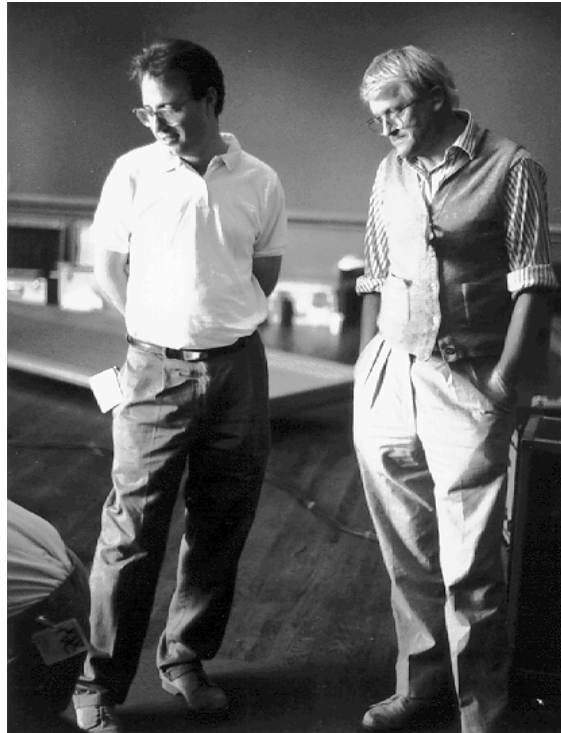


Milestone presents:

*The Magic
of Art:*
The films of Philip Haas



A Milestone Film Release

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MAGICIANS OF THE EARTH

THE GIANT WOMAN AND THE LIGHTNING MAN

A film by Philip Haas. Executive Producer: Fernando Trueba. Produced by Fernando Trueba, P.C. S.A.; Methodact, Ltd.; and the Centre George Pompidou. Edited by Belinda Cowdy. Music by David Byrne. Narration by Philip Haas. Cinematography by Tony Wilson. Sound by Graham Wyse. With: In Yuendumu: Paddy Japarlarri Sims, Bronson Jakamarra Nelson, Paddy Japarlarri Stewart, Francis Juparrula Kelly, Paddy Juparrula Nelson, Neville Japangardi Poulson, Dinny Japarlarri France, and Darby Jampijinpa Ross. In Maningrida: John Mawandjul and James Iyuna. USA. 53 minutes. Color. 16mm & video. 1989.

The Giant Woman and the Lightning Man, Haas's film on Australian Aboriginal art, takes us through the steps of preparing three ground paintings made by a group of desert tribesman. The film shows the collective effort and cooperation required to make the art. The beauty of the finished pieces — so ancient and so modern — is stunning. The northern Australian Aboriginal bark painters' "studio" and "gallery" are dramatically different from that of the desert people. Here, making art is a solitary activity. Haas follows two brothers as they painstakingly prepare their bark canvasses and brushes and then paint two pieces. Both northern and desert Aborigines include body painting as part of their art, and the men perform ritual dances accompanied by Aboriginal musical instruments.

A YOUNG MAN'S DREAM AND A WOMAN'S SECRET

A film by Philip Haas. Executive Producer: Fernando Trueba. Produced by Fernando Trueba, P.C. S.A.; Methodact, Ltd.; and the Centre George Pompidou. Edited by Belinda Cowdy. Music by David Byrne. Narration by Philip Haas. Cinematography by Juan Molina (Madagascar) and Chris Owen (Papua New Guinea). Sound by Eric Devulder (Madagascar) and Lahui Geita (Papua New Guinea). With: In Madagascar: Efiambelo and Jacques Jean Debord. In New Guinea: Nera Jambruku, Gesan Jambruku, Sakolias Nausak, Klaul Tajimbu, Pilip Nikulak and Paulus Kobulam. USA. 58 minutes. Color. 16mm & video. 1990.

