There is an important new resource developing at The Armory for the Arts for the making of films, video tapes and photography. The Rising Sun Media Arts Center, guided by co-directors Bob Gaylor and Linda Klosky, provides a resource available to qualified artists for a nominal fee. The facility includes 16 mm and Super-8mm film post-production equipment, video equipment, and photography darkrooms.

To cultivate an appreciation of the filmmaker as artist, Rising Sun Media Arts Center has developed the "Film is Art" exhibition series, and presents roughly 100 screenings of film, video or slides per year. RSMAC is especially committed to bringing in visiting artists to present their work in person. This program serves an estimated 40 film and video artists and 8000 members of the public.

In addition to these facilities and programs, RSMAC has a storage vault for archiving members' films and tapes, maintains contact with other media organizations and serves as a clearinghouse for members for media jobs in the area. The organization also serves as an umbrella for individuals to receive grants, and offers advice in proposal writing and funding sources to the membership. To find out more about programs and facilities, contact:

Rising Sun Media Arts Center
Bob Gaylor and Linda Klosky, Directors
1050 Old Pecos Trail
Santa Fe, NM 87501
(505) 982-1338

FOURTH ANNUAL NEW MEXICO FILM AND VIDEO FESTIVAL
Set for Oct. 19 & 26

Continuing the Festival mood, Rising Sun Media Arts Center is presenting the Fourth Annual New Mexico Film Festival.

New Mexico has long been known as a creative center for filmmaking. It is also now beginning to be so in video art as you will have the chance to witness.

In the past the New Mexico Film Festival has occurred in the Spring. It was felt that it would be an appropriate event adjacent to the Santa Fe Festival and seen in its rightful context as the art form that it is. RSMAC is curating a selection of new or previously unscreened works by filmmakers living in New Mexico. The selection represents a broad spectrum of genre, from documentary to experimental video. The selection is based on quality. Several of the filmmakers are known nationally. The programs will be presented within the environment of the Armory/Museum/Festival Show of painting, graphics, sculpture and photography. On the opening night of the Film Festival refreshments and cocktails will be available before the program and during intermission. This is an event which should not be missed. Come early and view the exhibition. Tickets sold at the door.

The NM Film Festival will begin on Sunday, October 19, with a program of 10 films and video tapes lasting three hours, plus intermission. Film and video makers represented on this program are Tom McCarthy, Robert Gaylor, Linda Klosky, Iris Jordan, Marry Lattimore, Karl Kernberger, Jack Loeffer, Blue Sky Productions, Steina, and Woody Vasulka.

The Festival will continue on the following Sunday, October 26 with two outstanding films by Dave Ellis and Danny Lyon. Ellis' film Doing Time is an award winning probe into the conditions inside the New Mexico State Penitentiary as they were shortly before the infamous riot. Also on this program is Danny Lyon's first film, Social Sciences 27 about tattoo artist Bill Sanders from Houston, Texas.

Navajo Code Talkers by Tom McCarthy
Images from tapes by Woody Vasulka
Admission $2.00 unless otherwise noted.

These programs are presented to cultivate in Santa Fe an appreciation of the filmmaker as an artist. The emphasis will be on work conceived and realized by an individual or collaborators, the work of the visionary, the poet, the compassionate journalist, the eccentric, those who see the profound in the simple, the lover.

SEPTEMBER

7 Between Men 1979, 57 minutes. Directed by Will Roberts. Does the American military have a persuasive effect on American society? Between Men is about the demoralizing effects of war and the military on American men, which shows that men are taught from childhood to react in a competitive and aggressive fashion...how male children are educated to assume the role of power wielder and dominant for their passive role.

Interviews with articulate career soldiers, several generations of war veterans and young boys reveal the military to be a microcosm of American societal attitudes that attempt to exclude all that is considered “female” from acceptable male behavior. In the face of the compulsory draft registration this thought provoking investigation raises timely issues.

Winner of Diploma Award from Moscow International Film Festival for “Humanism in Cinema Art, For Peace and Friendship among National”, George Washington Honor Medal, and numerous others.

