

Document Citation

Title	Spirit stream storm
Author(s)	
Source	<i>Harvard Film Archive</i>
Date	1995
Type	program note
Language	English
Pagination	
No. of Pages	16
Subjects	Posner, Bruce Paradhanov, Sergei (1924-1990), Tbilisi, Georgia [was Tiflis], Soviet Union Brakhage, Stan (1933-2003), Kansas City, Missouri, United States Eames, Ray (1988), Sacramento, California, United States Sistiaga, José Antonio Vincens-Fargo, Thierry Eames, Charles (1907-1978), St. Louis, Missouri, United States Kren, Kurt (1929-1998), Vienna, Austria
Film Subjects	

Spirit Stream Storm

35mm Prints of Hand-Crafted Artists' Films

by

Stan Brakhage, Charles & Ray Eames, Kurt Kren, Sergei Paradjanov,
Bruce Posner & Amanda Katz, Jose Antonio Sistiaga, Thierry Vincens

Running Time: 90 minutes
MPAA Rating: Not Rated
Release Date: January 29, 1995
National Gallery of Art
Washington D.C.

Press Contact:
Bruce Posner
Harvard Film Archive
24 Quincy Street
Cambridge, MA 02138
Tel. (617) 496-6046
Fax. (617) 495-8197

Filmmakers and Films:

Directed by Stan Brakhage

THE GARDEN OF EARTHLY DELIGHTS
HELL SPIT FLEXION
EYE MYTH
NIGHT MUSIC
RAGE NET
THE DANTE QUARTET
 HELL ITSELF
 HELL SPIT FLEXION
 PURGATION
 EXISTENCE IS SONG
INTERPOLATIONS I-V

1981, USA, 1.5 minutes, color, silent, 35mm
1983, USA, 1 minute, color, silent, 35mm
1967, USA, 8 seconds, color, silent, 35mm
1986, USA, 30 seconds, color, silent, 35mm from 70mm original
1988, USA, 30 seconds, color, silent, 35mm from 70mm original
1987, USA, 7 minutes, color, silent, 35mm
 1987, 35mm from 70mm original
 1983, 35mm reduced on 35mm frame
 1986, 70mm cinemascope
 1987, 35mm from 70mm original
1992, USA, 12 minutes, color, silent, 35mm

Directed by Bruce Posner

SAPPHO AND JERRY: PARTS I, II & III
ORGASAMATIC
THE ANALECTS:
 ILLUSIVE PRESENCE
 HEAVEN ON EARTH
 BEHOLD
 SENSES OF WALDEN ODE/
 ANGELFACE
 with Amanda Katz
 DA MI/RAINBOW'S DANCE
 with Amanda Katz

1977-78, USA, 7 minutes, color, sound, 35mm cinemascope
1984-94, USA, 4 minutes, color, sound, 35mm cinemascope
1987-1994, USA, 19 minutes, color/black & white, silent, 35mm
 1987
 1989
 1992

 1993-94

 1994, two-screen cinemascope version

Directed by Charles & Ray Eames

CALLOT

1974, USA, 2 minutes 45 seconds, color, sound, 35mm

Directed by Kurt Kren

FALTER 2

Sound by Wolfgang Ernest

1992, Austria, 25 seconds, black & white, sound, 35mm

Directed by Sergei Paradjanov

CONFESSION

1990, Georgia, 8 minutes, color, sound, 35mm

Directed by Jose Antonio Sistiaga

IMPRESSIONS FROM THE
UPPER ATMOSPHERE

1989, Spain, 7 minutes, color, sound, 35mm from 70mm original

Directed by Thierry Vincens

GIRAGLIA

1968, France, 5.5 minutes, color, sound, 35mm cinemascope

Order of Films in Program

Part One: 40 minutes

Callot by Charles & Ray Eames (1974)*
Impressions From the Upper Atmosphere by Jose Antonio Sistiaga (1989)*
Interpolations I-V by Stan Brakhage (1992)
Giraglia by Thierry Vincens (1968)*
Sappho and Jerry: Parts I, II & III by Bruce Posner (1977-78)*
Orgasamatic by Bruce Posner (1984-94)*

