

Saturday, February 18 at 8pm
Explorations In Music Series
Laetitia Sonami

"Composer Laetitia Sonami's *What Happened II* was...the crowning moment of the opening events. A highly dramatic, innovative piece using a text by Melody Sumner Camahan, ...Sonami's piece is a masterly musical statement using new technical resources, something fresh, engaging and unexpected." —*P Form 32*

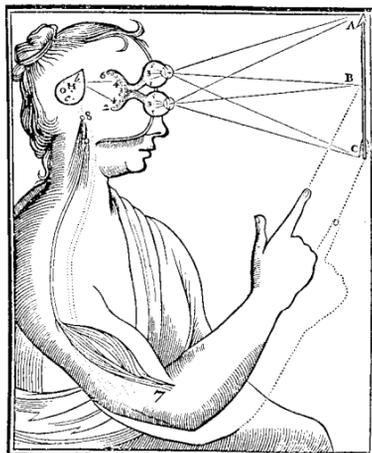
"Sonami is sultry and magical...a striking talent. ...Her combination of French accent, California technology, and Tibetan perspective is darkly American. ...expect something inexplicable, compelling and deeply personal." —*Village Voice*



Laetitia Sonami and her electronic lady's glove with gestural controllers.
Photo: André Houezema

The Pleasures of Perception:
Aspects of Art History, Circa 1300 to 1900

An 8-part lecture series by Jan E. Adlmann
\$5 Single Lecture/CCA Members \$4



An understanding of the historical and aesthetic progression of Western art is essential to understanding contemporary Western art today. This series, illustrated throughout, is dedicated to surveying key monuments, personalities and events in the history of Western art, from the Early Renaissance to the edge of our time. Jan E. Adlmann is a curator, art historian, and art journalist. Most recently he was the Assistant Director for Special Programs at the Solomon R. Guggenheim Museum in New York. He has studied and worked in both Vienna and Berlin in addition to his work in the United States. Adlmann has taught art history at many universities in the U.S., including the University of Colorado and Hamilton College. Currently he is establishing an art history visual resources collection for the College of Santa Fe, and writing for local and national arts publications. **This lecture series is co-sponsored by the following**

galleries: Horwitch-LewAllen, Linda Durham, Charlotte Jackson Fine Art, Allene Lapides Gallery, Okun Gallery and The Platinum Gallery.

Mon, Jan 16 from 5:30 to 6:30pm

Brave New World

The genius of Giotto, the leap from the Middle Ages into the Renaissance.

Mon, Jan 30 from 5:30 to 6:30pm

The Pinnacle of Perfection

The High Renaissance: Raphael, Michelangelo, Leonardo and Titian.

Mon, Feb 6 from 5:30 to 6:30pm

Details and Demons

The Northern Renaissance and the Northern sensibility.

Mon, Feb 20 from 5:30 to 6:30pm

Glorious Excess

Politics, religion, pride and passion in the Baroque era.

March/April Lectures

Dates and times to be announced

Some Santa Fe Affinities

Local artists in the context of art history

Pleasure and Privilege

The Rococco and the good life in the 18th century.

The Discovery of Pompeii

The Classical Revival.

The Earthly Paradise

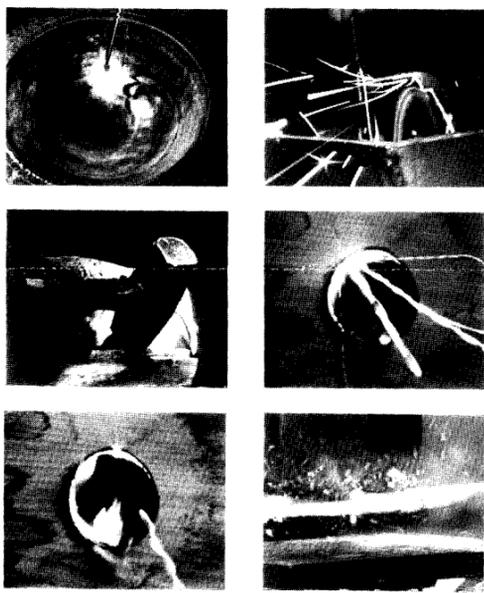
Art of the European 19th century.

