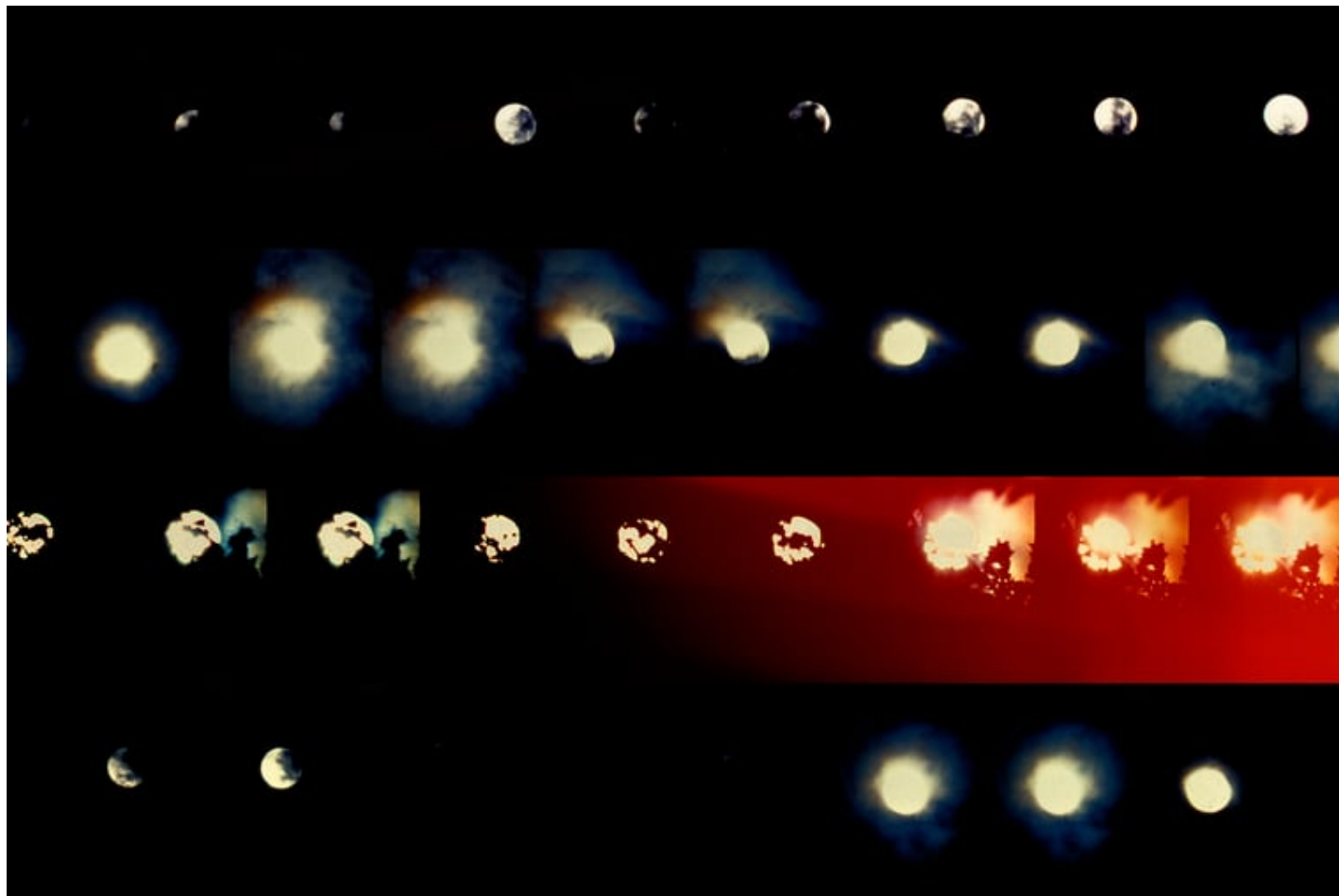


# **BROAD UNDERGROUND FILM SERIES**



## **ENLIGHTENED FORMS**

### **Embodiment and Visual Space in Abstract Film**

5:30pm • Friday, April 13, 2018 • Abrams Planetarium  
MSU, 755 Science Rd., East Lansing

Come to Abrams Planetarium for the season finale of the Broad Underground Film Series! Our final program explores the space between the earth and the sky, the landscaped that surround us and the celestial objects we imagine. Join Toronto-based filmmaker, sound composer, and archivist Kelly Egan as she introduces films of all gauges (8mm, 16mm and 35mm) that consider issues of embodiment and visual space through a material engagement with the medium.