7:00 and 9:30 pm

14 Eisenstein’s Mexican Film: Episodes for Study (Part 1) 1930-1931, 126 minutes. Directed by Sergi Eisenstein and Grigori Alexandrov. Photographed by Eduard Tisse. Compiled and annotated by Jay Leyda. In 1930 Eisenstein, Alexandrov, and Tisse began their ambitious Mexican film, with financing collected by the Upton Sinclairs. A year later the backers halted the project before filming was completed. Since then, parts of the filmed footage have been released, but not in the form intended by the makers. The aim of the present film is to show Eisenstein’s film plan and to restore a few fragmentary sequences from the unfinished Que viva Mexico! as they came from Tisse’s camera. A rare opportunity to see this film from the collection of the Museum of Modern Art.

7:00 and 9:30 pm

21 Lucia 1969, 160 minutes. By Humberto Solas. Lucía, a classic of the new Latin American cinema, is known throughout the world as the epic Cuban trilogy of love and revolution. Cuba’s war for independence from Spain is the backdrop for the first Lucia, an aristocrat who first loves black Soviety. The second, middle-class Lucia fights for the overthrow of the dictator Machado in the thirties. The drama of the third Lucia unfolds during the literary campaign of the sixties, where a young peasant bride struggles both to educate herself and overcome her husband’s extreme chauvinist attitudes. Lucia is internationally celebrated for its use of distinctive cinematic techniques. "It is hard to convey the passion of Lucia...audiences are transfixed by it.” Admission free.

7:00 PM ONLY

October

19 An evening of new films and video by New Mexico film and video makers.

26 Two Very Remarkable Women, or Imps Old and Young.

These films give us privileged insight into the witty, outrageous and eccentric lives of two important American women artists at opposite ends of the age spectrum.

28 Films from the “60s” Help 1965, 90 minutes. Directed by Richard Lester. Cast: The Beatles, Eleanor Bron, Leo McKern, Victor Spinetti. The Beatles’ films are being pulled out of distribution, so this may be your last chance to see this relic from the 60s. The jolly chaps sing many of their favorite songs in this zany comedy. And, need we say more...who has to recommend the Beatles.

28 SUN

November

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28 SUN
The Beatles' films are being pulled out of distribution, so this may be your last chance to see this relic from the 60s. The jolly chaps sing many of your favorite songs in this zany comedy. And, need we say more... who has to recommend the Beatles Oh Dem Watermelons by Robert Nelson 1965 12 minutes. Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive Negro stereotype in the book—the watermelon. This film originally was shown as a part of the San Francisco Mime Troupe's production "A Minstrel Show!"

7:00 and 9:00 pm

**OCTOBER**

**5** Yellow Submarine 1968 86 minutes. Directed by George Dunning, animated by Jack Stokes and Robert Blaser. The Beatles' films are being pulled out of distribution, so this may be your last chance to see this relic from the 60s. The jolly chaps sing many of your favorite songs in this zany comedy. And, need we say more... who has to recommend the Beatles Oh Dem Watermelons by Robert Nelson 1965 12 minutes. Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive Negro stereotype in the book—the watermelon. This film originally was shown as a part of the San Francisco Mime Troupe's production "A Minstrel Show!"

7:00 and 9:00 pm

Sculpture Films, presented in conjunction with the Armory/Museum/Festival Show Masters of Modern Sculpture Part 1: The Pioneers. 58 minutes, narrated by George Segal. Each artist speaks for himself in close-up shots at the work of Rodin, Degas, Rosso, Bourdelle, Maillol, Lehmbruck, Matisse, Picasso, Laurens, Epstein, Boccioni, Duchamp-Villon, Julio Gonzales, and Brancusi.

5:30 pm ONLY


5:30 pm ONLY

Part 3: The New World. 58 minutes, narrated by Mary Miss. Each artist speaks for himself in close-up shots at the work of Rodin, Degas, Rosso, Bourdelle, Maillol, Lehmbruck, Matisse, Picasso, Laurens, Epstein, Boccioni, Duchamp-Villon, Julio Gonzales, and Brancusi.

5:30 pm ONLY

Tickets for all three parts $3.00. Single admissions $1.50. This program is made possible through a grant from the Santa Fe Foundry Association.

**11** Sun.

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**12** Sun.

