

*Set in
motion*

The New York State Council on the Arts
Celebrates 30 Years of Independents

FOR THE NEW YORK STATE COUNCIL ON THE ARTS

PROJECT DIRECTOR

Debby Silverfine Director, Electronic Media and Film Program

CURATORS

Linda Earle Director, Individual Artists Program

Leanne Mella Independent curator

Debby Silverfine

PROJECT ADMINISTRATOR

Michele Rosenshein

CATALOGUE EDITOR

Lucinda Furlong

CATALOGUE DESIGNER

Barbara Glauber Heavy Meta

CATALOGUE RESEARCH

Paula Jarowski

Gary Schiro

FOR THE FILM SOCIETY OF LINCOLN CENTER

Marian Masone Associate Programmer

Tony Impavido Director of Gallery Exhibitions

Joanna Ney Director of Public Relations

FOR THE AMERICAN FEDERATION OF ARTS

Sam McElfresh Curator of Media Arts Exhibitions

FISCAL CONDUIT

Upstate Films, Rhinebeck, N.Y.

Steve Leiber and DeDe Leiber Co-Directors

PHOTOGRAPH CREDITS

All film and video stills provided by the artist or distributor, except where noted. The following list applies to photographs where additional credit is due: p. 10, Meyer Braiterman; p. 16, left, Katrina Thomas; p. 18, left, Sedat Pakay, right, Marita Sturken; p. 21, Marie Stein; p. 24, Paula Court; p. 27, courtesy Schomburg Center for Research on Black Culture; p. 33, top, Pamela Dodes Felderman, middle, Hella Hammid/Rapho-Guillumette; p. 34, right, Gwen Sloan, far right, Lloyd Eby; p. 37, Kira Perov; p. 39, Emil Ghinger; p. 41, courtesy Douglas Davis Studio; p. 43, courtesy Skip Blumberg; p. 50, top, Rogers Murphy, bottom, Kristin Reed; p. 51, bottom, Stephanie Foxx; p. 52, bottom, Marita Sturken; p. 53, bottom, Mary Gearhart; p. 55, R. A. Lorenz; p. 56, Kira Perov; p. 59, David Allison; p. 69, courtesy African Diaspora Images.

PRINTING

Virginia Lithograph

PUBLICIST

Kahn and Jacobs, Inc.

SET IN MOTION OPENING SEQUENCE

Maureen Nappi video

Stephen Vitiello audio

Images realized at Post Perfect, NYC

Audio mix at Harmonic Ranch, NYC

Set in Motion is made possible
with generous support
from A. Robert Towbin, Richard Schwartz,
Mortimer Levitt, Time Warner, Inc., the Aaron Diamond Foundation,
in-kind support from
Post Perfect, Inc., with additional funding from the
New York State Council on the Arts.

CONTENTS

7	ACKNOWLEDGMENTS
9	OPENING STATEMENTS
11	Introduction Debby Silverfine and Linda Earle
17	PROGRAM/PROGRAM NOTES
25	Notes on the Rise of Independent Media Daryl Chin
31	CHRONOLOGY
41	On Television Leanne Mella
45	FILM AND VIDEO WORKS FUNDED, 1963-1994
55	The Moving Image in Space: Public Funding and the Installation Form Marita Sturken
59	GRANT RECIPIENTS, 1961-1993
67	Diversifying Voices Pearl Bowser

NEW YORK STATE COUNCIL ON THE ARTS

Kitty Carlisle Hart, Chairman
Mary Hays, Executive Director
Barbara Haspiel, Deputy Director
Al Berr, Deputy Director
Laurie Baskin, Executive Assistant/Director of Special Events
Tim Mulligan, Director of Communications

INDIVIDUAL ARTISTS PROGRAM STAFF

Linda Earle, Director
Gary Schiro, Associate
Shirley Talley, Program Secretary

ELECTRONIC MEDIA AND FILM PROGRAM STAFF

Debby Silverfine, Director
Jonathan Goldberg, Associate
Claude Meyer, Associate
Margaret Lipscomb-Gaspard, Program Secretary

COUNCIL MEMBERS

Mario Cuomo, Governor
Kitty Carlisle Hart, Chairman*
Peter Duchin, Vice Chairman
Sara S. Barclay
Lo-Yi Chan
Mary S. Cronson*
Lee M. Elman*
Ruth W. Houghton
Peggy L. Kerr*
Armond Magnarelli
Richard J.W. McGrath
Shelby Z. Modell
Gary L. Mucci*
Judith O. Rubin*
Richard J. Schwartz
James G. Shine
Hale Smith
Sidney Sutter

HONORARY MEMBERS

James R. Houghton
Edward Kresky
A. Robert Towbin

FORMER COUNCIL CHAIRPERSONS

Joan K. Davidson
Seymour H. Knox

*Planning Committee

MISSION STATEMENT

The New York State Council on the Arts is dedicated to preserving and expanding the rich and diverse cultural resources that are the heritage of the people of this State. Through government funding and all other means within its power, the Council seeks to support and strengthen:

—The freedom of artists to exercise their creativity, aspiring to all the best in all artistic forms, without interference or censure,

—The right of New Yorkers of all ages, wherever they may be within the State, to learn about and experience, first hand, the varied and rich cultures of our people,

—The ability of arts groups and organizations to serve their communities by presenting artistic works of quality.

ACKNOWLEDGMENTS

“Set in Motion” is part of a Council initiative designed to draw attention to the work of New York State artists and develop new audiences for their work. We acknowledge with special thanks Leanne Mella, an independent curator who served as consultant to the Council in the development of the concept and programming of “Set in Motion.” We thank Mary Hays and the Council’s Planning Committee for their conviction and support in realizing this program. Special thanks to Barbara Haspiel for her 30-year commitment to the Council and especially her unflagging support for independent film and video in the state. The title, “Set in Motion,” is borrowed from Jane Aaron’s film of the same title. We thank her for her generosity. We also wish to express our great gratitude to the editor of this publication, Lucinda Furlong.

We also thank the many film and video makers, curators and administrators who so generously provided advice and technical support to the organizers of this project, especially David Azarck, Russell Connor, Penelope Danneberg and the staff of the New York Foundation for the Arts, Ada Griffin, John Hanhardt, Jean Haynes, Chris Hill, Ralph Hocking and Sherry Miller Hocking, Kate Horsfield, Warrington Hudlin, Rodger Larson, Donna Levis and the staff at Post Perfect, Barbara London, Jonas Mekas, Marie Nesthus and the Donnell Media Center staff, Ruby Rich, Chuck Riechenthal, Ira Schneider, M. Serra, Bill Sloan, Steve Soba, Cecile Starr, Parry Teasdale, Arthur Tsuchiya, Lori Zippay and the Electronic Arts Intermix staff, the staff of the Media Arts Program, National Endowment for the Arts and the staff of the Media Center of the Visual Studies Workshop. We are also grateful to the video- and filmmakers and their distributors for their enthusiastic participation.

We deeply appreciate the generous support of our funders, Mr. A. Robert Towbin, Mr. Richard Schwartz, Mr. Mortimer Levitt, Time Warner, Inc., and the Aaron Diamond Foundation. Time Warner committed its support for “Set in Motion” early in the project’s development and has long provided access to facilities and audiences for many New York producers. In the years to come, as new technological possibilities emerge alongside film and video production, we look forward to new opportunities for artists, and other creative funding and programming partnerships with Time Warner.

Debby Silverfine
Linda Earle



Jane Aaron. *Set in Motion*, 1986

STATEMENT OF
THE CHAIRMAN AND
THE EXECUTIVE DIRECTOR

GOVERNOR'S STATEMENT

The New York State Council on the Arts has a mandate from the Legislature to maintain the "paramount position of this State in the nation and the world as a cultural center."

"Set in Motion," created around works funded by the New York State Council on the Arts over the past three decades, demonstrates how imaginatively and well the Council has met its challenge in the art forms of film and electronic media.

We should never forget that New York was the original home of film-making. The Council's work in this area has both reinforced our State's successful efforts to regain our importance within the film industry as well as contributed to making New York a positive environment to make independent films and an important center for talent to live and work.

It is a pleasure, then, for me, to salute the Council on its success, and to wish it many more years of imaginative funding support to one of this State's greatest assets: our artistic talent.

Mario M. Cuomo
Governor

The New York State Council on the Arts, almost from its inception in the 1960s, had the vision to support individual artists working in electronic art forms and independent film.

At the time, film already was recognized as an art form. But in the case of electronic media, not only was it completely ignored as having any artistic relevance, in some quarters it was looked on with complete disdain.

The Council decided that both art forms needed to be encouraged, and it made a decision to support film and electronic media with an ardor that has never flagged, in good times and bad.

In film, the Council deeply believed that it was its role to give the individual a voice in what was, until then, a medium dominated entirely by the studio system, which had effectively silenced individual creativity and anything smacking of being ahead of its time or a little different. Effectively, we provided a place where support for diverse points of view and a variety of esthetics was encouraged.

The same belief guided us in the area of video and audio, but here we went a step further because we consciously helped to actively create what would come to be recognized as a new art form when, as we noted above, no one else cared or even recognized it as such.

We have maintained this commitment to film and electronic media in good funding times and bad, and we are extremely proud of the results. Just think of the diversity represented by just these three people who got their first "break" through Council funding—Spike Lee in mainstream films, two-time Academy Award winner Barbara Kopple in documentaries, and Nam June Paik, whose contribution to the development of video art is inestimable.

We would also like to recognize Debby Silverfine, the head of the Electronic Media and Film Program at the Council, and her staff, and Linda Earle, head of the Individual Artists Program for their dedication and superb work in bringing "Set in Motion" to fruition.

It is a deep pleasure, then, to be able to present this festival which, in many ways, is representative of the history of independent film and video making over the past three decades.

Kitty Carlisle Hart, Chairman
Mary Hays, Executive Director

*On behalf of the National Endowment for the Arts,
I congratulate the New York State Council on the Arts
on your "Set in Motion" exhibition and catalogue.*

*From the beginning,
the Council has recognized
the importance of film
and support for individual
artists, and this
touring exhibition helps
focus attention on the
breadth and quality of this
enterprise. You have
helped set in motion
a number of productions
that underscore the natural
partnership of New York
and film. You set in motion
the art form that plays in our
minds as if in a dream
and we as a society remain
entranced by the
flickering images in the dark.*

Jane Alexander
Chairman,
National Endowment for
the Arts



Dutchess County Fair Exhibition, 1969

BY DEBBY SILVERFINE
AND LINDA EARLE

INTRODUCTION

“Set in Motion” is comprised of films and videotapes funded between 1961 and 1993 as part of the New York State Council on the Arts’ dual commitment to fostering the work of creative artists and promoting the development of artistic forms and disciplines. “Set in Motion” grew out of a series of planning meetings held by NYSCA’s staff and Council members. In light of recent debates in the media and in legislative corridors about the value of art in American culture, and the role of public money in supporting the preservation of our cultural heritage, the time seemed right to review NYSCA’s mission and accomplishments. This retrospective reflects a generation of public support for the creative work of New York State’s film- and videomakers. Its astonishing variety of visions has given us an opportunity to reflect on NYSCA’s role in broadening access to the tools of image-making, surely one of the most important hallmarks of cultural change in our society over the past 30 years. In reviewing the many films and tapes produced with NYSCA support, we became reacquainted with titles that helped launch careers or garnered international critical acclaim, and many other works that pioneered forms and techniques later used by studios and broadcast media.

Private philanthropy had long helped support the state’s major cultural institutions and had indirectly supported arts enrichment programs at various settlement houses and community centers. But it took the establishment of the State Arts Council to begin to develop services and programs statewide. “Early in 1960, the New York State Legislature, through a bill introduced by Senator MacNeil Mitchell and with strong personal backing from Governor Nelson Rockefeller, established a precedent among state governments by passing an act which was broadly designed ‘to make recommendations concerning appropriate methods to encourage participation in and appreciation of the Arts.’”¹

From its earliest years, the Council recognized the growing interest in film exhibition, production and training and considered the potential of supporting this work. Quality foreign films and emerging talents of the “American New Wave” were attracting interest through a limited number

The formative years of the Council's programs in film and video were grounded in, and sustained by, a conviction that film and video had as much potential to stir, startle, transport, entertain, and inform as

of cinemas and film societies. The New Yorker and Bleecker Street Cinemas, Cinema 16, the Film-Makers' Cinematheque and the Museum of Modern Art's Film Department in New York City, and the International Museum of Photography/George Eastman House in Rochester were devoted to revivals and the "artfilm." At the same time, public libraries in Manhattan, Brooklyn and Rochester were collecting and circulating classic and independent films to new audiences. The Council later supported many of these and other exhibition venues, and developed a program of support to libraries that allowed wider geographic distribution of films to rural and urban areas.

Other new entities were also changing the face of the media landscape. Public television was expanding its universe of interests beyond instructional programming. New types of TV documentary and talk show formats emerged, including *Black Journal* and *Tell It Like It Is*. The Ford Foundation began to fund independent filmmakers in 1964, and, in 1965, the Rockefeller Foundation began funding artists for experimentation with video. Also during this time, CBS produced Alwin Nikolais' first video image-processing experiments.

In 1961, the Council had commissioned Robert Bell to make *Watching Ballet*, a 16mm film with Jacques D'Amboise and Allegra Kent demonstrating ballet technique. The film, completed in 1963, was used in the Ballet Society's touring educational programs. In August 1965, NYSCA Executive Director John Hightower convened an advisory group to discuss ways the Council could help disseminate distribution information and tour films to communities throughout the state.² The group included Ralph Hetzel, the acting head of the Academy of Motion Picture Arts and Sciences; Margareta Akermark, from the Museum of Modern Art's Film Library; Amos Vogel, founder of Cinema 16 and Program Director of the newly-founded New York Film Festival; and producers Arthur Meyer and Dore Shary, who soon after became the first Commissioner of New York City's Department of Cultural Affairs.

Within the year, NYSCA had created the Film Project, and, under the direction of Peter Bradley, began sponsoring tours of contemporary art that included filmmakers and artists exploring multi-media and newly emerging small-format video. In 1967, the Film Project's work was formalized within the agency as the Film Program. A variety of film-related activities followed, including screenings in secondary schools, colleges and film societies, at which critics and experts would speak; as well as support for independent film and video production.³ From the beginning, diversity was a key

the more traditional arts, and often more. In concert with superb teams of panelists, we allocated support on the principle that advancing the work of artists in film and video would advance both the media themselves, and the appreciation of audiences. The Council had been created by a powerful arts enthusiast, Governor Nelson Rockefeller, and there was a sense of optimism and a belief that support should include the exploration of cultural terrain. Creating the programs themselves was a dynamic, evolving process involving passionate discussion in panel meetings and lively interaction with the community of media artists. We tried, in undertaking this serious business, not to take ourselves too seriously, and we had fun. The programs did nurture and support the creation of vital, visionary and historically important work. Audience interest and discrimination were broadened and deepened. And so it continues.

Peter Bradley
Director of Film, TV/Media and Literature
Program, 1966-77

After organizing the first museum exhibition of video art, "Vision and Television," at Brandeis University in 1970, I was invited to join the NYSCA staff as the TV/Media staff officer under Peter Bradley. Barbara Haspiel was my counterpart in

Film, and a wonderful colleague. The Council's budget had just increased from \$2 million to \$20 million in state support. Peter deserves great credit for creating a climate that was open and favorable to bold experimentation and input from artists on peer panels. The three years I spent there were a time of idealism, futurespeak, political upheaval, and intense competition.

Russell Connor
Painter
Director, Media Program, 1970-73

During the time I served as head of the Media Program, we doubled the allotment to independent works in video, while expanding the funds to distribution and exhibition programs. Also, we began to support critical writing on video.

John Giancola
Associate Professor,
Communications Department,
University of Tampa
Director, Media Program, 1981-84

aspect of the Council's support for media. NYSCA embraced experimental forms as well as traditional ones, professional as well as training opportunities. There was a strongly held belief that communities in rural areas and inner-city neighborhoods, and students of all ages deserved access to the arts, both as practitioners and as audiences. NYSCA-funded community youth workshops offered production training alongside classes in dance, drama, music and painting. Hands-on workshops for youth, it was felt, helped to develop more adventurous audiences. In addition, professional workshops began to attract artists from other disciplines and provided supportive environments for those with limited access to production opportunities within the industry.⁴

The Council added support for electronic media in 1970, when small-format video presented new possibilities for artistic experimentation and grassroots journalism. As with the development of its Film Program, funding for media acknowledged the importance of connecting artists and audiences early on. NYSCA helped seed programs in video training, production and exhibition throughout the state. Public TV stations were funded to work with independent producers and provide an outlet for their work. And in 1972, the Rockefeller Foundation and NYSCA helped established the TV Lab at WNET/13, which gave artists access to broadcast-quality equipment. University-based programs such as SUNY Buffalo's Center for Media Study, Syracuse University's Synapse Studio, and the Experimental Television Center—first a project within SUNY Binghamton, later incorporated—provided access to resources, equipment and faculty for many emerging artists. The Council also encouraged a number of New York City-based video production groups to work in other areas of the state in order to share their know-how and enthusiasm with arts and community groups interested in creating local television. A number of production collectives found receptive communities, and relocated to Jamestown, Woodstock and Lanesville to create early community cable and low-power television projects.

Training and access programs, and increased exhibition and distribution venues stimulated production of scores of tapes and films during this period. While there had been occasional production funding and commissions since the beginning, and film projects were funded with increasing frequency during the early 1970s, it wasn't until the Council developed a more comprehensive relationship to the field that it began to directly support production. Though not a formal category of support, a dozen filmmakers and 20 media artists received production funding in 1974. Film

I was a young professional just starting on a career path when I came to NYSCA, and it proved to be an extraordinary and rigorous training ground. The aspirations of NYSCA reflected the fierce visions, startling creativity, and the vigorous

spirit of its applicants. The Film Program was jam-packed with applicants whose energy, vigor, imagination and dedication established New York as the nation's premier community for independent production, training and advocacy. I felt very privileged and challenged to work with such a talented and occasionally irascible group of individuals.

Nancy Sher
Arts Consultant
Director, Film Program, 1978-80

production funding increased dramatically the following year when NYSCA launched the Bicentennial Film Project with matching monies from the National Endowment for the Arts. In 1976, both the Media and Film Programs developed guidelines to meet the growing number of applicants and to provide instruction to artists new to the grants application process. In 1984, the Council created the Individual Artists Program to oversee direct support for film and video production.