For *A Young Man's Dream* filmmaker Philip Haas traveled to the southernmost tip of Madagascar to meet Efiambelo, a man in his mid-sixties who works as a funerary sculptor. The film follows Efiambelo as he travels to an isolated area in the countryside to cut down a special tree for sculpting. He makes it into a pole of geometric shapes, which he then tops with a finely honed sculpture of a cow. This beautiful sculpture is funerary piece, designed to ornament a grave. The film features remarkable footage of huge tombs covered with cow antlers and poles like the one we see Efiambelo sculpt. The tops of these poles are decorated with all sorts of animals, people and tableaux associated with the dead person. Very little has been known or seen of this funereal and artistic tradition outside the region and the film provides an extraordinarily rich visual experience.

Nera Jambruk is the big man in his village in the East Sepik province of Papua New Guinea. He is the head of a group of men who build and paint the Houses of Spirits in the area. The film shows him and his men as they work day and night inside the house, painting a huge triangular bark, which they then hoist up into place on the front of the sculpture. The

painting, which has powerful magical powers and meaning, is made up of a series of abstract faces surrounded by triangular designs and smaller representations of flowers and animals. During the course of the work, Nera explains the role of the painting in the villagers' lives. As viewers are drawn into the dynamic of the group and the elegance of the painting, they will forget, as it seems the artists did, that the filmmaker is even there.

SENI'S CHILDREN

A film by Philip Haas. Executive Producer: Fernando Trueba. Produced by Fernando Trueba, P.C. S.A.; Methodact, Ltd.; and the Centre George Pompidou. Edited by Belinda Cowdy. Music by Foday Musa Suso. Camera: Tony Wilson. Narration by Philip Haas. Artist: Seni Camara. USA. 55 minutes. Color. 16mm & video. 1990.

Seni Camara lives with her husband and family in the village of Bigona, in the Casamance region in southern Senegal. Working outside the local tradition of making pots and "useful" objects out of clay, Seni claims that through a "gift of God" she has been able to create thousands of bizarre, magnificent creatures — clay sculptures of astonishing originality. Although the villagers don't know quite what to make of Seni and her art, she continues to work to support her family and to satisfy her own creative urge. The film follows Seni and her husband as they prepare the materials of her art. Together they dig up the hard dirt of the land and slowly mix it with water and sand until the clay is ready to be molded (she tells by taste). While Seni does the intense work of shaping the wet clay into her truly original forms, her husband prepares the final dye bath by harvesting and soaking wild nuts in water. Finally they fire the sculptures and dye them. Seni then carries her creations to the market where she sells them to the occasional western tourists (for the equivalent of four to one hundred dollars) who happen to stumble onto her market stall. There her sculptures share space along with the vegetables and other odds and ends on her table.

Seni's work is powerful — strange half human creatures giving birth to other, little laughing creatures, each stranger than the last. Heads come out of knees and bodies grow out of other bodies. They are Seni's fertility sculptures — her children. SENI'S CHILDREN provides a wonderful example of an artist who uses traditional materials to make strikingly new and original work. The film has an original music score by the West African musician Foday Musa Suso.

KINGS OF THE WATER

A film by Philip Haas. Executive Producer: Fernando Trueba. Produced by Fernando Trueba, P.C. S.A.; Methodact, Ltd.; and the Centre George Pompidou. Edited by Belinda Cowdy. Camera: Tony Wilson. Sound: Eric Devulder. Narration by Philip Haas. Artist: Cyprien Tokoudagba. USA. 58 minutes. Color. 16mm & video. 1990.

Cyprien Tokoudagba is from the city of Abomey in the Benin Republic of West Africa, where he paints the religious houses of the *vodun*. Haas and his film crew follow Cyprien as he first paints and then takes part in the ceremony to open a new temple. The paintings include three *vodun* figures and several emblems, including a pipe and a duck. Cyprien explains his work in the context of the religion and takes the crew to film two other local ceremonies, one where the dead are believed to come back to instruct the living through wild dancing and, another, where women warriors perform their war dances. These amazon warriors sing:

*If you dare to say things against me
You better keep it to yourself
Because we are Awansee
And when we say something, we say it out loud
Because we are prepared to die for it
So don't fight me, because the fight will be tough
For you, it will be like fighting in a bag.*

THE “WESTERN” FILMS OF PHILIP HAAS

STONES AND FLIES: RICHARD LONG IN THE SAHARA

Produced, Directed and Written by Philip Haas. Editor: Julian Sabath. Music by Marc Wilkinson. Cinematography by Bernard Zitzerman. With Richard Long. 38 minutes. Color. 16mm & video. 1988.

