

## FILM, VIDEO AND PHOTOGRAPHY AT THE ARMORY



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" exhibiton 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 !Festival Santa Fe! 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 film and video makers 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.

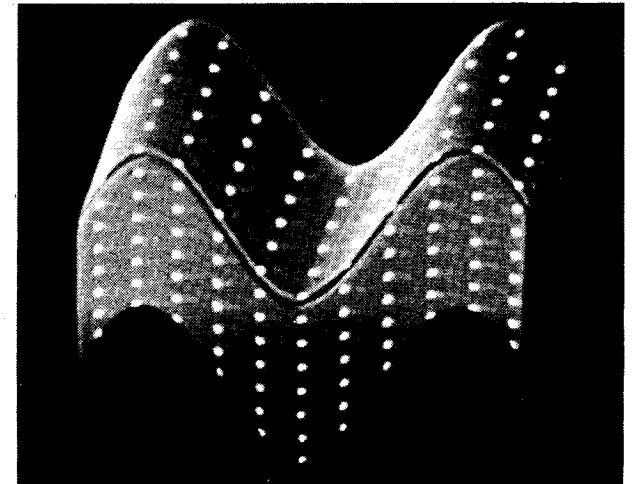
The NM Film Festival will begin on Sunday, October 19, with a program of 10 films and video tapes lasting three hours, plus intermission. Film and video makers represented on this program are Tom McCarthy, Robert Gaylor, Linda Klosky, Iris Jordan,

Marry Lattimore, Karl Kernberger, Jack Loeffler, 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

# Film is art

Admission \$2.00  
unless otherwise noted.

Fall 1980

*These programs are presented to cultivate in Santa Fe an appreciation of the filmmaker as 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 dehumanizing 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 disdain girls 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 Nations!", George Washington Honor Medal, and numerous others.

7:00 & 9:00 pm

**14** **Eisenstein's Mexican Film: Episodes for Study** (Part 1) 1930-1931, 126 minutes. Directed by Sergi Eisenstein and Grigoti 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 summarize 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. **Lucia**, 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 finds herself caught up in a tragedy of romance and betrayal. 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 literacy 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

**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 your favorite songs in this zany comedy. And, need we say more... who has to recommend the Beatles! **Oh Dem Watermelon** by Robert Nelson 1965, 12 minutes. Robert



Hedy Lamarr in *Ecstasy*



*Never Give Up: Imogen Cunningham*



*Lucia*

## OCTOBER

**19** **Fourth Annual New Mexico Film and Video Makers Festival, Part 1**  
**SUN.** An evening of new films and video by New Mexico film and video makers. Many of the artists will be present. Refreshments, cash bar.

**Navajo Code Talkers** by Tom McCarthy, 27 minutes. Documentary about the Navajo radio operators in the Pacific during WWI, with interviews and reminiscences from survivors.

**Nocturne I** by Robert Gaylor, 15 minutes. An abstract, visually musical and erotic composition in black and flesh tones with voyeuristic overtones.

**Window/Laundry/Landscape** by Linda Klosky, 10 minutes. A beautiful study of the wind, the sunlight, the weather, the laundry of the neighbors through the window of her adobe house over a six month period.

**Dasburg** by Iris Jordan, 28 minutes. A documentary on artist Andrew Dasburg. "The artist has to live what he's looking at, if he's working from nature" —Dasburg.

### INTERMISSION

**A film by Nancy Whitney.** A short metamorphosis animation drawn directly on the 16mm film frame by frame.

**A Gift of Timely Gestures** by Mary Lattimore, 22 minutes. A lyric and satirical look at Santa Fe. "A film of cyclic progressions and deteriorations as 3 goes to 4 with the genetic 5." —Lattimore.

**Chaco Canyon Solstice Marker** by Anna Sofaer, Karl Kernberger, Jack Loeffler. This is the 10 minute pilot for a 60 minute film on archaeoastronomy in Chaco Canyon.

**La Musica de la Gente** by Blue Sky Productions, 28 minutes. Contemporary pop Hispanic music featuring Al Hurricane, Miguel Archibeque, Roberto Griego, Debbie la Chicanita Martinez, Benny Martinez, Supernatural Family Band, Andrea Gallegos, Caroline Gallegos.