The Council has always attempted to respond energetically to the full spectrum of artist-initiated activity in film and electronic media including narrative, documentary and experimental forms. The scope of work supported has included films and videotapes demonstrating both promise as well as accomplishment. These projects represent the artist's vision and point of view. They are produced outside the studio system with funds from savings, families, friends, NYSCA and other funders. The artists (in most cases the director) who conceive these projects maintain artistic control over all aspects of production. Styles, genres and budgets vary considerably.

By design, there is no typical NYSCA project, no prescribed funding agenda in terms of content or form. This is insured by the centrality of the Council's peer panel grant review system. Over the years, panels have been comprised of literally hundreds of artists, programmers, teachers and curators from every corner of the state. Their job is to advise the Council by reviewing written applications and artists' work samples and to recommend support. Because of the volume of activity in New York State, funding has always been highly competitive. Artistic and demographic diversity on the panels means that in a typical year, 1990, for example, NYSCA funded 48 projects including pre-production support for a first feature by Todd Haynes; an installation work by video artist Mary Lucier; technical research for an interactive narrative based on African storytelling by Collis Davis; animation by Maureen Selwood; and documentaries on such diverse subjects as Atlantic City (by Michael Penland), psychologist Evelyn Hooker (by Richard Schmeichen) and civil rights activist Dollie Robinson (by Melvin McCray). Budgets for these works ranged from \$7,000 to \$200,000.

The work in this series was selected by Debby Silverfine, Director of the Electronic Media and Film Program; Linda Earle, Director of the Individual Artists Program and Leanne Mella, a consulting independent curator. Organized to showcase a wide range of aesthetics, artists and genres, this project by no means exhausts the territory and the multiple histories of independent film and video. Of the

NYSCA dollars encouraged artists to create works that might have, to use a phrase that I think more grantmaking agencies should honor, "more soul than success." Nam June Paik, the Korean-born video artist, once wrote, "A thorough study of video must start with the horse, for the horse was the fastest communications medium up to the invention of the telephone in 1863." I am proud of NYSCA for supporting those numerous artists who make the "leap," connecting the horse and video.

Dai Sil Kim-Gibson
Independent Producer
Director, Media Program, 1985-88

work in this collection of independent film and video. Brilliant in all its diversity, the program remains but the fin of the shark. Bravo to the artists, the media arts organizations, the panelists, and the NYSICA staff members over the decades, who have kept sharp on the cutting edge of our culture.

Arthur Tsuchiya
Assistant Director, Media Arts Program, National Endowment for the Arts; NYSICA Media Program. 1981-88

hundreds of titles considered, many outstanding works have not been included. We hope that "Set in Motion" will spark renewed interest in earlier works, introduce titles to new audiences and help artists to discover a broader public for their next efforts.

One area of activity not included in this exhibition is audio/radio art. The Council has supported an impressive range of productions, artists' residencies at public radio stations around the state, and has sponsored seminars and workshops designed to increase exposure to innovative work. We hope that NYSICA-supported audio work will be the subject of a series at a later date.

Finally, the essays and statements in this catalogue are by the "eye-witnesses" to the development of independent media. They speak to the role that public funding has played in helping to create a space for media art in a commercial universe and in promoting a diversity of vision and expression.

Notes

- | | | | |
|---|---|--|---|
| <p>1 Seymour H. Knox, Chairman's Statement, (<i>New York State Council on the Arts Annual Report</i>), 1960/64, p. 7. The New York State Council on the Arts is a government agency. Its budget is appropriated by the State Legislature and approved by the Governor annually.</p> | <p>3 Participating groups in the screening series received initial membership in the American Federation of Film Societies. The project was supported by NYSICA, the National Council on the Arts (the earlier name of the NEA and now its governing body), the State Education Department and the Motion Picture Association of America.</p> | <p>(NYC), Camera News (NYC), Collective for Living Cinema (NYC), Downtown Community Television (NYC), Electronic Arts Intermix (NYC), Experimental Intermedia Foundation (NYC), Experimental Television Center (Owego), Film and Video Workshop (Westchester), Global Village (NYC), Hallwalls (Buffalo), Intermedia Arts Center (Bayville), Ithaca Video Project, the Kitchen (NYC), Latino</p> | <p>Collaborative (NYC), Media Bus (Lanesville), Media Study (Buffalo), Millennium Film Workshop (NYC), Portable Channel (Rochester), Staten Island Community Television, Squeaky Wheel (Buffalo), Synapse Studio (Syracuse), Visual Studies Workshop (Rochester), White Ox (Rochester), Women's Interart Center (NYC), Women/Artist/Filmmaker (NYC), Women Make Movies (NYC), and Young Filmmakers (NYC); now known as Film/Video Arts.</p> |
| <p>2 Internal memo, "Initial Meeting on Council Film Project, August 13, 1965." Session convened by John Hightower, Executive Director, and Omar Lerman, Consultant, Performing Arts Program.</p> | <p>4 Production and workshop opportunities have been funded through the Adaptors (Brooklyn) Apparatus Productions (NYC), Asian CineVision (NYC), Black Filmmaker Foundation</p> | | |

For me, this occasion calls up two emotions—a great deal of personal satisfaction and joy.

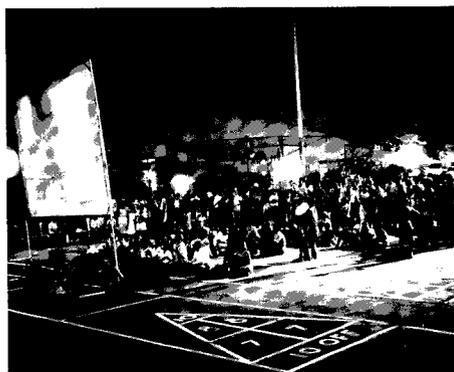
To explain first the personal satisfaction, I have had the great privilege of being at the Council and serving the people of the State of New York for 29 years. For the lion's share of that time, I have been involved with film and media arts in one

capacity or another, beginning as an Assistant, passing through the ranks, and now, in the position of Deputy Director of the Agency.

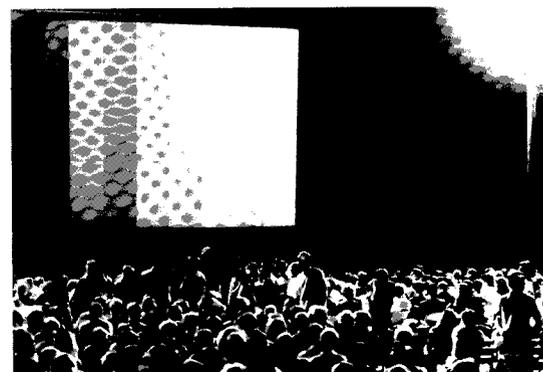
As for the joy, how could I not feel it when I see the breadth—and depth—of the work being presented, at least in part thanks to Council funding?

It may well be that pride comes before the fall, but in this case, it's coming before the show. So let's get on with "Set in Motion"—something in which every New Yorker can take pride.

Barbara Haspiel
Deputy Director



Movie Bus
showing films by teenagers at outdoor screening in Bedford-Stuyvesant,
sponsored by the Children's Cultural Foundation, 1967.



Public Art Fund's "Video Drive-in," Central Park,
NYC, 1990.

Set in motion PROGRAMS

The films and videotapes presented here are thematically organized into 21 programs reflecting the breadth and diversity of New York's independent media. All of them have been produced outside the studio system, with support from friends, families, personal income, grants and funds from the New York State Council on the Arts. From animation, documentary and narrative to experimentation in mixing forms, each of these works speaks to the realities and dreams of these artists and the many communities from which they originate.

On view in the Frieda and Roy Furman Gallery,

Walter Reade Theater: *Skater*, Shigeko Kubota, 1992, a video installation in tribute to Japanese figure skating champion Midori Ito.

1

About Art and Artists

Jane Aaron

Set in Motion

1986, 4 min.

Pure whimsy reigns in the filmmaker's studio as ribbons, boxes and other cast-offs are brought to life in a whirling dance. Aaron's pixillated animation demonstrates that the materials for making art are indeed everywhere.

Jonas Mekas

Harry Smith Picks Up His Check

1975, 20 sec.

Mekas's diary films have poetically chronicled New York's arts culture. Here, his camera captures the late experimental animator, Harry Smith, as he is presented with a grant check from the Creative Artists Project Service (CAPS).

Harry Smith

Early Abstractions

1939-62, 23 min.

Smith's early animations are pure abstractions, created frame by frame using techniques of painting directly on 35mm film. Originally silent, Smith later added a soundtrack using the music of the Beatles. Funding allowed Smith to circulate his early films and begin a new project that remained unfinished at the time of his death.

Robert Bell

Watching Ballet

1963, 35 min.

Produced by On Film, NYSCA and the Ballet Society. Shot in an unadorned studio, filmmaker Robert Bell allows the grace and skill of dancers Jacques D'Amboise and Allegra Kent to energize the screen. The Council's first funded film, commissioned in 1961, this work demonstrates ballet technique using excerpts from George Ballanchine's ballets.

Meredith Monk and Bob Rosen

Ellis Island

1981, 28 min.

Monk is an artist who is equally adept at producing work for theater and for film. Shot on location before the restoration of this historic site, Monk's evocative film summons the spirits of the almost 16 million people who arrived at the entry way to America, hoping to gain admittance. Neither documentary nor fiction, Monk describes the film as "a mosaic of sounds and images woven together into a formal musical design."

2

Lucille Rhodes
and Margaret Murphy

They Are Their Own Gifts: Alice Neel, Painter

1978, 19 min.

This film chronicles the career of Alice Neel, who worked in relative obscurity until the Whitney Museum of American Art organized a major retrospective of her work in 1974. Neel has called herself a "collector of souls," and is known for an uncanny ability to paint disarmingly honest portraits. Rhodes and Murphy examine Neel's life, from her early marriage to a Cuban painter, through her work with the WPA, to her long residence in East Harlem.

Karen Thorsen

James Baldwin: The Price of the Ticket

1990, 87 min.

James Baldwin (1924–1987) was at once a major twentieth-century author and a Civil Rights activist. This film captures the passionate intellect and courageous writings of a man who was born black, gay and gifted. Writers Maya Angelou, Amiri Baraka, Ishmael Reed, William Styron, Baldwin's brother David and biographer David Leeming speak of Baldwin's life and writings.



Karen Thorsen,

James Baldwin: *The Price of the Ticket*, 1990

3



Amy Harrison, *Guerrillas in
Our Midst*, 1992

Amy Harrison Guerrillas in Our Midst

1992, 35 min.

A savvy critique of the art world during its boom in the 1980s, this film brings the "conscience of the art world," the Guerrilla Girls, to the screen. Using wit and creative tactics, this anonymous group of arts activists has kept sexism and racism on the agenda of the art world since 1985.

Charlie Ahearn

Wild Style

1982, 85 min.

Viewed alternately by New Yorkers as a menace to urban spaces or youthful artists using the city as their canvas, graffiti and Hip-Hop artists are brought to the screen. By day, Raymond is a heart-broken teenager trying to find himself in the rough world of the South Bronx. By night, Raymond assumes his secret guise as the graffiti artist, "Zoro," whose identity has remained a mystery even to his friends. Deftly played by many non-professional actors, the classic tale of the striving young artist is given a fresh treatment. *Wild Style* features Frederick Brathwaite, "Lee" Georges Quinones, Sandra "Pink" Fabara, Patti Astor, Andrew "Zephyr" Witten, Grand Master Flash, Chief Rocker Busy Bee, the Cold Crush Four, The Fantastic Five, Double Trouble and Rock Steady Crew.

4

Juan Downey, *The Looking Glass*, 1981



Joan Logue

30 Second Spots

1982, 2.5 min excerpt.

Termed by Logue as "commercials for artists," these brief but elegant video portraits capture some of the key figures of New York's avant-garde.

Shirley Clarke

Tongues

1982, 20 min.

A collaboration of Shirley Clarke, Joe Chaikin and Sam Shepard. To encourage the innovative use of film and video for television in the early 1980s, NYSCA funded a number of video- and filmmakers to work collaboratively with other artists. *Tongues* was written by Chaikin and Shepard after Chaikin suffered a stroke. This audacious and moving monologue explores multiple facets of life, illness and recovery, amplified by Clarke's virtuoso use of video techniques.

Nam June Paik and
Shigeko Kubota

Allen 'n' Allan's Complaint

1982, 28 min.

A witty and moving portrait of two artists and their fathers: Beat poet Allen Ginsberg, whose father, Louis, is a poet in his own right; and performance and conceptual artist Allan Kaprow, whose father is a high-powered lawyer.

Christa Maiwald

Van Gogh's Bedroom

1977, 5 min.

Maiwald makes an original contribution to the legend of Vincent Van Gogh, perhaps the most frequently portrayed figure of the tormented modern artist.

Juan Downey

The Looking Glass

1981, 28 min.

Downey draws on a variety of sources and techniques in his video essay on the meaning of reflections, illusions and mirrors in Western art and culture. A travelogue through museums in England, France and Spain, Downey's wry wit and keen eye comments upon the viewer as well as paintings.

On Television

6



Scenes from Alan and Susan Raymond's *The Police Tapes*, 1976

Roy Campanella Jr.

Pass/Fail

1978, 36 min.

Post-produced at the TV Lab at WNET/13. Independent filmmaker Brian Wells's life is a balancing act between family, art and ego, and all are at stake as he sweats out a crucial foundation grant. Campanella, one of a group of talented young Black filmmakers who emerged in the 1970s, presents a deft and knowing portrait of the life of an artist who juggles issues raised by funders' agendas, the consequences of personal sacrifice and the constant exposure to judgment. Featuring Illunga Adell as Wells, and Christine Campbell as his wife Kim.

Alan and Susan Raymond

The Police Tapes

1976, 60 min.

Produced at the TV Lab at WNET/13. *The Police Tapes* is a ground-breaking video-verité portrait of the 44th precinct in the Bronx. The tape was shot during three months on patrol with the police. A forerunner of "true crime" TV in texture but not in substance, the desperation and violence captured by the Raymonds is framed by insightful comments on the connection between social neglect and crime by Borough Commander Anthony Bouza. Bouza lost his job when an expurgated version of the tape was aired.

TVTV with Russell Connor

VTR: TVTV

1975, 28 min.

This documentary about the TVTV collective, produced as the first segment of Channel 13's pioneering "VTR" series, provided an introduction to the tools and the spirit of the alternative TV movement.

TVTV

Gerald Ford's America: Chic to Sheik

1975, 28 min.

Produced at the TV Lab at WNET/13. TVTV (Wendy Appel, Skip Blumberg, Bill Bradbury, Nancy Cain, Frank Cavestany, Wilson Chao, Steve Christiansen, Steve Conant, Michael Couzens, Mary DeOreo, Bart Friedman, Paul Goldsmith, Anda Korsts, Andy Mann, Hudson Marquez, Allen Rucker, Paul Ryan, Michael Shamberg, Jodi Sibert, Elon Soltes and Megan Williams) goes to Washington to cast its irreverent eye on a crucial facet of the political system—the social scene. Focusing on the high cost of political dealmaking—\$10,000 for one diplomatic function alone—the group examines the wretched excesses of the Washington Establishment, ironically concluding with a birthday party for the Shah of Iran.

Joel Krantz/Gulf Crisis TV Project

"Gulf Bowl" segment from News World Order

1991, 3 min.

Gulf Crisis TV Project was a collaboration between Paper Tiger Television and Deep Dish Television. The group's work critiqued coverage of the War. "Gulf Bowl" deconstructs broadcast news coverage.

Lynn Corcoran

In Our Own Backyard

1982, 59 min.

A chronicle of the Love Canal disaster by a Buffalo videomaker, *In Our Own Backyard* tells the story of the transformation of a group of terrified neighbors from victims to activists. The tape is one of the most important documentaries to come out of Buffalo's vital and diverse media community.

7

Jon Alpert and Keiko Tsuno

Healthcare: Your Money or Your Life

1977, 58 min.

Produced by Downtown Community Television in association with the TV Lab at WNET/13. Considered a wake-up call when it was first aired on public television 17 years ago, this still-timely documentary examines the ways in which social and economic inequities are inscribed within our healthcare system. The tape weaves the stories of patients and healthcare workers into a portrait of two Brooklyn medical institutions—the embattled Kings County Hospital, an aging facility short on staff, beds and supplies; and the prestigious and well-funded Downstate Medical Center.

Martha Rosler and Paper Tiger Television

Born to Be Sold: The Strange Case of Baby SM

1988, 35 min.

Artist and critic Martha Rosler and the Paper Tiger Television collective collaborated on this insightful and scathing deconstruction of the infamous court battle between surrogate mother Mary Beth Whitehead and the couple who hired her to bear a baby. The tape, produced for Paper Tiger's weekly public access show dedicated to critiquing the media, examines the ways that class and gender differences and institutional forces converged in the courtroom and the press to paint Whitehead as an unstable, manipulative and ignorant person unfit to keep the child she carried to term.

The following short pieces from one of the richest creative periods in video, by some of its foremost artists, incorporate unprecedented techniques that were visually startling in the 1970s. While many of their innovations have since been copied by commercial media, their artistry remains exhilarating.

Bill Viola

The Reflecting Pool

1977-79, 7 min.

Kit Fitzgerald and John Sanborn

Olympic Fragments

1980, 10 min.

Steina and Woody Vasulka

Solo for 3

1974, 4 min.

Skip Blumberg

JGLNG

1976, 5 min.

MICA-TV

[Carol Ann Klonarides
and Michael Owen]

CASCADE: Vertical Landscapes

1988, 6 min.

Part of a series of tapes MICA-TV made in collaboration with contemporary artists, *CASCADE* integrates the work and visions of painter Dike Blair, photographer and sculptor Dan Graham and artist and composer Christian Marclay in its visual investigation of the urban landscape. The tape consists of a continuous series of vertical camera moves, shot with a specially designed cam-remote rig, and incorporates images by Graham and Blair with Marclay's digitally sampled soundtrack.

Joan Jonas

Volcano Saga

1989, 28 min.

