



Jon Behrens

Filmmaker

May 12, 1964 – September 5, 2022

Memorial Screening • October 9, 2022
Northwest Film Forum, Seattle, WA



Jon Behrens was a prolific, dedicated, self-taught filmmaker and composer whose career spanned more than four decades.

Spurred perhaps by an early (and lifelong) love for sci-fi and horror B-movies and their often bizarre flights of imagination, he began making films as a teenager in the late 1970s, using his grandfather's Wollensak regular 8mm camera. Within a year or so, he graduated to 16mm and embarked on his life's path as an artist.

Almost from the start Jon was inspired by the experimental film tradition, exploring his own early interpretations of the approaches and techniques of artists like Bruce Conner, Andy Warhol, and Stan Brakhage. While still in high school, he experimented with found footage, collage, painting footage or treating it with bleach, and in one case taping physical objects like dirt, plants, and insect parts to clear film leader, in an explicit homage to Brakhage's *Mothlight*. This was just the beginning.

As a young man, he immersed himself in the burgeoning Seattle punk and underground arts scenes, filming bands, making increasingly sophisticated experimental films, and screening his works for appreciative audiences. Through constant work, his techniques continued to grow and mature. At some point he managed to acquire an optical printer, making possible an entirely new palette of color, cinematic manipulation, and juxtaposition. Beyond his abstract works, Jon made diaristic film essays, collaborated with a wide range of other filmmakers and artists, and created nearly static visual meditations.

Ultimately, Jon made well over 100 films – an astonishing achievement. Most of these had soundscapes and scores he also created himself, using everything from audio collage to environmental sounds to electronic scores composed on a collection of analog

synthesizers and shortwave radios that would eventually grow large enough to fill an entire room.

Jon's films played in cinemas and festivals across the US and the entire world, thanks in part to his longtime distributor, Canyon Cinema: New York City, San Francisco, Boulder, Vancouver BC, London, Paris, Australia, Serbia, Japan, and of course Portland and Seattle – and many, many more.

Beyond his own artistic works, Jon was always a fan and enthusiastic supporter of so many others. This took many forms. Not just personal encouragement, but also programming screenings at venues like the legendary Pike Street Cinema, Cinema 18, the Grand Illusion Cinema and, of course, Northwest Film Forum. (He also liked to just have some fun, and did informal screening series featuring monster movies and oddball shorts at places like Linda's Tavern and Vermillion.)

Jon's desire to foster artists reached its greatest fruition when he founded the Interbay Cinema Society, an organization with the explicit mission of providing material support for filmmakers working experimentally with celluloid film. Through its Lightpress Grants program, over \$150,000 in \$1,000 grants have been awarded to filmmakers to have their work digitized. Workshops have been offered in everything from direct animation techniques to the practical mechanics and repair of 16mm film projectors. Finally, he co-founded the Engauge Experimental Film Festival to celebrate the works of kindred spirits from around the world.

Jon Behrens was a man who dedicated his life to his art and to those who shared his love for it. His passing leaves a chasm not only in hearts of those many of us who loved the paradoxically complicated yet straightforward guy he was, but in the cinematic firmament of Seattle arts.

Spencer Sundell

Today's Program

Descriptions in quotes were written by Jon, except where noted. Minor edits have sometimes been made for clarity. Program curated by Caryn Cline. *My Stars* courtesy of Antimatter [media art], with special thanks to Todd Eacrett and Deborah de Boer. All other prints courtesy of Canyon Cinema.

My Stars (2021)

2.5 min. / 35mm to digital / color / sound

"A hand painted/manipulated 35mm found footage film." Among the last films completed by Jon, he submitted this to the Antimatter Media Art festival in Vancouver, BC, where it will premiere in late October.

A City in 4 Parts (2016)

6 min. / 16mm to digital / color / sound

"I made this film from a 100ft roll of film shot entirely in one take taken on my Arriflex S camera. I trained my lens onto the city skyline and began shooting. At the end of the 100ft roll, I backwinded the film to the beginning of the roll. I then re-photographed the skyline from a slightly different angle and blended the two exposures with my hand. I then optically printed the section 4 times and gave each section its own treatment. Each section becomes its own part."