Part Two: 45 minutes

Falter by Kurt Kren (1992)*
The Garden of Earthly Delights by Stan Brakhage (1981)
Hell Spit Flexion by Stan Brakhage (1983)
Eye Myth by Stan Brakhage (1967)
Night Music by Stan Brakhage (1986)
Rage Net by Stan Brakhage (1988)
The Dante Quartet by Stan Brakhage (1987)
Confession by Sergei Paradjanov (1990)*
The Analects by Bruce Posner (1987-1994)

Total running time of both parts including musical interlude & intermission: 90 minutes

All films silent unless otherwise noted. Sound films indicated with asterik*.

Copyright 1995 Bruce Posner All rights reserved

Description of Program:

Legendary avant-garde filmmaker Stan Brakhage and Bruce Posner, a curator and filmmaker at the Harvard Film Archive, have organized a selection of hand-crafted 35mm films that stretch the limits of filmic imagination. The compilation of 15 short films runs 90 minutes and is called **SPIRIT STREAM STORM: 35MM PRINTS OF HAND-CRAFTED ARTISTS' FILMS**.

As a complement to Brakhage and Posner's films, a selection of 35mm short films created by internationally acknowledged masters Sergei Paradjanov (Georgia), Jose Antonio Sistiaga (Spain), Charles & Ray Eames (USA), Kurt Kren (Austria), and Thierry Vincens (France) are included. This grouping of abstract and poetic films in beautiful 35mm prints is a rare cinematic event.

SPIRIT STREAM STORM premieres at The National Gallery of Art, Washington D.C. on January 29, 1995 beginning a nation-wide tour of the United States with February showdates at the Miami Film Festival (February 10–11), Carnegie Institute Museum of Art, Pittsburgh (February 17), Anthology Film Archives, New York City (February 23–26) and UCLA Film and Television Archives, Los Angeles (February 28).

If you have seen any of Brakhage's hand-painted films (**THE DANTE QUARTET**, **NIGHT MUSIC**, **RAGE NET** in 16mm prints, then you have not seen these exquisite works of fine art in their crystal clear, pristine state — each being meticulously transferred from 35mm and 70mm film stock. On the other hand, Posner's **THE ANALECTS**, an ongoing film collage struck from original 35mm still camera negatives, pushes the boundaries of photographic perception with rapid-fire, multiple-images that he collects daily in collaboration with Amanda Katz.

Of special note are **CONFESSION** (1990), Sergei Paradjanov's last completed film fragment, the American premiere of **IMPRESSIONS FROM THE UPPER ATMOSPHERE** (1989), an IMAX film by Jose Antonio Sistiaga, and a rare presentation of **CALLOT** (1974), a exquisite film poem by famed designers Charles and Ray Eames. Each filmmaker uses the power and detail of large format 35mm film and in some cases 70 mm IMAX film to explore expanded states of consciousness and beyond.

Interludes featuring piano music by Erik Satie will be incorporated throughout the program to bring pause to the rush of colors, shapes and forms displayed in the films.

These intense visual poems created a-frame-at-a-time through painting, scratching, cut-and-pasting, etching and batiking strips of film stock as well as unconventional methods of cinematography and optical printing share a spiritual and aesthetic kinship with fine art works by Blake, Turner, Cezanne, Pollack, Still and Rothko. The combined experience of abstract and representational cinematic images will hopefully uplift the soul by providing refreshment for the spirit through grace, beauty and wonderment.

The program is sponsored in part by the Harvard Film Archive with assistance from The Museum of Modern Art, French Cultural Services/French Ministry of Culture, Armenian Film Society, Light Cone (Paris), The Eames Office and the individual filmmakers.

