Betzy Bromberg returns to REDCAT with *Voluptuous Sleep Series* (2011), her first film in five years and a mesmerizing two-part 16mm meditation on the nuances of light, sound and feeling evoked through the poetic artifices of cinema. Bromberg’s close-up lens becomes a tool of infinite discovery that reveals as much about our bodily sensations as it does the natural world. Paired with two intricately composed soundtracks created in collaboration with Dane A. Davis, Zack Settel, Jean-Pierre Bedoyan, Pam Aronoff, James Rees and Robert Allaire, *Voluptuous Sleep* is an emotional tour de force that serves as a rapturous antidote to the fragmentation of modern life and a new experience of cinematic time and memory. An active filmmaker since 1976, Bromberg has presented work at the Museum of Modern Art, Harvard Film Archives, Anthology Film Archives, London’s National Film Theatre and the Centre Pompidou, as well as numerous international film festivals.

**In person: Betzy Bromberg**

“As with all of Bromberg’s films, there are images that, once seen, will stay with you forever, and then there are the colors – rich, luscious hues to be savored slowly... The film is also a gift to us, a reminder of cinema’s organic basis in chemistry and light, and of its ability to take us deep inside.” – Holly Willis, *LA Weekly*

*Voluptuous Sleep Series*, 2011, 95 min., 16mm

〈I〉  *Language is a Skin*
    sound and music by Dane A. Davis, Zack Settel, Jean-Pierre Bedoyan, Pam Aronoff, James Rees, and Bromberg

〈II〉  *And the Night Illuminated the Night*
    sound and music by Robert Allaire
    performed by the Formalist Quartet

“Forces of desire.” (BB)

Betzy Bromberg’s *Voluptuous Sleep* is like a subterranean river reemerging into the light, extending and expanding the flux of images and sounds that had enchanted us in her previous film, *a Darkness Swallowed*. Again, the filmmaker introduces a caesura between two parts of unequal length. In the first (*Language is a Skin*), tactility becomes a metaphor for vision (or vision for tactility?); as we surrender to a rich tapestry of shapes, motions and hues – pitch black with glittering particles of white or yellow light, intense blue overtones, pale grey/green, fleeting patches of violet – their shimmering liquidity and constant reconfiguration...
make it impossible to fully grasp them; so we are tempted with an equally fluid desire to seek meaning in
the verbal constructions that make our consciousness. The only “naming” that takes place, however, is that
of the dark undertones of the sound-track, multiple layers of “musical objects” that bring the experience,
beyond language, to another level of sensorial presence – and another level of abstraction.

Graced with the almost liturgical chords of a string quartet (two violins, a viola, a cello), the second part,
*And the Night Illuminated the Night* brings echoes of François Couperin’s *Leçons de Ténèbres (Lessons of
Darkness)* or the “night of the soul” experienced by the mystics – but also Nathaniel Dorsky’s reflection on
the stained glasses in the medieval cathedrals, that carried “a sense that the source of illumination wasn’t
outside ourselves, but that we were perhaps the source of that light, that our human experience might be
compared to a luminous bubble suspended in darkness.” (*Devotional Cinema*).

Bromberg delivers a true cinematic alchemy: her meticulous work on the physicality and tactile quality of
the texture of the 16mm stock, its emulsion, layers and sensitivity to light, opens up toward a glimpse of the
unknown, of the ineffable. The darkness is no longer “swallowed;” it is transmuted into radiant light. (BR)

**Betzy Bromberg**, Director of the Program in Film and Video at California Institute of the Arts, has been
making experimental films since 1976. Ms. Bromberg recently had a full retrospective
of her films at the 9th Buenos Aires Festival Internacional de Cine Independiente. Her previous film, *a Darkness Swallowed* (2005), premiered at REDCAT and was presented in the New Frontier section of the 2006 Sundance Film Festival. It has screened at the Seoul Film Festival (South Korea), the Athens International Film Festival (Greece), the Bradford International Film Festival (England), the Seattle International Film Festival (Washington) and The Centro de Cultura Contemporánea de Barcelona (Spain).