A Film Containing Trees (2017)

3 min. / 16mm to digital / color / sound

"This film was the first film I shot on my newly acquired Arriflex S camera. I shot a full 100ft roll of 7207 film from start to finish without stopping. I fixed my camera onto the trees around my lower Queen Anne area home in Seattle from my deck. I then backed up the film to the beginning and re-exposed the film from another angle. I passed my hand in front of the lens during the second exposure to blend the two images together. The sound for this film was created from industrial sounds I recorded also in the same area and manipulated with effects."

Modular on the Spot (2017)

3 min. / 16mm to digital / color / sound

"I shot this little film summer 2016 at Gas Works Park. I have always loved synthesizers and they have played a big role in my filmmaking. I documented that day with my newly acquired Arriflex camera – no editing, just a camera roll."

Meandering (2015)

With Kirsten McCory

6 min. / 16mm to digital / color / sound

"Kirsten McCory is the mending woman who is meandering through this hand painted and optically printed film."

The Colors of Boulder in the Summer (2015)

6 min. / 16mm to digital / color / sound

“In the summer of 1997, I went to Boulder CO for a holiday. During this time we attended some poetry things at Naropa and some cinematic things at the University of Colorado. I had my Bolex with me the whole time and I shot little bursts of images along the way. The film sat in its can on a shelf in my studio until the early part of 2014, when I began to experiment with the images on my optical printer.”

Painted Memories of Forgotten Times (2016)

3 min. / 16mm to digital / color / sound

“This film is entirely made from hand painted sections of clear 16mm film, along with hand manipulated sections of found film. The footage was then re-photographed on a JK Optical printer, and I also used a variety of different light gels, to create this cinema poem. I also created the sound design.”

Desert Abstractions (1997)

With Steve Creson

12 min. / 16mm / color / sound

“This is a film that I had wanted to make for many years. It was not until the summer of 1996 that I actually got it together and shot it. Again with the help of Steve Creson, we packed up all our equipment and loaded onto a plane and flew to Arizona where we rented a car and drove around the desert for a week and filmed everything that we thought looked interesting. This film is similar to the films in my urban landscapes series, only this film was shot in eye popping full color and there are no man made elements in this film at all. Lots of rock formations, colors, and shapes – only things made by mother nature. This film also has a film score by Rubato.”

Vernal Obeisance (2003)

With Ryan K. Adams

6 min. / 16mm / color + b&w / sound

“The second collaboration I did with R.K. Adams, we proceeded to experiment with the idea of using panels in our films. When we talked about doing this, we decided that we wanted to pay homage to the upcoming spring. The result was this film.” – Jon Behrens

“This collaboration merges 5 elements of cinematic vision. Classic Jon Behrens hand painted elements frame a single image torn into four pieces. The mood alternates between color and black & white cinematography in this experimental homage to spring.” – Ryan Adams

All Saints Day II (2002)

With Joel Schlemowitz

5 min. / 16mm / color + b&w / sound

“This film was made the same way as *All Saints Day* a year earlier. We each shot another 100 ft of film, at the same time of the day, 3000 miles apart, and we did not tell each other what we shot as we did last time. The film was hand processed and cut up into 2ft lengths and then cut back together alternating from Joel's footage to Jon's until all the film was gone. The soundtrack for this film was done the same way.”

Antipode Polychromasia (2004)

6 min. / 16mm / color / sound

Six minutes of pure cinematic bliss. Hand painted textures and Parisian architecture are painterly composite in brilliant color using almost forgotten film printing techniques. A hauntingly familiar soundtrack punctuates this visual collaboration.

Stan's Salon (1997)

3 min. / 16mm / color / silent

"I was in Boulder, Colorado on holiday when I attended one of Stan Brakhage's film salons that he hosted. I saw some very incredible images that night and got to meet the grand master himself. I was so inspired by what I saw and the people that I met that the moment that I returned home to Seattle I made this film. My first fully hand painted motion picture, and the techniques that I used in this film were the beginning of an entirely new phase of my filmmaking and I hope to master this technique someday."

