

# Fitful Flashes

Curated by  
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**O**f techniques of film there are many manuals.  
Of critiques there are innumerable opinions  
Of illuminations there are only fitful flashes.

—James Broughton

An evening of quintessential cinema from makers  
who have shaped Filmforum's artistic vision over its  
first 19 years.

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*Blossom Gift/Favor (Dedicated to Douglas Edwards),*

Stan Brakhage 1993 16mm :40

*In this Trembling Shadow,* William Scaff 1979 Super 8 16:00

*Drought Film (for Richard),* Albert Kilchesty 1994 Super 8 10:00

*The Trouble with the Dodgers,*

Victor Ingrassia 1990 Super 8 3:00

*Slap,* Craig Schlattmann 1987 16mm 7:00

*Zulu As Konoe,* Craig Rice 1980 16mm 5:00

*The Argument,* Michael Guccione 1982 16mm 8:00

*Filmforum Film,* Craig Rice 1979-80 16mm 3:00

*Five films from 1984-1988,* M.M. Serra

(*NYC, Nightfall, Framed, PP2, Turner*) 1984-88 16mm 10:00

*What Do Two Rights Make?,*

Sara Kathryn Arledge 1983 16mm 10 :00

*Primaries,* Linda Tadic 1989 16mm 3:00

*Twelve,* Beth Block 1977 16mm 9:00

*Marasmus,*

Betsy Bromberg and Laura Ewig 1981 16mm 24:00

A T H O L L Y W O O D M O G U L S

## **Blossom Gift/Favor (Dedicated to Douglas Edwards)**

All titles dominate linguistically; in that sense, any film would be better left unnamed. This little hand painted work attempts to BE a visual "flowering" and as it is (as film is) a continuity art, it would seek some visual corollary of the whole growth process (root, stem, leaves, blue sky, and the bloody gold growth of the meat/mind electricity of the filmmaker)—but without mimic of either flower or thought process... clear through to film's clear "blossoming" in the passage of light. —Stan Brakhage

**In this Trembling Shadow** Ants, bras, bushes, cages, crates, diamonds, drawers, flaming fountains, flowers, glass, hearts, hog's heads, holes, painter's palette, Pegasus, pools, religious articles, Sea Captain, starlight, statuary, tar, tiger, time travel...



Twelve

**Drought Film (for Richard)** A sonic and visual drizzle.

**The Trouble With The Dodgers** A film which reflects the visual beauty and intellectual appeal that is baseball.

**Slap** A short, intense film about the politics of relationships, performance, endurance, and audience participation.

**Zulu As Konoe** "Craig Rice makes eccentric, elliptical films reminiscent of the primitivism demonstrated in early film-makers and photographers like Eadweard Muybridge."

—Linda Gross, *Los Angeles Times*

**Filmforum Film** Originally made as documentation for Pasadena Filmforum's California Arts Council grant, this is a no-nonsense, nuts-and-bolts instructional film on the proper way to run a film society. See a film audience! See a movie screen being raised and lowered! See a projection booth! See a projectionist! All in living black and white.

**NYC, Nightfall, Framed, PP2, Turner** The films of M.M. Serra are tightly-woven mosaic miniatures which are primarily improvisational in nature and which are, by turns, both visceral and ephemeral.

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## Fitful Flashes *continued*

**What Do Two Rights Make?** The final work from Pasadena's venerable filmmaker.

"There is a sense of imaginative rightness in an artist because there is a rightness in the Universe... a complex harmony. What it seems to me that I am doing is creating images in such a way as to try to communicate this sense of rightness to others."

—Sara Kathryn Arledge

**Primaries** The body as fragile object; united with the elements (physical, aural, and visual), yet at times paralyzed, where the machine (camera) has the power of motion while the body is frozen and dissected.

**The Argument** Domestic tension culminates with the release of a tattered doppelgänger at the expense of carnality.

**Twelve** The first three parts of a twelve-part film which explores the history of imagery. The first part is a painted and scratched film, the second part incorporates the use of negative space, and the third part uses elaborate optical printing techniques to incorporate photographic imagery into the increasingly complex images.

**Marasmus** A woman's response to technology/the jet-lag of birth. "Although the title refers to a condition of acute malnutrition in which a child is unable to assimilate food, the film is a robust and sumptuous offering. This is no rough-edged, craft-resistant effort. Rather it is infused with a seductive glamour."

—Janis Crystal Lipzin, *Artweek*