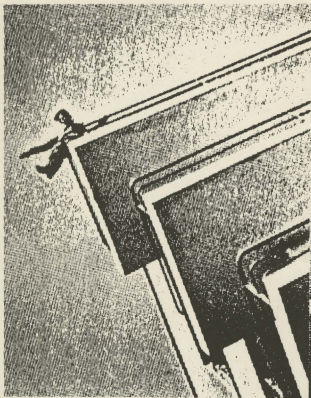


EXHIBITS

214 N. FOURTH AVE., ANN ARBOR, MI. 8 pm, \$3 (unless otherwise noted). CALL 662 2470



March 9 - April 4

On Our Own: Five Young Architects

The work of Catherine Metzler, Eduardo Garcia, Bob Henry, Robert Cole and Ian Taberner. Reception for the artists Monday, March 9th, 8-9 PM.

Monday March 9

The Films of Charles & Ray Eames

Between them, Charles & Ray Eames were architects, furniture designers, filmmakers, graphic artists, urban planners and toy makers. Many consider Charles the creative genius of modern furniture design, while Ray originally was a painter (she studied with Hans Hofmann) who collaborated with Charles for 40 years until his death in 1978. The films tonight provide examples of the Eameses' talents for toy-making (*PARADES*, 1952), communications technology (*A COMMUNICATIONS PRIMER*, 1953) and architecture (*HOUSE*, 1955). Also featuring *BLACKTOP* (1952) & *POWERS OF TEN* (second version, 1978). (total program time 70 min).

Tuesday March 10

Crime Without Passion (Ben Hecht, Charles MacArthur, 1934)

Claude Rains gives a brilliant performance as a lawyer whose entanglement in a web of crime leads him to murder... Or does he? This film features a chilling montage sequence by Slavko Vorkapich, who was a master of special motion effects and a leading theorist on the visual structure of the filmed image. (80 min). Also two short films *LIFE AND DEATH OF 9413-A* & *HOLLYWOOD EXTRA* (Robert Florey, 1928) with camera work by Gregg Toland (of *CITIZEN KANE* fame) and art direction by Vorkapich, and *MOODS OF THE SEA* (FIMGAL'S CAVE) (Vorkapich and John Hoffman, 1942) an interpretation of Mendelssohn's work that is a stunning motion of music and imagery.

Monday March 16

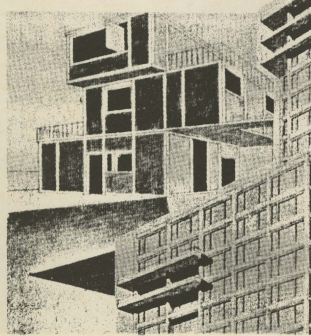
3 Films on New York and Its Architecture

SKYSCRAPER (Shirley Clarke, 1959) is an enthusiastic, sometimes comic musical salute to the collaborative effort of the building of a skyscraper. *THE CITY* (Willard Van Dyke & Ralph Steiner, 1939) explores in a personal style the glory and the squalor of Manhattan. *THE WONDER RING* (Stan Brakhage, 1955) was financed by artist Joseph Cornell, who wanted a film made about the EI before it was torn down. (total program time-67 min)

Tuesday March 17

Riddles of the Sphinx (Laura Mulvey & Peter Wollen, 1977)

Mulvey and Wollen are two British critics and theorists whose films explore new approaches to narrative in cinema. This story centers on Louise, a middle-class mother obsessively involved with her four-year-old daughter to the exclusion of the outside world. Once her husband announces he is leaving her, Louise's oblique and maternalistic stream of consciousness slowly revolves into a twisted delirium. (92 min).



Monday March 23

Martin Rumsby Presents "The Invisible Cinema": Super Eight from New Zealand and Elsewhere

New Zealand filmmaker Martin Rumsby has been travelling around North America for the past 7 months, showcasing film while at the same time picking up new films for his program. Tonight he presents a collection of Super 8 works from New Zealand including his own *VISTAS*, as well as works by John Porter (Toronto), Albert Kilchewy (California), Wilma Varela (Texas) and others. Following the screening Mr Rumsby will be present to answer questions.

Tuesday March 24

Three Films By Sidney Peterson

In 1946 Peterson was hired to teach an avant garde filmmaking class at the California School of Fine Arts. From these classes came a number of films in the Dada tradition including *THE CASE* (1947), *MR. FRENCHER AND THE MINDATOR* (1948) and *THE PETRIFIED DOG* (1948). *THE CASE* follows the adventures of a deranged artist who, in an act of self-mutilation, removes his eye. The eye then escapes his studio and roams the streets of San Francisco. *MR. FRENCHER* is based on Balzac's story "Le Chef-d'oeuvre inconnu" while *THE PETRIFIED DOG* has been compared to Lewis Carroll's "Alice in Wonderland." (total time-69 min)

Monday March 30

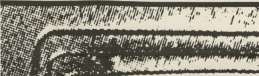
"A City At Chandigarh (Alain Tanner, 1966)

Tanner's film captures one of the most spectacular feats of modern architecture. Le Corbusier's construction of a city from scratch in the Punjab desert. This imaginative documentary breaks down the barriers between poetry and technology. (54 min) Additional program details to be announced.