Liquid (1993)

With Timmi Harrop

3.5 min. / 16mm / b&w / sound

"My friend Timmi Harrop graced the screen in this liquid-like atmospheric industrial performance piece. Multiple exposures, water, and weird underwater cinematography shots that create the environment drowning the viewer in a symphony of sight and sound."

The Last Ten Minutes of Existence (2000)

10 min. / 16mm / b&w + tint / silent

"This is a film that I had planned on making for more than two years before I began to shoot it. The Idea was to shoot an entire 400 ft. magazine of film from start to finish without stopping. When news came that they were going to destroy the King County Domed Stadium I thought that this would be a perfect subject for this film. I got up at 3:45 AM on that fateful morning and loaded up my beloved Auricon Pro 600 movie camera and made my way to the location that I had sought out weeks prior. I set up my camera and framed up my shot and began shooting exactly 5 minutes before the stadium was due to be imploded. My Idea was to document the last moments before destruction, the moments during destruction and the moments after destruction, a full 400ft of film shot in one take from one angle without stopping. The film was shot in black and white and printed on color stock with a royal blue tint. I had always wanted to make a film this way and pay homage to one of my early film influences: the late great Andy Warhol."



Partial Filmography

Jon said he made “well over” 100 films, and there’s no reason to doubt him. This list includes 97-plus known titles. Importantly, Jon’s estate and archive is still being assessed. Numerous unreleased, recently completed, and in-progress films have already been found and are still being cataloged. This list was compiled posthumously from the Canyon Cinema catalog, Jon’s personal websites, his Vimeo channel, and miscellaneous other sources. Where sources differed, I favored Jon’s final personal website; any resulting errors are my own. Collaborators are noted where known; any omissions are unintentional and deeply regretted. (*Spencer Sundell*)

[Unknown 8mm films] (late 1970s)

Revolve [*aka Revolting*] (1979) 16mm, color, sound, 1 min.

Punk Rock Sphinkter (1979) 16mm, 10 min.

The Moon in Motion (1980) 16mm, color, sound, 5 min.

Bleach (1981) 16mm, color, silent, 5 min.

Subversive Cinema (1980) 16mm, 10 min.

Dirt (1981) 16mm, b&w, silent, 3 min.

Statik (1981) 35mm, color, silent, 12 min.

Punk Rock Summer (1982) 16mm, 45 min.

Cloud Movement #1 (1982) 16mm, color, silent, 3 min.

Cloud Movement #2 (1982) 16mm, color, silent, 3 min.

Andy Warhol (1983) 16mm, 3 min.

Sister Society (1984) 16mm, color, sound, 14 min. *Collaborator:*
Ellen Rancher.

Silence is Golden (1985) 16mm, color, silent, 3 min.

A Badge of Evil (1986) 16mm, color, silent, 4 min.

Kodachrome Revisited (1987) 35mm, color, sound, 5 min.

Collaborator: unknown others who shot slides for inclusion.

Music: Throbbing Gristle.

Slow Boat to Thassos (1987) 35mm, color, sound, 6 min. *Music:*
Cabaret Voltaire.

Chrome (1987) 16mm, color, silent, 3 min.

Land Over Ether (1987) 16mm, sound, ?? min. *Music:* Brian Eno

Reception (1988) 16mm, b&w + tint, sound, 4 min. *Music:*
Throbbing Gristle.

Texture (1989) 16mm, b&w + tint, sound, 35 min. *With:* Kelley
K. Vance. *Music:* Mary Lake.

Exposures (1989) 16mm, b&w, sound, 12 min. *Spoken word:*
Kelley K. Vance. *Music:* Mary Lake.

Orange Cinema (1990) 16mm, b&w + tint, silent, 3 min.

Symmetry (1991) 16mm, color + b&w, sound, 13 min. *With:*
Pony Maurice. *Screenplay:* Duane Wright.

Reflections (1992) 16mm, b&w + tint, sound, 22 min. *Music:*
Rubato.