Richard Long is a British land artist whose “walks” have included such far-flung places as the Australian brush and the glaciers of Iceland. The records of his journey, be they photographs, word pieces or objects he has collected along the way constitute his world-famous artwork. But before Philip Haas, no filmmaker had ever been allowed to accompany Long on a walk. Haas follows Long as he journeys across Algeria’s Hoggar, a volcanic, lunar-like landscape of the southern Sahara. Stopping to throw some stones around, up-ending rocks or just building a fire to boil some water for a cup of tea, all Long’s actions become rituals toward a remarkable art. By focusing on Long’s preoccupation with the interchangeability of walking and art, Haas manages to capture the transformation of the landscape, both literally and metaphorically, as Long gives shape and form to a place that, to the uninitiated, seems featureless. His earthworks, stone sculptures, and sand designs are amazing to behold.

SCENES AND SONGS FROM BOYD WEBB

Produced by Philip Haas. Directed by Boyd Webb and Philip Haas. Editor: Julian Sabath. Music by Marc Wilkinson. Cinematography by Wolfgang Suschitzky. With Boyd Webb. 20 minutes. Color. 16mm & video. 1984.

A surreal foray into the fictive universe of Boyd Webb. Although Webb is usually classified as a sculptor, he does not exhibit objects — his art works are extremely large photographs of elaborate sculptural sets in which humans or animals are posed. For this movie, he has designed eight new works specifically for the film camera. Each work is recognizable as existing within reality, though their “stories” are sometimes elusive and illusive. One scene portrays a lady who ties vegetables with thread. She sits alone in an absurd planetary landscape “launching” these watermelons, squash and cucumbers into the void, watching them go as if they were children leaving home. *Scenes and Songs from Boyd Webb* is a lush and astonishing visual treat.

THE WORLD OF GILBERT & GEORGE

Produced by Philip Haas. Directed by Gilbert and George. Editor: Heather Holden. Sound: Martin Müller. England. 69 minutes. Color. 16mm & video. 1981.

Gilbert and George, two artists originally known best for their deadpan gallery performances, wanted to make a work of art on film. The result is an encyclopedic catalogue of their artistic imagery, including hothouse flowers, English hymnals, and a rare look at the artists in their carefully staged home setting. The startling and daunting contrasts between propriety and impropriety — the key attributes of these artists who are always well attired in identical suits — feature an England of decay with graffiti-covered walls, aimless young boys, and drunken men slouched on a street corner. Juxtaposed with this view are symbols and songs of the England revered by the artists, like the British flag rippling in the wind, a heroic statue, or a sprig of spring buds hanging from a branch. But the stars of the film are Gilbert and George themselves. Their stiff demeanor sharply contrasts with their outrageous behavior. Their black comedy and the powerful scenes and images make the film a truly memorable experience. In a 1981 interview, Gilbert & George described themselves as “*unhealthy, middle-aged, dirty-minded, depressed, cynical, empty, tired-brained, seedy, rotten, dreaming, badly behaved, ill-mannered, arrogant, intellectual, self-pitying, honest, successful, hard-working, thoughtful, artistic, religious, fascist, blood-thirsty, teasing, destructive, ambitious, colorful, damned, stubborn, perverted and good. We are artists.*”

THE SINGING SCULPTURE

A Sonnabend Sundell Editions and Methodact Ltd. Presentation. A film by Philip Haas. Camera: Mark Trottenberg. Editor: Belinda Cowdy. Produced and directed by Philip Haas. USA. 20 minutes. Color. 1992. 16mm & video.

“We are disturbed and desperate people.” — Gilbert & George.

