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TBILISI 3  
LET'S STAY ALIVE  
TILL MONDAY  
Oct. 28 – Nov. 10, 2006  
[www.tbilisi3.com](http://www.tbilisi3.com)

FILM NIGHTS OCTOBER 28, 29, 30, 8 P.M.  
at Children National Gallery, 17a Shavteli Str., Tbilisi 0105

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8 P.M. at Children National Gallery, 17a Shavteli  
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**Saturday, October 28, 2006, 8.p.m.**

**Trisha Donnelly, Leopard, 2005, loop**  
**Trisha Brown, Accumulation, 1971, 5:34**

**Ladislaw Starewicz** (Poland) is the founder of the puppetfilm. Brought up in Russia, he emigrated after his first film "The Cameraman's Revenge" to France. There he created numerous animated puppetfilms, which convince as much by the fur-covered figures, as by the amazing perfection of the animation. Starewicz's satirical, surreal, and bizarre fables are unique in the history of animated film.

**Ladislaw Starewicz, The Insect's Christmas, 1913, 6:30**

**Buster Keaton, Neighbors, 1920, 21:19**

**Paul Strand/Charles Sheeler, Manhatta, 1921, b&w, 10'**

**Man Ray, Retour à la Raison, 1923, b&w, 2'**

**Viking Eggeling** (October 21, 1880–May 19, 1925) was a Swedish artist and filmmaker.

**Viking Eggeling, Diagonal Symphony, 1924, b&w, 7'**

**Fernand Léger, Ballet Mécanique, 1924, b&w, 11'**

**Marcel Duchamp, Anémic Cinéma, 1926, b&w, 6'**

**Man Ray, Emak-Bakia, 1926, b&w, 19'**

**Alexander Medvedkin** (1900-1989), Soviet filmmaker, became famous for his working with the so-called "film trains" (mobile film studios) in the 30s.

**Alexander Medvedkin, Watch Your Health (Beregi zdorovie), 1927/1929, 9'**

**Dimitri Kirsanoff** (1899-1957) was born in Estonia and moved to Paris in 1923 where he attended the Ecole Normale de Musique. Kirsanoff is best known for his highly original, at times avant garde French silent films. During the '20s, he was among France's most highly regarded filmmakers with his best known film being the poetic and innovative Menlimontant (1924). Many of his early films starred his first wife Nadia Sibirskaia. Kirsanoff continued directing through the 1950s, but his talkies were more commercially oriented and not as well regarded.

**Dimitri Kirsanoff, Autumn Mists, 1928, b&w, 12'**

**Man Ray, Starfish, 1928, b&w, 15'**

**Mikheil Kalatozishvili** (1903 Tbilisi - 1973 Moscow), Jim Shvante/Salt for Svanetia was made in 1929 about a remote Ukraine primitive Northern isolated area of the Ukraine where the people are poor, preyed upon and severely lack salt (animals lick blood, urine to find the precious commodity). Religion is one of the people's curses ... they donate their few coins to the Church that doesn't do much to relieve the populace suffering. Wonderful photography in the highly edited Russian style.

**Mikheil Kalatozishvili, Jim Shvante, 1929, 55'**

**Joris Ivens** (November 18, 1898 - June 28, 1989) was a Dutch documentary filmmaker and devout communist. He is generally respected as one of the foremost documentarists of the twentieth century. Probably the best known of his early films is his 10-minute short Rain (Regen). In 1933 Ivens made Misère au Borinage (Borinage) with Henri Storck, a moving and militant documentary about life in a coal mining region. From 1936 to 1945 Ivens lived in the United States and made anti-fascist and other propaganda films (including the propaganda piece for the Spanish loyalists The Spanish Earth, narrated by Ernest Hemingway). With the rise of McCarthyism, Ivens (long a vocal communist) left the United States. From 1965 to 1970 he filmed life in North Vietnam during the war: 17e parallèle: La guerre du peuple (17th Parallel: Vietnam in War) and participated in the collective work Loin du Vietnam (Far from Vietnam). From 1971 to 1977 he filmed How Yukong Moved the Mountain, a 763 minute documentary about the Cultural Revolution in China.

**Joris Ivens, Rain, 1929, b&w, 14'**

**Jean Vigo** (April 26, 1905 – October 5, 1934) was a short-lived French film director, who helped in the establishment of poetic realism in film in the 1930s and went on to be a posthumous influence on the French nouvelle vague of the late 1950s and early 1960s. His films have been depicted by some and certainly by contemporaneous political administrations as being unpatriotic and were consequently heavily censored by the French government.

**Jean Vigo, Zéro de conduite, 1933, 42'**

**Jean Painlevé** (1902-1989) was the director of more than two hundred science and nature films and an early champion of the genre. Advocating the credo "science is fiction," Painlevé scandalized the scientific world with a cinema designed to entertain as well as edify.

He portrayed sea horses, vampire bats, and fanworms as endowed with human traits - the erotic, the comical, and the savage - and in the process won over the circle of Surrealists and avant-gardists he befriended, among them the filmmakers Sergei Eisenstein, Jean Vigo, and Luis Buñuel.

