

# II. WORKSHOPS

## Current

**Andy Ferullo's** Film Production Workshop (Saturday mornings) began meeting on December 2. He is an independent filmmaker living in Buffalo.

This workshop involves participants in the entire process of professional filmmaking from designing the concept to the actual shooting and editing and through the preparation of a final print for release and distribution. Basic instruction is being provided in 16mm camerawork, sound recording, lighting and the operation of a six-plate editing table. Participants are collaborating in the production of a finished film on a local subject, and are involved in on-site visits to the film processing laboratory and the sound transfer studio. The intent is that, by the conclusion of the workshop, all participants be competent in each of the various skills involved in basic filmmaking and know the resources available to filmmakers in this city.

**Bill Jungels' Workshop in Video Documentation of Community Action** (Monday evenings) began meeting on November 20. He teaches Television Production Technique, Producing and Directing, and Television Documentary at State University College at Fredonia, and is a Buffalo media maker.

This workshop focuses on learning documentary techniques through participation in the production of a documentary on a community action project. The actual production process includes planning and research; adoption of a formal approach; mode of interaction with subjects; camera, audio and lighting skills; and the bases for editing decisions. Participants are learning the use of 3/4" portapak with both monochrome and color cameras and the use of 3/4" editing console. The emphasis is on creating a professional "hands-on" environment which allows the participants to develop the comprehensive skills needed to work in the unique conditions of personal, institutional and urban spaces. Training and organizational meetings take place on Monday evenings but the production schedule involves other evenings and weekends.

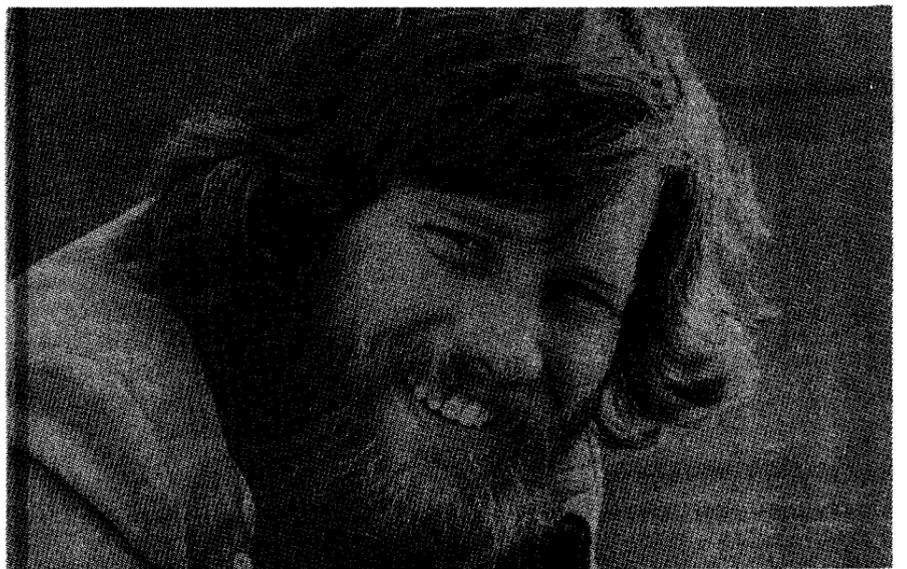
**Anthony Bannon's Workshop in the Roots of Modern Photography** (Tuesday evenings) began on November 21. He is a Buffalo film and video maker who is staff critic for the Buffalo Evening News on the moving and still image and more broadly on visual perception, documentary film and similar topics.

This workshop researches Buffalo's participation in turn-of-the-century photography movements when this city was a center of photographic activity. In the first part, Bannon used slide lectures to survey the antecedents of American photo pictorialism in the work of the British photo artists of the nineteenth century, P. H. Emerson, H. P. Robinson, David Octavius Hill and Robert Adamson, and then introduced the work of our pictorialists and secessionists of the early 1900's. Working in Buffalo were Jessie Tarbox Beals, the first woman photo-journalist in the United States, the portrait artist Clara Sipprell, the pictorialist Wilbur Porterfield and the secessionists Rose Clark and Elizabeth Flint Wade. They mounted internationally influential exhibits at the Albright-Knox Gallery and in the private gallery of Spencer Kellogg. Important in their own time, these artists and exhibits have been forgotten today.

The second part of his workshop involves the participants in an historical investigative search for information about the lives and works and exhibitions of artists of that era, and the intent is to publish the findings. The research project involves working in the Buffalo and Erie County Historical Society print and iconography archives, cataloging private collections, looking at area photo club and newspaper archives, and interviewing elderly friends and relatives of the photographers.

**James Blue's Workshop in The Independent Filmmaker and Public Television** (Friday evenings) began on November 17. He is a documentary filmmaker who teaches at the Center for Media Study at State University of New York at Buffalo.

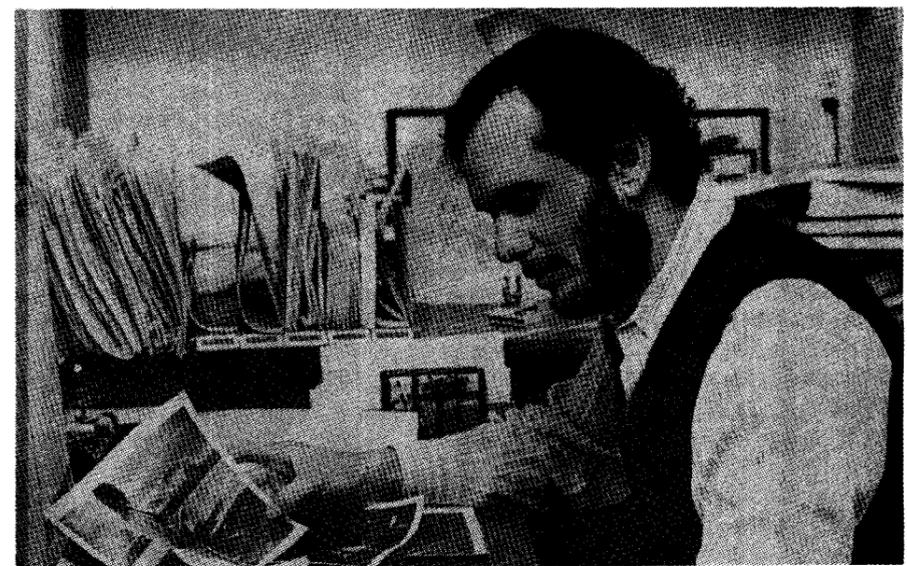
This workshop involves a series of meetings between film and video makers, producers and station personnel from Buffalo, Western New York, and Toronto (1) to explore getting access to the public television audiences, and (2) to screen and discuss independent films and videotapes in relation to standards about and attitudes towards the technical, aesthetic, political and legal issues involved in their transmission. This workshop is Media Study/ Buffalo's response to the recent Congressional Hearings on the Telecommunications Financing Act, the funding bill for the Public Television Service, to the forthcoming report of the Carnegie Commission on the Future of Public Broadcasting, and to the Congressional Sub-Committee which is proposing to rewrite the Communications Act of 1934. All address the problem of the Public Broadcasting Service using more independent work in the future.



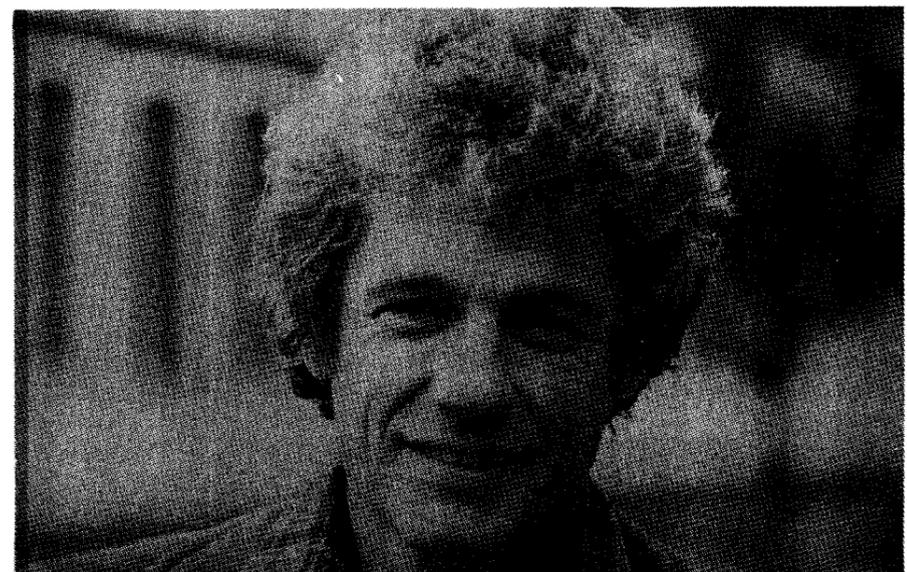
Andy Ferullo



Bill Jungels



Anthony Bannon



James Blue

# Coming

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## ROBERTA A. MAGES BASIC PHOTOGRAPHY WORKSHOP

Fee . . . \$50.00

**10 Weeks, beginning February 20, 1979 Tuesdays at 7:30 P.M.**

A hands-on course in the fundamentals of still photography and darkroom work. The workshop will cover 35mm camera operation, exposure control, film development, enlarging and printing. In addition filters, lighting for portraiture, and special printing techniques will be examined. Students must have access to their own 35mm cameras. Media Study/ Buffalo has a large public darkroom. Extra hours for darkroom will be provided.

Roberta Mages is an English and photography teacher at Hopevale Union Free School in Hamburg and a 1971 graduate of State University of Buffalo's art department master's program. Her films have received international festival attention. She has had a recent show at the Kenan Center in Lockport, New York, and is presently represented by More Rubin Art Gallery in Buffalo. Future shows are set for Washington and Boston.

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## KURT FEICHTMEIR INTRODUCTION TO SUPER EIGHT FILMMAKING

Fee . . . \$35.00

**8 Weeks, beginning February 25, 1979 Saturdays at 10 A.M.-12 Noon**

This workshop will introduce the process of making films through discussions, "hands-on" practical experience, and screenings of films. Topics to be covered include: Super 8 camera, filmstocks, filming with the camera, sound on film, editing, titles and animation. Each participant will shoot a short film assignment designed to teach both technical and conceptual skills of film as a means of communication and personal expression. After viewing and discussing this first assignment with the class, participants will plan and film another short project based on their own interests. Through demonstration and personal experience, workshop participants will gain an insight into the process of manipulating and constructing the materials of film through editing.

TEXTS: Lenny Lipton *The Super 8 Book*

Kurt Feichtmeir attended Antioch College and the Center for Media Study at SUNY/ Buffalo where he received his Master's degree in Film Production/ Film Theory in 1976. After moving to New York City in 1977 he was Workshop Manager in Millennium Film Workshop until his appointment as Manager of the Media Access Program for Media Study/ Buffalo last Fall. He has taught film production classes and workshops at SUNY/ Buffalo and Millennium. Out of eight films completed since 1973, "Convergent Resonance" and the film document of his performance work "Persistence of Vision" are the most recent, and were exhibited at the Collective for Living Cinema and Millennium while he was living in New York.

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# Continual

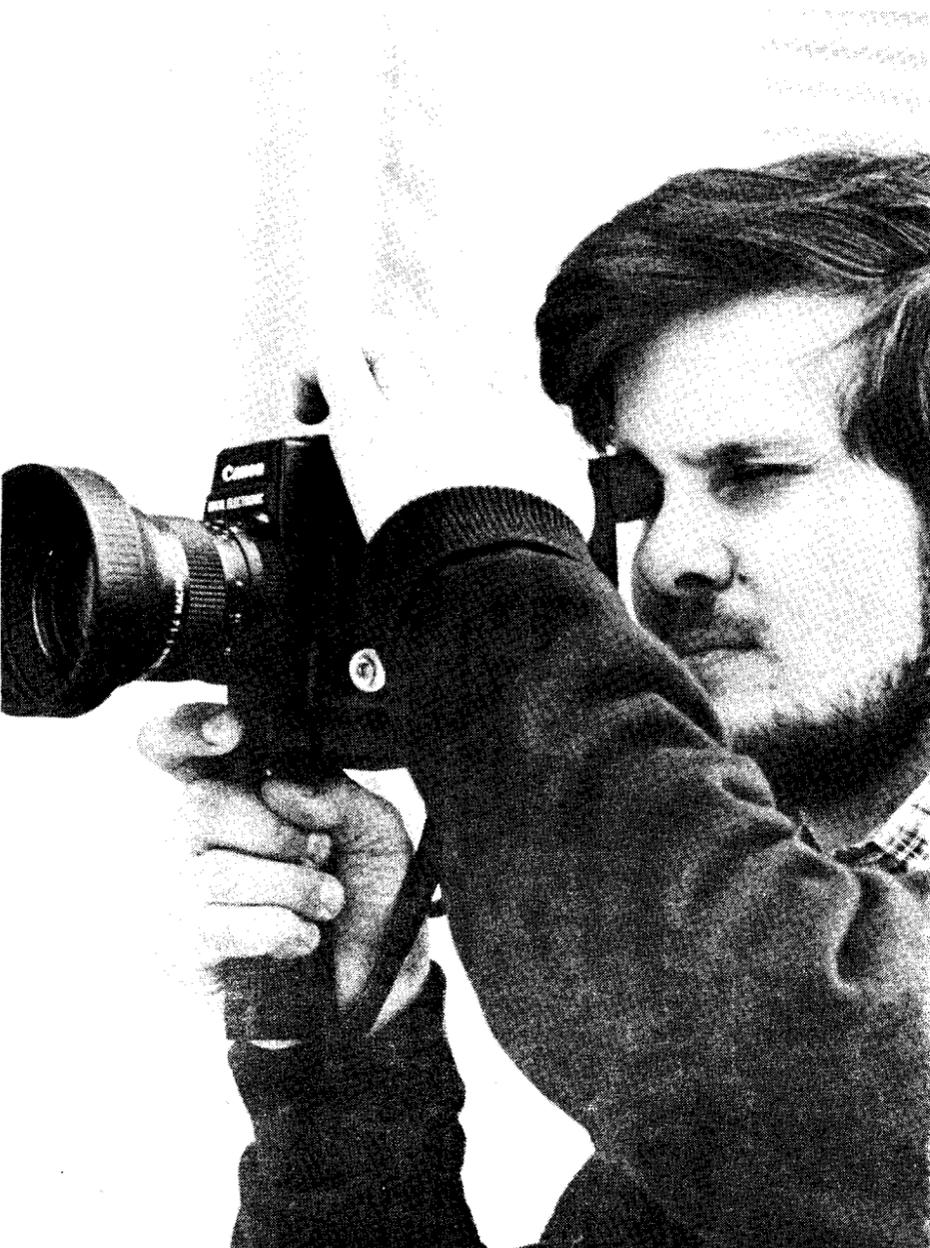
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Media Study is introducing on-going mini-workshops to meet the growing demand for basic hands-on instruction in the use of the sophisticated equipment in our access program. These mini-workshops are available on an individual and group basis with a maximum of five people per group. The workshops offer new users, beginners and experienced, the opportunity to develop the necessary skills required for using our equipment. The cost of these mini-workshops is low and is calculated on the basis of the rental price for the equipment and payment to the instructor. For example a mini-workshop in 1/2 inch video would consist of four classes. The total cost would be divided equally by the people taking the workshop. The cost for the instructor would be \$10.00 per hour. The cost to the individual would be about \$2.50 per hour or \$10.00 for the entire workshop.

We have instituted mini-workshops to allow users of Media Study to learn how to use our equipment with professional quality instruction at an extremely low cost. Mini-workshops are now available in 1/2 inch and 3/4 inch video portapak, 3/4 inch editing, basic sound recording techniques, the Aries audio synthesizer, film editing with the 6-plate Movioia, special effects video with the Fuji-Etra video synthesizer, film lighting, super 8 camera, 16 mm camera, and basic darkroom. For more information and starting dates contact the equipment manager.



Roberta A. Mages



Kurt Feichtmeir

# III. EXHIBITION

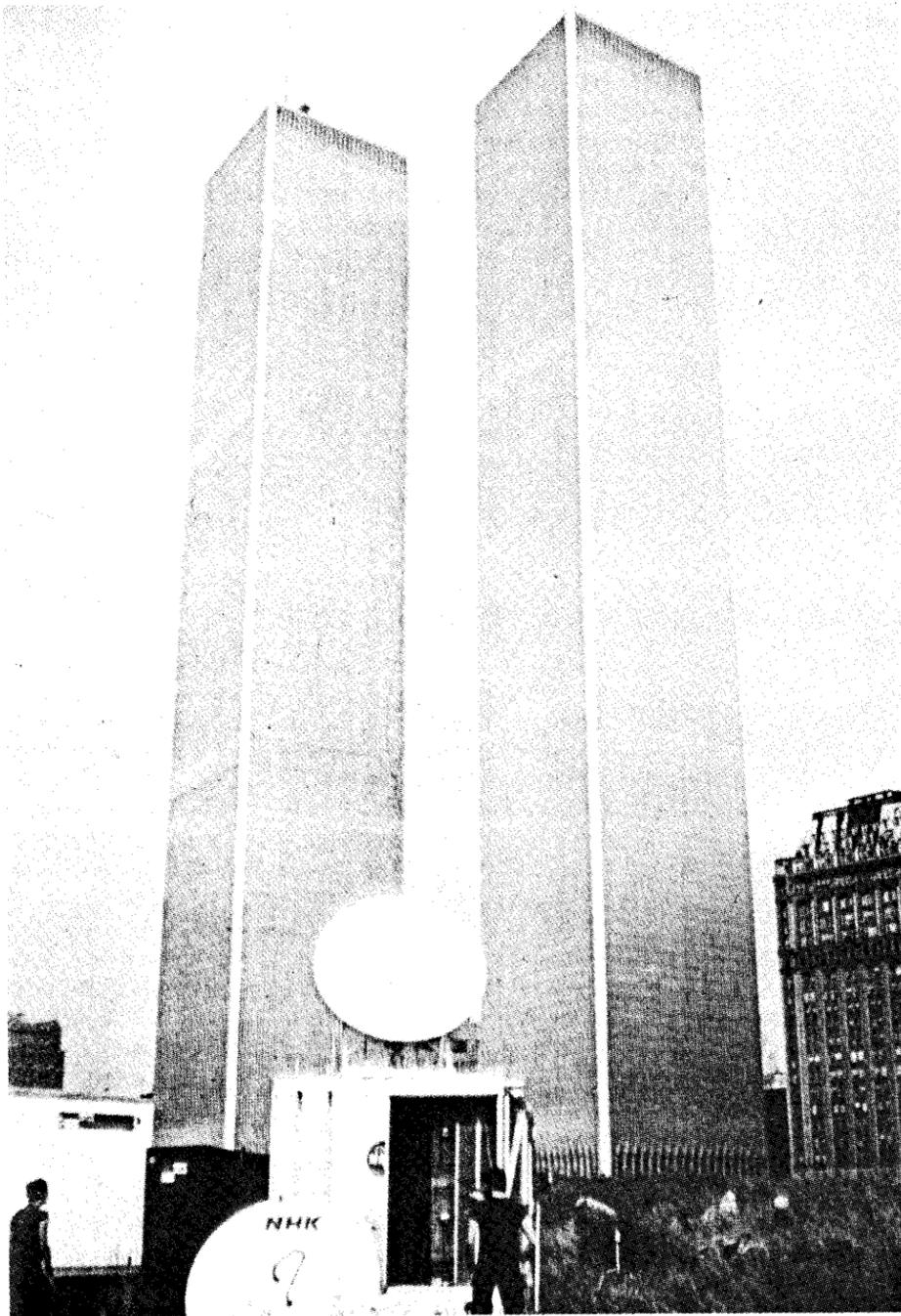
## Video/Electronic Arts

Media Study/Buffalo continues its series of presentations by nationally and internationally recognized electronic artists. All events are at Media Study/ Buffalo, 207 Delaware Avenue, and begin at 8:00 PM unless otherwise indicated. Admission to these events is \$1.00.

For further information contact John Minkowsky, Video/Electronic Arts Curator at 847-2555.



Still from a videotape by Gary Hill



NASA portable earth station used in satellite transmission by New York and San Francisco artists, September 1977 (See Liza Bear)



Woody Vasulka

**JANUARY 17 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**WOODY VASULKA:**  
**An Examination of Media in Application on the Space, Performance and Myth of Operatic Forms (Part I)**

In opening the January-May Video/Electronics Arts exhibition series, Woody Vasulka will present the first of three exploratory performances examining (and possibly extending) the boundaries of the operatic form. The operatic tradition, as Vasulka defines it, is one of mixed media, or the synthesis of all contemporary visual and sound media and artistic forms (such as theater, music, poetry, and narrative/myth) into single works. He suggests the examination is an attempt at an "electronic stage," incorporating elements of live performance of various types with video and audio systems. Vasulka makes no claim to presenting an elaborate operatic work; but rather he will isolate a few elements of the form that he finds significant.

Vasulka will present two additional, different performances exploring the same theme. The second will be on February 21, the third on April 11. Woody Vasulka has been exploring electronic image and sound for the past decade, and been involved in computer controlled video image research since 1974. His most recent work in the development of organizational models of the electronic image and the generation of descriptive digital computer images on the Vasulka Imaging System, reflects an "interest in the question of visual language, ambiguity of codes which are considered visual, and concept of image-score." He has produced about three dozen videotapes, most in collaboration with Steina, which have been exhibited in Canada, Norway, Sweden, Belgium, Venezuela, England, Brazil, Germany and throughout the United States. He was the subject of a two person exhibition, *VASULKA-Steina: Machine Vision. Woody: Descriptions*, at the Albright-Knox Art Gallery in October-November, 1978, and is currently Associate Professor at the Center for Media Study, SUNY/Buffalo.

**JANUARY 31 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**GARY HILL:**  
**Presentation and Discussion of Process Videotapes**

Gary Hill will present a selection of recent electronically generated and processed videotapes, including *Bathing, Bits, and Mesh* (1977) and *Sums and Differences, Windows, Ring Modulation and Elements* (1978). Hill considers his direction as the making of conceptual work using video processing modules, and he collaborated with Dave Jones in the design of the video synthesis system which he uses.

