|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Johanna | [Middle name] | Gosse |
| [Enter your biography] | | | |
| Bryn Mawr | | | |

|  |
| --- |
| **Your article** |
| Conner, Bruce (1933-2008) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Bruce Conner was an iconoclastic West Coast artist who worked with a wide range of media, including assemblage, drawing, collage, performance, photography, and most influentially, small-gauge film. Raised in the American heartland of Wichita, Kansas, Conner came of age during the Second World War and at the dawn of the socially repressive Cold War era. After settling in San Francisco, he began work on his first film, A MOVIE (1958), a condensed montage of secondhand newsreels, soft-core “girlie movies,” and stock footage that he transformed into a tragicomic meditation on sex and death, recurring themes throughout his diverse *oeuvre*. Conner’s masterful editing of appropriated footage in works like COSMIC RAY (1961), a rousing homage to R&B icon Ray Charles; REPORT (1963-1967) a haunting meditation on the JFK assassination; and CROSSROADS (1976), a hypnotic motion study of an atomic explosion, reinforced his reputation as a found footage filmmaker; yet, he also shot many works himself, including BREAKAWAY (1966), a stroboscopic proto-music video featuring a young Toni Basil, and THE WHITE ROSE(1967), a moving cin[é](http://athenscine.com/about.php)-portrait of artist Jay DeFeo. While Conner’s signature style of rapid-fire, rhythmic editing and his groundbreaking use of popular music as soundtracks later earned him the dubious distinction as “father of MTV,” his enduring stylistic influence, especially on the “mash-up,” recombinatory aesthetics of contemporary digital media, is indisputable. |
| Bruce Conner was an iconoclastic West Coast artist who worked with a wide range of media, including assemblage, drawing, collage, performance, photography, and most influentially, small-gauge film. Raised in the American heartland of Wichita, Kansas, Conner came of age during the Second World War and at the dawn of the socially repressive Cold War era. After settling in San Francisco, he began work on his first film, A MOVIE (1958), a condensed montage of secondhand newsreels, soft-core “girlie movies,” and stock footage that he transformed into a tragicomic meditation on sex and death, recurring themes throughout his diverse *oeuvre*. Conner’s masterful editing of appropriated footage in works like COSMIC RAY (1961), a rousing homage to R&B icon Ray Charles; REPORT (1963-1967) a haunting meditation on the JFK assassination; and CROSSROADS (1976), a hypnotic motion study of an atomic explosion, reinforced his reputation as a found footage filmmaker; yet, he also shot many works himself, including BREAKAWAY (1966), a stroboscopic proto-music video featuring a young Toni Basil, and THE WHITE ROSE(1967), a moving cin[é](http://athenscine.com/about.php)-portrait of artist Jay DeFeo. While Conner’s signature style of rapid-fire, rhythmic editing and his groundbreaking use of popular music as soundtracks later earned him the dubious distinction as “father of MTV,” his enduring stylistic influence, especially on the “mash-up,” recombinatory aesthetics of contemporary digital media, is indisputable.  [File: report.jpg]  Figure Still from Bruce Conner, REPORT (1963-1967) Selected List of Works A MOVIE (1958)  COSMIC RAY (1961)  REPORT (1963–1967)  VIVIAN (1964)  TEN SECOND FILM (1965)  EASTER MORNING RAGA (1966)  BREAKAWAY (1966)  THE WHITE ROSE (1967)  LOOKING FOR MUSHROOMS (1967)  MARILYN TIMES FIVE (1968–1973)  PERMIAN STRATA (1969)  CROSSROADS (1976)  VALSE TRISTE (1978)  TAKE THE 5:10 TO DREAMLAND (1977)  MONGOLOID (1978)  MEA CULPA (1981)  AMERICA IS WAITING (1982)  TELEVISION ASSASSINATION (1995)  LOOKING FOR MUSHROOMS (Long Version, 1996)  LUKE (2004)  EVE-RAY-FOREVER [Three Screen Installation] (2006)  THREE SCREEN RAY [Three Screen Installation] (2006)  HIS EYE IS ON THE SPARROW (2006)  EASTER MORNING (2008) |
| Further reading:  (Hatch)  (Jenkins)  (MacDonald)  (Matt, Steffen and Boswell)  (Wees) |