

# Film is art

## MAY

**SUN.** **Andrej Zdravic: In Person**, will present new films: *Via Sound, Home, Maria's World*. Zdravic is a film poet who travels with his own super 8 camera, editor, recorder, and projector, making and showing films as he travels. Unpretentiously he presents to us his personal vision composed from these beautiful fragments of film and sound. In a letter from Jonas Mekas: "I consider him one of the most talented filmmakers that has appeared on the film scene. Besides his filmmaking talents he's working clearly in the regretfully neglected Humanistic Tradition." 7:00 and 9:00 pm

## 25 The Nude, San Francisco Style:

**Golden Positions** by James Broughton, 32 min. "The GOLDEN POSITIONS is a rich, warm, clear statement of humanism. There is no angst, no fragmentation, no overt experimentation. It stands apart from most of the films of the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, THE GOLDEN POSITIONS gives us a deep and restful pleasure in the viewing."—Sheldon Renan.

**Riverbody**. By Ann Severson, 7 min. A continuous dissolve of 87 male and female nudes. "The film's fascination lies with the suspense of that magic moment, halfway between two persons, when the dissolve technique produces composite figures, oftentimes hermaphroditic, that inspires awe for the mystery of the human form." — B. Ruby Rich, Chicago Art Institute

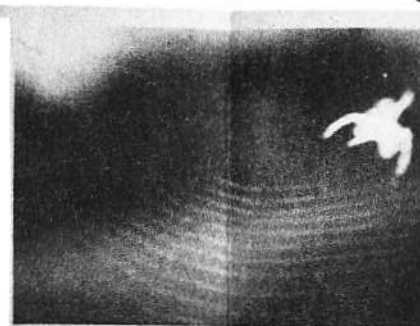
**Nudes (A Sketchbook)** by Curt McDowell, 30 min. "Curt McDowell's NUDES (A Sketchbook) is a paean to the filmmaker's closest friends: a series of portraits (beginning with one of George Kuchar) based on stylized, often graphically sexual interpretations of his or her personality. A broad reading of the term 'romantic' would probably best describe the spectrum of extreme, even outrageous, possibilities which Curt embraces in this sketchbook/film." —Karen Cooper, Film 7:00 and 9:00

## JUNE

**1 SUN.** **Films of George Kuchar: Hold Me While I'm Naked.** "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 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

## JULY

**20 SUN.**



ZDRAVIC

**Zero for Conduct, 1933, By Jean Vigo.** Immediately banned by the Paris censor after a press screening in April 1933 (Alberto Cavalcanti reported: "During the projection, the house lights had to be switched on several times, and the show ended almost in a free fight."), Jean Vigo's conception of life in a boys' boarding school has since endured as one of the most unique movies ever made... *Zero* presents a poetic, surrealistic outlook on adult authority. It is the outlook of the schoolboys: we, the audience are wrapped in their perspective from the first scene. *Zero for Conduct* continues to be an influential film. Francois Truffaut paid open respect to it in *The 400 Blows*. Jean-Luc Godard dedicated his *Les Carabiniers* to Vigo.

**A Propos de Nice, 1930, Jean Vigo.** This is Vigo's first film. The influence of the Russian director Dziga Vertov is not surprising since his brother, Boris Kaufman, was part of Vertov's group and cameraman for all of Vigo's films. *A Propos de Nice* is a playful yet ironically poetic document about Nice at Carnival time. "...Vigo is not worried about transitions between objective, subjective, fantastic and subconscious reality, and mixes as many styles and camera tricks as abruptly as he sees fit... always using the right style at the right moment, and always using it with force, charm and originality." —James Agee 7:00 and 9:00 pm

**27 SUN.**



RIVERBODY

**The Films of Scott Bartlett:** From the collection of **The Museum of Modern Art, Medina, 15 min., 1972** Produced by Ron Stevenson. An extraordinary, lucid and lyrical documentary of Morocco, unique in that it conveys both the exterior and interior values of the country. "...the richest, boldest, most subtly disciplined evocation of a place that I have ever seen on film. It is as if all the impulse toward lyrical pattern had found an objective correlative in the walls, the steps and tiles, the dense calligraphic decoration, the shaded windows and veiled eyes of the city." —Roger Greenspun, *New York Times*

**1970, 30 minutes, 1972.** "1970 is by now almost a classic: an idealized, romanticized, sensualized vision of California living. 1970 is the year in which Freude gave birth to their son Adam and the U.S. went to the moon, two extremes of the artist's wish fulfillment: the heights of a love relationship and the pinnacle of techno-achievement. Bartlett extricates a moment in time and presents it as a crystal, perfectly contained, shaped, and colored. 1970 is the archetypal 60's counter-culture portrait of a time in one's life when all things seem possible." —Karen Cooper, *Film Forum*



LOUISIANA STORY BARTLETT



inspires counterpoint of unattainable desire against unbearable actuality." —Ken Kelman  
**House of the White People.**

"Having nothing to do with racial tensions, **HOUSE OF THE WHITE PEOPLE** is actually a chunk of film removed from a bigger chunk called **UNSTRAP ME**. It is a documentation of George Segal creating the basic elements for one of his statues preceded by rare glimpses into his own private museum.