—Programmed by Kelly Egan

Eli and Edythe Broad Art Museum // Film Studies Program // Department of English  
Michigan State University

***Black Ice*** (Stan Brakhage, 1994, 16mm Col), 2 min

"I lost sight due to a blow on the head from slipping on black ice (leading to eye surgery, eventually); and now (because of artificially thinned blood) most steps I take outdoors all winter are made in frightful awareness of black ice. These 'meditations' have finally produced this hand-painted, step-printed film." —Stan Brakhage

***Lunar Almanac*** (Malena Szlam, 2013, 16mm Col), 4 min

"*Lunar Almanac* initiates a journey through magnetic spheres with its staccato layering of single-frame, long exposures of a multiplied moon. Shot in 16mm Ektachrome and hand processed, the film's artisanal touches are imbued with nocturnal mystery." —Andréa Picard

***Song of The Firefly*** (Izabella Pruska Oldenhof, 2002, 35mm SD), 5 min

"*Song of the Firefly* transports the viewer to an open field on a warm summer night, where the luminous dance of the fireflies can be experienced. The exuberant display of light, as each flash illuminates different portions of the field, reveals fragments of the space in which we are contained, leaving us always waiting in anticipation to see more." —Izabella Pruska-Oldenhof

***Tartan*** (Eryn Lidster, 2018, 16mm SIL), 2.5 min

"Reminiscent of textile thread patterns, *Tartan* combines and overlaps movement, space and time through the use of a blackout filter in order to draw attention to the way we fabricate our surroundings, understandings, and ideas." —Eryn Lidster

***Brouillard-passage 14*** (Alexander Larose, 2014, 35mm SIL), 10 min

"In his ongoing brouillard - passages series, Alexandre Larose creates long-take sequences by superimposing first-person, Hamish Fulton-esque walking trajectories shot along a man-made path leading to a lake. Using a lens wide enough to condense the human eye's field of vision into the frame's 1.33 aspect ratio, Larose creates spectral superimpositions infused with a meteorological mix and the intense lushness of the Quebec landscape." —Andréa Picard

***Impressions en haute atmosphere*** (Jose Antonio Sistiaga, 1989, 70mm SD), 7 min

"It is the language of cinema which, articulated by the painter, makes us discover a spatial dimension (macro/microscopic) by framing, from its unique point of focus, the essence of time, the essential movement. A fascinating theme. A film." —Santos Amestoy

***Blue Movie*** (David Rimmer, 1970, 16mm SIL), 6 min

Made for the International Dome Show (Vancouver, BC) where it was projected down onto the muslin surface of Rimmer's geodesic dome. The audience lay on the floor looking up at it. As a 'cinema' film, *Blue Movie* is about movement on the film surface.

***Artifices #1*** (Alexander Larose, 2007, Super 8 SD), 4 min

"Luminous traces obtained through in-camera optical manipulation of nocturnal imagery."  
—Alexandre Larose

***Engram of Returning*** (Daïchi Saïto, 2015, 35mm SD), 19 min

"The figure of the jig-saw / that is of picture, / the representation of a world as ours / in a complex patterning of color in light and shadows, / masses with hints of densities and distances, / cut across by a second, discrete pattern / in which we perceive on qualities of fitting and not fitting / and suggestions of rhyme / in ways of fitting and not fitting – / this jig-saw conformation of patterns / of different orders, / of a pattern of apparent reality / in which the picture we are working to bring out appears / and of a pattern of loss and of finding / that so compels us that we are entirely engrossed in working it out, / this picture that must be put together / takes over mere seeing."  
—from "Kopoltus," Robert Duncan