

Selected comments by Mark McElhatten spoken aloud on Sunday May 5, 2019 during

"You have to be very careful" whispers Olga Chambers in *The Hart of London*.

These are Films of Loss

*What's Out Tonight is Lost* (1983) expresses that directly in its title.

premature burial pushing their way back to the surface breaking through crust reaching to us, Searching for air.

How interesting to know that when Solomon's work afflicted of altered emulsions were shown at the Jerusalem International Film Festival in 2014 that this included an exhibition in a former leper hospital the Leprosarium of the Hansen Government Hospital patient rooms.

*The Secret Garden* (1988) is in effect an alchemical marriage a mash up of two different MGM films and a combination of influences. Stylistically it is as if two aspects inspired by Phil's mentors came together. The amatory detective in love film explorations as seen in Ken Jacobs' *Tom Tom the Piper's Son* mated with the shining refractions of Stan Brakhage's *Text of Light*.

*The Secret Garden* is in part about the blossoming and breakdown of enchantment, the hidden face of terror concealed in Magic moments of prismatic streaming in childhood, when powerful projections, tender mythical and strong, dissolve, let us down, reveal their own limitations breaking our dependence so that we may find our own way.

In Solomon's *The Secret Garden* the dual nature of every character in *The Wizard of Oz* is further compounded and meshed with excerpts from an already abbreviated and subtitled version of another MGM technicolor film a tale of an disruption infirmity and rejuvenation. A secret concealed rose garden. Paradise Exposed. A spectral Paradise.

Solomon's work strives to bring together disparities and unlikely mergers. Mash ups and Alchemical marriages.

We must take on the intrinsic qualities of what we behold what we seek to understand. Feel what we see be what is there