



Feature and Documentary Film Series

SPACE IS THE PLACE

November 18, 2006 - January 14, 2007

The films are shown consecutively starting at 12:30 pm in deSalle Auditorium.*
Film screenings are included with Museum admission.

SCREENING SCHEDULE

Saturday, November 18

12:30 Space Is the Place
2:00 For All Mankind

Sunday, November 19

12:30 Space is the Place

Saturday, November 25

12:30 For All Mankind
1:55 Space Is the Place

Sunday, November 26

12:30 Space Is the Place
2:00 For All Mankind

Saturday, December 2

12:30 Le Voyage dans la Lune
12:50 Space Is the Place
2:20 For All Mankind

Sunday, December 3

12:30 Le Voyage dans la Lune
12:50 For All Mankind

Saturday, December 9

12:30 Le Voyage dans la Lune
12:50 Visions of Future Living
1:40 Space Is the Place
3:10 For All Mankind

Sunday, December 10

12:30 Visions of Future Living
1:20 For All Mankind
2:40 Le Voyage dans la Lune
3:00 Space Is the Place

Saturday, December 16

12:30 For All Mankind
1:55 Space Is the Place
3:25 Visions of Future Living
4:15 Le Voyage dans la Lune

Sunday, December 17

12:30 Space Is the Place
2:00 Le Voyage dans la Lune
2:20 For All Mankind
3:45 Visions of Future Living

Saturday, December 23

12:30 Le Voyage dans la Lune
12:50 Visions of Future Living
1:40 Space Is the Place
3:10 For All Mankind

Saturday, December 30

12:30 Visions of Future Living
1:20 For All Mankind
2:40 Le Voyage dans la Lune
3:00 Space Is the Place

Saturday, January 6

12:30 For All Mankind
1:55 Space Is the Place
3:25 Visions of Future Living
4:15 Le Voyage dans la Lune

Sunday, January 7

12:30 Space Is the Place
2:00 Le Voyage dans la Lune
2:20 For All Mankind
3:45 Visions of Future Living

Saturday, January 13

12:30 Le Voyage dans la Lune
12:50 Visions of Future Living
1:40 Space Is the Place
3:10 For All Mankind

Sunday, January 14

12:30 Visions of Future Living
1:20 For All Mankind
2:40 Le Voyage dans la Lune
3:00 Space Is the Place

No films on December 24 and December 31.

The Art Museum will be closed due to the holidays.

* Some screenings may be cancelled if there is a conflict with another museum program. Please check with the Museum's front desk on the day when you are planning to see the films: 248-645-3320, Wednesday - Sunday, 11 am - 5 pm.

F I L M D E S C R I P T I O N S

Space Is the Place. Director John Coney, 1974, 82 minutes, color

Science fiction, blaxploitation, cosmic free-jazz and radical race politics combine when Sun Ra returns to earth in his music-powered space ship to battle for the future of the black race and offer an "alter-destiny" to those who would join him. Intentionally created as an homage to the low-budget science fiction films of the 50's and 60's, *Space Is the Place* became a visual embodiment of Sun Ra's Afro-Egyptian myth of salvation in outer space. The special effects, outrageous plot line and apocalyptic message harmonize with the otherworldly score and a climactic live performance by one of the most innovative and profound groups in jazz history.

After having traveled through space in a yellow spaceship propelled by music, Sun Ra finds a planet he believes could serve as a new home for the black race. Returning to earth, he lands in Oakland, California circa 1972 and has to battle The Overseer, a supernatural villain exploiting the black people. The Overseer, the FBI, and NASA -- who are after Ra's Black Space Program -- attempt to assassinate Ra, who escapes into space with his followers before the destruction of Earth.

Space Is the Place is at once a platform for Sun Ra's radical racial philosophies, an indictment of the Vietnam-era government's policies, cult camp flick, sci-fi movie and concert film with unforgettable performances by the Intergalactic Solar Arkestra.

For All Mankind. Director Al Reinart, 1989, 79 minutes, color

In July 1969, the space race ended when Apollo 11 fulfilled President Kennedy's challenge of "landing a man on the Moon and returning him safely to the Earth." No one who witnessed the lunar landing will ever forget it. *For All Mankind* is the story of the first men who traveled to the Moon—told in their words, in their voices, using the images of their experiences.

The film is breathtaking both in the scope of its vision and the exhilaration of the human emotions it captures. The only voices heard in the films are those of the astronauts and mission control adding an uncanny sense of intimacy. The score by Brian Eno enhances the strangeness, wonder and beauty of the astronauts' experiences. The footage used in the film was extensively mined by Ron Howard for his *Apollo 13*, for which Reinart wrote the screenplay.

Visions of Future Living. Director Ray Müller, 1991, 44 minutes, color.

This film presents architecture of the future, on land, in the ocean and in space. It moves outside America to include France, Switzerland and the Caribbean. We visit a futuristic home entirely controlled by a 'house-brain' in Florida, meet avant-garde architects on the Côte d'Azur, witness underwater 'self-growing' construction experiments in the Virgin Islands. We watch a French ocean-architect working in a diving cell in his office on a boat in Paris, and then accompany him on his underwater sightseeing vessel in the Mediterranean. Finally we meet the architect of the Space Station in Houston, USA. Fascinating original shots of space evoke a future which our children may experience one day: living on a space station, in orbit or on a colony on the moon - or even the planet Mars.

Le Voyage dans la Lune (A Trip to the Moon.) Director Georges Méliès, 1902, 14 minutes, black and white, silent.

Le Voyage dans la Lune, the screen's first science fiction story, was shot on a single reel about 825 feet in length by imaginative French director and master magician Georges Méliès (1861-1938). The silent film's plot, a light-hearted satire criticizing the conservative scientific community of its time, was inspired by Jules Verne's *From the Earth to the Moon* (1865) and H.G. Wells's *First Men in the Moon* (1901).

Méliès wrote the script, played the lead role, designed the sets and costumes, directed, photographed and produced the film. He hired acrobats from the Folies Bergère to play the lunar inhabitants named Selenites, and the scantily dressed assistants (or pages) who launched the cannon were dancers from the Châtelet ballet.

As a film pioneer and producer of over 500 short films, Méliès made up and invented the film medium as he directed. He developed the art of special effects in earlier films, including double exposure, actors performing with themselves over split screens and use of the dissolve and fade. He also pioneered the art of film editing. The sets or scenery backdrops in the film are simple, painted flats. This film has all the elements that characterize the science-fiction genre: adventurous scientists, a futuristic space voyage, special effects such as superimpositions and strange aliens in a far-off place.