**Steina and Woody Vasulka** presenting two new computer/video works. Steina and Woody are video artists residing in Santa Fe. Woody is developing digital imaging hardware and software which both he and Steina use in their tape making. 20 minutes.

7:00 pm ONLY

Admission \$3.00, students and senior citizens with I.D. \$2.00.

**26** **Fourth Annual New Mexico Film and Video Makers Festival, Part 2**  
**SUN.** **Social Sciences 127** by Danny Lyon, 1969, 20 minutes. This is an opportunity to see Danny Lyon's first film. A portrait of the late, great Bill Sanders and his "painless" tattoo shop in Houston.

**Doing Time** 1979 58 minutes. Directed by David Ellis. Produced by L. Paul Sutton and Lon Holmberg. This documentary filmed at New Mexico's state penitentiary in 1979 examines the troubled and often dangerous world of a maximum security prison. Inmates describe their loss of liberty, their values, and their fears in intense individual and group discussions. The film offers an unusually balanced and honest treatment of highly controversial issues. Throughout, the film remains sensitive to the consequences of the conflict in correctional goal, made disturbingly clear in powerful scenes from a parole hearing. Aspen Film Festival 1980—1st prize.

8:00 pm ONLY

## NOVEMBER

**2** **Two Very Remarkable Women, or Imps Old and Young.**  
**SUN.** 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.

**Never Give Up: Imogen Cunningham** by Ann Hershey 1975 28 minutes. An intimate visit with 92-year-old portrait photographer Imogen Cunningham, whose work has made her one of the truly sought-after people in her field. "There are some people who for some foolish reason want just me to photograph them. It's all foolishness. Why didn't they discover me years ago? I was just as good." Imogen, cloaked in a black cape, clowns for Ann Hershey's camera, revealing the delightful imp within this remarkable, inspiring woman.

**The Girl With An Incredible Feeling** by Linda Feferman 39 minutes. This film is a true collaboration between its subject, Elizabeth Swados, and her close friend, the filmmaker, Linda Feferman. It is a very humorous biography (autobiography) of Swados, an extraordinary, multi-talented and

**SUN** 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 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

**SUN** **5** **Yellow Submarine** 1968 86 minutes. Directed by George Dunning, animated by Jack Stokes and Robert Blaser. The Beatles, animated in this feature length cartoon, are called upon to use their music to rescue the mythical Pepperland from invading forces of Blue Meanies. . . . the film is beautiful, soft and rich, drawing its inspiration from almost every cultural source outside of literature: Art Nouveau, Steinberg, Mandrake, Arshile Gorky, stencils, breakfast cereal boxtops, Warhol and Rauschenberg screens, Christmas wrapping paper, traffic signs, Advent calendars, beach toys, Mad Comics, Big Little Books, King Kong, Flash Gordon, Prince Valiant, decal transfers, buttons, radar screens, crossword puzzles, alphabet soup. . . . —Renata Adler, *The New York Times*.

**Samadhi** by Jordan Belson 1968 6 minutes. "Samadhi" is the Sanskrit term for "that state of consciousness in which the individual soul merges with the universal soul." A variety of undulating patterns unify repeatedly into clearly defined spheres, which correspond in yoga theory to Earth, Air, Fire, and Water, and to the kundalini and prana. "Certainly among the most powerful and haunting states of non-ordinary reality ever captured on film." —Gene Youngblood, *Expanded Cinema*. **7:00 and 9:00 pm**

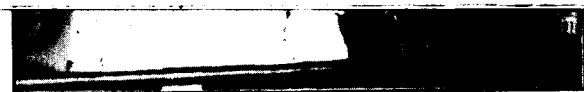
**SAT** **11** **Sculpture Films**, presented in conjunction with the **Armory/Museum/Festival Show**. **Masters of Modern Sculpture, Part 1: The Pioneers.** 58 minutes, narrated by George Segal. Each artist speaks for himself in this close look at the work of Rodin, Degas, Rosso, Bourdelle, Maillol, Lehmbruck, Matisse, Picasso, Lipchitz, Laurens, Epstein, Boccioni, Duchamp-Villon, Julio Gonzales, and Brancusi. **5:30 pm ONLY**

**Part 2: Beyond Cubism.** 58 minutes, narrated by George Rickey. Tatlin, Gabo, Pevsner, Duchamp, Dada artists, Man Ray, Miro, Arp, Ernst, Calder, Giacometti, Moore, Hepworth, Richier, Cesar, Uecker, Mack, Piene, Beuys, Arman, Klein, Spoerri, Tinguely, Caro, Gilbert & George. **7:00 pm ONLY**

**Part 3: The New World.** 58 minutes, narrated by Mary Miss. David Smith, Nevelson, Hare, Lassaw, Roszak, Fèrber, Bourgeois, Chamberlin, Di Suvero, Noguchi, Rickey, Newman, Tony Smith, Segal, Judd, Oldenberg, Morris, Serra, Andre, Kienholz, Christo, Heizer, Smithson. **8:30 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.