This gorgeous experimental narrative is based on the Medieval Icelandic saga of *Laxdeala*, in which a young woman, played by Tilda Swinton, has vivid dreams which foretell the future. Shot in Iceland and New York, this performance-based tape is a haunting dreamscape. Co-starring Ron Vawter



Barbara Kopple, *Harlan County, U.S.A.*, 1976

Barbara Kopple

Harlan County, U.S.A.

1976, 103 min.

In each of her two Academy Award-winning documentary films, Kopple has demonstrated vision and fortitude in following stories that give us engaged portraits of American labor. In *Harlan County, U.S.A.*, she courageously portrays the struggles of miners and their families during a strike in eastern Kentucky.

Jill Godmilow

Far from Poland

1984, 109 min.

In collaboration with Mark Magill and Andrzej Tymowski. Unable to secure a visa to enter Poland to film the Solidarity Movement, Godmilow works in New York City, drawing on letters, television images, film clips brought back to her and dramatic reenactments, to shape a personal meditation on the ability of the filmmaker to portray history. Challenged by her own assumptions about events in Poland and the limitations and possibilities of filmmaking, Godmilow explores and expands the documentary form.

Tales of War and Peace

11

Ralph Arlyck

Current Events

1989, 56 min.

Can one lead a morally engaged and satisfying life in the late twentieth century? How do we respond to the ceaseless stream of media images of suffering, injustice and crisis that beg for intervention? Arlyck's wry humor and quirky style guide us through this rumination on how to live as citizens in our times.

Kathe Sandler

A Question of Color

1993, 58 min.

Almost a decade in development, Kathe Sandler has crafted a personal documentary exploring "colorism"—the relationship between skin color and privilege within the Black community.

12



Daniel Reeves

and Jon Hilton, *Smothering Dreams*.

1981

Daniel Reeves with

Jon L. Hilton

Smothering Dreams

1981, 23 min.

Produced in association with the TV Lab at WNET/13.

Haunted by memories of being a marine caught in an ambush in Vietnam in 1969, Reeves describes *Smothering Dreams* as an "autobiographical videotape concerning the myths and realities of organized violence as experienced through the imagination of a child and the eyes of a soldier."

Francesc Torres

Belchite/South Bronx: A Trans-Cultural and Trans-Historical Landscape

1987, 39 min.

Originally conceived as an installation, this tape conjures, with terrifying power, the vestiges of once-proud worlds ravaged by war, poverty, time and neglect. Images of a bombed church in a small town in Spain are juxtaposed with the urban decay of the South Bronx, New York.

Rea Tajiri

History and Memory

1991, 30 min.

With Sokhi Wagner and Noel Shaw. Focusing on the internment of Japanese-Americans during World War II, Tajiri traces her mother's experience. This powerful work weaves personal memory with collective history. Archival footage is combined with family pictures, recollections and the artist's own video to examine rewriting history through media representations.

Philip Mallory Jones

The Trouble I've Seen

1976, 10 min.

Jones was a founder of the Ithaca Video Project, an active production and exhibition center in the early 1970s. In his own video work, Jones has explored the expressive juxtaposition of image and sound in his keenly observed video portraits. This tape is inspired by an oral history project begun by his mother. Ragtime and spirituals serve as a counterpoint to the images of black rural Georgia.

Veronika Soul/
WNYC Poetry Spot

In the Seed

1992, 3 min.

A poem for peace and democracy by poet, Alex Jacobs, an Akwesasne Mohawk.

Families and Friends

13

Madeline Figueroa

Hospital Dream

1993, 4 min.

The youngest filmmaker represented in this series, Figueroa created this touching autobiographical animation and its soundtrack while she was a patient at Rusk Institute, New York City. Commissioned by Hospital Audiences.

Ira Wohl

Best Boy

1980, 104 min.

Wohl won an Academy Award for his deeply personal documentary about his cousin Philip—a mentally retarded 52 year-old whom Wohl helps toward a more independent life. The film looks at love, pain, adulthood and family.



Ira Wohl, *Best Boy*, 1980

14

Robert Breer

Bang!

1986, 10 min.

A seminal avant-garde animator, Breer creates collages of unique personal images that dart and fly, disappear and materialize in ways that resonate both visually and emotionally. *Bang!* incorporates into its exhilarating choreography pencil sketches made by the artist as a ten-year-old.

Robert Gardner

Clarence and Angel

1980, 75 min.

Friendship is hope in Gardner's realistic story about the frustrations of growing up—especially growing up poor. The film follows the relationship between two 12-year-old outsiders—Clarence, a bright, but illiterate kid from a migrant family, and Angel, a wildly imaginative "problem child." Together, they discover the best in themselves through one another.

15



Indu Krishnan,

Knowing Her Place, 1990

Indu Krishnan

Knowing Her Place

1990, 40 min.

A haunting, extraordinarily candid documentary portrait of Vasu, an Indian woman living in the U.S., Krishnan explores the intertwined personal and cultural issues that threaten to capsize Vasu's life as a wife, mother and professional. The tape conveys the complex texture of her emotional life through a variety of traditional and experimental documentary techniques.

Daryl Patterson/WNYC

Poetry Spot

Two Black Men and a Baby on the Way

1992, 2 min.

Visual interpretation of a poem by Paul S. Beatty.

Julie Gustafson and

John Reilly

Pursuit of Happiness

1983, 60 min.

This artful documentary with the narrative and emotional engagement of drama is culled from the stories of a prison warden and his wife, a convict and members of the Ploughshares Eight, whose lives intersect. Professional lives, marriages, political commitments, love and family all come under scrutiny in this engrossing video-verité exploration of that "inalienable" but elusive concept—"happiness".

Personal Histories

16

Anita Thacher

Sea Travels

1978, 11 min.

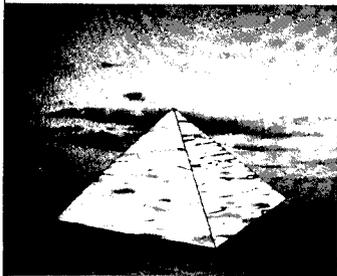
A reverie on memories of childhood at the seashore is lyrically portrayed by Thacher through her masterful use of optical printing techniques.

Claudia Weill

Girlfriends

1977, 87 min.

Weill's first feature became the cross-over women's narrative film of the 1970s. This is a warm and wise tale of aspiring photographer, Susan Weinblatt (played by Melanie Mayron), struggling for a Soho gallery exhibition as she supports herself shooting wedding and Bar Mitzvah photos.



Anita Thacher. *Sea Travels*. 1978

17

Skip Battaglia

Boccioni's Bike

1981, 8 min.

A delightful ode to movement, Battaglia's animation captures the energy and joy of a cyclist and his bike.

Spike Lee

She's Gotta Have It

1986, 84 min.

Lee had planned to direct a film about a bicycle messenger as his first feature, but changed course when production negotiations stalled. *She's Gotta Have It* demonstrated the talent of a bright young director who was not afraid of controversy. Spurned by many feminist critics for his portrayal of female sexuality and lauded by others, the tale of Nola, a woman unwilling to settle for any one of her lovers, was an overnight success for Spike Lee.

18



Mark Rappaport,

Rock Hudson's Home Movies, 1992

Su Friedrich

Sink or Swim

1990, 48 min.

This resonant autobiographical film is told as a series of 26 short stories about the filmmaker's relationship with her father. Incorporating home movies and found footage, Friedrich creates a complex and emotionally charged film.

Mark Rappaport

Rock Hudson's Home Movies

1992, 63 min.

Using an array of film and video techniques, Rappaport creates a new reading of Rock Hudson's films, carefully selecting his clips. A Hudson look-alike reflects on the actor's screen personae and career which were carefully constructed by the Hollywood studios and the media.

Chris Hill

Reproductive Histories Update

1989, 5 min.

This tape was produced for public-access TV in Buffalo as part of a series designed to stimulate public discussion of reproductive rights. Hill combines a soundtrack of spoken first-person reminiscences by women who detail their pre-Roe v. Wade reproductive histories and on-screen texts telling the stories of decisions and crises in other women's lives, with imagery that unifies them symbolically.

Lewis Klahr

Tales of the Forgotten Future, Part Three, Mood Opulence: Cartoon Far

1990, 6 min.

Inspired by the hand-made approach of animators like Harry Smith, Klahr's low-tech, cut-out animation evokes the subconscious material associated with memory and longing, often through the use of familiar images and music in surprising juxtapositions.

Tony Cokes
and Donald Trammel

Fade to Black

1990, 35 min.

Using on-screen texts and verbal commentary to recontextualize clips from Hollywood films that malign or exclude African Americans, Cokes and Trammel "re-read" stereotypical images from the perspective of an artist and Black man who recognizes in them not himself—but the legacy of racism.

Vanalyne Green

A Spy in the House That Ruth Built

1989, 29 min.

Green unpacks and examines her attraction to the all-male preserve of baseball. This witty visual essay explores her perception of the sexual metaphors, familial associations and desires at the heart of the game.

Josh Blum/
WNYC Poetry Spot

Rapunzel Was a Sister

1992, 2 min.

Visual interpretation of a clever poem by Pamela Sneed.



Ela Troyano.

Carmelita Tropicana: Your Kunst Is Your Waffen, 1993

Ela Troyano

Carmelita Tropicana: Your Kunst Is Your Waffen

1993, 30 min.

Featuring performance artist, Carmelita Tropicana, Troyano has crafted a bawdy feminist musical, affectionately mocking the universe of "B" film characters and plots.

Jennie Livingston

Paris Is Burning

1990, 78 min.

Long before Madonna discovered voguing, Jennie Livingston began to document the world of drag balls, where gay men, mostly black, could realize their dreams by creating new personae and posing as models.

Power Boothe

Overture

1990, 10 min.

Boothe's talents as a painter and set designer are evident in this dream-like film. Reminiscent of early avant-garde work such as Leger's *Ballet Mechanique*, *Overture* uses superimpositions to create an unreal sense of space. The imagery is choreographed to a piano score by A. Leroy, which was originally performed live at the film's debut at Dance Theatre Workshop.

Yvonne Rainer

Film About a Woman Who...

1974, 105 min.

One of the few artists to make seminal contributions to two different art forms, Rainer began making films in 1972 after a career as a dancer, choreographer and co-founder of the influential Judson Dance Theatre. In *Film About a Woman Who...*, Rainer disrupts the expected relationship between image and "voice" in a way that transforms intensely personal material, and challenges traditional ideas about narrative.

BY DARYL CHIN

Notes on the Rise of INDEPENDENT MEDIA

Although independent media—that is, media produced outside the commercial industry—has existed in many guises since the invention of motion pictures a century ago, its current preponderance in the United States has many determinants. For independent producers, the issue has been access—access to the means of production, and access to audiences through distribution mechanisms. Since the commercial media industry is one of the most concentrated of capitalistic enterprises, the economic determinants of media production make access a graphic demonstration of the enforcement of social stratification.

Independent media production in the U.S. illustrates most vividly the clash between commerce and art. As last winter's stalled GATT negotiations over Hollywood's dominance of European film markets illustrates, the European model of filmmaking has always viewed films more as cultural than commercial products. From the very beginning, there were "films d'art," which often documented great performers such as Bernhardt, Loie Fuller and Pavlova. Private patronage allowed many artists, including Man Ray, Picabia and Duchamp to create films. State-subsidized filmmaking provided the impetus for the careers of many European filmmakers, among them Ingmar Bergman, François Truffaut and the Taviani Brothers.

In the United States, the initiatives to create a base for noncommercial filmmaking came to fruition in the 1960s, when government arts funding agencies were established. One result was a shift from reliance on private funding to an acknowledgment of public funding. Many of the major cultural institutions in New York City had been created privately in the 1930s, including most of the major museums, such as The Museum of Modern Art, the Whitney Museum of American Art, and The Solomon R. Guggenheim Museum. When American arts funding began to coalesce in the 1960s, comparisons were made to European funding, yet the capitalist base for media production in the U.S. was so strong that independent initiatives often seemed hopelessly outmaneuvered.

Since then, government arts funding has enabled media organizations to provide access to workshop instruction and equipment for many groups previously disenfranchised from both the art world and the media industry. The result has been an increase in independent media production that is truly

reflective of cultural diversity. I would like to suggest some of the ways in which independent media has evolved, and how NYSCA has played a crucial role in these developments.

The current media landscape is marked by a great fluidity. Inexpensive media, resulting from recent advances in video technology, have produced a greater ease and immediacy in media production. Cable access shows, which often have lower production values, and reality television programs—which often intentionally adopt a low-tech look—have engendered different attitudes in relation to technical requirements for mainstream media. And the media environment continues to evolve. Movies are packaged in different formats, from videocassette to laser disc to CD-ROM, in addition to the traditional celluloid formats of 35-millimeter and 16-millimeter. Video has advanced from single monitors to large-scale projection, while high-definition and interactive technologies continue to improve. The possibilities seem infinite, the permutations and variations on media practices, media distribution and media consumption seem endless. To paraphrase a song by Timbuk 3, the future's so bright, we're gonna need shades.

By asserting the potential for technical ingenuity, artists have created new low-budget forms of media creation involving intensive cross-fertilization. This mixing of forms would have been considered heretical in the late 1960s, when video emerged as a fully defined art medium. At that time, the distinctions between video and film were extreme. There were many historical and technological reasons for this separation. But a major factor was an essentialist aesthetic regarding materiality which characterized all the arts at the time, from painting (Frank Stella, Kenneth Noland, Jules Olitski), sculpture (Tony Smith, Donald Judd, Carl Andre), dance (Simone Forti, Yvonne Rainer, Deborah Hay), as well as the media arts. In avant-garde film, many filmmakers defined materiality by emphasizing cinema's "pure" elements—light, film grain and the dimensionality of the filmic image. Films such as Tony Conrad's *The Flicker* (1966), Ken Jacobs's *Tom, Tom, the Piper's Son* (1969) and Ernie Gehr's *Serene Velocity* (1970) were insistent in their medium specificity.

But during the past decade, the intermix of media has intensified due to the expressive needs of artists seeking ways to create moving image work with budgetary flexibility. The mixing of film and video technologies has opened up new aesthetic options and enabled numerous ingenious

redefinitions—for example, having Super-8 film footage transferred to video; or shooting and editing on video and then transferring it to 16-millimeter film. In these ways, the integrity of medium boundaries does not seem as important as it once was. In a sense, the message now defines the medium. In this regard, Kathe Sandler's recent documentary *A Question of Color* (1993) can be seen as exemplary.

Released theatrically in 16 millimeter, this "film" is actually a mix of 16mm film and video footage transferred to film. It addresses the issue of color-consciousness among African-Americans, and poses these questions: Are light-skinned blacks favored over dark-skinned blacks? Are standards of beauty among African-Americans defined by white society? Sandler combines interviews, footage of various people interacting with friends and family, archival film footage and television clips. This mixture of material is reflected in the mixture of formats. Because the urgency of her subject is most important to Sandler, she uses everything she can to explore it.

The media hybridity of *A Question of Color* has become a norm for independent mediamakers, for whom the issues of funding and access have been crucial. The democratization implicit in the funding directives of the New York State Council on the Arts has thus been of immense benefit. Though terms such as "cultural diversity" may now appear to be merely tokens of fashion, there really has been a marked increase in diversified media. Organizations funded by the New York State Council on the Arts, such as Third World Newsreel, Women Make Movies and Electronic Arts Intermix, now distribute film and video works by what has been dubbed "underrepresented populations": African-Americans, Asian-Americans, Hispanic-Americans, Native Americans and women. The fact that these works and these organizations exist is a tribute to the initiatives of arts funding since the 1960s. Hence, the idea of diversity, once established, has been central to the development of independent media. NYSCA funding has seeded projects that have helped to identify audiences previously ignored by the mainstream media. Movies by Claudia Weill, Spike Lee, Todd Haynes and many others have defined women, African-Americans, and gays as constituencies, as major media consumers.

In trying to reflect the contemporary world, the artist is confronted with the media environment. Television is ubiquitous; home video has made the creation of moving image work as simple as picking up a camcorder. Telecommunications seem to be burgeoning with new technology. There is so much



Kathe Sandler,
A Question of Color, 1993

that our electronic environment encompasses now; the issue of ensuring that there is equal access to this new technology is one of the rationales for government funding of educational facilities. To extend this argument: at this point, a working knowledge of computers is a fundamental necessity. So much depends on computer literacy now, that to lack this knowledge puts an individual at a tremendous disadvantage. But what if you can't afford a computer? What if you go to a school where there are no computers? The public education system must make an effort, even though strapped for funds, to provide access to computers to all students, so that this important tool can be part of every student's kit of skills.

In her first review as staff critic for *The New Yorker*, Pauline Kael wrote: "Movies have been doing so much of the same thing—in slightly different ways—for so long that few of the possibilities of this great hybrid art have yet been explored....When Méliès photographed his magic shows, when D.W. Griffith re-created the Civil War or imagined the Fall of Babylon, when Pabst made a movie with Chaliapin, when Flaherty went to photograph life in the Aran Islands or the South Seas, they were just beginning to tap the infinite possibilities of movies to explore, to record, to dramatize. Shipped in tins, movies could go anywhere in the world, taking a synthesis of almost all the known art forms to rich and poor. In terms of the number of people they could reach, movies were so inexpensive that they could be hailed as the great democratic art form."¹ Though movies would seem to be comparatively inexpensive, the initial investment (camera equipment, film stock, lighting and sound equipment, etc.) remains prohibitively expensive for most people. But, starting in the 1960s, an era which saw a resurgence of interest in the democratic process, with civil rights, feminism, and gay rights among the causes igniting people's passions, media arts centers formalized attempts to disseminate the process of filmmaking to as many interested constituents as possible. Film became an integral part of liberal and fine arts education, with many colleges and universities offering courses in filmmaking, film history, and film theory. Many media centers offered access to equipment, which enabled new artists to develop.

One example is the Millennium Film Workshop in New York City. One of the founders of Millennium was the filmmaker Ken Jacobs, whose *Tom, Tom, the Piper's Son* (1969) remains a



Su Friedrich, *Sink or Swim*, 1990

There are, and always will be, contrary arguments surrounding the value of state support for the arts. But NYSICA support encouraged the foundation and private sectors to join in, and led to the

development of the enviable position which New York still maintains in relation to video and the media arts. At a time when the role of government support for the arts is questioned on so many levels, it is appropriate to step back and thank that intrepid agency whose willingness to lead should never be forgotten.

