

EXPERIMENTAL CINEMA GROUP

7 & 9pm

January 24, 1972

Forum Room \$1

ALLURES by Jordan Belson (1964) 8min. Color.

Just as silences in music seem to resonate with notes and motifs just heard, blank spaces between sequences vibrate with afterimages. The images themselves, often suggesting the infinity of outer space or of subatomic particles, the snappy impersonality of computers or the undulation of romantic colored clouds, provide filmed contrasts and tensions complemented by a musical soundtrack which itself acts as counterpoint. This film is visual music.

The film demands that we see the medium in a radically unusual way; that is, without expecting conventional content or form. Herbert Read claims that "the true plasticity of the film, the plasticity which gives the film its uniqueness, is a plasticity of light. An essential film would be an abstract film, a 'pure' creation of light and darkness: If so is the only unity in film continuity? And, how would the film be different from any other if sequences were transposed or reversed?"

INSTITUTIONAL QUALITY by George Landow (1969) 5min. Color.

"Perhaps these films will counter the harmful effects of the mass media. If so, it will be by stimulating other parts of the mind, not the part which reacts to emotional traps set by the media industry." --Peter Rawls.

TRANSFORMATION by Ed Emshwiller (1959) 5min. Color.

"The pointillist score accompanies changing line, form and color to create a filmic painting achieved through the exploration of spontaneous abstractions. Utilizes evolving changes of style, technique and rhythm." --e. emshwiller

GEORGE DUMSON'S PLACE by Ed Emshwiller (1965) 8min. Color.

"a poetic exploration of the hidden world created by a 'natural', primitive landscape artist whose vision endowed swamp and junk with surreal beauty...a portrait of an unusual man and the environment he made for himself." e. emshwiller

QUIXOTE by Bruce Baillie (1964-65) 45min. B&W/Color.

"(Baillie's films) are not scripted or thought out in detail in advance of shooting, but grow through intermittent spurts of shooting and editing and sound recording, each of which generates new ideas that gradually work together into a film. This procedure, with its obvious hazards, is perhaps the counterpart here of 'nonpreconception' in the documentary; at any rate it is clearly allied with the so-called antirational feelings distrustful of anything but the moment's feeling and the moment's person to person relationship, pacifist in the emotional sense of not wishing to force anything--and hence opposed to most of the activities which make up our 'civilization,' including traditional radical politics. In his method of work as in the work itself, thus, Baillie bears witness against the state to which we have sunk." --Ernest Callenbach, Film Quarterly

Next week's program will be: THE GENERAL by Buster Keaton (1926)

No semester program has yet been printed due to our financial difficulties