**SUN** **12** **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—Rosalind Krauss, Robert Pincus-Witten and Roberta Smith—**Fourteen Americans** selects that number of artists to examine more closely as active, inventive and highly distinctive participants in this decade of heterogeneity. Featuring Acconci, Laurie Anderson, Alice Aycock, Scott Burton, Peter Campus, Chuck Close, Nancy Graves, Joseph Kosuth, Gordon Matta-Clark, Mary Miss, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne and Joel Shapiro. Among them are painters and sculptors. Many of them have made films, videotapes, audiotapes, and still photographs. Some of their works enlist engineering and construction techniques, others are closer to those of a writer, composing texts or scripts. **7:00 and 9:00 pm**  
This program is made possible in part through a grant from the Santa Fe Foundry Association.



Lucia



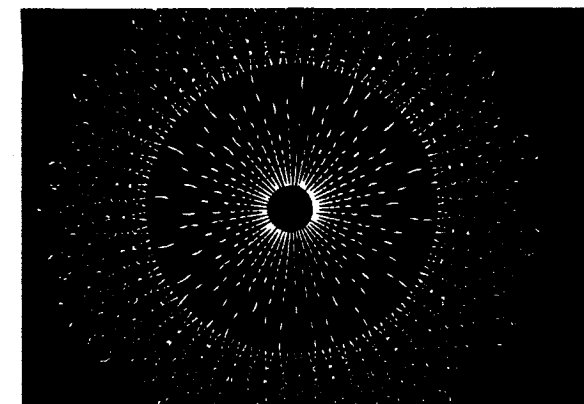
Doing Time



Metropolis



Bubbling



Samadhi

downs for anti-racism's camera, revealing the delightful mix of wit and remarkable, inspiring woman.

**The Girl With An Incredible Feeling** by Linda Feferman 39 minutes. This film is a true collaboration between its subject, Elizabeth Swados, and her close friend, the filmmaker, Linda Feferman. It is a very humorous biography/autobiography of Swados, an extraordinarily multi-gifted and charismatic young artist, composer of "New Music," performer. By the age of 27 she had written, composed music for and directed her own musical *Runaway* on Broadway. Her instrumental and vocal works demonstrate how innovative and avant-garde music can at the same time be delightful, accessible, and entertaining. The title of the film comes from a picture book she made which has been animated and incorporated into the film. The film leaves one with the incredible feeling of having just experienced a truly remarkable person. **7:00 and 9:00 pm**

**SUN** **9** **Video Works** by Ernie Gusella and Tomiyo Sasaki. **The Exquisite Corpse** and new works by Ernie Gusella. Gusella develops performances for the video camera, which usually incorporate video special effects such as superimposition, colorization or, in the case of **The Exquisite Corpse**, rapid, real-time switching between two cameras: images of blown-up fragments of the head and body alternate with small pictures of the body in a pulsating rhythm. The rapidity of the alternations being at the threshold of the persistence of vision result in the merging of images in the viewer's mind to create a diverse, disorientation and entertaining array of visual relationships, such as the superimposition of the performer's head in his mouth. In addition to its formal and entertaining aspects, Gusella also considers it a work with strong "social/religious overtones."

