

ANTHOLOGY FILM ARCHIVES

JANUARY - FEBRUARY 1992



A section of Anthology Film Archives' film vault. Thousands of titles waiting to be catalogued, checked, identified. Many thousands of working hours, and many thousands of dollars are needed to upkeep and preserve over 6,000 titles gathered by Anthology Film Archives—our fragile, but irreplaceable artistic and documentary legacy.

HIGHLIGHTS

Kenneth Anger—Jan. 2 & 3

Peter Sempel's *DANDY*—Jan. 2-5

Bruce Baillie—Jan. 4 & 12

Robert Bresson:

Les Dames du Bois de Boulogne—Jan. 4

Un Condamné à Mort s'est Echappé—Jan. 8

Mouchette—Jan. 9

Pickpocket—Jan. 12

Au Hazard Bathazar—Jan. 18

Une Femme Douce—Jan. 19

Belson/Baillie/Crockwell—Jan. 5

Stan Brakhage—Jan. 8, 11, 17, 19, 22, 26, Feb. 16, 26

Science and Surrealism of Jean Painlevé—Jan. 9-12

Harry Smith LIVES!—Jan. 15 & 16

Special Live Performance Event! Kestutis Nakas'
WHEN LITHUANIA RULED THE WORLD,
PART III—Jan. 15-26

Shelly Silver—Jan. 17 & 18

Robert Breer—Jan. 18

Open House (Super-8)—Jan. 22, (16mm)—Feb. 19

New Films & Video Works: L. Squire, Karen Bellone/
Liza Rinzler, Seong-Min Park, Andrey
Venclova—Jan 23-25

James Broughton—Jan. 23 & Feb. 29

Heart and Cinema of Joe Marzano

—Jan. 24 & 25 & Feb. 28 & 29

New Works from The Film-Makers' Cooperative

—Jan. 25 & Feb. 22

Clair/Picabia/Buñuel—Jan. 26

Buñuel and Dali—Jan. 26

**Celebration of American Film Institute's
Maya Deren Awards**

Marlon Riggs—Jan. 29-Feb. 2

George Kuchar—Jan. 29 & 30

Steina and Woody Vasulka—Jan. 29 & 30

Handmade Films from SUNY Binghamton
—Jan. 31 & Feb. 1

Film Crash '92—Jan. 31-Feb. 2

Film Preservation Week:

D.W. Griffith's *Way Down East*—Feb. 5

Preserved by Cecile Starr—Feb. 6

Preserved by Anthology—Feb. 6

George Cukor's *Holiday*—Feb. 7 & 9

Maya Deren's *Haiti Footage*—Feb. 8

Richard Kerr and Philip Hoffman—Feb. 7 & 8

**Robert L. Burrill's *Illuminations: Ruth Bernhard,*
*Photographer***—Feb. 12-15

Two by Alyce Wittenstein—Feb. 12-15

Bard College Film Show—Feb. 13-15

Film Diary of Yasunori Yamamoto—Feb. 16

Premiere of Peter Wang's *The Laserman*—Feb. 19-27

Seven Works by Jordi Torrent—Feb. 20 & 21

Carol Stein and Susan Wittenberg—Feb. 22 & 23

First Avenue Ensemble Film Improvisation Evening
—Feb. 22 & 23

Conner/Conrad—Feb. 27

James Dickson in *Luther T. Jones*—Feb. 28 & 29

Champions of Film Preservation to be honored at Film Preservation Week Dinner

**February 4, 1992
Tavern-on-the-Green**

On Tuesday, February 4th, 1992, Anthology will hold its first annual "Preservation Week Dinner" at Tavern-on-the-Green to raise funds for its preservation work and to honor achievements in motion picture preservation by five individuals and institutions "active in preserving our motion picture heritage":

Eileen Bowser, Curator, Department of Film, Museum of Modern Art—who has been rescuing and restoring films for more than thirty years, and has just written a definitive history of the second decade of American film.

Sony Pictures Entertainment, represented by William Humphrey, Senior Vice President and General Manager of the Film and Tape Operations Division—which has undertaken a major program with MoMA, the UCLA Film Archives, and the Library of Congress to jointly restore Columbia Pictures' releases.

Martin Scorsese—who has campaigned for improved film preservation by the industry, and is a founder, with Steven Spielberg and other directors, of the Film Foundation, which promotes the restoration of films by both studios and film archives.

Cecile Starr, founder and President of Starr Films—the esteemed author and lecturer who has helped safeguard movies by women independent film-makers.

Congressman (D) Sidney R. Yates of Illinois, Chairman of the Subcommittee, Interior and Related Agencies, Appropriations Committee of the House—whose fairminded supervision of Congressional funding of the National Endowment for the Arts, and its support of film preservation, has earned the admiration of both the arts and political communities.

Reservations are now being accepted for the dinner. Individual seats are \$200 each; a table for eight is \$1,800 (black tie optional). Please join us at what promises to be a gala evening. Seating is limited, so mail your check today payable to "Anthology Film Archives" or charge on your American Express card (include card member's name and signature, the card number, and expiration date) and mail to:

Anthology Film Archives
Attn: Preservation Week Dinner
32 Second Avenue
New York, NY 10003

Please include your address and your reservation will be confirmed by return mail. Anthology Film Archives is a 501(c)(3) tax exempt, non-profit corporation, and your contribution is tax deductible to the fullest extent of the law.

JANUARY

THU 2

7:00

Essential Cinema

Kenneth Anger

Fireworks (1947); **Puce Moment** (1949-70); **Rabbit's Moon** (1950-70); **Eaux D'Artifice** (1953); **Inauguration of the Pleasure Dome** (1954-66). 90 min.

Poetry, psychodrama and the occult meet in these timeless works by one of the pioneers of the American avantgarde film.

9:00 & 10:30

Nick Cave, Blixa Bargeld, Nina Hagen in

DANDY

Directed by Peter Sempel, 1988, West Germany, 90 min.

A post-punk musical shot on five continents.

Dancing around the enslavement of creation which is at the evil core of all art...of life....Sempel allows a department store coffee pot, the meaning of which nobody knows, to become in a life-like way King Lear's tale. Nick Cave, Blixa Bargeld, and Nina Hagen must fulfill the coffee pot's wishes, mimicking the "desperate process of inventing oneself (being in this world useless and divine at the same time)."--Dieter Meier, *Yello*.

Film-maker will be present.

FRI 3

7:00

Essential Cinema

Kenneth Anger

Scorpio Rising (1963); **Kustom Kar Kommandos** (1965); **Invocation of My Demon Brother** (1969); **Lucifer Rising** (1974). 85 min.

9:00 & 10:30

Nick Cave, Blixa Bargeld, Nina Hagen in

DANDY

Directed by Peter Sempel. (1988) 90 min.

(See 2 January for details.)

SAT 4

5:00

Essential Cinema

Bruce Baillie

Mass for the Dakota Sioux (1963-64); **Quixote** (1965). 70 min.

Meditations on America by a film-maker whom Willard Van Dyke once called the most American of all contemporary film-makers. Annette Michelson has referred to Bruce Baillie as one of the few American political film-makers.

7:00

Essential Cinema

Robert Bresson

Les Dames du Bois de Boulogne (1944) 83 min.

French. No subtitles. Printed synopsis provided in English.

Taken from an episode in Diderot's eighteenth-century novel and updated to the lush social tranquility of occupied Paris, Bresson's film is dominated by two characters: Maria Casarès (in her best screen performance), spinning her vengeful web in a white setting full of rare furnishings, and Elina Labourdette dancing in her apartment in black stockings and top hat. Stylish Cocteau dialogue, slickly elegant photography, and a symbolist sensibility enrich the ornate melodramatics, making this one of the most enjoyable of cinematic romances.

9:00 & 10:30

Nick Cave, Blixa Bargeld, Nina Hagen in

DANDY

Directed by Peter Sempel. (1988) 90 min.

(See 2 January for details.)

SUN 5

7:00

Essential Cinema

Belson/Baillie/Crockwell

Jordan Belson: **Allures** (1961); **Re-entry** (1964); **Phenomena** (1965); **Samadhi** (1967); **Cosmos** (1969).

"Our greatest abstract film poet: he has found how to combine the vision of the outer and inner eye."--Gene Youngblood.

Bruce Baillie: **Castro Street** (1966); **All My Life** (1966); **Valentin de las Sierras** (1968). Songs and poems of everyday reality.

Douglass Crockwell: **Glens Falls Sequence** (1964);

The Long Bodies (1949). Fluid abstract forms.

(Total running time: 70 min.)

9:00 & 10:30

Nick Cave, Blixa Bargeld, Nina Hagen in
DANDY

Directed by Peter Sempel. (1988) 90 min.
(See 2 January for details.)

WED 8

7:00

Essential Cinema

Stan Brakhage

Desistfilm (1954); *Reflections on Black* (1955); *The Wonder Ring* (1955); *Flesh of Morning* (1956); *Daybreak and Whiteye* (1957); *Window Water Baby Moving* (1959). 65 min.

Films made during the early, psychodrama period of one of modern cinema's greatest innovators.

8:30

Essential Cinema

Robert Bresson

Un Condamné à Mort s'est Echappe (1956) 101 min. French. No subtitles.

A young Resistance man faces death from Nazi captors in occupied France. His determination to escape evolves with breathtaking suspense. This film has personal meaning to Bresson who was a prisoner of war in Nazi prison camps.