David A. Ross
Alice Pratt Brown Director, Whitney
Museum of American Art

landmark film utilizing techniques of rephotography. The optical printer at Millennium proved to be central to the developing aesthetic of a number of filmmakers who took filmmaking workshops at Millennium, including Marguerite Paris and Barbara Hammer. As emerging filmmakers in the 1970s, they continued to utilize the optical printer as the nexus of the architectonics of their work, often redefining and reclaiming imagery as specifically "female," radicalizing this imagery further by a direct assertion of lesbianism. Thus, in this way, the tradition of the new in cinematic experimentation can be seen as a continuum, whereby the formalist techniques employed by Jacobs provided inspiration for other artists, who extended the techniques with personal imagery.

Jacobs himself remains a precursor of much that has happened in the independent cinema; starting in the early 1960s, he began to use small-gauge filmmaking (8-millimeter, Super-8) to create extended narratives. In some cases, he has used 8-millimeter footage and blown it up to 16-millimeter to redefine the narrative implications of a previous work, as in the recent manifestations (circa 1990) of *The Sky Socialist*, begun in 1965.

In 1972, Paul Sharits stated: "Stan Brakhage's massive work is too expansive in its implications and richness to discuss here except to mention that his use of the camera as a behavioral extension, his forceful modulation of disjunction, 'distractive' 'mistakes' (blurs, splices, flares, framelines, flash frames, etc.) and his decomposition-reconstitution of 'subjects' in editing, because of their cinematically self-referential quality (they reveal the system by which they are made), bring cinema up to date with the other advanced arts."² Brakhage had utilized the subject of childbirth in his films *Window Water Baby Moving* (1959) and *Thigh Line Lyre Triangular* (1961); by the early 1970s, feminist theory began to question the deployment of feminine experience as the subject for male spectatorship. Marjorie Keller created a film, *Misconception* (1976), which reconstituted the techniques pioneered by Brakhage to reclaim the birth imagery from a feminine perspective. She also added sound in order to redefine her cinematic enterprise, allowing the female "voice" to be heard as a counterexample to the silence that defined Brakhage's aesthetic. Keller worked in Super-8; she also worked in 16-millimeter, and her films often examined the differences in the textures between the different film gauges. This was particularly acute in her film, *Daughters of Chaos* (1981), a lyrical evocation of the shifting emotions of girlhood.

During the years when I had the honor to serve on the Film Panel,
I became more conscious than ever before of the importance
of state support of the arts, especially of film and video making.

Despite the pleasure and inspiration it can give us, Hollywood has not—and probably cannot—represent the healthy range of insight into our diverse culture we must have if our democratic ideals are to be more than fantasy. A modest investment by state government in film and video alternatives to the industry can play an important role in giving voice and audience to the full, glorious range of our media culture.

Scott MacDonald
Professor of Film Studies and
American Literature, Utica College of
Syracuse University

Keller, along with Leslie Thornton, Peggy Ahwesh, and Su Friedrich, was conversant in the varieties of different types of media production. Mixing their formats, these women created a critical feminist experimentation. One of the tropes providing an impetus for their works has been the use of autobiographical material: Friedrich's *The Ties That Bind* (1984) and *Sink or Swim* (1990) are examples. In defining this approach, Scott MacDonald has written: "By the 1980s, Friedrich was becoming convinced that the rejection of personal filmmaking, structural filmmaking, or other approaches did not 'liberate' cinema in any practical sense; it simply narrowed the options. The issue was not to avoid the personal or the systematic, but to reappropriate and reenergize as many useful dimensions of the previous film-critical practices as possible. Indeed, the consolidation of traditionally distinct arenas of independent film was to become one of Friedrich's signature strategies."³

This consolidation is characteristic of a great many recent works in media, and narrative and autobiographical concerns have provoked an intense affectivity in the works. Some notable examples include Alan Berliner's *Intimate Stranger* (1991), his portrait of his grandfather; Rea Tajiri's *History and Memory* (1992), her investigation of the internment experience of her parents; and Roddy Bogawa's *Some Divine Wind* (1991), his narrative about the repercussions of World War II on a young Japanese-American student. These works fracture and continually redefine their stories, allowing breaks to comment on continuity, just as the intermingling of media proposes alternative perspectives.

I have tried to suggest some of the ways that independent media has permutated in the current period, and to suggest the place that organizations such as the New York State Council on the Arts have played in that development. For arts funding, the issue is access; rather obviously, the question of quality never can be addressed without ambiguity. What arts funding can hope to do is provide equal opportunity for those with an interest in pursuing the arts. In his critique of the institutionalization of avant-garde film in 1987, J. Hoberman declared: "It's not my intention to justify those who ignore the achievements of the American avant-garde.... Nor do I wish to discourage those who labor to extend those achievements. Their lot is tough enough: Film is fearfully expensive and hard to get right. The number of labs dwindle as the price of raw stock climbs—and even more than the rest of us, a-g filmmakers are oppressed by the waste and idiocy of most commercial movies.... Films like *Scorpio Rising* and *Flaming Creatures* were neither made for the avant-garde ghetto, nor

CHRONOLOGY

1960

1961

Note: Overall NYSCA budget figures combine administrative and local assistance (grants) monies. Program budgets include only local assistance monies. In addition, several other NYSCA programs have funded film, video and audio projects since the 1960s, including the Architecture, Arts-in-Education, Dance, Music and Folk Arts Programs.

Budget: \$450,000

● New York State Legislature passes a bill creating the New York State Council on the Arts (NYSCA), as a temporary agency; the first state arts funding agency in the country with a systematic grants program.

● First year of NYSCA funding.
● NYSCA and New York City Ballet commission Robert Bell to produce *Watching Ballet* (1963), a 16mm film with Allegra Kent and Jacques D'Amboise demonstrating ballet technique. The film, NYSCA's first film production grant, was used in the Ballet Society's touring educational programs.

contained by it; now avant-garde films appeared to illustrate particular doctrines or appeal to specific audiences. The rise of the institution subsidized mediocrity no less than genius."⁴ Since Hoberman wrote his essay, the situation has actually gotten worse, because the economics have become even more prohibitive. Inexpensive film stocks have been phased out of the market; the grain of the film has been diminished, with a corresponding loss of richness and depth of hue; film stocks have been stabilized by narrowing the tonal range, leaving the exposed film with bland visual harmonics. One of the greatest of American filmmakers, Bruce Baillie, has spoken of the rigidity of the new film stocks, their inability to register subtleties of texture. Yet he has started to experiment in video, trying to discover ways to develop visual textures with simple home video equipment.

The revolution in media envisioned by Nam June Paik when he began to use the first video Portapak in the mid-1960s now encompasses a far broader range of possibilities. In "A Call for a New Generation of Film-makers" from 1959, Jonas Mekas exhorted his readers "to bring our film up to date. Hollywood films (and we mean Hollywoods all over the world) reach us beautiful and dead. They are made with money, cameras, and splicers, instead of with enthusiasm, passion, and imagination. If it will help us to free our cinema by throwing out the splicers and the budget-makers and by shooting our films on 16mm as Cassavetes did, let us do so."⁵ Now, the same call would include Super-8 and video (Betacam, VHS, High-8), in addition to 16-millimeter. We have seen the implementation of varied modes of production as an enabler of access for a wide diversity of voices and visions. In this, the place of agencies such as the New York State Council on the Arts remains incalculable, for all the difficulties in determining validity. The access to media may not be limitless, but certainly there would not be opportunities for women, African-Americans and other ethnic Americans, without the impetus that institutionalization provided. The contemporary media environment continues to expand; the question is whether this environment will remain open to alternative modes of expression, or whether the encroachment of the commercial system simply is inevitable. In this, the directives provided by arts funding remain one of the major sources of decentralized production.

Daryl Chin is an artist and critic living in New York City.

Notes

1 Pauline Kael, *Going Steady* (Boston: Little, Brown and Company, 1970), p. 3.

2 Paul Sharits, "Words Per Page," in *Afterimage* (No. 4, Autumn 1972), p. 3.

3 Scott MacDonald, *Avant-Garde Film: Motion Studies* (New York: Cambridge University Press, 1993), p. 103.

4 J. Hoberman, *Vulgar Modernism: Writings on Movies and Other Media* (Philadelphia: Temple University Press, 1992), pp. 174-177.

5 Jonas Mekas, in *Film Culture Reader*, edited by P. Adams Sitney (New York: Praeger, 1970), p. 75.

1962

Budget: \$560,250

● Eight other states have begun arts funding programs and another 14 states investigate methods of funding the arts.

In the late '50s and early '60s, something called the Underground Cinema was quietly taking form in New York. This so-called underground was inhabited by artists like Harry Smith, Shirley Clarke and Bob Breer who are affectionately remembered in this retrospective. I choose the word artists purposefully to describe this small, isolated bunch of 16mm filmmakers because they clearly saw themselves as working in the classic tradition of the painter, choreographer or poet. Only the medium was different.

Artists like these were fascinated with the technology and were drawn to its expressive potential. They had few resources, no support system except each other sometimes, scant audience, and they were almost totally misunderstood because their work bore little resemblance to the industry entertainment product. Thirty years ago, there were no publicly funded programs to support artists, let alone filmmakers—no National Endowment for the Arts Media Arts Program, no New York State Council on the Arts Electronic Media and Film, or Individual Artists Programs.

Artists had not received government grants since the Depression-era

WPA. NYSCA, armed with tax dollars, would forge bold partnerships that would nurture our community. But, thirty years ago, very few people could have imagined this and no one could have foreseen what the words "independent" or "media arts" would mean today.

Looking back now, I can see that we were witnesses to an absolute flowering of the late twentieth-century arts of film and video.

Rodger Larson
Executive Director, Film/Video Arts

1963

Budget: \$534,219

● First New York Film Festival.

1964

Budget: \$562,335

● Ford Foundation begins funding independent filmmakers.

1965

Budget: \$765,895

● Governor Nelson Rockefeller makes NYSCA a permanent state agency; John Hightower, Executive Director.

● Modeled on NYSCA, Congress creates the National Endowment for the Arts.

● Rockefeller Foundation begins funding video experimentation.

● Sony Corporation introduces Portapak, the first portable, nonbroadcast-quality, open-reel, black-and-white video camera and recorder.

Budg
Film

orga
prog
prom
scho
Aub
Cay
The
rent
spea
John

prom
festi
tour
for w
Expe
supp
engi

reco
orga
lives
Arts

1966

Budget: \$1,504,477
Film Project: \$40,000

- All 50 states have arts councils.
- Film Project established; organizes first government-funded touring film program; cultivates new audiences and promotes critical viewing of media in programs in school districts and community centers in Peekskill, Auburn, Union Springs and rural Southern Cayuga. Films include *David and Lisa*, *The Bicycle Thief*, and *The Ballad of a Soldier*. Funds for film rentals and guest speakers' fees also made available; speakers include Judith Crist, Susan Rice and John Simon.

- Film, video and multi-media work prominently featured in NYSCA-funded arts festivals and tours: "Contemporary Voices in the Arts" tours Billy Klüver and Stan VanDerBeek to colleges for workshops and public presentations; experiments in Art & Technology (EAT) founded, supports creative collaborations between artists and engineers; funded in 1967.

- New York State Award instituted to recognize outstanding New York artists and organizations which have significantly enriched the lives of New Yorkers. Later renamed Governor's Arts Award.

1967

Budget: \$1,936,968
Film Program: \$46,260

- Film Project is reorganized as Film Program; supports broader range of activities-- film tours, production training, equipment access and film appreciation.

- First funding for 16mm film production workshops:
 - The Film Club, workshop for Lower East Side teens, directed by Jaime Barrios.
 - Channel of Soul film workshop, Buffalo, directed by Pamela Dodes Felderman.



Jaime Barrios (right) with Film Club students, 1967.



Student filmmakers in the Channel of Soul film workshop, Buffalo, 1968.

- The Movie Bus, organized by Rodger Larson, funded to tour NYC boroughs, screening Film Club productions.

- First support for broadcast of social focus documentaries, each introduced by the filmmaker, on WNDT; later becomes WNET, Channel 13.

- Museum of Modern Art receives NYSCA support for its Film Department.

- National Endowment for the Arts establishes the Public Media Program.

- The American Film Institute is founded; begins funding independent film and video production the following year.

1968

Budget: \$2,522,770
Film Program: \$60,000

- Exhibition sites emerge in rural and urban areas around the state. Film Program arranges a week-long exhibition of international short films at the State Fair in Syracuse.

- Funding for teen production continues:
 - Rodger Larson and Lynne Hofer expand the model of the Film Club's workshops, working with organizations around state through Young Filmmakers' Foundation.

- Educational Broadcasting Corporation funded for documentary on a street version of "Everyman," performed by teens and produced by actress Geraldine Fitzgerald and Brother Jonathan Ringcamp.

- Experimental media artists funded as part of "Intermedia 68," a theater workshop at the Brooklyn Academy of Music; includes environmental video performances, film projections and videotapes by Aldo Tambellini, Nam June Paik, Les Levine, Carolee Schneemann, Terry Riley, Dick Higgins, Ken Dewey, USCO and others.

- New Sounds, Inc., under the direction of Tony Schwartz, funded for audio art for broadcast over WNYC.



Carolee Schneemann performing at "Intermedia '68," NYC.

1969

Budget: \$2,292,837

Film and Television Program: \$45,000

● Film Program becomes Film and Television Program; begins accepting proposals for electronic media projects; expands support for production through schools and community workshops.

● Funding continues for youth projects:
— Aldo Tambellini works with students and teachers in Rochester, Syracuse, Buffalo, Schenectady and NYC to experiment with creative potential of TV.

— Loft Film and Theater Workshop, Bronxville, established.
— Library workshop in Albany and programs in several other counties.

— Young Filmmakers initiates distribution service for works produced under its auspices; one film, "The End," by Alfonso Sanchez Jr., screened at Cannes Film Festival.

● Multi-media experimentation supported:

— Elaine Summers Experimental

Intermedia Foundation funded for projects at C.W. Post College.

— Thais Latham funded to develop a multi-media music center in Brooklyn.

● First American exhibition devoted exclusively to video art; "TV as a Creative Medium," at the Howard Wise Gallery, New York City.



Elaine Summers's "Electric Gymnasium,"

C.W. Post College, 1969

1970

Budget: \$20,208,570

Film, Literature and TV/Media Program: \$1,575,625

● NYSCA establishes the Creative Artists Public Service (CAPS) program to provide grants to individual artists, administered by the Cultural Council Foundation; Fellowship recipients required to participate in a public service project; under direction of Isabelle Fernandez.

● Equipment access funded:
— Media Equipment Resource Center (MERC) established, a short-term loan pool for Super-8 and 16mm equipment, administered by Young Filmmakers' Foundation.

— Millennium Film Workshop, NYC.
— Visual Studies Workshop, Rochester.

● Film production funding:
— National Black Theatre Workshop, for a film tribute to Malcolm X by Woodie King Jr.
— Meredith Monk's House Foundation.

● Film exhibition funded:
— Lincoln Center, to organize film programs in 39 upstate communities. Other exhibition programs are initiated in many communities.
— Film Art Fund (Anthology Film Archives), under direction of Jonas Mekas, first NYSCA support for screenings at Public Theatre, NYC.
— The Jewish Museum, in conjunction with the Harlem Cultural Council, for a Black Film Festival, which tours to other sites nationally.

● Film Program awards first grant to Educational Film Library Association (EFLA), an organization under direction of Nadine Covert, whose broad definition of educational film helped raise the profile of independents; and begins funding libraries to purchase 16mm foreign, classic and independent films for lending collections.

● First funding to public television stations in Binghamton, Rochester, Garden City, Schenectady, Buffalo and Syracuse for cultural programming; several stations receive support to make equipment available to artists; Jackie Cassen commissioned to develop Artists' Television Workshop at WNET (Channel 13), which leads to the founding of the TV Lab at WNET/13 in 1972.



NY Public Library workshop using MERC equipment, 1970

● First funding to groups exploring the creative use of video:

— Shirley Clarke's Tower Playpen Videospace Troupe, NYC.

— People's Video Theatre, NYC, co-founded by Howard Gutstadt and Ken Marsh.

— Collaborations in Art, Science and Technology (CAST), Syracuse, under direction of Joseph Scala.

— Raintance Corporation, NYC, under direction of Frank Gillette, Beryl Korot and Ira Schneider.

— Global Village, NYC, under direction of John Reilly and Julie Gustafson.

— Port Washington Library, under direction of Lillian Katz.

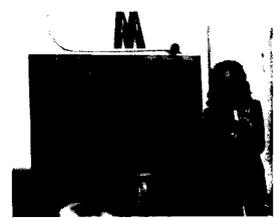
— Videofreex (working with the Rochester Museum and Science Center).

— Community Center for Television Production, Binghamton, a precursor of the Experimental Television Center, Owego; Ralph Hocking and Sherry Miller, co-directors.

● Support to cable programming and production initiatives:

— Operation Discovery, Brooklyn, under direction of Doris Marshall, to develop a video program on the cultural life of Bedford-Stuyvesant; also provides training as part of production.

● Children's Television Workshop receives New York State Award.



Paul Sharits at Mill Workshop, NYC, 1971.

Budge
Film, T

through

NYC, f

exhibit

Photog
film sc

directi
worksh

under r
wome
and to

Art, for
and "A
first vic

(film) C
Museum

the sev
to deve
program

1971

Budget: \$14,441,706

Film, TV/Media, Literature: \$1,316,950

- Film and video centers emerge throughout the state. First-time funding awarded to:
 - The Collective for Living Cinema, NYC, for screenings and 16mm film workshops.
 - Film Forum, NYC, to exhibit independent films.
 - International Museum of Photography/George Eastman House, Rochester, for film screenings and an International Film Festival.
 - Media Study Buffalo, under direction of Gerald O'Grady, for equipment access, workshops and film/video screenings.
 - Women's Interart Center, NYC, under direction of Margot Lewitin, for a first festival of women's films (organized by Kristin Nordstrom) and to begin a film production workshop.
 - The Whitney Museum of American Art, for The New American Filmmakers Series and "A Special Videotape Show," museum's first videotape exhibition, curated by David Bienstock.
 - Everson Museum, Syracuse, (film) Guggenheim Museum (film) and Finch College Museum of Art (video).
- TV/Media program works with the seven public TV stations in the New York Network to develop "Carousel," a 13-part series of cultural programs originating in different parts of the state.

