

FILMOGRAPHY:

Elysian Park I, II

Super8, silent
(Transferred to HD)

Elysian Park I and **II** were made in The Summer of Love, 1967. **Elysian Park I** was shot at three different speeds: fast, normal and slow. (Those were the settings on the camera.) A three and a half minute roll of film was shot, then rewound and shot twice more, thus the overlapping effect. Vastly different apertures and filters were used in each film. **Elysian Park I** and **II** was influenced by the artist/filmmaker Bruce Conner as well as the experimental filmmaker Stan Brakhage.

Elysian Park I, 1967, 4:08
Elysian Park II, 1967, 4:07

Marker

Super8, silent
(Transferred to HD)

Marker was shot from a car, traveling down Highway 18 in the San Bernadino Mountains. The camera is fixed on the rear view mirror throughout the entire film.

This film was influenced by Dennis Hopper's 1961 photograph, *Double Standard*, shot from the back seat of a car at the corner of Doheny Ave. and Santa Monica Blvd. in Hollywood, CA. The rear view mirror is part of the image. The title refers to the markers on the sides of mountain roads and is a homage to one of Erenberg's favorite filmmakers, Chris Marker.

1967, 3:11

Score

8MM, black & white, silent

Score was made in Hollywood, CA. The film was meant to transmogrify the viewer and to induce a state of altered reality. Partly tongue-in-cheek and a play on psychedelic imagery, **Score** is about a group of people looking for drugs in the 60's.

1967, 4:0

Time

Super 8, sound
(Transferred to HD)

Time reflects both 60's psychedelic imagery and the light shows in rock clubs at the time. The film is also part homage, part parody of Conrad Rooks' 1966 film, *Chappaqua*. Shot on both the east and west coasts, the filmmaker utilized a myriad of film effects: spray painting, dyeing, bleaching, scratching the film stock, spreading Vaseline on the lens, stop action and slow motion. The actors and filmmaker were all residents of an art colony in Woodstock, Connecticut.

The main character is avoiding the draft during the Vietnam War. He takes a job at Sturbridge Village, a Revolutionary War-era tourist attraction in Massachusetts. In the film's dream-like imagery, our hero travels back in time for what he thinks is a safer haven.

1968, 11:02

The Last Statement of Painting

Super8, silent
(Transferred to HD)

This film was shot in McArthur Park in Los Angeles. Three actors (Elena Siff Erenberg, Cathy and Evert Brown + baby Noah Erenberg) sit on a park bench and face the camera. The filmmaker used two cameras and shot simultaneously. The film was shot with three filters: red, yellow and blue: the primary colors in painting.

1970, 9:03

The Last Statement of Painting II

Super8, silent
(Transferred to HD)

Taking The Last Statement of Painting a step further, the film is manipulated by spray painting, painting with water-based dyes and scratching the stock--A literal translation of painting to film... to painting... to film and so on.....

1970, 4:04

The Silence

Super8, silent
(Transferred to HD)

The Silence is adapted from a poem by Edgar Allan Poe. Shot in a creek bed in Topanga Canyon, CA, the film is a mood piece. The actors are Alfonso Sosa, Martin Webber and Ronald Young.

1970, 5:23

Nivea Milk

Super8, silent
(Transferred to HD)

The film is a spoof of TV make-up commercials as well as some of Warhol's 16MM "underground films," with undercurrents of the art and fashion worlds. A closeup lens was used in parts of the film to accentuate detail. The actor is Marney Stofflet.

1972, 6:03

Trajectory

Super8, silent
(Transferred to HD)

Trajectory was made on a beach in Santa Barbara, CA. In Part I of the film, Erenberg and artist, Greg Card play catch with the camera, shot at distances from three to twenty feet. Part II begins with Card swinging the camera over his head. A 12' rubber cord was attached to the camera and swung overhead while being shot in semi-slow motion. There are two horizon lines: the ocean/sky and the top of the cliff/sky. The two lines are conflated while the camera turns in space. The manipulation of top-bottom, bottom-top creates a disorientated frame-space.

1977, 5:52

The Castle

8MM, 1967, silent

A black & white experimental film shot on the grounds of a house in the neighborhood of Silver Lake in Los Angeles. Filmed with unique camera angles, multiple exposures and drawing on the film lens with Vaseline. (This film is not fully edited.)

1967, 2:30

WILLYS

Super 8, silent
(Transferred to HD)

Willys is a montage of footage shot in California and Connecticut. The film is a homage to the California Assemblage Movement. The film stock was altered by bleaching, painting, and spraying.

1968, 3:22

THE COMPLETE WORKS OF ROLAND BARTHES

Video, sound

The Complete Works of Roland Barthes was shot in Paris at the exact place where Roland Barthes was killed in an automobile accident. While crossing the street, he was run down by a laundry truck. He had just given a lecture at the Collège de France.

1999, 60:00, looped

PEDERNAL

Hi-8 video, silent

For **Pedernal**, the tripod was set up near the base of Cerro Pedernal, the mountain in northern New Mexico. It was the subject of many paintings by Georgia O'Keefe. The video is both a study of color and light (like painting), and an homage to O'Keefe and the object of her desire. After she died, her ashes were spread at the top of the peak.

1999, 33:36