THU 9

8:00

SCIENCE AND SURREALISM OF JEAN PAINLEVÉ

The life and career of French scientist and film-maker Jean Painlevé (1902-1989) are not well known outside France. Once called "the poet of the invisible" because many of his films treat microscopic or underwater organisms, Painlevé himself was a modest man who combined the analytic rigor of a scientist with the passion of the surrealists. Jean Vigo praised his films and Antonin Artaud appeared in one (*Mathusalem*, 1927). Scientists admired his method and the poetry he found in water-beetles, crabs, bats, and the brancipus, as well as astronomy, photons, and the fourth dimension.

Painlevé made his first film in 1922; by the time of his death in 1989 he had made over 200, of which 50 survive today. This retrospective presents 22 different films in three programs. The first program includes an introduction to the scientific cinema with early works by E.J. Marey, Dr. Doyen, and Dr. Commandon. These films have come to the United States from Les Documents Cinematographiques with the assistance of the

French Ministry of Foreign Affairs.

Program I: Pioneering Work

Documents Originaux Marey (Marey Documents) (1882-1902, assembled 1950s), assembled by Painlevé, 15 min. English titles.

La Separation des soeurs siamoises Radika et Dodika (The Separation of the Siamese Twins Radika and Dodika) (1895) Dr. Doyen, 4 min., silent.

Les Spirochettes de la syphilis (Dr. Commandon) (1910) 7 min., French intertitles, English translation provided.

L'Oeuf D'Epinoche (The Egg of the Stickleback Fish) Part 2. (1925), 15 min. In French, English translation provided.

Mathusalem (1927) 8 min. Surrealist play by Ivan Goll, with Antonin Artaud and Painlevé. French intertitles. English translations provided.

Le Bernard L'ermite (The Hermit Crab) (1927) 13 min. Music by M. Jaubert. French intertitles and narration. English translation provided.

La Pieuvre (The Octopus) (1929) 10 min. French intertitles. English translation provided.

L'Oursin (The Sea Urchin) (1928) 10 min. French intertitles. English translation provided.

Pantopodes (1929) 6 min. Music by Scarlatti. French intertitles and narration. English translation provided.

Caprelles (1929) 8 min. English intertitles and narration. English translation provided.



Antonin Artaud in *Mathusalem* (1927), Jean Painlevé

10:00

Essential Cinema

Robert Bresson

Mouchette (1966) 81 min. French. No subtitles.
Printed synopsis provided in English.

Bresson's second adaptation from Georges Bernanos (his first was *The Diary of a Country Priest*) provides a magnificently unsentimental, truly touching portrayal of childhood. *Mouchette*, for all her charm, never slips into the pathos of Dickens' children. The joys and terrors of youth are conveyed without condescension.

FRI 10

8:00

SCIENCE AND SURREALISM OF JEAN PAINLEVE

Program II:

L'Hippocampe (The Seahorse) (1934) 13 min.
Music by D. Milhaud. English subtitles.

Barbe Bleue (Blue Beard) (1936) 13 min. Music by M. Jaubert. English translation of libretto provided.

Voyage dans le ciel (Voyage in the Sky) (1937) 10 min. Music by Yatove. In French. English translation provided.

La Quatrième Dimension (The Fourth Dimension) (1937) 10 min. In French. English translation provided.

Le Vampire (The Vampire) (1939-45) 9 min. Music by Duke Ellington. English subtitles.

Les Assassins d'eau douce (The Fresh Water Assassins) (1947) 25 min. Music by Louis Armstrong, Duke Ellington, Baron Lee, Kupa, Jimmy Lunceford. English subtitles.

Solutions Françaises (French Solutions) (1939) 22 min. Music by M. Jaubert. In French. English summary provided.

10:00

SCIENCE AND SURREALISM OF JEAN PAINLEVE

Program I

(See 9 January for details.)

SAT 11

6:00

Essential Cinema

Stan Brakhage

Prelude (1961); **Dog Star Man** (1962-64). 85 min.
A masterwork in which all of Brakhage's techniques achieve a complex synthesis to produce one of cinema's supreme epic poems.

8:00

SCIENCE AND SURREALISM OF JEAN PAINLEVE

Program III:

Oursins (Sea Urchins) (1954) 11 min. In French. English translation provided.

Les Amours de la Pieuvre (The Love Life of the Octopus) (1967) 13 min. Music by P. Henry. English subtitles.

Diatomées (Diatoms) (1968) 17 min. Music by P. Angles, R. Lersy. English subtitles.

Acera ou le bal des sorcières (Acera or the Ball of the Sorcerers) (1972) 12 min. Music by P. Jansen. English subtitles.

Cristaux Liquides (Liquid Crystals) (1978) 6 min. Music by F. de Roubaix. Translation of titlecard provided.

Les Pigeons du Square (The Pigeons of the Square) (1982) 28 min. Music by R. de Herrera. English subtitles.

(Total running time: 87 min.)

10:00

SCIENCE AND SURREALISM OF JEAN PAINLEVE

Program II

(See 10 January for details.)

SUN 12

5:00

Essential Cinema

Bruce Baillie

Quick Billy (1970) 80 min.

Bruce Baillie's journey through "the dark wood encountered in the middle of life's journey" (Dante), with references to Bardo Thodol. A major work from one of the great poets of cinema.

7:00

SCIENCE AND SURREALISM OF JEAN PAINLEVE

Program III

(See 11 January for details.)

9:00

Essential Cinema

Robert Bresson

Pickpocket (1959) 75 min. French. No subtitles.

"Michel, the hero of this picture, is an arrogant unbeliever who turns to thievery. The film traces, in precise detail after detail, his progression from intransigence to imprisonment, from a denial of values to an acceptance of responsibility."—Daryl Chin.

WED 15

7:00 & 9:30

Essential Cinema

Harry Smith LIVES!

Early Abstractions (1941-57) 22:25 min.; **Mirror Animations** (1957) 3:35 min.; **Mirror Animations** (1980 version) 9 min.; **Late Superimpositions** (1964) 28 min.; **Oz, the Tin Woodman's Dream** (1967) 14:37 min.; **No. 12: Heaven and Earth Magic** (1950-61) 66 min.

"No. 12 can be seen as one moment—certainly the most elaborately crafted moment—of the single alchemical film which is Harry Smith's life work. In its seriousness, its austerity, it is one of the strangest and most fascinating landmarks in the history of cinema.

Its elaborately constructed soundtrack in which the sounds of various figures are systematically displaced onto other images reflects Smith's abiding concern with auditory effects."—P. Adams Sitney.



Harry Smith (Photo: John Palmer)

8:00

Preview

Special Live Performance Event! Premiere of Kestutis Nakas' WHEN LITHUANIA RULED THE WORLD, PART III

(All Tickets \$10)

When Lithuania Ruled the World, Part III is a big cast/historical spectacle that combines ridiculous theatrical elements, romance, traditional pre-Christian Lithuanian folklore, music and motifs. It is the story of Lithuania's ruling family during the last years before Christianization. The play reverberates with themes as timely as today's headlines: Cultures in collision, the destruction and degeneration of belief systems, racism, sexism, the search for personal and cultural identity, the shattered family, and coming of age in a deteriorating world.

The pseudo-classical style of the performance is largely written in "iambic funtometer" and the cast will include downtown luminaries as well as veterans of Mr. Nakas' earlier productions. Sir Edgar Oliver will once again appear as The Wizard.

Writer/director Kestutis Nakas has written, directed, and/or performed at the Public Theater, La Mama, The Kitchen, P.S. 122, 8 B.C., and other venues. His other works include *The Amazing Spear of Destiny*, *Rasputin*, *The Andrew Carnegie Story*, *Lost Child*, *Crimes of Ages*, in addition to *When Lithuania Ruled the World, Parts I and II*; and in 1983 he directed a serialized version of Shakespeare's gory *Titus Andronicus* at the Pyramid. Mr. Nakas will be performing in a one-man show *Downward Facing Dog* at La Mama on January 13, 1992.

Written and directed by Kestutis Nakas, with music by Dan Davis, and produced by GOH Productions/Seven Loaves, Inc., in association with Anthology Film Archives, *When Lithuania Ruled the World, Part III* will be previewed on January 15 and 16, and opening in Anthology's Courthouse Theater on January 17, with a run through January 26.

Performances will be at 8:00 PM Monday through Saturday, and at 3:00 PM on Sundays, January 19 and 26. All tickets are \$10. Reservations may be made by calling (212) 777-3891.

THU 16

7:00 & 9:30

Essential Cinema

Harry Smith LIVES!

Early Abstractions (1941-57) 22:25 min.; **Mirror Animations** (1957) 3:35 min.; **Mirror Animations** (1981 version) 9 min.; **Late Superimpositions** (1964) 28 min.; **Oz, the Tin Woodman's Dream** (1967) 14:37 min.; **No. 12: Heaven and Earth Magic** (1950-61) 66 min.

8:00

Preview

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

FRI 17

8:00

Video Works: Shelly Silver New York Premiere

The Houses That Are Left (1991) 51 min.

The Houses That Are Left is based on such disparate works as Goethe's *Elective Affinities*, Powell's *Stairway to Heaven*, Sartre's *No Exit* and *My Mother The Car*. Combining the use of black and white 16mm film and color video, and dramatic, comedic and documentary methods of shooting, *The Houses That Are Left* takes an approach to narrative in which the task of sorting out truth from fiction, and documentary from situation comedy, leads to a form in which the dead can speak to the living and people on the street can talk to fictional characters.