- Cable projects funded:
 - Open Channels, under direction of Thea Sklover.
 - NYU Media Co-op, under direction of George Stoney.
 - Experiments in Art & Technology, under direction of Billy Klüver.
 - Media Bus, Lanesville, established by the Videofreex, for mobile media bus workshop program.
 - Space for Innovative Development, under direction of Paul Ryan.
- Electronic Arts Intermix, NYC, funded for the Avant-Garde Festival at the 69th Regiment Armory, organized by Charlotte Moorman; and Sonic Arts Union, Stoney Point, for a multi-media and experimental event exploring sound, light, video and film.



Dimitri Devyatkin at The Kitchen, 1973.

Keiko Tsuno and Jon Alpert, Downtown Community Television, NYC, 1973.



1972

Budget: \$16,452,250

Film, TV/Media, Literature: \$1,402,632

- Workshop and equipment centers funded:
 - Electronic Arts Intermix, NYC, for an editing facility.
 - Portable Channel, Rochester, for a video center.
 - Women Make Movies, NYC, under direction of Ariel Dougherty, for filmmaking workshops in Chelsea.
 - Downtown Community Television, NYC, founded by Jon Alpert and Keiko Tsuno, for workshops and media arts center in Chinatown.
 - Ithaca Video Project, under direction of Philip Mallory Jones and Fred Mangones, for workshops and video equipment access.
 - Women's Interart Center, NYC, for an equipment pool and workshop program organized by Ronnie Geist.
 - Experimental Television Center, Owego, to develop Paik-Abe video synthesizer.
 - Workshops for children and teens in many communities.
- Film and video exhibition programs funded:
 - The Electronic Kitchen, NYC, Steina and Woody Vasulka, founding directors, for video and multi-media events.
 - Upstate Films, Rhinebeck, for international film screenings; under direction of Steve and DeDe Leiber.
 - The Everson Museum, Syracuse, for video exhibition program, including an installation of work by Frank Gillette; David Ross, video curator.
- Cable projects funded:
 - Henry Street Settlement, NYC, for "Pete's House Video Productions."
 - Woodstock Community Television.
 - Genesee Region Video Journal; through NYSCA's Isolated Communities Program.
 - Art Works on TV, NYC, for a facility at Automation House.

The contribution that NYSCA has made to my artistic work as well as that of

many others goes beyond the funding of any individual piece. It has been important in establishing and maintaining the support structures for the creation and exhibition of the artwork, since without them getting funded is almost pointless.

Edin Velez
Video Artist

1973

Budget: \$16,601,000

Film, TV/Media, Literature: \$1,419,525

- NYSCA publishes reference guide, *Video Resources in New York State*.
- Film exhibition funded:
 - Cornell Cinema, Ithaca, for its year-round film screenings.
 - Filmmaker's Co-op, founded in 1962, receives first-time funding.
- First-time support to White Ox, Rochester, for film production equipment access and workshops.



Artists working at Synapse Studio, Syracuse University, 1973.

- Synapse Studio, Syracuse University, funded to make its facilities available to artists.
- Global Village funded for an annual documentary video festival; later expanded to include film.
- Public television stations in Rochester and Syracuse funded to purchase time-base correctors which enable nonbroadcast-quality tapes to be prepared for broadcast. Six other stations funded the following year.
- Arts cable program "A Is for Art," created by Russell Connor, receives start-up funding.

1974

Budget: \$35,957,900

Film Program: \$1,077,172

TV/Media: \$1,233,770

- Increased support directed to film and video production.
- Women/Artist/Filmmakers, NYC, is funded to present and produce films and tapes.
- Independent film and video distributors funded:
 - Electronic Arts Intermix, NYC, video.
 - American Federation of Arts, NYC, film tours.
- *The Spaghetti City Video Manual*, by the Videofreex, a practical handbook on video production, published by Praeger.
- "Open Circuits: An International Conference on the Future of Television," held at the Museum of Modern Art with NYSCA support; curators, artists and critics share ideas and models of production, distribution and exhibition of video art.
- ZBS Foundation, Fort Edward, receives funding for sound/audio art experiments.

1975

Budget: \$35,947,000

Film, TV/Media, Literature: \$2,785,400

- NYSCA receives NEA matching funds for the "Bicentennial Film Project," providing production funds for films on the arts and cultural life of New York State. Projects included Ken Burns's *Brooklyn Bridge*, Barbara Kopple's *Harlan County, U.S.A.*, and Claudia Weill's *Girlfriends*.
- Film and video exhibition funded:
 - Museum of Modern Art, for "Cineprobe" series, for filmmakers to screen and discuss their work.
 - Whitney Museum of American Art, for "Projected Video" exhibition; video becomes regular part of museum's exhibition programs under direction of John Hanhardt.
 - New Community Cinema, Huntington, for year-round international film screenings; under direction of Charlotte Sky and Victor Skolnick.
 - First International Festival of Women's Films, NYC.
 - Foundation for Independent Video and Film (FIVF), NYC, for screenings, workshops and publication of a newsletter; Ed Lynch, first director.
- Intermedia Art Center (IMAC), Bayville, under direction of Michael Rothbard, for a media equipment center.
- Camera News, NYC, for independent film productions and a Third World film series.
- WNET/13 funded for a new independent video series, "Video/Television Review" (VTR); becomes "Video/Film Review" in 1979.
- Pacifica Radio/WBAl, NYC, funded for experimental audio programming.

1976

Budget: \$29,015,900

Film, TV/Media, Literature: \$2,564,560

- Direct support of film production continues to grow despite NYSCA's reduced budget
- Independent Creative Artists Project (ICAP), under direction of Kitty Morgan, funded to help independents market work on cable.

MDMA regards its two theaters as the permanent galleries of the Department of Film and Video. Since there is no box-office, the exhibit program must find its funding elsewhere. support of the Council has given us the latitude to present programs that educate, inform, and reach out to

new audiences, without having to be under constant pressure to exhibit the familiar and the popular.

Lawrence Kardish
Curator and coordinator of Film Exhibitions

1977

Budget: \$29,431,656
 Film Program: \$1,455,000
 TV/Media: \$992,000

- Film, Literature and Media are grouped in new Administrative Division of Communications Arts. Film Program expands and normalizes film production funding.
- The *MERC Directory of Independently Produced Media Work* by NYS artists is published by Young Filmmakers with NYSCA support.
- Astoria Motion Picture Foundation funded to study development of programs for independent video and filmmakers and the general public using former motion picture studio in Queens.
- Hallwalls, Buffalo, receives first funds for video exhibition and documentation of arts events.
- Media Center for Children, under direction of Maureen Gaffney, is funded to research and train teachers, librarians and museum staff in ways to use independent films with young audiences.
- Barbara Kopple's *Harlan County, U.S.A.*, wins an Academy Award for Best Documentary.

1978

Budget: \$32,829,945
 Film: \$1,447,000
 Media: \$1,075,000

- Jerome Foundation begins awarding fellowships for film- and videomakers in New York State.
- Black Filmmaker Foundation is founded by Warrington Hudlin and George Cunningham; with NYSCA funding, begins "Dialogues with Black Filmmakers," screening Black independent films in community centers throughout NYC.
- Writer's Guild establishes a fellowship/mentor program with NYSCA funding.
- The Frederick Douglass Creative Arts Center offers screenwriting workshops; under direction of Fred Hudson.
- Video exhibition and television programs funded:
 - WNET/13, for premiere season of "Independent Focus" series.
 - Museum of Modern Art, for "Video Viewpoints" series, for video makers to screen and discuss their work.
 - The Educational Film Library Association, NYC, to screen video in the American Film Festival.
 - Artists Television Network, founded in 1976 by Jaime Davidovich, for production and cablecasting of artists' work.

1979

Budget: \$34,514,384
 Film: \$1,477,598
 Media: \$1,127,000

- The New York Council for the Humanities begins supporting film and video.
- Asian Cine-Vision receives first-time funding for a cable series and video workshops. The first Asian-American Film Festival receives support under the sponsorship of the Asian-American Film Institute.
- American Independents Festival is held as a sidebar to the New York Film Festival; with NYSCA support, later becomes Independent Feature Project.
- NYSCA funds Entermedia's "American Mavericks Film Festival," NYC, and statewide tour.
- The Governor's Office for Motion Pictures and Television established.

1980

Budget: \$34,456,068
 Film: \$1,550,315
 Media: \$1,170,000

- Film and Media Programs award first funds for Arts Programming for Television, a three-year funding initiative supporting collaborative works by video and filmmakers and other artists.
- Film Program establishes a separate category for film preservation; Anthology Film Archives receives funds to preserve 16mm independent films.
- The Film Fund receives NYSCA funds to administer grants program for independent film and video production, using money from individual donors and small foundations; under direction of Jennifer Lawson.
- The National Alliance of Media Arts Centers (NAMAC) is established; later renamed National Alliance of Media Art and Culture.
- Media Alliance, formed in 1979, receives funding to organize a professional network of video artists and media arts organizations.

- Art at the Olympics is funded to commission independent video projects for the 1980 Winter Olympic Games, Lake Placid; artists include Skip Blumberg, Kit Fitzgerald/John Sanborn and Nam June Paik.
- Wendy Clarke's *Love Tapes*, an interactive video installation, is exhibited at the World Trade Center.
- Harvestworks, NYC, under direction of Gerald Lindahl, is funded to provide audio equipment services.
- Ira Wohl's NYSCA-funded film, *Best Boy* (1980), wins Academy Award for Best Documentary.



Wendy Clarke. *Love Tapes*, 1980

1981

Budget: \$36,588,291
Film: \$1,675,305
Media: \$1,176,500

- Women's International Independent Film Festival at the Bleecker Street Cinema, NYC, organized by Women Make Movies.
- Film Forum, under direction of Karen Cooper, reopens as a multi-plex theater with the first full-time independent feature screen.
- The first National Latino Film and Video Festival, organized by Lillian Jimenez at El Museo del Barrio, NYC.
- Paper Tiger Television, NYC, is established, with NYSCA funding for its first season.

1982

Budget: \$36,636,426
Film: \$1,675,000
Media: \$1,200,000

- Media Program gives first grants for video preservation and video criticism.
- Crandall Library, Glens Falls, receives funding for its independent filmmaker series.
- Whitney Museum of American Art presents "Nam June Paik" exhibition, first retrospective of a video artist at a major museum; curated by John Hanhardt.

1983

Budget: \$36,124,720
Film: \$1,644,300
Media: \$1,173,000

- Film Program begins pilot program to support distribution of NYSCA-funded films.
- Two new cooperative programs with industry funded; allow artists to use commercial facilities at reduced rates:
 - Standby, founded by Rick Feist and Alex Roshuk.
 - Online, established by Media Alliance.

1984

Budget: \$39,976,100
Film: \$1,420,141
Media: \$955,548
Individual Artists: \$669,311

- NYSCA creates Individual Artists Program to oversee support to filmmakers, media artists and other artists.
- Library projects funded:
 - Mid-Hudson Library System, Poughkeepsie, to create an on-going electronic Union Catalogue listing all film and video holdings in public library systems in New York State.
 - Chautauqua-Cattaraugus Library System, to build a circulating collection of video art for western New York.
- Sidney Lumet receives Governor's Arts Award.

Nam June Paik, *Get-Away Car*, installation view at American Museum of the Moving Image, 1988.



NYSCA funding within a highly competitive and media-saturated region has been a virtual seal of approval that has leveraged other sources of financial support. Through skillful cross-fertilization on their panels, the staff has galvanized the field to take up the issue of diversity in a serious and principled manner.

The quality, diversity and sheer magnitude of media supported by NYSCA speaks volumes for the agency.

Lillian Jimenez
Arts Consultant



Richard Schmeichen and Robert Epstein, *The Times of Harvey Milk*, 1984

1985

Budget: \$45,099,350
 Film: \$1,495,800
 Media: \$1,020,000
 Individual Artists: \$759,200

- Checkerboard Foundation receives matching funds from NYSCA for video artists' fellowships.
- New York Foundation for the Arts begins to administer NYSCA-funded film, video and screenwriting fellowships.
- Concerned Black Filmmakers/20 West Theatre funded for its independent black film repertory cinema housed in a Harlem brownstone; Jessie Maple and Leroy Patton, co-founders.
- Akwesasne Cultural Center, Hogansburg, funded for video workshops and to tour Native American films to community centers in northern New York.
- "New Television" series of artists' videotapes inaugurated at WNET; WGBH-Boston becomes co-producer the following year.
- Richard Schmeichen and Robert Epstein's NYSCA-funded film, *The Times of Harvey Milk* (1985), wins Academy Award for Best Documentary.
- Nam June Paik receives Governor's Arts Award.

1986

Budget: \$49,433,632
 Film: \$1,569,930
 Media: \$1,127,000
 Individual Artists: \$845,699

- "Premiere: First Conference on Film Exhibition," co-organized by Film Program and the Crandall Library, Glens Falls.
- Start-up season of Deep Dish Television, providing satellite transmission of community video to cable stations and public television nationally.
- Start-up funds to Squeaky Wheel media center, Buffalo; Julie Zando first director.
- Sara Driver's NYSCA-funded *Sleepwalk* (1986) opens the Semaine des Critiques at the Cannes Film Festival.

1987

Budget: \$54,104,906
 Film: \$1,608,266
 Media: \$1,169,603
 Individual Artists: \$905,631

- PARTICIPATE's *Directory of Public Access Cable Channels and Related Video Resources in New York State* published with NYSCA funding.
- New York Foundation for the Arts organizes the first "American Independents in Berlin," a marketing initiative at the Berlin Film Festival designed to secure European co-production and distribution contracts for independent American film.
- Museum of Modern Art presents "Bill Viola" retrospective; curated by Barbara London.
- Albany's WAMC-FM hosts a conference on "Public Radio and Its Place in the Arts," co-sponsored with the State Office of Education and NYSCA.
- Spike Lee's NYSCA-supported *She's Gotta Have It* (1986) becomes a blockbuster crossover hit.

1988

Budget: \$56,910,795
 Film: \$1,726,000
 Media: \$1,309,655
 Individual Artists: \$884,000

- The American Museum of the Moving Image opens in Astoria, providing permanent exhibitions, screenings, seminars and other public programs on film, television and video.
- Anthology Film Archives inaugurates its new facilities at Second Street and Second Avenue.
- International Museum of Photography/George Eastman House, Rochester, inaugurates new building which includes a study center, a second screening room and new archival facilities. Film Department Curator, Jan-Christopher Horak, extends invitation to independent filmmakers to store their films at this facility.
- Central New York Programmer's Group is established to help upstate exhibitors and educators develop touring circuits for independent film and video.
- The Herbert F. Johnson Museum, Cornell University, Ithaca, presents "Media Buff: The Media Art of Buffalo," curated by Richard Herskowitz.
- Start-up funds to Latino Collaborative, NYC, to provide production support services and to increase the visibility of Latino video- and filmmakers.
- Olean Public Library and Film Program co-sponsor a workshop on rural film exhibition for NYS exhibitors during the library's annual "Rural Images Film and Video Festival", under the direction of Jean Haynes.
- Exit Art organizes New York's first International Festival of Super-8 Film, curated by Jordi Torrent.
- Ghasem Ebrahimi's NYSCA-funded *The Suitors* is only U.S. film included in Director's Fortnight at the Cannes Film Festival.
- Irwin Young and DuArt Film Lab receive Governor's Arts Award.



Tony Conrad,
Panopticon, video installation in "Media Buff: The Media Art of Buffalo," 1988.

1989

Budget: \$60,169,500
 Film: \$1,855,000
 Media: \$1,363,000
 Individual Artists: \$1,030,000

- Council implements multi-year support for Film and Media Production using NEA Challenge III money.
- "Show the Right Thing: National Conference on Multi-Cultural Exhibition," co-sponsored by Film News Now, NYSCA and the Rockefeller Foundation, held in New York City; brings together artists, curators, critics, educators, funders and distributors to build networks and showcase independent film and video.
- Apparatus Productions, established in 1988 by Barry Ellsworth, Todd Haynes and Christine Vachon, funded to initiate a regrant program for emerging experimental narrative filmmakers.

1990

Budget: \$55,692,100
 Electronic Media and Film: \$2,764,00
 Individual Artists: \$1,050,000

- Council merges Media and Film Programs into Electronic Media and Film Program.
- Barbara Kopple's *American Dream* (1990), wins an Academy Award for Best Documentary.
- Stephanie Black's *H-2 Worker* (1990) is selected Best Documentary at Sundance Institute's U.S. Film Festival.

1991

Budget: \$33,262,500
 Electronic Media and Film: \$1,623,197
 Individual Artists: \$596,000

- American Museum of the Moving Image, Astoria, presents "Shigeko Kubota" retrospective; curated by Joanne Hanley.



PETER VOORE

Shigeko Kubota with her installation piece, *Three Mountains*, 1976-79

- Media Alliance organizes a symposium on video preservation hosted by the Museum of Modern Art.
- The Independent Television Service (ITVS), a national production fund, is established with Federal funding.

1992

Budget: \$27,315,100
 Electronic Media and Film: \$1,270,000
 Individual Artists: \$300,000

- Due to budget reductions, the Individual Artists Program begins alternate-year funding for film and media production grants.
- The Film Society at Lincoln Center establishes the International Video Arts Festival as annual program of the New York Film Festival.
- Leslie Harris's film *Just Another Girl on the IRT* (1992) is a cross-over success in commercial theaters.
- Camille Billops and James Hatch's *Finding Christa* (1991) is selected Best Documentary at Sundance Institute's U.S. Film Festival.



Leslie Harris
Just Another Girl on the IRT, 1992

1993

1994

Budget: \$26,129,900

Electronic Media and Film: \$1,455,000

Individual Artists: \$400,000

- "Montage 93," Rochester, an international, city-wide conference and festival of exhibitions, screenings and commissioned video installations, conceived by Nathan Lyons, Director, Visual Studies Workshop.

- New Community Cinema, Huntington, reopens as a twin-screen cinema with new workshop facilities.

- David Blair's *Wax, or the Discovery of Television Among the Bees* is the first feature-length work transmitted over the Internet.

- Steve Martin's *Theremin* is selected Best Documentary at Sundance Institute's U.S. Film Festival.

