

PUBLIC SCREENING



Experimental Films of Harry Smith

Monday, Nov. 2, 2009

7 p.m. • Olin Hall 130 • Whitman College campus

Early Abstractions (1941–57, assembled ca. 1964, 23 min., b/w and color, 16mm)

Film No. 17: Mirror Animations (Extended Version) (1979, 11 min., 16mm)

Film No. 14: Late Superimpositions (1964, 28 min., 16mm)



Curated by Rani Singh, director of the Harry Smith Archives and senior

research associate at the Getty Research Institute.

“The hand-painted films with which [Smith] began his career are the most remarkable ever achieved in that technique; and his subsequent stature as one of the central filmmakers of the avant-garde tradition ...”

— P. Adams Sitney
historian of American avant-garde cinema



“You shouldn’t be looking at this as a continuity. Film frames are hieroglyphs, even when they look like actuality. You should think of the individual frame, always, as a glyph, and then you’ll understand what cinema is about.”

— Harry Smith

Harry Smith (1923–91) was a unique visionary whose art and interests moved freely between music (most notably, with the seminal *Anthology of American Folk Music*), film, painting and the occult.

Sponsored by the Department of Art History and Visual Culture Studies
and the Provost/Dean of the Faculty Visiting Educator Fund

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