won terrific notices, but Mr. Conner disdained promotion. At times, he left his name off works, passed them off under the name of his friend, actor Dennis Hopper, or promoted them at exhibits as "Works by the Late Bruce Conner." In 1972, he announced his own "death" in *Who Was Who in America*.

He liked to confound those writing about him. He told a critic who asked about those who had inspired him: "I typed out about 250 names [but] limited space prevents us from printing the remaining 50,003 names on Mr. Conner's list of influences."

(Condensed and adapted from Adam Bernstein's obituary, "Artist Bruce Conner, 74; Avante-Garde Filmmaker," Washington Post, July 10, 2008.)

This Evening's Films

Film prints courtesy of Canyon Cinema, San Francisco. Luke courtesy of The Conner Family Trust.

A MOVIE

1958, 16mm, b&w, 12 min.

Soundtrack: *Pines of Rome (Pini di Roma)*, composed by Ottorino Respighi.

Produced in Larry Jordan's apartment in San Francisco.

First Screening: East & West Gallery, San Francisco, 1958.

Awards: 83rd Annual Exhibition of the San Francisco Art Association, 1964. National Film Registry, Library of Congress, 1994.

"... a montage of found materials from fact (newsreels) and fiction (old movies). Clichés and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears through a hole in the bottom of the sea – the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time *A Movie* is over she has retrospectively become a Circe or Prime Mover."

– Brian O'Doherty, *New York Times*, April 26, 1964

"I'd seen a Marx Brothers movie in which Groucho said to Harpo, 'There's a revolution going on. We need help.' Harpo goes out and pins a 'Help Wanted' sign on the door. Suddenly you see tanks and airplanes and soldiers and elephants all coming to their aid. After that I started thinking: well, you can put a train in, you can put, you know, juxtapositions. ...Then I became aware that [by] putting in an image from a totally different movie you could make it more complex. Like taking the sound track from one film that was made in 1932 and put it on top of images from a movie made in 1948, and, inter-cutting other images together with it. I had this tremendous, fantastic movie going in my head made up of all the scenes I'd seen...a three-hour spectacular."

– B.C., oral history interview, 1974 Aug. 12, Archives of American Art, Smithsonian Institution

"I had been waiting for ten years to see a movie that I was sure someone would make sooner or later. ...Every time I saw another movie I added another element to the vision I created in my mind. My involvement in film groups was to explore and discover obscure movies with the expectation that I would see this concept in a movie. Although I wasn't planning to be a filmmaker, by 1957 it had become apparent that there was no one but myself to do the job.

"Since there were no film classes available at the time, the process of how to make movies was conveyed person to person. Larry Jordan gave me one hour of splicing and editing instruction, and he let me use his editing equipment for two weeks. I made the ultimate poverty film production.

"I found two-and-a-half minute condensations of feature films, documentaries, and newsreels at a photo store that were cheaper than shooting and processing my own footage. I edited the original film, spliced it on one reel, and ran it on a projector with whatever music was on the radio.

"The original footage premiered on June 10, 1958, at the reception for my first solo art show in San Francisco, with the music supplied by the record player. The fuses at the gallery were overloaded by the movie projector and blew out three times before I finished showing *A Movie*. Mrs. Leonard 'Etya' Gechtoff's East and West Gallery would have been totally dark if it hadn't been for the searchlight I rented and parked in front. It rotated and projected an intense light into the dense night fog. People came in thinking it was a new bar that was opening on Fillmore Street."

– B.C., "How I Invented Electricity"

Included in *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000* (BAM/PFA and University of California Press, 2010)

COSMIC RAY

1961, 16mm, b&w, 4 min.

With Beth Pewther.

Soundtrack: live concert recording of “What’d I Say,” written and performed by Ray Charles.

Produced in San Francisco and Mexico City.

First Screening: Batman Gallery, San Francisco, March 22, 1962.

Adapted to three screens in 1965, as 50-foot 8mm loops (reduction prints from 16mm) to be shown simultaneously and continuously. Also later re-edited to create the three-video projection *Three Screen Ray* (2006), which premiered as an installation at the San Francisco Museum of Modern Art, January 16 - May 23, 2010.