Gary Hill, a 1979 CAPS Fellowship Recipient in Video, is founder and Director of the Open Video Project in Barrytown, New York. He has been working in video since 1973, his interest in the medium an outgrowth of his environmental sculpture. Hill's tapes have been exhibited at the Museum of Modern Art and Anthology Film Archives in New York City, the Everson Museum in Syracuse, the Experimental Television Center in Binghamton, Woodstock Community Video, the 4th Annual Ithaca Video Festival and the 1978 Atlanta Film and Video Festival. He was Artist-in-Residence at Portable Channel in Rochester in September, 1978, and recently received an Artist-in-Residence grant from the Artists' TV Lab at WNET, Channel 13, in New York, and a grant from the New York State Council on the Arts. Supported by the Creative Artists Public Service Program (CAPS).

**FEBRUARY 7 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**JAMES BYRNE:**  
**Presentation of Selected Videotapes and the Opening of Certain Events, a Video Installation (Certain Events to continue through February 13).**

James Byrne's presentation will include the screening and discussion of selected videotapes from 1975 to the

present, as well as the opening of *Certain Events*, a video installation. *Certain Events* and several of the videotapes are being premiered at Media Studay/Bufalo.

Among the tapes Byrne will show are *Tangent* (1975), *Both* (1975), *Works For Broadcast* (1977), *Lens Activity* (1978), *I Like Mechanics Magazines* (1978) and several as yet untitled.

Of *Certain Events*, Byrne writes: "This installation uses five monitors as a single light source to project flash images into the room and onto the viewers. The light that fills the room is as important as the images from which it emanates. These primary flash images, along with video and retinal afterimages, are used to speculate about the nature of certain events."

James Byrne uses video to extend his speculations about the nature of experience. His tapes and installations are technically uncomplicated, but conceptually and visually complex. He uses his body as a tool to define space and create psychological tension. Five to ten minutes in length, Byrne's tapes use essential characteristics of the medium to create visual puns and paradoxes. Typically his works are disorienting puzzles that effectively challenge the viewer's perception of space and reality. Recently, his work has been concerned with creating a vocabulary of images that are distinctly video. These images are used in collage-like fashion to expose states of mind, to reveal notions of reality, to challenge perception. Byrne has exhibited his video work in London and Coventry, England; Sao Paulo, Brazil; Paris, France; Stockholm, Sweden; and throughout the United States. He received Minnesota State Arts Board Visual Arts Fellowships in 1974 and 1977, and a National Endowment for the Arts Artist's Fellowship in 1976.

Supported by The Media Bureau.

**FEBRUARY 21 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**WOODY VASULKA:**  
**An Examination of Media in Application on the Space, Performance and Myth of Operatic Forms (Part II).**  
For information, see January 17.

**FEBRUARY 26 (Monday)**  
207 Delaware Avenue  
8:00 PM

**ELEANOR ANTIN:**  
**Presentation and Discussion of Videotapes**

Eleanor Antin, performance artist, video artist and photographer from San Diego, will present and discuss videotapes of the past several years, which include *The King*, *The Ballerina and the Bum*, *The Little Match Girl Ballet* and *The Adventures of a Nurse*. Concerned with "the transformational nature of the self," Antin has developed various personae which she adopts to enact "autobiographical" narratives.

"I am interested in defining the limits of myself. I consider the usual aids to self-definition — sex, age, talent, time and space — as tyrannical limitations upon my freedom of choice. I have projected 4 selves — *The Ballerina*, *The King*, *The Black Movie Star*, and *The Nurse*." - Eleanor Antin

"What she presents to us as autobiography is an imaginative reconstitution of the self in a new temporal context, a transformation of identity through and into art. To achieve this she has fabricated a system of fictional lives which, by paralleling her own life, have become incorporated into it." - Jonathan Crary

Co-sponsored by HALLWALLS

**MARCH 6 and 7**  
**(Tuesday and Wednesday)**  
207 Delaware Avenue

**LIZA BEAR:**  
**Artists and Telecommunications**  
**March 6 (Tuesday)**

**8:00 PM**  
**Presentation and Discussion of *The Satellite Tapes***  
**March 7 (Wednesday) Evening**  
**(exact time to be announced)**  
**A Slowscan Video Transmission between Buffalo and Seattle Artists — a Workshop/Presentation**

Liza Bear is a communications artist and the Director of the Center for New Art Activities. In September, 1977, she and Keith Sonnier, a video and telecommunications pioneer, organized the first live two-way satellite transmission between groups of artists in New York and San Francisco. Since then, she has been researching and developing an artists' communication network throughout the United States and Canada, and has organized other communications experiments between artists in Manhattan, Harlem, Memphis, San Francisco, Toronto, Victoria BC, Seattle (and now, Buffalo) using slowscan television to interconnect these points simultaneously.

**March 6**

Presentation and Discussion of *The Satellite Tapes*, co-directed by Liza Bear and Keith Sonnier (55 minutes, color, stereo)

*Phase I: Grounded (Looking up) - May, 1977*

*Phase II: Two-Way - September, 1977*

*Phase I: Grounded* compares the satellite industry now to television in the mid-Thirties, focuses on the shifting balance of power between government and industry and the limits of citizen access, and points out some of the implications for human communication created by satellite technology.

*Phase II: Two-Way* is an edited version of the live interactive satellite transmission between New York and San Francisco artists initiated by Liza Bear and Keith Sonnier in September, 1977. Transmission content included problem-sharing by artists, information exchange, and interactive performances between dancers and performers on both coasts, visible in split-screen. The transmission was relayed to local Public Access channels at both ends.

**March 7**

A slowscan two-way video transmission between Buffalo and Seattle artists will take place. (Slowscan units convert video signals into audio signals which can be sent over telephone lines and reconverted into video images at the rate of one frame every eight seconds.) Along with the actual transmission, some of the political, economic and aesthetic issues involved in setting up an artists' communication network will be discussed.

Due to the collaborative nature of this event, the coordinated specific time for beginning the transmission will be announced at a later date.

Liza Bear has been active as a "producer and instigator" in the New York art community since 1968. In 1969, she co-founded *Avalanche*, a periodical consisting of dialogues with artists and documentation of their work. Since 1975, she has produced experimental narrative videotapes and tapes documenting other artists at work. Her current interests, evidenced by the satellite and slowscan transmissions, are in exploring the possibilities for interactive work between groups of artists offered by forms of telecommunication, and in testing the kinds and degrees of collaboration that are possible.

Supported by The Media Bureau.

**MARCH 12 - 16 (Monday - Friday)**  
207 Delaware Avenue

**FLUX:**  
**Sonic Perceptions by**  
**J. GEORGE CISNEROS**  
**and**

**CATHERINE CISNEROS**  
**March 12 - 16 (Monday - Friday)**  
**9:00 AM - 5:00 PM**  
**A Sonic Room Installation**

**March 14 (Wednesday)**

**8:00 PM**

**Performance by**

**THE URBAN-15 GROUP**

**FLUX** is a two-part work that combines a sonic room installation and a live performance into a continuous event. "The work functions to broaden the sensitivity and selectivity in the hearing of listeners by taking everyday urban sounds and placing these sounds out of normal context. By monitoring the sounds from our living space and then altering them electro-acoustically, FLUX lets us observe . . . the multitude of rhythms, envelopes and dynamic patterns in the constantly changing audio landscape." - J. George Cisneros

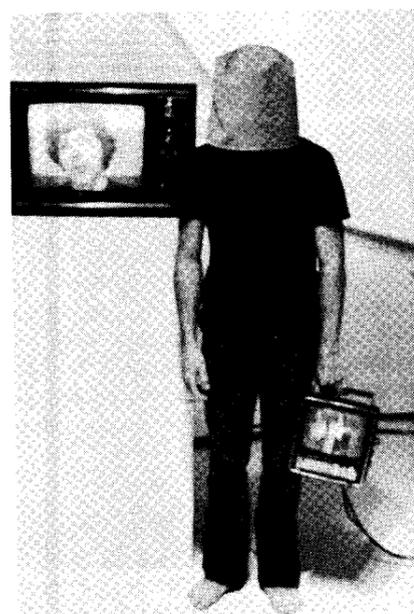
The Sonic Room Installation will be a listening outpost from which to observe the live, outdoor sounds, electro-acoustically modified. It will be open Monday through Friday, 9 AM to 5 PM.

On Wednesday, March 14, at 8:00 PM, there will be a performance by The Urban-15 Group, co-founded by J. George and Catherine Cisneros, in conjunction with the installation.

J. George Cisneros studied percussion at the University of Houston, and is active in the construction of electronic and percussion instruments on which he performs. He is currently heading a pilot arts project in Robstown, Texas, constructing instruments and forming percussion ensembles with children.

Catherine Cisneros is a sculptor and dancer who has been working in large outdoor wind installations and ensemble choreography she calls "living sculpture." She is a performer and percussionist with the Urban-15 Group.

The Urban-15 Group is an environmental arts ensemble from Houston, Texas, whose works, ranging from outdoor sculpture to music/dance performances, make use of urban sounds. They have performed all over Texas, and their installation/performance in Buffalo, along with presentations in Syracuse and Washington D.C., marks their first east coast appearance.



James Byrne in *Identification*, a video situation

**MARCH 27 (Tuesday)**  
207 Delaware Avenue  
9:00 AM - 10:00 PM

**DAVID BEHRMAN:**  
**Sound Installation with Homemade Electronics and Microcomputers**

Composer David Behrman's one-day audio installation will be designed for participation by the audience in the changing of electronically-generated sounds. Numerous touch-sensitive sensors, connected to the "interrupt" line and input ports of two KIM-1 microcomputers which control sound producing electronic instruments, will be arranged within the space; participants will be able to explore the effect their "playing" of these sensors causes on the music. KIM-1 is a small, inexpensive but powerful third generation microcomputer capable of executing a million operations per second.

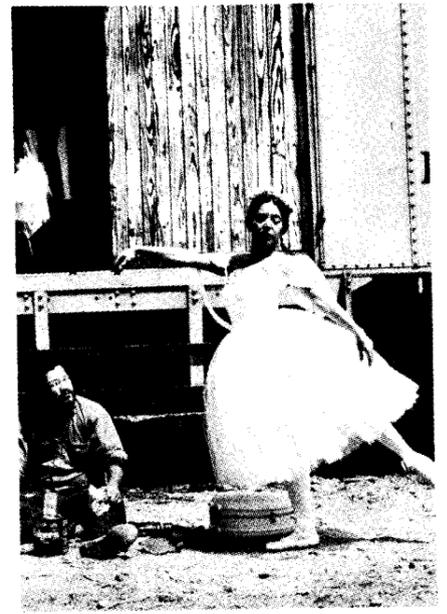
Behrman will be present for informal discussion of the work at hours as yet to be arranged. For further information, call 847-2555.

David Behrman, Acting Director of the Center for Contemporary Music at Mills College and a member of the Sonic Arts Union, has been a seminal figure in electronic music since the mid-60's. He is best known for his design of electronic circuitry for real-time performance. These have included a multi-oscillator voltage-controlled synthesizer, frequency sensitive electronics for integration with acoustic instruments and voices, and installation environments of video-triggered electronic sound. His recent work has concerned itself with an interactive relationship between microcomputer and musicians on acoustic instruments in controlling harmonic changes produced by electronic synthesizers. Two of his compositions, *On the Other Ocean* and *Figure in a Clearing*, were recently recorded on *Lovely Music*.

This event is sponsored with the Center of the Creative and Performing Arts at SUNY/Bufalo, as part of a five-day residency by Behrman at the Center sponsored by the National Endowment for the Arts. He will present a lecture/demonstration on Friday, March 30, at Baird Hall on the Main Street campus; for further information, call 831-4507.

**APRIL 11 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**WOODY VASULKA:**  
**An Examination of Media in Application on the Space, Performance and Myth of Operatic Forms (Part III)**  
For information, see January 17.



Eleanor Antin, *The Ballerina and the Bum*

**APRIL 25 (Wednesday)**  
**207 Delaware Avenue**  
**8:00 PM**

**TAKEHISA KOSUGI:**  
**Concert**

Takehisa Kosugi was one of the first composers in Japan to perform live electronic music. Among his early pieces was *Micro I* (1961) for solo microphone. Later compositions include *Manodharma* and *Eclipse* (1967) which used both radio-frequency and audio-frequency electronics, and *Catch Wave* for tuned AM radios. Most recently, he has performed *S. E. Wave/E. W. Song* with the Merce Cunningham Dance Company, accompanying the dance, *Squaregame*. Kosugi will perform a concert of his work at Media Study/Bufalo.

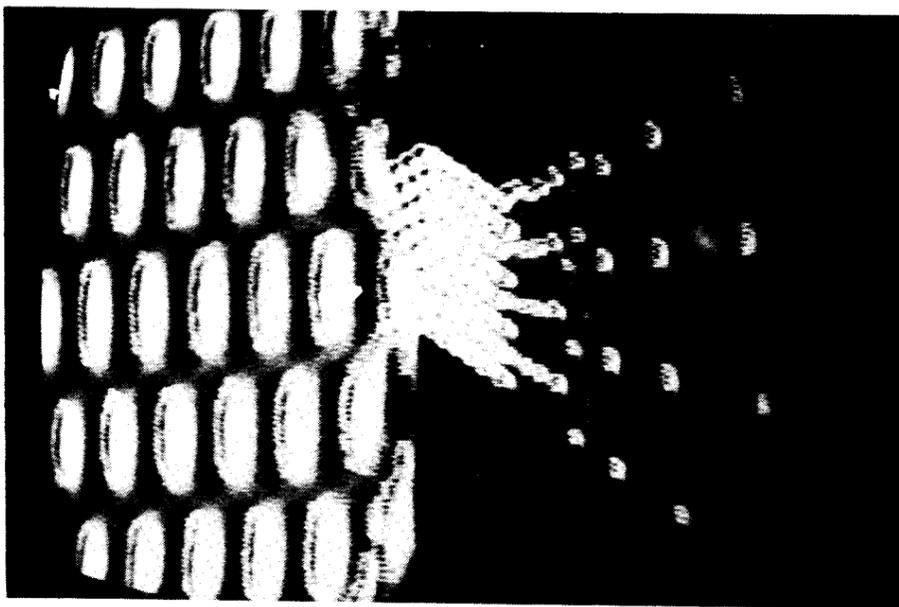
Takehisa Kosugi was born in Tokyo in 1938, and graduated from Tokyo University of Arts in 1962, where he studied musicology and improvisation. He founded the Group Ongaku in 1961, which was devoted to creating improvisational and event music in Japan, and joined in Fluxus as a composer of event music. In 1969, he founded the Inter-media Art Festival in Tokyo and the Taj Mahal Travellers, a group for collective improvisation and multi-media performance, with whom he toured Europe and India in 1971 and 1972. Kosugi recorded solo performances of his own compositions on CBS/SONY records in 1974, and opened his classroom in Tokyo and Suva City in 1975 based on his meta-media-music practices. He has toured with the Merce Cunningham Dance Company in 1964, 1976 and 1978.

**MAY 2 (Wednesday)**  
**207 Delaware Avenue**  
**8:00 PM**

**JON ALPERT:**  
**Presentation and Discussion of**  
***Vietnam: Picking Up the Pieces***

In December, 1977, Jon Alpert, Keiko Tsuno and Karen Ranucci of Downtown Community Television became the first American journalists allowed in Vietnam since the end of the fighting. For more than a month, with unprecedented access to the country's people, they traveled throughout North and South Vietnam, now united under Communist rule. The result is the 60-minute documentary, *Vietnam: Picking Up the Pieces*, an in-depth look at the new Vietnam. The tape focuses on the rehabilitation of the culture and land, some of the social and economic problems which remain, and the adjustment of the people in the South to the new Communist government. Included are visits to rehabilitation centers for prostitutes and drug addicts, one of the controversial re-education camps for former South Vietnamese army officers, a coal mining area, a medical school, a prize winning pig farm, a circus, the Vietnamese National Assembly and an orphanage. Of *Vietnam: Picking Up the Pieces*, broadcast on PBS in April, 1978, the New York Post wrote: "If you still feel guilt and rage about our role in Vietnam, the film will not bring you comfort."

Jon Alpert is a founder and co-director of Downtown Community Television, a community media center in Chinatown in New York's lower east side which, in addition to producing documentaries for broadcast, makes tapes on local issues and trains residents of New York City in production with small-format video equipment. Alpert has co-produced, with Keiko Tsuno, a number of tapes which have been aired, including *Acupuncture* (the first 1/2-inch black-and-white tape



Videographic by Vibeke Sorensen



Jon Alpert shooting Vietnam: *Picking Up the Pieces*

successfully broadcast), *Cuba: The People* (the first 1/2-inch color tape broadcast), *Health Care: Your Money or Your Life*, and *Chinatown: Immigrants in America*, which was awarded a Christopher Award for excellence in television, an Indie Award and a Columbia-Dupont citation in 1976. Alpert and Tsuno are currently completing *Third Avenue*, a tape about different cultures and classes on one street in New York City.

**MAY 9 (Wednesday)**  
**207 Delaware Avenue**  
**8:00 PM**

**JAMES BLUE:**  
**Presentation and Discussion of**  
***Who Killed Fourth Ward?***

*Who Killed Fourth Ward?* is an experimental documentary for television which attempts to deal with three important problems: the need for audience awareness about those forces in a city which shape their lives; the need to find a format which makes such information attractive to a larger public; and the need for audiences to become aware of the subjective nature of televised information. The 1 1/2-hour work addresses these needs by following the process of the filmmakers' investigation of the forces shaping Houston, Texas. They set out to discover why an historic black neighborhood in the downtown section has been allowed to deteriorate. What results from this adventure provides insights into problems of growth of a city, and also into how sets of differing perceptions on the parts of the people of the neighborhood, business executives and elected government officials contribute to deterioration.

Combining a detective story format with an observational documentary approach, the film warns the audience

against accepting what it sees as being anything other than a perception of the filmmakers, and at the same time, through the cliff-hanging suspense devices of television, calls attention to the way the media formulates the meaning.

*Who Killed Fourth Ward?* is by James Blue, Brian Huberman and Ed Hugetz, produced through the Southwest Alternate Media Project, KUHT-TV, Houston, and the Rice Media Center. The program received a controversial airing in Texas in February, 1978.

**MAY 23 (Wednesday)**  
**207 Delaware Avenue**  
**8:00 PM**

**VIBEKE SORENSEN:**  
**Presentation and Discussion of**  
***VideOcean* and *Monocules***

*VideOcean* (1976, 45 min., color) is a collection of seven short pieces produced between 1974 and 1976 at various New York State artist access facilities. All of the pieces explore aspects of video special effects generators, including the Rutt-Etra and Moog synthesizers. Highly evocative, the forms flow like music; sensuous and lyrical in tandem with an electronic music soundtrack composed by the video artist at SUNY/Albany's Electronic Music Studio.

"In *Monocules* (1977, 25 min., color), I continued to explore the expanding universe of 'light music.' Using raster modulation techniques, I was able to create the illusion of 3-D space. In fact, several of the pieces are actually one

eye of a stereo pair generated simultaneously on the face of the Rutt-Etra tube; hence, the title *Monocules* (as opposed to binocular imagery)." —

V.S.

*VideOcean* was a prize winner at the Second Annual Ithaca Video Festival, has been broadcast on Austrian National Television and WXXI-TV in Rochester, NY, and has been exhibited in Japan and England as well as throughout the United States. *Monocules* was a prize winner in the Fourth Annual Ithaca Video Festival.

Vibeke Sorensen was educated at the School of Architecture of the Royal Academy of Art and Architecture in Copenhagen, Denmark, and at the Center for Media Study at SUNY/Bufalo. In addition to her works in video, which include *Cathode Ray Theater* and *This is TV America* (1975, in collaboration with Tom DeWitt and others), Sorensen also composes electronic audiotapes and soundtracks for her visual works, and has recently completed *Hot Wax*, a 30-minute stereoscopic film. She has been Artist-in-Residence at the Newhouse Post-production Program at Syracuse University, WXXI-TV in Rochester and the WNET-TV Lab in New York City, and has lectured at the California College of Arts and Crafts, SUNY/Albany and Bennington College in Vermont. Her work is the subject of an article in the February, 1979 issue of *Videography*.

**MAY 30 (Wednesday)**  
**207 Delaware Avenue**  
**8:00 PM**

**THE MOVING IMAGE/  
STATEWIDE VIDEO-  
TAPE PROGRAM:**  
**13 Tapes by 8 Videomakers**

This program, and tomorrow evening's film presentation, will showcase films and videotapes selected by Media Study/Bufalo for distribution to State University of New York campuses. Together, the two programs constitute *The Moving Image/Statewide*, a project initiated and sponsored by the University-wide Committee on the Arts of SUNY, in which film programmers and video curators select groups of independent films and videotapes and write extensive notes about them for campus and community audiences. The works and notes are available, until February 1, 1980, to any campus which invites a represented artist or an informed critic to discuss the program. The video program, which was selected by John Minkowsky, Video/Electronic Arts Curator at Media Study/Bufalo, includes *Double Vision* by Peter Campus, *Selected Works, Reel 4* by William Wegman, *Vertical Roll* by Joan Jonas, *One-Eyed Bum* by Andy Mann, *Ama L'uomo Tuo* by Cara DeVito, *Migration, The Space Between the Teeth* and *Sweet Light* by Bill Viola and *Vocabulary, The Matter, Heraldic View, Solo for 3* and *Reminiscence* by Steina and Woody Vasulka. Minkowsky will be present for discussion following the screening of the tapes.

On the following evening, May 31, Media Study/Bufalo will present *The Moving Image/Statewide* program of 12 films by 5 American filmmakers (Stan Brakhage, Bruce Conner, Morgan Fisher, Ernie Gehr and Paul Sharits) selected by Thom Andersen. For further information, contact John Minkowsky at 847-2555.

These events are made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts, with additional support from The Media Bureau, the Creative Artists Public Service Program (CAPS), the Center of the Creative and Performing Arts at SUNY/Bufalo, and Hallwalls Gallery.

# Electronic Arts/ Buffalo

Media Study/ Buffalo is pleased to initiate a regular exhibition series showcasing the works of practitioners of the electronic arts living in Buffalo. Electronic Arts includes:

- the use of video in the production of social, political and personal documentary works
- the use of video as a conceptual photographic medium
- the use of video systems to electronically generate and process images
- the use of computers in graphic and sound work
- the use of electronic instruments to compose and perform music
- the design of new electronic graphic/ audio tools and systems
- and combinations of all of the above.

