

**Nathaniel Dorsky at the Cinema Museum
7pm, May 20th 2010**

Three films: 17 Reasons Why, Variations and Threnody.

Nathaniel Dorsky In Person, with Q&A and Artist's Talk

Curated by The Dog Movement

Join us for a very special evening with Nathaniel Dorsky, one of the most influential and articulate experimental filmmakers working today. One of the three films in tonight's screening, *17 Reasons Why*, will be shown for the first time in London. Nathaniel is bringing prints fresh from his show at the Pompidou, Paris. He will introduce the programme and read from his insightful book *Devotional Cinema*. He will also take part in a Q&A with the audience. This is a fantastic opportunity to discover the beautiful world of The Cinema Museum, housing Ronald Grant's rich collection of cinema memorabilia from its earliest days to the present.



Still from *Threnody* (2003)



Still from *Variations* (1992-1998)

"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. Their luminous photography emphasizes the elemental frisson between solidity and luminosity, between spirit and matter, while his uniquely developed montage permits a fluid and flowing experience of time. Dorsky's films reveal the mystery behind everyday existence, providing intimations of eternity." *Steve Polta*

"Silence in cinema is undoubtedly an acquired taste, but the freedom it unveils has many rich rewards. The major part of my work is both silent and paced to be projected at 18 fps. (silent speed). It is the direct connection of light and audience that interests me. The screen continually shifts dimensionally from being an image-window, to a floating energy field, to simply light on the wall. In my films, the black space surrounding the screen is as significant as the square itself. Silence allows these articulations, which are both poetic and sculptural at the same time, to be revealed and appreciated." *Nathaniel Dorsky*

17 Reasons Why 1985-1987, 16mm, colour/si, 19m (18fps)
Showing for the FIRST time in London

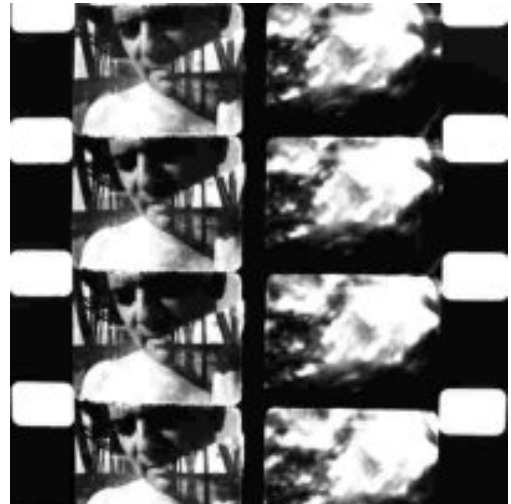
"*17 REASONS WHY* was photographed with a variety of semi-ancient regular 8 cameras and is projected unsplit as 16mm. These pocket-sized relics enabled me to walk around virtually *unseen*, exploring and improvising with the immediacy of a more spontaneous medium. The four image format has built-in contrapuntal resonances, ironies, and beauty, and in each case gives us an unpretentious look at the film frame itself ... the simple and primordial delight of luminous Kodachrome and rich black and white chugging thru these timeworn gates." *Nathaniel Dorsky*

"In *17 Reasons Why* (1987), Dorsky made a 16-mm film from unsplit 8-mm rolls, which produce four small frames for each image in two pairs of sequential frames. The side-by-side sets of doubled im-

ages deflect attention from the free camera movements and frequent superimpositions within those frames to the generalized impression of filmic representation—that is, to sets of nearly identical rectangles—an impression that Dorsky enhances by sometimes sweeping etched scratches and the marks of chemical processing across all four frames at once. These techniques and similar constrictions had played a prominent role in the structural film phenomenon of the '70s. But Dorsky had no interest in the aggressive use of duration or epistemological parables; instead, he emphasized the sensuality immanent in such minimal imagery. His reductive films proclaim the sheer beauty of filmic light.” *P. Adams Sitney*



Still from *Variations* (1992-1998)



Still from *17 Reasons Why* (1985-1987)

Variations 1992-1998, 16mm, colour/si, 24m (18fps)

“VARIATIONS blossomed forth while shooting additional material for TRISTE. What tender chaos, what current of luminous rhymes might cinema reveal unbridled from the daytime word? During the Bronze Age a variety of sanctuaries were built for curative purposes. One of the principal activities was transformative sleep. This montage speaks to that tradition.” *Nathaniel Dorsky*

“*Variations* takes a special delight in looking at the world through reflecting glass, or through rain-soaked windows that bleed the colors of the street into a paint box of shifting colors. The most breathtaking pictures (none last more than a few seconds) evoke a piercing sadness. Mr. Dorsky always knows exactly when to stop before what he has filmed threatens to turn into rainbow-colored kitsch. Everything he shows is in the process of change. In his cinematic world, human consciousness at its most spiritually attuned is a sequence of fleeting Still from *Variations* 1992 moments, a long ecstatic series of goodbyes”. *Stephen Holden*

Threnody 2004, 16mm, colour/silent, 24m (18fps)

A threnody is a song of mourning, composed to honour or commemorate the dead. In this case it is a tribute to Dorsky’s friend Stan Brakhage, who was a great inspiration to Dorsky.

“*THRENODY* is a somber but luminous progression through a delicate articulation of earthly phenomena...an offering to a friend who died.” *Nathaniel Dorsky*

“Dorsky creates a kind of balance between the content and process of observation, as in a passage from *Threnody* (2004) that views distant, rustling golden foliage through a foreground screen of bare branches. The focal distance slowly changes in this shot, shifting the image from one level to another of abstraction and of implicit engagement with life.” *Kenneth Baker*

The Cinema Museum, The Master’s House, 2 Dugard Way, London SE11 4TH
20th May 2010 - 7.30pm - Tickets: £7

A tour of the museum is available for a maximum of ten people at 6.30pm before the screening. If you are interested in booking a place then please call Martin at the museum on +44 (0)20 7840 2200.

HANDMADE SILKSCREEN POSTERS WILL BE FOR SALE ON THE NIGHT

Due to the unique nature of this event, we expect a high demand for tickets.

We recommend you reserve a seat by emailing film@thedogmovement.org leaving your name and the number of seats required.