Liquid (1993) 16mm, b&w + tint, sound, 4 min. *Collaborator:*
Timmi Harrop.

Nocturnal (1993) 16mm, color, sound, 5 min. *Collaborator:*
David Larew.

Difficult Cinema (1993) 16mm, color + b&w, sound, 12 min.
Music: Zoviet France.

Undercurrents (1994) 16mm, b&w + tint, sound, 10 min. *Music:* Rubato.

Girl and a Bicycle (1995) 16mm, b&w + tint, sound, 15 min.
Collaborator: Rasha Refaie. *Music:* Rubato.

A Little Splinter of Time (1995) 16mm, b&w, silent, 2 min.

Seven Minutes In May (1996) 16mm, b&w + tint, silent, 2 min.

The Movement of Light at Night (1996) 16mm, color, sound, 5 min. *Collaborator:* Steve Creson. *Music:* Rubato.

Stan's Salon (1997) 16mm, color, silent, 3 min.

Desert Abstractions (1997) 16mm, color, sound, 12 min.
Collaborator: Steve Creson.

Fluffy Fluffy Calm Calm (1998)

Proustian Neurosis (1999) 16mm, b&w + tint, sound, 5 min.
Collaborator: Mia Roozen. *Music:* Rubato.

Last Ten Minutes of Existence (2000) 16mm, b&w + tint, silent, 10 min.

Black Green and Purple (2000) 16mm, color, silent, 10 min.

Cinematic Abstractions (2000) 16mm, color, sound, 5 min.

The Flickering of the Mind's Eye (2001) 16mm, color, sound, 10 min.

All Saints Day (2001) 16mm, color + b&w, sound, 5 min.
Collaborator: Joel Schlemowitz. *Music:* Joel Schlemowitz & Jon Behrens.

Fragments of a Past Life (2001) 16mm, color, 10 min.

Homage to Devon Damonte (2001) 16mm, color, 6 min.

Expect the Unexpected (2002) 16mm, b&w, sound, 1.5 min.
Collaborator: Marc Burgio

Cinematic Abstractions #4 (2002) 16mm, color, sound, 7 min.
Collaborator: Ryan K. Adams.

All Saints Day II (2002) 16mm, color + b&w, sound, 5 min.
Collaborator: Joel Schlemowitz. *Music:* Joel Schlemowitz & Jon Behrens. [Eight more were made but not released]

Vernal Obeisance (2003) 16mm, color + b&w, sound, 6 min.
Collaborator: Ryan K. Adams.

Anomalies of the Unconscious (2003) 16mm, color, sound, 12 min. *Music:* Negativland.

100 ft of Film (2003) 16mm, color, sound, 2.5 min.

Antipode Polychromasia (2004) 16mm, color, sound, 6 min.

A Film Poem for Barbara Evans (2005) 16mm, color + b&w, sound, 2 min.

The Astrum Argentium (2006) 16mm, color, sound, 6 min.

Six Arms - Homage to Mekas (2006) 16mm, color, sound, 3 min.

Moving Images of the Still Memory (2006) 16mm, color, silent, 3 min.

Psychorama (2006) 35mm, color + b&w, sound, 97 min.

Beachy Head (2007) 16mm, color, sound, 4 min.

The Production and Decay of Strange Particles (2008) 16mm, color, sound, 7.5 min.

Slow Boat to Thassos (2008) 16mm, color, sound, 6 min. *Music:* Cabaret Voltaire.

Batteries Not Included (2009) 16mm, color + b&w, sound, 56 min.

A Song for Barbara (2009) 16mm, color + b&w, silent, 2 min.

A Meditation in Color and Light (2010) 16mm, color, sound, 6 min.

Cinematic Fingerprints on the Tissues of the Mind (2010) 16mm, color, sound, 18 min.

Anatomy of Vertebrate Retina (2011) 16mm, color, sound, 6 min.

Atomic Theory and Chemistry (2012) 16mm, color, sound, 5.5 min.

A Beginning a Middle and an End (2013) 16mm, color, sound, 6 min.

