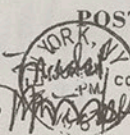


Films  
By Edw.

One

Dear Chas -  
In your  
the Vile, crushing  
Stone of Abuse that  
have occurred here  
hope fully will fade  
I hope your well

POST C



PAOLO VERONESE (1528-1588)  
Creation of Eve, c.1570  
Charles H. and Mary F.S. Worcester Collection  
THE ART INSTITUTE OF CHICAGO



This cycle of poetry is a composition of non-linear fragments of letters written by filmmaker Edward Owens to Charles Boultenhouse between 1967-1990

It serves as a listening space where we explore the practice of documentation and knowing Edward Owens for who he was and continues to be — allowing his voice and experiences to penetrate us.

We trust that you will consider this as an invitation to build a continuous relationship with Owens and his work.

Alice Grandoit-Šutka Δ Åbäke Δ TERRASSEN



Like To hold on to you Charles. There is  
my Negro Reality which you'll second by clock - ~~you~~  
could have - possibly - once

second you'll work know. I'll lie about + we'll  
always be you there me who cares besides we

So



I hope you see the spring, it's almost here. Already the sky is brighter in evening time. The sun in early evening is rust vermillion with pink dusty offshooting pink space boundaries on both left and right, farther in the atmosphere of the sky is white mixed with pale blue. Actually the mixture of the colors flows more symphonically than my clumsy written words. I think I must be a romantic, clinical (small) spacial painter. In my



PARKER WOULD DISAPPEAR SO THAT I MIGHT HAVE YOU. HOWEVER I COULD, AND WOULD NEVER HAVE WISHED HIM HARM, I ALSO LOVED HIM EVEN THOUGH I FELT A BIT OF A RACIAL STRAIN IN HIM. I COULD

WHY DWELL ON IT. I'M LISTENING TO JIM MORRISON ,THE DOORS "WAITING FOR THE SUN", THEIR LAST ALBUM I BELIEVE. REMEMBER MORRISON REMOVING HIS LEATHER ,BLACK LEATHER JACKET ONSTAGE AT THE FILLMORE EAST THAT EVENING YOU WOULD PAY ANY PRICE FOR TICKETS AND WE HAD TO CLIMB THOSE STEEP STAIRS IN THE BALCONY.

WHY DWELL ON IT. I'M LISTENING TO JIM MORRISON ,THE DOORS "WAITING FOR THE SUN", THEIR LAST ALBUM I BELIEVE. REMEMBER MORRISON REMOVING HIS LEATHER ,BLACK LEATHER JACKET ONSTAGE AT THE FILLMORE EAST THAT EVENING YOU WOULD PAY ANY PRICE FOR TICKETS AND WE HAD TO CLIMB THOSE STEEP STAIRS IN THE BALCONY. ALTHOUGH I WAS COHERENTLY HIGH FROM AMPHETAMINES AND GRASS AND ALCOHOL, HA, I STILL FELT SURE I'D FALL AND I WAS SO AFRAID? SITTING IN THE ONLY AVAILABLE SEATS IN THE, EVEN EXPENSIVE, BALCONY I FELT I'D FALL, EVEN WHEN SEATED. BUT MY EYES WERE CLEAR AND SHARP AND I HEARD EVERYTHING. THANK GOD WE DID NOT SIT ON MAIN FLOOR BECAUSE JUDGING FROM THE CROWD THEY SEEMED TO BE ,THE AUDIENCE I MEAN, SEEMED TO BE FULL OF VIOLENCE, WOW. NEVER FOR A MOMENT WAS I UNAWARE OF YOUR PRESENCE, I LOVED YOU CHARLES AND I THANKED YOU. NOW I'M LISTENING TO THE LATE JIM MORRISON AND SURE ENOUGH SINGER'S VOICES ARE MUCH CLEARER TODAY.

NEVER FOR A MOMENT WAS I UNAWARE OF YOUR PRESENCE,.



