

ESSENTIAL CINEMA / PREMIERES



ROSE HOBART



OUT-TAKES FROM THE LIFE OF A HAPPY MAN



FRAGMENTS OF KUBELKA

ESSENTIAL CINEMA, CONT'D

JOSEPH CORNELL, PROGRAM 1

Unless otherwise noted, all films are silent.

ROSE HOBART 1939, 20 min, 16mm, sound

COTILLION 1940s-1969, 8 min, 16mm, b&w

THE MIDNIGHT PARTY

1940s-1968, 3.5 min, 16mm, b&w

THE CHILDREN'S PARTY

1940s-1968, 8 min, 16mm

CENTURIES OF JUNE 1955, 10 min, 16mm

AVIARY 1955, 11 min, 16mm, b&w

GNIR REDNOW 1955, 5 min, 16mm, photographed by Stan Brakhage

NYMPHLIGHT 1957, 8 min, 16mm

A LEGEND FOR FOUNTAINS

1957/65, 17 min, 16mm, b&w

ANGEL 1957, 3 min, 16mm

The poet of magic realities. Pioneer of recycled (found) images. ROSE HOBART and the Trilogy (COTILLION, MIDNIGHT PARTY & CHILDREN'S PARTY) are some of the earliest collage films created. The others were directed by Cornell (and photographed by Stan Brakhage and Rudy Burckhardt, among others) at some of his favorite locations.

Total running time: ca. 105 min.

—Sun, June 30 at 3:45.

JOSEPH CORNELL, PROGRAM 2

All films are silent.

BOYS' GAMES 1957, 5 min, 16mm

BOOKSTALLS ca. late-1930s, 11 min, 16mm

BY NIGHT WITH TORCH AND SPEAR

ca. 1940s, 9 min, 16mm

NEW YORK—ROME—BARCELONA—

BRUSSELS ca. 1940s, 10 min, 16mm

VAUDEVILLE DE-LUXE ca. 1940s, 12 min, 16mm

MULBERRY STREET ca. 1957, 9 min, 16mm, b&w, made with Rudy Burckhardt

JOANNE, UNION SQUARE 1955, 8 min, 16mm, made with Rudy Burckhardt

CLOCHES À TRAVERS LES FEUILLES

ca. 1957, 4 min, 16mm

CHILDREN ca. 1957, 8 min, 16mm

Rare Cornell; more magic cinema from the master collagist. Variations of films made by Cornell, plus collage films discovered by archivists after his death.

Total running time: ca. 85 min.

—Sun, June 30 at 6:00.

NEW YORK THEATRICAL PREMIERE RUN!

Jonas Mekas

OUT-TAKES FROM THE LIFE OF A HAPPY MAN

2012, 68 min, video

"A motion picture composed of brief diaristic scenes not used in completed films from the years 1960-2000; and self-referential video footage taped during the editing. Brief glimpses of family, friends, girl-friends, the City, seasons of the year, travels. Occasionally I talk, reminisce, or play music I taped during those earlier years, plus more recent piano improvisations by Auguste Varkalis. It's a kind of autobiographical, diaristic poem, celebration of happiness and life. I consider myself a happy man." —J.M.

"In a film of amazing delicacy and poetic insight, Mekas celebrates the beauty of imperfect images..." —Amy Taubin

"OUT-TAKES starts with Mekas alone at night while the city sleeps, editing his old films. As he looks back over his life he starts to talk, insisting that his life's work amounts to 'just images, some fragments of this world' that he will bring together for himself and a few friends. But as images of the people who brought joy into his life pass by, we realize that most of them are no longer alive. Mekas sees them again, but he is seeing them alone. As much as it is about his happy life, the film is also about emptiness, loss, and a longing for some sort of spiritual consolation. At one moment the cover of St John of the Cross's MEDITATIONS appears on screen. This is Mekas's long dark night of the soul." —Richard Dornet, THE TELEGRAPH

—Thurs, April 25 through
Thurs, May 2 at 8:00 nightly.

U.S. THEATRICAL PREMIERE RUN!

FILMMAKER AND PETER KUBELKA IN PERSON!

Martina Kudláček

FRAGMENTS OF KUBELKA

2012, 233 min, digital video. Presented with the support of the Austrian Cultural Forum New York; special thanks to Andreas Stadler & Hannah Liko.

Having previously created fascinating documentary portraits of seminal avant-garde figures Maya Deren and Marie Menken, Martina Kudláček has turned her sights on Peter Kubelka, the legendary Austrian filmmaker, theorist, lecturer, and cook, not to mention AFA co-founder. The result is her most ambitious film yet, an expansive yet focused 4-hour immersion in Kubelka's work, theories, personality, and sensibility.

While Kubelka's radical and pioneering body of films is a highly condensed work of little more than an hour, his lectures are legendary for their extended length. In Kudláček's film these drawn-out presentations on 'what is cinema' and 'cooking as an art form' are frequently illuminated by archaeological objects from Kubelka's eclectic collection. He considers his ongoing collecting to be an expanded film practice that explores the evolution of humanity.

Delving deeply into the numerous, incredibly varied, and yet gracefully integrated facets of Kubelka's life, FRAGMENTS OF KUBELKA is both a vibrant portrait of a unique and legendary figure and a penetrating inquiry into his views on cinema, art, and experience.

"Martina's film on Kubelka is the best film on any artist that I've ever seen. The trick she used was so simple and so difficult: she kept herself out of it. What she gave us is pure Kubelka." —Jonas Mekas

BOTH MARTINA KUDLÁČEK AND PETER KUBELKA WILL BE HERE IN PERSON!

—Fri, May 3 through Thurs, May 9 at 7:00 nightly.

Alongside the theatrical premiere run of FRAGMENTS OF KUBELKA we will be presenting, on both Saturday and Sunday afternoon, an expanded version of our annual 'Essential Cinema' Kubelka program. **Free for AFA members!**

ESSENTIAL CINEMA: PETER KUBELKA

MOSAIC IN CONFIDENCE / MOSAIK IM VERTRAUEN

1955, 16 min, 35mm, b&w/color

ADEBAR 1957, 1 min, 35mm, b&w

SCHWECHATER 1958, 1 min, 35mm, b&w/color

ARNULF RAINER 1960, 7 min, 35mm, b&w

OUR TRIP TO AFRICA / UNSERE AFRIKAREISE 1966, 12 min, 16mm

PAUSE 1977, 12 min, 16mm

POETRY AND TRUTH / DICHTUNG UND WAHRHEIT 2003, 13 min, 35mm

"Peter Kubelka is the perfectionist of the film medium; and, as I honor that quality above all others at this time finding such a lack of it now elsewhere, I would simply like to say: Peter Kubelka is the world's greatest filmmaker — which is to say, simply: see his films!...by all means/above all else...etcetera."

—Stan Brakhage

Total running time: ca. 65 min.

—Sat, May 4 at 5:15 and Sun, May 5 at 5:00.