Revolve (2014) 16mm + 35mm + HD, color, sound, 7.75 min.

Fragments of Distant Memories (2014) 16mm, color, sound, 6.75 min.

Alternative Views (2014) HD, color, sound, 87 min.

Meandering (2015) 16mm + HD, color, sound, 6 min.

The Colors of Boulder in the Summer (2015) 16mm, color, sound, 6 min.

A Film Containing Trees (2016) 16mm, color, sound, 3 min.

A Train Song (2016) 16mm, color, sound, 4 min. (Probably an alternate title for Two Camera Roll.)

Two Roll Camera Roll (2016) 16mm, color, sound, 4 min. (Probably an alternate title for A Train Song.)

Painted Memories of Forgotten Times (2016) 16mm, color, sound, 3 min.

An Afternoon at Oyster Bay (2016) 16mm, color, sound, 6 min.

A City in Four Parts (2016) 16mm, color, sound, 8 min.

Recycled Realizations (2017) 35mm, color, sound, 4 min.

Modular on the Spot (2017) 16mm, color, sound, 3 min.

An Optical Printer Duet (2017) 16mm, color, sound, 3 min.
Collaborator: Caryn Cline.

Light Coins (2018) 16mm, color, sound, 4 min. *Collaborator:* Caryn Cline & Luke Sieczek.

In the Autumn Before the Winter Comes Man's Last Mad Surge of Youth (2019) 16mm, color, sound, 2.75 min.

Cross Processed Mid Summer Superimpositions (2019) 16mm, color, silent, 2 min.

Snow Film (2019) 16mm, color, sound, 3 min.

Earth Water Sky (2019) 16mm, color, sound, 3 min.
Collaborator: Dominique Tranchina

A Winter Song (2019) 16mm, b&w, sound, 3 min.

Victoria for a Day (2019) 16mm, color, silent, 1 min.

All the Pretty Summer Colors (2020) 16mm, color, sound, 4 min.

Look Closely and You Will See (2020) 35mm, color, sound, 4.75 min.

Viaduct (2020) 16mm, color, sound, 6.75 min. *Collaborator:* Kirsten McCory

My Stars (2021) 35mm, color, sound, 2.5 min.

Kerry Park (2021) 35mm, color, sound, ?? min. *Collaborator:* Dominique Tranchina

Surface Studies (2021) 16mm, color, sound, 2.5 min.

Late Summer Color Superimpositions (2022) 16mm, color, sound, 5 min.

Green is the Color (2022) 35mm, color, sound, 3 min.

Composition (2022) 35mm, color, sound, 5.5 min.

Road Trip 21 (2022) 16mm, color, sound, 2.5 min.

Home Video Releases

Films Without Words: The Collaborative films of Jon Behrens and R.K. Adams (2005) DVD, 60 min.

Cinematic Abstractions #4 (Behrens and Adams, 2002), Lengthening (Adams, 2002), Vernal Obeisance (Behrens and Adams, 2003), Anomalies of the Unconscious (Behrens, 2003), Antipode Polychromasia (Behrens and Adams, 2004)

Jon Behrens Selected Experimental Short Films 1987-2007 (2007) DVD, 120 min.

The Astrum Argentium (2006), Vernal Obeisance (2003), Undercurrents (1994), Kodachrome Revisited (1987), Fluffy Fluffy Calm Calm (1998), All Saints Day II (2001), Anomalies of the Unconscious (2003), Prostian Neurosis (1999), Stan's Salon (1997), A Little Splinter of Time (1995), Desert Abstractions (1997), The Flickering of the Minds Eye (2001), Exposures (1989), Six Arms – Homage to Mekas (2005), Reflections (1992), The Last Ten Minutes (2000)

6 Films Volume 1 (2017) Blu-Ray, 44 min.

A Beginning a Middle and an End (2013), Desert Abstractions (1997), Anomalies of the Unconscious (2003), The Movement of Light at Night (1996), The Production and Decay of Strange Particles (2008), Six Arms – Homage to Mekas (2006)

A City in Four Parts and Other Films 2009-2019 (2019) DVD, 62 min.