**Jean Painlevé, *The Vampir*, 1939-45, b&w, 9'**

**Luis Buñuel** (February 22, 1900 – July 29, 1983) was a Spanish-born filmmaker who worked mainly in Mexico and France, but also in his native country and the United States. A surrealist documentary portrait of the region of Las Hurdes, a remote region of Spain where civilisation has barely developed, showing how the local peasants try to survive without even the most basic utilities and skills. While it was Buñuel's sole documentary, Las Hurdes is thematically consistent with his other films; its fascination with insects, unblinking look at human cruelty, subtle but clear disgust with the Catholic Church, and moments of jet-black humor mark it as the work of Spain's greatest surrealist filmmaker. Las Hurdes was also embraced as an attack on Franco's regime

**Luis Buñuel, *Las Hurdes*, 1932, 27'**

**Jean Genet**, (December 19, 1910 – April 13, 1986?), was a prominent, sometimes infamous, French writer and later political activist. Early in his life he was a vagabond and petty criminal; later in life, Genet wrote novels, plays, poems, and essays, including *The Thief's Journal*, *Our Lady of the Flowers*, *The Balcony*, *The Blacks* and *The Maids*.

**Jean Genet, *Un Chant d'Amour*, 1950, 25:25**

**Sunday, October 29, 2006, 8.pm.**

**Trisha Donnelly, *Leopard*, 2005, loop**

**Trisha Brown, *Accumulation*, 1971, 5:34**

**Jean Rouch** (31 May 1917 - 18 February 2004) was a French filmmaker and anthropologist. He began his long association with African subjects in 1941 after working as civil engineer supervising a construction project in Niger. However, shortly afterwards he returned to France to participate in the Resistance. After the war, he did a brief stint as a journalist with Agence France-Presse before returning to Africa where he became an influential anthropologist and sometimes controversial filmmaker. Rouch's films mostly belonged to the *cinéma vérité* school – a label that Rouch himself coined. His best known film, one of the central works of the Nouvelle Vague, is *Chronique d'un été* (1961) which he filmed with sociologist Edgar Morin and in which he portrays the social life of contemporary France. Throughout his career, he used his camera to report on life in Africa. Over the course of five decades, he made almost 120 films.

**Jean Rouch, *Mammy Waters*, 1956, 18'**

**Alexander Calder/Carlos Vilardebó, *Le cirque*, 1961, 18:35**

**Edgard Varèse/LeCorbusier/Iannis Xenakis** «Poème électronique» is the first, electronic-spatial environment to combine architecture, film, light and music to a total experience made to functions in time and space. Under the direction of Le Corbusier, Iannis Xenakis's concept and geometry designed the World's Fair exhibition space adhering to mathematical functions. Edgard Varèse composed the both concrete and vocal music which enhanced dynamic, light and image projections conceived by Le Corbusier. Varèse's work had always sought the abstract and, in part, visually inspired concepts of form and spatial movements.

**Edgard Varèse/LeCorbusier/Iannis Xenakis, *Poème électronique*, 1958, 8'**

**Carolee Schneemann** (b. 1939) is an American performance artist, known for her discourses on the body, sexuality and gender. A member of the Fluxus group, her work is primarily characterized by research into visual traditions, taboos, and the body of the individual in relationship to social bodies. Her works have been shown at the Los Angeles Museum of Contemporary Art, the New York Museum of Modern Art, and the London National Film Theatre. Her most famous works include *Eye Body: 36 Transformative Actions* (1963), *Meat Joy* (1964), and *Interior Scroll* (1975).

**Carolee Schneemann, *Fuses*, 1965, 21:35**

**Robert Morris** (b. February 9, 1931 Kansas City, Missouri) is an American sculptor, conceptual artist and writer. He is regarded as one of the most prominent exponents and theorists of Minimalism along with Donald Judd but he has also made important contributions to the development of performance art, land art and installation art.

**Robert Morris & Stan VanDerBeek, *Site* (excerpt; Carolee Schneemann, performer), 1964, 5:11**

**James Broughton** (November 10, 1913, Modesto, California, USA –May 17, 1999, Port Townsend, Washington, USA) was "first and foremost a poet", a playwright, and avant-garde filmmaker.

**James Broughton, *This Is It*, 1971, 9'**

**George Landow** (aka Owen Land) (born in 1944 in New Haven, Massachusetts) is an experimental filmmaker. He made some of his first films while in high school, and his later films, made mostly during the 1960s and 1970s, are some of the first examples of the structural film movement. Landow/Land's films usually revolve around word play, and have been described by critics as having humor & wit that

separates his films from the "boring" world of avant-garde cinema. His work is also known to parody the whole experimental & "structural film" movement itself, as featured in his 1975 film *Wide Angle Saxon*. His style of filmmaking is also inspired by educational films, advertising, and television, and employs devices used by such in his films to convey a sense of "reality", as exhibited in *What's Wrong With this Picture 1* and *Remedial Reading Comprehension*.