- "Set in Motion" opens at the Walter Reade Theater, the Film Society of Lincoln Center

BY LEANNE MELLA

On TELEVISION

On a late October afternoon in 1976, just before the evening rush hour, a man joined the flow of pedestrian traffic on the northeast corner of 23rd Street and Park Avenue in Manhattan. Dressed in a fatigue-style jacket and jeans, he began to slowly walk east toward Lexington Avenue. To the casual observer, the man seemed slightly disoriented; from time to time he appeared to be speaking into the collar of his jacket. However, this was not the behavior of an eccentric New Yorker, but a street performance by artist Bill Beirne. The piece, entitled *Cross Reference*, was a week-long exploration of public image. Sponsored by The Kitchen Center for Video and Music, it was simultaneously cablecast live on two public access channels of Manhattan Cable Television.¹

As Beirne continued walking, two camera operators leaned out of the windows of an eighth-floor studio in a building across the street. From that vantage point, using walkie-talkies, they chose the pedestrians who would become the momentary subjects of the artist's investigation of persona. These individuals, caught on camera, occupied their own channel space opposite Beirne's. One of a series of performances from the early seventies dealing with constructions of the self, *Cross Reference* was innovative for its radical break with the conventional form of television. Because Manhattan Cable was willing to transmit the program with no further contextualization over two channels simultaneously, Beirne was able to create a single performance event that required the audience to continually switch between channels to view the piece in its entirety.

Earlier the same month, Douglas Davis had presented a live, two-way cablecast between Anthology Film Archives and Manhattan Cable TV. The piece, *Reading Brecht in 3/4 Time*, also



Douglas Davis, *Four Places Two Figures One Ghost*, video/performance at the Whitney Museum of American Art, 1977.

The Council has weathered many a storm. Something has been right. The panels were "diverse" before that was a style, the administrators properly humble, the money given out

cautiously, the contracts presented without condescension and always with apologies that the grants were not larger. Like those of us who have saved and promoted community gardens, the media arts administrators were there for us. There were regulations to buck, codes to develop, deals to be made in the dull halls of compromise and negotiation. There were pests to dodge and heavy boots to fend off. A salute to those gardeners with sharp hoes and green thumbs!

DeeDee Halleck
Independent Producer

employed Citizens-Band radio, the computer BBS of its day. In April 1976, Davis's performance of *Three Silent and Secret Acts* live from The Kitchen and Manhattan Cable TV, had been facilitated by Manhattan Cable's installation of a direct link to their transmission facility from The Kitchen's exhibition space at 484 Broome Street. Davis followed these projects with a live, multi-point cablecast from the Whitney Museum of American Art in 1977. *Four Places Two Figures One Ghost* was the first live performance telecast from a New York City museum.

Each of Davis's projects attempted to use TV as a private medium, one usually viewed in personal space, and all shared a belief in the potential of television as an interactive medium. Thus, the live performance of *Reading Brecht*, in which Davis read "The Radio as an Apparatus of Communication," Bertolt Brecht's 1932 treatise on radio as a genuine two-way communications medium, became the inaugural event of Cable Soho. This consortium of artists and arts organizations in lower Manhattan was formed to find interactive uses for the public access channels then available in New York City.⁹

Throughout the 1970s, numerous individuals and groups combined and recombined to produce innovative and challenging programs and performances using communications technology. Some of those with the most long-lasting effects may only be perceived as a blip in time: as early as 1971, the Everson Museum's video curator, David Ross, produced live call-in shows with artists on WCNY in Syracuse; in 1976, Liza Bear and Keith Sonnier's Send/Receive Satellite Network, a project of the Center for New Art Activities, linked artists in southern California and New York at a temporary outdoor performance space on the Hudson River landfill, now the site of Battery Park City; and in 1981, Douglas Davis used a live satellite link between the Whitney Museum and the Centre Georges Pompidou in Paris to perform his *Double Entendre*.

All these projects reflect a particularly fertile period for artists working in television. During this time conceptual and visual artists, independent producers and the organizations exhibiting their work, used both direct and institutional support from the New York State Council on the Arts to commission and present diverse cable and broadcast projects in New York State, on national television, and in closed-circuit, low-power and satellite transmitted experimental works. In funding a broad array of projects exploring the creative uses of television beginning in the early 1970s, NYSCA had seeded the bed on several fronts. It supported groups that were using small-format video as a means of democratizing

Members of Image Union on the set of *The Five-Day Bicycle Race*, 1976.



the media; funded public television stations across the state in an effort both to make broadcast-quality facilities accessible to artists, and put their work on TV; and awarded grants for artists working with museums and adventurous cable operators.

Low-cost production facilities and sidelong glances at power politics have been a staple of alternative TV since its inception. In the summer of 1976, the Democratic National Convention was held in New York City at Madison Square Garden. The convention that nominated Jimmy Carter provided grist for the alternative TV mill, and a loose consortium of independent producers from New York State and around the country converged to produce five nights of live and taped coverage. Calling themselves Image Union, the group included members of Media Bus/Lanesville TV, Video Repertorie, TVTV and others. *The Five-Day Bicycle Race*, as the show was called, was cablecast live for three hours each night on Manhattan Cable Public Access Channel D. Using coveted sets of press credentials, several crews visited the convention floor to shoot interviews with delegates, politicians and, of course, the ubiquitous members of the mainstream media. Other crews spread out across the city to shoot the short stories and engaging sidebars for which so many of these producers are justifiably so well known.³

The group would then return to the same funky East 23rd Street studio used for Bill Beirne's street performance, and which, in 1980 became home to the weekly cable program produced by the fledgling Paper Tiger Television collective. There, they would edit half-inch, black-and-white, open-reel Portapak footage or simply roll raw tape into the often humorous, and occasionally provocative alternative convention coverage. Image Union completed its coverage on election night with *Mock Turtle Soup*, a program presented live, in color, from Automation House. Despite their move to a high-end production facility in a chic, uptown location, the group's off-beat look at political power in America remained undiluted.

The desire for access to more sophisticated production tools led to the creation of the TV Lab at WNET/13 in 1972. Starting with an annual budget of \$375,000, in a \$400-per-month studio, the TV Lab was funded by NYSCA and the Rockefeller Foundation. Until it closed in 1984, it provided production grants and residencies for hundreds of film- and videomakers. While the lab's budget was small by commercial TV standards, for many artists it represented an opportunity to work in a "high-end" facility. Nam June Paik's *Global Groove* and other early tapes appropriating commercial TV, Bill

If Sony was midwife to the video movement, NYSCA was nursemaid. The Council made it possible for the group I worked with, the Videofreex, to flee the city in 1971, for a mountainside in Lanesville. It appreciated the Legislature's sensitivity

about a place called Upstate and how people there were as ready as the denizen of the metropolis to experience video. The Council nurtured the movement not just because it dispensed more money for video than any organization before or since, but because of the way it spent what it had by its determination to resist defining precisely what constituted the medium and its messengers.

Parry D. Teasdale
Managing Editor, Woodstock Times

Viola's elegant meditative works from the late seventies, and *Art Herstory*, Hermine Freed's humorous 1972 re-reading of the history of art, were produced at the Lab and aired on Thirteen.

It was to the Lab's director, the late David Loxton, that Michael Shamberg of Top Value Television (TVTV) brought his proposal for *The Lord of the Universe*, an hour-long documentary on the activities of the Guru Maharaj Ji. At a time when television news organizations had yet to make the leap from 16mm film, TVTV linked the styles and techniques of the New Journalism then in vogue to emerging video technologies, thus pioneering a new means of imagemaking for television.⁴

Having produced two shows on the 1972 political conventions, *Four More Years* and *The World's Largest TV Studio*, for cable and broadcast, the collective now turned its irreverent (camera) eye on the teen-age cult leader and his followers. In order to expose the intimidation and hints of violence lurking just below the surface of the smiling guru's multi-million-dollar enterprise, the group traveled to Houston to cover Millennia '73, to which thousands of the guru's "preemies" had flocked in order to levitate the Astrodome through meditation.

Like other TVTV projects, *The Lord of the Universe* was produced for about \$30,000. WNET's President, John Jay Iselin, was so impressed with the group's work, that he raised additional private funds to allow the Lab to commission five more TVTV programs, among them the series *Gerald Ford's America*. Shamberg, a founding member of Raindance, the seminal alternative media group; publisher of *Radical Software* with Beryl Korot and Ira Schneider; and latter-day Hollywood producer, had coined the term "guerrilla television" to describe the activities of new media makers, particularly those oriented toward exploiting the potential of cable access and small-format video. While the spirit of guerrilla television may have reached its apogee in the overlapping collectives and collaborative projects of the seventies, there has been no more consistent effort than that manifest by two alternative media groups founded a decade apart.

One rural, the other urban; each reflecting the sensibilities of their age, Lanesville TV and Paper Tiger Television represent committed alternative media. Now in its 14th year, Paper Tiger TV is comprised of media activists and artists "challenging and changing the communications industries" through their relentless critique of news and popular media delivered in a weekly series of lively half-hour public access programs. If Paper Tiger's efforts were prefigured by the alternative projects of the

FILM AND VIDEO

Works Funded

1963-1994

The following list includes completed films and videotapes currently in distribution, and video installations and film performance works which have been exhibited.

Aaron, Jane
Travelling Light
1985, 2 min., Film

Aaron, Jane
Set in Motion
1986, 4 min., Film

Aaron, Jane
This Time Around
1989, 5 min., Film

Abarca, Luis
Danny
1992, 19 min., Film

Ahearn, Charlie
Wild Style
1982, 85 min., Film

Aikin, Susana
and Carlos Aparicio
The Salt Mines
1990, 45 min., Videotape

Akalaitis, Joanne
**Dead End Kids: A
Story of Nuclear Power**
1986, 87 min., Film

Alpert, Jon
and Keiko Tsuno
**Healthcare: Your
Money or Your Life**
1977, 58 min., Videotape

Alvarez, Louis
and Andrew Kolker
The Japanese Version
1991, 55 min., Videotape

Arlyck, Ralph
Current Events
1989, 56 min., Film

Ashley, Robert
Perfect Lives
1983, 210 min., Videotape

Auder, Michel
**Stories, Myths, Ironies
and Songs**
1983, 28 min., Videotape

seventies—several of its founding members were veterans of earlier groups—there was no precedent for Lanesville TV. Founded by the group Media Bus in 1971, Lanesville TV made its mark as true community television.⁵ Using a low-power antenna constructed by Chuck Kennedy, they produced live TV shows every Friday night consisting of interviews and short videotapes by, for and about their Catskill neighbors, throughout the seventies and into the eighties. Some members of the group remain in the Catskill region working in print and video media; others have moved on, but continue to produce engaging independent work.

As we're continually reminded by bureaucrats, televangelists and political activists of all descriptions, the millennium is fast approaching—and independents are there. We have only to look back to 1991 and the fast response to the war in the Persian Gulf on the part of groups such as the Gulf Crisis TV Project, Not Channel Zero, Paper Tiger Television, the Deep Dish Satellite Network and others to look forward to media art and alternative media in the year 2000. With the continued consolidation of the media industries, it is essential that independent voices continue to be heard. New technologies, new media and methods of distribution pose new challenges. This may be an appropriate moment to look back to '32, back to Brecht's dictum—"...for innovation, against renovation."⁶

Leanne Mella participated in numerous artists' television projects beginning in the 1970s, and is currently organizing exhibitions in the U.S. and the Baltics.

Notes

1 Manhattan Cable Television, now Time Warner Cable, deserves some credit for this and many of the projects discussed in this essay. An engaged Public Access Department, first under the direction of Robert Mariano, then Steve Lawrence, and Fred Ciccone, was open and receptive to the work of individual artists and arts organizations, large and small.

2 Cable Soho, renamed Soho TV and directed by Jaime Davidovich, remained active through the early 1980s, producing numerous videotapes and live projects with artists and independent producers.

3 A complete list is difficult to reconstruct, but would certainly include Jane Aaron, Andy Aaron, Eddie Becker, Skip Blumberg, Nancy Cain,

Maxi Cohen, Bart Friedman, Joel Gold, DeeDee Halleck, Scott Jacobs, Chuck Kennedy, Paul MacIsaac, Bill Marpet, Esti Marpet, Fern McBride, Jack Milton, Joanna Milton, Caryn Rogoff, Elon Soltes, Parry Teasdale, Carol von Tobel and Tom Weinberg.

4 For more information on Top Value Television,

see Deirdre Boyle, *Video Classics: A Guide to Video Art and Documentary Tapes* (Phoenix: Oryx Press, 1986), pp. 70-72; and Lori Zippay, ed., *Electronic Arts Intermix: Video, A Catalogue of the Artists' Videotape Distribution Service of EAI* (New York, 1991), p. 186.

5 Core members of Media Bus were Jane Aaron, Skip Blumberg, Nancy Cain, David Cort, Bart

Friedman, Davidson Gigliotti, Chuck Kennedy, Parry Teasdale, Carol von Tobel and Ann Woodward.

6 Bertolt Brecht, "The Radio as an Apparatus of Communication," in John G. Hanhardt, ed., *Video Culture: A Critical Investigation* (Rochester, N.Y.: Visual Studies Workshop Press, 1986), pp. 53-55.

B. Beth
Stigmata
1991, 38 min., Videotape

B. Beth
Under Lock and Key
1992, Video Installation

B. Beth and Scott B
Vortex
1981, 87 min., Film

Balcells, Eugenia
Seeing the Dance
1990, Video Installation

Bank, Mirra
and Ellen Hovde
**Enormous Changes at
the Last Minute**
1983, 110 min., Film

Bank, Mirra
and Ellen Hovde
**Spirit to Spirit: Nikki
Giovanni**
1987, 28 min., Film

Barr, Burt
The Dogs
1989, 17 min., Videotape

Barr, Burt
The Pool
1993, 15 min., Videotape

Barrios, Jaime
and Gaston Ancelovicci
**Onward Christian
Soldiers**
1989, 52 min., Videotape

Barry, Judith
First and Third
1987, Video Installation

Barry, Judith
Maelstrom: Max Laughs
1988, Video Installation

Barry, Judith
Adam's Wish
1988, Video Installation

Battaglia, Skip
Boccioni's Bike
1981, 8 min., Film

Battaglia, Skip
**How the
Frog's Eye Sees**
1984, 7 min., Film

Bear, Liza
Earthglow
1983, 8 min., Videotape

Bear, Liza
Lost Oasis
1983, 10 min., Film

Bear, Liza
Force of Circumstance
1985, 90 min., Film

Beatty, Maria
**Sphinxes Without
Secrets**
1991, 58 min., Videotape

Becker, Edith
**When the Spill Hit
Homer**
1991, 28 min., Videotape

Beckman, Ericka
You the Better
1983, 35 min., Film

Beene, Olivia
**Beware of the
Moving Platform**
1988, Video Installation

Bell, Anne
**Reflections of a
Dancer:
Alexandra Danilova**
1982, 52 min., Film

Bell, Robert
Watching Ballet
1963, 35 min., Film

Benning, James
Landscape Suicide
1986, 95 min., Film

Benoit, Patricia
Tombe/Leve
1993, 33 min., Videotape

Berliner, Alan
Intimate Stranger
1991, 60 min., Film

Berman, Jonathan
The Shvitz
1993, 47 min., Film

Billops, Camille
Older Women and Love
1988, 26 min., Film

Billops, Camille
and James Hatch
Finding Christa
1991, 60 min., Film

Bird, Stewart
Retratos
1980, 53 min., Film

Birnbaum, Dara
Damnation of Faust
1983, 10 min., Videotape

Black, Stephanie
H-2 Worker
1990, 68 min., Film

Blair, David
**Wax, or the Discovery
of Television
Among the Bees**
1991, 85 min., Videotape

Bloes, Richard
Time Spans
1990, Video Installation

Bloes, Richard
Traveler
1991, Video Installation

Blum, Joshua
and Bob Holman
**Poetry Spots,
Series III**
1992, 28 min., Videotape

Blumberg, Skip
JGLNG
1976, 5 min., Videotape

Blumberg, Skip
**Pick Up Your Feet: The
Double Dutch Show**
1981, 29 min., Videotape

Blumberg, Skip
**Essentials of Tap
Technique**
1989, 6 min., Film

Bogawa, Roddy
Some Divine Wind
1991, 72 min., Film

Bohlen, Anne,
Kevin Rafferty and
James Ridgeway
Blood in the Face
1990, 75 min., Film

Boothe, Power
Overture
1986, 9 min., Film

Borden, Lizzie
Working Girls
1986, 89 min., Film

Bowes, Ed
Spitting Glass
1990, 60 min., Videotape

From Spike Lee's She's Gotta Have It to Leslie Harris's Just Another Girl on the IRT, from Todd Haynes's Poison to Jennie Livingston's Paris Is Burning, from Bette Gordon's Variety to Mark Rappaport's Rock Hudson's Home Movies, NYSCA has been a catalyst for a new New York wave of independent filmmaking. NYSCA

provided early funds for films that might otherwise have been thought difficult or marginal, thus encouraging more cautious and commercially-minded investors to come aboard. It threw its support behind "other" points of view: feminist, gay, African-American, Asian, Hispanic. Without NYSCA funding for production and exhibition, creative filmmaking in New York would have withered away years ago.