On the Filmmakers:

STAN BRAKHAGE

Although American avant-gardist Stan Brakhage has achieved a level of expression comparable with more known contemplative filmmakers such as Ozu or Antonioni, he has remained a marginal figure. Greatness sometimes takes longer than artistic fashion will allow. By the time that Brakhage, who has been making films since 1952, began to make his most deeply felt and profoundly elegant visual work, he had virtually lost his audience. During the last fourteen years, interspersed among a variety of ventures into sound filmmaking, Brakhage has produced a body of silent work of fragile beauty that directly addresses our need for an intense, tender and prayerful cinema.

This work leaves behind the director's previous concerns of myth and family and enters into an upstream area of poetic exploration closer to the pinpoint of mind where light, spirit and body come upon one another. Cinema so rarely touches upon this "original place" that viewer's only difficulty might be in trying to "read" these films — to conceptualize them into a literary film language — and therefore miss the joy of their direct and passionate play upon our metabolism. *Seeing* them is key; the door to their revelation is the door through which we remember dreams.

The power of these works comes from an astute presence of mind; a presence in love with reality, which allows the mystery of the present to bloom in the audience. The plasticity of cinema is the main character, the tensions those of music and painting. Surface, color, rhythm and image become in themselves the purity of our experience. The "story" or intelligence rests on the surface of the eye. We are not witnessing mere avant-gardism, but whole-hearted expressions of being. (Nathaniel Dorsky)

BRUCE POSNER

His own films are quite exquisite, visually dense works, painstakingly composed primarily through animation and optical printing. They are not as much narrative as they are poetic in

their evocation of his personal iconography. His frames of reference range from highly personal, almost diary-like material to images he has appropriated from popular culture (advertising, cartoons, news material) in a process he began to pursue long before its current vogue. He has an extraordinary 'feel' for the film material — for its look, its visual texture — and watching one of his films can recall the complex layering of some of the more accomplished etchers of this century. (William Judson)

Bruce Posner's energetic collages of diverse imagery tantalizingly confuse the line between animation and live-action, between film content and its physical form. (Janet Pearlman)

Posner opts for a highly personalized vision that defies normal translations yet touches the viewer in a way that one becomes a participant not only to the completed film but to the creation of the vision...If there is a thread running through the work and life of Bruce Posner, it is a desire not to forget and to explore the mystery of life through film. (Michael McCord)

Independent filmmaker Bruce Posner has created a broad array of visually and conceptually enthralling works that range from the highly kinetic restructuring of found footage to abstract, materialist studies; from complex, multi-screen expanded cinema pieces to lyrical works in Super 8mm. In almost equal measure, Posner during the same period has been extremely active as a curator and presenter of other filmmakers' work. (Bruce Jenkins)

SERGEI PARADJANOV

Armenian director Sergei Paradjanov (1924–1990) burst upon the film world in 1964 with **SHADOWS OF FORGOTTEN ANCESTORS**, one of the most dazzling movies ever made. Yet after **SHADOWS**, he managed to make only three more feature films — **THE COLOR OF POMEGRANATES** (1969), **THE LEDGEND OF SURAM FORTRESS** (1984), and **ASHIB KERIB** (1988) — each astonishing in its own right and each in a completely different style. Flamboyant and outspoken, Paradjanov spent more than seven years in prison from 1974-1978 and 1982-1985 on a variety of trumped-up charges, including anti-Soviet nationalism, homosexuality and incitement to suicide. While in prison, he made ornate art collages duly

influenced by a Near Eastern aesthetic and evocative of the American collage artist Joseph Cornell.

Paradjanov has the extraordinary power of pulling his viewer into the middle of a myth. His images filter into the subconscious with overwhelming beauty. (Atom Egoyan)

JOSE ANTONIO SISTIAGA

A blue sphere set in a troubled universe and encrusted with continents the color of emeralds and studded with a myriad of lights... or diamonds. The Earth, as seen by Basque artist and cinematographer, Jose Antonio Sistiaga, resembles a rare and precious jewel; a fitting comparison by any measure.