**George Landow, Remedial Readingprehension, 1970, 4:40**

**Richard Serra/Carlotta Schoolman, Television Delivers People, 1973, 6:45**

**William Wegman** (b. 1943 in Holyoke, Massachusetts) is an art photographer famous for his soulful compositions involving his Weimaraner dogs in various costumes and poses. While teaching at California State University, Long Beach Wegman acquired the first and most famous of the dogs he photographed. He named the Weimaraner Man Ray after the artist and photographer. Man Ray became so popular that the *Village Voice* named the dog "Man of the Year" in 1982.

**William Wegman, Muscles, 1970, 0:34 // Falling Milk, 1970, 0:27 // TV Plunger, 1970, 0:30 // Clamp Cut, 1970, 0:11 // Crane Art, 1970, 1:02 // Twins, 1970, 1:03 // Alex, Bart and Bill, 1970, 0:55 // Astronaut, 1970, 1:19 // Tonsil Song, 1970, 1:04 // Tortoise and the Hare, 1970, 0:25 // Mixer, 1970, 0:22 // Backwards, 1970, 0:19 // Squirrel Around, 1970, 0:28 // Classical Ruins, 1970, 0:15 // Studio Work, 1970, 0:30 // Spit Sandwich, 1970, 0:48 // III, 1970, 0:15 // Microphone, 1970/71, 0:47 // Pocket Man, 1970/71, 1:19 // Anet and Abtu, 1970/71, 0:47 // The Ring, 1970/71, 1:11 // Randy's Sick, 1970/71, 0:16 // Milk/Floor, 1970/71, 1:02 // The Door, 1970/71, 2:06 // William Wegman in Chinese, 1970/71, 0:36 // Elbows, 1970/71, 1:46 // Dress Curtain, 1970/71, 0:19 // Hot**

**Sake, 1970/71, 0:36 // Caspar, 1970/71, 0:35 // Handy, 1970/71, 0:09 // Out and In, 1970/71, 0:06 // Pungger Series, 1970/71, 0:33 // Nosy, 1970/71, 1:08 // Firechief, 1970/71, 0:22 // Come In, 1970/71, 1:40 // Hidden Utensil, 1970/71, 0:29 // Stomach Song, 1970/71, 1:20 // Contract, 1970/71, 1:23 // Puppet, 1970/71, 0:51 // Shadows, 1970/71, 0:18 // Ventriloquism, 1970/71, 2:16 // Light Trails, 1970/71, 2:00 // Cape On, 1970/71, 4:39**

**Yoko Ono/John Lennon, Erection, 1971, 17:54**

**Monday, October 30, 2006, 8.pm.**

**Trisha Donnelly, Leopard, 2005, loop**

**Trisha Brown** (25 November 1936, Aberdeen, Washington, U.S.) is a postmodernist American choreographer and dancer. After moving to New York in 1961, Brown trained with dancer Anna Halprin and became a founding member of the avant-garde Judson Dance Theater in 1962. There she worked with experimental dancers Yvonne Rainer and Steve Paxton. In 1970 she cofounded the Grand Union, an experimental dance collective, and formed the Trisha Brown Company. Her company soon became one of the leading contemporary dance ensembles.

**Trisha Brown, Man Walking Down the Side of a Building, 1970, 2:47 // Leaning Duets, 1970, 2:00 (excerpt) // Walking on the Wal, 1971, 4:49 (excerpt) // Accumulation, 1971, 5:34**

**Werner Herzog** (September 5, 1942) is a German film director, screenwriter, actor, and opera director. He is often associated with the German New Wave movement (also called New German Cinema), along with Rainer Werner

Fassbinder, Volker Schlöndorff, Wim Wenders and others. His films often feature heroes with impossible dreams or people with unique talents in obscure fields. Herzog directed five films starring the German actor Klaus Kinski: *Aguirre: The Wrath of God*, *Nosferatu*, *Woyzeck*, *Fitzcarraldo*, and *Cobra Verde*. **Werner Herzog, The Great Ecstasy of the Woodcarver Steiner, 1974, 45**

**Ant Farm** was a group of architects who produced experimental works on the fringe of architecture, design and art during the period 1968-1978. They documented their work with video, and were influential early video artists. **Ant Farm, OFF-Air Australia, 1976, 21'**

**Andrea Zittel's** A-Z enterprise encompasses all aspects of day to day living. Home furniture, clothing, food all become the sites of investigation in an ongoing endeavor to better understand human nature and the social construction of needs.

**Andrea Zittel, Sufficient Self, 2004, 17:30**

**Jay Chung & Q Takeki Maeda, Uso Mo Hou Ben, 2002, 2:01**

www.lossuperelegantes.com

**Los Super Elegantes/Miguel Calderon, Dieciseis, 3:47**

**Seth Price, Editions, 2006, 10'**

**Grand Openings, Anthology Film Archives, 2005, 15:15**

**Monday, October 30, 2006, 10.pm.**

**PERFORMANCE Grand Openings, 2006**