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ENCOUNTERS: CINEMA AND CONTEMPORARY ART

STAN BRAKHAGE - AN ADVENTURE OF PERCEPTION

Bergamo, Città Alta, March 7 - 15 2020

Ex Ateneo, Piazza Reginaldo Giuliani

Opening event: March 6, 6.30PM

A PORTRAIT OF STAN BRAKHAGE BY BRUNO DI MARINO

Bergamo, March 7, 3.30PM

Cinema San Marco - Piazzale della Repubblica, 2

«Here you are, Stan Brakhage, whom not only for me, but for most of those who write serious film criticism, or make movies, considered as possibly the number-one living filmmaker, both in the importance of the body of your work and in your influence on other filmmakers»

Jonas Mekas

The Municipality of Bergamo, with the support of Lab 80 film and the collaboration of Bergamo Film Meeting and The Blank Contemporary Art, is promoting an exhibition dedicated to Stan Brakhage, one of the most influential avant-garde filmmakers of the twentieth century. The event will be presented within the 38th edition of Bergamo Film Meeting (March 7 - 15, 2020), in the **Encounters - Cinema and Contemporary Art** section.

Stan Brakhage has been widely honoured within the film and music scene: his films have been a source of inspiration for directors and artists such as Martin Scorsese and Oliver Stone and, last year, contemporary artist Ed Atkins curated an installation dedicated to him at the Schinkel Pavilion in Berlin.

Set up in the spaces of the Ex Ateneo in the Città Alta district of Bergamo, the **Stan Brakhage - An Adventure of Perception** exhibition spans across forty years of research by the artist through a video presentation of some of his 16 mm works: *Mothlight* (1963), *Untitled for Marilyn* (1993), *Black Ice* (1994), *Love Song* (2001). The films, which alternate in a loop on a single screen inside a completely darkened space, have been selected from the author's most cerebral and incorporeal works, among a total of over four hundred films. The chosen works are indicative of the author's constant challenge to use cinema for transcending conventional compositions and the intrinsic limits of the visual mapping process. Through the study of eye movements, sensitivity to focus shifts, peripheral vision and the study of language, Brakhage has developed a flexible filming style that has its apex in the project of collecting articulated visual life for many years.

Saturday March 7, 2020 at 3.30PM at Cinema San Marco, Bergamo Film Meeting and The Blank Contemporary Art, offer an in-depth analysis of the work of Stan Brakhage, thanks to the participation of Bruno Di Marino, historian of the moving pictures and author of several essays dedicated to audio-visual experimentation, who will take questions from the audience after the screening of *Window Water Baby* (1959) and *I... Dreaming* (1988).

STAN BRAKHAGE

Stan Brakhage (1933-2003) was one of the leading representatives of American avant-garde cinema. Growing up, he was influenced by American filmmakers and poets active in the 1950s, as well as by the currents of that period in cinema and authors such as Sergej Ėjzenštejn, Gertrude Stein and Italian neorealism. In his film experiments a "subjective vision" emerges more and more, detached from the "conventional vision" offered by Hollywood cinema.

His avant-garde approach favours direct processing on film. Natural elements, including insects remains (for the translucency of their bodies), alternate with pictorial interventions (i.e. colouring and scratching), transforming a "simple" film in the canvas for an assemblage of sorts.

Most of Brakhage's films are without audio, denoting a research focussed on colour and shape. Cascades of colour spill onto the screen, turning the silence of Brakhage's cinema into an "imagined music", and offering a psychedelic effect capable of triggering an emotional turmoil.

Brakhage has explored life's primal moments, such as birth, sex and death, observed through abstraction and figuration, thought and matter, impulse and reflection.

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