Jan 20 through Feb 24

Opening Reception Friday, January 20 from 5 to 7pm

Steina Vasulka Video/Audio Installations

Steina Vasulka, one of the pioneers of video as an art form, has continued to be a seminal force in the development of the electronic arts. Her work has been exhibited extensively in the United States, Europe and Japan, including at the Centre Georges Pompidou in Paris, the Whitney Museum of American Art in New York and numerous other galleries and museums. Steina's installation at CCA will feature her recent work *Pyroglyphs*, a three-channel video/audio installation in which six screens are arranged semi-randomly in a room. The viewer is invited to walk up to the screens and around them as the images show on both sides. Last year Steina spent long hours with Santa Fe blacksmith Tom Joyce video taping the process of building an iron gate. "I found iron gates a little too concrete, so I closed in on images of torches, files and anvils — the rapid flicker of flames." Those images, and the sounds of Joyce's work, in turn inspired him to torch wood, paper and metal specifically for the camera. The processed sounds became a guide for arranging the work into a composition. The images are often slowed down, backwards or upside down. The initial inspiration for *Pyroglyphs* was the ancient art of blacksmithing, but soon became a musical treatise of hammering and welding, blowtorches and metal saws. Other pieces included in this installation are *Switch! Monitor! Drift!*, *Borealis*, and *Matrix*.



Stills from *Pyroglyphs*

Mon, Jan 23 at 7:30pm

\$3 Suggested Donation

New Mexico Film & Video Makers' Forum

An evening of work by Santa Fe filmmaker Linda Klosky featuring the premiere of Klosky's recently finished film *Moon Log: Rises and Sets 6/1/92 — 12/23/92, Seven Cycles*. *Moon Log* is a double-screen projection of each day's moon rise and set shot over a period of seven lunar cycles from a remote location outside Santa Fe. The film is a rich, multi-layered tapestry of constant change: the moon's phases, the atmospheric conditions, the time of day of rise and set, the moon's location along the horizon, and the seasonal changes. By condensing the expansive temporal phenomenon of the lunar cycles into a 37 minute experience, the lunar patterns emerge more clearly out of this sea of constant change. Also included on the program is *Bosque del Apache*, a meditation on the movement of birds that reads like an impressionist painting as it captures stunning patterns of thousands of birds in flight.

Sat, Feb 18 at 8pm

Laetitia Sonami

Laetitia Sonami produces music unlike anything you've ever heard, using an instrument unlike any you've ever seen. Her work combines text, music and "found sound" from the world in compositions that are best described as "performance novels". In order to create a strong emotional resonance and escape the formalistic confines of much experimental music, Sonami makes exquisite choices in crafting the interaction between her sound elements and the way they tell the story. She performs this work using the highest tech glove you can imagine—one equipped with motion, pressure and spatial sensors — which enables her to literally shape the music as her movements control a bank of digital samplers and synthesizers. Sonami's performance becomes a small dance, where the motions of her fingers, wrist and hand become the music being played, as she speaks the text. "I have long been influenced by the hand language of East Indian singers when they perform, as well as by the expressive aspects of signing used by the deaf," says Sonami. In her concert at CCA Sonami will perform *What Happened II*, with text by Santa Fe-based writer Sumner Camahan; and *...And They Kept Coming Back for More*, an abstract musical recollection of habitual patterns and abstract attachments. Come take a glimpse into one alternate future of contemporary music.

Explorations In Music Series

\$9/CCA Members \$8



Photo: André Houezema

UPCOMING EVENTS

Fri & Sat, Mar 24 & 25 at 8pm

Campfire Diary by Roger Shimomura

\$9/CCA Members \$8



Campfire Diary revolves around the diary entries Roger Shimomura's grandmother wrote while interned in one of the American concentration camps Japanese Americans were relocated to during World War II. *Campfire Diary* focuses on the sense of pain and loss experienced by the internees. The piece is richly layered, with the meanings of individual events arising from the interactions of the multimedia elements within the piece. Acting as the bearer of cultural memory, Shimomura reveals and indicts racist attitudes with great restraint, trying to go beyond accusation into healing. "The strong design of (*Campfire Diary*) and its precise execution override the story in places, with interesting effects — they preclude any overt moralizing, they chill irony into sarcasm, and they lend a not unwelcome detachment to the handling of emotionally loaded issues, just as analyzing a nightmare gets you past its cold-sweat terror." —*The Spokane Spokesman-Review*.

