

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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NO. 66

FOR IMMEDIATE RELEASE

FILMS BY BRUCE BAILLIE, EXPERIMENTAL FILMMAKER, AT MUSEUM OF MODERN ART

Bruce Baillie, whose films have established him as one of America's leading experimental filmmakers, will have a week-long retrospective beginning May 11 at The Museum of Modern Art. An influential figure in West Coast avant-garde film circles for more than a decade, Mr. Baillie will come to New York for the opening of the cycle and will address the Museum audience at the 8:00 p.m. showing on May 11. This series has been organized by Donald Richie, Curator of Film, who was responsible for last year's Stan Brakhage show. The Baillie program is the second Museum retrospective devoted to an experimental filmmaker.

Baillie's films have been called "heroic lyrics" by P. Adams Sitney, New American Cinema critic and co-director of Anthology Film Archives, who has written: "When we look at the whole of his work we see in alternation two incompatible themes: the sheer beauty of the phenomenal world... and the utter despair of forgotten men." These forgotten men--Indians, blacks, an old boxer, migrant workers--are the heroes of an impersonal, standardized, technological society.

Sitney notes that in "Quixote," one of Baillie's most important films and one of his longest, though only 45 minutes, the themes of beauty and heroic despair are held in a dialectical tension, "an open antithesis of grace and disgrace." "Quixote" was filmed in 1964 and 1965 on a journey across what has been called "the moral as well as physical landscape of the U.S."

In his concern with the outcast and drifter, with nature and its destruction by man, and with Eastern art and thought, Baillie has roots in the "beat" movement of the 1950s. Yet the persistence of these concerns in his work throughout the 1960s, before their recent re-emergence as popular attitudes, mark Baillie as a social and aesthetic pioneer. As Baillie himself has stated: "There were ages of faith, when men made connections between themselves and the place in which they lived, the plants they cultivated, the fuel they used for warmth, their beasts, and their ancestors. My work will be discovering in American life those natural

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and ancient contacts through a contemporary form, the motion picture."

Some of Baillie's best known films are "All My Life," a three-minute tracking shot of a fence accompanied by Ella Fitzgerald's song of the same title; "Mr. Hayashi," a portrait of a Japanese gardener which is also a film haiku; "Mass," whose structure, that of a Catholic Mass, belies its theme of death, and its dedication to the Sioux, "the religious people who were destroyed by the civilization which evolved the Mass"; and "Quick Billy," his most recent film, which describes Baillie's own psychic journey during a transitional period in his life.

The Films of Bruce Baillie will consist of three different programs. The films included in each program, and the schedule follow:

Program I. SHOW LEADER. 1966. ON SUNDAYS. 1960-61. NEWS NO. 1: DAVID LYNN'S SCULPTURE. 1961. MR. HAYASHI. 1961. NEWS NO. 2: FRIEND FLEEING. 1962. THE GYMNASTS. 1962. EVERYMAN. 1962. NEWS NO. 3. 1962. HERE I AM. 1962. HAVE YOU THOUGHT OF TALKING TO THE DIRECTOR. 1962. Program: 88 min.

Program II. A HURRAH FOR SOLDIERS. 1963. TO PARSIFAL. 1963. THE BROOKFIELD RECREATION CENTER. 1964. MASS. 1964. YELLOW HORSE. 1966. QUIXOTE. 1964-1965. Program: 105 min.

Program III. TUNG. 1966. STILL LIFE. 1966. CASTRO STREET. 1966. ALL MY LIFE. 1966. TERMINATION. 1966. PORT CHICAGO VIGIL. 1966. VALENTIN DE LAS SIERRAS. 1967. QUICK BILLY. 1967-70. QUICK BILLY (THE ROLLS). 1967-70. Program: 125 min.

Thursday, May 11

2:00 ... Program I.
5:30 ... Program II.
8:00 ... Program III.

Friday, May 12

2:00 ... Program I.
5:30 ... Program III.

Saturday, May 13

3:00 ... Program II.
5:30 ... Program III.

Sunday, May 14

3:00 ... Program I.

Monday, May 15

Noon .. Program II.

Wednesday, May 17

2:00 ... Program II.
5:30 ... Program III.

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