Ms. Bromberg’s films have shown extensively in museums, cultural venues and festivals within the United
States and abroad – such as the Museum of Modern Art (New York City), Museum of Fine Arts, Boston, the
San Francisco Cinematheque, the Harvard Film Archives (Cambridge), Anthology Film Archives (New York
City), the National Film Theater (London), The Vootrum Centrum (Belgium) and the Centre Georges Pom-
pidou (France). Previous films have shown at the Rotterdam, London, Edinburgh, Sundance and Vancouver
Film Festivals. Ms. Bromberg has also had retrospectives of her films at the Los Angeles Film Forum and the
Cinema Project in Portland.

Before becoming the Director of the Program in Film and Video at California Institute of the Arts, Ms. Brom-
berg worked in the Hollywood special effects industry for many years as a supervisor and camerawoman
for the production of optical effects in major motion pictures (*The Terminator, Cat People, Bram Stoker’s
Dracula, Strange Days*, etc...)

**FILMOGRAPHY**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Format</th>
<th>Duration</th>
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<tbody>
<tr>
<td>2005</td>
<td><em>a DARKNESS SWALLOWED</em>, 16mm, color/sound</td>
<td>78 min</td>
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<tr>
<td>1996</td>
<td><em>DIVINITY GRATIS</em>, 16mm, color/sound</td>
<td>59 min</td>
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<tr>
<td>1988</td>
<td><em>BODY POLITIC (god melts bad meat)</em>, 16mm</td>
<td>color/sound, 40 min</td>
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<tr>
<td>1987</td>
<td><em>TEMPTATION</em>, 16mm, color/sound</td>
<td>4 min</td>
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<td></td>
<td>(Music Video for Tom Waits)</td>
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<tr>
<td>1983</td>
<td><em>ARIZ</em>, 16mm, color/sound</td>
<td>37 min</td>
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1981  **MARASMUS**, (in collaboration with Laura Ewig)
16mm, color/sound, 24 min.
1980  **SOOTHING THE BRUISE**, 16mm, color/sound, 21 min.
1979  **CIAO BELLA**, 16mm, color/sound, 13 min.
1978  **PETIT MAL**, 16mm, color/sound, 18 min.
1977  **YOU CAN PRACTICALLY TASTE IT WITH YOUR EYES**
(in collaboration with Lauren Abrams), Super-8, color/sound, 45 min.
1977  **SCREAMING SUSAN**, Super-8, B/W animation, 3 min.
1977  **ACHYCARDIA**
Super-8, hand-processed, color/sound, 80 min.

Curated by Steve Anker and Bérénice Reynaud.

Funded in part with generous support from Wendy Keys and Donald Pels.

**REDCAT** is located at 631 West 2nd St., Los Angeles, CA 90012 – in downtown Los Angeles at the corner of 2nd and Hope Streets, inside the Walt Disney Concert Hall complex. Parking is available in the Walt Disney Concert Hall parking structure and in adjacent lots.

Tickets are $9 for the general public, $7 for students with valid ID. Tickets may be purchased by calling 213.237.2800, at www.redcat.org, or in person at the REDCAT Box Office on the corner of 2nd and Hope Streets (30 minutes free parking with validation). Box Office Hours: Tue-Sat | noon–6 pm and two hours prior to curtain.

**UPCOMING FILM/VIDEO PROGRAMS AT REDCAT WINTER/SPRING 2011**

**Wed–Sat Apr 6–9:** Between Disorder and Unexpected Pleasures: Tales from the New Chinese Cinema
**Mon Apr 18:** Eija-Liisa Ahtila: *Where is Where?*
**Mon May 2:** Specks of Existence: Hartmut Bitomsky’s *Dust*
**Wed-Sat May 4–7:** CalArts Film/Video Showcase

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… or, if you want to contact the curators of the Film/Video series and/or get on the “Film at REDCAT” mailing list, please send an e-mail to redcatfilm@earthlink.net