

FILM AT REDCAT PRESENTS

Mon Apr 16 | 8:30 pm |

Jack H. Skirball Screening Series
\$10 [students \$8, CalArts \$5]

***Seeing and Awakening* New Films by Nathaniel Dorsky**

Nathaniel Dorsky's work draws from the very essence of cinema; he creates profound experiences that explore the world through images of extraordinary beauty, and a montage that subverts the descriptive and awakens mystery. Dorsky's book *Devotional Cinema* is a modern classic on the poetics of the medium, and the thirteen films he has completed since 1996 have been widely acclaimed and featured at major film festivals and museums throughout the world. This program will include *Pastourelle* (2010), *The Return* (named by The New York Times as one of the best films of 2011), and a world premiere, *August and After*. A different program, "A Quartet of Recent Films by Nathaniel Dorsky" including *Sarabande* (2008), *Compline* (2009), *Aubade* (2010) and *Winter* (2008), will be shown at the UCLA Film & Television Archive's Billy Wilder Theater on Friday April 20 at 7:30 pm. See: <http://www.cinema.ucla.edu/events/2012-04-20/quartet-recent-films-nathaniel-dorsky>

In person: Nathaniel Dorsky

"Mr. Dorsky films are filled with images shot with a hovering camera, and there is something truly lyrical about their ephemeral beauty. There is the world that we see, and then there is the world that artists like Mr. Dorsky see and generously share."

– Manohla Dargis, *The New York Times*

"The films of Nathaniel Dorsky blend a beautiful celebration of the sensual world with a deep sense of introspection and solitude. They are occasions for reflection and meditation, on light, landscape, time, and the motions of consciousness. Dorsky's films reveal the mystery behind everyday existence, providing intimations of eternity.

– Steve Polta, San Francisco Cinematheque)

"Dorsky unveils ordinary things to introduce quiet conundrums in complete silence — about space, objects, light — and then he begins

to unveil places and things in their manifestation to the eye. The tone tends to be even, with only slight modulation. Dorsky is not inclined to elation or sadness, but creates a contemplative cinema, almost impossible to paraphrase. He manifests an ideal of experimental cinema that seems uncannily whole, despite an assured run of films consisting of beautifully partial views."

- Bart Testa, *Cinemascope*

Program

August and After

18.5 minutes, 18 fps, color, silent, 16mm 2012

World Premiere

"After a lifetime, two mutual friends, George Kuchar and Carla Liss, passed away during the same period of time." (N.D.)

The Return

27 minutes, 18 fps, color, silent, 16mm, 2011

"Like a memory already gone, this place of life." (N.D.)

"...Dorsky delves deep into multiple (under)worlds, sometimes uncanny and surreal, reflected and refracted through various natural and man-made obfuscations like grids, glass, water and brush. From its wintry willow branches to wafting hand gestures in a café, *The Return* harbors a phantasmal feel, offering a sentient, sometimes dark rumination on the mysteries that await us."

Andréa Picard, *Wavelengths - Toronto International Film Festival*

Pastourelle

16.5 minutes, 18 fps, color, silent, 16mm, 2010

"A pastourelle and an aubade are two different forms of courtship songs from the Troubadour tradition. In this case, the film *Pastourelle*, a sister film to *Aubade*, is in the more tumultuous key of spring." (N.D.)

"...A disarming and elegant work of cinema. This silent film is pure, timeless and refreshing for the gaze."

- Rotterdam International Film Festival

Long a figure of interest to many contemporary American poets,

Nathaniel Dorsky has been making and exhibiting avant-garde films since 1964. He now resides in San Francisco, where he makes a living as a professional "film doctor," editing documentaries that often appear on American public television and the festival circuit. In 1967, he won an Emmy award for his photographic work on the CBS production *Gauguin in Tahiti: Search for Paradise*. It is widely acknowledged that the most beautiful image-sequence, a plastic bag floating in the wind, from the Oscar winning feature *American Beauty* was directly inspired by a similar shot from Dorsky's *Variations*.

In recent years, his films have shown at numerous museums and festivals in the United States and Europe, including the Louvre and Centre Pompidou, Paris; the Whitney Biennial and The Museum of Modern Art, New York; The Tate Modern, London; the Vienna Film Museum, Vienna; the Armand Hammer Museum, Los Angeles; the Pacific Film Archive, Berkeley; a one-person show at the Walter Reade Theater of Lincoln Center, New York, and in 2001, The Museum of Modern Art in New York, which has purchased almost his entire personal body of work and has dedicated a weekend to a twelve-film retrospective of his films. Centre Pompidou, Princeton University, and the Pacific Film Archives have also purchased the majority of his personal films. Dorsky has twice been a visiting teacher at Princeton University and in 2009 taught two advanced semester-long seminars. He has published a highly acclaimed book on film titled ***Devotional Cinema*** (Berkeley: Tuumba Press, 2004).

Dorsky has received funding for his own poetic films from the National Endowment for the Arts 1988, 2002, 2005; the Rockefeller Foundation, 2003, 2005; the LEF Foundation, 2001; the John Simon Guggenheim Memorial Foundation, 1998; the Foundation for Contemporary Performance Art, 2000; the California Council for the Arts, 1997, and the Peter Reed Foundation, 2010.

Additional Filmography:

Ingreen (1964)
A Fall Trip Home (1964)
Summerwind (1965)
Hours for Jerome Part 1&2 (1980–82)
Pneuma (1977–83)
Ariel (1983)
Alaya (1976–87)
17 Reasons Why (1985–87)
Triste (1974–96)
Variations (1992–98)
Arbor Vitae (1999-00)

Love's Refrain (2000–01)
The Visitation (2002)
Threnody (2004)
Song and Solitude (2005–06)
Winter (2008)
Sarabande (2008)
Compline (2009)
Aubade (2009)

Curated by Steve Anker and Bérénice Reynaud

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