Friday, February 15

**Hogarth and Cinema: Yale 18th & 19th Century Art and Visual Culture Colloquium**

*Tom, Tom, the Piper's Son,* Director Ken Jacobs

Please join the 18th- and 19th-Century Art and Visual Culture Colloquium for the second event of our Hogarth & Cinema series, dedicated to the British painter, printmaker, and theorist’s legacy in film. On February 15, we will screen “*Tom, Tom, The Piper’s Son*” (1969), by the distinguished American experimental filmmaker Ken Jacobs, on 16mm.

Jacobs’ “Tom, Tom” is based on an older film of the same name — produced by G. W. (Billy) Bitzer in 1905 — which presented, in eight tableaux, the famous nursery rhyme of its title:

“Tom Tom, the piper’s son

Stole a pig, and away he run.

The pig was eat,

And Tom was beat

And Tom went roaring down the street.”

The first scene of Bitzer’s film is a painstaking reconstitution of Hogarth’s *Southwark Fair* (1733), a chaotic depiction of a London marketplace and its bizarre attractions peopled with swarms of visitors. In his extended and hallucinatory reinterpretation of Bitzer’s film, Ken Jacobs explores the process of *mise en abyme*. As he explains:

“Bitzer’s *Tom Tom* is in fact the utterly obscure lost-and-found most artistically ambitious and carefully wrought American film production up to its time, unique in its detailed period costuming and meticulous casting of face and body types. His source image is a virtuoso *tour de fource*, in which, it happens, Hogarth pictures pictures! As Bitzer does Hogarth and I do Bitzer. How deep might this telescoping extend?”

Come find out and get lost in this “dream within a dream” with director Ken Jacobs who will comment on the film in real-time (!!). *Tom Tom* will be preceded by a screening of one of Jacobs’ newest films, *Details of Pollock’s ‘White Light’* (2018), and followed by a Q&A with the director, Professor John MacKay and Pierre Von-Ow.

The screening is free and open to the public!

*The Hogarth and Cinema series has been organized with generous support and collaboration from the Lewis Walpole Library; the Yale Center for British Art; the Department of the History of Art; the Dean's Fund for Student Colloquia; the Yale Film Study Center; and Films at the Whitney, with support from the Barbakow Fund for Innovative Film Programs at Yale.*