"*The Houses That Are Left* are the houses yet to be exploited by the major marketing firm with a new product or idea. Or, are they? Perhaps they are the remaining families yet to be wired for cable. Or those left to self-destruct, to murder each other. Shelly Silver's inventive videotape opens up these and numerous other possibilities, as it follows the lives of two



women (Anne and Chris) and their ever shifting relations with the changing world.

"*The Houses That Are Left* combines soap opera, trivia, suspense, fantasy, surveillance, and numerous other TV genres in a sweeping indictment of the way we gain knowledge, interrelate, represent ourselves and are represented to ourselves in the Age of Infotainment."—Steven Gallagher.

Also: *Things I Forget To Tell Myself* (1988) 2 min.; *getting in* (1989) 4 min.; *We* (1990) 4 min.

8:00

Opening Night

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)



A scene from *When Lithuania Ruled the World: Part I* by Kestutis Nakas with Edgar Oliver as The Wizard.

(Photo: Paula Court)

10:00

Essential Cinema

Stan Brakhage

Anticipation of the Night (1958); *Cat's Cradle* (1959); *Sirius Remembered* (1959); *The Dead* (1960); *Thigh Line Lyre Triangular* (1961); *Mothlight* (1963); *Blue Moses* (1963).
(Total running time: 90 min.)

With *Anticipation* Brakhage leaves psychodrama and enters the "closed eye" vision period. The program contains a unique example of a film made without a camera, *Mothlight*, and one of Brakhage's few sound films, *Blue Moses*.

SAT 18

6:00

Essential Cinema

Robert Breer

Form Phase I (1952); Form Phases II (1953); Recreation (1956); Jamestown Balloos (1957); Eyewash (1959); Blazes (1961); Pat's Birthday (1962); Breathing (1963); Fist Fight (1964); 66 (1966); 69 (1969); 70 (1971); Gulls and Buoys (1972); Fuji (1974).

(Total running time: 85 min.)

8:00

VIDEO WORKS: Shelly Silver

N.Y. Premiere of *The Houses That Are Left*

(See 17 January for details.)

8:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

10:00

Essential Cinema

Robert Bresson

Au Hazard Balthazar (1966) 91 min. French. No subtitles.

Bresson interweaves two histories: the story of Balthazar, the donkey, from birth to death, and the human beings to whom the animal belongs. The film joins the two stories organically, in a series of brush-strokes—short elliptical scenes. Balthazar is the witness/judge: man's life is seen through his eyes—he sees all and alone carries the burden of universal guilt. His various owners each represent a vice (greed, lust, drunkenness) from which he suffers and finally dies.—N.Y. Film Festival notes.

SUN 19

3:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

4:00

Essential Cinema

Stan Brakhage

The Art of Vision (1961-65) 4 hr. 21 min.

"Includes the complete *Dog Star Man* and a full extension of the singularly visible themes of it. Inspired by that period of music in which the word 'symphonia' was created and by the thought that the term, as then, was created to name the overlap and enmeshing of suites, this film presents the visual symphony that *Dog Star Man* can be seen as and also all the suites of which it is composed. But as it is a film, and a work of music, the above suggests only one of the possible approaches to it. For instance, as 'cinematographer,' at source, means 'writer of movement,' certain poetic analogies might serve as well. The form is conditioned by the works of art which have inspired *Dog Star Man*, its growth of form by the physiology and experiences (including experiences of art) of the man who made it. Finally it must be seen for what it is."—Stan Brakhage

8:30

Essential Cinema

Robert Bresson

Une Femme Douce (1969) 89 min. French. No Subtitles. Printed synopsis provided in English.

"Bresson transforms Dostoevsky's novella about a free-spirited young girl and the pawnbroker husband who must possess her into a battle of light and darkness. The young bride, (played by Dominique Sanda), with her love of music and art, her desire to live unfettered, struggles against the man who stalks her soul and body, seeking to add them to his collection of beautiful objects."
—Roger Greenspun.

MON 20

8:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

TUES 21

8:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

WED 22

8:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

8:00

Open House (Super-8) An Open Forum Presented by The Education Project

The Education Project (TEP) is a non-profit organization dedicated to bringing the media arts to school-aged children, university students, seniors, and special interest groups, including the disabled.

Open House is a monthly forum and screening which allows all interested film-makers and video artists to present work in one of Anthology's theaters. It is open to novice as well as seasoned film- and video-artists, students, and anyone else who would like to participate. Each month a different format is explored: Super-8, 16mm, 35mm, or video. Open House is free to all participating film- and video-makers and the audience.

This month's format is Super 8mm. Film- and video-artists must reserve screening time by calling TEP at (212) 925-7355.

10:00

Essential Cinema

Stan Brakhage

Pasht (1965) 5 min.; *Bluewhite* (1965) 8 min.;
Blood's Tone (1965) 8 min.; *Vein* (1965) 8 min.;
Fire of Waters (1965) 7 min.; *The Horseman, The
Woman and the Moth* (1968) 19 min.; *Lovemaking*
(1968) 36 min. Total Running Time: 91 min.

In this group of film poems Brakhage sings of death, childbirth, life, love. *The Horseman, The Woman and the Moth* is a tour-de-force of drawing directly onto the film's surface, which is painted, dyed, and treated so that it grows controlled crystals and mold as textures of the figures and forms of the drama.

THU 23

8:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

8:00

NEW FILMS & VIDEO WORKS

L. Squire, Karen Bellone/Liza Rinzler, Seong-Min Park, Andrey Venclova

L. Squire: *The Scientist* (1990) 5:06 min. Video
(originally film)

"Commissioned by the musician Tom Verlaine (Television Band). *The Scientist* could be called a music video trying to break out of the genre. But I prefer to call it a film set to a song. It was not made as a promotional tool for the recording artist, but a melding of two mediums of creative expression."—L.S.

Karen Bellone & Liza Rinzler: *Death by Unnatural Causes* (1991) 20 min. Film.

"This film concerns a woman, who in mourning for her lover, symbolically becomes the mourner for all mankind. As she rides the boulevard of humanity, time expands and her world moves into the logic of a waking dream. She experiences many ritual acts to purge herself of the loss and to transmute herself into the 'gate' between the physical and spiritual worlds."—K.B. & L.R.
Seong-Min Park: *The Case Study of Judy N.* (1990) 15 min.

A girl rebels against her over-religious parents.

Andrey Venclova: *Five 8mm Films on Video.*

"My films are light like smoke and easy as life itself." Thus speaks Andrey Venclova, the young film-maker from St. Petersburg (Russia). I don't know what to expect from myself...My work continues to evolve, but my purpose is to reach directly everyone in my audience. What is most important when you are cooking? To put the food directly on the plate."—A.V.

Death of Monroe (1991) 4:30 min.

"It isn't about politics, it is about Norma Jean, the unhappiest woman who was deceived in love."—A.V.

New Monroe (1991) 4:20 min. Casting by Vladislav Mayshev.

"She is new because she is singing in Russian."—A.V.



Andrey Venclova

The Forest Patrol (1990) 3:50 min.

"Have you seen comedies of the 1930s? That is what it is, but having been done later."—A.V.

Sergey is 18 Today (1990) 2:30 min.

"During the entire birthday I kept feeling restless."—A.V.

Version-2 (1987) 7:43 min.

"The characters found themselves on the immense uninhabited island and they would have killed each other lest the rescue did not come."—A.V.

50 Faces (1991) 0:45 min.

"Can one man be so multidimensional?"—A.V.

9:30

Essential Cinema

James Broughton

The Potted Psalm (1946) 38 min. Co-directed by

Sidney Peterson; **Mother's Day (1948) 22 min.;**

Four in the Afternoon (1951) 15 min.; **Loony Tom,**

the Happy Lover (1951) 10 min.

(Total running time: 85 min.)

Four films by the American avantgarde film pioneer. His films are celebrations of the joy of living. If there is such a thing as American Zen, Broughton is the master of it.

FRI 24

8:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

8:00

Heart and Cinema of Joe Marzano

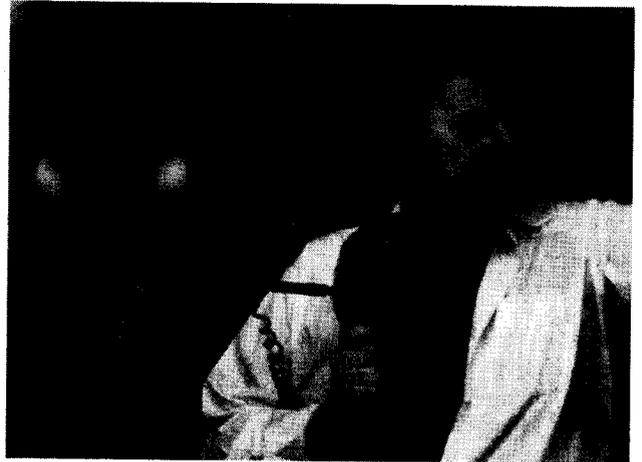
A Film and Video Retrospective

Curated by Charles Levine.

"The core of what one finds in the films of Joe Marzano is a total immersion in the art of moving images—not just one genre, but all of them—documentaries, portraits, narrative feature Hollywood movies, TV commercials and take-offs of TV commercials, and abstractions and tone poems based on music, such as *La Mer*. There is an ever present spirit that is the essence of the Hollywood entertainment film. Time after time in Marzano films, one sees visual references to great and not so great Hollywood movies.

"Over the years, Marzano has worked in virtually all film formats—35mm, 16mm, 8mm, Super-8mm, as well as video. All of the films and videos represented in this show are being shown in video format at the film-maker's request.