POST CARD

FEB. 16, '84

Explicitly Physical  
CARE and Affection  
From Edward Owens

To

Charles Boultonhouse

CAMDEN GRAPHICS



phone voice would have one believe. In the nothing-ness of the provincial midwest much has taken place for me; my financial picture has gone from dismal to hopeless. This is to say that things are more than normal with me.

you see, I had this utterly ridiculous idea of returning to NYC., to pick up the camera and some of my things' (and for God's sake Charles, don't continue those wishful sighs of relief)

you see, I had this utterly ridiculous idea of returning to NYC., to pick up the camera and some of my things' (and for God's sake Charles, don't continue those wishful sighs of relief) planning to film in Chicago, hell, do commercials make money, etc., ah such thoughts, hopes until for some strange reason I just happened to look about me at the people and the landscape and realize how senseless filming here would be. I mean really, I'd be forever turing out versions of Tomorrow's Promise which idea and thought of deserve no more thought. I mean as it is I'll never stop making versions of that piece of ... but to actually use the same landscape and possibly people of a far lower life rank than those semi-charlatans fortunate enough to be cast in the dreary fucking film is, I think, going just a bit too far. And so my dear you no longer have concern yourself of my being away from NYC any longer - don't panic I won't be on the next train but on some eventual means of travel I definitely will be.



Dear Charles,

I hope you can find the lens and tripod, I'd like them.  
I'm very confused about life and its order and me and  
the slice of life I get. I feel foolish but we all are  
somewhat preoccupied with ourselves to degrees.  
Goodbye Charles.

Edward

Edward

March 21, 1974

be remembered in the years to come. Why should I come to nyc ?  
There's nothing for me there and I don't long to be wild again.  
Of course you could go through every single thing of mine and this  
you should so as I need various things you could send them.  
Life must be met head on and your charm, my memories and our  
present telephone conversations must be passed up in favor  
of my receiving the material things I paid for long ago as  
investments in my experimenting in film. I gave up college

I really don't want to see nyc unless I can create there.



PARKER TYLER TOLD ME TO TRY  
NARRATIVE. PRESENT FILM IS MERELY THAT.  
THERE ARE SPARKS. COSTS FOR SOUNDTRACK  
FINAL BEGINNING OF THE FILM TO BE OF A  
CONTINUING SERIES

HOW TO TOP  
JEWEL IN THE CROWN  
PDS in 40 SECONDS

REGARDS + deep GRATITUDE  
wouldn't it BE WONDERFUL IF I COULD PAY  
THE BILLS AND YOU COULD STAY IN EUROPE  
BEFORE ONE OF US IS TERMINAL I'VE VALUED  
RESPECTED AND ALWAYS USED YOUR MIND  
+ YEARS. I HOPE THERE'S APOD -  
I HOPE YOU'LL ACCEPT MY AS YOUR STUDENT  
S D . I A . T

MUST RE LEARN FRENCH IN NEXT 2 YRS.

HAVING NO FUNDS TO FRINGE OR SPARE  
MY NEWEST EDITORIAL EFFORT HAS A LOT TO COMPE  
WITH) CONSIDERING VIDEOS. SO I'LL HAVE DISMANTLE  
MY EDITING JOB BEFORE A+B ROLL EDITING  
STARTS AND SIMPLY BEGIN AGAIN - W. + L  
MORE FOCUS.



New York N.Y.

DEAR CHARLES,

I REALLY GET A KICK OUT OF THE 2 PHOTOS YOU  
ENCLOSED WITH YOUR XMAS '88 XMAS CARD. YOU LOOK TERRIFIC  
IN BOTH PHOTOGRAPHS. I GET (ODDLY), A SENSE OF MYSELF WHILE  
LOOKING AT YOU. THE PHOTOGRAPHS ARE A GODSEND.

I ENJOY LOOKING AT TH' '88 CHARLES IN THE MIRROR  
REFLECTION IN THE TOP PORTION OF THE BLACK FRAMED MIRROR



ILL. SICK ✓

ILLINOIS, VERY WELL

APPEARED PROGRESS-  
S. E. IN MEANING WILL NEVER  
DOES NOT EXIST

APPLIED EFFORT  
AT CREATIVENESS STHANK CHAD  
GARY FOR HIS OXFORD CONSCISE DICT  
FOR SPELLING. NOTES, YOU GOT  
IF THIS IS STRANGE, TRY DEALING  
WITH A 16mm FILM FRAME  
NOT TO MENTION 24 F. P. SECONDS  
SECONDS!

I'M HORNY FOR A PICTURE

THIS MR C L

I'M HORNY FOR A PICTURE

THIS MR. C. BOOTEN HOUSE

MY LIGHT AT THE END OF 20 YRS.

BAZARRE TUNNEL

SPELLING?

PLEASE.



Editing can mean many things.

Editing can mean many things. What I have found is the need to  
seem to form Mr. Tyler's suggested narrative film through  
nostalgic records and my old films. But what the film image

... I became sexually less desirable than men. Thoughts!  
... ANY NARRATIVE Film Footage in the mass of my film work?  
had story ideas from the start but I was always a still motion  
Painter. Nov 11, 87

SAT. 1



Chicago 8pm  
Friday July 11, 1986

SUCK  
ASS

DEAR CHARLES,

THE IS MY SECOND REPEAT HEARING OF PAGANINI'S  
Violin Concerto Number 1. Together reading Proust  
Cities of the Plain, Celeste has entered.

