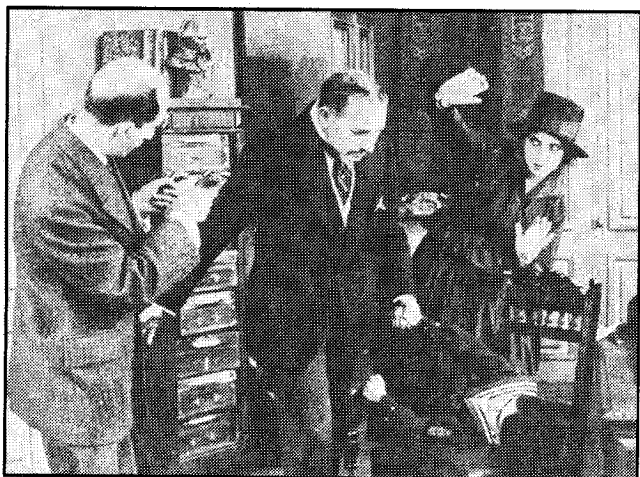


1:00



## Louis Feuillade's Judex

(Episodes 1-12)

(See Friday 20 for details.)

8:00

## HOLLIS FRAMPTON'S MAGELLAN CYCLE

### Program 2: The Straits of Magellan I

**Public Domain** (1972) b/w, silent, 14 minutes.

A "found-film" composed of early films, "all readily retrievable/quatable fragments from our finite federal version of the 'infinite film,' the paper print collection at the Library of Congress" (Bruce Jenkins), arranged alphabetically according to copyright title.

**Straits of Magellan: 'Drafts and Fragments' [Panopticons]** Silent, 51 minutes, excerpts: 20 minutes.

Directly inspired by the Lumière brothers' *actualities*, these one-minute films (49 collected in *Drafts and Fragments*) are arranged around the circumference of the *Magellan Calendar*, as "Panopticons," they allude to Jeremy Bentham's famous plan for a prison, and point to the dark ironies of *Magellan's* Enlightenment project.

**Ingenivm Nobis Ipsa Pvella Fecit** (formerly [Vernal Equinox] (1975) silent, 61.5 minutes, excerpt: 5 minutes.

Inspired by Eadweard Muybridge's nude motion studies, this film was intended to be shown in 13 parts distributed equally through the calendar year.

**Summer Solstice (Solariumagelani [2])** (1974) silent, 32 minutes.

"The operations that dislocate a film like *Summer Solstice*—I hope irreparably—from being a movie about the locomotion and eating habits of cows, a dairy film document, or what have you, are finally of a whole lot less concern to me than the following things: how it looks, the sense that probably it was done deliberately, the pleasure or displeasure—the intrigue possibly—of attempting to retrieve the manner in which it was

done while one is watching" (HF).

**Straits of Magellan: 'Drafts and Fragments' [Panopticons]**

Silent, 51 minutes, excerpts: 20 minutes.

**Pas de Trois** (1975) silent, 4 minutes.

An analysis of film's persistent relationship to sexuality, mediated by allusions to early cinema's flicker, and other aggressive qualities of the cinematic apparatus.

**Ingenivm Nobis Ipsa Pvella Fecit** (formerly [Vernal Equinox] (1975) silent, 61.5 minutes, excerpt: 5 minutes.

*Total running time: 100 minutes.*

## FRIDAY 27

8:00

ESSENTIAL CINEMA

## Dziga Vertov Retrospective

**Kinoglaz** (1925) 89 minutes.

"The three Kaufman brothers of Bialystok were taught to work out things for themselves, without depending on accepted norms. The inventions in partnership of the two older brothers, Denis and Mikhail, have become part of film history; each also invented his own mask—Denis devised a poetic pseudonym, Dziga Vertov—Mikhail disguised himself as "Vertov's cameraman." Early experience with factual films led the partner brothers to adopt the most vulnerable of film trades—the "documentary film," universally looked down upon by the professionals and the audiences of studio fictions. Vertov spent his life fighting back, a fight that ended in futility and posthumous fame.

"It now seems fortunate that the brothers grew up in the political confusion of a Polish town in a Russian empire (now it is again Poland, near the Byelorussian Border). It may be significant that the boldest and most inventive forces in Soviet cinema (all of exactly the same generation) emerged from the non-Russian edges of the empire—Eisenstein from Riga, Dovzhenko from the Ukraine.

"Initially the Kaufmans chose three different paths: Denis, already determined to be a poet, joined a Soviet propaganda office; Mikhail joined a motorized arm of the Red Army; Boris, the youngest, went West. Without the partnership of the two older brothers there might have been no *Kino-Pravda* (a concept formed the day that Mikhail came home from the army), no *Kino-glaz*, no *Man With a Movie Camera*. Once separated both continued to function but were not able to withstand the multiple pressures that can be brought to bear upon an individual artist of original ideas or a brilliant and sensitive technician. Vertov left most of his ideas on paper."—Jay Leyda.

10:00

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