"What is also important is the fact that Marzano is a pioneer who also started a group called the Film Workshop as



Joe Marzano

well as a publication called *Scenario*, which under Gordon Hitchens, became *Vision* and then *Film Comment*. Marzano was also involved with a Long Island organization called LINC which was trying to help young people get away from drugs and bad environments. He started a film-makers' group called the Mini-Players, and succeeded in getting their films shown in a commercial theater on Long Island. Because of this group, Marzano has had a strong and lasting influence on a number of young, aspiring film-makers.

"Now with this show at Anthology Film Archives, people will have a chance to see for themselves what has been accomplished in the long and extraordinary life in film and video of one uncompromising, dedicated artist—an artist completely submerged in the art of cinema."—Charles Levine.

Program I: MINI MOVIES AND POUNDS O' LOVE (c. 1978-1980)

"The Mini Movies and Beyond: In the mid-seventies to early 80s, I worked with a group of young folks at a counseling agency called LINC. We called ourselves The Mini-Players, and ran a program every weekend for a year at the Mini-Cinema on Long Island with Rocky Horror. We pioneered the use of Super-8 on a regular basis on a theatre screen for an audience of 1200 people each weekend. Included here is a section featuring a kind of local newsreel we crudely put together at NO BUDGET to include involvement of the audience with our weekly skits.

Pounds O' Love was made for almost nothing."—J.M.

Jeans; What Will You Do?; Nyoka; For the One I Love; Yogurt; Head; Cheese; Spaghetti; Staying Alive; HoneyPie; Waiting for the Bus; Trailer for Lo La La; Hitch Bitch; Hit Me; The Leather Girls; Snow White; Uniondale Gigolo; and Pounds O' Love.

(Total running time: 1 hour, 25 min.)

10:00

NEW FILMS & VIDEO WORKS

L. Squire, Karen Bellone/Liza Rinzler, Seong-Min Park, Andrey Venclova

(See 23 January for details.)

SAT 25

6:00

NEW FILMS & VIDEO WORKS

L. Squire, Karen Bellone/Liza Rinzler, Seong-Min Park, Andrey Venclova

(See 23 January for details.)

8:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

8:00

Heart and Cinema of Joe Marzano

A Film and Video Retrospective
Curated by Charles Levine.

(See 24 January Introduction for details.)

Program II: PORTRAITS (c. 1986-87)

"The two short portraits at the beginning and end of this program were inspired by music and the young lady involved. The Mammy Tapes—the middle and longer work—were inspired by my mother remembering her early days, and were scored after the edit."—J.M.

Star Dust; The Mammy Tapes; and Blue Moon
(Total running time: 1 hour, 23 min.)

10:00

New Works from The Film-Makers' Cooperative

Curated by M.M. Serra

The aim of "New Works from the Film-Makers' Cooperative" is two-fold: to provide a forum for programmers, curators, scholars and filmmakers to view and discuss new films and videotapes as they become available, outside of strict curatorial frameworks.

The Film-Makers' Cooperative was founded in 1962 by a small number of independent film-makers who identified their work as "underground" or "avantgarde" film, or as "New American Cinema." The film-makers who have joined over the 30 years identify with this original position in one way or another. To the extent that the works in the collection have a common stance, it is their opposition to the limits—cultural, political, aesthetic—that the commercial film and TV industry places on the moving picture medium. Today, the FMC maintains a collection of over 3,000 works from 20 countries, the largest non-profit distribution service in the U.S. and Canada.

This series is made possible in part by grants from The John D. and Catherine T. MacArthur Foundation and the New York State Council on the Arts.

Lynn Sachs: *The House of Science: A Museum of False Facts* (1930) Video. 30 min.

This video explores society's representation and conceptualization of women through home movies, personal reminiscences, staged scenes, found footage and voice. Sachs' personal memories recall the sense of her body being divided, whether into sexual and functional territories, or "the body of the body" and "the body of the mind."

Barbara Hammer: *Sanctus* (1990) 16mm. 19 min.
Sound by Neil B. Rolnick.

In *Sanctus*, Barbara Hammer addresses the co-fragility of both human existence and the film emulsion, the raw material onto which she creates images. She has transformed "found footage"—x-ray motion pictures filmed by avantgarde pioneer James Sibley Watson in the 1950s—into a lyrical journey, into a celebration of the body as a physical and spiritual temple.

Vivienne Dick: *London Suite (getting sucked in)* (1989) 16mm. 28 min.

London's cultural diversity unfolds as Vivienne Dick portrays her friends, their lifestyles, what they talk about and how they talk. In this kaleidoscopic arrangement of encounters and reenactments, equal weight is given to the passionate and the banal.

SUN 26

3:00

WHEN LITHUANIA RULED THE WORLD, PART III

Special Live Performance Event! directed by Kestutis Nakas
(All Tickets \$10. See 15 January for details.)

6:00

Essential Cinema

Stan Brakhage

Songs 1-14 (1964-65) 55 min.

Song 1 Portrait of a lady. Song 2 & 3 Fire and a mind's movement in remembering. Song 4 Three girls playing with a ball. Song 5 A childbirth song. Song 6 The painted veil via moth-death. Song 7 San Francisco. Song 8 Sea creatures. Song 9 Wedding source and substance. Song 10 Sitting around. Song 11 Fires, windows, an insect, a lyre of rain scratches. Song 12 Verticals and shadows caught in glass traps. Song 13 A travel song of scenes and horizontals. Song 14 Molds, paints and crystals.

7:30

Essential Cinema

Clair/Picabia/Bunuel

René Clair and Francis Picabia: *Entr'acte* (1924) 22 min. France.

A masterpiece of dada, a feast of cinema magic. Made as intermission entertainment for the Ballet Suédois from an impromptu scene by Francis Picabia.

Luis Buñuel: **Un Chien Andalou** (1928) 22 min. France.

Twenty-two minutes of pure, scandalous, dream-imagery, a stream of images from which any, which could be given a rational meaning, was rigorously excluded. It's still the unsurpassed masterpiece of the surrealist cinema.

Luis Buñuel: **Land Without Bread** (1932) 28 min. Spain.

"A documentary describing matter-of-factly, a region of Spain so ravaged by epidemic poverty that there our worst fantasies find their objective correlative."—Raymond Durgnat.

9:00

Essential Cinema

Bunuel & Dali

Luis Buñuel and Salvador Dali: **L'Age D'or** (1930) 73 min. France.

Conventional attempts at plot synopsis wither in the face of *L'Age D'or*. Buñuel writes of it, "The story is a sequence of moral and surrealist aesthetics. The sexual instinct and the sense of death form the substance of the film. It is a romantic film performed in full surrealist frenzy."

WED 29

Celebration of American Film Institute's Maya Deren Awards

7:00

Marlon Riggs

Color Adjustment (1991) Part I: **Color Blind TV?** 48 min.; Part II: **Coloring the Dream** 38 min.

Producers: Marlon Riggs and Vivian Kleiman.

Narrator: Ruby Dee. Editor: Deborah Hoffmann. Distributed by Resolution Inc./California Newsreel, San Francisco.

In *Color Adjustment*, Marlon Riggs brings his landmark study of prejudice and perception begun in *Ethnic Notions* into the Television Age. From *Amos 'n Andy* to *The Cosby Show*, *Color Adjustment* traces over forty years of race relations in America through the lens of prime time entertainment.

Pioneering black actors Esther Rolle and Diahann Carroll, producers Norman Lear, Steve Bochco and David Wolper, scholars Henry Louis Gates, Jr. and Alvin Poussaint, among others, reveal how deep-seated racial conflict was absorbed into the familiar, non-threatening formats of the prime time series.

Watching *Color Adjustment*, students revisit some of the most popular and pervasive images of the last four decades, re-examining American attitudes—including their own—towards race.

8:30

George Kuchar

Hold Me While I'm Naked (1966) 15 min.

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imagining and imaging, *Hold Me* surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality."—Ken Kelman.

Leisure (1966) 9-1/2 min. B&W.

"A dramatized social commentary with the horrifying impact of a three-hundred ton chunk of margarine. It shamelessly shows the wanton bombardment of soft, female flesh, by the phallus of audio-visual atmosphere perturbations. The youthful, the sinful, the senile, all victims in the biggest mass poisoning since the Horn & Hardart riots of 1906. From little transistor models to massive consoles, the voice and image of obscenity himself comes into the home to massage the protuberances of those in the heat of leisure."—G.K.

Mosholu Holiday (1966) 9 min. B&W.

"A documentary-like movie about the Bronx and its hell spawn filmed in hot weather and on location. Edited during the hot weather. A funny film that was commissioned by a big industry for a lot of money. The film reveals the senselessness of filming in hot weather for a lot of money. Big people are manipulated like aimless puppets on a merry-go-round of hilarious idleness. A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of 'Mrs. Bronx' herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans."—G.K.

Eclipse of the Sun Virgin (1967) 15 min.

Starring Deborah-Ann and Edith Fischer.

"I dedicate this film poem to the behemoths of yesteryear that perished in Siberia along with the horned pachyderms of the pre-glacial epoch. This chilling montage of crimson repression must be seen by the victims of perversity, regardless of sex or age. Painstakingly filmed and edited, it will be painful to watch, too."—G.K.

Corruption of the Damned (1965) 55 min. B&W.

"Overwhelming in Plot, Gargantuan in theme, trash-ridden in execution, *Corruption of the Damned* possesses the ultimate in action-drama visuals and starlet stimulation. Big in everything it says, Big in everything it does, this picture bursts from its girdle of traditional Hollywood pyrotechnics and falls all over the place in a paroxysm of flabby sensuality, senselessness and insanity...words that aptly describe its maker."—G.K.