“I felt that I was, in a way, presenting the eyes for Ray Charles, who is a blind musician. That this was his...I was supplying his visions.”

– B.C., *Film Comment*, vol. 5 no. 4 (Winter 1969)

“*Cosmic Ray* seems like a reckless collage of fast moving parts: comic strips, dancing girls, flashing lights. It is the dancing girl – hardly dressed, stripping or nude – which provides the leitmotiv for the film. Again and again she appears – sandwiched between soldiers, guns, and even death in the form of a skull positioned between her legs. And if the statement equates sex with destruction, the cataclysm is a brilliant one, like an exploding firecracker, and one which ends the world with a cosmic bang. Of course, the title also refers to musician Ray Charles whose art Conner visually transcribes onto film as a potent reality, tough and penetrating in its ability to affect some pretty basic animal instincts. But if such is the content of the film – that much of our behavior consists of bestiality – the work as a whole stands as insight rather than indictment.”

– Carl Belz, *Film Culture*, no. 44 (Spring 1967)

TELEVISION ASSASSINATION

1963-1964 / 1995, 16mm, b&w, 14 min.

Soundtrack: Original composition by Patrick Gleeson.

Produced in Brookline, Massachusetts and San Francisco.

First Screening: Unknown.

“*Television Assassination* is one of two major works that Bruce Conner began in the days immediately following the Kennedy assassination and the artist's own thirtieth birthday, in the fall of 1963. At that time, Conner was living in Brookline, Massachusetts, a few blocks from the birthplace of the late president. After the shocking and painful events, he planned to remain in the area for a year specifically to produce his own report of the tragedy. His film *Report* (1963-1967), created with stock footage and taped radio reportage, was obsessively worked and reworked by Conner for more than three years, a process that ended in 1967 with his eighth and final version of the film. The parallel, but thoroughly different *Television Assassination* was created in the mid-1960s and [originally] presented a decade later as an installation piece in which an 8mm print of the film is shown in continuous slow-motion projection onto the painted-out screen of an old television set...”

“While *Report* utilized montage and a strongly articulated structure to analyze the forces at work in the killing of a President (including our own complicity), *Television Assassination* is a complex,

synthesizing work that weaves together fragments from the flux and flow of that history as it was in the process of being constructed and displayed daily to a nation of spectators....

“In contrast to *Report* then, *Television Assassination* focuses on the reception of the assassination and its impact on the home front rather than on its mythic construction. A less iconic work than *Report*, it chronicles, as Stan Brakhage has suggested, Conner’s ‘immediate capturing of his immediate feelings...’

“In *Television Assassination*, Conner heightens the trance-like, narcotic pull of the electronic medium by slowing the projection and endlessly repeating the already repetitive imagery. This constrained set of key images emerges as much from the marketers and myth-makers of the media as from the events themselves. In miming their activity, Conner literalizes one of the fundamental principles of the modern political process, namely that political figures and issues be merchandised ‘by the same methods that business has developed to sell goods.’ The result is the creation of a society of political spectator-consumers and a media in which politicians meld with the merchandise. Conner gives vivid examples throughout the film of this debased form of public discourse in sequences in which the two realms reside in uneasy balance.”

– Bruce Jenkins, “Explosion in a Film Factory: The Cinema of Bruce Conner” in *2000 BC: The Bruce Conner Story Part II* (Walker Arts Center, 1999)

BREAKAWAY

1966 (1998 restoration), 16mm, b&w, 5 min.

With Antonia Christina Basilotta (Toni Basil).

Soundtrack: “Breakaway,” written by Ed Cobb and performed by Toni Basil (the B-side to her first single).

Produced in Topanga Canyon and Santa Monica, California.

First Screening: Canyon Cinematheque, San Francisco, 1966.

Also exists as a 2½ minute version consisting of the first half of the film.