**Bubbling** by Tomiyo Sasaki won Grand Prize at the 2nd Tokyo Video Festival. Men and women appear in solo performances, duos, trios in front of the camera and show their skills at blowing bubbles. Sasaki's collage of the performances, has effectively isolated every detail of blowing a bubble. The result is a humorous new means of communication; a nonverbal form which explores a new world of expressions. **7:00 and 9:00 pm**

**SUN** **16** **Silents for Ears**. **Metropolis** 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 remarkable, timeless fantasy films every made, with an unforgettable line-up of characters, including Rotwang, the "mad scientist" and his amazing creation, the robotrix. The film used 36,000 players! The *Art Deco* and costume design is the purest example of this style ever realized in cinema. Crammed with special effects this is one of the definitive science fiction films whose following has constantly increased over the decades. Admission \$3.00, students and senior citizens with I.D. \$2.00 **8:00 pm ONLY**

**SUN** **23** **Broken Blossoms** by D. W. Griffith 919 102 minutes. Starring Lillian Gish and Richard Barthelmess. The original **tinted print** with the **original piano score** played by Santa Fe's **George Koumantaros**. A real treat and rare opportunity to experience the film in its original and complete form! **Broken Blossoms** is Griffith's most widely admired film: the story of a waif and a Chinese youth who cares for her. The intimacy, naturalistic acting and atmosphere seemed marvelous for that time and its influence has been nearly as great as that of *The Birth of a Nation* and *Intolerance*. Admission \$3.00, students & senior citizens with I.D. \$2.00 **8:00 pm ONLY**  
Admission \$3.00, students and senior citizens with I.D. \$2.00.

**SUN** **30** **Ecstasy** 1933 82 minutes. Directed by Gustav Machaty. This Czechoslovakian film brought Hedy Lamarr to the attention of Hollywood. Lamarr electrified film audiences at the tender age of 18 in this film that became famous for the sequences where she appears 'au naturel.' After its reissue in 1963 Kevin Thomas of *The Los Angeles Times* declared, "After 33 years *Ecstasy* remains the screen's classic tribute to the beauty of woman and to the celebration of physical love. Poetry, not plot, was Machaty's main concern as he shows his beautiful heroine's awakening womanhood . . . Machaty wished to free sex from morbid fears and prudery by depicting its beauty. His love scenes are of timeless radiance and tenderness . . . its essential quality is one of innocence and naturalness." **7:00 & 9:00 pm**

# Presented By Rising Sun Media Arts Center

at the Armory for the Arts  
1050 Old Pecos Trail, Santa Fe  
982-1338

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

# 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 inspires counterpoint of an 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 cliches pushed ad absurdum.

—Film Forum

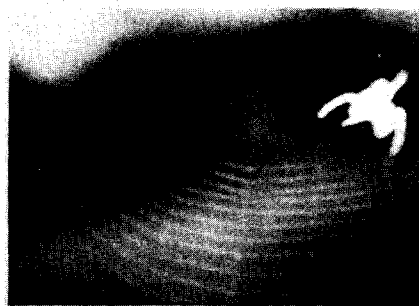
7:00 and 9:00 pm

8 SUN.

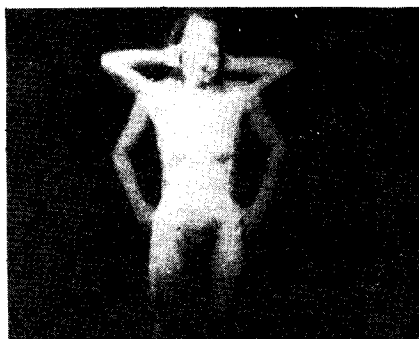
**The General** (1927). Directed by **Buster Keaton** and Clyde Bruckman. With Buster Keaton. In many ways *The General* is the quintessential Keaton film. It involves the plot structure typical of Keaton's narratives. *The General*, set in the time of the Civil War, is based on *The Great Locomotive 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

## JULY

20 SUN.



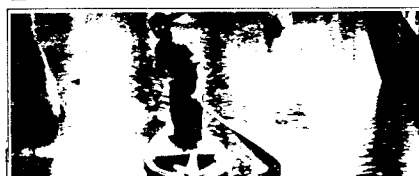
ZDRAVIC



RIVERBODY



LOUISIANA STORY BARTLETT



KUCHAR



STEAMBOAT BILL



STEINA VASULKA

**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 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

7:00 and 9:00 pm

27 SUN.

**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*

**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 inci-



young man caught in a web of dramatic clichés pushed ad absurdum. —Film Forum  
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 Tripto 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



STEINA VASULKA

GROOMS

PARIS QUI DORT

Man with a Movie Camera

**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

**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

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

# NEW MEXICO FILM & VIDEO FESTIVAL

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# NEW MEXICO FILM & VIDEO FESTIVAL