Steina and Woody Vasulka

(Video Installation in the lobby.)

THE WEST

Camera by Steina; Audio by Woody.

"Steina and Woody Vasulka's *The West* used video (Steina's) and sound (Woody's) to address and replicate the vast, arid, clear Southwestern landscape as a site for the making of signs: ceremonial Indian dwellings, the arrays of scientific instruments



Steina and Woody Vasulka

New Mexico hosts, even artworks. Though more conventionally reliant on imagery than *Primarily Speaking*, *The West* is just as demanding in the precision of the Vasulkas' use of video and sound to generate a phenomenological experience of space."—Carol Lord, *Afterimage*, October 1983.

THU 30

Celebration of American Film Institute's Maya Deren Awards

9:00

George Kuchar

Five Films

(See 29 January for details.)

11:00

Marlon Riggs

Color Adjustment (1991) 87 min.

(See 29 January for details.)

Steina and Woody Vasulka

Video Installation in the lobby.

(See 29 January for details.)

FRI 31

6:00

Marlon Riggs

Color Adjustment (1991) 87 min.

(See 29 January for details.)

8:00

HANDMADE FILMS FROM SUNY BINGHAMTON

"We have spent so long working on these that I sometimes forget our original goals. I know that in an introduction to these films one thing I would like to make most clear is that all these films are the result of uncommon dedication by ordinary people. None of us knew anything about film beyond what t.v. and theatrea taught us in 18 years of unacknowledged tutelage. Only on going to Binghamton did we meet Ken Jacobs and Larry Gottheim, Vincent Grenier and Ernie Gehr. Their basis in turning away from industry product to personal statement became (probably quite to their shock) the doctrine of a twenty year old film program at a state school. To us it became the only way to make film. The idea of shooting budgets, plots, stories, characters, theme, scripting are of no use. We read and saw works of our ancestors, Stan Brakhage, Jonas Mekas, Maya Deren, Dziga Vertov and Thomas Edison. They all had to create everything by scratch, in opposition to what was either not yet made or already firmly entrenched. By their efforts we were offered a place where the opposition didn't exist. With the technical help of Adele Brown, administrative help of Andrea Marinich, cognitive help of the professors and spiritual help from all, we became handmade film-makers."—Francis A. Schmidt

Gregg Bierman: *Montage* 16mm. Sound. 18 min.

Montage consists of only a few short, repeated sound and visual elements. These elements are configured and then reconfigured slightly so as to shift and tilt the viewers experience of the same material. The film's basic building blocks interact visually with each other, creating distinct, physical filmic gestures. Each block or shot in the film also carries within it a sense of place and time derived from the place and time they were recorded. The interaction of one shot with the next also acts on the symbolic level of changing where and when in the movie-world. For example the blurred sideways moving shot is a recognizable symbol for change of place in many narrative films. The montage does not end with the image. The soundtrack is an important part of the experience. The use of repetition and slow process in the sound account for much of the film's subtle complexity. The evocative sadness that is distilled from the few chords used in the film are met by the voices used, and provides an interesting third condition that informs the entire work.

Stephanie Barber: *In Fern* 16mm. Sound. 10 min.

"Stephanie Barber's film *In Fern* through its complex and profound architecture creates an environment that is absorbing and inexplicable. Constructed from a collection of unlikely images and sound the film is surprisingly cohesive in its effect. The main body of the composition consists of sections of an instructional film on diving and a series of 12 frame loops that have a quality of hyper-motion and stasis. These sections are transformed as they are refilmed using an optical printer as the film shifts from sound to silence. *In Fern* is an example of a film that is charged with poetic anti-meaning as its enigmatic title suggests."—Gregg Bierman.

Francis Schmidt: *5th Grade* 16mm. Sound. 10 min.

Late June of 1988, Bruce Sleeper, after being picked up for questioning about sexual impropriety with two 13 year-old girls, admits to thirty years of sexual molestation of female children through his position as sixth grade teacher of the outdoor class at Farnsworth Middle School. Within four months a plea bargain is

arranged and hall monitors are installed while three or four sessions are arranged for parents (most of whom believe he is innocent) to ask questions. Meanwhile, his former students lead lives in small apartments, making donuts and designing aircraft controls, having known from fifth grade on that you had to be careful around Mr. Sleeper.

Matt Chernov: Disagree 16mm. Sound. 8 min.

Disagree is the third film in a continuing series of works in which horrific themes and expressionistic imagery are used to explore the darker side of representation. The film is an examination of flesh. It is fascinated with its ability to stretch and pull, rip and tear, grow and decay. It is this last ability, the ability to decay and decompose, that the film most fully explores.

Larry Klein: Clear Spot 16mm. Silent. 7 min.

"Is about eviscerating thoughts. Found footage is lost by the use of powdered chemicals and pencil shavings, the same things that physically destroy the tokens of our memories in photo albums and manilla folders all over the earth. In this 1989 work, Larry Klein evokes the past by destroying the future of these images. New meaning is derived out of the reverence felt for the remains of these films, as their passage to utter chaos is revoked by our looking at the purposeful acceleration of this trip."—Francis Schmidt.

Arianna Gerstein: Magic Boxes 16mm. 15 min.

An exploration of tensions between spacial and textual transitions through time. My concern in making this and other films involve capturing and giving form to the emotional energy which compels me to make the film in the first place. I do this through acting and reacting with the camera, and later cutting and physically working the surface of the film strip. Since I don't know which film this is—why don't you make up a title with lots of room. If this is a burden call me and I'll give you a word.

10:00



Film Crash is a group of New York and Los Angeles filmmakers who have presented screenings of independently made films from around the world since 1985. While the focus has mostly been on short films, three Film Crash features are now being edited: Matthew Harrison's *Spare Me*, Scott Saunders' *Does Love Last Forever?*, and Peter Mark D'Auria's *Under the Rose*.

This program, c. 75-90 minutes long, will include: Bill Morrison's *Lost Avenues*; Scot Saunders' *The Beating Chamber*; Marcus Fernandes and Emmanuelle Bernard's *Rupture* (from Brazil); Danny Leiner's *Time Expired*; Susie Klein's *The Steep and Thorny Way*; Gene Pool and Karl Nussbaum's *The Grass Suit*, and a few others, still being lined up.

February

SAT 1

4:00 & 6:00

Marlon Riggs

Color Adjustment (1991) 87 min.

(See 26 January for details.)

8:00

**HANDMADE FILMS FROM
SUNY BINGHAMTON**

Bierman/Barber/Schmidt/Chernov/Klein/Gerstein

(See 31 January for details.)

10:00

FILM CRASH '92

(See 31 January for details.)

SUN 2

6:00

Marlon Riggs

Color Adjustment (1991) 87 min.

(See 26 January for details.)

8:00

FILM CRASH '92

(See 31 January for details.)

WED 5

8:00

FILM PRESERVATION WEEK

Way Down East (1920) 2 hr. 44 min.

Directed by D.W. Griffith. With Lillian Gish, Richard Barthelmess.

Although *Way Down East* was D.W. Griffith's most popular film after *The Birth of a Nation*, it was not seen in its integral form for over sixty years after its premiere in 1920. When the Museum of Modern Art received the film in the late 1930s, it had been shortened by one-quarter, titles had been rewritten, entire scenes had been eliminated, characters had vanished. No print of the original version could be found. Thus, when Peter Williamson, film preservationist for the Museum, undertook the restoration of *Way Down East* in 1979, he was faced with the task of reassembling a film that had not been seen whole in almost sixty years. He worked with four different prints in putting together the restored version; determining the sequence of scenes through study of a detailed analysis which was part of Griffith's copyright registration in 1920. Williamson standardized the tinting and replaced the few scenes which were missing with still photos and descriptive titles. The restored *Way Down East* was completed in June 1984. Though still about five minutes shorter than the original, it is the most complete version available, the only one that could claim to match the original short-lived film of 1920.

This print is shown courtesy of the Museum of Modern Art.

THU 6

8:00

FILM PRESERVATION WEEK

Honoring the Work of Cecile Starr

During the last two decades Cecile Starr has been concentrating on preservation, and producing the best possible quality distribution prints of many classic avantgarde films, with a special focus on films made by women. Also, Cecile Starr wrote pioneering film criticism. Her many columns on the avantgarde and independent film in the 1950s' *Saturday Review of Literature* constituted, at that time, virtually the only public voice on the emerging American independent film.

Opus I-IV (1921-24) by Walther Ruttmann. Silent. 15 min.

Film Study (1926) by Hans Richter. Sound. 4 min.

Inflation (1928) by Hans Richter.

Everything Revolves, Everything Moves (1929) by Hans Richter. Sound. 9 min.

The Idea (1932) by Berthold Bartosch. Music by Arthur Honegger. 27 min.

Night on Bald Mountain (1933) by Alexander Alexeieff and Claire Parker. 8 min.

Alexeieff at the Pinboard (1960) by Alexander Alexeieff and Claire Parker. Sound. 8 min.

Pictures at an Exhibition (1972) by Alexander Alexeieff and Claire Parker. Sound. 10 min.

9:30

FILM PRESERVATION WEEK

Anthology Film Archives' independent film preservation program was inaugurated in 1972. Since then Anthology has preserved over 300 essential film titles. Anthology's film collection consists presently of over 6,000 film and video titles.

A selection of films preserved by Anthology Film Archives:

Helen Levitt: *In the Street* (1952) 12 min.