“Basically a two-and-a-half minute film, this ‘module’ of image and sound is then reversed. Everything goes ‘backwards’ to the ‘original’ beginning. The sound track with Basilotta singing the title song is run in reverse as an aural analogue to the visual abstraction of photography. It resembles a paradigm for those high school physics demonstrations of gravitation where we saw a ball, once thrown straight up into the air, loyally retrace its trajectory to Earth.”

– Anthony Reveaux, 1981

“Conner had filmed Basil the year before [1965] in Los Angeles during what he recalled was ‘an exhausting process for her.’ She had performed for several hours, dancing and posing seductively against a simple black backdrop in a modest studio space. Throughout the session, she varied her costumes and dance styles. Conner filmed it all, maniacally, with his hand-held 16mm camera, which zoomed and swooshed in sync with its subject. The footage remained unassembled, however, until after the release of Basil’s record, which, ex post facto, became the film’s sound track and the ultimate rhythmic template for the film’s kinetic visuals.”

– Bruce Jenkins, 1999

MARILYN TIMES FIVE

1968-1973, 16mm, b&w, 13.5 min.

Source Material: 50 feet of footage from *Apple, Knockers, and Coke* (1948).

Soundtrack: "I'm Through With Love" (1931), lyrics by Gus Kahn, music by Matt Malneck & Joseph "Fud"

Livingston. Performed by Marilyn Monroe, from the soundtrack to *Some Like it Hot* (MGM, 1959).

Produced in San Francisco.

First Screening: Canyon Cinematheque, San Francisco, 1973.

An earlier version of this film was *Marilyn Times Three* (1972).

Until the 1980s, it was widely believed that the woman in the source footage was Marilyn Monroe. It is actually Arline Hunter, *Playboy's* Playmate of the Month in August 1954 and an actress perhaps now best remembered (except for this infamous nudie loop) for a bit part in the sci-fi B film, *The Angry Red Planet* (MGM, 1959).

"The image, or Anima, of Marilyn Monroe was not owned by Norma Jean any more than it was owned by Arline Hunter. Images can sometimes have more power than the person they represent. Some cultures consider that an image steals the soul or spirit of the person depicted. They will dwindle and die. MX5 is an equation not intended to be completed by the film alone. The viewer completes the equation."

– B.C.

VALE TRISTE

1978, 16mm, sepia, 6 min.

Soundtrack: *Valse triste*, Op. 44 from *Kuolema*, composed by Jean Sibelius.

Produced in San Francisco.

First Screening: San Francisco State University, McKenna Hall, 1978.

"Nostalgic recreation of dreamland Kansas 1947 in Toto. Theme music from *I Love a Mystery* radio programs (Jack, Doc, and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm...) Meanwhile, 13-year-old boy confronts reality. Sibelius grows old in Finland and becomes a national monument."

– B.C.

"*Valse Triste* revolves around a temporal quest: a journey back to Conner's boyhood Kansas, lovingly re-created through found footage and a fondly remembered radio-show theme song. ...The filmic dream journey proceeds with highly evocative scenes of the heartland assembled from a heterogeneous mix of imagery. Despite its mongrel sources, this imagery coheres nonetheless, in part because of the film's uniform sepia tinting and in part because of the flow of the Sibelius score. ...Conner has crafted a version of his autobiography out of found footage, and in so doing, transformed the movies into a vast repository of desires and memory – an image bank for the collective unconscious of its shared cultural past. Like the cinema itself, he is able to tell private stories with public images and to locate an emotional core beneath the superficial surface of motion pictures."

– Bruce Jenkins, 1999

MONGOLOID

1978, 16mm, b&w, 3.5 min.

Soundtrack: “Mongoloid,” written by Casale-Mothersbaugh, performed by Devo.

Produced in San Francisco.

First Screening: Mabuhay Gardens, San Francisco, December 7, 1978.

“A documentary film exploring the manner in which a determined young man overcame a basic mental defect and became a useful member of society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational. Background music written and performed by the DEVO orchestra.”

– B.C.

MEA CULPA

1981 (2009 restoration), 16mm, b&w, 5 min.

