



For Immediate Release

February 9, 2009

Cutting Edge Filmmaker

Godfrey Reggio

Lecture

MEMORIES OF MASSMAN / MEMORIES OF AMNESIA

What: Godfrey Reggio **Lecture**

Where: Tipton Hall

When: March 9, 2009 @ 6pm

How Much: \$5 General Public, \$2.50 students/seniors/SFAI members

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We are honored to have cutting edge filmmaker **Godfrey Reggio** speak as part of the Santa Fe Art Institute's 2009 visiting artist and lecture season **Memory: Shadow & Light - Art as individual/collective memory**. Reggio has chosen as his topic, **MEMORIES OF MASSMAN / MEMORIES OF AMNESIA**, and will focus on the ideas of "The Hidden Kingdom of Ordinary Daily Living—cinematic memories of a world unseen," "Digital memory / rooted future / running out of time," and "Memory at the speed of light / the vivid unknown."

Godfrey Reggio is a pioneer of a film form that creates poetic images of extraordinary emotional impact for audiences worldwide. Reggio is prominent in the film world for his QATSI trilogy. (In July of 2009, *Koyaanisqatsi* will be performed LIVE at the Hollywood Bowl by the Los Angeles Philharmonic and the Philip Glass Ensemble.) His essays of image and music present in his words an *artopsy* of that which is hidden in plain sight, ordinary daily living. His cinematic collaboration with Philip Glass has extended over a period of thirty years. Currently they are working on an anarchic-comedic film set in the ruins of modernity. Reggio has a history of service not only to the environment, but with street gangs and community organization. Born in 1940, he is a seventh generation New Orleanian. He entered the Christian Brothers, a Roman Catholic Order, at age fourteen and was relieved from his final vows at age twenty-eight. He is a frequent lecturer on art, cinema, philosophy and technology. His filmography additionally includes *Anima Mundi* (1992) and *Evidence* (1995).

Without memory we have no past and therefore no way of contextualizing the present or the future -- our memories inform all aspects of life and without it, the

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world makes no sense. Our perception of the past, conversely, is always influenced by the present, which means that memory is fluid and changeable. Because memory is not just an individual, private experience but is also part of the collective domain, cultural memory has become a topic in every part of study and practice. Some artists see cultural memory as becoming more democratic, due to the rise of new media. Others see cultural memory as remaining concentrated in the hands of corporations and states.

For more information, images, or interview requests, please contact Michelle Laflamme-Childs at mchilds@sfai.org or call (505) 424-5050.

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