Sat, Mar 31 at 8pm at CCA

Fred Ho's Afro-Asian Trio

Explorations in Music Series

Fred Ho on baritone saxophone, Sam Furnace on alto saxophone and Royal Hartigan on percussion. Fred Ho and his ensemble are considered by many to be the keepers of the be-bop era Jazz flame. They are not known for their classic renditions of classic jazz, but for being visionary musicians working out on the edges of the form. Ho describes his work as "new American multicultural music," combining folk musical elements from China, Japan, the Philippines and the Near East in a contemporary African American jazz context. Come hear music that swings fiercely and is passionate, soulful, and visionary in its embrace of a multicultural 21st century America. "The range of musical directions Ho and company use and their smoothness, sincerity and undisputed talent make them a live event that should not be missed... Fred Ho and the Afro-Asian Music Ensemble offer live jazz as it has not been seen in 30 years." —*EAR Magazine*.

CCA Warehouse/Teen Project

HAPPY NEW YEAR!

- Free Workshops**
Photography
Publication
Guitar
Silkscreen
Theater
Radio
Support Groups
- Special Events**
Movie Nights
Band Rehearsal
Space
Friday Music/Dance
Nights
Films at CCA
Youth Advisory
Committee
Art Exhibition, opening
Jan 13



Teen project staff

Presentations are available on Warehouse programs and the Rainbow Project (a creative intervention program) for groups and schools.
COMING SOON! *Conference of the Birds* written by Peter Brook and performed by the Theater of Urgency!!! Coming March 95!
For more information, call the CCA Warehouse at 989-4423. The CCA Warehouse is located at 1614 Paseo de Peralta.

Unless otherwise noted, all programs are at the Center for Contemporary Arts, 291 East Barcelona Road in Santa Fe, 982-1338.

Tickets for performing arts events may be purchased by phone with a Mastercard or Visa, in advance at CCA and at the door. Tickets for films go on sale 1/2 hour before showtime. Gallery Hours: Monday through Friday, 10am to 5pm; Saturday 12 to 4pm.

If you are handicapped or have special needs and would like to attend CCA's events, please contact us so that we may accommodate you.

January/February events are made possible in part by funds from the National Endowment for the Arts, New Mexico Arts Division, The John D. and Catherine T. MacArthur Foundation, Pinewood Foundation, Culpepper Foundation, Frost Foundation, McCune Foundation, Nathan Cummings Foundation, City of Santa Fe Human Services, City of Santa Fe Children & Youth Services, Santa Fe Community Foundation, and the Windfall Foundation. Special thanks to Smallwood, Inc., Catellus Corporation and The Candyman.

CCA is partially funded by the 1% lodgers tax and the City of Santa Fe Arts Commission.

JOIN THE EXCITEMENT...BECOME A MEMBER OF CCA TODAY!

- STUDENT \$15 • SENIORS \$25 (62+) • INDIVIDUAL \$35 • DUAL \$65 • FAMILY \$100 (Children must be under 18) • CORPORATE \$200 (Limit 6 cards/company/membership)

CCA MEMBERSHIP BENEFITS:

- Free subscription to bi-monthly calendar of events • Free subscription to quarterly newsletter • \$2 off all film admissions (seniors receive an additional \$1) • \$2 off all performing arts tickets over \$10
- \$1 off all performing arts tickets under \$10 • 20% discount on purchase of each additional membership • 10% discount on purchase of books, catalogues, artist tapes and CDs • Discounts on all CCA workshops • Invitations to "Sneak Previews" of films • Invitations to special events

Memberships are non-transferable. For information on how you can join the excitement, please call the Development Office at 982-1338.