Joseph Cornell: *Rose Hobart* (1939) 20 min.

Fernand Leger/Dudley Murphy: *Ballet Mécanique* (1924) 15 min.

Walther Ruttmann: *Exelsior-Reifen* (1923) 3 min.

Marie Menken: *Notebook* (1962) 10 min.

Mary Ellen Bute: *Parabola* (1937) 9 min.

Robert Breer: *Jamestown Balloos* (1957) 5 min.

Shirley Clarke: *Bridges-Go-Round* (1959) 17 min.

Stan Brakhage: *Songs 1-4* (1964) 14 min.

FRI 7

8:00

FILM PRESERVATION WEEK

Honoring Sony Pictures Entertainment and UCLA Film Archive's Film Preservation Program

Holiday (1938) Directed by George Cukor. 93 min.
Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton, Henry Kolker, Binnie Barnes, Jean Dixon, Henry Daniell.

Fine, literate adaptation of Philip Barry's play (filmed before in 1930) about nonconformist Grant confronting stuffy N.Y.C. society family, finding his match in Hepburn (who had understudied the role in the original Broadway company a decade earlier). Screenplay by Donald Ogden Stewart and Sidney Buchman. Delightful film.

10:00

AVANTGARDE FILM TODAY

Richard Kerr and Philip Hoffman

Richard Kerr: *The Last Days of Contrition* (1988) 35 min.

"...*Contrition* is an apocalyptic portrait of America stripped of all but the trappings of empire. Empty stadiums, whirling billboards convey an image of a despiritualized wilderness, a place in which



The Last Days of Contrition (1988), Richard Kerr

stentorian voices offer harsh prophecies to the empty horizon."—Robert Everett-Green, *Globe and Mail*, June 1988.

Philip Hoffman: ?O, Zoo! (The Making of a Fiction Film) (1986) 23 min.

Philip Hoffman uses the pretext of shooting a documentary on the set of Peter Greenaway's *A Zed and Two Noughts* to pursue his investigation of the medium.

Philip Hoffman: Kitchener-Berlin (1990) 34 min.

Hoffman juxtaposes his home town, the Canadian city of Kitchener (formerly called Berlin) with its European namesake of the World War II era. The hyphen in the title suggests both severance from the past and connections to it.

Philip Hoffman: River (1978-1989) 15 min.

The Saugeen River—Sauking, where it flows out—named by Ojibways in the early 1800s, runs into Lake Huron. The place where I know it is 20 miles south of Owen Sound, Ontario, where I spent time in my youth exploring gnarly banks.

Through film-making, I returned to the sight of the river, starting in 1977—a child again, but this time of the camera.

SAT 8

5:00

FILM PRESERVATION WEEK

Maya Deren's Haiti Footage (1950) 4-1/2 hr. With 15 min. intermission.

"Hollis [Frampton] used to call Maya Deren the Mother of us all. It is important to keep our relation to her vital. And while many of Deren's films are almost invisible from overexposure and the numbness which ensues, this footage retains the vital breath of her experience unhampered by anyone's pontifications. Reels 304-(1-4) truly have a life of their own. They are possessed. And they retain the vital breath of possession which no ethnographic film I have ever seen does or perhaps can retain. For the ethnographer never steps over the line into possession, never loses sight of self and difference. Maya Deren took that step. And while it may have cost her the distance which would have allowed her to edit this footage, I am glad she took that step for us all. Thanks to the loa that they finally and definitively defy description. Thanks to her for the courage for her ability to lose herself in pursuit of this truth."—Keith Sanborn.

8:00

AVANTGARDE FILM TODAY

Richard Kerr and Philip Hoffman

(See 7 February for details.)

SUN 9

8:00

FILM PRESERVATION WEEK

(Film to be announced.)

10:00

FILM PRESERVATION WEEK

Holiday (1938) Directed by George Cukor. 93 min.

With Katharine Hepburn, Cary Grant.

(See 7 February for details.)

WED 12

8:00

Premiere

**Robert L. Burrill's Illuminations:
Ruth Bernhard, Photographer**

(1990) 56 min.

"Light is the drawing pencil of the photographer."—Ruth Bernhard.



Ruth Bernhard

"You have captured Ruth's expression of the photographer as human being. Ruth has lived many stages of a long life and managed to retain the best of each one from the delight in discovery of a child to the clear, thoughtful perspective of later years."—Olivia Parker (photographer)

In more than half a century in photography, Ruth Bernhard has created an imposing body of work. Distinguished

Bernhard has created an imposing body of work. Distinguished by their exquisite use of light, her images have been internationally recognized and acclaimed by her peers. Radiant still lifes and nude forms reflect her passionate search for the universal connection of all things.

9:30

TWO BY ALYCE WITTENSTEIN

Betaville. A Post-Modern Nightmare (1986) 20 min.

Pity poor "Coman Gettme" (Steveo), who arrives in his hometown to discover that in his absence it has come to be governed strictly by the dictates of fashion. He totes "The Girl" (Holly Adams), whom he has recently rescued from a dreary industrial world, along with him with the goal of showing her the time of her life. The Girl proceeds to dance her way into the hearts of Betaville's "model citizens," while he proceeds to be scorned as completely unfashionable. This isn't exactly what he had in mind!



No Such Thing as GRAVITY (1989) 45 min.

No Such Thing As GRAVITY is a black comedy about a world of the near future where the entire planet Earth is governed by the interests of its largest corporation, a producer of elaborate consumer goods. The fun begins when the World's most ambitious project, an artificial planet which is being used as a refugee camp, begins to slide out its orbit, threatening the Earth with extinction. Passions flare as a cocky lawyer (Nick Zedd), a couple of ambitious scientists (Holly Adams and Steve Robin-

son), a seductive ambassador (Emmanuelle Chauvet), a wacked out judge (Taylor Mead) and a corporate tyrant (Fred Wittenstein) battle to preserve their interests. Expressionist black and white photography shot at the sight of the 1964 World's Fair is punctuated by an original score by D. Lee and climaxes with Wendy Wild's rendition of the film's ominous theme song. Armed with Wittenstein's sick sense of humour *No Such Thing as GRAVITY* warns of capitalist fascism that, in a climate of out of control "mergermania," could be right around the bend.

THU 13

7:00

Illuminations: Ruth Bernhard, Photographer

(See 12 February for details.)

8:00

BARD COLLEGE FILM SHOW

Curated by Randy Cashmere and Adolfas Mekas.

In celebration of 20 years of Film Department at Bard College, a selection of films made by students will be shown in three different programs. These films represent a cross-section of styles, interests, and ambitions of Bard Film graduates who today work on five continents as directors, producers, writers, cinematographers, editors, and as independent film-makers.

Program 1:

Films by Andy Aaron, James Browne, Eric Saks, Jeffrey Noyes Scher, Karl Harr, Glenn Ribble, William Dwyer, Mark Street, China Jorin, and others.

9:30

TWO BY ALYCE WITTENSTEIN

Betaville. A Post-Modern Nightmare and No Such Thing as GRAVITY

(See 12 February for details.)

FRI 14

7:00

Illuminations: Ruth Bernhard, Photographer

(See 12 February for details.)

8:00

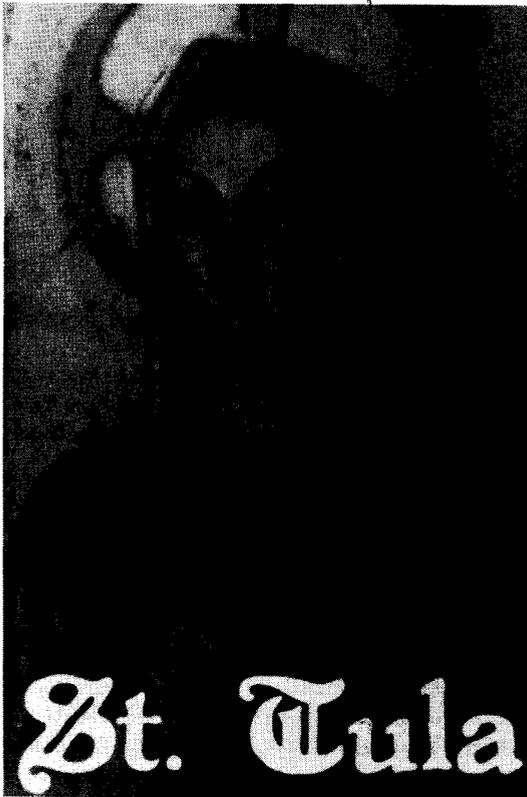
BARD COLLEGE FILM SHOW

Curated by Randy Cashmere and Adolfas Mekas

(See 13 February for details.)

Program 2:

Films by Dirk de Jong, Randy Cashmere, Harvey Nosowitz, Rebecca Bahm, Anne Connell, Christopher Hume, and others.



Patron Saint of the Bard Film Department

10:00

TWO BY ALYCE WITTENSTEIN

Betaville. A Post-Modern Nightmare and No Such Thing as GRAVITY

(See 12 February for details.)

SAT 15

4:00

Illuminations: Ruth Bernhard, Photographer

(See 12 February for details.)

