

7 & 9 pm

EXPERIMENTAL CINEMA GROUP  
November 22, 1971

Ferun Room One Miller

THE WAY TO SHADOW GARDEN stan brakhage 1955  
Brussels International Experimental Film Festival. A young man, entranced in the fantasy and terror of his mysterious room, severs his last contact by an act of violence and throws himself into a world of internal revelation. A psycho-drama of loneliness and self-violation. Experimental sound by Brakhage.

BLOOD OF THE BEASTS (Le Sang de Bêtes) georges franju  
Prix Jean Vigo and Grand Prix, International Film Festival, France.  
Georges Franju's tormented and controversial masterpiece is a strangely poetic uncompromising portrait of the slaughterhouses of Paris. BLOOD OF THE BEASTS is a film of savage honesty and violent visual impact. A classic, it is not recommended for the squeamish.

"Once again courageous film makers, unhampered by considerations of success, have proven that the cinema is the vehicle for realism and lyricism. There is not a single scene that fails to move by the sheer beauty of its great visual style."--Jean Cocteau

REPORT bruce conner

"Death, of course, is very pointedly the theme of the Kennedy film. In many ways REPORT is the most formal of Conner's productions. At the same time, it is perhaps the most difficult to come to grips with...the aesthetic of the film might be thought to match the aesthetic of 'life' as it existed in the few days after the assassination: that is, when living quite literally stopped, when it fell into a day and night cycle of waiting, watching, grief, and perhaps even boredom...Ordinary functions and entertainments like radio and television halted their usual programming and gave themselves over to this cycle of monotonous descriptions of death events."--Carl I. Belz, "Three Films by Bruce

Conner" File Culture #44.

THE ANIMALS OF EDEN AND AFTER stan brakhage 1970  
"The term THE WEIR-FALCON SAGA (this film Animals of Eden is part 3) appeared to me, night after night, at the end of each of a series of dreams. I was 'tured' to the feeling, tho' not the images, of those dreams in editing of this and the following two films. The three films 'go' very directly together, in the (above) order of their making: yet each seems to be a clear film in itself. At this time, I tend to think they constitute a "Chapter no.2" of "The Book of Film" I've had in mind these last five years (considering SCENES FROM UNDER CHILDHOOD as Chapter no.1): and yet these "Weir-Falcon" films occur to me as distinct from any film-making I have done before. They engender, in me, entirely 'new' considerations. I cannot describe them: but there is an excerpt from "The Spoils", by Basil Bunting, which raises hair on the back of my neck similarly:

"Have you seen a falcon stoop/ accurate, unforeseen/ and absolute, between/  
wind-ripples over harvest? Dread/ of what's to be, is and has been --/ were we  
not better dead?/ His wings churn air/ to flight./ Feathers alight/ with sun,  
he rises where/ dazzle rebuts our stare,/ wonder our fright."

"I might add that "THE MACHINE (OF EDEN)" operates via "spots"--from sun's disk (of the camera lens) thru emulsion grains (within which, each a universe might be found) and snow flakes (echoing technical aberrations on film's surface) blots (upon the lens itself) and the circles of sun and moon, etcetera: these "mis-takes" give birth to "shape" (which, in this work is 'matter', subject and otherwise) amidst a weave of thought: (I add these technicalities here, to help viewers defeat the habits of classical symbolism so that this work may be immediately seen, in its own light): the "dream" of Eden speaks for itself."--Stan Brakhage