

FILM AT REDCAT PRESENTS

Mon May 20 | 8:30 pm |

Jack H. Skirball Screening Series

\$10[students \$8, CalArts \$5]

The Elegiac Visions of Phil Solomon

Since 1975, Phil Solomon has been making films that magically penetrate the surface of images and reveal depths of new poetic meaning. Solomon's 16mm films imbue prerecorded imagery with fantastical sensual and dimensional qualities. His recent work extends these concerns into the digital realm, creating haunting landscapes that reawaken the mysteries of life and death, and of physical reality and alternative states. Solomon presents two masterful films, ***What's Out Tonight is Lost*** (1983) and ***Psalm I: "The Lateness of the Hour"*** (1999), and several digital works, ***Innocence and Despair*** (2002), his tribute to 9/11, ***The Eternal Courtship*** (2013), the World Premiere of ***The Emblazoned Apparitions*** (2012) and ***In Memoriam*** (2005–09), a trilogy in memory of filmmaker Mark LaPore that mystically transforms backgrounds from the video game series *Grand Theft Auto*.

World Premiere

In person: Phil Solomon

"Phil Solomon is known for his image alchemy, manipulating existing and original footage to create evocative, dreamlike works that reveal subterranean depths in the imagery." —Museum of the Moving Image

<http://www.redcat.org/event/phil-solomon>

Program presented in collaboration with Los Angeles Filmforum and Young Projects Gallery.

Program at REDCAT

What's Out Tonight is Lost

(1983, 16mm, silent, 8 minutes)

"Adopting its title from a poem by Edna St. Vincent Millay, *What's Out Tonight is Lost* is an elegiac film sifting through the unrecoverable. The film is a reflecting pool where vision breaks up. The home we

recognize is swallowed in the brume, the light barely penetrates; and the yellow school bus steals us away, delivering us into new clouds, embracing fear. The film has a surface of cracked porcelain and intaglio: the allergic childhood skin of cracks and bruises. This is a film of transubstantiations, the discorporation of human forms into embers. Air looms and blossoms into solidity and nearness ... I hear it breathing..." –Mark McElhatten
Recently restored by the Academy of Motion Picture of Arts and Sciences. Thanks to Mark Toscano.

Psalm I: "The Lateness of the Hour"

(1999, 16mm, silent, 10 min)

"A little Nachtmusik, a deep blue overture to the *Twilight Psalms* series. Breathing in the cool night airs, breathing out a children's song; then whispering a prayer for a night of easeful sleep. My blue attempt at a sequel to *Rose Hobart*."

Recently restored by the Academy of Motion Picture of Arts and Sciences. Thanks to Mark Toscano.

Innocence and Despair

(2002, digital video, sound, 4 minutes)

One week after 9/11, independent filmmakers Jay Rosenblatt and Caveh Zahedi put out a call to over 150 experimental and documentary filmmakers asking for contributions to a collective film project (Underground Zero) addressing those tragic events and their aftermath. My five-minute contribution, *Innocence and Despair*, provided me with an opportunity to make my first digital video (with material culled from 16mm footage, both archival and my own) and to make something of a public work, something I had never done before.

The title is copped from a favorite album of mine (*The Langley Schools Music Project*), originally recorded by Hans Fenger in 1976-77 with his grade school students singing popular songs of the day. I was meditating on ideas of before and after, of how the summering people in my little film could never have imagined looking up at the New York City sky at a world such as existed on that day. (PS)

In Memoriam (Mark LaPore, 1952-2005)

All images for *In Memoriam* were captured from the videogame series *Grand Theft Auto*.

where Mark and I, / boys of summer, / were allowed to roam and wander / without mission / without murder / "cheating" our way through the streets of polygonal horrors, / finding (to our continuing astonishment) / amusement, / poetry, / and / darkness, / just over there / at the edge of town... (PS)

Rehearsals for Retirement

(2007, digital video, color, sound, 12 minutes)

Titled after the Phil Ochs album (and song) of the same name, where, presciently, Ochs envisioned his own future gravestone on the cover ("Phil Ochs, died, Chicago '68", which in many ways he did), *Rehearsals for Retirement* is a meditation of wandering through the fogged Bardo of an empty world through the z-axis, in a rainy purgatorial search for home... (PS)

Last Days In A Lonely Place

(2007, digital video, b&w, sound, 22 minutes)

A mash-up of audio culled from Gus Van Sant's *Last Days* (2005) as well as *Rebel Without a Cause* (1955) and *In a Lonely Place* (1950) by Nicholas Ray (with whom Mark and I both studied at Binghamton), this is a film noir of nocturnal hauntings of empty spaces, of going to the movie theater where nothing is playing - or as Thomas Pynchon might have it, "moving toward the zero..." (PS)