Soundtrack: “Mea Culpa” by Brian Eno and David Byrne, from the album *My Life in the Bush of Ghosts* (Sire Records, 1981; remastered and rereleased by Nonesuch, 2006.)

Produced in San Francisco.

Preserved by Anthology Film Archives through the Avant-Garde Masters program. Funded by the Film Foundation and administered by the National Film Preservation Foundation. Additional support from The Andy Warhol Foundation for the Visual Arts.

“In the course of recording this album Brian and I crossed paths with artist and filmmaker Bruce Connor, who lives in San Francisco. Bruce’s’ legendary ‘experimental’ films are well known for their pioneering use of found footage, so it was natural that we approach him regarding the possibility of working together – which was more like suggesting he use some of the *Bush of Ghosts* tracks in a film or two, due to the similarities of our working methods. Connor mainly uses old educational films, science films, government footage and film footage that people throw out and then recuts them to new music, creating dark and sometimes hilarious moods and visual commentaries. His work was sampling before that word existed, as was this record. The films gain an additional level of depth due to the fact that you can often guess what the footage was originally used for, and so you see it as an artifact and as something entirely new, both at the same time.”

– David Byrne, 2006

LOOKING FOR MUSHROOMS (Long Version)

1967-1996, 16mm, color, 14.5 min.

Soundtrack: “Poppy Nogood and the Phantom Band,” composed and performed by Terry Riley.

Produced in San Francisco; San Pedro Tenancingo, Mexico; and Newton Center, Massachusetts.

First Screening: M.H. de Young Memorial Museum, San Francisco, 1996.

Awards: Best Experimental Film, Ann Arbor Film Festival (Michigan), 1997; Experimental Film Prize, 24th Annual Athens Film and Video Festival, Athens, Georgia, 1997.

Original version completed as 8mm reduction from 16mm, premiered at the Rose Art Museum, Waltham, Massachusetts, 1965.

“In 1962, Bruce Conner left San Francisco and moved to Mexico, apparently intending to ‘wait out the impending nuclear holocaust.’ He spent about a year in Mexico before running out of cash and patience, and returning to the United States. During his year in Mexico, Conner hosted psychedelic guru Timothy Leary, who he had met on an earlier visit to New York. Conner and Leary occupied themselves with mushroom hunts in the Mexican countryside. It's not clear whether their hunts were successful. But Conner's staccato home-movies of their walks – combined with movies of previous mushroom hunts in San Francisco – became his film *Looking for Mushrooms*. The film rushes through the rustic landscape of rural Mexico, flitting past houses and through a crumbling graveyard....

“Conner cut *Looking for Mushrooms* down to 100 feet in 1965 in order to fit it into an endless-loop cartridge for continuous projection. In 1967 he added a soundtrack by The Beatles (“Tomorrow Never Knows”). Thirty years later, Conner revisited *Looking for Mushrooms*, extending it to 15 minutes by repeating each frame five times and adding a new soundtrack – ‘Poppy Nogood and the Phantom Band’ (1968) by Terry Riley. Later, Conner exhibited *Looking for Mushrooms* as an interactive sculpture, threading a print on a Moviscop viewer for museum patrons to view on their own.”

– Brian Frye, *Senses of Cinema*, no. 34 (April-June, 2004)

LUKE

1967-2004, DigiBeta video, color, 22 min.

Soundtrack: original composition by Patrick Gleeson

First Screening: 16th Onion City Experimental Film and Video Festival, Chicago, September 23, 2004

“It was in 1967. They were shooting a scene in *Cool Hand Luke* on a country road, California flatland, very much like the Southern environment where the story was supposed to take place. Dennis Hopper invited me to visit the set. He also asked the producer and the director if I could shoot some film of their location production on that day using my regular 8mm movie camera. They said fine and thought it would be worthwhile and fun, so that is what I did. I didn't know exactly what I would confront except that they were supposed to have scenes of prisoners working on surfacing a road. I decided to shoot the film and edit it entirely inside the camera, so I would have to discover an opening shot. The film had two and a half minute running time if it was running at sound speed of twenty-four frames per second, I would try to find a concluding shot that hopefully would sum up everything. It was also an exercise in poverty filmmaking. Regular 8mm was being phased out and Super 8 was being phased in. The equipment I had was therefore less expensive than anything else, and it fit my budget. I believe this production cost about three dollars, both for the film and processing.