In the Autumn Before the Winter Comes Man's Last Mad Surge of Youth (2019), A Beginning a Middle and an End (2013), A City in Four Parts (2016), A Winter Song (2019), An Afternoon at Oyster Bay (2016), Me and My Friend (2016), A Film Containing Trees (2017), The Colors of Boulder in the Summer (2015), Recycled Realizations (2017), Light Coins (2018), Two Roll Camera Roll (2017), An Optical Printer Duet (2016), Meandering (2015), Bleach Bypass (2019), Snow Film (2019), Six Arms – Homage to Mekas (2009)

Music Releases

DRONE (2014)

Virtual album on Soundcloud. "These tracks were mostly recorded between 2012 - 2014 in my home studio. The sessions were recorded on a TEAC 80-8 tape recorder and mixed and mastered in Logic." Tracks: "Drone #1," "Distant Memories in C Minor," "Drone #2," "A Different Kind of Sound," "Untitled," "Modulation"

Soundtracks and Sound Paintings (2017)

Tracks: "A City in Four Parts" (film score), "Afternoon at Oyster Bay" (film score), "The Colors of Boulder in the Summer" (film score), "During the Cold Dark Months of Winter," "Frozen"

Atmospheric Compositions (2018)

Recorded March 2018 at Cinemaland Studios. Tracks: "Overture: Atmospheres," "Atmospheres I," "Atmospheres II," "Atmospheres III," "Atmospheres IV"

Soundtracks and Sound Paintings II (2022)

Tracks: "Anatomy of the Vertebrate Retina" (film score), "Covid 19 Drone," "A Beginning a Middle and an End" (film score), "Dark Self Oscillating," "All the Pretty Summer Colors" (film score), "Round and Round," "Recycled Realizations" (film score), "Interbay Sunday Morning," "Bleach Bypass" (film score)

Unfinished untitled album (2022)

Announced by Jon on Facebook shortly before his passing, saying it was being "made from strange frequencies recorded over the short wave and mixed with ambient synthesizer pads."

Remembrances

If there were a poster for “Vanishing Seattle,” it would have one of Jon Behrens’ iconic images on it, like the King Dome implosion. Jon’s extensive experimental film work, in Super 8, 16mm and 35mm film, showcased the early punk music scene, the built environment and its coming apart in the changing city, and the abundant natural riches of our corner of the world. He was a visionary artist who founded the Interbay Cinema Society, an organization that supports and fosters celluloid-based film artists around the world through grants, workshops, and the annual Engauge Experimental Film Festival.

Caryn Cline Filmmaker, Executive Director of Interbay Cinema Society, co-founder of Engauge Experimental Film Festival

Every year I would look forward to having a beer with Jon Behrens where he would give me a DVD (in the old days) or tell me about the four or five new movies he was submitting to the Seattle International Film Festival's experimental film program. It was a ritual, but also a great excuse to get together and catch up.

I’ve never known anyone who loved making movies as much (or as often) as he did. I always loved when I could see his interests shift, like from painted and optically printed films to his discovery of how to make the paint crack and crackle, to his embrace of other post-production image flipping (the layered image of the trees was taken from his condo).

I’d known Jon for close to 30 years. I first remember him guest-programming the Pike St. Cinema, then showing ‘50s monster movies at Linda’s Tavern and around town, and just seeing him out and about. He was always funny, and humble, and generous.

He never assumed I was going to program his films in SIFF, even though I always did (except the one year where I only programmed female experimental filmmakers). Sometimes I even programmed two.

Whenever I cajoled him to stand for a Q&A and would ask him about the inspiration for his latest film, he would hem and haw and talk about the process. You see, making films was in his blood. It was just something he did. A lot.

Like a lot of people in town – not to mention the experimental film community both domestic and international – I’m going to miss Jon. A lot.