Amy Taubin
Critic, *The Village Voice*

Bowser, Pearl
**Midnight Ramble:
Oscar Micheaux and the
Story of Race Movies**
1994, 58 min., Videotape

Braderman, Joan
No More Nice Girls
1989, 44 min., Videotape

Brand, Bill
Home Less Home
1991, 75 min., Film

Brand, Bill
Split Decision
1979, 15 min., Film

Bratton, Chris
and Annie Goldson
**Counterterror: Framing
the Panthers
in Black and White**
1990, 30 min., Videotape

Bratton, Chris
and Annie Goldson
**Counterterror:
Northern Ireland**
1992, 29 min., Videotape

Breer, Emily
Brute Charm
1989, 25 min., Film

Breer, Emily
Moona Luna
1990, 10 min., Film

Breer, Robert
Bang!
1986, 10 min., Film

Brose, Lawrence
Films for Music for Film
1990, 78 min., Film

Brown, Jim
We Shall Overcome
1989, 90 min., Film

Brown, Trisha
Accumulation
1972, 47 min., Videotape

Brown, Trisha
Primary Accumulation
1974, 30 min., Videotape

Browning, Philippe
and Adam Merims
Night Train
1986, 40 min., Film

Buckner, Barbara
Hearts
1980, 18 min., Videotape

Buckner, Barbara
Millennia
1981, 6 min., Videotape

Burke, Joanne
**Mary Lou Williams:
Music on My Mind**
1990, 60 min., Film

Burns, Ken
Brooklyn Bridge
1981, 59 min., Film

Byrne, James
**One Way
Fields**
1979, 8 min., Videotape

Byrne, James
Fields
1987, 11 min., Videotape

Cain, Nancy
Sharon
1977, 28 min., Videotape

Campanella, Roy Jr.
Pass/Fail
1978, 36 min., Film

Cantow, Roberta
Clotheslines
1983, 32 min., Film

Cantow, Roberta
Illuminada
1986, 10 min., Film

Caplan, Eliot and Jim Self
Beehive
1985, 16 min., Film

Carrescia, Olivia
Todos Santos Cuchumatan
1982, 41 min., Film

Carrescia, Olivia
**Todos Santos: The
Survivors**
1989, 58 min., Film

Chase, Anthony
Cocteau and Barbette
1993, Film Performance

Cheang, Shu Lea
Color Schemes
1989, 28 min., Video Installation

Cheang, Shu Lea
Fresh Kill
1994, 83 min., Film

Chenzira, Ayoka
**Syvilla: They Dance
to Her Drum**
1979, 25 min., Film

Chenzira, Ayoka
**Zajoda and
the Boogie Spirit**
1989, 20 min., Film

Chong, Ping
**I Will Not Be Sad in
This World**
1992, 20 min., Videotape

Choy, Christine
From Spikes to Spindles
1976, 50 min., Film

Choy, Christine
**The Monkey King
Looks West**
1990, 42 min., Film

Choy, Christine
and Marlene Dunn
To Love, Honor and Obey
1980, 55 min., Film

Choy, Christine
and Cynthia Maurizio
Inside Women Inside
1978, 28 min., Film

Choy, Christine
and Cynthia Maurizio
Mississippi Triangle
1983, 110 min., Film

Choy, Christine
and Renee Tajima
Who Killed Vincent Chin?
1987, 82 min., Film

Clark, Ronald
Doubt
1975, 25 min., Videotape

Clark, Ronald
Dialectical Facts
1977, 45 min., Videotape

Clarke, Shirley
T.P. Videospace Troupe
1970-72, 90 min., Videotape

Clarke, Shirley
Savage/Love
1981, 25 min., Videotape

Clarke, Shirley
Tongues
1982, 20 min., Videotape

Clarke, Wendy
Love Tapes, Series 14
1980, 60 min., Videotape



Christine Choy and
Renee Tajima. *Who Killed Vincent Chin?*, 1987

Clay, Carl
Babies Making Babies
1978, 21 min., Film

Clay, Carl
Radio
1981, 58 min., Film

Cohen, Fred
New Yorker Special
1982, 28 min., Film

Cohen, Maxi
**Cape May, End of
the Season**
1981, 5 min., Videotape

Cohen, Maxi
Boney
1982, 7 min., Videotape

Cohen, Maxi
Ozone Stories
1983, 20 min., Videotape

Cohen, Maxi
**How Much Is
Really True?**
1991, 33 min., Videotape

Cohen, Pamela
and Manona Wali
**Maria's Story: A
Portrait of Love and
Survival in El
Salvador's Civil War**
1990, 53 min., Film

Cokes, Tony
The Book of Love
1992, 60 min., Videotape

Cokes, Tony
**Delay/Enjoy (The Invisible
Generation)**
1991, Video Installation

Cokes, Tony
and Donald Trammel
Fade to Black
1990, 35 min., Videotape

Cole, Kermit
**Living Proof:
HIV and the Pursuit
of Happiness**
1993, 72 min., Videotape

Collins, Kathleen
**The Cruz Brothers and
Mrs. Malloy**
1980, 54 min., Film

Connors, Richard
Eden Is Burning
1988, 80 min., Film

Corcoran, Lynn
In Our Own Backyard
1982, 59 min., Videotape

Cort, David
Mayday Realtime
1970, 60 min., Videotape

Cort, David
Cooperstown TV
1972, 60 min., Videotape

Cort, David
**At Maple Tree Farm
and Beyond**
1972-75, 27 min., Videotape

Danelowitz, Howard
Lady Tree
1983, 6 min., Film

Davis, Peter
**The Rise and Fall of
the Borscht Belt**
1985, 80 min., Film

Davis, Peter
Mandela!
1986, 58 min., Film

DeLuca, Maria
**The Greening
of New York City**
1986, 90 min., Film

DeVito, Cara
**Ama l'Uomo Tuo
(Always Love Your Man)**
1975, 19 min., Videotape

DeVito, Cara
and Jeffrey Kleinman
**What Could You Do
With a Nickel?**
1982, 26 min., Film

Dickson, Deborah
**Francis Steloff: Memoirs
of a Bookseller**
1987, 20 min., Film

Diekman, Kristine
**Male Mating
Calls of Manhattan**
1993, 21 min., Film

Downey, Juan
The Looking Glass
1981, 29 min., Videotape

Downey, Juan
Information Withheld
1983, 28 min., Videotape

Downey, Juan
Shifters
1984, 28 min., Videotape

Downey, Juan
J.S. Bach
1986, 28 min., Videotape

Downey, Juan
**Hard Times and Culture:
Vienna**
1990, 34 min., Videotape

Driver, Sara
Sleepwalk
1986, 75 min., Film

Dutta, Kavery
First Look
1983, 60 min., Film

Dutta, Kavery
One Hand Don't Clap
1988, 92 min., Film

Dwass, Michael
Endless Tango
1993, 15 min., Film

Ebrahimian, Ghasem
The Suitors
1988, 106 min., Film

Eiferman, Lee
Ena's Adventures Part I
1986, 45 min., Videotape

Eiferman, Lee
Ena's Adventures Part III
1988, 45 min., Videotape

Emshwiller, Ed
Scape-mates
1972, 28 min., Videotape

Emshwiller, Ed
Pilobolus and Joan
1974, 58 min., Videotape

Emshwiller, Ed
Dubs
1978, 24 min., Videotape

Engel, Herman
**Nicaragua,
Our Own Country**
1985, 19 min., Film

Eriksen, Gordon
and Heather Johnston
**Scenes from the
New World**
1994, 103 min., Film

Falkenberg, Paul
**Alfred Stieglitz,
Photographer**
1982, 26 min., Film

Fanshel, Susan
Made in the Bronx
1981, 30 min., Film

Feferman, Linda
**Elizabeth Swados:
The Girl with
the Incredible Feeling**
1977, 39 min., Film

Feferman, Linda
and Gina Blumenfeld
Mother May I?
1981, 28 min., Film

Feingold, Ken
**Irony (The Abyss
of Speech)**
1985, 29 min., Videotape

Figueroa, Madeline
Hospital Dream
1993, 4 min., Film

Filippo, Mary
Feel the Fear
1990, 24 min., Film

Fischler, Steven
and Joel Sucher
Anarchism in America
1982, 72 min., Film

Film and video are the most dynamic creative media today. The filmmaking community has an endless supply of artistic and intellectual energy, but few sources of funding support. By enabling worthy film and video projects to come to fruition, and helping them find larger audiences, NYSCA shows how public

arts funding serves both artists and the film-watching public. It is impossible to measure NYSCA's contributions over three decades in nurturing the creative passion that makes our independent filmmaking community the best in the world.

Jennifer Lawson
Executive Vice President, National Programming
and Promotion Services, PBS,
former Executive Director, The Film Fund

From 1971 to my
current project, NYSICA support
has been critical in my

development as
a video artist.
NYSICA's
pioneering
vision of the
video art
field has been
the corner-
stone in its
evolution and
the mode for
support across
the country.

Philip Mallory
Jones
Video Artist

WORKS FUNDED

Fisher, Holly
Bullets for Breakfast
1992, 72 min., Film

Fitzgerald, Kit
and John Sanborn
Interpolation
1979, 26 min., Videotape

Fitzgerald, Kit
and John Sanborn
Resolution of the Eye
1980, 40 min., Videotape

Fitzgerald, Kit
and John Sanborn
Olympic Fragments
1980, 11 min., Videotape

Flournoy, Anne
How to Be Louise
1989, 82 min., Film

Foreman, Richard
Strong Medicine
1979, 84 min., Film

Foreman, Richard
Total Rain
1990, 30 min., Videotape

Forman, Janet
**The Beat Generation:
An American Dream**
1987, 90 min., Film

Forman, Stephen, Abby Fink
and Dennis Lanson
The Phans of New Jersey
1981, 49 min., Film

Foster, Roman and
Bill Miles
Diggers
1985, 88 min., Film

Francovich, Allan
**The Houses
Are Full of Smoke**
1987, 176 min., Film

Freedman, Joel
To Protect Mother Earth
1989, 59 min., Film

Friedman, Bart
**Rabbi Kelley's
Boarding House**
1975, 28 min., Videotape

Friedman, Bonnie
The Last to Know
1981, 45 min., Film

Friedman, Peter
and Tom Joslin
**Silverlake Life: The
View from Here**
1993, 99 min., Videotape

Friedrich, Su
The Ties That Bind
1984, 58 min., Film

Friedrich, Su
Damned If You Don't
1987, 42 min., Film

Friedrich, Su
Sink or Swim
1990, 48 min., Film

Fusco, Coco
and Paula Heredia
The Couple in the Cage
1993, 30 min., Videotape

Garcia, Ana Maria
La Operation
1982, 40 min., Film

Garcia, Ana Maria
Cocolos and Roqueros
1992, 45 min., Film

Garcia, William
A Day at a Time
1992, 57 min., Film

Gardner, Robert
Clarence and Angel
1980, 75 min., Film

Gardner, Robert
King James Version
1987, 91 min., Film

Gazit, Chana
and David Stewart
**Honorable Nations: The
Seneca's Landrights**
1991, 54 min., Videotape

Geller, Matthew
Everglades City
1985, 91 min., Videotape

Geller, Matthew
Bees and Thoroughbreds
1987, 28 min., Videotape

Geller, Matthew
Split Britches
1988, 58 min., Videotape

Gibson, Linda
Flag
1989, 24 min., Videotape

Gigliotti, Davidson
After Montgolfier
1979, 11 min., Videotape

Godmilow, Jill
**The Popovich Brothers
of South Chicago**
1978, 60 min., Film

Godmilow, Jill
Far from Poland
1984, 109 min., Film

Goldstein, Amy
Because the Dawn
1988, 40 min., Film

Gordon, Bette
Variety
1984, 97 min., Film

Gorewitz, Shalom
Travels
1980, 30 min., Videotape

Gorewitz, Shalom
U.S. Sweat
1982, 16 min., Videotape

Gorewitz, Shalom
A Small Jubilee
1987, 7 min., Videotape

Gorewitz, Shalom
Damaged Visions
1991, 9 min., Videotape

Gottheim, Larry
Machete Gillette...Mama
1989, 45 min., Film

Green, Vanalyne
Trick or Drink
1985, 20 min., Videotape

Green, Vanalyne
**A Spy in the House
That Ruth Built**
1989, 29 min., Videotape

Greytak, Sharon
WeirDED Out and Blown Away
1986, 43 min., Film

Greytak, Sharon
Hearing Voices
1989, 87 min., Film

Griffin, George
Thicket
1985, 11 min., Film

Gulf Crisis TV Project
News World Order
1991, 28 min., Videotape

Gustafson, Julie
Casting the First Stone
1991, 54 min., Videotape

Gustafson, Julie
and John Reilly
**Giving Birth: Four
Portraits**
1976, 60 min., Videotape

Gustafson, Julie and
John Reilly
The Pursuit of Happiness
1983, 59 min., Videotape

Hammer, Barbara
Sanctus
1990, 19 min., Film

Harris, Leslie
**Just Another Girl
on the IRT**
1992, 94 min., Film

Harrison, Amy
Guerrillas in Our Midst
1992, 35 min., Film

Harrison, Julie
and Carol Parkinson
Transmigration
1986, 4 min., Videotape

Haynes, Todd
Poison
1991, 85 min., Film

Todd Haynes, *Poison*, 1991



Kavery Dutta, *One Hand
Don't Clap*, 1988



Henson, Robbie
Trouble Behind
1990, 56 min., Film

High, Kathy
**I Need Your Full
Cooperation**
1989, 28 min., Videotape

High, Kathy
**Underexposed:
The Temple of the Fetus**
1992, 72 min., Videotape

Hill, Chris
**Reproductive Histories
Update**
1989, 5 min., Videotape

Hill, Gary
Soundings
1979, 18 min., Videotape

Hill, Gary
Happenstance
1983, 6 min., Videotape

Hill, Gary
**Why Do Things Get
in a Muddle?
(Come on Petunia)**
1984, 33 min., Videotape

Hill, Gary
**URA ARU
(the backside exists)**
1986, 28 min., Videotape

Hills, Henry
Money
1985, 15 min., Film

Holt, Nancy
Underscan
1974, 8 min., Videotape

Holt, Nancy
Revolve
1977, 75 min., Videotape

Hsia, Lisa
**Made in China:
A Search for Roots**
1984, 30 min., Film

Hudlin, Warrington
Street Corner Stories
1977, 80 min., Film

Hudlin, Warrington
Colour
1982, 30 min., Film

Hunt, Marjorie,
Paul Wagner
and Dr. Steven Zeitlin
The Grand Generation
1993, 28 min., Film



Philip Mallory
Jones, *The Trouble I've Seen*, 1976

Hurwitz, Leo
**Dialogue with a Woman
Departed**
1980, 240 min., Film

Hutton, Peter
In Titan's Goblet
1991, 10 min., Film

Jonas, Joan
Volcano Saga
1989, 28 min., Videotape

Jonas, Joan and
Richard Serra
Anxious Automation
1971, 6 min., Videotape

Jones, Philip Mallory
The Trouble I've Seen
1976, 10 min., Videotape

Jones, Philip Mallory
and Gunilla Mallory Jones
Black, White and Married
1979, 58 min., Videotape

Jost, Jon
Sure Fire
1990, 86 min., Film

Kalin, Tom
Swoon
1992, 85 min., Film

Katz, Leandro
Mirror on the Moon
1991, 100 min., Film

Kaye, Pooh
The Mean Princess
1992, 17 min., Film

Keeler, John and
Ruth Rotko
**The Last Space Voyage
of Wallace Ramsel**
1977, 40 min., Videotape

Keller, Marjorie
Herein
1992, 27 min., Film

Keppel, Deans
Soap
1982, 13 min., Videotape

Keppel, Deans
Phoenix
1983, 55 min., Videotape

Kilberg, Richard
Adam Clayton Powell
1990, 55 min., Film

King, Woodie Jr.
The Torture of Mothers
1980, 58 min., Film

King, Woodie Jr.
Death of a Prophet
1981, 60 min., Film

Klahr, Lewis
**Tales of the
Forgotten Future**
1990, 66 min., Film

Klahr, Lewis
Station Drama
1991, 15 min., Film

Klonarides, Carole Ann
and Michael Owen
(MICA-TV)
**CASCADE: Vertical
Landscapes**
1988, 7 min., Videotape

Kobland, Ken
Vestibule
1978, 24 min., Film

Kobland, Ken
**The Communists
Are Comfortable and 3
Other Stories**
1984, 60 min., Film

Kobland, Ken
Foto-Roman
1990, 28 min., Videotape

Kopple, Barbara
Harlan County, U.S.A.
1976, 103 min., Film

Kopple, Barbara
American Dream
1990, 90 min., Film

Kramer, Karen
Celebration!
1988, 30 min., Film

Kramer, Karen
Moko Jumbo
1990, 15 min., Film

Kramer, Karen
**The Last of the New
York Cigar Rollers**
1990, 12 min., Film

Kramer, Karen
Rice and Peas
1990, 13 min., Film

Kriegman, Mitchell
Always Late
1979, 10 min., Videotape

Krishnan, Indu
Knowing Her Place
1990, 40 min., Videotape

Kurihara, Nanako
From Woman to Woman
1993, 57 min., Videotape

Kyi, Daresha
**Land Where My
Fathers Died**
1991, 23 min., Film



Roland Legiardi-Laura, *Azul*, 1988

Myers, Rita
The Allure of the Concentric
1985, Video Installation

Myers, Rita
Correspondences: Day Into Night Into Day
1992, Video Installation

Nabili, Marva
Nightsongs
1985, 113 min., Film

Nair, Mira
India Cabaret
1986, 49 min., Film

Noble, Nigel
Voices of Sarafina
1988, 85 min., Film

Noschese, Christine
Metropolitan Avenue
1988, 58 min., Film

Oursler, Tony
EVOL
1984, 29 min., Videotape

Owens, Brent
The Bronx: A Cry for Help
1987, 52 min., Film

Oxenberg, Jan
Thank You and Goodnight!
1990, 84 min., Film

Paik, Nam June
Global Groove
1973, 30 min., Videotape

Paik, Nam June
Living with The Living Theater
1989, 28 min., Videotape

Paik, Nam June and Shigeo Kubota
Allan 'n' Allen's Complaint
1982, 28 min., Videotape

Pajackowska, Claire, Andrew Tyndall, Jane Weinstock and Anthony McCall
Freud's Dora
1979, 40 min., Film

Parks, Suzan-Lori
Anemone Me
1991, 35 min., Film

Penland, Michael
American Dreaming: Atlantic City's Casino Gamble
1989, 57 min., Film

Ponce, Jose and Pamela Cohen
In the Name of Democracy
1984, 31 min., Film



Jan Oxenberg, *Thank You and Good Night!*, 1990

Rainer, Yvonne
Film About a Woman Who...
1974, 105 min., Film

Rainer, Yvonne
Kristina Talking Pictures
1976, 90 min., Film

Rainer, Yvonne
Journeys from Berlin/1971
1980, 125 min., Film

Rainer, Yvonne
The Man Who Envied Women
1985, 125 min., Film

Rainer, Yvonne
Privilege
1990, 103 min., Film

Rappaport, Mark
The Scenic Route
1978, 76 min., Film

Rappaport, Mark
Chain Letters
1985, 96 min., Film

Rappaport, Mark
Postcards
1990, 26 min., Videotape

Rappaport, Mark
Rock Hudson's Home Movies
1992, 63 min., Videotape

Raymond, Alan and Susan Raymond
The Police Tapes
1976, 60 min., Videotape

Reeves, Daniel
Sabda
1984, 15 min., Videotape



PETER VOORE

Nam June Paik's *Global Groove*, 1973



Reeves, Daniel
Ganapati/A Spirit in the Bush
1986, 45 min., Videotape

Reeves, Daniel
Try to Live to See This
1992, Video Installation

Reeves, Daniel
Seven Paths Verticle
1991, Video Installation

Reeves, Daniel and Jon Hilton
Smothering Dreams
1981, 23 min., Videotape

Reilly, John and Stefan Moore
The Irish Tapes
1974, 56 min., Videotape

Reznick, Francine and Teo Maniaci
One Nation Under God
1993, 80 min., Film

Rhodes, Lucille and Margaret Murphy
They Are Their Own Gifts
1978, 52 min., Film

Richter, Robert
Gods of Metal
1982, 27 min., Film

Charlotte Moorman in

For a society to be healthy, free expression must exist not just in theory but in practice. NYSCA grant programs have been very helpful in giving artists the and resources to create works that provide different visions reflecting the multicultural world in which we live. As the country moves to the right, we must not let those who limit

these visions succeed in moving us backward in time. The impact made by artistic expression is not always comfortable but ultimately everyone benefits from the exposure to new ideas.