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

NAVAJO CODE TALKERS	BY TOM MCCARTHY
NOCTURE I	BY ROBERT GAYLOR
WINDOW/LAUNDRY/LANDSCAPE	BY LINDA KLOSKY
DASBURG	BY IRIS JORDAN
A GIFT OF TIMELY GESTURES	BY MARY LATTIMORE
CHACO CANYON SOLSTICE MARKER	BY ANNA SOFAER, KARL KERN BERGER JACK LOEFFLER
LA MUSICA DE LA GENTE	BY BLUE SKY PRODUCTIONS
EXPERIMENTAL VIDEO	BY STEINA AND WOODY VASULKA

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

## PART II ON SUNDAY OCTOBER 26 AT 8:00 PM

SOCIAL SCIENCES 127	BY DANNY LYON
DOING TIME	BY DAVID ELLIS

**ADMISSION \$2.00**

**PRESENTED BY RISING SUN MEDIA ARTS CENTER**

AT THE ARMORY FOR THE ARTS  
1050 OLD PECOS TRAIL 982-1338

# RISING SUN MEDIA ARTS CENTER PRESENTS

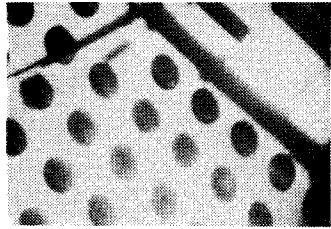
## German Experimental Film: 1920-1980

Perhaps the most comprehensive presentation of German experimental cinema ever made in the United States, surveying over sixty years of the development of film art in Germany. These six programs were selected by Ingo Petzke and Ulrich Gregor and made possible by the Goethe Institute.

Tickets \$3 at the door - series pass including comprehensive catalogs \$13.

**Fri. Feb. 5, 8 PM The Twenties** Eggeling, Richter, Graeff,  
**Sat. Feb. 6, 8 PM** Hirschfeldt-Mach, Moholy-Nagy, Seeber,  
Fischinger, Ruttmann,

The avant-garde film movement was born in Berlin in the 20's paralleling the course cubist painting was taking at that time. Painters and poets whose principal medium of expression was not film were shaping this period of the avant-garde film. "Through the medium of film, they sought to give concrete plastic shape to inner visions rather than manipulate images of external reality for dramatic effect." - *Standish Lawder, the Cubist Cinema*. Included in this program are important works of the "fathers of the avant-garde cinema", Hans Richter, and Viking Eggeling, and other contributors to the early abstract cinema.



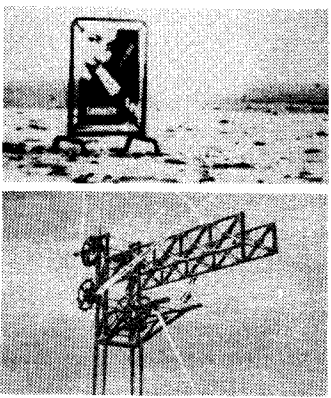
(Program length approx. 1 1/2 hrs.)

Laszlo Moholy-Nagy, Light Play

**Fri. Feb. 12, 8 PM The Fifties** Weiss, Straub, Kristl, Moore,  
**Sat. Feb. 13, 8 PM** Vesely, Reitz, Ramsbott, Spieker.

**Fri. Feb. 19, 8 PM The Sixties** Mommartz, Nekes, Costard,  
**Sat. Feb. 20, 8 PM** Neumann, Wiest, Wenders,  
Hein, Winkelmann, Herbst.

The thirties and forties, the rise and fall of the Third Reich, saw little independent film activity in Germany. In the 50's and 60's the concerns in film were "individual attempts to remove oneself with form and content from the uniform concerns of the German filmscape." - *Petzke*. It was not a group consciousness as with the cubist Cinema of the 20's. Included in these two programs are the early films of Valdo Kristl, Edgar Reitz and Franz-Joseph Spieker, all of whom were the early representatives of the Young German Film, the new direction in feature films that emerged in 1965 as the preliminary stage of the New German Film. Lacking the support of large film companies the films of the independents of this period were short works conceived as a rule to be shown before the main feature. "They were, in the broadest sense, an experimental field for the coming generation of filmmakers, who sought entry into the feature film." - *Ingo Petzke*.