8:00

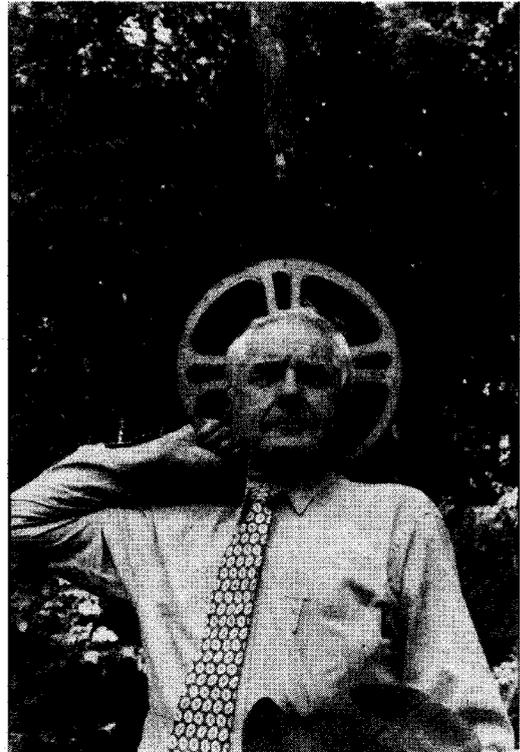
BARD COLLEGE FILM SHOW

Curated by Randy Cashmere and Adolfas Mekas

(See 13 February for details.)

Program 3:

Films by Valeria Berman, Sarah Neil, Jan Peterson, David G. Imber, Lisa Burkin, Phillip Louderback, and others.



Adolfas Mekas, serving St. Tula for twenty years

10:00

TWO BY ALYCE WITTENSTEIN

Betaville. A Post-Modern Nightmare and No Such Thing as GRAVITY

(See 12 February for details.)

SUN 16

5:00

THE FILM DIARY OF YASUNORI YAMAMOTO: Pulse (1979-)

Since April 1st of 1979 Yasunori Yamamoto has been keeping a Super-8mm film diary. As of this date, he has shot over 120 400-foot reels (24 minutes each) of film.

"My filming is very much like musical improvisation. I follow my feeling and intuition, and shoot whenever I find images that interest me. This way of filming gives me a great deal of freedom and flexibility and tends to make my imagination more visible and alive. I am filming because I want to be alive. This film is made not only for the filmmakers and artists; it is

made for everybody who wants to be alive."—Yasunori Yamamoto.

Reel 1 - Filmed from April 1st to April 7th, 1979

Reel 2 - Filmed from April 7th to May 3rd, 1979

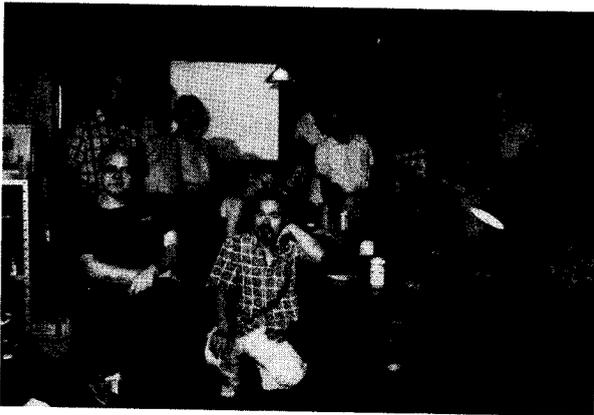
Reel 3 - Filmed from May 3rd to June 5th, 1979
(5 minute pause)

Reel 4 - Filmed from June 9th to July 3rd, 1979

Reel 5 - Filmed from July 4th to August 3rd, 1979

Reel 6 - Filmed from August 4th to August 28th, 1979

(Total running time: 150 mins. To be continued)



Yasunori Yamamoto screens his film diaries for friends

8:30

Essential Cinema

Stan Brakhage

Songs 15-22 (1965-66) 75 min.

Song 15 A series of individual portraits of friends and family—

Robert Creeley, Michael McClure, Ed Dorn, Jonas Mekas, others. **Song 16** A flowering of sex in the mind's eye, a joy.

Songs 17 & 18 The movie house cathedral and a singular room.

Songs 19 & 20 Women dancing and a light. **Songs 21 & 22**

Two views of closed-eye vision.

WED 19

8:00

Open House (16mm)

An Open Forum Presented by The Education Project

The Education Project (TEP) is a non-profit organization dedicated to bringing the media arts to school-aged children, university students, seniors, and special interest groups, including the disabled.

Open House is a monthly forum and screening which allows all interested film-makers and video artists to present work in one of Anthology's theaters. It is open to novice as well as seasoned film- and video-artists, students, and anyone else

who would like to participate. Each month a different format is explored: Super-8mm, 16mm, 35mm, and video. Open House is free to all participating film- and video-makers and the audience.

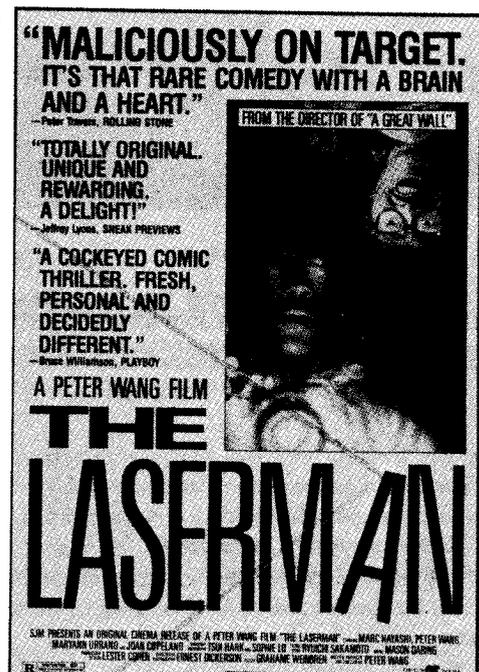
This month's format is 16mm. Film- and video-artists must reserve screening time by calling TEP at (212) 925-7355.

8:00

Premiere of Peter Wang's Comic Thriller

The Laserman (1988) 96 min.

Wang's second comedy feature, *The Laserman* tells the story of a fumbling police lieutenant investigating high-tech trading who crosses paths with a laser scientist who discovers his work is being funded by political assassins. Peter Travers of *Rolling Stone* wrote that it was Maliciously on target. It's that rare comedy with a brain and a heart."



THU 20

8:00

MISCELLANEA: Seven works by Jordi Torrent.

Moebius Business (On TV) (1983) 9 min. Video.

With Jean Louis Mouete and Paul Sandresky. Music by Tropopausa.

A parody of action TV movies. The title refers to the endless strip found by the German physician Mobius, premonitory of the video "feedback."

Film Spectators Are Quiet Vampires (1984) 5 min.
Super-8mm/Video.

Text by Jim Morrison. Music by Jim Morrison and The Doors.

A pilgrimage in the land of "moving-on" and death. Constructed with personal visual diaries and Jim Morrison's music and poetry.

Will Eisner (1986) 15 min. Video.

A docu-interview with American comic book artist Will Eisner.

The Dice (1990) 9:30 min. Video.

With Michael Kirby and Angel Jove.

The first eight one-minute episodes of a TV series inspired by the board game "The Game of the Goose."



El Sinatra Español and Jordi Torrent

Honeymoon (Monuments in Love) (1991) 16 min. Video.

Written and Edited by Silvio Gitter and Jordi Torrent.

A documentary focusing on *Honeymoon*, a seven-year series of public art events and ceremonials created by Spanish artist Miralda around the symbolic wedding of the Statue of Liberty and the Columbus monument in Barcelona, Spain.

Broad Way Out (1991) 5 min. Super-8mm/16mm.

A dual screen film installation about New York's Broadway.

Barcelona (1992) 3 min. Video.

With El Sinatra Español.

A music video featuring El Sinatra Español and his original song "Barcelona'"

9:30

Premiere of Peter Wang's Comic Thriller: The Laserman

(See 19 February for details.)

FRI 21

8:00

Seven Works by Jordi Torrent

(See 20 February for details.)

9:30

Premiere of Peter Wang's Comic Thriller: The Laserman

(See 19 February for details.)

SAT 22

6:00

Carol Stein and Susan Wittenberg

Premiere

Don't You Wish It Could Be Smooth Sailing?

(1991) 5 min.

A witty and eccentric meditation on how it's still possible to find love and pleasure in a troubled world. It is a film about the persistence of the romantic spirit.

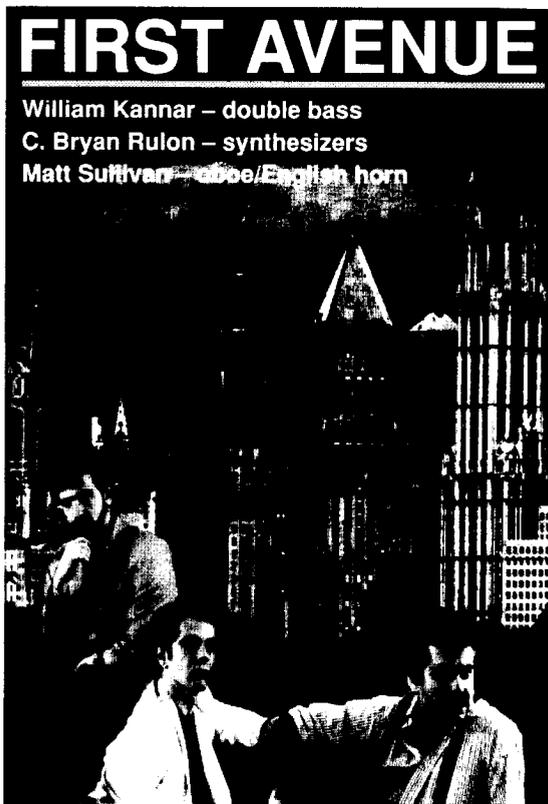
Brighton Beach (1980) 55 min.