IMPRESSIONS FROM THE UPPER ATMOSPHERE is no ordinary film. The seven minute production comprises 10,000 images painted directly onto 70mm film. "It took me a year to complete, working 12-14 hours every day, depending upon the light," says Sistiaga. This version of the work, which finishes "violently" is dedicated to Vincent Van Gogh, "because I feel a certain emotional affinity with him."

Sistiaga's second such film, **IMPRESSIONS** comes twenty years after a monumental feature-length film of more than 100,000 paintings on 35mm film, which caused an uproar upon its release in 1970, but is now considered a classic of the genre.

"I turned to cinema," the artist explains, "because it allowed me to add movement to my work. It's working in another dimension. It's also a form of art that truly belongs to our century." (Sue Williams)

KURT KREN

With a keen interest in art, Kren started making films during the late fifties while employed as a bank teller in Vienna, Austria, and by the early sixties began developing a reputation as one of Europe's most important avant-garde filmmakers. Nomadic by nature, Kren has spent the past twenty-five years moving from his home to Germany, then to various places in the United States and back to Vienna, where he currently frequents the Café Jelinek.

Kren positions himself as a witness to events in his films, sometimes to nature and other times to man-made acts — amongst them the Materialaktions of Günter Brus and Otto Muehl. The result is percussive and deprived of its "natural" flow, but vivid as a record and cinematic experience. The broad effect and historical significance of his films lie in changing the emphasis of structural activity away from the filmmaker's ordering of his subject to that of the spectator's structuring of the presentation.

THIERRY VINCENS

Since 1960, Thierry Vincens has dedicated himself to the painstaking construction of an intricate and detailed microcosm, a small imaginary planet, made real through his cinematography of its surface, flora and fauna. His stroboscopic images display the metamorphosis of the unstable forms created from an interaction of fluids superficially agitated to create intricate patterns. The systematic compilation of these fluid pattern and structures constitutes a visual vocabulary of optical phenomena. Besides collaborations with Maurice Béjart and Pierre Henry, Vincens created the special effects for Roger Vadim's **BARBARELLA** (1968).

CHARLES & RAY EAMES

Charles and Ray Eames are among the finest American designers of this century. They are best known for their ground-breaking contributions to architecture, furniture design (the Eames Chair), industrial design and manufacturing, and the photographic arts. In the early 1950s, the Eames extended their interest and skill in photography into filmmaking. They created over 85 short films (2 -30 minutes in length) ranging in subjects from toy trains to the history of Franklin and Jefferson, from simple sea creatures to the explanation of advanced mathematical and scientific concepts, such as workings of a computer. **TOCCATA FOR TOY TRAINS** (1957) and **POWERS OF TEN** (1968/1978) are two brilliant examples of the Eames' skill, creativity and far reaching interests. (The Eames Office)

On the Films:

THE DANTE QUARTET Directed by Stan Brakhage

(1987, USA, 7 minutes, color, silent, 35mm) including segments **HELL ITSELF** (1987), **HELL SPIT FLEXION** (1983), **PURGATION** (1986), and **existence is song** (1987)

This hand-painted work 6 years in-the-making (37 in studying of "The Divine Comedy") demonstrates the earthly conditions of "Hell," "Purgatory" (or Transition) and "Heaven" (or "existence is song," which is the closest I'd presume upon heaven my experience) as well as the mainspring of/from "Hell" (**HELL SPIT FLEXION**) in four parts which are inspired by the closed-eye or hypnogogic vision created by those emotional states. Originally painted on IMAX and Cinemascope 70mm and 35mm, these paint-laden rolls have been carefully rephotographed and translated to 35mm. (Stan Brakhage)