**The Sunshine Sisters.** "THE SUNSHINE SISTERS looks like a 1944 post card that was shot in black and white, but colored with garish grease pencil reds, yellows, and greens. Likewise, the film sounds like the scores of at least two dozen grade B melodramas mixed together with an egg beater. The results are hilarious, ludicrous, and incongruous—a love comic book of doomed women and handsome, nefarious young men caught in a web of dramatic clichés pushed ad absurdum.

—Film Forum

7:00 and 9:00 pm



KUCHAR



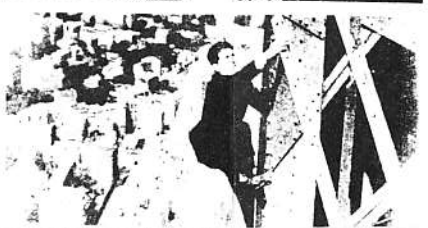
STEAMBOAT BILL



STEINA VASULKA



GROOMS



PARIS QUI DORT



**Serpent**, 14½ minutes. 1971. "The serpent embodies the chaotic life force in mythic symbology. *Serpent* uses natural and electronic imagery to particularize this creative force. The visceral impact of this marriage of metaphors brings about a union of irreconcilables, fire and water, nature and civilization, extremes of hot and cold." —S.B.

**Lovmaking**, 13 minutes, 1970. "Bartlett's film, in the judges' opinions, most closely approximated their idea of what an erotic film could be—an imaginative suggestive, artistic, non-clinical evocation of the sexual act." —Bruce Conner, Maurice Girodias, Arthur Knight: San Francisco International Erotic Film Festival.

7:00 and 9:00 pm

## AUGUST

3  
SUN.

**Documentary Film, 1895 to 1953**, from the collection of **The Museum of Modern Art.**

**Early Films of Interest:**

*Excursion of the French Photographic Society to Neuville* (1895).

*Gold Rush Scenes in the Klondike* (1898).

*The Funeral of Queen Victoria* (1901).

*McGovern-Corbett Fight* (1903).

*San Francisco Earthquake* (1906).

*First Wright Flight in France* (1908).

*Meeting of the Motion Picture Patents Co.* (1912).

*Miss Davidson's Funeral* (1913).

*Sinking of the Austrian Battleship St. Stephen* (1915).

Even before the creation of the formal newsreel in 1910, the camera was recording the scenes and incidents that were to become newsreel staples.

**The Pathe Newsreel**

*Wilson Signs Declaration of War* (1917).

*Suffragettes Riot at White House* (1918).

*Wilson Speaks for Treaty* (1919).

*Battleship Maryland Launched* (1920).

*Destruction of Homemade Stills* (1920).

*San Luis Obispo Oil Fire* (1926).

*Valentino Funeral* (1926).

*Sioux Adopt Coolidge* (1926).

*Joe Powers Sits on Flagpole* (1928).

*Mussolini Reviews Troops* (1931).

*Billy Sunday Cures Depression* (1931).

**Manhatta** (1921). Directed and photographed by Charles Sheeler and Paul Strand. Titles from Walt Whitman. Though not intended as pure documentary, this famous picture, one of the earliest of the factual films which impressionistically recreated its subject, remains perhaps the only record of what New York "felt like" during the years directly after World War I. 9 min. 7:00 and 9:00 pm

8  
SUN.

**The General** (1927). Directed by **Buster Keaton** and **Clyde Bruckman**. With **Buster Keaton**. In many ways *The General* is the quintessential Keaton film. It involves the plot structure typical of Keaton's narratives. *The General*, set in the time of the Civil War, is based on *The Great Locomotive Chase*, written by William Pittenger in 1868. The book chronicles the true story of some Union raiders, operating behind Confederate lines, who attempt to steal a Southern locomotive and drive it up North, burning bridges and communication lines along the way. Keaton transforms this historical drama into a comic adventure, but he maintains a sense of realism through attention to detail (exact replicas of the Civil War trains were made) and location shooting.

7:00 and 9:00 pm

15  
SUN.

**Steamboat Bill, Jr.** (1927) **Buster Keaton**, Ernest Torrance. Directed by Charles Reisner. One of Keaton's greatest comedies with the master of laughter using the days of the old side-wheeler steamboats as the setting, as the sissified son of a rough-and-ready riverboat captain. The climax of the film is considered to be one of the wildest ever made—the famous 'cyclone' sequence, one of the most carefully staged and beautifully executed disasters filmed with Keaton in some of his funniest moments.

7:00 and 9:00 pm

23  
SUN.

**Ruckus Films: The Films of Red Grooms.** **Shoot the Moon** with Rudy Burckhardt. A wacky elaboration of the 1900 Melies film *A Trip to the Moon*. Beyond all expectations . . . "a delightful moment in preposterous space—The . . . picture is a concentrate designed to carry all grimaces of those who have had the good fortune to live thus far into the 20th century.