Film-makers Carol Stein and Susan Wittenberg delve into place—what it evokes, how it feels, what it signifies. They find visual ecstasy in the ordinary, meaning in the mundane. For an hour, they unpeel layers of this bizarre neighborhood; its organized anarchy, its exquisite ugliness, its funny sadness.

8:00

First Avenue Ensemble Film Improvisation Evening

(All Tickets \$10)



First Avenue, electro-acoustic improvisation ensemble will perform its own original soundtracks to classic silent films by Leger, Buñuel, and a world premiere presentation of *The Eye* by Ilya Bolotowsky. With Matt Sullivan on oboe and digital horn, C. Bryan Rulon on synthesizers and William Kannar on bass and computer. *First Avenue* updates the time honored tradition of accompanying films with their own brand of beauty and madness.

8:30
**New Works from
 The Film-maker's Cooperative**

(See 25 January Introduction for details.)



Jack Smith poster for the 1963 screening of *Flaming Creatures* at Tivoli Theatre, New York City. Screening was cancelled by the theater owner on last minute notice.

Jack Smith: *Flaming Creatures* (1963) 16mm. B&W. Sound. 45 min. Re-release.

Flaming Creatures has graced the anarchic liberation of new American cinema with graphic and rhythmic power worthy of the best of formal cinema. Jack Smith has attained for the first time in motion pictures a high level of art which is absolutely lacking in decorum; and a treatment of sex which makes us aware of the restraint of all previous film-makers.

Ken Jacobs: *Saturday Afternoon Blood Sacrifice; Hunch Your Back; Revelling in the Dumps* 12 min.; *Death of P'Town* 19 min.

The above short films are early images (1957-1961) of Jack Smith.

10:00
**Premiere of Peter Wang's
 Comic Thriller: The Laserman**
 (See 19 February for details.)

SUN 23

6:00
Carol Stein and Susan Wittenberg
Don't You Wish It Could Be Smooth Sailing and Brighton Beach
 (See 22 February for details.)

8:00
**First Avenue Ensemble Film
 Improvisation Evening**
 (All Tickets \$10)
 (See 22 February for details.)

10:00
**Premiere of Peter Wang's
 Comic Thriller: The Laserman**
 (See 19 February for details.)

WED 26

8:00
**Premiere of Peter Wang's
 Comic Thriller: The Laserman**
 (See 19 February for details.)

9:30
**Essential Cinema
 Stan Brakhage**

23rd Psalm Branch (1966) 95 min.
 "The furthest that Brakhage came in extending the language of 8mm cinema was his editing of *23rd Psalm Branch*....The phenomenal and painstaking craftsmanship of this film reflects the intensity of the obsession with which its theme grasped his mind. In 1966, out of confusion about the Vietnam War and the American reaction to it, Brakhage began to meditate on the nature of war....The fruit of his studies and thoughts was the longest and most important of the *Songs*....It is an apocalypse of imagination."--P. Adams Sitney, *Visionary Film*.

THU 27

8:00

Premiere of Peter Wang's Comic Thriller: The Laserman

(See 19 February for details.)

9:30

Essential Cinema Conner/Conrad

Bruce Conner: *A Movie* (1958); *Cosmic Ray* (1961);
Report (1965).

Three films by the master and poet of the collage film.

Tony Conrad: *The Flicker* (1966)

Mathematical and rhythmical orchestration of white and black frames.

(Total running time: 59 min.)

FRI 28

8:00

Heart and Cinema of Joe Marzano

A Film and Video Retrospective

Curated by Charles Levine

(See 24 January Introduction for details.)

Program III: Sentimental (1952-1963)

When They Sleep; Return; Lost April; Love Lost;
Hang Up; You or I; Speech by Marzano; Barbara;
La Mer (a tone poem); and Hommage to "Portrait
of Jennie"

(Total running time: 1 hour, 15 minutes.)

"My curator, Charles Levine, calls this show sentimental movie syrup. I find I must include them because the romantic side of my work demands it."—J.M.



Joe Marzano with friends

9:30

James Dickson in a Racial Comedy Luther T. Jones

(1991) 60 min. Video

Directed by George Lamboy. Starring James Dickson, Lorin Johanson, Jessie Eccles, Carole Lynn Oswald.

Luther T. Jones tells the story of a Black man and his obsession with questing for a white woman. Through a series of serio-comic events we learn that sometimes dreams and fantasies should stay just that, and that sometimes what is best for us can be right under our noses. *Luther T. Jones* features James Dickson as the title character. Dickson, a Harlem resident, has appeared in a wide range of stage, screen, and television productions including *We Wear the Masques*, *New Jack City* and *The Cosby Show*.



James Dickson will be present for screening.

10:00

Premiere of Peter Wang's Comic Thriller: The Laserman

(See 19 February for details.)

SAT 29

6:00

James Dickson in a Racial Comedy Luther T. Jones

(See 28 February for details.)

James Dickson will be present for screenings.

8:00

Heart and Cinema of Joe Marzano

Film and Video Retrospective

Curated by Charles Levine.

(See 25 January Introduction for details.)

Program IV: From Abstraction to Insanity (1970-1986)

Prelude; The Dangerous Game; West End Blues; Doppelganger; Images in the Afternoon; Puppy Song; All About Kong; Cotton Fields; Accidents; Two Faces; Screen Test; Encounter; Explanation; Hot Line; Am I Insane?; A La Levine; and The Curse of Claudia.

(Total running time: 1 hour, 42 minutes.)

"These range from boyhood films to abstraction to insanity to

ineptitude. Of all the programs put together for these shows, this one most reflects the variety of cinematic genres that interest me."—J.M.

10:00

Essential Cinema

James Broughton

The Pleasure Garden (1953) 38 min.; The Bed (1968) 19 min.; Nuptiae (1969) 14 min.

"In Chaplin, in Rene Clair, Buster Keaton, Jacques Tati we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they dare not, and sees and sings out of himself—never diluting a joke or a movement. *The Pleasure Garden* thus combines the pleasure of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire, and laughter without a dead moment."—*Sight and Sound*.

20th Anniversary Raffle Extended to April 15, 1992

*on the occasion of its 20th Anniversary we invite you to participate in
Anthology Film Archives' Fundraising Campaign
by purchasing one or more raffle tickets
the Raffle is limited to 2,000 tickets, there are 2,000 gifts in the Raffle
the gifts are valued from \$200 to \$12,000
Everyone is a WINNER!*

LISTING OF GIFTS IN THE AVANT-GARDE RAFFLE

1,200 Hollywood posters, original editions, years 1930/1960, size 22x28, priced from \$200 to \$750 each.

450 original photographs, all signed and dated by the artists, all matted in museum board window mats, priced from \$300 to \$1,200 each. Partial listing: Peter Beard (11 prints), Rudy Burckhardt (28 prints), Hollis Frampton (25 prints), Aaron Siskind (22 prints), Ralph Steiner (14 prints), Lois Greenfield (33 prints), Helen Levitt (19 prints), Francene Keery (3 prints), Elaine Mayes (30 prints), Joel Meyerowitz (20 prints), Christine Osinski (2 prints), Olivia Parker (33 prints), Stephen Shore (22 prints), Willard Van Dyke (28 prints), Walter Gutman (26 prints). Also, prints by William Wegman, Ron Turner, John Divola, Hollis Melton.

190 limited edition prints priced from \$600 to \$3,000. Partial listing: Carl Andre, Alice Neel, Les Levine, Rudolf Baranik, Harry Smith, Raimund Abraham, May Stevens, Richard Serra, Andy Warhol, John Lennon, Carolee Schneemann, Robert Rauschenberg, Claes Oldenburg, Altoon Sultan, Joseph Beuys, James Rosenquist, George Maciunas/Fluxus, John Grillo, Charles Henri Ford, Dick Higgins, Jim Nutt, David Shapiro, Will Barnet.

70 paintings and drawings priced from \$1,000 to \$12,000. Partial listing: Mary Frank, George Grosz, Alexander Calder, Alison Knowles, Power Boothe, Gary Burnley, Madeleine Gekiere, Barry Gerson, Judy Glanzman, Marcia Hafif, Al Hansen, Brandon Krall, Peter Hutchinson, Lila Katzen, Frederick Kiesler, Kiki Kogelnik, Meredith Lund, Nicola Naimo, Joseph Nechvatal, Lilian Porter, Gabriele Ross, Lewis Stein, Gian Berto Vanni, Elena Urbaitis, Royden Rabinovich, Lindsay, Dwinell Grant, Irving Kriesberg, Stuart Sherman, Silvia Kolbowski, Cindy Sherman, Herman Cherry, Buffie Johnson.

90 copies of a film by Stan Brakhage, 4A (1980), 16mm, color, silent. Priced at \$500 per copy.

Mail your check or American Express transaction (include card member's name and signature, card number, and expiration date) to Anthology Film Archives, 32 Second Ave., NY, NY 10003, and a Ticket will be mailed to you. Attendance at drawing is not required.

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The Film Preservation Program preserves important independent/avant-garde films and videos from the beginnings of cinema to the present.

The Reference Library contains the world's largest collection of paper materials documenting the history of independent film and video.

The Publications Program publishes books on the history and theory of cinema. Anthology's publications—and other books about film and video—are available at Anthology or by mail.

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Directions

Subway: Lexington IRT #6 to Bleecker St., walk two blocks North on Lafayette and then East on Bond St. (which becomes 2nd St.) to 2nd Avenue; or IND F train to 2nd Avenue, walk two blocks North on 2nd Ave. to 2nd St.
24 hr. parking available at Bowery and 2nd Street.

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