Sun, Dec 25 through Thur, Jan 5

The Last Seduction

(USA, 1994) Directed by John Dahl. Director Dahl follows up his highly praised *Red Rock West* with another witty and suspenseful modern film noir. Linda Fiorentino gives the year's most chilling performance as Bridget Gregory, the most cold-hearted and ruthless femme fatale to ever execute a double-cross. After persuading her husband (Bill Pullman) to pull off a dangerous drug deal, she takes off with the cash, abandoning him to face the brutal loan shark who bankrolled the scheme. At the advice of her sleazy lawyer, Bridget stops to rest in a small town to throw her husband off her trail. Meanwhile, hubby has hired a private investigator to find his wife and the money. Rest assured this is only the beginning of Dahl's trademark rollercoaster twists and turns. The script is full of fast, funny dialogue with a black, razor-honed edge to its humor. 110 minutes.



Fri, Jan 6 through Thur, Jan 12

What Happened Was...

(USA, 1994) Directed by Tom Noonan. Winner Grand Jury Prize Sundance Film Festival. Everyone remembers their first date. On an ordinary evening, a couple of urban professionals endure the requisite nervousness and clumsy attempts at intimacy. What ensues is a provocative series of personal revelations that not only make for an unusual date, but an evening they will never forget. *What Happened Was* features two people (Karen Sillas and Tom Noonan), one apartment and a single Friday night in this affecting and surprising examination of amorous rituals in an age of dating anxiety.



Alternately appealing and disturbing, Noonan (who also wrote the script) manages the unimaginable — a "date movie" that goes for substance, not surface. 90 minutes.

Folkloric Visions and Fairy Tales:

The Fantastical Cinema of Juraj Jakubisko

"Jakubisko is to Slovakia what Gabriel Garcia Marquez is to Latin America: It's unrepressed, unfettered soul that speaks the language of allegory and fantasy." — Deborah Young, *International Film Guide*.

"In Jakubisko's films the irrational, the miraculous and the fairy tale appear just as naturally as in life itself." — Federico Fellini.

Juraj Jakubisko is the most exciting and boldly imaginative filmmaker to emerge from Slovakia, indeed one of the most original in all of Europe. He rose to prominence as part of the generation that spawned the Czechoslovak New Wave in 1960s Prague, along with such Czech (as distinctive from Slovak) directors as Milos Forman, Vera Chytilova, Jiri Menzel and Jan Nemecek. After the Soviet invasion in 1968 Jakubisko was excluded from filmmaking, and his features *The Crucial Years* (1967) and *Birds, Orphans and Fools* (1969) were banned until 1990. Jakubisko reemerged in the late seventies with some shorts and reclaimed his stature in 1983 with *The Millennial Bee*, named "Best Czech Film of the Decade" by that country's critics. Virtually unknown in this country, his wildly inventive style is a delightful mix of the naturalistic and the poetic, the folkloric and the surreal. The result is an unusual kind of film poetics not far removed from absurdity. This retrospective includes the banned films, a sampling of shorts, plus later works heretofore unseen in this country, including the much beloved *The Feather Fairy* (1985), an ambitious reworking of the Brothers Grimm story starring Fellini's wife Giulietta Masina (La Strada) as the fairy godmother. All prints are 35mm.

Fri, Jan 13 through Mon, Jan 16

The Millennial Bee

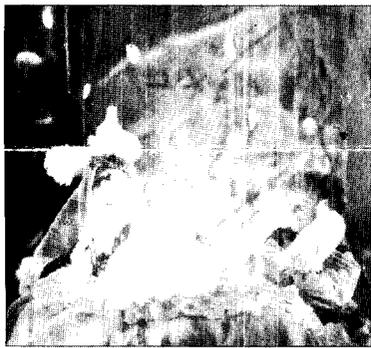
(1983) This masterpiece is a tremendous period epic that follows the residents of a Slovak mountain village over several decades from the 1890s through World War I. Starring Jozef Kroner (*The Shop on Main Street*) as Samo ("Bee"), the village's heroic beekeeper-bricklayer, it's a great comic-dramatic family tale, a lyrical mix of dream and reverie, a tart political satire, a rich period re-creation and a moving anti-war statement. Indeed, Jakubisko conveys the preciousness and fragility of life so powerfully in *The Millennial Bee* — through rhapsodic landscapes, slapstick funerals and two tragi-comic bricklaying odysseys — that war seems an obscenity. 145 minutes.