... Mocks alchemists, astrologers, and astronauts with compunction ... dots every eye in the audience and helps all eyes to see that the stars are still in the sky." —David Sortor

**Fat Feet** with Dominic Falcone. "A city symphony with living comic strip characters ..." —Red Grooms  
**Little Red Riding Hood.** Mother Goose will hide when she sees this coming. "Again he proves himself a master of combining live actors with painted scenery and props. The movie is unique, as is anything that Red Grooms does. It may not even be a movie, but certainly it's a thing, and it's not like any other thing." —Jonas Mekas, *The Village Voice*, all rated "G."

Red Groom's art is like nobody else's—rich, elaborate, zany, cartoon-like sculptural environments which Grooms calls "a chicken coop creakiness of a backyard extravaganza." In short, Red Grooms is an original. As John Canaday of *The New York Times* said, "The wonderful thing about his art is that it is a strong, natural, unexplained and mighty welcome growth in the forced and artificial atmosphere of contemporary art." And, it may be added, it is also a lot of fun.

7:00 and 9:00 pm

**30 SUN.** **The Extraordinary Adventures of Mister West In The Land Of The Bolsheviks:** Lev Kulishov, 1924. A spoof on western fears of travel in the Soviet Union. A rare early Russian satire. From the collection of *The Museum of Modern Art*.

7:00 and 9:00 pm

## JULY

**6 SUN.** **Paris Qui Dort:** Rene Clair, 1923. This is Clair's first film. Suppose that God was a movie projector. Time becomes plastic for all but an accidentally select group of people. We are drawn into a touching yet preposterous series of events as imaginatively rendered as a Melies or a Zecca. Paris is suspended in time by the mad professor and his crazy ray. From the Collection of *The Museum of Modern Art*.

7:00 and 9:00 pm

**13 SUN.** **Steina Vasulka: Video Artist, In Person,** will present: *Violin Power; BAD; STASTO; and Land of Timoteus*. Her work in video has been shown at major centers throughout Europe and the U.S. She is recognized as a pioneering force in electronic arts both in her art and as teacher and co-founder of Kitchen in New York (an electronic arts center). Steina is now residing in Santa Fe. 7:00 pm only \$3.00 admission



Man with a Movie Camera

Presented by  
**RISING SUN**  
 Media Arts Center  
 at the  
 Armory for the Arts  
 1050 Old Pecos Trail  
 Santa Fe  
 982-1338

Funded in part by the  
 National Endowment for the Arts

**10 SUN.**

**Ninety Degrees South (1912-1933).** Directed, photographed and narrated by Herbert G. Ponting. A member of Captain R. C. Scott's ill-fated expedition to the South Pole, Herbert Ponting later made this moving and tragic film from footage he had taken twenty-one years before. Although no prototype for the exploratory film existed, Ponting presented a complete picture of the human and technical details of the expedition, as well as coverage on the birds and animals on the fringe of the southern continent, and a complete pictorial record of the terrible and unearthly beauty of Antarctica. 75 min (sound)

7:00 and 9:00 pm

**17 SUN.**

**The Man with the Movie Camera, Dziga Vertov, 1928, USSR, 103 minutes.** Cinematography by Mikhail Kaufman. On one level a document of Moscow in the twenties but even more a brilliant realization of the freeing of the camera from the limitations of the human eye. One of the most innovative films of all time.

7:00 and 9:00 pm

**24 SUN.**

**The Wave (1934-1935).** Produced by the Mexican Government. Photographed by Paul Strand. Directed by Fred Zinnemann and Gomez Muriel. One of the most beautiful of American documentaries—this film chronicles the life in a small Mexican fishing village and the political awakening of the people. The photography is the work of one of America's finest photographers, and the director was later to become world-famous with such films as *High Noon*. 69 min (sound).

**In the Street (1952).** Directed and photographed by Helen Levitt, Janice Loeb, and James Agee. This film grew out of the street shooting by the three director-photographers, all of whom had had a part in the making of *The Quiet One*. Using angle viewers to conceal themselves from their subjects, they revealed random behavior in a neighborhood on the upper East Side of Manhattan. Their film is a unique revelation of the human countenance. 16 min.

7:00 and 9:00 pm

**31 SUN.**

**The Louisiana Story, Robert Flaherty, 1948.** "Being an account of a Cajun (Acadian) boy who lived in the marshlands of Petit Anse Bayou, in Louisiana ..." This, Robert Flaherty's most fully realized film, full of the authenticity of a straight-forward documentary interpolated within a framework of re-created moments of great beauty and merged with a few fictional asides, actually tells a story, unlike his others. Still, it is Flaherty's sense of the pictorially beautiful (as captured by famed British photographer Richard Leacock) that makes this film a masterpiece. This was Flaherty's final film. 7:00 and 9:00 pm