**February 26**  
*Resonant Spaces: Adkins / Conrad*  
*Introduced by Amelia Kahl, Hood Museum of Art*  
Terry Adkins’ fractured but eloquent art video *Flumen Orationis (from The Principalities)* forces meaning from disparate audio and visual cues. Minimalist Tony Conrad dismantles cinema production and projection to raw essentials.  

**March 5**  
*Brakhage at Dartmouth*  
*Nora Jacobson in person*  
In 1951, Stan Brakhage had a nervous breakdown during his freshman year and left Dartmouth to pursue creative filmmaking. He returned in March 1955 to show early works and later to screen the 16mm epic, *Dog Star Man*, in 1964 and the 8mm feature, *23rd Psalm Branch*, in 1967.  
**FILMS:** *Unglassed Windows Cast a Terrible Reflection* (1953); *Dog Star Man, Part Four* (1964); *23rd Psalm Branch* (1967). 106 minutes.

**March 19**  
*Distant Montages: Artavazd Pelechian*  
Little known outside of esoteric documentary film circles, famed Armenian director Artavazd Pelechian creates “distant montages” of mid-20th century life. The cadenced combinations of riveting images welded to elegiac music will haunt you forever.  
*“One of the few authentic geniuses in the world of cinema.”*

**April 2**  
*Avant-Gardes*  
Lobster Films (Paris) has selected a marvelous panorama of experimental films dating from the origins of cinema to present from France, Britain, Spain, Italy, Germany, Russia and United States.  
**FILMS:** Selections from *Avant-Gardes: Chefs-d’œuvre du cinéma expérimental* (2017), co-curated by Serge Bromberg and Bruce Posner, with films by Castleton Knight, Wheaton Galentine, Max Reichman, Jim Davis, John Arvonio, José Antonio Sistiaga, Marcel L’Herbier, Dziga Vertov, and Hans Richter. 119 minutes.

**April 16**  
*The Sun Shines Bright / Schneemann*  
Cited “a masterpiece,” director John Ford hones to perfect pitch sentiments associated with Ole’ Kentucky in this 1953 remake of his earlier film *Judge Priest* (1934). Ford’s ode is balanced by intimate recollections of artist Joseph Cornell by Carolee Schneemann.  
**FILMS:** *The Sun Shines Bright* (1953) John Ford; Carolee Schneemann at Pittsburgh Filmmakers (1978). 110 minutes.  
*Programs subject to change without notice.*

**January 22**  
*Acid Visions*  
Psychodelic cinesthesia explodes in “far out” films and music recorded at the 1967 Human Be-In in San Francisco and as “experienced” in other groovy ’60s LSD trip films, up to and including the amazing psychotic mash-ups, Henri-Georges Clouzot’s *L’Inferno* and Peter Tscherkassky’s *The Exquisite Corpus*.  

**February 5**  
*The Strange Love of Martha Ivers*  
**FILMS:** *The Strange Love of Martha Ivers* (1946) Lewis Milestone 116 minutes.