Fri, Jan 13 through Mon, Jan 16

The Feather Fairy

(1985) This is both a marvelous children's fantasy and an exuberant provincial romance. Giulietta Masina plays Mother Holle, the fairy godmother of winter. It centers on a duel of good and evil between sturdy little Masina and the cackling crone Death over the lives of Mother Holle's ward Jakob and the peasant girl — a Slovak Cinderella — with whom he falls in love. Full of soaring balloon flights, wild sled rides, revelry, magic and last minute rescues, *The Feather Fairy* is a gourmet ice cream cake of a movie, wonderful for children, but perhaps more fully appreciated by their parents. 90 minutes.



Tues & Wed, Jan 17 & 18

Birds, Orphans, and Fools

(Czechoslovakia, 1969) In a bombed-out church, decorated with the detritus of life (old furniture, a bathtub, a tinny piano, bits of lace and lots of birds), two friends, Yorick and Ondrej live apart from the world. They take in a young woman, Martha, a Jewish orphan. All three are devoted to playing the fool as a measure of distance from the horrors they have already absorbed; they recreate a family and a home, a version of their coveted "white house". This is not a madman's *Jules et Jim*; it might have been set in any age, but a beautiful three-way love (not sex) scene sets it firmly in our own. "When soldiers invade your country and steal your house and your language, if you build a house in your soul, you will be happy." 88 minutes.

Sitting Pretty On A Branch

(1989) This recalls Jakubisko's great Czech New Wave years. It is actually a reworking of *Birds, Orphans and Madmen* because he was convinced that film would never reach the screen. Set in the chaotic aftermath of World War II, *Sitting Pretty On A Branch* follows the darkly humorous adventures of Pepe, a circus performer released from a concentration camp, and Prengel, a returning soldier. After the two steal a bicycle stuffed with gold, they set up shop in an abandoned bakery, turning out loaves of bread in Stalin's likeness. One day a mute, pregnant young woman appears. The men vie for her affections and accept her new-born daughter like doting fathers. Sharing similarities with its predecessor, *Sitting Pretty* recasts its events from a calmer, sadder and more compassionate perspective. Now we see the events as emblematic of the whole post-World War II era. Jakubisko's satiric jibes at the communist regime, for all their gentleness, gain a devastating bite. 108 minutes.

Thur, Jan 19

The Crucial Years

(1967) The Soviet invasion in 1968 was an enforced discouragement to the new wave of Czechoslovakian filmmakers, and *The Crucial Years* — Jakubisko's first feature film and the first internationally acclaimed Slovakian film — was not exempt. Banned only a year after its release, *The Crucial Years* follows two brothers through "the years of Christ" — symbolically the period in life between boyhood and full manhood. Here an artist and his pilot brother try to assess their personal attainments and stature, but must re-assess when the married pilot becomes attracted to a woman the artist begins seeing. Jakubisko's ebullient direction of the actors in his studio was something quite new — the craziness verging on fantasy and the use of shimmering insets of color in black and white. 90 minutes.

Cinema of Juraj Jakubisko, continued

Thur, Jan 19

An Evening of Shorts

(1964-1989) This program of shorts by and about Jakubisko spans most of his remarkable career. Three years before his first feature film, he created *The Emigrant* (1964), a lyrical piece inspired by Josef Gresak's songs of emigration. His thesis project for the Prague Film Academy, *They Are Waiting For Godot* (1966), accounts for the last free hours of a military recruit. *The Rain* (1965), an experimental portrait of a young girl coming to terms with her past, stands as an intriguing formative work in Jakubisko's stylistic development. With deliberate stylization, *The Drummer of the Red Cross* (1977) demonstrates his maturation over ten years of filmmaking, probing the lives of abandoned children. Finally, Matej Minac's *Portrait of Juraj Jakubisko* (1989) documents great filmmakers, such as Fellini, paying homage to Jakubisko and his extraordinary gifts. 100 minutes.

