Barry Spinello's visual music films are inspired by influences including Klee and cubist painting, where musical notation is extended onto the canvas. His background in music, painting and poetry led to a desire to merge the three. From 1967-71 Spinello made films without a camera or tape recorder, by hand drawing both sound and picture directly onto clear 16mm leader. For several decades Spinello also made
documentaries, before returning to visual music film. In 1998 Spinello started translating his ideas of filmpainting into a computer environment. TOWARDS is the result.

"The idea was to work with sound and picture at the same time, in the same way. My dream was to squeeze sound and picture out of the same tube - to weave a cloth with warp as sound, woof as picture, and meaning the fabric itself." – Barry Spinello

1. **OPUS ONE**, 1967, 2 minutes, silent, 18fps.

2. **SONATA FOR PEN BRUSH AND RULER**, 1968, 12 minutes. 14,000 frames carefully painted, with sound painted on the edge. Budget - $9.00 (four bottles ink, a brush, a pen, 400 feet used leader) and 8 months of concentration on the nib of a pen.

3. **SOUNDTRACK**, 1969, 12 minutes. We see two parallel lines of dots. One line moves off the screen and we hear the sound - that line is MAKING that sound. What we hear is what we see.

4. **SIX LOOP PAINTINGS**, 1970, 10 minutes, 16mm. Sticky-back mylar sheets (ZIPOTONE) are cut to size and stuck on the clear film. Different patterns make different sounds. We see tones, harmonies, glissandos, rhythms.

5. **TOWARDS**, 2000-2013 (work in progress), 18 minutes, color, sound, digital. The last 10 minutes feature the voices of Gertrude Stein and TS Eliot arguing while trapped inside a Jackson Pollack painting.

Q&A and Reception follow.

8 pm, Thursday, May 16. $5 admission, ticketing at door night of event only. **Echo Park Film Center**, 1200 N. Alvarado Street (at Sunset), Los Angeles, CA 90026.

www.echoparkfilmcenter.org/

www.centerforvisualmusic.org