Writing to say I want to fuck you. If you'll  
let me. But it must be done my way. I bring my Phonograph  
+ headphones on my next visit. You'll get fucked, you'll get my  
Body, my ANIMAL, Black dog Technique, my cum inside  
your ASS Then maybe you'll like me. Hunger for some black dick  
I'll let you lick and suck my black dick through my white  
jockey shorts. I'll let you lick my feet and suck some ASS.  
You Charles will bend on the <sup>bed</sup> and I'll fuck your ASS  
with my dick, with <sup>the</sup> NATURAL Bestial Ease of a Paganini  
depraved dog. Want some dick?  
Wait.  
Embarrassed and Edward Owens  
Apologetic Edward Owens  
While there's time. Back to Proust + heard while I wrote



"TOMORROW'S PROMISE is an illumed mirror's reflection so well as 'within' the reflection of a vacant woman. A woman (the protagonist) not empty, but affected into simply a 'closed' state. An aphidian by nature, she is far too apathetic to, for the sake of some degree of responsibility in her current love affair, identify herself.

The hero is the artist: that 'being' in progress to beyond nowhere. He who subjects himself to those affinities he knows he must realize in order that his self bear substance: that with which each subsequent project is begun; that which is universal - separate yet intrinsic to the soul of the artist; ~~and~~ that which must be abandoned after so ebullient an evolution. Realizations being utilized only after the artist has almost for certain seen the morbidity of these same truths, only to blindly, once more stumble across them discovering there is something in the world in its obsequious, vacuum cleaner like search, could'nt find in these abandoned forms he now holds within his hands. Such a realized truth is that narrative form, vacantness.

Vacantness is of the film art as atonality is of music. However, the film art (with vacantness) differs from music (with atonality and tonality) by film's intrinsic nature: visual images recorded in motion, in space, and in time. Film art, therefore, is tenuially assigned to far more cogent statements. With its 'Divine Recklessness', the Art of Film, for its own sake, will remain antonymous to all else save its own, 'illumed reflection': vacantness.

TOMORROW'S PROMISE is a film about vacantness. Which physically does 'begin', reversed, upside down on the screen (but by what premise is it supported?, e.g., the film, so chimerical as life itself, follows its own way), suddenly another such position is taken (not in reverse), this time by a male figure and soon, in this same section, the girl of the reversed image reappears posed in a different way; a way obsessed by 'mood'. Then a technical play of in-the-camera-editing occurs, more intense, brighter than in the first, reversed section. There are several intercuts which serve, in this and each subsequent section unto the end, as relative links into the final section: which is actually the 'story'. The story the protagonist and her hero try to tell in their way is apophysis; ~~the same as the story~~ except that 'pictures', clear visions take the place of words. My film could have been edited with precise tensions and a lucid, straight narrative form but, it was my aim to 're-create' the protagonist of my personal life."

Edward Owens, New York City



EDWARD OWENS was born in 1949 in Chicago, Illinois. He began his artistic studies at the Art Institute of Chicago in 1961 under the sponsorship of Miss Merry Berry, advertising manager for Charles A. Stevens and Company in Chicago. In 1962 the Monroe Gallery held his first one man exhibition of paintings and drawings; in 1965 the gallery of the Carnegie Theatre held his second. From 1963 thru 1966 his works could be found in the Museum of the Art Institute of Chicago. Until 1965 he was a contributor to annual exhibitions held at Charles A. Stevens and Company. The works of Edward Owens are in few private collections, both here and abroad, such as that of Miss Mirella Freni (star of the La Scala Opera Company, Rome). In 1965, shortly after working as actor and assistant director for a theatrical production presented at McCormick Place in Chicago, he began his first work with 8 millimeter film. In 1966 the Art Institute of Chicago awarded him a scholarship through which he began advanced studies with film-maker, Gregory J. Markopoulos. Mr. Owens has also studied at the University of Chicago.

"Mr. Edward Owens, film-maker, true to his own native talents, works with grim determination, he may be one of the few for whom "amateur" and "professional" need have no significance whatsoever; for he has proven, resolutely, that he contains, within himself, the ultimate... he will leave us breathless with anticipation for his next works."