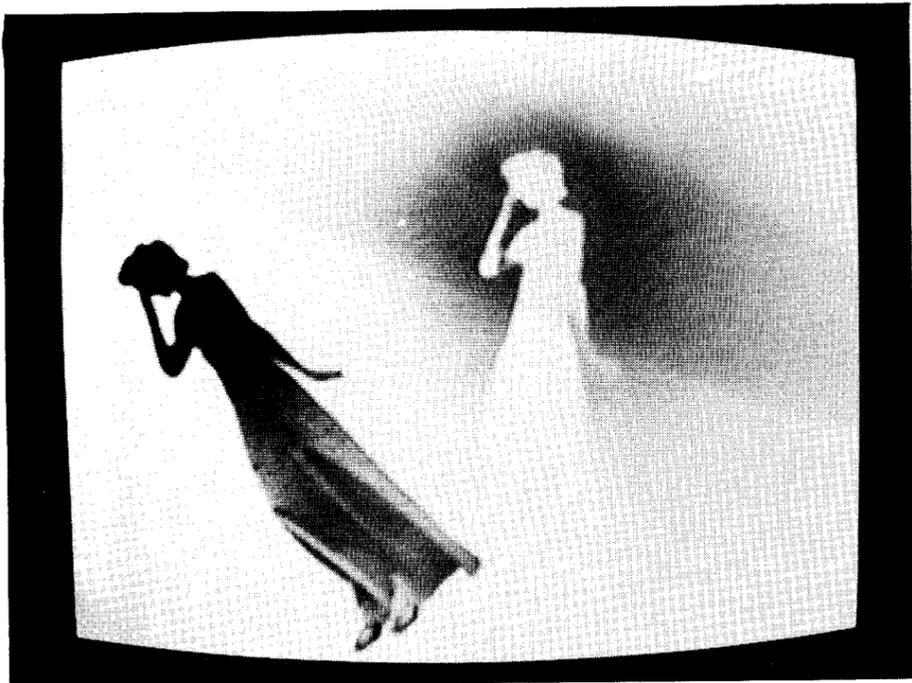
We are grateful to Jeffy Schier, David Held, Kevin Noble, Steve Keeler, Jeff Weiss, Eric Aubery, Robert Coggeshall, Victor Nowik, Lynn Corcoran, and David Steward for helping us to launch this series by agreeing to present their works, diverse in nature, between January and May. Parallel to these events are presentations by Woody Vasulka (January 17, February 21 and April 11) and James Blue (May 9), internationally recognized makers also living in Buffalo, as part of Media Study's Video/Electronic Arts series.

Events for January through May are:

- JANUARY 16** — **JEFFY SCHIER:** Presentation/Demonstration of Digital Computer Video
- JANUARY 24** — **DAVID HELD:** Premier of *Cross Examinations* and other sound works
- FEBRUARY 14** — **KEVIN NOBLE:** Presentation and Discussion of *Think and Suggest* and other videotapes
- FEBRUARY 28** — **STEVE KEELER and JEFF WEISS:** Interactive Electronic Systems for Performance - a demonstration/performance
- MARCH 21** — **ERIC AUBERY, ROBERT COGGESHALL and VICTOR NOWIK:** Computer Graphics at SUNY/ Buffalo - a videotaped survey
- APRIL 4** — **LYNN CORCORAN:** Presentation and Discussion of *Heavy Drinking*
- APRIL 18** — **DAVID STEWARD:** Presentation and Discussion of *Ballyhoo*
- MAY 16** — **OPEN PRESENTATION**

For further information contact John Minkowsky, Video/Electronic Arts Curator, at 847-2555.

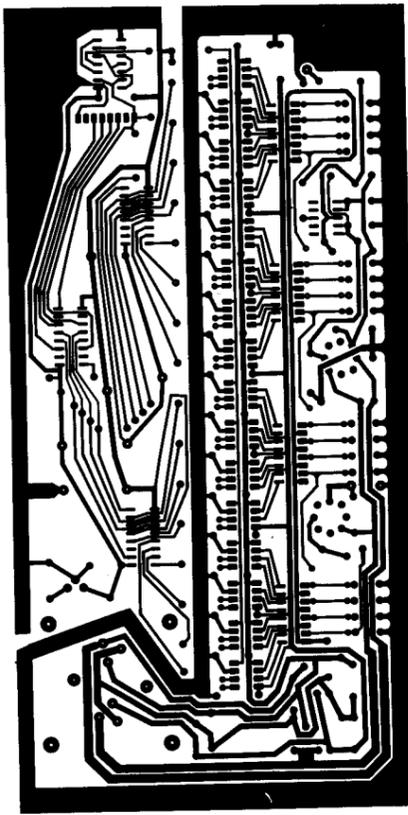
Electronic Arts/ Buffalo presentations are free and open to the public.



From *Think and Suggest* by Kevin Noble

st/ove/m/op/m/ove/st/op/an/d/st/op/t/v/  
v/d/t//d/t//v/oi/d/th/an/st/th/m/m/ove/  
d/op/ce//v/oi/men/d/e/men/an/e/v/an/th/  
th/op/st/e/m/e/d/v/op/ce/t/v/t/v/d/t/d/  
and/st/st/th/voi/d//an/e/e/m/the/m/men/  
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t/d/v/m/t/e/e/oi/op/st/op/th/an/ce/men/  
st/op/th/e/v/oi/ce/an/d/th/e/m/ove/men/  
t/m/men/t/move/m/t/ove/men/t/t/m/and/t/  
st/st/op/op/st/th/th/the/v/ce/v/ce/men/  
oi/v/oi/v/ce/an/the/and/the/ce/men/oi/  
ce/men//m/m/t/ove/men/m/ove/t/t//an/m/  
st/t/th//v/an/ce/d/ove/t/op/st/and/men/  
d/e/e/m/op/an/t/e/ce/e/m/ove/th/t/st/t/  
st/op/op/st/op/stop/t/t/th/t/the/the/v/  
v/ce/oi/oi/v/ce//voi/ce/and/the/the/an/  
d/d/th/d/th/d/e/m/m//move/move/men/t/t/  
th/e/and/th/th//the/and/d/d/th/e/and/d/

Portion of score for *Cross Examinations* by David Held

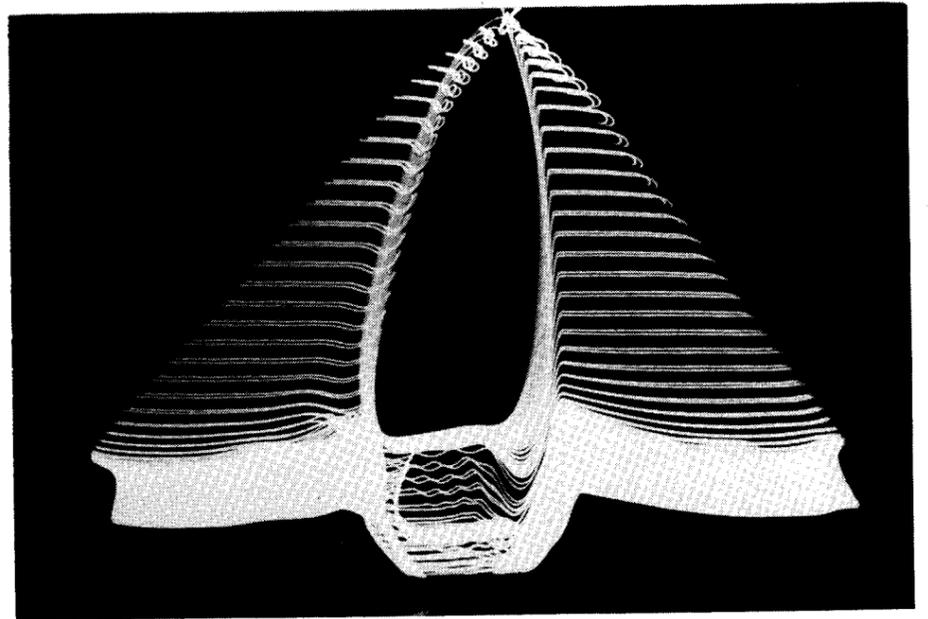


Printed Circuit Design for Analog to Digital Converter by Jeffy Schier

**JANUARY 16 (Tuesday)**  
207 Delaware Avenue  
8:00 PM

**JEFFY SCHIER:**  
Presentation/Demonstration of Digital Computer Video

Jeffy Schier's presentation of taped work and/or a live technological demonstration will show new techniques of digital video processing, such as digitizing, color mapping, the use of computer memory and the use of arithmetic and logical functions to generate images. He will also discuss the digital components - computer circuits - used for processing signals. Jeffy Schier received his B.S. degree in electrical engineering from SUNY/ Buffalo, but his studies also encompassed computer technology and media, especially video. His interest in computer-controlled graphics, and the comparison between analog and digital video, has led him to the implementation of systems interfacing computers to video hardware and to the design of digital computer graphic tools. Among these is the "Vasulka Imaging System" and an "Image Emulsifier," currently being developed.



Videographic by Steve Keeler

**JANUARY 24 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**DAVID HELD**  
Premiere of *Cross Examinations* and other sound works

David Held will premiere a new sound work, *Cross Examinations*, as well as present other recent pieces. *Cross Examinations* involves the deconstruction and reconstruction by extensive editing and other means of a single simple sentence read by two speakers which, in four-channel playback, also sculpts the space in which it is heard. Other audio works which Held will present are *Sirens* (1978) and *Shootout on Custer* (1977), the latter of which was used by Nam June Paik as soundtrack for part of his tape, *Merce by Merce by Paik*.

David Held was active as a filmmaker from 1970 until 1976, at which time he turned his attention to sound work based on his filmic and linguistic concerns. His films include *Start the Movie*, *Disfunction* and *Curtains*, and he has presented his work at Ithaca Video Projects, Utica College and HALLWALLS Gallery.

**FEBRUARY 14 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**KEVIN NOBLE**  
Presentation and Discussion of *Think and Suggest* and other Videotapes

Kevin Noble will present new videotapes which exhibit a concern with contradictions in seeing and in thought processes, and which suggest ambiguous narratives. In his earlier tapes and video installations, which include *Booked*, *(to be announced)* and *Spin-off*. Noble established analogs to types of electronic image generation and processing by photographic and mechanical means.

Kevin Noble is a photographer and sculptor as well as a video artist. His video work has been shown at Anthology Film Archives, the Visual Studies Workshop, HALLWALLS, the Albright-Knox Art Gallery, the Westfield Cooperative and Gallery, and Media Study/ Buffalo. His photo/sculptural works, *Transparent Documents*, have been exhibited at the San Francisco Museum of Modern Art, the Everson Museum and Lightwork Gallery in Syracuse, and NAME Gallery in Chicago, as well as in numerous local spaces. Noble is former Director of CEPA Gallery and was an intern at the National Endowment for the Arts in 1977.

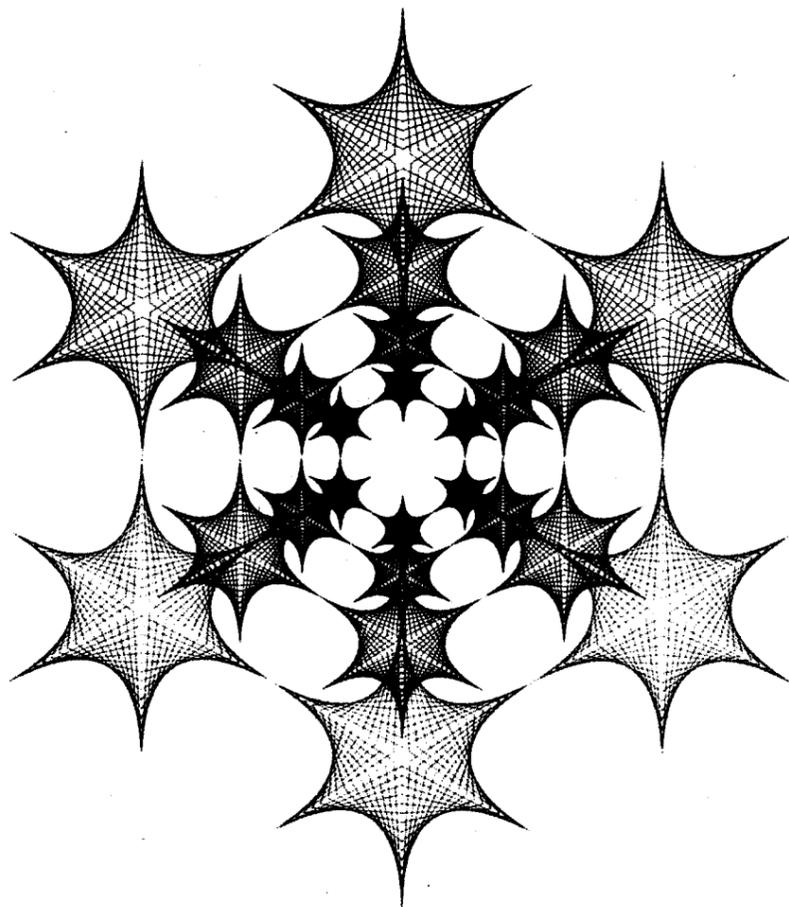
**FEBRUARY 28 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**STEVE KEELER and  
JEFF WEISS:**

**Interactive Electronic Systems for  
Performance**

Steve Keeler and Jeff Weiss are members of the Lightspace Troupe, an ensemble interested in combining the classical performing arts with the electronic arts in theater situations. They will demonstrate an electronic system for interactive improvisation as well as describe, with documentation, the electronic systems and techniques used in previous performances. The performance systems of Keeler and Weiss include self-generating music systems and image systems using video and lasers, with the ability for dialog among performers through interactive processing among all components.

Jeff Weiss is a composer currently working on self-generating music systems. Steve Keeler, a video maker and photographer, is co-director of the Performance Gallery, an alternative space in Syracuse. Both individually and as members of the Lightspace Troupe, they have presented their works at the Civic Center, the Everson Museum and the Performance Gallery in Syracuse, State University Colleges at Oswego and Cortland, the Experimental Television Center in Binghamton, as well as in Buffalo.



Calcomp Plotter Graphic by Robert Coggeshall



From *Heavy Drinking* by Lynn Corcoran



From *Ballyhoo* by David Steward

**MARCH 21 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**ERIC AUBERY,  
ROBERT COGGESHALL  
and  
VICTOR NOWIK:**

**Computer Graphics at SUNY/  
Buffalo**

There are several image processing laboratories at the State University of New York at Buffalo campus, representing a wide variety of scope and capability. Eric Aubery, Robert Coggeshall and Victor Nowik of the Center for Media Study will present a videotaped survey of the systems on campus, and discuss the different equipment, programming and techniques and their relative merits and pitfalls. The computer graphic systems to be surveyed include the Rutt-Etra Scan Processor, Hearn Videolab, SOL Computer Terminal, Chromenco Dazzler, Vasulka Imaging System, Calcomp Plotter, Tektronix Graphics Terminal, Digital Equipment Corporation GT 40 Graphics Processor, Terak Microcomputer and COMTAL Image Processor, located at the Center for Media Study, Computer Science Department, Psychology Department and the Computing Center.

Eric Aubery is teaching assistant in video at the Center for Media Study. He received his B.A. in Computer Science, and is interested in formal systems as they relate to computers and mathematics.

Robert Coggeshall has been an active member of the independent video community in Buffalo since 1974, and is currently engaged in research of computer image processing techniques.

Victor Nowik is involved in general imaging systems, the development of computer programs with which images can be dealt with on a higher level, and with research into perception.

**APRIL 4 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**LYNN CORCORAN:  
Presentation and Discussion of  
*Heavy Drinking***

*Heavy Drinking*, videotaped at the alcoholic treatment facility of a Buffalo hospital, is a view of the interaction between alcoholic patients, and staff counselors and physicians. It is a videotape about alcohol, personal tragedy, self-deception and the efforts of a dedicated professional staff.

Lynn Corcoran's documentaries are intended to reveal aspects of social issues and of the experience of living in Buffalo to members of this community. Her previous tapes include *Engine 18*, *Squad 10*, a document of the work of firemen in one of Buffalo's busiest firehouses which was awarded the prize for the best video documentary at the 1976 Athens International Film Festival, and *Here at the LBJ*, about the community of residents at the Lyndon Baines Johnson Senior Citizens' Apartments. Her work has been shown at Portable Channel, the Rochester Memorial Art Gallery and Woodstock Community Video. Corcoran is a founding member of the Buffalo Documentary Group, and is currently Producer of *The Frontier*, a series of programs for local public television featuring the work of independent video and filmmakers from the Niagara Frontier.

**APRIL 18 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**DAVID STEWARD:  
Presentation and Discussion of *Ballyhoo***

*Ballyhoo* is an hour-long color video documentary of James E. Strates' Carnival at the 1977 Erie County Fair. According to one person in Steward's tape, a carnival is "... a community of merchants that pick up and move every week. ... the only real gypsy existence left." *Ballyhoo* focuses on the people and their perceptions about changes that have brought about the "new" carnival.

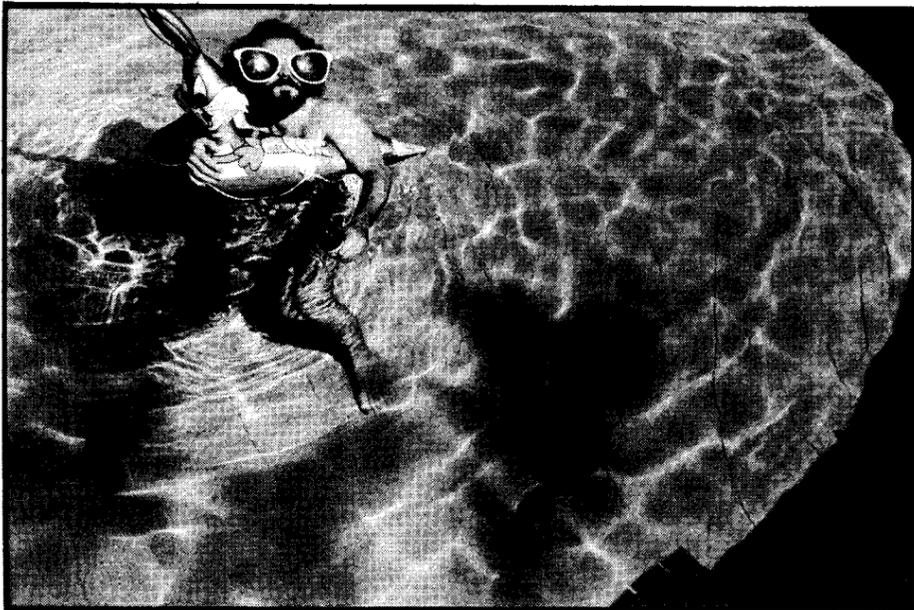
David Steward, a film and video maker, is currently active in "community history and community video." He is a former recipient of a CAPS grant in film, and of a grant from the New York Foundation for the Arts as an artist-in-residence in Buffalo public schools. His films include *Eddie* (1972), awarded first prize at the Baltimore Film Festival and *The Balloon Man* (1976), which was shown in the Cracow International Short Film Festival and on television in Poland. Steward is a founding member of the Buffalo Documentary Group.

**MAY 16 (Wednesday)**  
207 Delaware Avenue  
8:00 PM

**OPEN PRESENTATION**

Video/audio makers of all types who wish to share their materials and ideas are encouraged to come. 1/2-inch and 3/4-inch color equipment will be available for video playback; arrangements for audio, and other types of presentations should be made by contacting John Minkowsky at 847-2555.

# Buffalo Filmmakers



Self Portrait by Ken Rowe

**THURSDAY, MARCH 1, 1979**  
8:00 P.M.

## MICHAEL UNHER

*Dung Firing* (1978) 8mm/sound/6min.  
*Circles* (1978) 16mm/silent/9min.  
*Saskia-Dutch Buddings* (1975) 16mm/silent/6 min.  
*An Account of the Ancient of Days Striking the First Circle on Earth* (1975) 16mm/silent/6 min.  
*Easter with the Guziks* (1977) 16mm/silent/3 min.  
*Generative Purity* (1976) 16mm/silent/6 min.

"My interest in the cinema is of a practicable nature, in that artistic experimentation and comprehension of the theoretical aesthetics are essentially involved, and branch into other media of artistic and scientific expression. Per aspera astra! Ah, the glorious concern for the generation of form!"

—Michael Unher

Buffalo filmmaker Michael Unher studied film with Stan Brakhage, George Landow and Robert Fulton and studied painting with Robert Skaggs and Elizabeth Rupprecht. In addition to his filmmaking, he has written documentaries, commercials and produced a Beckett play for radio; he has taught a course on film aesthetics and directed a video workshop.

In addition to his studies in film and painting, Michael Unher has worked with inventor and physicist Rudolph Guzik. This work has involved an investigation into the scientific method and a commitment to the tools of technology for artistic integration. Unher has also worked with Sonia Sheridan of the Generative Systems Workshop at the Art Institute of Chicago. From his experiences with Professor Guzik and Sonia Sheridan, Unher has "gained an appreciation of the scientific mystique."

**THURSDAY, MARCH 15, 1979**  
8:00 P.M. —two person show

## MARCELLE PECOT

*But, I'll Never Be a Dancer* (1975) b&w 5 min.  
*Give Over, Air My Mind* (1976) b&w 6 min.

## TOM BUSCH

*One Forward, Two Back* b&w 6 min.  
*Window Wall* b&w 6 min.  
*Ice Floe* b&w 5 min.

Pecot and Busch will premier a new collaborative three projector film.

Pecot's films rhythmically integrate body movements and hand gestures. Her *Give Over, Air My Mind* uses rephotography and split screen effects. The shots of hands in this film emerge suddenly to reshape the space of the film.

Tom Busch's films are examinations of interior and exterior landscapes using single framing, zoom shots, and the flicker as primary vocabulary. In *Ice Floe*, "a celebration of the breaking up of the ice in the Niagara River," Busch forces the viewer into a perceptual re-orientation, by shifting our attention between different rotating movements of the ice floes. The effect is 3D-like and overwhelming.

Buffalo filmmaker Marcelle Pecot has worked in film for four years. At the age of twelve, Pecot started painting. She then moved into still photography and while attending Southwestern Louisiana University turned to filmmaking. She did graduate work here in the Center for Media Study at SUNY at Buffalo. Her film *But, I'll Never Be a Dancer* won a cash award at the 1976 Sinking Creek Film Festival. *Give Over, Air My Mind* was shown at the 1977 Ann Arbor Film Festival.