(Program length approx. 2 hrs.)

Franz-Josef Spieker, Shadow Over the South

**Fri. Feb. 26, 7 PM The Seventies** Dore O., Klaus Wyborny  
filmmaker Klaus Telscher will be present

**Klaus Wyborny's** *Birth of the Nation* is a poetic narration which explores narrative structure. "In its exceptionally beautiful way, it situates itself at the heart of modernist cinema, while at the same time respecting its own origins in film history. Few films can claim as much." - *Tony Rains, Sight and Sound*.

**Dore O.** expresses in her films her own emotions and dispositions in relation to her environment. . . . the distinctiveness of her work is to be found in the beauty of her dream-like images." - *Ulrich Gregor*. Of *Lawale*, Peter Steinhart says, "the austere pictures tell more about the completely individual process of emancipation of a young woman than whole novels do." (Program length 3 hrs.)



Dore O., Kaskara

**Sat. Feb. 27, 7 PM The Seventies and Eighties**  
Heinz Emigholz plus A Program of the  
most Recent German Experimental Cinema  
with guest lecturer/filmmaker Klaus Telscher

These are works made in the 70's and 80's by filmmakers who have decisively influenced avant-garde film in Germany. The works have in common the intensive exploration of film's possibilities for visual creation. However, a broad movement of a prevailing style had not developed; rather each filmmaker's filmic concerns are very different and each has developed his/her own very expressive world of images.

"What Emigholz does in his work (*Demon*) is beginning to isolate, to catalogue, these things (of everyday nature) co-existing with us, to take them from the context in which they dwell, cleverly disguised as the rudiments of bland existence, and display them as the strange foreign bodies they are." - *Marcia Bronstein*. The text is Stephane Mallarme's *The Demon of Analogy* which Emigholz dismantles; in the process the works become celebrated in their own right.

(Program length at least 3 hrs.)



Wilhelm and Birgit Hein, Portraits  
Heinz Emigholz, Demon

**Fri. Mar. 5, 8 PM The Seventies**  
**Sat. Mar. 6, 8 PM** Werner and Birgit Hein, Werner Nekes

**The Heins** are painters turned filmmakers. They wanted "to work with film like with painting: not to tell stories, not to represent reality, but to show rhythm, movement and light." - *Hein*.

**Werner Nekes' Lagado** introduces the "untrained" viewer slowly and in entertaining fashion to the working methods of "alternative cinema." The film's aim is "the creation of new relationships between things seen and things heard. . . ." - *Nekes*.

(Program length approx. 2 1/2 hrs.)



Werner Nekes, Lagado

**Fri. Mar. 12, 7 & 9 PM The Cat People 1942**

\$2.50

Directed by Jacques Tourneur

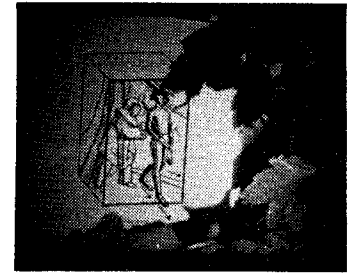
An occult film which might easily be dismissed upon reading a synopsis, but is actually one of the most exceptional films to come out of Hollywood in this period. It is based on a gypsy legend about a clan possessed by the spirit of a panther. A descendant of the clan rediscovers her heritage in New York in the 1940's. It is an elegant and intelligent film which creates an incredible mystery and tension in the mind while never resorting to violence or elaborate props and make-up. ". . . consistently alive, limber, poetic, humane. . . . resolutely against the grain of all we have learned to expect from the big studio. . . ." - *James Agee*.



**Sat. Mar. 13, 8 PM Larry Gottheim in person**

\$3

Filmmaker Larry Gottheim will present and discuss his film **Four Shadows** and several short films. Of **Four Shadows** Gottheim says, "I was increasingly aware of . . . developing thought around issues of 'romanticism,' nature, desire and guilt, language, etc. . . . all finally hovering around the idea of freedom." . . . "Four four-minute sections of image-flow and four of sound, wheeling in your consciousness, exposing the interconnectedness of things and the openness, the inexhaustibility of each image, of each sound." Gottheim has exhibited his work at major museums throughout the U.S. **Four Shadows** was included in the Whitney Museum Biennial Exhibition.