First created in 1967 and performed in 1968 and 1969, Gilbert & George came up with the idea of the singing sculpture (see lyrics below) in response to their lack of a studio. In 1971, the pair came to America with the piece, chosen as the first exhibit to be presented at the Sonnabend Gallery. This film was produced to mark the twentieth anniversary of this landmark art gallery and performance. It also marks the tenth anniversary of G&G’s first collaboration with Philip Haas, as well as Mr. Haas’s film career. Their live performance of *The Singing Sculpture* is nearly six hours in length, giving the people time to gaze and understand the work and come back to it again and again. As with their other film, the levity of the piece hides, then slowly reveals, a tragic view (“*the main subject of the sculpture, is being miserable, one can say*”) of the disenfranchised; this time the homeless. They say in the film, “*we are great believers in the idea of the artist as speaker...We believe that all shapes, colors and forms are there only to serve the meaning, to speak to people...serving the viewer.*” A wonderfully funny and revealing film of one of G&G’s classic performances. A writer in Britain’s *Burlington Review* called Gilbert & George “among the most original, forceful and profound artists of their generation . . . artists who are prepared to square up to the great issues of the human condition.”

UNDERNEATH THE ARCHES (performed by Flanagan & Allen)

*The Ritz I never sighed for,
The Carlton they can keep.
There’s only one place that I know
And that is where I sleep.
Underneath the arches,*

*I dream my dreams away,
Underneath the arches,
On cobblestones I lay.
Every night you find me,
Tired out and worn.
Happy when they daylight comes creeping,
Heralding the dawn.
Sleeping when it's raining
And sleeping when it's fine.
Trains travelling by above.
Pavement is my pillow
No matter where we stray.
Underneath the arches,
I dream my dream away.*

MONEY MAN

A Methodact Ltd. Production with the participation of Delegation aux Arts Plastiques /Ministère de la Culture, Paris. A film by Philip Haas. Camera: Tony Wilson, A.S.C. Editor: Belinda Haas. Music by Philip Johnston. Performed by The Microscopic Septet and Friends. Produced by Philip Haas and Belinda Haas. Executive producer: Heinz-Peter Schwerfel. Director: Philip Haas. USA. 60 minutes. Color. 1992. 16mm.

“J. S. G. Boggs is a young artist with a certain flair, a certain panache, a certain *je ne paye pas*.”
— Lawrence Weschler, *The New Yorker*

In a darkened room, a man photocopies money — greenbacks, cash. He stamps each bill with the green “Department of Treasury” seal. He adds serial numbers. He signs and then carefully cuts out each note and stacks it in a briefcase — a silver briefcase filled with bills — thousands of them. The man takes his currency to a motorcycle dealership where he selects a Harley. With five \$1,000 bills he pays the cashier . . .

J.S.G. Boggs is an artist whose medium is money. Boggs’ “dollars” have been confiscated as counterfeit by the U.S. Treasury Department. He has been arrested by the Bank of England. The Australian government has expressed that his company is unwanted. Because, for Boggs, his art is not just *making* money. No piece is complete until it is *spent*. *Money Man*, the latest film by filmmaker Philip Haas, is an exploration of the curious and controversial artwork of Boggs, who was profiled in a two-part article by writer Lawrence Weschler in *The New Yorker* in 1987. Boggs explores that most American and yet universal subject — money.

In *Money Man*, Haas films Boggs in the process of making his art — both creating the bills *and* spending them. At a trendy Pittsburgh restaurant, Boggs waits until the check arrives to offer the waiter his home-made version of a \$100 bill. And the restaurateur accepts Boggs’ art-bill because it’s probably worth more than the real thing. The next day, the artist visits a collector and sells him the receipt from the dinner (along with the change) for \$200. Boggs then gives the collector the address of the restaurant. The final stage of the three-part transaction is the very funny meeting between the collector, who would like to buy the Boggs bill to complete the piece, and the wary owner, who now doesn’t want to part with this curious work of art.

In a voice-over, Boggs explains that he doesn't mind that the final transaction between the collector and the restaurateur never was completed — his goal is to get people thinking and talking about what makes money valuable. With each note that he tries to spend, Boggs asks us to question why one piece of paper (like that “officially recognized” limited-edition engraving, the dollar) has intrinsic value, while a similar piece of art, like a Boggs bill, may or may not. “In God we trust,” indeed?

On another occasion, Boggs' attempt to spend his “money” is met with incredulity and a hilarious effort to explain to the artist why the store can't accept a \$500 bill that says “Willy” instead of William McKinley. But Boggs takes on the most humorless foe of all when he travels to Washington to convince the U. S. Treasury to release his confiscated bills. It's a David and Goliath story for the ages. In the nation's capitol, Boggs begins the quixotic quest for his bills. He tries to call, and then visit, and then call again the elusive bureaucrats at the Treasury Department who, Boggs believes, are holding his artwork.