Andy Spletzer Programmer for the Seattle International Film Festival (2006-present)

When I heard that Jon Behrens passed away, I was floored. He was such a constant to me in Seattle and in the experimental film world. I remember meeting him in about 1993 when he showed his films at the Pike St. Cinema. This was in the middle of Seattle’s grunge rock-star period – but for me, Jon was the rock star that I wanted to be like. I loved his films and the cool way he talked about them, and his sense of humour. When I’d pass him later on the street in Capitol Hill, for me it was like walking past Kurt Cobain.

Then as the years went by, I got to know him better through the Satellites festival, Cinema 18, Seattle Underground Film Festival, Third Eye Cinema, NWFF, Interbay Cinema Society and all the other organizations he either started or was part of. He was such a force in the Seattle experimental scene, the bedrock center really.

Well, I’m really sorry he has moved on from this mortal coil! Love & hugs, Jon!

Reed O’Beirne Filmmaker, multimedia artist, creative technologist

In the mid-nineties, Linda's Tavern was new and the only place to have a beer without a television grabbing for your attention. I was a regular, and as chance would have it one evening while sitting at the bar, a stranger to my left, not so unusual, but this unimposing little guy had a voice that naturally carried well above all the others, even in a tavern. Black hair, jeans, hat turned around. He made some small talk and that started our friendship.

One afternoon, we both, again, happened to be at Linda's. Jon invited me up to his apartment to see some films he had made. I wasn't unfamiliar with experimental film, I had met Harry Smith and seen recent film by Stan Brakhage in Boulder, Colorado. But the concept of making a 16mm experimental film, or even that I would want to, was very foreign. I was fully into being a poet. There was no structural concept in me that 16mm filmmaking, as an individual art form existed, that it was something one could do, not unlike walking around with a 35mm still camera taking photographs. Jon introduced me to 16mm experimental filmmaking. That changed my life.

Jon set a projector on his coffee table, unfurled the portable screen, lit a bowl, and we sailed around the room to his early city-scape films: *Undercurrents*, *Reflections*, *Exposures*. It was one of the best times of my life. The films themselves with the flowing mystical soundtrack, ethereal, gave every jump cut meaning, strung images together, a chain of beads, and made a functional necklace. This introduction opened me to a world of possibilities, to further self-expression, and the creating of mood in a language purely visual, like poetry but expressed through images rather than words. In short, I was on a new trip, just as Jon is on a new trip right now.

With his help, I bought my first Bolex, then another. We found 15 projectors at a school surplus auction. We shot film together walking around the city: collected film, made found footage collage film, bought editing tools. He introduced me to the original Jewel Box Theater, then a dive in Belltown. We did a few screenings there together. We had regular screenings in Belltown Park, Linda's Tavern, The Baltic Room, even Umbra Penumbra in Portland.

In 1997, we travelled to Northern Arizona and Southern Utah where he filmed *Desert Abstractions*. And the next year to Boulder, Colorado, and the Naropa Institute, to make the unrealized film, *Where's Allen*, the year after Allen Ginsberg died.

Finally, in 1999, I rented a storefront location on 18th and Union, called it Cinema 18, and made my living area in the back of the theater. Jon had the idea of starting an underground film festival. He wanted to show a genre of film, by independent filmmakers, that SIFF (Seattle International Film festival) would never consider. Besides, we got anxious, feeling that if we didn't do it, someone else was bound to. We invented SUFF (Seattle Underground Film Festival) and it ran until 2004.

I wasn't there for the final year of the festival. In the middle of all our activity I had gotten married to Lisa DeFrance, and we planned a move to Salt Lake City. It was clear Jon was unhappy about this and he felt abandoned at the time. We visited a few times after, lost contact, and it was just a week after his death that I was going to Seattle and had asked him about a visit then. He never responded. I can see, now, why that might have been the case. We were inseparable for something like eight years. Jon Behrens fills a big part of my life.

Steve Creson Filmmaker, artist, poet

Jon Behrens was one of the first people I met in Seattle in the early 90s. I was transfixed by his painted films and particularly how the sound of dried blood sounded when it went through the projector. He was a pioneer in experimental film and spent a lot of time at Vermillion in the early years when he lived on the hill. When he moved, he asked me to take a 10-foot projection screen off his hands and I was happy to put it to good use. He subsequently donated a brand new, very high-quality projector as well.

