Fitful Flashes

Curated by Terry Cannon & Albert Kilchesty 0

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

-James Broughton

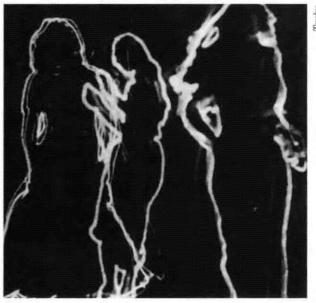
An evening of quintessential cinema from makers who have shaped Filmforum's artistic vision over its first 19 years.

Blossom Gift/Favor (Dedicated to Douglas I	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,			
Betzy Bromberg and Laura Ewig	1981	16mm	24:00

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...



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 primivitism demonstrated in early filmmakers 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 dopplegänger at the expense of carnality. **Twelve** The first three parts of a twelvepart 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