While he is waiting to hear back from the government, the artist visits the Treasury Department's gallery of paintings of currency (and wonders aloud why *these* money artworks are enshrined in a gallery while *his* are impounded) and tries, in vain, to buy stamps with one of his creations. At the post office, Boggs goes head to head with a clerk who tries to explain the concept of U. S. Currency to him and finally, exasperated, asks “where are you from?” Boggs explains that he never wants people to feel stupid or excluded by his art. Everyone understands money and everyone can be invited to join him in questioning its meaning and value.

Boggs also pays a visit the Bureau of Engraving where he talks with a master engraver completing work on a ten-dollar bill. Does the engraver think he is making art? Does he consider himself a fine artist? Boggs asks. He replies that he does consider his work art. Boggs suggests that these engravings (U. S. Currency) can be considered numbered limited-edition prints. The engraver agrees — the largest limited edition ever made. When Boggs asks if *he* would be able to make such an engraving, the other man hands him an engraving tool and suggests that he practice. When next we see Boggs, he is hard at work on an original ten-dollar bill and he is using the tool to incise the fine lines of his artwork.

At last, Boggs is able to schedule a meeting with a representative of the Treasury Department. He arrives for the meeting with Roxanne Roberts, a reporter for the *Washington Post* and the entire film crew. He is greeted warmly by a member of the public relations department who agrees to speak to Boggs and Roberts... *off camera*. A hidden microphone records their conversation. The PR rep equivocates, offers sympathy and asks Boggs if Campbell Soup ever sued Andy Warhol for using their can in his work. After a while, Boggs gets fed up and angrily demands an explanation for the impounding of his notes and their speedy return to him. He has to settle for the department's promise that they'll get back to him. As they walk into the sunset, reporter Roberts explains to Boggs that to the Treasury Department, he is nothing more than a publicity glitch, a mere gnat.

Eventually, Boggs learns that his artworks are en route from the branch office where they were seized, to the main Treasury Department in Washington. He checks out of his hotel —

paying with original artworks — and heads back to Pittsburgh, where he hopes, in vain, his bills will be awaiting him. Eventually Boggs learns that the Treasury Department has decided not to press charges but to keep the impounded art. While he failed to get the government to return his work or acknowledge his right to make his art, Boggs ends on a philosophical note. He did get a number of people to consider his work and its subversive implications and he did complete one major art piece . . .

Framed on the wall of the lobby of the Washington hotel where Boggs stayed is a white terry cloth bathrobe, a hotel receipt, several Boggs bills and, of course, the change.

Director: Philip Haas

Philip Haas has made films with some of the most acclaimed artists working today including David Hockney, Boyd Webb, Richard Long and Gilbert & George. In 1989, with his new series, “Magicians of the Earth,” Haas turned his attention to native artists working in traditional forms. These four films were photographed entirely on location in Australia, Madagascar, Papua New Guinea, Senegal and Benin and feature scores composed by David Byrne and Gambian musician Foday Musa Suso. The films use spare narration, letting the audience discover for itself the magical transformation of the raw materials into wondrous art. By finding the “theatricality” in each artist, Haas constantly surprises and delights the viewer — his films are always fresh, unexpected and visually thrilling.

Philip Haas was educated at the Overseas School of Rome and Harvard University. His films have played in major international film festivals including Montreal, San Francisco, Sydney, Toronto and Vancouver and New Directors/New Films at the Museum of Modern Art in New York. His films have also played theatrically and non-theatrically throughout much of the world. In addition, Haas has been honored with retrospectives of his films at Lincoln Center’s Walter Reade Theater; the Tate Gallery, London; the Centre Georges Pompidou, Paris; the Seattle Art Museum; the National Gallery of Art in Washington DC; the Boston Museum of Fine Arts; and the Center of Contemporary Arts in St. Louis. In 1992 Haas was awarded a fellowship by the Guggenheim Foundation. Since then he has gone on to fame as the director of *The Music of Chance*, *Angels and Insects*, *Up at the Villa* and *The Lathe of Heaven*.