Buffalo filmmaker Tom Busch has been working for five years in film. He has worked with musicians and theatre groups shooting film material to be integrated within their performances. *One Step Forward, Two Back* was originally filmed for a musical performance. Busch has worked professionally as a still photographer and filmmaker and recently formed his own company in Buffalo, Niagara Media Associates.

**THURSDAY, MARCH 22, 1979**  
8:00 P.M.

## SARA HORNbacher

*Mere Utterances* (1975-1979) video  
*Numerical Studies* (1976) 16mm/silent/5 min.  
Other works in progress.

*Mere Utterances*: A major video work in extenso, this work began as a film-sound project to explore the relationships between language, speech, sound; the indexical alterations of the mouth, tongue, teeth, and lips that occur in the act of speech; and ultimately to create a work where all elements are conceptually, visually and audibly experienced in a complex of structure of meaning."

—Sara Hornbacher

Buffalo filmmaker Sara Hornbacher

has been investigating for the past four years the intrinsic characteristics of the mediums of film and video, specifically the interface of their time structures. By sampling dynamic structures systematically, she has studied movement and rate of change.

Sara Hornbacher's films and video work have been shown at Hallwalls and will be on exhibit at the Albright-Knox Gallery's Western New York Show. Her conceptual pieces, *Images of Light and Shade*, were exhibited at the Center for the Arts, Moorhead State University. Hornbacher has taught a filmmaking workshop at Cinemedia, Rochester and was an animator for Paul Sharits' film *Declarative Mode*.

**THURSDAY, APRIL 5, 1979**  
8:00 P.M.

## KEITH SANBORN

*Plaza Hotel* (6 min)  
*Buffalo Time and Temperature* (10 min)  
*No Vacancy* (15 min)  
*Radio/isotopes*  
*Material Relations* (work in progress)

"My films have as one of their main concerns the investigation of the way the knot of language functions in the net of perception."

—Keith Sanborn

"*No Vacancy* investigates the paradoxical origin of motion pictures in a series of still images. It is a heart-rending story of frustration and boredom."

—Keith Sanborn

Buffalo filmmaker Keith Sanborn began his work in film in 1976 and has studied with Hollis Frampton and Tony Conrad. His work has been shown on PBS in Houston and at The Rice University Media Center.

Sanborn received his B.A. from Rice University and an M.A. in Modern Languages and Literature from Columbia University. Currently he is completing graduate work at the Center for Media Study, SUNY at Buffalo where he teaches film.

**THURSDAY, APRIL 12, 1979**  
8:00 P.M.

## KEN ROWE

*Adjustable Karma* (1976) Super-8/color/2 min.  
*Bicentennial Mouth* (1976) Super-8/color/3 min.  
*Hello Hawaii* (1976) 16mm/b&w/2 min.  
*Three Nude Men Climbing a Greased Refrigerator* (1976) 16mm/b&w/2 min.  
*Cinematicide* (1977) 16mm/color/3 min.  
*In Response* (1977) Super-8/color/9 min.  
*Negative Clank* (1977) 16mm/b&w/3 min.  
*How To Succeed as a Gangster* (1978) 16mm/b&w/2½ min.

Plus a Premiere of films in Progress:  
*Echo in the Lunchbox* (1975-1979) 16mm/b&w/10 min.

*Living in the Heart of the Beast* (1978-79) 16mm/b&w

Buffalo filmmaker Ken Rowe has been a cinematographer for television commercials and topographic documentary films. He has produced a number of Environmental Installations, some of which appear in his films. In addition he works in photography and composes experimental music.

Rowe's films have been shown at the Fine Arts Gallery at Arizona State University, the San Francisco Art Institute and Fly by Night Gallery (Tempe, Arizona). He has received awards for his films at *Refocus '78* (University of Iowa), the Second Annual Arizona State University Film Festival and the Third Annual State University College at Buffalo Experimental Film Festival. Rowe's Environmental Installations have been executed at the State University of Arizona, Papago Park in Phoenix, Innerspace Gallery (Tempe, Arizona) and the City Hall in Buffalo.



Sara Hornbacher from *Decentralized T.V.*

Still from Tom Busch's *Window Wall*



# Independent Filmmakers

**At Media Study Buffalo**  
**207 Delaware Avenue**



*Studies in Chronovision* (1975) by Louis Hock

**THURSDAY, JANUARY 18, 1979**  
**8:00 P.M.**

## LOUIS HOCK

*Silent Reversal* (1972) color/silent/12 min.

*Photogrammetry Series* (1977) color/sound/8 min.

*Studies in Chronovision* (1975) color/silent/22 min.

*Pacific Time* (1978) color/sound/55 min.

As Douglas Edwards recently noted, "Hock's works have been described as 'chronicle' and 'chronographic' films, for Hock's fascination with the manipulation of time, its function in cinema, and the philosophical comprehension or definition of time is evident in most of his films to date."

"The chronicle aspect of motion pictures has involved my working curiosity since my early films. The first *Studies in Chronovision* were begun with no thought of compilation, just taking. After six years, I had accumulated several large paper bags of these studies. I was forced not only to see them as a complete film body, but recognize the potential of temporal-based composition as a personally valid form in my film work."

— L.H.

Louis Hock is a thirty-year-old filmmaker born in Los Angeles, "formed" in Arizona, educated in Chicago, who has taught at the University of Texas at Arlington and most recently at the University of California in San Diego. He has completed nearly twenty films in the last ten years. He has had screenings at the Millennium, the Walker Art Museum, the Museum of Modern Art, the Pacific Film Archive, and the Canyon Cinematheque.

Louis Hock's work is also in the collections of the USIA Cultural Center in Tokyo, National Library of Australia, USIA Cultural Center in Washington, D.C. and in several private collections worldwide. Reviews of his work have appeared in the *New York Times*, *Design Quarterly*, the *Los Angeles Times*, and *Artweek*. His own writings on film have been published in *Form and Structure in Recent Film* (Vancouver Art Gallery), *Cantrill's Film Notes and Film Culture*.

**THURSDAY, JANUARY 25, 1979**  
**8:00 P.M.**

## MARJORIE KELLER

*Misconception* (1977) 16mm, sound, 45 min.

*Objection* (1975) 16mm, sound, 28 min. "Because of the complexity of the problems it consistently raises, the body of the work which Marjorie Keller has made over the past seven or eight years identifies her as one of the strongest of the younger filmmakers.

There is probably no filmmaker more suited to challenge Brakhage than Keller, because she is a feminist and because of the frankness with which her films acknowledge her debt to him through their use of handheld moving camera, rapid editing, visible splice marks, temporal fragmentation, diaristic structures."

—Amy Taubin, *Soho Weekly*

"As its punning title implies, *Misconception* is a film devoted to reexamining our patriarchal society's mythologies about the experience of childbirth. Because of her own history as an avant-garde filmmaker (this is her 19th film), Marjorie Keller does not conduct this reexamination in any clinical or polemical fashion. Rather, she concentrates on the visual and aural essences of the mother's experience, in an effort to critique the contradictions between male theories of what childbirth ought to be and the persistent phenomenon of the women's alienated labor. The film's successful fusion of artistic and political feminist elements is an encouraging example of the vitality possible when an artist works with equal measures of sensitivity for her subject and skill in her medium."

—B. Ruby Rich, *Reader*

Marjorie Keller teaches filmmaking, film history and aesthetics at the Art Department of the University of Rhode Island, where she is an assistant professor. Keller began making films in 1969 working in 8mm, which she occasionally still uses in her work. In 1973 she became interested in sound and the relationship of sound to image. In the past two years, Keller has begun working in still photography. Her film work has been shown at the Collective for Living Cinema, the Millennium, Anthology Film Archives, Chicago Filmmakers and the Boston Film and Video Foundation. Keller has received a CAPS fellowship and recently a Jerome Foundation grant for her work. Supported by the Creative Artists Public Service Program.



*Misconception* (1977) by Marjorie Keller

**THURSDAY, FEBRUARY 1, 1979**  
**AND SUNDAY, FEBRUARY 4, 1979**  
**8:00 P.M.**

## KLAUS WYBORNÝ

Thursday

*Pictures of the Lost Word* (1974, 50 min.)

*Six Little Pieces on Film* (1978, 35 min.)

Sunday

*The Birth of a Nation* (1973, 70 min.)

*Unreachable Homeless* (1978, 25 min.)

"1. *Unreachable Homeless* — Klaus Wyborný. With its staccato rhythms, layered superimpositions, and complex system of fades and filters, this incredibly precise half-hour barrage of German suburban/industrial landscapes synthesizes and recapitulates much of the avant-garde vocabulary developed over the last 20 years. I put it first not only for itself but also in recognition of the other extraordinary films that the versatile Wyborný premiered here last spring: *Pictures of the Lost Word* (a looser "landscape" film parodying romantic weltschmerz); *Elementary Film History* (Super-8 compressions of televised movies); and *The Scene of the Action* (a fractured adaptation of Melville's "Bartleby the Scrivener" made for West German TV)."

— J. Hoberman, "Ten Best,"

*Village Voice*

"*The Birth of a Nation* is possibly the most searching discourse on film language that any filmmaker has yet attempted; it was one of the few deeply ecstatic films in the Festival of Independent Avant-Garde Film (1973) . . . Wyborný's film suggests that cinema ran before it could walk, and single-handedly sets about the required research to put matters to rights; there is no more important a goal that a contemporary filmmaker can set for himself."

—Tony Rayns, *Sight and Sound*

Klaus Wyborný, from Hamburg, West Germany, is currently a visiting assistant professor in filmmaking and theory in the Department of Photography and Cinema at Ohio State University. He has been a visiting lecturer at the Art School of Hamburg (1970, 1974), a visiting professor at SUNY at Binghamton (1975), a visiting lecturer at the Art School of Braunschweig (1977) and has delivered an important series of lectures on the theory of traditional narrative film editing at the Millennium (1978). From 1963 until 1970, Wyborný worked in theoretical physics. He began making films in the late 1960s and has completed ten films to date. His films have been widely shown in Europe, Canada and the U.S., including screenings at Centre Pompidou (Paris), Museum of Modern Art (Oxford), The Collective for Living Cinema, Museum of Modern Art (New York), Carnegie Institute Museum of Art, Pittsburgh Filmmakers Workshop, Chicago Art Institute and Pacific Film Archive among others. He has had four major retrospectives of his work at the Kommunales Kino (Frankfurt), The Kommunales Kino (Hanover), Anthology Film Archives and Pacific Cinematheque (Vancouver). Reviews of his films have been published in the *Village Voice*, *Sight and Sound* (which named his film *The Birth of a Nation* as one of the ten best films of 1974) and *Studio International*.

In addition to his own films, Wyborný filmed the landscapes and dream sequences for Werner Herzog's *The Mystery of Kaspar Hauser* (1975). Also his poetry has been published in two West German journals *Boa Vista* and *Henry*. Recently Wyborný has begun painting.

**THURSDAY, FEBRUARY 8, 1979**  
**8:00 P.M.**

## LARRY GOTTHEIM

*Four Shadows* (1978) sound/60 min.

"Gottheim's deceptively simple, hour-long deployment of four sound and four image sequences in their 16 possible permutations has an all-American pragmatism. More pedagogic than the structuralist blockbusters of the early '70's. *Four Shadows* has an obvious value for filmmakers, students, and theorists; but in demonstrating the effect that sound has on one's perception of an image, it should be illuminating to anybody who has ever been "moved" by a movie."

— J. Hoberman, *Village Voice*

"The sequence of image sections (summer, fall, winter, spring) is exactly repeated four times, each time united with the same four blocks of sound material, exactly repeated, but in a different order. The sixteen sections of the film display all the different combinations of sound and image material. The sound and image sections were all composed to allow for this isomorphism."

— Larry Gottheim

Larry Gottheim is currently chairman of the Department of Cinema at SUNY at Binghamton. He began making films in the late 1960s. His work has been widely exhibited with showings at the Hamburg Filmschau, the Olympics Art Exhibition (Munich), Anthology Film Archives, Canyon Cinematheque and the Whitney Museum. He has lectured on film at Bard College, London Filmmakers' Cooperative, the Academy of Art (Rotterdam), St. Martin's College of Art (London), Millennium, Cooper Union Forum and the Museum of Modern Art. Writings about his films appear in the *Village Voice*, *Take One*, *Art and Artist* (London), *Filmkritic* (Germany), *Afterimage* (London) and the *New York Times*.



Still from *Four Shadows* (1978) by Larry Gottheim

**THURSDAY, FEBRUARY 22, 1979**  
**8:00 P.M.**

## ANTHONY MCCALL and ANDREW TYNDALL

*Argument* (1978) sound/color/85 min.

"North American avant-garde film can be categorized into two traditions: 1) modernist/minimalist; and 2) personal/visionary/idealist."

Each tradition in its own way is self-reflexive. The first in dealing with the materiality of film; the second in the arcane concerns of the individual filmmaker's vision. This has forced avant-garde film into an esotericism which not only constrains its function with regard to the audience, but also encourages that audience's political complacency.

Thus self-reflexivity has become fetishised in foregrounding *only* the material and creative process by which the film is made, while ignoring (and therefore mystifying) the cultural and economic context of the film's production and exhibition.

The radical filmmaker would reject self-reflexivity as an end in itself and by contrast use it as a strategy to confront the public codes by which meaning is

signified and represented within the culture."

— Anthony McCall and Andrew Tyndall, from "Sixteen Working Statements"

Anthony McCall first began as a conceptual artist working in performance. He started making films to document his performances and by 1971 switched completely to filmmaking. He moved from his native England to New York City in 1973 and continued there his work in films. McCall's films have been shown at the Museum of Modern Art (New York), the Carnegie Institute Museum of Art, the Venice Biennale, the Paris Biennale, Museum of Modern Art (Oxford), Hayward Gallery (London) and the London Film Makers Co-operative. His film *Line Describing a Cone* (1973) won the Marie-Josi Prize at the Fifth International Festival of Experimental Film and Video (Knokke-Heist, Belgium).

Andrew Tyndall had a traditional British education in the classics and studied film at a British Film Institute Summer School. He worked three years as a journalist before moving to New York City in 1976. Currently Tyndall is Projects Director for a large market-research firm in New York. He and Anthony McCall have worked together for a year producing the film *Argument* and several pieces of critical writing.

**THURSDAY, APRIL 19, 1979  
8:00 P.M.**

### MARTHA HASLANGER

*Lived Time* (1978) 15 min.  
*Syntax* (1974) sound/15 min.  
*Focus* (1972) silent/3 min.  
*Frames and Cages and Speeches* (1976) sound/15 min.

"*Lived Time*: A non-spectacle whose 'story' is a tribute to Eugene Minkowski. Time goes by with interruptions — or we go by with interjections. There are perhaps two characters if you want them. Otherwise, it's simply a matter of foreground and background."

— Martha Haslanger

"*Syntax* is a small gem, exhibiting... a kind of joyful, competent wit and strength. Haslanger prowls her camera through several rooms in an ordinary middle class house while her voice-over describes what we are about to see or have seen, never what is actually on the screen, wringing the changes of the relationship of the spoken word, image and the printed word. It is a wonderfully self-contained and seductive film."

— JUMP CUT

"*Frames and Cages and Speeches* watches, and comments on, itself, going deeper into the process of selection, memory, and association than *Syntax*. *Frames and Cages and Speeches* is also a stylistic advance. Haslanger shifts angles and isolates details of an urban intersection, while creating a distinctive vocabulary out of interspersed found footage, printed conjunctions, and a quirky soundtrack. Though it's difficult to crack her code the first time around, the fact is that this dense essay is sufficiently compelling to warrant repeated viewings. Haslanger is a distinctively self-possessed and original talent."

— J. Hoberman, *Village Voice*

New York filmmaker Martha Haslanger is a 1978 CAPS Fellowship recipient. Her films have been widely shown including screenings at London Film-maker's Cooperative, Arsenal Kino (Berlin), Whitney Museum, Collective for Living Cinema, Millennium, Boston Museum of Fine Arts and the Fifth International Festival of Experimental Film and Video (Knokke-Heist, Belgium). Haslanger has received awards from the Radcliffe Institute and the Royal Archives of Belgium. Articles about her work have appeared in *Sight and Sound*, *Village Voice*, *Soho Weekly News* and *Jump Cut*. Currently she is on tour with her films with stops at Film Oasis (Los Angeles), Pasadena Film Forum, the Cinematheque (San Francisco) and the Whitney Museum.

Supported by the Creative Artists Public Service Program.

**THURSDAY, MAY 3, 1979  
8:00 P.M.**

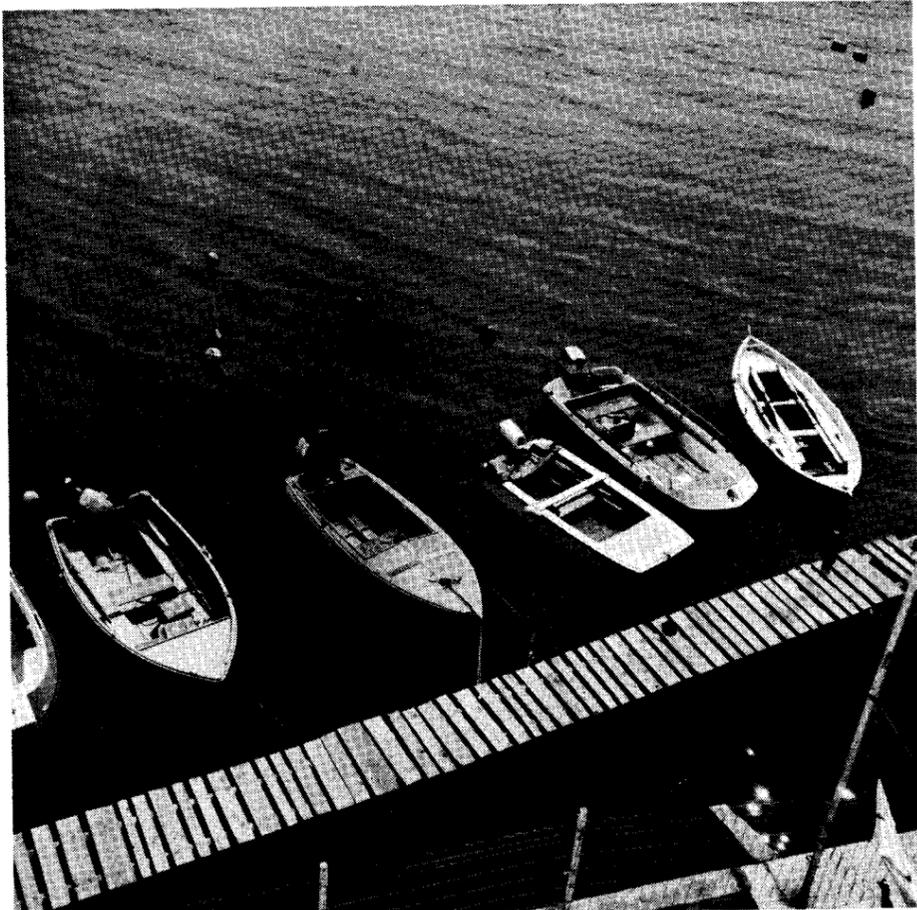
### ROB DANIELSON

*Galileo: Falling Bodies* (1977, 4 min.)  
*Copernicus: Star Rolls* (work in progress, 6 min.)  
*Mousike* (1977, 4 min.)  
Plus other works

"I will be presenting a one-hour collection of short films on the history of science. Each of the films (from two to eight minutes in length) is an interpretation of a specific scientific revelation and its relation to the image of the physical world constructed by science."

— Rob Danielson

"One technique employed by the film is to position the viewer so s/he can subjectively participate in the assumptions implied by the discovery. In a simple physical exercise such as Galileo's with two stones at the Tower of Pisa, this can be accomplished by filming a re-enactment of the event. The viewer is encouraged to pass



From Robert Polidori's *Erbalunga* (1977-78)

judgment on the results — which proves (perceptually) to be very difficult. The assumption is that the bodies strike the ground at the same moment — but there is no clearly decisive means for the viewer or Galileo to prove it. Discoveries which contain abstract ideas require the metaphorical use of image to achieve an analogous perceptual activity. For example, in the section of the film titled, 'Mousike', based on Aristotle's strictly theoretical explanation of motion, it was decided that the only motion he had successfully described was the motion that occurred in his mind — his thoughts. The analogous perceptual activity for his thinking in the film is the eye-movement of the viewer which is induced by the images of rocks (static) distributed carefully about the film frame area. This procedure of establishing a perceptual base for an objective concept could be thought of as an attempt to make science experiential."

— Rob Danielson

Visiting filmmaker Rob Danielson teaches filmmaking in the Department of Film at the University of Wisconsin-Milwaukee. He has won several awards including the Byron Lathrop

Traveling Fellowship at the Art Institute of Chicago and a Faculty Research Grant at UW-M Fine Arts. His films have been widely screened with showings at the Collective for Living Cinema, Chicago Filmmakers, Walker Art Center, Canyon Cinematheque, Museum of Contemporary Art, Massachusetts Institute of Technology, Art Institute of Chicago and Antioch College.

**THURSDAY, MAY 10, 1979  
8:00 P.M.**

### ROBERT POLIDORI

*Erbalunga* (1977-78) 16mm/silent/color/40 min.

And recent video work

"Observational notations of the harbor-view of *Erbalunga*, Corsica. We see before us the sampling of daily activities unfolding their events. A lyrical documentation of fishermen and their boats, the seaside, and their observers."

— Robert Polidori

New York filmmaker Robert Polidori works with film processes and the material of film to explore the illusions

From *Argument* (1978) by McCall and Tyndall

From Martha Haslanger's *Lived Time* (1978)



Still from Tom DeWitt's *Zierot le Fou*

and spatial qualities of film and slides. In addition to his work in film, he has produced sequenced slide pieces, an audio tape piece, and is currently working in video and photography. Polidori's work has been widely exhibited in showings at the Anthology Film Archives, Whitney Museum, the Collective for Living Cinema, the Art Gallery of Ontario and the Walker Art Center.

Polidori's photographs have been exhibited at the Fine Arts Building in New York and the International Center of Photography.