NIGHT MUSIC Directed by Stan Brakhage

(1986, USA, 30 seconds, color, silent, 35mm from 70mm original)

This little film (originally painted on IMAX) attempts to capture the beauty of sadness, as the eyes have it when closed in meditation on sorrow. A work of hand-painted "moving visual thinking," colors and forms coursing, flowing, bursting — of the earth, of the body, of the mind. (Stan Brakhage)

RAGE NET Directed by Stan Brakhage

(1988, USA, 30 seconds, color, silent, 35mm from 70mm original)

Much of what has been said about the above film could be repeated here, except that **RAGE NET** arises from meditation upon, rather than being trapped psychologically by, rage. (Stan Brakhage)

INTERPOLATIONS I-V Directed by Stan Brakhage

(1992, USA, 12 minutes, color, silent, 35mm, courtesy Film Circulation, Museum of Modern Art)

Let this hand-painted film be what its title says it is: **INTERPOLATIONS I–V**. They exist independently and constitute my longest hand-painted work. (Stan Brakhage)

THE GARDEN OF EARTHLY DELIGHTS Directed by Stan Brakhage

(1981, USA, 1.5 minutes, color, silent, 35mm)

This film (related to **MOTHLIGHT**) is a collage composed entirely of montane zone vegetation. As the title suggests, it is an homage to (but also argument with) Hieronymous Bosch. It pays tribute as well, and more naturally, to “The Tangled Garden” of J.E.H. MacDonald and the flower paintings of Emil Nolde. (Stan Brakhage)

HELL SPIT FLEXION Directed by Stan Brakhage

(1983, USA, 1 minute, color, silent, 35mm)

My moving-visual response to William Blake’s “The Marriage of Heaven and Hell,” this hand-painted film seems the most rhythmically exact of all my work: it was inspired by memories of an old man coughing in the night of a thin-walled ancient hotel...a triumph of rhythm thru to inspiration. (Stan Brakhage)

EYE MYTH Directed by Stan Brakhage

(1967, USA, 8 seconds, color, silent, 35mm)

A 190 frame-long found-film — hand-painted — that later led to **THE HORSEMAN, THE WOMAN, AND THE MOTH** (1968).

SAPPHO AND JERRY: PARTS I, II & III Directed by Bruce Posner

(1977-78, USA, 7 minutes, color, sound, 35mm cinemascope)

The films demonstrate Posner’s mastery of multiple pass optical printing techniques — bipac and traveling mattes — coupled with his appropriately cynical world view. He never allows content to be subjugated by technique, but delicately balances satire and delivery to create fresh and exciting works. (Tony Brandon)

THE ANALECTS Directed by Bruce Posner

(1987-1994, USA, 19 minutes, color/black & white, silent, 35mm) including segments **ILLUSIVE PRESENCE** (1987), **HEAVEN ON EARTH** (1989), **BEHOLD** (1992), **SENSES OF WALDEN ODE/ANGELFACE** with Amanda Katz (1993-94), and **DA MI / RAINBOW'S DANCE** with Amanda Katz (1994)

Various people and places surface over and over again in a revolving cyclone of images that make up these short, intense visual fields. The images were produced with 35mm still cameras with no alteration of the original negatives. Most rolls were multiple-exposed one frame at a time in a random, snapshot manner. Each roll of film represents the lines of chance backed by an intuitive knowledge of what to photograph and how many times to expose that roll. Each film in the series represents approximately one year's worth of camera rolls.

In stark contrast to the meditative peacefulness...was Bruce Posner's **HEAVEN ON EARTH**, a fast-moving collage of images superimposed at least two at a time. The images were grouped so as to make it possible to glean some impression of places and people. This piece reveled in a sense of absence, in the impossibility of recreating life on film. The images had been shot on a pocket 35mm camera, which Posner displayed — an empowering gesture — giving the impression that all of us could manage to embark on even the most complicated filmmaking. (Joanne Butcher)

ORGASAMATIC Directed by Bruce Posner

(1984-94, USA, 4 minutes, color, sound, 35mm cinemascope)

A psychotic reworking of images generated with Super 8mm, 16mm and with 35mm still cameras with help from Pat O'Neil on the optical printer and Mary Abbott with the candles.