Tuesday March 31

Dadascope (Hans Richter, 1961)

Richter collaborated with Jean Arp, Marcel Duchamp, Kurt Schwitters, Tristan Tzara and others in this delightful portrait of the Dada movement with its special techniques of sound and visual clash, word play, chess, dice and other games of chance. *DADASCOPE* is the third of Richter's collaborations with other artists following *DREAMS THAT MONEY CAN BUY* and *X & X*. (41 min). Also, video of Eberhard Blum performing Kurt Schwitters' "Die Ursonate." Additional Dadascope program details to be announced.



April 5 - May 2

Gallery exhibit by Elaine Noyes

(mixed media installations) and Mark Blotner (movable animation). Reception for the artists April 6th, 6-8 PM.

Monday April 6

Virtual Play: the double direct monkey wrench in Black's machinery (Steve Fagin, 1984)

Fagin's work traces its way around the figure of Lou Andreas-Salome. Fagin's free range far and wide and join the eloquences of the tableau with the elementary clarity of the comic strip. Two hats bob atop some chair backs and we realize that we are watching and hearing Lou (Andreas-Salome) and Anna Freud recount stories about Freud's pet dogs and a narcissistic cat. We see Lou... engage in an astutely zany bilingual conversational duet with Elizabeth Nietzsche... Fagin has concocted a creative conglomeration of psychoanalytic theories, biographical snippets, Cyberbergian expositions, and calculated child's play." (80 min)

Tuesday April 7

Oedipus, Mom and Freud Movies

Featuring *THE LEAD SHOES* (Sidney Peterson, 1949), *MOTHER'S DAY* (Glenne Berger, 1950) and *MARRIAGE BROKER JOKE AS CITED BY SIGMUND FREUD IN MIT AND ITS RELATION TO THE UNCONSCIOUS OR CAN THE AVANT-GARDE ARTIST BE MURDER?* (Owen Land, 1978).

Monday April 13

The Prints and the Paper: Our Airlines

Filmmakers Jeff Plankner (Detroit), Tom Ludwig (Detroit) and Owen O'Toole (Boston) will be present to screen a number of their own films, involving one and two projectors. Among the films featured will be Plankner and Ludwig's "Appastapas" which has won awards at various festivals across the country.

Tuesday April 14

Rome 78 (James Norros, 1978)

Lydia Lunch and Eric Mitchell don the togas for this burlesque of "I Claudius" complete with Roman costumes and New York location. A must see.

Monday April 20

Music Videos

Recent works by Cabaret Voltaire, The The and Robyn Hitchcock and the Egyptians. Additional details to be announced.

Tuesday April 21

Michigan Film/Video

A tradition of the best and the brightest. And so close to home. Submissions in all formats are welcome. (662-2470)

Monday April 27

Video Noir I

The next two Mondays will look at the "noir" genre as it applies to video, investigating the "darker side of life and articulating the primary question: What do we fear?" *LINES OF FORCE* (Bob Snyder, 1979) depicts a modern claustrophobia created by computer technology. In *BUREAU THE SKIN* (Cecelia Condit, 1981), a "true" murder story is retold numerous times with complications, contradictions and embellishments, revealing the narrator's obsessive fascination with the incident. In *DOUBLE LUNAR DOGS* (Joan Jonas, 1984), Jonas and Spalding Gray play two timeless travelers journeying aimlessly across the universe, influenced by Bunuel, Deren and Cocteau, Wayne Fielding's *HUMAN SELECTION* (1983) explores the relationship that develops around a woman's delusion of her friend's apparent suicide. (total program time-70 min)

Tuesday April 28

The Asphalt Jungle (John Houston, 1950)

Muston's themes of collective effort and nihilist failure are brilliantly dramatized in this genre-creating caper film. This seldom seen masterpiece depicts a gang of small-time losers who plan the perfect heist only to be done in by human foibles. Featuring an outstanding cast of mostly B-part players including Sterling Hayden, Sam Jaffe, Marc Lawrence, Jean Hagen, Louis Calhern & Marilyn Monroe. Screenplay by Huston and Ben Maddow (112 min).

May Gallery Exhibit

Kathy Kowalski: Photographs with text

Monday May 4

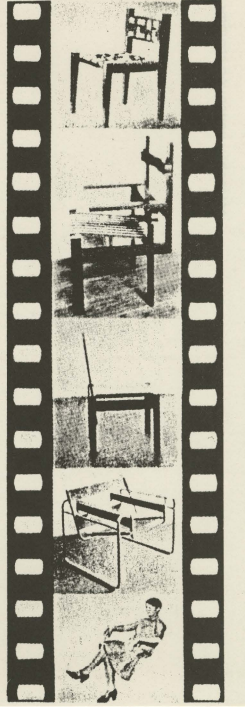
Video Noir II

Tonight's program features two works, *NAKED DOOM* (Edward Rankus, 1983) and *THE COMMISSION* (Woody Vasulka, 1983). "Naked Doom" takes us into an intensely dark inner world, populated by the visuals common to both "noir" and science fiction stories. "The Commission" tells the story of a 19th century commission offered to the violinist Niccolò Paganini from wealthy music publisher Hector Berlioz. "Vasulka leaves the familiarity of his well-traveled electronic terrain and takes to the high ground of narrative and theatricality." Starring Robert Ashley and Ernest Guella. (total program time-65 min)

Tuesday May 5

The Suspect (Robert Siodmak, 1944).

From the director of the *KILLERS* comes this velvety thriller based on the famous Dr. Crippen murder. Charles Laughton stars as a weak man who finds the strength to fulfill his lustful yearnings...at any cost. With Henry Daniell and the mysterious Ella Raines. (85 min)



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