Polidori received an Arts Council of Canada grant in 1971 and was a CAPS recipient in 1974 and is currently a CAPS Multi-Media Panelist.

Both the film *Érbalunga* and the video work are receiving their premiere exhibition here tonight.

**THURSDAY, MAY 24, 1979**  
**8:00 P.M.**

### TOM DeWITT

*Atmosfear* (1966) sound/color/6 min.  
*The Leap* (1968) sound/color/8 min.  
*Fall* (1971) sound/color/18¼ min.  
*Zierot in "Outta Space"* (1978) sound/color/44 min.

"*Fall* is the middle film in a trilogy, *The Leap*, *Fall* and *Crash*. *The Leap* is a shorter film which verges more closely on the abstract both in form and content. *Crash* is actually a story film born of literary traditions and classical film forms. Fortunately for you, I have never had an opportunity to make it so you will not be burdened with it. *Fall* is a middle ground work, medium in length and balanced between the narrative and the abstract."

— Tom DeWitt

"*The Leap* is impressive for its mixture of pure video space with representational filmic space. Thus an ordinary man seems to interact physically with videographic apparitions, moving in and out of different space/time realities, fluctuating between the

physical and the metaphysical with each stride of his leap toward freedom."

— Gene Youngblood,  
*Expanded Cinema*

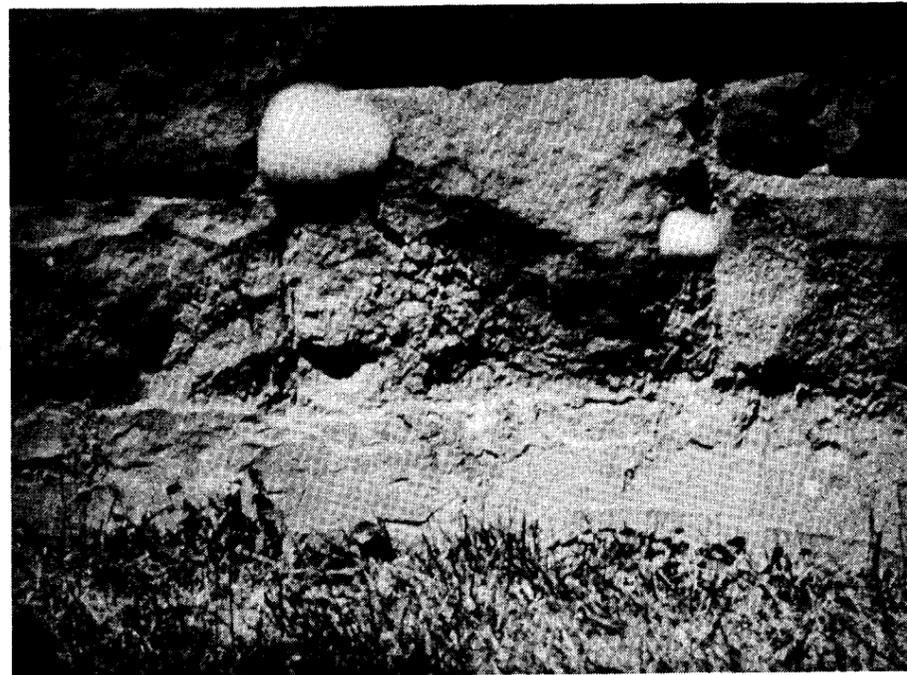
"What is most powerfully effective in *The Fall* is the extraordinary sophistication of DeWitt's visual techniques, his graphic eye, and his complex design. . . . *The Fall* is a work of immense dedication and exceptional skill."

— John Fell, *Film Quarterly*

Tom DeWitt began his work in film as an apprentice to Stan Vanderbeek, and helped on the construction and operation of Vanderbeek Moviedrome at Stoney Point. DeWitt attended San Francisco State College where he began a collaboration with Scott Bartlett which resulted in several works, including an environmental piece, a multi-media light show and the award-winning videographic film *Off/On*. DeWitt's own film *Atmosfear* won the Zellerbach Award at the 1966 San Francisco Film Festival and was placed in the permanent collection of the Museum of Modern Art. DeWitt has won several awards for his more recent films in the San Francisco Film Festival and Independent Filmmaker's Competition.

DeWitt has lectured widely and presented workshops at the San Francisco Art Institute, University of Iowa, Art Institute of Chicago, Bard College, New York University, Yale University, Royal Academy of Art and Architecture (Copenhagen), The Royal Academy (London), Henie Ostad Museum (Oslo) and Royal Film Archives (Belgium). He has worked as a writer and director for CBS TV's Camera Three and has been an Artist-in-Residence at the WNET TV Lab. More recently DeWitt was supported by the National Endowment for the Arts to design a new video technology for artists, "Pantomation." He has been an Artist-in-Residence at the Electronic Music Laboratory at SUNY at Albany and was in 1978 a Guggenheim Fellow in Video. DeWitt has taught at Northern

Illinois University and at SUNY at Buffalo. His recent work includes the film *Gullible's Travels* and the award-winning video satire *This is TV — America*. For more than a decade, DeWitt has been an active participant in the exploration of electronic tool design and innovative forms of cable and satellite transmission.



Galileo: *Falling Bodies* (1977) by Rob Danielson

**THURSDAY, MAY 31, 1979**  
**8:00 P.M.**

### THE MOVING IMAGE/ STATEWIDE FILM PROGRAM:

#### 12 Films by Five American Filmmakers

This program, and last evening's videotape presentation, will showcase films and videotapes selected by Media Study/Buffalo for distribution to State University of New York campuses. Together, the two programs constitute The Moving Image/Statewide, a project initiated and sponsored by the University-wide Committee on the Arts of SUNY in which film programmers and video curators select groups of independent films and videotapes and write extensive notes about them for campus and community audiences. The works and notes are available, until February 1, 1980, to any campus which invites a represented artist or an informed critic to discuss the program.

The film program, which was selected by Thom Andersen, former Film Programmer at Media Study/Buffalo, includes work by the following filmmakers: Stan Brakhage (*Fire of Waters*, *Sexual Meditation: Room With View*, *Sexual Meditation: Office Suite* and *Sexual Meditation: Hotel*), Paul Sharits (*Word/Movie/Fluxfilm*, *Piece Mandala/End War* and *Tails*), Morgan Fisher (*Projection Instructions* and *Cue Rolls*), Bruce Conner (*A Movie* and *Breakaway*) and Ernie Gehr (*Transparency*).

# BENEFITS

**Benefit Screening for the National Endowment for the Arts Challenge Grant for Media Study/Buffalo: The Auditorium, Marine Midland Bank-Western, One Marine Midland Center**

**THURSDAY, March 8, 1979 8:00 P.M. CONTRIBUTION: \$10.00**

## PAUL SHARITS

Screenings:

*Razor Blades* (1965-68) two screen projection/stereo sound/black and white and color/25 min.

*Declarative Mode* (1976-77) two screen projection/sound/color/40 min.

*Tails* (1976) silent/color/3 min.

"Of all the filmmakers of this last decade, Sharits has made the most systematic attempt to explore and objectify the dynamics of the recording process and the materiality of film. And it is precisely the obsessive consistency of this effort which brings him, in a movement of reciprocity, closest to the borderlines of recent painting and sculpture."

—Annette Michelson, *Projected Images*

"That Sharits has restricted himself to a loss of representation — as that is normally understood — and has understood the goals of representation to be instead an engagement with the display of the physical and optical codes of the film experience, is the sign of an abstract logic at work. That it works so powerfully, both conceptually and emotionally, is the sign of significant art."

—Rosalind Krauss, *Paul Sharits: Dream Displacement and Other Projects*

"*Razor Blades* follows the tradition of the stroboscopic films which affect our eyes on a physical level, causing an almost hypnotic transference of light from the screen to our minds. However, Sharits explores psychological as well as physical sensations. He seems intent upon going against the grain of our perception and feelings, and we are forced to either stop the flow of images or to dive into them fully with total abandon. If we can do this we find the film deeply satisfying, because it is conceived to break down our defenses and then to work on a subconscious level to initiate us into a new level of awareness. By opposing the eyes and ears against the mind, *Razor Blades* cuts deeply, both in our psychic and visceral bodies, and is a forerunner of what films some day may become — totally programmed visual, auditory and psychological environments."

—David Bienstock, Whitney Museum

Paul Sharits teaches filmmaking and film analysis at the Center for Media Study, SUNY at Buffalo where he has worked since 1973. Sharits has received numerous awards and grants including two CAPS fellowships, two Ford Foundation Humanities Grants, a Public Media Grant from the National Endowment for the Arts and a Bicentennial Film Project Grant from the NEA and N.Y. State Council on the Arts. He has appeared with his films at numerous exhibitions including screenings at Yale University, The Art Institute of Chicago, Oesterreichisches Filmmuseum (Vienna), Museum of Modern Art (Stockholm), Vancouver Art Gallery, Royal Film Archives (Brussels), Edinburgh Film Festival, The Milky Way (Amsterdam) and the Art Gallery of Ontario. His writings on film have appeared in *Film Quarterly*, *Film Culture*, *Afterimage*, *Art in America*, *Quarterly Review of Film Studies* and *Niagara Magazine*. Writings on Sharits' films appear in numerous books, journals, magazines and newspapers world wide.

**Benefit Screening for the National Endowment for the Arts Challenge Grant for Media Study/Buffalo: The Auditorium, Marine Midland Bank - Western, One Marine Midland Center**

**THURSDAY, May 17, 1979 8:00 P.M. CONTRIBUTION: \$10.00**

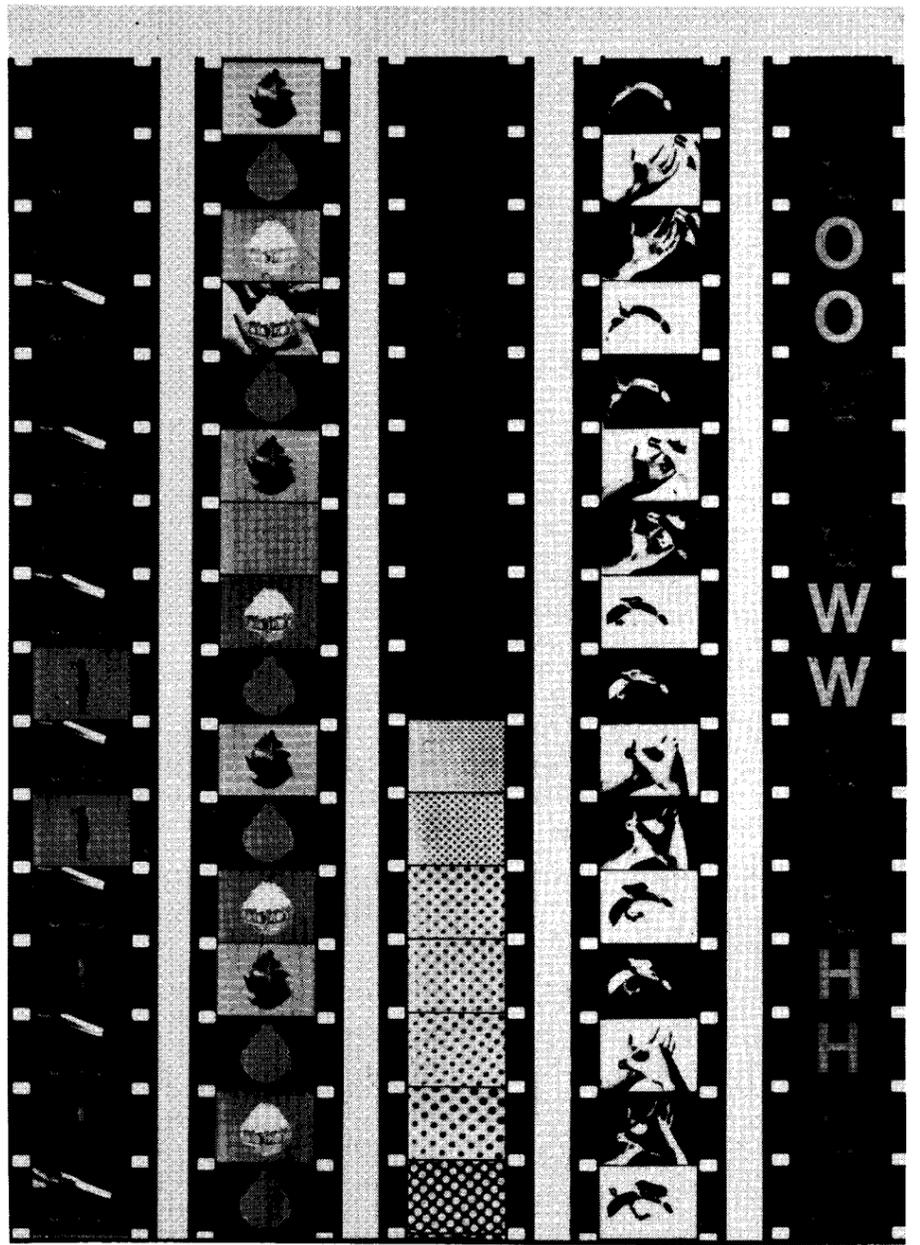
## JAMES BLUE

Screening *The Olive Trees of Justice*

(1962) sound/b&w/80 min./French with English subtitles

Exploring the chasms between the idealized past and the grim present, *The Olive Trees of Justice* confronts its hero's childhood memories of Algiers with the brutal reality of the city as French colonialists and Algerian nationalists battle for it. The film itself was photographed on location with nonprofessional actors during the height of the French-Algerian conflict. Release of the film, based on a prize-winning novel by Jean Pelegri, was delayed in France by political forces hoping to repress the work.

James Blue spent two and a half years in Algeria with a small independent French film company making documentaries during the Algerian Revolution. Here Mr. Blue made his only feature film, *The Olive Trees of Justice*, which won the Critic's Prize at the Cannes Film Festival (1962) and widespread recognition, including showings at the New York and London Film Festivals. Since then he has made several documentaries for the United States Information Agency, many of which won major awards at international festivals, including a Silver Lion, Venice Film Festival, and top prizes in both the Bilbao and Amsterdam Documentary Film Festivals. His film, *A Few Notes on Our Food Problem* received an Academy Award nomination in 1969. In 1976, he and David MacDougall completed a feature-length film study of an African tribe for the National Science Foundation, *Kenya Boran*. He has taught film at the Center for Advanced Film Study at the American Film Institute, UCLA Film School, Fordham University, Rice University, Yale and the State University of New York at Buffalo as well as Media Study/Buffalo.



Frames from Paul Sharits' *Razor Blades* (1965-68)



Filmmaker James Blue



Filmmaker Paul Sharits

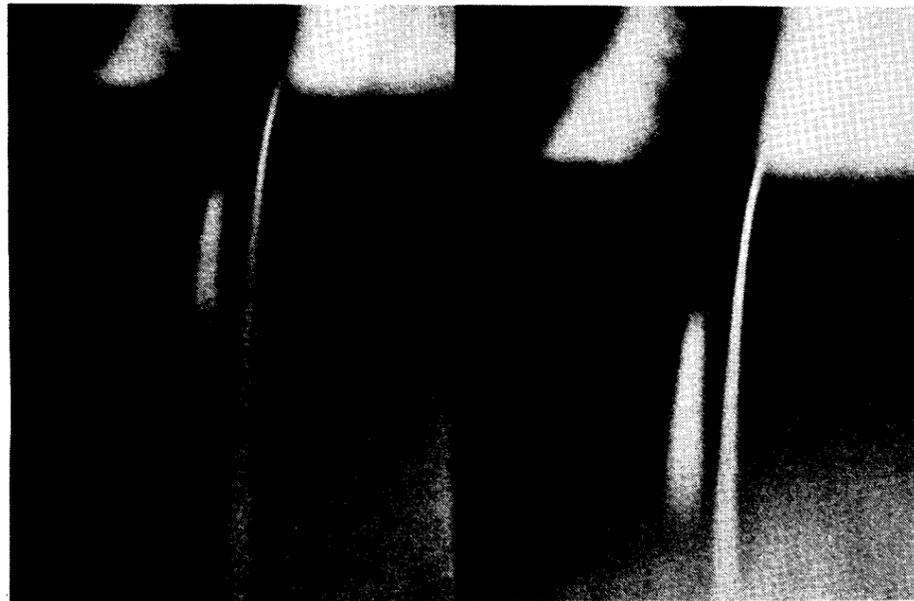


*The Olive Trees of Justice* (1962) by James Blue

# Evenings for New Film



Filmmaker and film critic Jonas Mekas



Still from Vincent Grenier's *World in Focus*



Filmmaker Hollis Frampton

**THURSDAY, FEBRUARY 15, 1979  
8:00 P. M.**

**ALBRIGHT-KNOX ART GALLERY  
1285 Elmwood Avenue  
Buffalo, NY 14222**

## JONAS MEKAS

*In Between* (1978) color/sound/50 min.

Jonas Mekas has distinguished himself by his generosity toward other artists. In the fifties he founded the magazine *Film Culture*, a journal which devoted itself to the creation of an independent cinema and an independent criticism of the then-established cinema. Its circulation has always been small, but its effect on the practice of film-making and film criticism has been large. In the early sixties he helped to establish the Film-Maker's Cooperative, an initiative in film distribution that made possible a new American cinema. He also wrote a regular movie journal for the *Village Voice* and the *Soho Weekly News* for almost twenty years.

In a tribute to Mekas written on the occasion of the premier of *In Between*, Noel Carroll wrote, "Each shot tells us Mekas' values, establishing in celluloid what he feels is worthy of attention, both for us and, more importantly, for him. As the film proceeds, we catch on not only to a style, but to a personal style, . . . a personality incarnated not in a body but on screen . . ."

"The material for this film is footage that didn't find a place in *Walden* reels. Some of it belongs in between *Lost Lost Lost and Walden*. It's mostly New York, and some travel footage. The City, friends (Richard Foreman, Amy Taubin, Mel Lyman, Peter Beard, David Wise, Andrew Meyer, Salvador Dali, Jerome Hill, David Stone and Barbara Stone, my brother Adolfas filming *Double Barrelled Detective Story*, Diane di Prima, Allen Ginsberg, Norman Mailer, Ed Sanders, Gordon Ball, Henry Romney, Jack Smith, Shirley Clarke, Louis Brigante, Jane Holzer, etc. etc.) It's a period piece."

—Jonas Mekas

**THURSDAY, MARCH 29, 1979  
8:00 P.M.**

**EVENINGS FOR NEW FILM  
ALBRIGHT KNOX GALLERY  
1285 Elmwood Avenue  
Buffalo, NY 14222**

## VINCENT GRENIER

*Interieur Interiors* (to A.K.) (1978, 16 min.)

*World in Focus* (1976, 20 min.)

*While Revolved* (1976, 12 min.)

*X* (1976, 9 min.)

Vincent Grenier, a Quebec filmmaker now living in New York City, works on the margins between representation and abstraction where shapes become forms and light becomes patterns of crystal. As Jonas Mekas has written, "For Grenier, the 'actual' world doesn't exist. All that is left is vague, faded shapes, colors, movements. There aren't even vivid, sharp colors in the films: only the pale memories of colors."

In a recent *Village Voice* review, J. Hoberman wrote, "The work of Vincent Grenier . . . is extraordinarily subtle and elusive, even in the context of other reductionist filmmakers . . . In *World in Focus*, Grenier animates the screen by thumbing through the candy-colored pages of a world atlas, at varying speeds and angles . . . An homage to the primitive cinema of the flip-book, and the ultimate armchair travelogue, *World in Focus* was a deserved

prizewinner at this year's Ann Arbor Film Festival, and is a beautiful idea, beautifully realized."

On *World in Focus*, Grenier himself has written, "The film is an incantation to the unfolding of layers, the printed word, the dyeing of color, the privateness of the minimum depth of field, its modulating forces and its reflections."

**THURSDAY, APRIL 26, 1979  
8:00 P.M.**

**ALBRIGHT-KNOX GALLERY  
1285 Elmwood Avenue  
Buffalo, NY 14222**

## HOLLIS FRAMPTON

Hollis Frampton of Eaton, New York will make his second appearance in Evenings for New Film. Frampton has written: "I began work nearly seven years ago, upon a project that is subsumed under the synoptic explication of a single metaphor. When it is complete, it will constitute a 'serial,' or long work in installments, using the elements of *peripeteia* and discovery customary to the serial mode. The central conceit of the work derives from the voyage of Ferdinand Magellan, first circumnavigator of the world, as detailed in the diary of his 'passenger,' Antonio Pigafetta and elsewhere. During his 5-year voyage, Magellan trespasses (alive and dead) upon every psycholinguistic 'time-zone,' circumambulating the whole of human experience as a kind of somnambulist. He returns home, a carcass pickled in cloves, as an exquisite corpse. The protagonist of my work must be a first-person consciousness that bears resemblance to myself (if only as the amalgam H.C. Earwicker/Anna Livia Plurabelle resembles James Joyce)...and, even, to Flash Gordon and Fantomas of the filmic vulgate.

"As I envision it, this work (which I provisionally call *Magellan*) will be made up of a cycle of seven complementary but independent complete films, each of which is itself to be composed of a number of detachable subsections and epicycles of separate semantic and formal integrity. The seven large sections are: 1. *Dreams of Magellan*; 2. *The Birth of Magellan*; 3. *The Small Cloud of Magellan*; 4. *Straits of Magellan*; 5. *The Large Cloud of Magellan*; 6. *The Death of Magellan*; 7. *The Return of Magellan*."

Hollis Frampton has taught filmmaking, film theory and digital arts in the Center for Media Study, SUNY at Buffalo since 1973. He has completed nearly sixty films over the past twelve years of work. Frampton has received several grants and awards for his work including a CAPS fellowship, National Endowment for the Arts grant and an American Film Institute grant. His films are in the permanent collections of the Museum of Modern Art, Anthology Film Archives, Arts Council of Great Britain, the Art Institute of Chicago, Walker Art Center, Pacific Film Archives and George Eastman House. The Royal Film Archive of Belgium preserves the entire body of Frampton's work in film. Frampton's films have been shown at virtually every major museum and gallery in the U.S. and numerous museums and festivals in Europe. His writings on film and photography have appeared in *Artforum*, *Film Culture*, *Form and Structure in Recent Film* (Vancouver Art Gallery Exhibition catalog), *Options and Alternatives: Some Directions in Recent Art* (Yale University Art Gallery Exhibition catalog) and *October*. Articles about Frampton's work have appeared in *Artforum*, *Afterimage*, *Film Culture*, *Art and Artist*, *American Film*, *A History of the American Avant-Garde Cinema*, *Wide Angle*, *Millennium Film Journal* and *Le Monde*.