CONFESSION Directed by Sergei Paradjanov

(1990, Georgia, 8 minutes, color, sound, Armeian with English translation provided on hand-out, 35mm, courtesy Armenian Film Society, Los Angeles)

Unfortunately death claimed Paradjanov at age 66 when he had filmed only one scene of several hundred meters for the planned feature-length **CONFESSION**. In the narration added by Paradjanov, the artist explains the dilemma of his health, his country and the film at this crucial juncture in his life. Paradjanov saw his new film as one of continuous movement, not to cut it, but to let it fly with a floating camera.

Since his time in prison, he favored art collage-making to filmmaking, and he expressed his scenarios through albums of collages which were shown to cast and crew in preparation for the filming. This fragment is imbued with a lifetime's fascination of color and movement as captured by the master's cinematic poetry. He said for **CONFESSION** he wanted to fly Lillian Gish over the Red Square in Moscow.

IMPRESSIONS FROM THE UPPER ATMOSPHERE Directed by Jose Antonio Sistiaga
(1989, Spain, 7 minutes, color, sound, 35mm from 70mm, courtesy Light Cone, Paris) with music by Waslaw S. Beklemicheff

An imaginary vision of a cosmic world in everlasting mutation, suggesting the cosmogonic drama of the universe. From a vibrating tone, the sound progresses into a crescendo to reach its climax with the cry of the IRRINTZI. (Jose Antonio Sistiaga)

The impression that the spectator receives is one of genesis, a continuous movement of material energy. (Clara James)

FALTER Directed by Kurt Kren

(1992, Austria, 25 seconds, black & white, sound, 35mm) with sound by Wolfgang Ernest

Sponsored by a weekly arts & entertainment newspaper in Vienna, Kren filmed a Vienna subway station a-frame-at-a-time with an authentic hand-cranked, silent era 35mm movie camera. Displaying an unerring sense of mathematical precision, Kren meticulously followed a detailed hand drawn "script" which orchestrated the multiple views and framings seen in the film.

GIRAGLIA Directed by Thierry Vincens

(1968, France, 5.5 minutes, color, sound, 2.35:1, 35mm, courtesy Light Cone, Paris)

GIRAGLIA was realized from selections of a score by Pierre Henry for Maurice Bejart's **Messe pour le temps présent**, a ballet that premiered at the Avignon festival. The film offers a world sensually hip but fractured by the music it represents.

The cinematographic projections of Thierry Vincens are more than a fantastic spectacle of abstract cinema, more than a visual illustration of an interior world echoed by music... These lyrical projections synthesize a universe whose force of persuasion is unique. (Maurice Fleuet)

CALLOT Directed by Charles & Ray Eames

(1974, USA, 2 minutes 45 seconds, color, sound, 35mm, courtesy The Eames Office)

Made to accompany Charles Eames' Penrose Memorial Lecture to the American Philosophical Society in Philadelphia, March 18, 1974. The lecture was entitled "The Disciplines of the Circus." The film was made by shooting the tiny original 3"x4" engravings done by 17th century French printmaker, Jacques Callot. It was shot in black and white but printed on color film to give it a richer, saturated color tint. (The Eames Office)

In film, the Eames aesthetic introduces a new way of perceiving ideas into a medium which has been surprisingly anti-intellectual... Because Eames comes from another discipline with a pre-existing aesthetic he is able to bring innovation to an art which in the area of ideas is only spinning its wheels. It is Eames's aesthetic which is ultimately the innovation. (Paul Schrader)

Filmmakers and Films:

Directed by Stan Brakhage

EYE MYTH 1967, USA, 8 seconds, color, silent, 35mm

THE GARDEN OF EARTHLY DELIGHTS 1981, USA, 1.5 minutes, color, silent, 35mm

HELL SPIT FLEXION 1983, USA, 1 minute, color, silent, 35mm

NIGHT MUSIC 1986, USA, 30 seconds, color, silent, 35mm from 70mm original

RAGE NET 1988, USA, 30 seconds, color, silent, 35mm from 70mm original

THE DANTE QUARTET 1987, USA, 7 minutes, color, silent, 35mm

includes HELL ITSELF 1987, 35mm from 70mm original

HELL SPIT FLEXION 1983, 35mm reduced on 35mm frame

PURGATION 1986, 70mm cinemascope

existence is song 1987, 35mm from 70mm original

INTERPOLATIONS I-V 1992, USA, 12 minutes, color, silent, 35mm

Directed by Bruce Posner

SAPPHO AND JERRY 1977-78, USA, 7 minutes, color, sound, 35mm cinemascope (2.35:1)

ORGASAMATIC 1984-94, USA, 4 minutes, color, sound, 35mm cinemascope (2.35:1)

THE ANALECTS: 1987-1994, USA, 19 minutes, color/black & white, silent, 35mm

includes ILLUSIVE PRESENCE 1987

HEAVEN ON EARTH 1989

BEHOLD 1992

SENSES OF WALDEN ODE/ANGELFACE 1993-94 with Amanda Katz

DA MI/RAINBOW'S DANCE 1994, two-screen cinemascope version with Amanda Katz

Directed by Sergei Paradjanov

CONFESSION 1990, Georgia, 8 minutes, color, sound, 35mm

Directed by Jose Antonio Sistiaga

IMPRESSIONS FROM THE UPPER ATMOSPHERE 1989, Spain, 7 minutes, color, sound, 35mm from 70mm original

Directed by Kurt Kren

FALTER 1992, Austria, 25 seconds, black & white, sound, 35mm (1.66:1)

Directed by Thierry Vincens

GIRAGLIA 1968, France, 5.5 minutes, color, sound, 35mm cinemascope

Directed by Charles & Ray Eames

CALLOT 1974, USA, 2 minutes 45 seconds, color, sound, 35mm

Critical Praise for SPIRIT STREAM STORM

"Invigorating as it is dizzying, challenging the eye and mind with a barge of life-affirming images"
— David Sterritt, *The Christian Science Monitor*

"SPIRIT STREAM STORM reminds us that filmmaking is an art, and that viewers don't need to be beaten over the head with formulas or swelling soundtracks to know when or what to feel." — Hazel-Dawn Dumpert, *LA Weekly*

"The form's most intrepid innovators... viewing them is tantamount to locking yourself in a room with a half-dozen of the greatest abstract impressionist painters of all time as they bombard you with reproductions of their work."
— Todd Anthony, *Miami New Times*

"Optic speed rock... the texture of the unrestrained images testifies to the mad abstract speed of film witnessed on its own plane."
— Michael Atkinson, *Village Voice*

"A stimulating rush, invigorating as a sensual experience and laudable love-fest for the tactile pleasures of celluloid at the end of its century of dominance."
— Betsy Sherman, *Art New England*

"SPIRIT STREAM STORM leaves you breathless... A bold sort of American Gothic, a crazy-quilt of images that pound away at the eye and brain."
— Helen Kohen, *The Miami Herald*

"Visually entrancing... painted-on-film gems by the indefatigable Stan Brakhage whose delicate creations are ideally suited to the large-format presentation."
— Godfrey Cheshire, *New York Press*

"Most of these works suggest Matisse or Frankenthaler more than Spielberg."
— Mark Jenkins, *Washington City Paper*

"A bombardment of images... mesmerizing."
— Desson Howe, *The Washington Post*