**Fri. Mar. 19, 8 PM Bruce "Pacho" Lane in person**

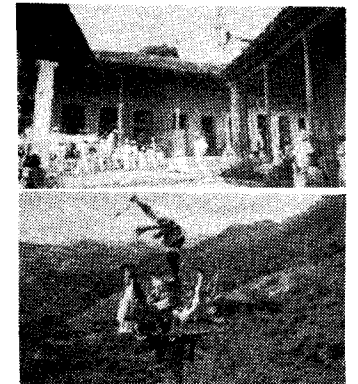
**Sat. Mar. 20, 8 PM**

\$3

**Santa Fe filmmaker Pacho Lane** will present his films of the Totonac Indians in Huehuetla in Eastern Mexico.

**Tree of Knowledge**, 27 minutes, made in 1982 deals with the continuing conflict between the Mexican National and Mestizo culture and the pre-Columbian culture of the Totonacs. It shows the Spanish language education in its attempts to indoctrinate and the dance-drama-ritual "Los Huehues" satirizing the Spanish culture while maintaining the Totonac spiritual identity.

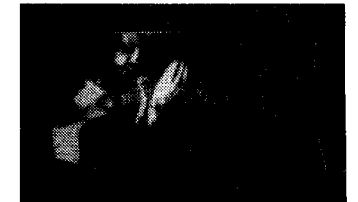
**Tree of Life**, 30 minutes, 1977. Aims to recreate for the viewer the wonder of a living myth underlying the spectacular "Los Voladores," a 1500 year old Totonac dance-ritual. The Totonac finds fulfillment by finding his place in the natural order which is symbolized by the **Tree of Life**, the union of Heaven and Earth.



**Sat. Mar. 27, 8 PM Woody Vasulka in person**

\$3

**Santa Fe video artist Woody Vasulka** will preview his new video work-in-progress **The Commission**. It is based on an historic encounter between Hector Berlioz and Paganini. **The Commission** is sometimes described as video opera and is exploring the possibilities in narrative structures and computer generated effects. Co-sponsored by Film in Art and Explorations in Music.



**Fri Mar. 26, 7 & 9 PM The Unholy Three**

\$2.50

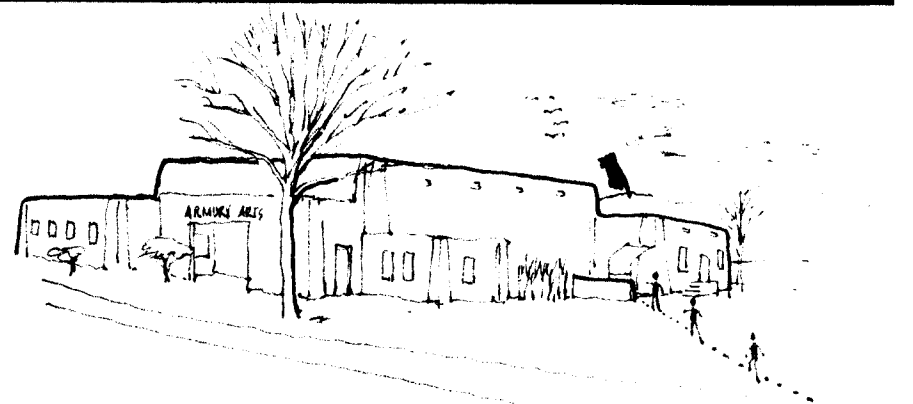
by Tod Browning

(the original 1925 version)

"A marvelous piece of fantasy and one of the most bizarre films in the history of cinema, tinged with moments of black humor." - *film critic Georges Sadoul*. In this early silent, Lon Chaney gives a classic performance in a bizarre tale of a transvestite ventriloquist, a dull-witted strong man and a malevolent dwarf who conduct criminal business under the cover of a pet store.



**WED. MAR. 24 7:00 PM - ? OPEN HOUSE AT RISING SUN MEDIA ARTS CENTER, CELEBRATING AND INAUGURATING OUR NEWLY REMODELLED FACILITY. SOME SURPRISE EVENTS, FOOD, DRINK.**



**All Programs at Rising Sun Media Arts Center\***

in the **Screening Room**, a new 60 seat multi-purpose space in the downstairs of the Armory for the Arts.

1050 Old Pecos Trail, Santa Fe.

For information call 982-1338 • \*Unless listed otherwise