# A Conference on Contemporary Directions in the Public Affairs Documentary

**MEDIA STUDY/BUFFALO ON FEBRUARY 22 - 25, 1979  
SPONSORED BY CENTER FOR MEDIA STUDY,  
STATE UNIVERSITY OF NEW YORK AT BUFFALO  
MEDIA STUDY/BUFFALO  
WNED - CHANNEL 17 - BUFFALO**

"There are no documentary films because no one can see how to make a profit by showing them; there is no way to make a profit because there is no place to show the films."

Pare Lorenz, "The Documentary Film," *McCall's*, August 1939.

"... It is an inventive and creative process, this renewing of the sense of sympathy for others, and it puts a heavy burden on the artists and reporters of this busy age. But the documentary film can do that kind of work, and it therefore has a natural place at the heart of the process of public communication."

Richard Dyer McCann, *The People's Films*, 1973.

"Art seems to be the exchanging of information, sometimes specifically referring to food, shelter and the protection of self, family and clan, sometimes referring to inner states of consciousness, emotions, attitudes. As the messages are varied, so are the forms."

Howard Klein, Preface to Johanna Gill, *Video, State of the Art*, 1976.

This conference is organized so that participants can exchange ideas (1) on a variety of emerging forms in the public affairs documentary, and (2) on the difficulties which our culture still encounters in widely distributing certain kinds of moving images about some of its most serious problems and most divisive social issues. It is also directed toward two of our continuing pursuits: (1) bringing the private eye to the public view, and (2) casting American independence in the context of world interdependence.

In the print medium there are multitudes of voices reacting to those national and international events which concern the *res publica*, and these free-lancers get a hearing in daily and weekly newspapers, in monthly magazines, in quarterly journals, and in thousands of books published each year. In contrast, the medium of the moving image presents information about the same events through the regular employees of a few major networks. And even the regular employees are relatively few in comparison to the major newspapers; while the New York Times has 40 international reporters to serve a million readers, CBS employs 14 international correspondents to serve over 20 million viewers. And all the networks, commercial and public, have continually vacillated about a place for the documentary. Given the expense of this medium and its distributive power, one of its central problems is supporting and allowing personal statements, commentaries and interpretations of events that are in any way synchronous with their happening. And this problem is not limited to our understanding of national and international events. In fact, our access to local and regional voices is even more embarrassingly inadequate.

What work does occasionally appear has almost never been conceived, designed and produced specifically for television. While there are a few documentaries on the arts supported by the Public Media Program of the National Endowment for the Arts, a few historically researched documentaries on American culture supported by the National Endowment for the Humanities, and a few reports on various social issues supported by various foundations, there is essentially no place for our image essayists, analysts and commentators to even make application for support of productions, not to mention transmission. Even if a proposal is accepted, the project usually cannot start for nine months; the issue has changed and so has the maker; this nonsynchronous model, if applied to another medium, would mean that the likes of Richard Rove, Anthony Lewis, and Roger Rosenblatt could undertake nothing until a long process of evaluation had taken place, and in effect they would be forbidden to produce responses to events in real time.

When made, the television documentary is all too often treated as a "special," a kind of temporal ghetto, and seems to be targeted toward some hypothetical Nielsen family rather than produced from any personal passion. In the ritualized electronic theatre of athletic contests, sit-coms, and quiz shows which have become almost as repetitious as the commercials which provide their paste, few fragments of actuality break through and there has been absolutely no attempt to launch and sustain a continuous effort to explore and discover the most effective forms, styles and types of documentary work which would be particularly adaptive to this new medium.

The tension between *e pluribus* and *unum* is still the spring of the American timepiece. It can be agreed that the documentation of democracies is not definitive but diverse. Our American society is not a bulletproof, airtight, unsinkable structure, but the kind of open field imagined by one of its greatest native thinkers, William James, when he himself reported: "All classic, clean, cut and dried, noble, fixed, eternal *weltanschauungen* seems to me to violate the character with which life concretely comes and the expression which it bears of being, or at least involving, a muddle and a struggle."

There is no lack of talented imagemakers. Television should draw on the urban sensitivities of Hilary Harris and Victoria Hochberg, the southern metropolitanism of Geoff Winningham, the suburban and midwest sensibilities of Tom Palazzola and Jeff Kreines, the pastoral elegiac of Bruce Baillie, the rural actuality of David Hancock's Vermont, Carroll Ballard's Oregon and Appalshop's Kentucky. It should engage the observational stance of David McDougall, the camera notebook of Jonas Mekas, the

irony of Richard Leacock, the pointed editing of James Blue, the capsule animation of Charles Braverman, the wit of Elliot Noyes, the pop presentation of Nam June Paik, and the rapid-fire commentary of Robert Breer. It should regularly show Americans the performance coverage of Al Maysles, the dramatism of Arthur Barron, the engagement of William Greaves and William Jersey, the political analysis of Ralph Arlyck, the family focus of Ed Emshwiller, the institutional anatomy of Fred Wiseman, the cultural documents of Hubert Smith, the portraiture of Geradine Wurzburg and Jerry Bruck, the investigative reports of Peter Davis and Peter Watkins, the commitment of Emile de Antonio and Haskeil Wexler, the video documentation of Steina Vasulka and Don Hallock, the animated constructions of Frank Mouris, the folkways of Warrington Hudlin, the power of Michael Roemer, the social concerns of George Stoney, the personal exploration of Ed Pincus, and the group efforts of Optic Nerve, TVTV and Downtown Community Video. It needs the personal viewpoints of Madeline Anderson, Stan Brakhage, Doris Chase, Dan Drasin, Charles Eames, Linda Ferman, Arthur Ginsberg, Ellen Hovde, Judy Irola, Pat Jaffe, Barbara Kopple, Danny Lyon, Muffie Meyer, Gunvor Nelson, Marcel Ophuls, Hart Perry, Amalie Rothschild, Ira Schneider, Francis Thompson, Walter Ungerer, Stan Vanderbeek, Claudia Weill, Bill Yahrous and Charlotte Zwerin.

The Western New York Educational Television Association has the only all-news public radio station in the United States in WEBR. It is the only such station, public or commercial, in Buffalo. In *Channel 17 Reports*, it provides America's only 30-minute in-depth examination of a local news story each week. It has joined hands with Media Study/ Buffalo to provide local and regional independent film and video makers with the opportunity to express their personal concerns on *The Frontier*. With the support of the Corporation for Public Broadcasting and the National Endowment for the Arts, it has served as the host station for the productions of artists Woody and Steina Vasulka who reside in Buffalo. Media Study/ Buffalo is the conduit for the production of independent filmmakers Tom Johnson and Lance Bird's *America Lost and Found*, supported by the National Endowment for the Humanities. This Conference is one more indication of our joint determination to make Buffalo aware of the world and the world of Buffalo.

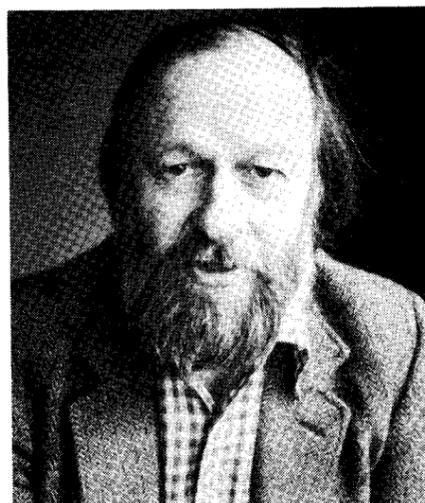
## THURSDAY, FEBRUARY 22

9:30- 11:30	COLIN YOUNG — THE PEOPLE'S RIGHT TO KNOW VS. THE VICTIMS OF TV INVESTIGATION
11:30- 1:30	LUNCH
1:30- 4:00	SCREENING AND DISCUSSION OF <i>JUVENILE LIAISON</i> AND <i>TATTOOED TEARS</i>
4:00- 4:30	COFFEE
4:30- 6:30	SCREENING AND DISCUSSION OF <i>YOU DO THE CRIME, YOU DO THE TIME AND VICKIE</i>
6:30- 7:30	BREAK
7:30- 9:00	DISCUSSION OF <i>THE TERRITORY</i> CHANNEL 8 KUHT HOUSTON DISCUSSION OF <i>THE FRONTIER</i> CHANNEL 17 WNED BUFFALO
9:00	DINNER

**Colin Young** has been the Director of the National Film School, Great Britain, since its inception. He is also Governor of the British Film Industry, a Member of the Council of the British Academy of Film and Television Arts, and a Member of the Board of the National Film Finance Corporation. He was formerly a member of the British Broadcasting Corporation General Advisory Council of the Public Media Panel of the National Endowment for the Arts. He is Chairman of the Edinburgh International Film Festival and was Chairman of the Theatre Arts Department at UCLA from 1965-70.

**Joan Churchill** graduated from UCLA Film School in 1968 and is a camerawoman and director. Her shooting credits include *Punishment Park* and *Evening Land* by Peter Watkins, the WNET series *An American Family*, the ABC Special *Women in Prison*, the NBC Special *80 Blocks from Tiffany's* (on gangs in the South Bronx), and the Maysles Brothers' *Gimme Shelter*. She directed *Jimi Plays Berkeley* (on Jimi Hendrix) and *Sylvia, Fran and Joy*, an educational documentary on women's roles.

In 1974, she went to England to teach at the National Film School, and worked with Nick Broomfield on three films. *Juvenile Liaison* (1975) was funded by the British Film Industry but has not been shown on television due to objections of the police. *Marriage Guidance* (1976) followed three couples with marital problems through the counselling process. *Tattooed Tears* (1978) is a film about prison life for youthful offenders in Southern California, supported by funds from the Corporation for Public Broadcasting and the National Endowment for the Arts.



Colin Young



Wiley Hance



Joan Churchill filming

**Martine Barrat**, born in Algiers of French and Russian parents, studied Reichian therapy with Elsa Lindberg and worked as a psychologist for five years. She also studied at the Fine Arts School of Norway, following which she taught writing and reading to Arab children in a mountain village during the Algerian war. During this period, she helped run a small health center to care for the community's wounded, working with midwives and herbalists.

She later served as assistant editor to Emile Servan-Schreiber on the newspaper, *Les Echos*, for which she edited an art page. As a dancer, director and actress, she organized many shows with the Argentinian writer, Copi, and worked with a number of artists and groups from various fields and countries, including Pink Floyd and The Soft Machine. She also directed film documentaries on *African Workers in Paris*, *Problems of Teen-agers in Paris Suburbs*, and *The Gypsies in the Ghettos Around Paris*.

Ms. Barrat first came to the United States in 1968 as part of a delegation to Brandeis University's International Theatre Festival, run by Ellen Stewart, founder of the La Mama Experimental Theatre Club in New York. She returned to the United States in 1971 and began to work with children and teen-agers in Harlem and the South Bronx, instructing them in the use of video.

With the help and active support of Ellen Stewart of La Mama, E.T.C., she set up a video workshop for children on the Lower East Side, working with Charles (Bobo) Shaw, Jr., a prominent jazz musician, and with her son, Stephane Barrat, and Clement Cann, who have also worked as her assistant directors and video technicians in the work in the South Bronx.

Her videotapes, *Vickie* and *You Do the Crime, You Do the Time*, have been shown at the Whitney Museum of American Art, on Italian television, on WNYC-TV, Channel 31's weekly series, *Video City*, and on the NBC Special, *Violence in America*.

**Nick Broomfield** graduated from Cardiff and Essex with a degree in politics and law. His first film, *Who Cares*, was made as part of a research project about the destruction of traditional communities in city centers. He then studied at the National Film School and made *Proud to Be British* (1973) and *Behind the Rent Strike* (1974). The first dealt with a group of European royalists, the second with a group of tenants on a new housing estate who refused to pay rent. Both of these films are unusual insofar as they try to discover the political philosophies of the two groups and to understand how their positions and attitudes have been arrived at. He has collaborated with Joan Churchill on *Juvenile Liaison*, *Marriage Guidance* and *Tattooed Tears*.



From *Juvenile Liaison*

**Edward Hugetz** is Director of the Southwest Alternate Media Project in Houston. He was educated at the University of Notre Dame and at the Center for Media Study, State University of New York at Buffalo, and teaches film at the University of Houston at Clear Lake. From 1975-77, he was Filmmaker-in-Residence for the Texas Commission on the Arts, and helped students throughout the state produce more than 150 short films. He has long been associated with filmmaker James Blue with whom he collaborated on *Who Killed Fourth Ward?*, a three-hour, super-8 sound synch documentary which was aired on public television in Houston. They produced a 13-week series by Southwest filmmakers, *The Territory*, for Channel 8 in Houston.

**Lynn Corcoran** took her degree in history from the University of California, Berkeley and studied photography and film at the School of Photographic Arts and Sciences at Rochester Institute of Technology, and at the Center for Media Study at State University of New York at Buffalo. She has taught workshops in Documentary Video Production at Media Study/ Buffalo for three years.

*Engine 18 Squad 10*, which examined the unique working conditions at Buffalo's busiest firehouse and was done in collaboration with Glen Muschio, won the "Best Video Documentary Award" at the Athens International Film Festival in 1976. She also co-produced, with Muschio, *Fighting Back: The Ellicott District Concerned Taxpayers* (1975), a videotape about the process of organizing an innercity neighborhood group, followed to its first confrontation with City Hall, and *Urban Homesteading* (1976), a super-8 film about the only individual to successfully participate in the federally-funded Urban Homesteading Program in Buffalo.

In 1977, she was the independent producer and did the camerawork and editing (sound by Howard Bennett) for *Here at the LBJ*, a 55-minute video documentary on a community created to meet the special needs of residents in a housing project for senior citizens. She has just completed *Heavy Drinking* (1978), which considers the experience of patients and staff in a county operated alcoholic rehabilitation program.

**Wiley Hance** is Executive Producer of all programs, network and local, originated by WNED-Channel 17 in Buffalo. He is producer of the *Mark Russell Comedy Specials* for the Public Broadcasting Service. He was Manager of Public Affairs for the radio and television networks of the American Broadcasting Company from 1951-1971, and in 1972-73 was Producer-Director in charge of *Pilot Project*, a unit established to determine the feasibility of utilizing the resources and personnel of TIME, INC. as the basis for television programs and series. His *The Eyes Have It* was awarded a Silver Medal at the 1973 International Film and TV Festival in New York. He also made independent productions for Times Four Productions, including the award-winning *El Greco* and *The Changing Image*. He has produced programs on opera, ballet, drama and music as well as archeology, the campus politics of the 1960's, and drug rehabilitation.

## FRIDAY, FEBRUARY 23

9:30- 11:30	CHLOE AARON — THE FUTURE ROLE OF THE PUBLIC AFFAIRS DOCUMENTARY
11:30- 1:30	LUNCH
1:30- 4:00	SCREENING AND DISCUSSION OF <i>THE ENERGY WAR, PART 2, FILIBUSTER</i>
4:00- 4:30	COFFEE
4:30- 6:30	SCREENING AND DISCUSSION OF <i>WHO KILLED FOURTH WARD?</i>
6:30- 7:30	BREAK
7:30- 9:30	SCREENING AND DISCUSSION OF <i>CHANNEL 17 REPORTS</i>
9:00	DINNER

**Chloe Aaron** is Senior Vice President for Programming of the Public Broadcasting Service. She is responsible for Current Affairs, Educational, and the Arts and Humanities program divisions; scheduling and program operations; the Station Program Cooperative; special program acquisitions; and the Public Television Library. From 1970-76, she was Director of the Public Media Program at the National Endowment for the Arts, with overall responsibilities for the funding of film, television and radio. During this period, she lent support to such major Public Television programs as *Dance in America*, *Visions*, and *Live from Lincoln Center*, and with the Ford Foundation, created the Fund for Independently Produced Documentaries for Public Television. It was during her tenure that regional media centers were first founded and supported, and individual grants given to film and video artists.

Earlier, in the 1960's, she worked as a free-lance journalist in Washington, concentrating her efforts on television and communications. Her articles appeared in the *Washington Post*, *Art in America*, and *New York Magazine*.

**Donn Alan Pennebaker** took his degree from Yale University in Engineering and spent two years in the Navy before making his first film, *Daybreak Express* (1953). He worked on Francis Thompson's *N.Y., N.Y.*, and in 1959 joined Richard Leacock, Albert Maysles and Robert Drew to make cinema verite documentaries for television and, with Leacock, formed his own company in 1964. He made *Don't Look Back*, a film on Bob Dylan, in 1965 and later shot *Monterey Pop* (1967) and *Keep on Rockin'* (1972). He was cameraman for Norman Mailer's independent feature films and made *One PM*, an interpretation of rushes from Jean-Luc Godard's never-completed American movie, *One AM*. In 1974, he completed *Bowie*, a feature-length film of David Bowie's last concert with the Spiders From Mars at Hammersmith Odeon. Retrospectives of his work have been presented at the Edinburgh Film Festival, the British and American Film Institutes and the Cinematheque Francaise.

He has had a long career in public affairs documentary films. In 1960, he was involved in *Primary*, on the Kennedy-Humphrey campaign in Wisconsin. In 1961, he made *Yanki No* on Castro's Cuba for ABC and in 1963 made *Crisis* on the confrontation of President Kennedy and Governor Wallace at the University of Alabama door. *The Energy War*, aired on PBS on January 28, 29, 30, 1979, was produced on a grant from The Revolving Documentary Fund.

**James Blue** spent two and a half years in Algeria with a small independent French film company making documentaries during the Algerian revolution. There, he directed his feature film, *The Olive Trees of Justice*, which won The Critics' Prize at the Cannes Film Festival in 1962 and widespread recognition through showings at the London and New York Film Festivals.

He then made several documentaries for the United States Information Agency, many of which won major awards at international festivals, including the Silver Lion at Venice. *A Few Notes on Our Food Problem* received an Academy Award nomination in 1969. He recently collaborated with David MacDougall to make the extended observational documentary, *Kenya Boran*, for the American Field Service on a grant from the National Science Foundation. In 1978 he completed *Who Killed Fourth Ward?*, a three-hour super-8 film, supported by the Corporation for Public

Broadcasting and the National Endowment for the Arts, which was aired on KUHT-Channel 8 in Houston.

He organized the documentary section at the Center for Advanced Study at the American Film Institute, has been Director of the Media Center at Rice University, and has taught at UCLA and Yale. In 1978, he delivered a series of eight lectures on *The Documentary Impulse* at the Museum of Modern Art in New York City. He is a member of the faculty of the Center for Media Study at State University of New York at Buffalo, and is this year's selection for *The Moving Image/The Maker*, a program of the University-wide Committee on the Arts. He will continue his film reports on Houston housing problems, working with Adele Santos, funded by the Texas Commission of the Arts and Humanities.



Chloe Aaron



James Blue



Channel 17 Reports: The four-person crew includes (standing R to L) Scott Johnson, Steve Cocklin, producer Linda Hunt and Patricia Stewart.

**Linda Hunt** is Producer of *Channel 17 Reports*, a new series which gives viewers a 30-minute in-depth examination of a Buffalo news story each week, a program unique in American television. She won a Golden Mike Award for best TV program on youth and a Freedom Foundation Award for her documentary work at WNEM-TV in Saginaw, Michigan. *Behind Closed Doors*, her half-hour documentary on battered wives, led to the opening of the first half-way house for them in the State of Michigan. She did research at the University of Kansas on reporters' being subpoenaed to reveal confidential news sources.

Of *Channel 17 Reports*, she says: "Our production team will be out in the field — at Love Canal or out with the strikers on the picket line instead of sitting in a studio. We'll be showing the news as it is happening and when it's happening. We'll be able to have people speak for themselves."

## SATURDAY, FEBRUARY 24

- 9:30-11:30 ROBERT SKLAR — PERSUASION AND INTERPRETATION IN THE PUBLIC AFFAIRS DOCUMENTARY
- 11:30- 1:30 LUNCH
- 1:30- 4:00 SCREENING OF OFRA BIKEL'S *BOGOTA, ONE DAY* DISCUSSION BY LOUIS WILEY  
SCREENING AND DISCUSSIONS OF *LOS NIÑOS ABANDONADOS*
- 4:00- 4:30 COFFEE
- 4:30- 6:30 SCREENING AND DISCUSSION OF *1968*
- 6:30- 7:30 BREAK
- 7:30- 9:00 SCREENING AND DISCUSSION OF *AMERICA LOST AND FOUND*
- 9:00- DINNER

**Robert Sklar** is Chairman of the Department of Cinema Studies at New York University. He is the author of *Movie-Made America: A Cultural History of the American Movies* (New York: Random House, 1975) and was a Rockefeller Foundation Humanities Fellow in 1976-77 to undertake research and writing on the historical development and cultural influence of American television. He writes regularly on cinema for *American Film* and on public television for *The Chronicle of Higher Education*. He was formerly Professor of History at the University of Michigan and has lectured on American studies at the University of Auckland, New Zealand.

**Louis Wiley** graduated from Yale in 1967 and Georgetown Law School in 1970. After working for three years as an Associate Editor for *The Advocates*, WGBH's award-winning debate series, Wiley moved to daily news and public affairs. He became a Producer for the station's nightly news program and for several PBS Specials, including *What Now?* (1973), a reaction to the firing of Archibald Cox, and *Impeachment* (1973), one of the first television efforts to explain what charges were possible.

In 1976, Wiley developed proposals for National Public Affairs programming,

including an international documentary series which became *World*. He also acted as Post-Production Supervisor for several acquisitions, including *South Africa: The White Laggar*, a film by Peter Davis aired on PBS. In June, 1977, he became Director of Acquisitions for *World* and has worked on that project ever since. He became Series Editor in Fall, 1978.

**Danny Lyon** took his degree in history at the University of Chicago in 1963. His experience in Georgia and Mississippi as a staff member and photographer of the Student Nonviolent Coordinating Committee resulted in his first book of photography, *The Movement*, with text by Lorraine Hansberry (1964). *The Bikeriders*, a series of stills accompanied by taped conversations with members of the Chicago Outlaws, appeared in 1968 and was followed by *The Destruction of Lower Manhattan* (1968) and *Conversations with the Dead: Photographs of Prison Life with the Letters and Drawings of Billy McCune #122054* (1969). An exhibition, *Danny Lyon — Ten Years of Photographs*, was organized at the Newport Harbor Art Museum in 1974 and travelled throughout the United States.