Fourteen Americans: Directions of the 1970s 88 minutes. The word that persistently appears to characterize American Art in the 1970s is eclectic. With the guidance of three art historians and critics—Roland Krauss, Robert Pincus-Witten and Robberta Smith—Fourteen Americans selects that number of artists to examine more closely as active, inventive and highly distinctive participants in this decade of heterogeneous making. Featuring Aconiti, Larry Anderson, Alice Aycock, Scott Burton, Peter Campus, Chuck Close, Nancy Graves, Joseph Kosuth, Gordon Matta Clark, Mary Mraz, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne and Joel Shapiro. Among them are painters and sculptors. Many of them have made films, videos, audiotapes and still photographs. Some of their works enlist engineering and construction techniques, others are concerned with sound and its possibility; yet others are drawn to electronics. And, then, as in the past, there is the work of Rodin, Degas, Rosso, Bourdelle, Maillol, Lehmbruck, Matisse, Picasso, Laurens, Epstein, Boccioni, Duchamp-Villon, Julio Gonzales, and Brancusi.

7:00 and 9:00 pm

**16** Sun.

Silents for Ears Metropole by Fritz Lang 1926 139 minutes. This all-time classic of science-fiction films will have a special improvisational accompaniment based on the original score played by keyboard synthesizer player Ron Alford. Alford is an eclectic composer who has performed nationally and has been described as an "octopus" playing several synthesizers simultaneously. Metropolis takes place in the year 2000 A.D. Society is divided into the idle pleasure-seekers and the worker-slaves. When the son of the master of Metropolis falls in love with a lower class girl, the stage is set for one of the most powerful and haunting states of non-ordinary reality ever captured on film.

7:00 and 9:00 pm

* Presented by Rising Sun Media Arts Center

Funded in part by the National Endowment for the Arts

Presented by Rising Sun Media Arts Center

at the Armory for the Arts

1050 Old Picoh Trail, Santa Fe

982-1338

There will be no programs in December. Programming will resume in January. Watch for flyer.
SUN.

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.

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 Forum.

27

JUNE

1 SUN.

Hold Me While I’m Naked. “Very direct and subtle, very sad and funny look at nothing more or less than sexual frustration, at steps and tiles, the dense calligraphic decoration, the shaded windows and veiled eyes of the city.”—Roger Greenspun, New York Times.

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.”

2 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

3 SUN.

The Funeral of Queen Victoria (1901).

Gold Rush Scenes in the Klondike (1898).

San Francisco Earthquake (1906).

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

Early Films of Interest: Documentary Film, 1895 to 1953, from the collection of The Museum of Modern Art.

7:00 and 9:00 pm

7:00 and 9:00 pm

July

20

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 out-look 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 Carabiners 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.

27

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 disquieting evocation of a place I have ever seen on film. It is as if all the impulse toward lyrical pattern had found an objective correlare 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.

Serpent, 14½ minutes. 1971. “The serpent embodies the chaotic life force in mythic symbology. Serpent uses natural and electronic imagery to personalize 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.

8 SUN.

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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

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 was Flaherty's final film. Directed, photographed and narrated by Herbert G. Ponting. A member of Captain Robert Scott's ill-fated expedition to the South Pole, 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 fringes 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

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

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7:00 and 9:00 pm
NEW MEXICO FILM & VIDEO FESTIVAL

PART I
ON SUNDAY, OCTOBER 19 AT 7:00 PM

- NAVAJO CODE TALKERS
- NOCTURE I
- WINDOW/LAUNDRY/LANDSCAPE
- DASBURG
- A GIFT OF TIMELY GESTURES
- CHACO CANYON SOLSTICE MARKER

LA MUSICA DE LA GENTE
EXPERIMENTAL VIDEO

ADMISSION $3.00
STUDENTS AND SENIOR CITIZENS (with ID) $2.00

PART II
ON SUNDAY OCTOBER 26 AT 8:00 PM

SOCIAL SCIENCES 127
DOING TIME

ADMISSION $2.00

PRESENTED BY RISING SUN MEDIA ARTS CENTER
AT THE ARMORY FOR THE ARTS
1050 OLD PECOS TRAIL 982-1338
The Heins are painters turned filmmakers. They wanted work with film like with painting: not to tell stories, not new relationships between things seen and things heard. "..."—Hans Richter

The avant-garde film movement was born in Berlin in the 20's, during the course of cubist painting. It was taking at that time friendship and poems whose principal expression was the avant-garde cinema, films that were shaping the period of the avant-garde film. Through the medium of film, they sought to give concrete shape to inner visions rather than manipulable images of external reality for dramatic effect. "..."—Richard Laizer, "The Cubist Cinema."

In this program, we present works made in the 70's and 80's by filmmakers who sought entry into the feature film. "..."—Ingo Nitz.

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