Still Raining, Still Dreaming

(2009, HD video, color, sound, 12 min)

The last installment of the three part series, *In Memoriam* (Mark LaPore (1952-2005), *Still Raining, Still Dreaming* uses only the (edited) soundtrack from Basil Wright's great ethnographic film, *The Song of Ceylon* (1934), in a subversive juxtaposition of cultures (in this case colonial and virtual), a poetic audio/visual contradiction that LaPore himself was so brilliant at doing.... (PS)

"Rainy day, rain all day / Ain't no use in gettin uptight / Just let it groove its own way / Let it drain your worries away yeah / Lay back and groove on a rainy day hey / Lay back and dream on a rainy day / Lay back and groove on a rainy day / Lay back / Oh yeah!"

—Jimi Hendrix, *Still Raining, Still Dreaming*

The Emblazoned Apparitions

(2013, color, sound, HD video, 5 minutes)

World Premiere

Commissioned by filmmaker Chuck Workman for his feature length film *What is Cinema?, The Emblazoned Apparitions* is essentially my 5 minute answer to that question, through the gracious auspices of Messrs. Chaplin, Keaton, Edison, and Houdini. (PS)

The Eternal Courtship

(2013, digital video, sound, 1 min.)

For the occasion of Ken's 80th birthday, a one minute i-Pad portrait of Ken and Flo Jacobs. (PS)

Curated by Steve Anker and Bérénice Reynaud

Funded in part with generous support from the Academy of Motion Picture Arts and Sciences

Additional Los Angeles Filmforum screenings

Sat May 18 | 8:00 pm

The Dream Machine:

A Living Room Screening with Phil Solomon!

At the Velaslavasay Panorama, 1122 West 24th Street (at Hoover), Los Angeles CA 90007

Tickets: \$10 general, \$6 students/seniors; free for Filmforum members. Available by credit card in advance from Brown Paper Tickets at <http://www.brownpapertickets.com/event/375320> or at the door. More information: www.lafilmforum.org

Sun May 19 | 7:30 pm

Simply Because You're Near Me:

Films by Phil Solomon

The Spielberg Theatre at The Egyptian, 6712 Hollywood Blvd., Los Angeles CA 90028

Tickets: \$10 general, \$6 students/seniors; free for Filmforum members. Available by credit card in advance from Brown Paper Tickets at <http://www.brownpapertickets.com/event/375330> or at the door. More information: www.lafilmforum.org

Exhibition at Young Projects Gallery

Phil Solomon: Before and After the Falls
Opening May 16, 2013 (6 pm – 8:30 pm)
Closing August 2nd 2013

The show will feature a range of work charting the artist's 40-year career with a special emphasis on his installation work. At the center of the exhibition is the West Coast premiere of the 3-channel version of *American Falls*.

Young Projects Gallery
@ Pacific Design Center, 8687 Melrose Ave.
Los Angeles CA 90069
www.youngprojectsgallery.com

Phil Solomon will be present at all 3 screenings and at the Gallery opening.

Phil Solomon has been making films since 1975 and is currently Professor of Film Studies at the University of Colorado at Boulder. He was recently awarded received a USA Artists Fellowship (2012), received a Guggenheim Fellowship in 1994 and has exhibited his films in every major venue for experimental film throughout the US and Europe, including 2 Whitney Biennials and three one-person shows at MoMA.

He collaborated on three films with his friend and Boulder colleague, the late Stan Brakhage, who named Solomon's *Remains to be Seen* on his top ten films of all time list for *Sight and Sound*. Solomon's recent Grand Theft Auto series, *In Memoriam*, has received numerous awards and was named in the Top Ten experimental films of the year by the Village Voice. He has begun work on a book entitled *A Snail's Trail in the Moonlight: Conversations with Brakhage*, transcriptions of several years of Brakhage's film salons. His three channel installation, *American Falls*, was recently exhibited at the Museum of the Moving Image in Queens, NY. This work was originally commissioned by the Corcoran Gallery of Art in Washington, D.C. and had its premiere as a six-channel installation in 2010. Solomon's 48 minute digital video *Empire* (2008-2012) premiered at "Views from the Avant-Garde" at the New York Film Festival in October, 2012. In a recent poll taken by *Film Comment* of the top 50 filmmakers of the first decade of the new century, Phil Solomon was placed at number 5, tied with Stan Brakhage. (<http://www.filmcomment.com/article/best-of-the-decade-avant-garde>)