His first film was *Social Science 127* (1967) and its subject was a Houston tattoo parlour. He then moved to New Mexico and in 1970 made *Llanito (A Little Place)*, a series of sequences about life in a small town, and in 1973 *Mojado (Wetback)*, the portrait of a personal friend. He shot *Los Niños Abandonados (The Abandoned Children)* during three dangerous weeks in a small town on the coast of Columbia. It is an intimate portrait of the life of the street children who survive by begging for food, sleeping in the streets, and taking care of each other. It has been televised in Sweden and Switzerland, and on KCET, Los Angeles and KUHT, Houston. In 1976, with support from the National Endowment for the Arts and the New Mexico Arts Commission, he made *Little Boy*, named for the first atomic bomb developed in New Mexico and dropped on Hiroshima. It gives his picture of present-day New Mexico, a look beneath the sunbelt. He is currently working on *El Otro Lado (The Other Side)*.



From *Bogota, One Day*



From *Los Niños Abandonados*

**Perry Wolff** is a seven-time Peabody Award winner who has been Executive Producer of CBS News Specials since 1976. He first joined CBS News as an investigative reporter in 1947. In the early 1950's, he developed *Adventure* with the American Museum of Natural History, a prototype for much subsequent television programming, and produced *Airpower* in 1956-57. In 1961, he did an important documentary on the building of the Berlin Wall, and in 1962, produced Mrs. John F. Kennedy's tour of the White House. He was responsible for *The Selling of the Pentagon*, *The Italians* (with Luigi Barzini), *The Japanese* (with Edwin Reischauer) and *The Israelis* (with Amos Elon). He has produced more than 200 hours of documentaries, including *CBS Reports* and *Magazine*.

**Tom Johnson** is Producer of the American Portrait Project. He was producer and writer for *The Hard Chargers*, a one-hour television special on southern stock car racing for the ALCOA Hour series, and producer, director and writer for *All News — All the Time*, a multi-screen half-hour documentary to introduce an all news radio format to major media markets for Westinghouse Broadcasting Company. He was executive producer of *As Old As We Are*, a weekly CATV program for Sterling and Teleprompter in New York City, funded by the U.S. Office for the Aging.

He has also been the Project Director for a nationwide campaign of television and radio Public Service announcements for the National Committee Against Discrimination in Housing, funded by the Ford Foundation and nominated for a CLIO Award, and Director of the first series of Public Television Program Manager Seminars for the Corporation for Public Broadcasting. He was Director of Media Studies at Antioch College (Baltimore/Washington Campus).

**Lance Bird**, the Director of *America Lost and Found*, was also Director of *The Haro Chargers*, of *Clouds*, a portrait of a group of Crow Indians in Montana who compete in rodeos, done for *The Great American Dream Machine* on WNET, and of *Tiny Lund*, a feature documentary on an independent stock car racer. He was Associate Producer of John Hancock's *Sticky My Fingers*, *Fleet My Feet*, an Academy Award Nomination, and Mark Fine's *The Father*, winner of a CINE Golden Eagle.

## SUNDAY, FEBRUARY 25

- 9:30-11:30 UDI EICHLER — FROM INDIGNANT GLUT TO UNCERTAIN FUTURE
- 11:30- 1:30 LUNCH
- 1:30- 4:00 SCREENING OF JORIS IVENS' AND MADELINE LORIDAN'S *AN ARMY CAMP AND IMPRESSIONS OF A CITY* DISCUSSION BY PETER BRADLEY
- 4:00- 4:30 COFFEE
- 4:30- 6:30 SCREENING AND DISCUSSION OF *AHNYUNG AMERICA: TWO KOREAN FAMILIES*
- 6:30- 7:30 BREAK
- 7:30- 9:00 SCREENING OF *STEINA AND VOCABULARY* DISCUSSION OF THE ARTIST'S ACCESS TO TELEVISION
- 9:00- DINNER



Udi Eichler



From *How Yukong Moved The Mountains*



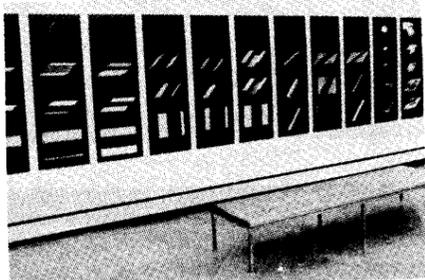
Steina and Woody Vasulka



Patricia Jaffe



Computer-video portrait of Steina



Tableaux by Woody Vasulka

**Udi Eichler** is Executive Producer of Documentaries at Thames Television, London. He was born in Austria, moved to Great Britain and studied sociology at the University of London, and joined the British Broadcasting Company in 1967. He directed documentaries for *Panorama* and produced and made films for *The Money Programme*, the first regular television series dealing with economic matters. He joined Thames Television as Producer and Director of "This Week" in 1969 and has since produced and directed a variety of documentaries, including *Sex, Love and Marriage — California, 1970*, *Do What Turns You On*, an autobiographical film about the community in which he lives, *Family by Choice — An Experiment in Living*; and a seven-part, seven-hour long series, *Sex in Our Time*, which became a 'cause celebre' in Great Britain.

**Joris Ivens** was born in 1898 at Nymegen, Holland. From 1927 until the present date, he has made some forty motion pictures, and he has come to be considered one of the greatest of all documentary filmmakers. Included in this list are such classics as *The Bridge*, *Rain*, *New Earth*, *The Spanish Earth* (commentary written by Ernest Hemingway), *Power and the Land*, *Song of the Rivers*, *The Mistral*, and *The Seventeenth Parallel*. In 1938, he went to China to make *400 Million* and upon leaving, donated his camera to the forces of Chou-en-Lai; it now has pride of place in the Peking Museum of the Revolution. His first collaboration with Marceline Loridan, Co-Director of *How Yukong Moved The Mountains*, was on *Rotterdam-Europort* (1966), and she has been his constant associate since.

*How Yukong Moved The Mountains* consists of 12 episodes of varying lengths from 10 minutes to two hours, running a total of 12 hours. Each takes a single situation or setting, ranging from a rehearsal at Peking Opera to discussions in a generator factory or a pharmacy, and shot in Nanking, Peking, Shanghai, Tating and Da Yu Dao, a small fishing village.

**Peter Bradley** is Director of Special Programs for KTCA-Channel 2, Twin Cities Public Television in Minneapolis - St. Paul. From 1966-1977 he was the creator and Director of the New York State Council on the Arts' film program, and his responsibilities were extended to television and literature in 1969. His budget increased from \$40,000 to \$2.9 million during a decade which found his programs replicated by a great many other state arts councils and by the National Endowment for the Arts. During this period, he initiated support for the development of the Television Laboratory at WNET-Channel 13, and for imaginative and experimental arts programming at public stations throughout New York State. He helped to create and stabilize independent film and video centers, and to establish the Media Equipment Resource Center (MERC). Since 1972, he has been on the Board of Advisors of The Sinking Creek Film Celebration and is also a member of the Board of Trustees of Film in the Cities in Minneapolis - St. Paul. He has been attempting to develop support for the American airing of Joris Ivens' films on China.

**Pat Jaffe** has written screenplays — *Keep It Moving* and *Lorraine #2* — and has served as an editor for features by Peter Yates, Frank Perry, Tom Gries, Daniel Mann and Shirley Clarke, and documentaries for CBS — *Casals at 88* and *Stravinsky*, ABC — *Juvenile Justice*, and Drew Associates — *Bullfight* and *Petey and Johnny*. She teaches the Production Workshop at the Graduate School of Film and Television, New York University.

She is the co-producer of *My Own Yard to Play In* (with Tony Schwartz), *The Anatomy of Cindy Fink* (with Richard Leacock) and *Inside Pop, the Rock Revolution* (CBS). She made *Who Does She Think She Is*, a documentary-theatrical film funded by the American Film Institute in 1974, and *Godard*, a film on the French director and his work, with Pauline Kael, for the Public Television Laboratory in 1968. She has just

completed *Ahnyung America: Two Korean Families* with support from the New York State Council on the Arts and the National Endowment for the Arts.

**Woody Vasulka** was born in Brno, Czechoslovakia and studied metal technologies and hydraulic mechanics at the School of Industrial Engineering there. He then entered the Academy of Performing Arts, Faculty of Film and Television in Prague and began to direct and produce short films. He emigrated to the United States and worked as a film editor for Francis Thompson and for Harvey Lloyd Productions.

In 1967, he began experiments with electronic sound and stroboscopic lights with Alphons Schilling and in 1971, co-founded The Kitchen. He was Technical Advisor to the Alternate Media Center in New York and was associated with Electronic Arts Intermix. In 1974, he became a member of the Faculty of the Center for Media Study, State University of New York at Buffalo and began his investigations into computer-controlled video image research, building *The Vasulka Imaging System*, a digital computer-controlled personal facility. He has published "Didactic Video: Organizational Models of the Electronic Image" and "The Syntax of Binary Images" in *Afterimage*. His most recent work includes the exhibition of tableaux on waveform codes in electronic imagery at the Albright-Knox Art Gallery and *Recorded Images*, a film series supported by the National Endowment for the Arts.

**Steina** was born in Iceland, attended the Music Conservatory in Prague from 1959-62, and joined the Icelandic Symphony Orchestra in 1964. She came to America the following year, and has been a seminal force in the development of the electronic arts since 1970, both as co-founder of The Kitchen, a major video exhibition center in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been shown in Paris, Tokyo, Berlin, Bucharest, Sao Paulo, Reykjavik, and throughout the United States. She has worked at the National Center for Experiments in Television at KQED in San Francisco and at The Television Laboratory at WNET in New York. She was a Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts. With her husband, Woody Vasulka, she has just created six programs for WNET — Channel 17 in Buffalo, supported by the Corporation for Public Broadcasting and the National Endowment for the Arts, and has had an exhibit, *Machine Vision*, at the Albright-Knox Art Gallery. She is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

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Holiday Inn	620 Delaware Avenue 716/886-2121	s \$27 d \$34
Hotel Lenox	140 North Street 716/884-1700	s \$21 d \$24
Lafayette Hotel	Washington & Clinton Sts. 716/852-5470	s \$17 up d \$23 up
Best Western Motel (formerly Royal Inn)	510 Delaware Avenue 716/886-8333	s \$22 d \$26-\$30
Statler Hilton Hotel	Niagara Square 716/856-1000	s \$27 up d \$37 up
Towne House Motel	999 Main Street 716/884-2160	s \$24 d \$28

## REGISTRATION

THE REGISTRATION FEE FOR THE ENTIRE CONFERENCE IS \$25.00.

THE REGISTRATION FEE FOR ONE DAY IS \$10.00. REDUCED RATES FOR STUDENTS AND ARTISTS. (For more information call (716) 847-2555)

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# The Moving Image/ Statewide

## THE MOVING IMAGE/STATEWIDE

The University-wide Committee on the Arts of the State University of New York has initiated a new program in which film programmers and video curators will select groups of films and videotapes and write extensive notes on them for campus and community audiences. The works and notes will be made available to any campus which invites one of the artists whose work is represented or an informed critic to discuss the program.

## THE PURPOSE OF THE PROGRAM

Film and video are among the most important art forms of the 20th century, but the personal works of independent film and video makers are hardly ever seen in most communities, even in New York State. There is also the situation that, unlike traditional art forms, there are as yet few critics and historians to lend understanding to these works. It is therefore important that students and faculty at the various State University of New York campuses and members of the public in their communities have contact with the major works of these makers, and that such screenings take place in a doubly informed context in which notes are provided by leading programmers and curators, and the artists themselves or knowledgeable critics are present to discuss and comment on them.

The film artists participating in the initial program are Stan Brakhage, Bruce Conner, Morgan Fisher, Ernie Gehr and Paul Sharits. The video artists are Peter Campus, Cara DeVito, Joan Jonas, Andy Mann, Steina and Woody Vasulka, Bill Viola and William Wegman.

The film series was programmed by Thom Andersen. He did his B.A. in Cinema at the University of Southern California (1965) and his M.F.A. at the University of California at Los Angeles (1975). His writings on film have appeared in *Saturday Review*, *Artforum* and *Film Culture*. His film *EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER* (1967-1974) was named one of the ten best films released in Britain in 1976 in *Sight and Sound*. He has received grants from the American Film Institute, the California Arts Commission, and the New York State Council on the Arts.

The video series was programmed by John Minkowsky. He did a double major in English and Media Study for his B.A. (1975) and took his M.A.H. at the Center for Media Study at the State University of New York at Buffalo (1978). He has published a *Survey of Film/Television/Video/Still Photography/Electronic Music Activities at the State University of New York Campuses* (1977) and the catalogue essay for Bart Robbett's *Extended Images* (1977), and writes on video for *Afterimage*. His video research has been supported by the National Endowment for the Arts.

The film critics who have agreed to visit campuses as part of the program are:

Noel Carroll, Department of Cinema Studies, New York University

Jonas Mekas, Director, Anthology Film Archives and author of *Movie Notes*

Amy Taubin, Film Critic, *Soho Weekly News*

The video critics are:

Peggy Gale, Video Director, Art Metropole, Toronto and editor of *Video by Artists*

Johanna Gill, author of *Video: State of the Art* (1976) and teacher at Massachusetts College of Art in Boston

Davidson Gigliotti, Video Critic, *Soho Weekly News*

## AVAILABILITY

Both programs were available beginning March 1, 1978, and may be booked through February 1, 1980, including summers. The program must be shown in one day or evening and returned on the following day. One of the artists or critics listed above must be invited as part of the program. Copies of the notes will be provided free to each campus and will be mailed together with the works.

## COSTS TO CAMPUS

\$250 toward fee, travel and ancillary expenses of the visiting artist or critic. The campus also provides overnight accommodations. The University-wide Committee on the Arts has assumed the costs for the films, tapes, notes.

## TO APPLY FOR THE PROGRAM

To bring one or both of the programs to your campus, please write or call Media Study/Buffalo, 207 Delaware Avenue, Buffalo, New York 14202, 716/847-2555. Before a final booking can be made, the visiting artist or critic must have accepted the campus' invitation to be present. Media Study/Buffalo will put each campus directly in touch with the requested artist or critic. For further information on this program, call or write Patricia Kerr Ross or Nancy Brown at University-wide Programs in the Arts, State University of New York, State University Plaza, Albany, New York 12246, 518/473-4962.



Stan Brakhage

## PROGRAM I

### 12 FILMS BY FIVE AMERICAN FILMMAKERS

Running time - 72 minutes (1 hour, 12 minutes)

Selected by Thom Andersen

#### STAN BRAKHAGE

**Fire of Waters** (1965), black and white, sound, 10 min.

**Sexual Meditation: Room With View** (1971), color, silent, 3 min.

**Sexual Meditation: Office Suite** (1972), color, silent, 3 min.

**Sexual Meditation: Hotel** (1972), color, silent, 5½ min.

"To see is to retain — to behold... Once vision may have been given — that which seems inherent in the infant's eye, an eye which reflects the loss of innocence more eloquently than any other human feature, . . . an eye which mirrors the movement of the individual towards death by its increasing inability to see. But one can never go back, not even in imagination. After the loss of innocence, only the ultimate in knowledge can balance the wobbling pivot. Yet I suggest that there is a pursuit of knowledge foreign to language and founded upon visual communication, demanding a development of the optical mind, and dependent upon perception in the original and deepest sense of the word."

Stan Brakhage

#### PAUL SHARITS

**Word Movie/Fluxfilm 29** (1966), color, sound, 3¾ min.

**Piece Mandala/End War** (1966), color, silent, 5 min.

**Tails** (1976), color, silent, 3 min.

"Can we begin in the present? If film is to be 'an art,' it will measure itself in terms of the maturity, rigor and com-

plexity of the 'other arts' . . . Certain attitudes (non-intellectual, non-reflective, self-indulgent, non-critical, 'intuitive-emotional') seem a bit out of place in the 1970's. Certain forms of organization ('the story,' 'metaphor-allegory,' reference to 'psychological states,' etc.) seem to be somewhat expended . . . When Bazin asks 'What is cinema?', he answers by describing the interesting ways in which cinema has been used to tell stories, enlarge upon theatre, cinematize 'human themes.' If we dispense with such non-filmic answers, do we have anything left?"

Paul Sharits

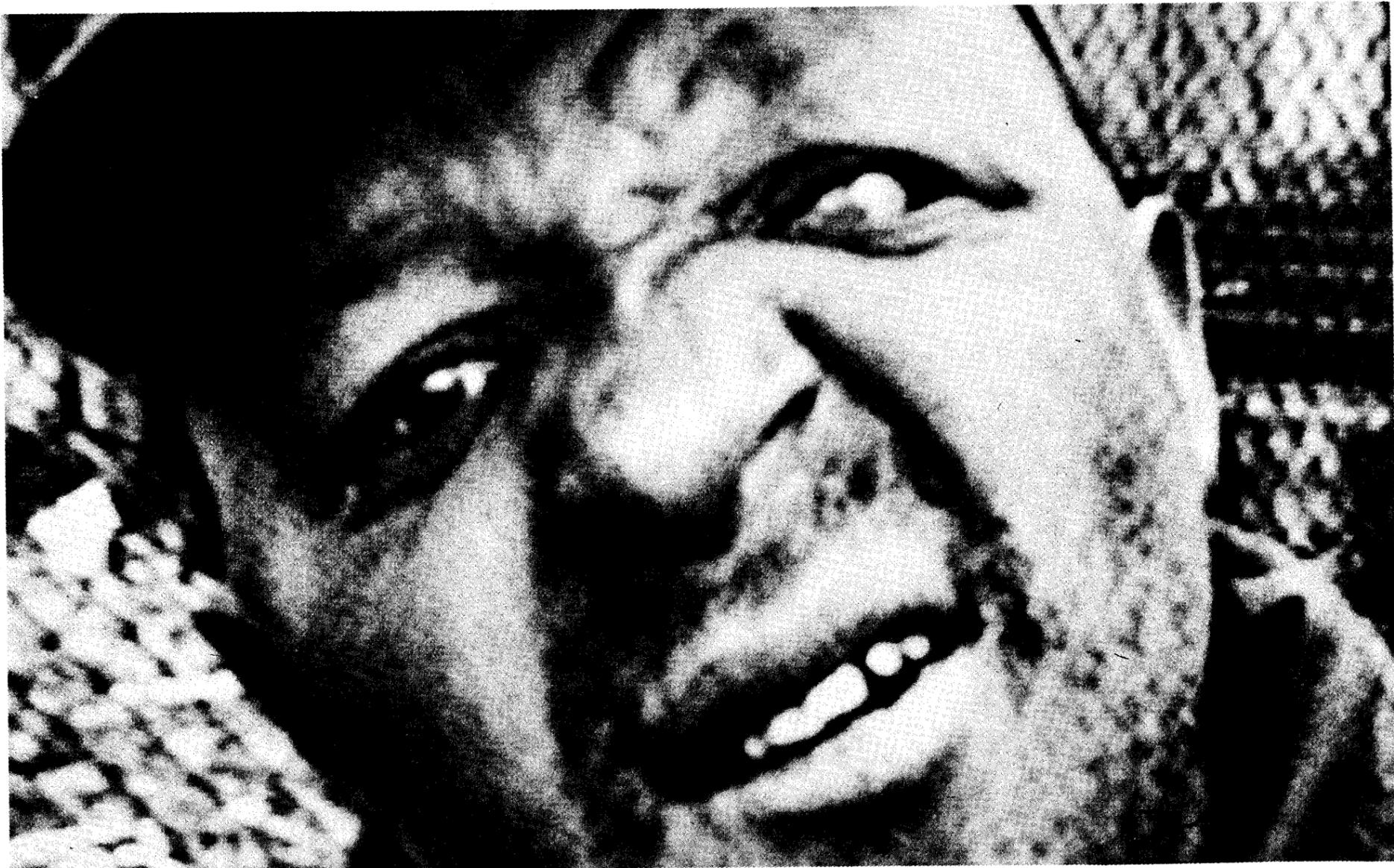
#### MORGAN FISHER

**Projection Instructions** (1976), black and white, sound, 5 min.

**Cue Rôlis** (1975), color, sound, 5½ min.

"(In **Projection Instructions**), the audience sees words and at the same time hears them spoken . . . By replacing images with a text, **Projection Instructions** tries to undo the prejudice in film against the 'verbal.' . . . This . . . might suggest to some that **Projection Instructions** is a step backward in the evolution of film, but to me it implies that we are just starting to discover the constructs that film makes possible, if at the cost of discarding assumptions that have been most sanctioned by its history so far. One of these assumptions is 'normal' projection. Like all films, **Projection Instructions** is an inert object. But unlike other films, in the most material and essential way each performance of **Projection Instructions** is unique."

Morgan Fisher



Still from *One-Eyed Bum* by Andy Mann

#### BRUCE CONNER

**A Movie** (1957), black and white, sound, 12 min.

**Breakaway** (1966), black and white, sound, 5 min.

"... I am asking you to help me see... I expect people to react differently to what is happening... and I get information from the people who see these films. I feel that a great work of art is a great communication."

Bruce Conner

#### ERNIE GEHR

**Transparency** (1969), color, silent, 11 min.

"Traditional and established avant-garde film teaches film to be an image, a representing. But film is a real thing and as a real thing it is not imitation. It does not reflect on life, it embodies the life of the mind. It is not a vehicle for ideas or portrayals of emotion outside of its own existence as emoted idea. Film is a variable intensity of light, an internal balance of time, a movement within a given space."

Ernie Gehr

#### PROGRAM II

**13 TAPES BY 8 VIDEO MAKERS**  
Running time - 146 minutes (2 hours, 26 minutes)  
Selected by John Minkowsky

#### PETER CAMPUS

**Double Vision** (1971), black and white, sound, 20 min.

Peter Campus' **Double Vision** simultaneously shows images from two cameras on a single monitor, to simulate

and construct new models of a 'two-eye' system of vision. Seven discrete sections explore increasingly complex relationships, ranging from superimposition to keying, of the images from both cameras.

