

**Nathaniel Dorsky's
*Hours for Jerome***

with

A Fall Trip Home

**Sunday, March 13 at 2:0 pm — Yerba Buena Center for the Arts
Nathaniel Dorsky In Person**

The vulnerability of precious things is beautiful because vulnerability is a mark of existence.

(Simone Weil, *Gravity and Grace*)

Devotion is not an idea or a sentiment. It is born out of the vastness and depth of our view. Out of darkness, behind all light, this vastness abides in nowness. It reveals our world. It is accurate and humbling and yet, for all its pervasiveness, it is not solid.

(Nathaniel Dorsky, *Devotional Cinema*)

Newly preserved by Pacific Film Archive, *Hours for Jerome* is a lovingly shot and gracefully edited work documenting moments, movements and light gleaned from film fragments captured from the artist's daily life between 1966 to 1967. Taking the audience through the four seasons, we variously see softly calm, glinting, spinning images capturing the filmmaker's personal world, but at the same time resonating as reverent and familiar, like a carefully crafted and composed home movie with a deep and lingering eye on the world. Also screening is Dorsky's, 1964 sound film *A Fall Trip Home*, described by the artist as "a sad sweet song of youth and death, of boyhood and manhood and our tender earth." (Lauren Sorensen)

A Fall Trip Home (1964) by Nathaniel Dorsky; 16mm, color, sound, 11 minutes, print from the maker

"Forgetting its 'psychological plot' this film is a fine exponent of the intrinsic magical power of cinema. Its images, which evolve in a rather unmagical sober suburb, are continually transcended and manipulated into a kind of epic haiku of superimpositions and textural weavings." (Jerry Hiler)

Hours for Jerome, part one (1982) by Nathaniel Dorsky; 16mm, color, silent, 21 minutes, print from the maker

Hours for Jerome, part two (1982) by Nathaniel Dorsky; 16mm, color, silent, 24 minutes, print from the maker

"At fifty-five minutes, *Hours for Jerome* remains Dorsky's longest film. He divided it into two parts and organized it to follow the seasons. It breaks down into a series of spectacular montage fragments, some of them edited in camera. For the first time he abjured a sound track and took advantage of the silence to project the film at eighteen frames per second, giving its movements a slight retardation. He never returned to sound tracks or sound speed. This two-part lyric was his first serious effort to create 'a place where film itself can be, can dream.'" (P. Adams Sitney: "Tone Poems," *Art Forum*, November 2007. Full article available at www.canyoncinema.com/wp-content/uploads/2010/05/Dorsky_Sitney_art_forum.pdf)

"*Hours for Jerome* is simply the most beautifully photographed film that I've ever seen; here we enter the realm of the compassionate and the full achievement of what film can do cinemagraphically is achieved. It is a privilege to experience the thoughtful unfolding of these images." (Warren Sonbert)