This early, generous gesture is one of my fondest memories, as is meeting up at the Six Arms, or running into him at NW Film Forum, planning after parties for his showings. We had a memorable birthday potluck in May 2012. I remember the last thing he showed at Vermillion was his epic movie of the King Dome implosion that was only a real poetic masterwork in calm suspense. My favorite of any on the occasion.

We'd planned on doing an after party for his showing at NWFF last October, but things were still dicey because of Covid. Just at a loss for words and honored to have known such a legend.

Diana Adams Founder and proprietor, Vermillion Art Gallery and Bar

The vibrancy of Jon Behrens and his cinematic output was unmatched. A man dedicated to his craft, an experimental superhero whose creative life seemed to be endless. For many, many years he held together the outpost of Seattle's experimental film community organizing dozens of shows and rallying support for filmmakers. I met so many people whose work I've grown to love and admire through Jon's efforts. And his kindness knew no bounds. I was lucky to share time, space and the screen with him. A true friend in cinema and life. I can't believe he's gone.

Adam Sekuler Filmmaker, Asst. Professor at Univ. of Michigan, former Program Director of NWFF (2006–2013)

Something that struck me about Jon Behrens from our first meeting was his enthusiasm. Here was a filmmaker who was excited to see others producing films, screening work, and flourishing as artists. From what he wrote me, he had been in a little bit of a rut at the time, but it was the contact he'd made with me, an east coast colleague, and the shared interest in the 16mm medium, that motivated him to say that now things were "Go, go, go!" A phrase that also happened to be the title of a Marie Menken film, although I don't think it was a conscious reference. His online moniker was "Bolexman," as homage to that uniquely versatile 16mm camera prized by the experimental filmmaker.

This was in the tail end of the 1990s, before the Google search engine had appeared on the web, when open-source website index projects were mapping the rapidly growing internet and a project to link together common sites through adding a little table to a page, with "back" "next" and "random" buttons, created a series of Webrings to allow people to surf from one site to another. I'd started an experimental filmmaker Webring and that was how I'd met Jon.

The Webring became irrelevant as Google supplanted surfing with searching. But in the meantime, Jon and I had mailed VHS tapes of our work to each other, prompting his acclamation that "now things are go, go, go!"

Not long after that he had started the Seattle Underground Film Festival, and I went out there to screen work. We talked about doing some form of collaboration together. Let's shoot a roll of film on the same day and not tell the other person what it is we're filming and then cut the two rolls together, was his suggestion. What day would be appropriate to choose? Halloween? Eh. But All Saints Day was the following day, and November 1st seemed like a choice with some redolence to it, but without the thematic baggage of October 31st. All Saints Day it was! And so, we would email each other to confirm that we'd shot something that day, I'd send him the roll of film, and he'd chop the two together at fixed intervals of seven feet. To keep the films from starting to have too repetitive an editing pattern we planned on adding one foot for each year, the call and response becoming more extended with each new iteration. "We'll eventually have a feature film!" was Jon's enthusiastic prediction as the years progressed and the All Saints Day film rolls were sent off to him.

We had printed the first of two films when the local lab stopped doing answer prints and that put a damper on the project. But in the meantime, we had continued to each shoot a roll of film on All Saints Day and email each other, "Did you shoot a roll of film today?" "Yes!" "Me too!" There were ten such collaborations and then we decided it was time to retire the project.

This November 1st I intend to shoot a 100ft roll of 16mm film, for Jon. May your spirit live on, my friend.

Joel Schlemowitz Filmmaker, artist, teacher

Jon was an amazing artist and friend. He was kind and generous. Always offering free film, inviting everyone to use his gear, then he created festivals so the work would be seen. I loved his frequent visits to Alpha Cine. He always had a smile and positive attitude. I got to collaborate with him as a color timer and artist. I am glad his work will live on, and I am so grateful to have taken a part in it.

Ryan K. Adams Producer, Director of Photography, former Colorist/Timer at Alpha Cine Labs (1998–2010)