#### WILLIAM WEGMAN

**Selected Works, Reel 4** (1972), black and white, sound, 20 min.

In the twenty brief, comic pieces that comprise this tape, William Wegman constructs narratives that at times parody television commercials and demonstrations, and at other times derive their humor from understatement, incongruity between sound and image, or an absurdity of context. These performance pieces by Wegman are improvisational in feeling, using commonplace objects as props upon which to build a story, and/or his trained Weimaraner Man Ray.

#### CARA DEVITO

**Ama L'uomo Tuo (Always Love Your Man)** (1974), black and white, sound, 20 min.

**Ama L'uomo Tuo** is Cara DeVito's portrait of her 75-year-old Italian-American grandmother living alone in New York City. The tape records the woman's general reflections about her life and depicts aspects of daily routine, then focuses on the difficulties she encountered in living by the philosophy expressed in the title, and has a moving climax in her description of a forced abortion.

#### BILL VIOLA

**Migration**  
**The Space Between the Teeth**  
**Sweet Light** (1976-77), color, sound, 30 min.

Bill Viola's tapes are personal, lyrical statements, realized through symbolic imagery and gesture, a sensitive use of sound, and aspects of image control unique to video. **Migration** is a process of gradual revelation in which the detail — a drop of water — is seen to reflect in its lenslike structure the whole of its surrounding environment. **The Space Between the Teeth** achieves a symbolic purgation, as the artist's screams down a corridor — tracked by a camera — are recondensed through computer editing and rhythmically intercut with a tranquil, domestic scene. **Sweet Light** evokes the powerful attraction to sources of illumination, and suggests both their transcendent and demonic aspects.

#### ANDY MANN

**One-Eyed Bum** (1974), black and white, sound, 6 min.

Andy Mann's **One-Eyed Bum** represents a different type of video portrait, and a different approach to the medium. The tape is an unedited document of a spontaneous conversation between Mann (unseen behind the camera) and a street bum, who speaks about his life and expounds his philosophy. The tape is exemplary of Mann's use of video as a means of observing and interacting with new and unexpected situations.

#### JOAN JONAS

**Vertical Roll** (1972), black and white, sound, 20 min.

The vertical roll of the television picture has been adopted by Joan Jonas "as a structural device with which activities were performed in and out of sync with its rhythm." She uses a close-up of the percussive movement of hands and feet to underline each roll with an audible beat or to establish more complex rhythmic relationships to the continuous and regular movement of the vertical roll. She creates visual illusions by juxtaposing the lower and upper edges of the frame in the rolling image.

#### THE VASULKAS

**Vocabulary**  
**The Matter**  
**Heraldic View**  
**Solo For 3**

**Reminiscence** (1973-74), color, sound, 30 min.

The tapes of Woody and Steina Vasulka explore a range of possibilities for the generation and manipulation of video images through new electronic tools. Processes explored in these five short tapes include: the interaction of camera images with electronically synthesized images, the manipulation of the television raster (the pattern of scan lines of which the TV screen is composed) with a Rutt-Etra Scan Processor, the generation and control of both image and sound from the same signals produced by waveform generators, as well as complex video keying and electronic colorization of black-and-white images.

Programmed and Distributed by  
Media Study/Buffalo

Sponsored by the University-wide  
Committee on the Arts, State University of New York

# Composers Inside Electronics

Composers Inside Electronics is a group of composer/performers, founded in 1973, which is dedicated to the composition and live performance of electronic and electro-acoustic music using circuitry designed and constructed by its individual members. In November-December 1978, four founding members of that group — John Driscoll, Ralph Jones, Martin Kalve, and David Tudor — presented a series of four discussions at Media Study/Buffalo under the collective title, *Aspects of Collaboration in Electronic Performance*. The talks were presented in conjunction with a five-week residency by the four composers at the Center for Media Study, SUNY at Buffalo, with funding by the National Endowment for the Arts. The purpose of that residency was to research and develop rotating instrumental loudspeakers for live electronic music performance; prototype loudspeaker units developed during the five weeks were tested, in the final three days of the residency, in the sound stage at Media Study/Buffalo.

## RESEARCH RESIDENCY

The special, highly directional loudspeaker units under development by Composers Inside Electronics were to be composed of a number of different drivers, each for a different frequency range (e.g. woofer, midrange, tweeter). Each driver was to deliver a focused beam of sound or to focus sound at a point in space, and was to be capable of being "aimed" or "panned" in performance. The composers have hypothesized that, using such speakers

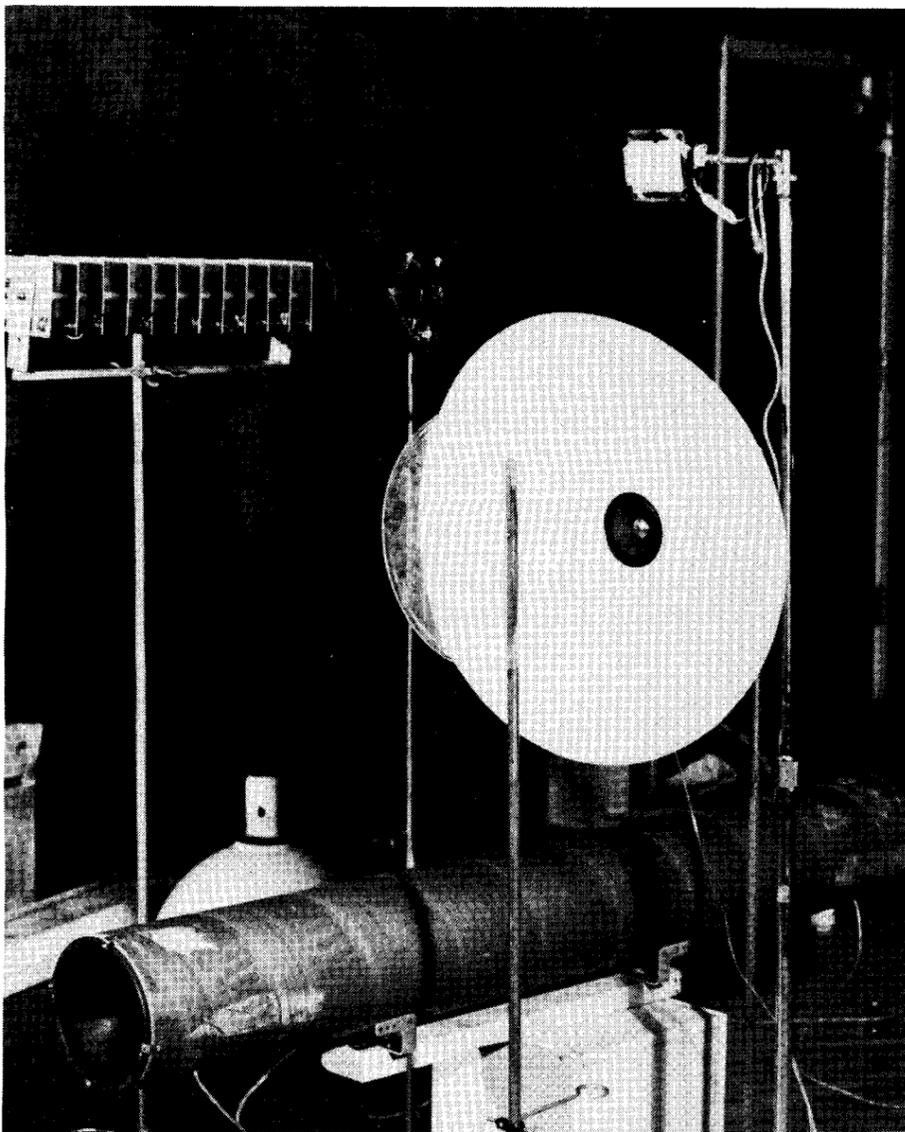
in their performance, they can achieve interactions among their individual sounds, and between their sounds and the acoustical space in which they are performing.

The initial areas of research defined by Composers Inside Electronics were: 1) the development of effective means of focusing sound over a wide range of frequencies; 2) the development of mechanisms for producing rotation of the drivers about a number of axes; and 3) the development of source sounds appropriate to the concept. The bulk of the work during the residency was taken up with the first, and most fundamental and problematic, of these areas: the study of sound focusing techniques. The second and third areas remain to be further researched.

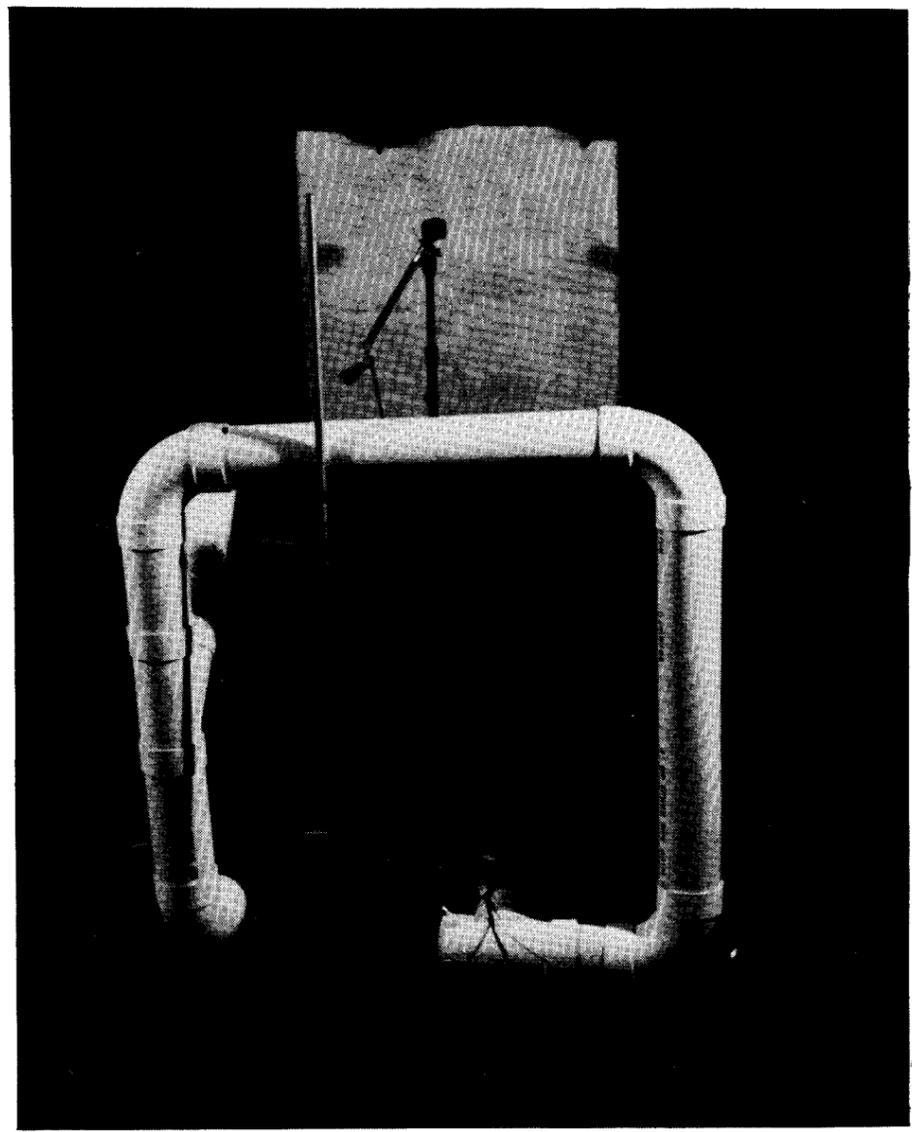
In the course of five weeks' work, Composers Inside Electronics explored a number of established wave focusing techniques developed originally for microwave antennas, as well as a few original notions. Technical assistance with the work was provided by the Engineering Department and the Educational Communications Center of the State University at Buffalo; Seneca Sound, Inc., of Tonawanda, NY; and Robert Attea, a speaker designer and member of the team that developed the revolutionary Heil driver.

From initial qualitative impressions formed during the first tests of a number of techniques, tentative conclusions were drawn, and prototype speaker units developed for quantitative analysis. That analysis was then pursued in the sound stage at Media Study/Buffalo. An accurate means of generating hard-copy plots of frequency response of each driver was developed by Ralph Jones and John Driscoll and, in a three-day testing period, such plots were made, from a number of different angles, for each prototype unit.

The information developed in this residency is currently being analyzed toward the refinement of the designs and construction of the final instruments.



Prototype Directional Loudspeakers designed by David Tudor



Prototype Directional Loudspeakers designed by John Driscoll

## ASPECTS OF COLLABORATION IN ELECTRONIC PERFORMANCE

It was natural that *Composers Inside Electronics* should choose for their series of discussions at Media Study/Buffalo the topic of collaboration in the making of electronic music. Originally formed to perform "Rainforest," a collaborative ensemble work by David Tudor, the group has worked together over the past five years in performances, environmental installations, residencies and workshops throughout the United States and Europe, and has in that time developed a repertoire of collaborative pieces by each of its members.

In this latest series of discussions presented on four consecutive Sundays (November 12 - December 3), each composer explored a different aspect of the composition and performance of, and design of systems for, live electronic music. The talks were illustrated both with audible examples, in the forms of audiotapes and live demonstrations using circuitry designed by each composer, and with visual descriptions such as scores, system diagrams, videotapes, and photographs of electronic and mechanical soundproducing devices.

**Ralph Jones** opened the series with *Design and Collaborative Composition* in which he introduced the audience to the particular strategies for collaboration that have developed among the members of Composers Inside Electronics during their five years of working together. Jones distinguished the function of design, which he defined as "the making of a plan to make something," from that of composition, "the act of putting together a finished product." Illustrating his point with recorded examples, slides, and videotapes, he showed that, in collaborative music-making, the individual may design a system of interactions among the composer/performers, thus freeing the composition of the finished piece for the collaborative effort of the ensemble, investing the resulting work with "the spirit of discovery." Jones, a composer/performer, designs, builds, and utilizes sound-producing and modifying electronic circuitry in a wide variety of applications. He has been an ASCAP Fellow in composition at Tanglewood, a Fellow of the Center of the Creative and Performing Arts, Director of Research Design for Media Study/Buffalo, and Instructor in the New York State Summer School of the Arts. His research for the development of a "transposing microphone" for ultrasound was supported by the Rockefeller Foundation.



Ralph Jones



John Driscoll



Martin Kalve



David Tudor

**John Driscoll**, in his talk *Automated Puppetry*, expanded his concept of "puppetry as the manipulation of an idea through a medium" into the areas of mechanics, acoustics, and electronics. Illustrating his talk with slides and audiotapes, Driscoll traced the history of automatons, from such early novelties as a mechanical chirping bird, through the sound sculpture of the Italian Futurists, to the complex, electronically controlled kinetic sculpture of this decade. Throughout, he drew parallels between the concerns represented in these works and those on which his own, which in many respects bridges the disciplines of sculpture and music, is based. Among the most fascinating aspects of Driscoll's talk was his presentation of the variety of construction styles represented in the work of those artists and musicians using "homemade electronics." Drawing from this extensive collection of slides showing the interior and exterior construction of the electronic devices produced by a number of artists, he compared various construction styles, and dealt with the work as a kind of sculpture or architecture. Driscoll began work in sound sculpture and electronic music in 1968, and was, in 1973, instrumental in the founding of two performance groups, The Dance Construction Company and Pnumbral Raincoat. He has been Artist-in-Residence at the ZBS Foundation, and has instituted a sound exploration center for elementary school children in New York City. His current work involves extensive research and performance with acoustical phenomena in both spaces and materials.

**Martin Kalve's** talk, *The Art of Playing Electronic Instruments*, was an exposition of various instruments used in electronic performance, and their respective playing techniques. Using examples on audiotape, Kalve explored a wide range of musical activities, showing how different playing techniques arrive at a balance in a collaborative performance situation. Martin Kalve has been working in speaker design, electronic and mechanical filter design, and self-generating audio circuitry. He toured with the Merce Cunningham Dance Company in 1978 and, in collaboration with Petr Kotik realized the first player piano version of *The Bride Stripped Bare By Her Bachelors, Even. Erratum Musical*, by Marcel Duchamp.

Concluding the series, **David Tudor** spoke on "'Altering Signal Sources In Real Time' — transformations by electronic and non-electronic means, speech and other sound simulations; or, how to make the ordinary extraordinary." Explaining in detail the techniques fundamental to his work, Tudor traced the historical development of this personal style of electronic music-making, and argued for "output processing," the electronic enhancement of basic sound sources, as a means of heightening the aesthetic quality of musical material. Introducing "a sound that I hate," a recording of a grasshopper chewing a grape leaf, Tudor demonstrated how, by output processing techniques, that sound could be transformed into a striking musical event. A substantial portion of Tudor's presentation was taken up with an actual performance in which he demonstrated ways in which the techniques he had explained may be used musically, in an interaction with the acoustics of a space, to produce complex auditory illusions. David Tudor emerged as a leading avantgarde pianist, teaching at Black Mountain College and engaging in early projects of Merce Cunningham and John Cage. In the early 1960's, together with Cage, he initiated a trend toward live, as distinct from taped, electronic music. Many of his compositions are associated with collaborative visual forces: light systems, dance, television, theater, film, or four-color laser projections. He was one of four members of Experiments in Art and Technology which designed the Pepsi Pavilion at Osaka, Japan for Expo '70. His compositions include *Rainforest I*, *Forest Speech*, *Tone Burst*, and *Video Pulsers*, an electronic score integral to *Brazos River: a Video Collaboration* with Viola Farber and Robert Rauschenberg. At present, he is developing a sound and fog environment, *Island Eye Island Ear*, for an island in Sweden.

All four talks in the *Aspects of Collaboration in Electronic Performance* series are currently being transcribed and edited by the composers for publication.

## Research Tour

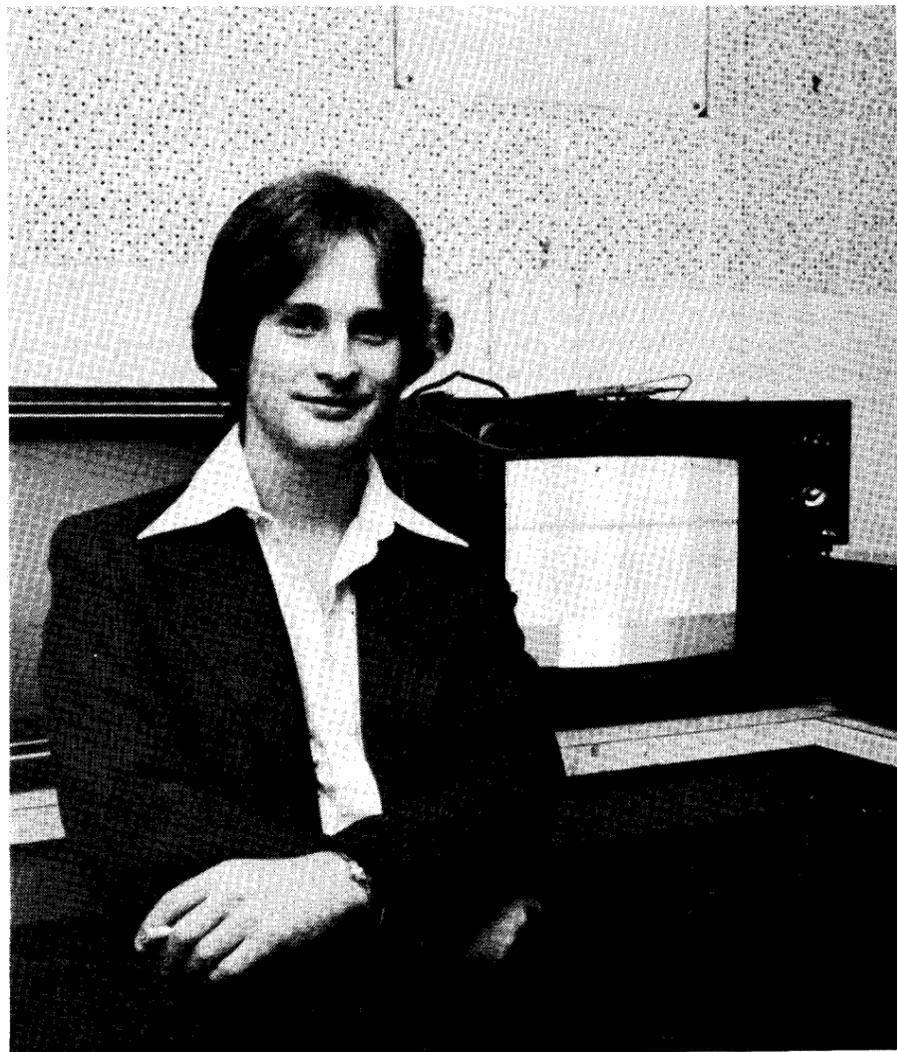
From June through August, 1978, John Minkowsky, Video/Electronic Arts Curator at Media Study/Buffalo, accomplished a three-month tour to research activity in the electronic arts, both visual and aural, throughout the United States. He traveled to 25 cities to visit some 500 individuals engaged in the fields of video, electronic music and mixed media — artists, curators, programmers, critics and theoreticians — and the major institutions which promote the production, exhibition and distribution of these forms. Included stops were Dayton, St. Louis, Minneapolis/St. Paul, Seattle, Portland, San Francisco, Los Angeles, San Diego, Houston, Dallas, New Orleans and Atlanta.

The tour was supported, in part, by a \$2500 grant awarded by the National Endowment for the Arts, which will also allow Minkowsky to visit other cities in the Northeast—including Baltimore, Washington D.C., Philadelphia, Providence and Boston—in the Winter/Spring, 1979.

There were several purposes for the tour. Minkowsky arranged to see and hear as much new work as possible for inclusion as part of one-person or group shows in Media Study's ongoing Video/Electronic Arts exhibition series. Additionally, he held discussions about the works with artists and others, and exchanged ideas regarding the variety of practical and potential uses of electronic media in both general and specific ways. Many of these conversations were audiotaped. These tapes, along with written notes and collected print documentation, will serve as source material for analytical essays in preparation about individual electronic artists and about trends in the field. Finally, Minkowsky brought a collection of tapes by Buffalo videomakers which he had occasion to show and discuss in various contexts in Seattle, New Orleans and Jonesboro, Tennessee.

Minkowsky is planning further research in the near future. In addition to visits to the cities mentioned above, he will contact the many individuals whose names he compiled while traveling for information about their work.

A provisional report on activity in the field is now being prepared and will be available in the late spring.



John Minkowsky, Video/Electronic Arts Curator