Gregory J. Markopoulos, Film-maker

UNTITLED (1965) Black and White, 8mm, unfinished. JOURNALS: ONE THRU NINE (1965) Black and White and Color 8mm, unedited. CLEON: A PORTRAIT STUDY (1966) With Cleon Edgerson, Black and White and Colour, 16mm, (destroyed by film-maker). AUTREFOIS J'AI AIME UNE FEMME (1966) Introducing Gloria Rich, Colour, Sound, 16mm 23 minutes. TOMORROW'S PROMISE (1967) With Gloria Rich and John Butkovich. Colour, Sound, 16mm, 47 minutes. TOMORROW'S PROMISE was an official entry at the Fourth International Film Competition held in Belgium this year (1968). REMEMBRANCE: A PORTRAIT STUDY (1967) Dedicated to my mother. With Mrs. Mildred Owens. Colour, 16mm, 7 min. Exhibited at the Fourth International Film Competition in Belgium. AVALON LEE AND PATRICK SULLIVAN (1968) With Avalon Lee and Patrick Sullivan. Colour, Sound, 16mm, 3 minutes. Exhibited at the Fourth International Film Competition in Belgium. Miss Lee's jewelry courtesy, Robert's Originals, New York City. ABYSS (working title), Mr. Owens' epic work in progress is due for completion late in 1969. The films of Edward Owens are distributed thru Film-makers' Co-operative at 175 Lexington Avenue in New York City.

"Edward Owens shows in TOMORROW'S PROMISE a style pictorially so exciting that the next thing he must do is listen to my advice." Parker Tyler, Film Critic and Author.

"Edward Owens has achieved in TOMORROW'S PROMISE a quality so exceedingly high that one is forced to term certain moments of the film bad only because they are surrounded by such rich nuances. TOMORROW'S PROMISE deals with complex, intellectually exciting subject matter and yet remains unobscure. The nudity of the film is handled in a fresh and climatic way. TOMORROW'S PROMISE contains almost separate films and Mr. Owens has successfully assembled them toward one goal: vacatness. Mr. Owens appears to be a classicist adhering to his own valid principles of excellence in the arts. ... there will be no limit to the amount of beauty and exoriation he may choose to show us." Gregory Battcock, author of the NEW AMERICAN CINEMA ANTHOLOGY.

"TOMORROW'S PROMISE by Edward Owens reveals an artist able to fuse psychological relationships and advanced film techniques into a new development, a new statement, a new exploration of the cinema of tomorrow. It is "tomorrow's promise" indeed. One must resolutely set to one side that the artist is eighteen years old, that he is Negro; it is not in itself extraordinary to be either; it is always extraordinary to be gifted. His film shows a sophistication and aesthetic imagination far beyond his years. It is not the nudity, but the care which the artist has taken to frame and light and use the nudity for an expressive end that is important. It is not the "single frames" (Gregory Markopoulos has not only invented a technique for his own expressive ends - he has added to the expressive vocabulary of film as a whole), but the care which Edward Owens has taken to juxtapose and alternate and counterpoint single frames for an expressive end that is important. Finally, one expects and hopes that from such promise tomorrow will see unfold a new master of the film." Charles Boultenhouse, Film-maker.

A Cinema for Edward Owens by Terrassen

Screenings twice a day (7 & 9:30), from June 24th to 27th, 2021, at Red Tracy, Titangade 1, 2200 KBH N, DK

#### Films

Excerpts from telephone conversation between Edward Owens & Ed Halter (2009/21, 14 min.)

Remembrance: A Portrait Study (1967, 16mm to 2k, sound, 6 min.)

Autre Fois J'ai Aime Une Femme (1966, 16mm to 2k, color, sound, 24 min.)

Private Imaginings and Narrative Facts (1966, 16mm to 2k, color, silent, 6 min.)

Tomorrow's Promise (1967, 16mm to 2k, color, sound, 44 min.)

Supported by

Statens Kunstfond  
Det Danske Filminstitut





DEAR CHARLES

HELLO AND BEST WISHES

Edward Owens' letters to Charles Boultenhouse are archived by The New York Public Library in the The Brooke Russell Astor Reading Room for Rare Books and Manuscripts. It is a part of the 'Charles Boultenhouse and Parker Tyler Papers' and filed under 'Correspondence 1927-1994: b.6 f.21-23 Owens, Edward 1967-1990, n.d'

To access the letters digitally, contact:  
manuscripts@nypl.org

or  
to study them in person, visit:  
Stephen A. Schwarzman Building, Room 328  
476 Fifth Avenue, New York, NY 10018

1986 march 22