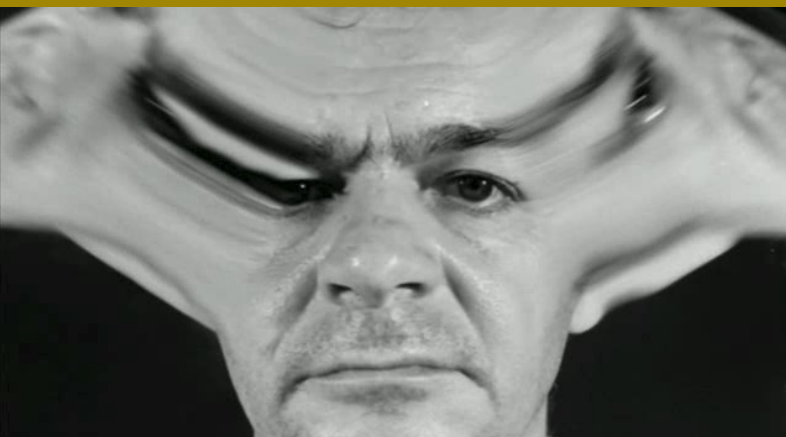


INHABITANTS



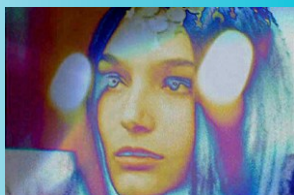
Mondays at 7:00 p.m.
Mayer Room, Howe Library
Free and Open to the Public

Ciné Salon's Spring 2018 will address a selection of outstanding visionary movies important to the history of the medium that for a variety of reasons are little seen. It is hoped our efforts will renew appreciation in these moving image gems.

January 22 Acid Visions

Psychedelic cinesthesia explodes in "far out" films and music recorded at the 1967 *Human Be-In* in San Francisco and as "experienced" in other groovy '60s LSD trip films, up to and including the amazing psychotic mash-ups, Henri-Georges Clouzot's *L'Inferno* and Peter Tscherkassky's *The Exquisite Corpse*.

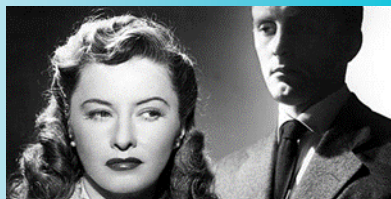
FILMS: *Be-In* (1967) Jerry Abrams; *Airborn* (1968) Chas Wyndham; *Film Form No. 1* (1970) Stan VanDerBeek; *La Couleur de la Forme* (1960) Hy Hirsh; *Doppler Effect Version II* (1969) Dan Agnew; *Beyond the Valley of the Dolls*-trailer (1970) Russ Meyer, Roger Ebert; *San Francisco* (1967/68) Anthony Stern; *Visual Training* (1969) Frans Zwartjes; *The Liberation of Mannique Mechanique* (1967) Steven Arnold; *The Exquisite Corpse* (2015) Peter Tscherkassky; *The Downward Spiral* (2014) Blake Nicotine. 106 minutes.



February 5 The Strange Love of Martha Ivers

Director Lewis Milestone crafts a dark film noir melodrama with biting performances by Barbara Stanwyck, Van Heflin and Kirk Douglas, who plays a spineless husband. "Dark, twisted and gripping," the lurid tale of power dishes out savage cold revenge.

FILMS: *The Strange Love of Martha Ivers* (1946) Lewis Milestone 116 minutes.



Ciné Salon

Impressions on The Art of the Cinematograph with Bruce Posner

February 26

Resonant Spaces: Adkins / Conrad

Introduced by Amelia Kahl, Hood
Museum of Art

Terry Adkins' fractured but eloquent art video *Flumen Orationis* (from *The Principalities*) forces meaning from disparate audio and visual cues. Minimalist Tony Conrad dismantles cinema production and projection to raw essentials. **FILMS:** *Flumen Orationis* (from *The Principalities*) (2012) Terry Adkins; *Tony Conrad at Carnegie Museum of Art* (1974). 130 minutes.

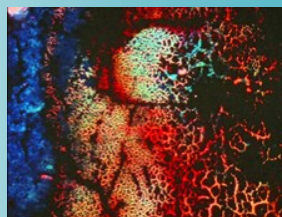


March 5 Brakhage at Dartmouth

Nora Jacobson in person

In 1951, Stan Brakhage had a nervous breakdown during his freshman year and left Dartmouth to pursue creative filmmaking. He returned in March 1955 to show early works and later to screen the 16mm epic, *Dog Star Man*, in 1964 and the 8mm feature, *23rd Psalm Branch*, in 1967.

FILMS: *Unglassed Windows Cast a Terrible Reflection* (1953); *Dog Star Man, Part Four* (1964); *23rd Psalm Branch* (1967). 106 minutes.



March 19 Distant Montages: Artavazd Pelechian

Little known outside of esoteric documentary film circles, famed Armenian director Artavazd Pelechian creates "distant montages" of mid-20th century life. The cadenced combinations of riveting images welded to elegiac music will haunt you forever.

FILMS: *Beginning* (1967); *Inhabitants* (1970); *Seasons of the Year* (1975), *Life* (1992); *End* (1994); *We* (1969); *Our Century* (1983). 135 minutes.

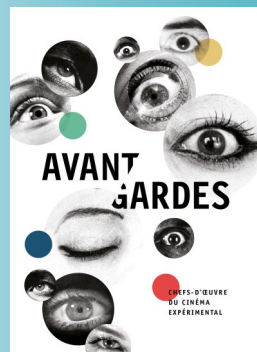
"One of the few authentic geniuses in the world of cinema."



April 2 Avant-Gardes

Lobster Films (Paris) has selected a marvelous panorama of experimental films dating from the origins of cinema to present from France, Britain, Spain, Italy, Germany, Russia and United States.

FILMS: Selections from *Avant-Gardes: Chefs-d'oeuvre du cinéma expérimental* (2017), co-curated by Serge Bromberg and Bruce Posner, with films by Castleton Knight, Wheaton Galentine, Max Reichman, Jim Davis, John Arvonio, José Antonio Sistiaga, Marcel L'Herbier, Dziga Vertov, and Hans Richter. 119 minutes.



April 16 The Sun Shines Bright / Schneemann

Cited "a masterpiece," director John Ford hones to perfect pitch sentiments associated with Ole' Kentucky in this 1953 remake of his earlier film *Judge Priest* (1934). Ford's ode is balanced by intimate recollections of artist Joseph Cornell by Carolee Schneemann. **FILM:** *The Sun Shines Bright* (1953) John Ford; *Carolee Schneemann at Pittsburgh Filmmakers* (1978). 110 minutes.



Programs subject to change without notice.

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643-4120 www.howelibrary.org