“...I made the film about the environment around the actors and mostly off-camera, all the gaffers and camera people. ...I did a lot of single framing, particularly towards the beginning of the film, because I was able to get a Bolex regular 8 projector that would run at five frames per second and it was my intention to run it at that speed. Instead of being two and a half minutes long, it would be about fifteen minutes.

“Well about two years ago [*i.e. circa 2002*], Patrick Gleeson, who has done soundtracks for some of my other films, more so than anybody else, said he wanted to do one more film and asked if I had any footage or finished film that could be the basis for him doing a soundtrack. I didn't know that I had anything except a lot of unfinished film footage and I mentioned this particular film in 8mm. The film had been enlarged to 16mm years ago when the original footage went into the collection of the MoMA film archives. This was fortunate because regular 8 is so obsolete that nobody can print it anymore. We took that material and Patrick began composing and performing the music for the film. He decided it should be slower than five frames per second. So we did some trickery with digital equipment and got it down to

three frames per second. Now it is twenty-two minutes long, and it's got stereo sound, the benefit of working in digital. That is the way it will be seen. It won't be on film."

– B.C., interview with John Yau, *Brooklyn Rail*, November 2004.

"With the last film we did, for *Luke*, I had started with an idea for dramatizing the Warner Brothers' equipment truck on the first frame. I thought I'll score it like a bad synth B score from the period. I started to do that as a sort of elegy, a fake heroic cheesy synth score throughout the film.

"I knew Bruce was dying and hey I'm 74 years old. But then, from the very first frame that I saw Paul Newman — the sexiest man in the universe — I realized the film was not about dying but about fucking living. And the whole direction changed. The film dictated the score to me. I didn't even have to write it. That's the best thing about working with a strong artist; their vision guides your whole creative process."

– Patrick Gleeson, interview in *The Hydra* (November 2009)