Fri, Jan 20 through Thur, Jan 26 (No show Mon, Jan 23)

La Scorta (The Bodyguards)

(Italy, 1993) Directed by Ricky Tognazzi. *La Scorta* is a slick, well-paced political thriller drawing on contemporary Italy for its ideas and impact. When a state attorney working on a political case is assassinated by the mafia, a magistrate is sent to Sicily to continue the investigation. His safety is entrusted to four cops, all with different motives and ideals, who do their best to protect him so that he can conduct the investigation. His safety is entrusted to four cops, all with different motives and ideals, who do their best to protect him so that he can conduct the investigation. Tognazzi's Italy is a high-tension world of informers and hitmen, phone taps and threats, fear and violence, where brave people attempt to stem the tide of corruption. It is also a world where the judiciary and the police, the intelligentsia and the working man have to work hand in hand to accomplish anything. A huge box-office hit in Italy, *La Scorta* displays a compassion and intelligence uncommon to thrillers. 92 minutes.



Fri, Jan 27 through Thur, Feb 2

Caro Diario (Dear Diary)



(Italy, 1994) Directed by Nanni Moretti. *Dear Diary* won Moretti the best director prize at the 1994 Cannes Film Festival and is a real treat both for newcomers and those familiar with his work. Moretti's films are intensely personal, made more so by his presence at center stage. *Dear Diary* follows him through three radically different moods. In the first segment "On My Vespa," he drives around a lush and empty summertime Rome commenting on the neighborhoods, dropping into a screening of *Henry, Portrait of a Serial Killer* and making a moving pilgrimage to the site of Pier Paolo Pasolini's murder. In "Islands"

Moretti riotously muses on how the politicized sixties generation has become lost and isolated. Finally in "Doctors," he turns the camera on his own struggle with cancer, as he visits doctor after doctor in an attempt to discover what ails him. The ending is a perfect punctuation mark to a profound, meditative and gently humorous work by one of Europe's most imaginative directors. 100 minutes.

Fri, Feb 3 through Thur, Feb 9

Mamma Roma

(Italy, 1962) Directed by Pier Paolo Pasolini. Never before released in the United States — and now here in a brand new print — this marvelous discovery was Pasolini's second film. When the marriage of her pimp releases Mamma Roma (Anna Magnani) from a life of reluctant prostitution, she is re-united with her teenage son Ettore, who has been brought up in the country. In spite of her pimp's continuing demands for money she is determined to become respectable and dreams of a middle-class life for her son. Magnani is a force of nature. Although her raw flamboyance and emotional daring might seem at odds with Pasolini's neo-realism, their work together here is sensational. "Thirty seconds into the movie, Mount Magnani is sputtering, singing, screaming, and otherwise spewing lava. As a movie actress Magnani stands alone. As always, Pasolini can toss off an image of startling poetry." — J. Hoberman, *Village Voice*. 110 minutes. **This screening made possible through the generosity of Ristorante La Traviata.**



Starts Fri, Feb 10

The Wooden Man's Bride

(Taiwan, 1994) Directed by Huang Jianxin. In the tradition of such Chinese Fifth Generation films as *Red Sorghum* and *Raise the Red Lantern*, this film forgoes contemporary issues to confront the socially endorsed crimes of the past. Director Huang Jianxin tells this stirring tale of a bride in an arranged marriage and a family servant who is delivering her to her husband-to-be. When she is kidnapped by marauding bandits, the loyal and courageous young man sets out to rescue her. Recalling the epic adventure spectacle of *Seven Samurai* and the potent emotional drama of *Ju Dou*, *The Wooden Man's Bride* speaks eloquently



against cruelly oppressive traditions where any chance of happiness is dwarfed by obstacles and customs centuries old. 105 minutes.

Coming Soon

A Place in the World

(Uruguay/Argentina, 1992) Directed by Adolfo Aristarain. Winner of 40 international awards, *A Place in the World* is a sensitive, highly intelligent coming of age story set against a pastoral background of collective friendship and Argentine politics. Aristarain uses a subtle backdrop of political themes to examine the lives of four disparate individuals — a nun, a doctor, a geologist and a teacher — who are all trying to come to terms with their lives in the Bermejo Valley. The characters struggle to attain justice and dignity in a universe where a multi-national company can suddenly appear and irrevocably change everything it touches. But *A Place in the World* works on other levels as well: as a moving father and son story, as a story of unrequited love and as an examination of friendship. Aristarain acknowledges that his film parallels the American western and has compared *A Place in the World* to a mix of *Shane* and *How Green Was My Valley*. 120 minutes.