PHILIP HAAS FILMOGRAPHY

- 1981 *The World of Gilbert & George*
- 1984 *Scenes and Songs from Boyd Webb*
- 1988 *A Day on the Grand Canal with the Emperor of China*
- 1988 *Stones and Flies: Richard Long in the Sahara*
- 1989 *The Giant Woman and the Lightning Man*
- 1990 *A Young Man’s Dream and a Woman’s Secret*
- 1990 *Seni’s Children*
- 1990 *Kings of the Water*
- 1992 *The Singing Sculpture*
- 1992 *Money Man*
- 1993 *The Music of Chance*
- 1995 *Angels and Insects*
- 1997 *Blood Oranges*

2000 *Up at the Villa*
2002 *The Lathe of Heaven*

Milestone Film & Video

With more than 13 years experience in art-house film distribution, Milestone has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company's rediscovery, restoration and release of such important films as Mikhail Kalatozov's award-winning *I am Cuba*, Pier Paolo Pasolini's *Mamma Roma*, and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the industry. In 1999, the *L.A. Weekly* chose Milestone as "Indie Distributor of the Year."

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company has released such remarkable new films as Manoel de Oliveira's *I'm Going Home*, Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Hirokazu Kore-eda's *Maborosi*, and Takeshi Kitano's *Fireworks (Hana-Bi)*, and now, Tareque and Catherine Masud's *The Clay Bird*.

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and His Brothers*, F.W. Murnau's *Tabu*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, and Marcel Ophuls's *The Sorrow and the Pity*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released beautifully restored versions of Frank Hurley's *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow's *It Happened Here* and *Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World* (a Martin Scorsese presentation), Jane Campion's *Two Friends*, Gillo Pontecorvo's *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation), Conrad Rooks' *Siddhartha* and Rolando Klein's *Chac*. Milestone's newest classic film, E.A. Dupont's *Piccadilly* — starring the bewitching Anna May Wong in one of her finest roles — played at the 2003 New York Film Festival and is opening theatrically nationwide in 2004.

For 2004, Milestone will also be releasing *The Big Animal*, Jerzy Stuhr's wonderful film parable (based on a story by Krzysztof Kieslowski).

Milestone has fruitful collaborations with some of the world's major archives, including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Museum of Modern Art, Library of Congress, Nederlands Filmmuseum and the Norsk Filminstitut. In 2000 Milestone's 10th Anniversary Retrospective was shown in venues nationwide and Milestone donated revenues from these screenings to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone released an important series of great silent restorations including the horror classic *The Phantom of the Opera*; an early neorealist adaptation of Emile Zola's *La Terre*; and an historical epic of Polish independence, *The Chess Player*. Other video highlights for the

year included Roscoe “Fatty” Arbuckle and Buster Keaton’s *The Cook & Other Treasures*, and three incredible animation releases: *Cut-Up: The Films of Grant Munro*; *Norman McLaren: The Collector’s Edition*; and *Winsor McCay: The Master Edition*.

In 1995 Milestone received a Special Archival Award from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company’s films — Charles Burnett’s *Killer of Sheep* (to be released in 2004), F.W. Murnau’s *Tabu*, Edward S. Curtis’s *In the Land of the War Canoes*, Mary Pickford’s *Poor Little Rich Girl*, Lon Chaney’s *The Phantom of the Opera*, Clara Bow’s *It*, Winsor McCay’s *Gertie the Dinosaur*, and Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison’s *Grass* — are listed on the Library of Congress’s National Film Registry. On January 2, 2004, the National Society of Film Critics awarded Milestone Film & Video their prestigious Film Heritage award for “its theatrical and DVD presentations of Michael Powell’s *The Edge of the World*, E.A. Dupont’s *Piccadilly*, André Antoine’s *La Terre*, Rupert Julian’s *Phantom of the Opera* and *Mad Love: The Films of Evgeni Bauer*.”

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.

“Since its birth the Milestone Film & Video Co. has steadily become the industry’s foremost boutique distributor of classic and art films — and probably the only distributor in America whose name is actually a guarantee of some quality.”
— William Arnold, *Seattle Post-Intelligencer*

“Milestone Film & Video is an art-film distributor that has released some of the most distinguished new movies (along with seldom-seen vintage movie classics) of the past decade”
— Stephen Holden, *New York Times*