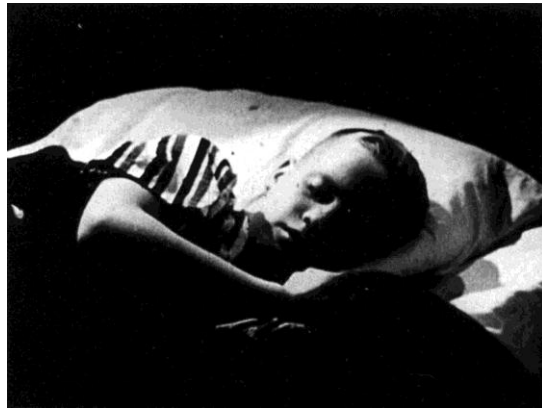


Suggested Reading

- Bruce Conner curriculum vitae. Archived online by Gallery Paule Anglim, San Francisco:
http://www.gallerypauleanglim.com/Gallery_Paule_Anglim/Conner_files/Conner_Bruce_bio.pdf
- Peter Boswell, Bruce Jenkins & Joan Rothfuss, editors. *2000 BC: The Bruce Conner Story Part II* (Minneapolis, MN: Walker Art Center, 1999). Catalog of an exhibition (“not a retrospective”) held at the Walker Art Center, Oct. 9, 1999 – Jan. 2, 2000 and three other venues through Jan. 14, 2001. Essential. An incredible large-format book filled with countless gorgeous photos, color plates, and stills; plus biography, essays, bibliography and filmography. Still available at this time.
- Paul Cummings. “Oral history interview with Bruce Conner, April 16, 1973, conducted in New York, New York” (Washington, DC: Archives of American Art, Smithsonian Institution). Archived online at <http://www.aaa.si.edu/collections/oralhistories/transcripts/conner73.htm>
- Paul Karlstrom. “Oral history interview with Bruce Conner, August 12, 1974, conducted in San Francisco, California” (Washington, DC: Archives of American Art, Smithsonian Institution). Archived online at <http://www.aaa.si.edu/collections/oralhistories/transcripts/conner74.htm>
- Stan Brakhage. *Film at Wit's End: Eight Avant-Garde Filmmakers* (Kingston, NY: McPherson and Co., 1989).
- Steve Anker, Kathy Geritz & Steve Seid, editors. *Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945–2000* (Berkeley, CA: University of California Press, 2010).
- Anthony Reveaux. *Bruce Conner*. (St. Paul, MN: Film In The Cities, 1981).
- Mitch Tuchman. “Bruce Conner Interviewed by Mitch Tuchman.” *Film Comment*, vol. 17 no.5 (September-October, 1981), pp. 73-76.
- V. Vale & Andrea Juno, editors. *Pranks! Devious Deeds and Mischievous Mirth* (San Francisco, CA: RE/Search, 1986). An entire chapter is devoted to the pranks of Bruce Conner.
- Mia Culpa. “Bruce Conner: Interview with Mia Culpa.” Included in: Kristine Stiles & Peter Howard Selz, editors. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Berkeley, CA: University of California Press, 1996). Excerpted online at <http://books.google.com/books?id=XJFh9TToZ9MC>
- John Yau. “In Conversation: Bruce Conner with John Yau.” *Brooklyn Rail* (November, 2004). Online at <http://www.brooklynrail.org/2004/11/art/bruce-conner-in-conversation>
- Michael Krimper. “An Interview with Jazz-Synth Trailblazer Patrick Gleeson.” *The Hydra*, November 23, 2009. Includes a discussion of his soundtrack work for Conner. Archived online at <http://www.thehydramag.com/2009/11/23/an-interview-with-synth-trailblazer-patrick-gleeson/>
- David Byrne. “Bush of Ghosts – Making Of” (2006). Archived online at http://bushofghosts.wmg.com/essay_2.php

Home Video

- Bruce Conner Films I* (Facets Video, Chicago, 1990). VHS, 24 min. Out of print. Includes: *Breakaway*, *Vivian* (1965), *The White Rose* (1967), and *Marilyn Times Five*.
- Bruce Conner Films II* (Facets Video, Chicago, 1990). VHS, 30 min. Out of print. Includes: *Ten Second Film* (1965), *Permian Strata* (1969), *Mongoloid*, *America is Waiting* (1981), and *A Movie*.
- 2002 BC – Eight 16mm Films By Bruce Conner: 1964-1981* (Michael Kohn Gallery, Los Angeles, 2002). DVD, 59 min. Out of print. Limited edition artist’s release, made available for a \$50 donation to one of three L.A. charities. Includes: *Mea Culpa*, *Breakaway*, *Vivian*, *The White Rose*, *Marilyn Times Five*, *Report* (1963-1967), *Take The 5:10 To Dream Land* (1976), and *Valse Triste*.
- Two Films by Bruce Conner: “Crossroads” and “Looking for Mushrooms”* (Michael Kohn Gallery, Los Angeles, 2003). DVD, 51 min. Out of print. Limited edition artist’s release. There were two copies of *Looking for Mushrooms* included, the second designed to play as a continuous loop.
- Devo – The Complete Truth About De-Evolution* (Rhino Home Video, 2003). DVD, +/- 90 min. Conner’s film *Mongoloid* is included as an extra.
- David Byrne & Brian Eno. *My Life in the Bush of Ghosts* (Reissue, Nonesuch Records, 2006). Enhanced CD. Conner’s film *Mea Culpa* is included as a video extra.



“I am an artist, an anti-artist.”

Bruce Conner



Breakaway

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1958 – 2004

shown in their original formats, including new 16mm prints

Thursday, November 11, 2010
7:00 PM only

Northwest Film Forum

1515 12th Avenue, on Capitol Hill between Pike & Pine

Co-presented by The Sprocket Society and Third Eye Cinema

www.sprocketociety.org || www.nwfilmforum.org