St. Claire Bourne
Filmmaker

Rivera, Pedro
and Susan Zeig
**Manos a la Obra:
The Story of
Operation Bootstrap**
1983, 59 min., Film

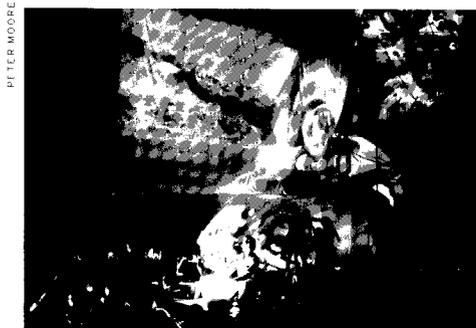
Rivera, Pedro
and Susan Zeig
**Plena Is Work,
Plena Is Song**
1991, 37 min., Film

Robinson, Debra
**Kiss Grandmama
Goodbye**
1992, 70 min., Film

Rose, Kathy
Syncopations
1988, Film Performance

Ryan, Paul
Earthscore Sketch
1972-76, 18 hr., Videotape

Syracuse Friends of Chamber Music
presents Eric Salzman and Stan VanDerBeek's multi-media concert,
Feedback, Syracuse University, 1970.



PETER MOORE



MO. Russell, 1990
Hairway to the Stars, 1990

Rosen, Bob and Jane Zip
Sun, Moon and Feather
1984, 30 min., Film

Rosler, Martha and
Paper Tiger Television
**Born to Be Sold: The
Strange Case of Baby SM**
1988, 35 min., Videotape

Royals, Demetria
**Mama's Pushcart:
Ellen Stewart and
25 Years of LaMama**
1988, 54 min., Videotape

Russell, David
Hairway to the Stars
1990, 12 min., Film

Ryan, Paul
Triadic Tapes
1972-76, 12 hr., Videotape

Ryan, Paul
The Horowitz Quartet
1974, Video Installation

Ryan, Paul
Water Chreods
1975, 60 min., Videotape

Ryan, Paul
Tapping on Water
1975, 5 min., Videotape

Ryan, Paul
**A Ritual of Triadic
Relationships**
1984, 30 min., Videotape

Ryan, Paul
Ecochannel Design
1985, 33 min., Videotape

Ryan, Paul
Crossing Brooklyn Ferry
1990, 17 min., Videotape

Ryan, Paul
Water Fire Water
1993, 10 min., Videotape

Salloum, Jayce
and Elia Suleiman
**Intifada: Speaking
for Oneself**
1989, 60 min., Videotape

Eric Salzman
and Stan VanDerBeek
Feedback
1970, Multi-media concert

Sandler, Kathe
A Question of Color
1993, 58 min., Film

Santana, Alfred
Voices of the Gods
1985, 60 min., Film

Saunders, Pat and
Rea Tajiri
**Yuri Kochiyama:
Passion for Justice**
1994, 57 min., Videotape

Schiller, Greta
and Andrea Weiss
**International Sweethearts
of Rhythm**
1986, 30 min., Film

Schiller, Greta and
Howard Petrick
Before Stonewall
1985, 87 min., Film

Schmeichen, Richard
**Changing Our Minds:
The Story of
Dr. Evelyn Hooker**
1992, 75 min., Film

Schmeichen, Richard
and Robert Epstein
The Times of Harvey Milk
1984, 90 min., Film

Semmens, Frank
A Tale of Two Serpents
1984, 26 min., Film

Serra, Richard
Television Delivers People
1973, 6 min., Videotape

Shaffer, Deborah
Fire from the Mountain
1987, 58 min., Film

Shaffer, Deborah
Dance of Hope
1989, 75 min., Film

Sharits, Paul
Declarative Mode
1977, 39 min., Film

Sherman, Stuart
Short Films
1978, 16 min., Film

Shulman, David
Everyone's Channel
1989, 59 min., Videotape

Siegel, Allan
**Percussions, Impressions
and Reality**
1978, 30 min., Film

Silver, Shelly
**The Houses That Are
Left, Pt. 1**
1989, 60 min., Videotape

Sinkler, Scott
and Sachiko Hamada
Inside Life Outside
1988, 57 min., Videotape

Smith, Michael
It Starts at Home
1982, 25 min., Videotape

Snyder, Patricia and
Lucy Winer
**Silent Pioneers:
Gay and Lesbian Elders**
1985, 42 min., Film

Soul, Veronika
Unknown Soldiers
1991, 41 min., Film

Spiro, Ellen
**Diana's Hair Ego:
AIDS Up Front**
1990, 29 min., Videotape

Stein, Sarah
**It Doesn't Have
to Rhyme**
1984, 24 min., Film

Stern, Peggy
Stephanie
1987, 58 min., Film

Stoney, George and
Jim Brown
**Wasn't That a Time:
The Weavers**
1981, 80 min., Film

Sucher, Joel
and Steven Fischler
Anarchism in America
1982, 75 min., Film

Suleiman, Elia
Homage by Assassination
1991, 28 min., Film

Tajiri, Rea
History and Memory
1991, 32 min., Videotape

Takagi, J.T.
Homes Apart, Korea
1991, 55 min., Film

Thacher, Anita
Sea Travels
1978, 11 min., Film

Thacher, Anita
Loose Corner
1986, 10 min., Film

Thorsen, Karen
**James Baldwin:
The Price of the Ticket**
1989, 87 min., Film

Tiranoff, Louise
M:It and Honi
1986, 60 min., Film

Torres, Francesc
**Belchite/South Bronx:
A Trans-Cultural
and Trans-Historical
Landscape**
1987, 39 min., Videotape

Troyano, Ela
**Once Upon a Time
in the Bronx**
1993, 30 min., Film

Troyano, Ela
**Carmelita Tropicana: Your
Kunst Is Your Waffan**
1993, 30 min., Film

Tsuno, Keiko
The Story of Vinh
1990, 56 min., Videotape

TVTV (Top Value Television)
**Gerald Ford's America:
Chic to Sheik**
1975, 28 min., Videotape

TVTV
VTR: TVTV
1975, 28 min., Videotape

Vasulka, Woody
and Steina Vasulka
Solo for Three
1974, 4 min., Videotape

Velez, Edin
A Weak Strategy
1981, 20 min., Videotape

Velez, Edin
Oblique Strategist Too
1984, 12 min., Videotape

Velez, Edin
Dance of Darkness
1989, 55 min., Videotape

Viola, Bill
The Reflecting Pool
1979, 7 min., Videotape

Viola, Bill
**Chott El-Djerid
(A Portrait in Light
and Heat)**
1979, 28 min., Videotape

Viola, Bill
**Hatsu Yume
(First Dream)**
1981, 56 min., Videotape

Walworth, Dan
The System
1990, 45 min., Film

Watkins, Peter
The Journey
85, 14 hr., 30 min., Film

Weill, Claudia
Girlfriends
1978, 87 min., Film

Weinbren, Grahame
and Roberta Friedman
The Erl King
1987, Video Installation

Weingarten, Meri
Waking Up to Rape
1985, 35 min., Film

Weissman, Dan
Terezin Diary
1990, 88 min., Film

Williams, Merce
and Laurie Williams
Yours to Keep
1990, 75 min., Film

Williams, Marco
In Search of Our Fathers
1992, 70 min., Film

Wilson, Robert
Stations
1982, 56 min., Videotape

Winer, Lucy
Rate It X
1986, 93 min., Film

Winer, Lucy
**Tales of an
Exhausted Woman**
1990, 30 min., Film

Wittenberg, Susan and
Carol Stein
Brighton Beach
1981, 55 min., Film

Wohl, Ira
Best Boy
1980, 104 min., Film

Wooster, Ann-Sargent
Carmen
1990, 20 min., Videotape

Zando, Julie
The Bus Stops Here
1990, 27 min., Videotape

Ziv, Ilan
Tango of Slaves
1993, 120 min., Videotape

Zrnic, Maja
The Rythm of Life
1991, 30 min., Videotape

Zrnic, Maja
The Mission Places
1994, 30 min., Videotape

Zwickler, Phil
**Rights and Reactions:
Lesbian and
Gay Rights on Trial**
1988, 56 min., Videotape

BY MARITA STURKEN

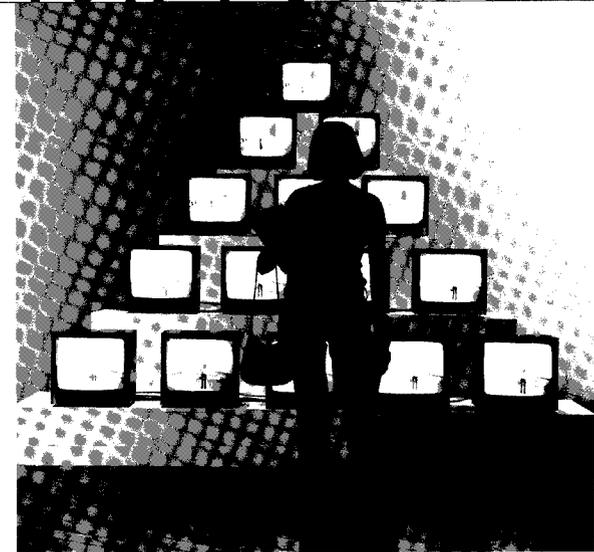
The Moving Image in Space: Public Funding and THE INSTALLATION FORM

Over the last 25 years, installations by independent film- and videomakers have created innovative kinds of viewing experiences by dramatically reworking the forms of film, video/television and sculpture. Media arts installations offer a radical integration of moving and stationary elements, of camera images and spatial relations, of time and space. These works often ask the viewer to negotiate a complex arrangement of elements, and to become actively engaged with the work and its setting.

Because the installation form is designed specifically to situate viewers in relationship to the image, and then ask them to reflect precisely on their location, the viewer's presence is often an installation's central focus. Thus, as Margaret Morse has written, it is the visitor rather than the artist who performs the piece in an installation.¹ Consequently, the exhibition context of installations is paramount. Unlike independent films and videotapes, which are usually screened in theatrical contexts or on public television, installations are experienced both spatially and temporally.

Film and video installations originated in the upheaval of the art world during the 1960s, when, in the charged atmosphere of the civil rights, anti-war, and feminist movements, artists began to question their relationship with audiences, and started producing works that attempted to circumvent the commodity-based gallery system. Many early installations grew out of happenings, performances and other ephemeral, multi-media art events typified by the "Avant-Garde Festival," organized by Charlotte Moorman, in New York. They were often one-time pieces that defied exhibition conventions and pushed at the categories separating art media.

At the same time, in the nascent world of independent video that emerged in the early 1970s, artists began to show videotapes in informal gatherings at alternative spaces such as The Kitchen, the People's Video Theater and Global Village in New York. Although these artists didn't conceive these



Frank Gillette,

Track/Trace, installation view at the Everson Museum,
Syracuse, 1973.

works as “installations,” they were usually exhibited on large banks of TV monitors, reflecting a fascination at the time with the capacities of closed-circuit video for both intimate viewing and spectacular multi-monitor arrays. In fact, it is because of the closed-circuit capacities of the video camera that most installation work in the media arts has been in video.

While its origins can be traced to these avant-garde viewing spaces, the history of video and film installations in New York State reveals, paradoxically, that the installation form has been crucial to the integration of the media arts into the art world mainstream. When people go to museums, they usually spend at most a few minutes with an individual work. As time-based media, film and video have often been awkwardly exhibited in museums and galleries. Many museums have successfully shown films in theaters. But viewing a videotape has, until recent improvements in video projection, often involved sitting in a gallery and changing viewing modes. Unlike films and videotapes, installations, which are as much sculpture as moving image, engage the viewer spatially as well as temporally. For this reason, installations have been easier to incorporate into the exhibition context of museums.

While some museum collections include film and video installations, for the most part these works have no forms of distribution. Public funding from agencies such as the New York State Council on the Arts has thus been essential to the development and scope of the installation as a unique form. In fact, in many respects, public funding helped to create this art form. The burst of activity in video art and activism in the early 1970s in New York was, in large part, fueled by state monies, which increased significantly at the time. Installations were an integral part of that creative surge.

NYSCA provided much of the production funds for artists to make installations, but more importantly, it was instrumental in establishing the video installation as a medium by funding exhibition spaces. NYSCA money thus facilitated the movement of media art installations from alternative spaces to the mainstream art museums. This integration began with the inclusion of video installations within larger exhibitions and led to the establishment of media departments in some institutions. The Everson Museum in Syracuse was one of the first museums to hire a video curator and to exhibit video installations in the early 1970s, with major exhibitions of work by Nam June Paik, Frank Gillette, Peter Campus and others. In New York City, the Whitney Museum



Bill Viola, *Passage*, installation view at the Museum of Modern Art, 1987.

of American Art began exhibiting video in 1971, and by the mid-1970s, was regularly presenting installations in its Film/Video Gallery. In 1979, the museum presented a large-scale group exhibition called "Re/Visions: Projects and Proposals in Film and Video," which included works by Bill Beirne, William Anastasi, Buky Schwartz, Morgan Fisher, Michael Snow, David Behrman and Bob Diamond, and Robert Watts. The Museum of Modern Art began its "Projects" series in 1971 with an interactive video installation by Keith Sonnier, and established a video department in 1974.

By the 1980s, NYSCA was supporting a broad field of media arts that included the exhibition of installations in alternative spaces and museums, and the funding of critical, curatorial and educational writing about the media arts. Hence, this funding succeeded not only in making New York State the primary site in the country for the production and exhibition of the media arts, but also fostered the critical discourse that defined the field. A wide range of organizations exhibited video installations with NYSCA funds throughout 1980s and into the 1990s, including the Hudson River Museum in Yonkers, Visual Studies Workshop in Rochester, Hallwalls in Buffalo, the Islip Art Museum, and the East End Arts Council on Long Island, the P.S. 1 Museum and the American Museum of the Moving Image in Queens, and also in New York City, The Kitchen, the Bronx Museum of the Arts, the Alternative Museum, El Museo del Barrio and the New Museum of Contemporary Art.

Two exhibitions signalled video's "arrival," so to speak, in the museum world. In 1982, the Whitney Museum of American Art organized a Nam June Paik retrospective, the first American museum exhibition of a video artist. With Paik's sculptural video works such as *TV Chair* (1974), *TV Clock* (1963-81) and *TV Garden* (1974-78), the show demonstrated the ways in which video in installation form creates a dialogue with other art media in the museum exhibition context. With his installations, Paik's strategy involves humorously reiterating the absurdity of the television box as a piece of furniture that undercuts TV's powerful cultural role. In 1987, the Bill Viola retrospective at the Museum of Modern Art was the first recognition by that institution of a video artist with a large-scale exhibition. The show consisted of five installations concerned with rites of passage and video as a means to examine human consciousness.

Both the Paik and Viola exhibitions were notable precisely because their focus on installations allowed for their integration into the museum viewing context. This was an important

The quality of NYSCA's leadership has been developed through a critical dialogue with communities made up of individual artists and institutions throughout the state. It is an extraordinary history—of

innovative collaboration, individual and community initiatives, and productions—which has contributed to defining our visual arts during a remarkable period in late twentieth-century culture.

John G. Hanhardt
Curator, Film and Video, Whitney Museum
of American Art

Sturken

milestone since one of the consequences of the public funding of installations and video/film work in the art world has been its segregation from other media. Separate funding of film and video allowed museums to create distinct programs and departments for the media arts in order to encourage their growth and visibility. But it also meant that this work was often not exhibited with other media. The Paik and Viola retrospectives pushed at this segregation, and in recent years, the renewed popularity of the installation form in general and the increasing use of various technologies by artists has allowed for some of those boundaries to be transgressed.

At the same time that the field diversified in its exhibition context, it also expanded aesthetically and technologically. Early video installations were, like many videotapes produced in the early 1970s, works that examined the specific properties of video and the viewer's experience of them. Installations by, among others, Peter Campus, Gary Hill, Frank Gillette and Steina and Woody Vasulka, were insistent in examining the immediacy that came from the closed-circuit properties of video, often using on-site cameras to integrate live images of viewers into the work. By the 1980s, however, generalizations about artistic strategies in the media arts were no longer possible, as video became a medium increasingly integrated into diverse work dealing with formal issues, political issues, and a variety of trends in the art world.

Video installations in the late 1980s and 1990s in New York State show how profoundly the field has diversified. While artists such as Mary Lucier and Rita Myers, who have consistently produced installation works since the late 1970s, can be seen as having contributed to the creation of the installation form, there is also what could now be termed a second generation of media arts installation artists. More recently, artists such as Shu Lea Cheang have used the installation form as a means of addressing multicultural issues in a museum context. She has described her work, *Color Schemes* (1990), for instance, as a means of presenting ideas that a decade ago, would have likely been produced in documentary form. By creating a framework in which video images dealing with race are integrated with sculptural elements, Cheang catered her message specifically to the museum context. In addition, some artists have been instrumental in redefining the parameters of the media arts installation. Grahame Weinbren and Roberta Friedman's *The Erl King* (1986), is an interactive installation in which the viewer creates a particular narrative sequence by touching

GRANT Recipients

1961-1993

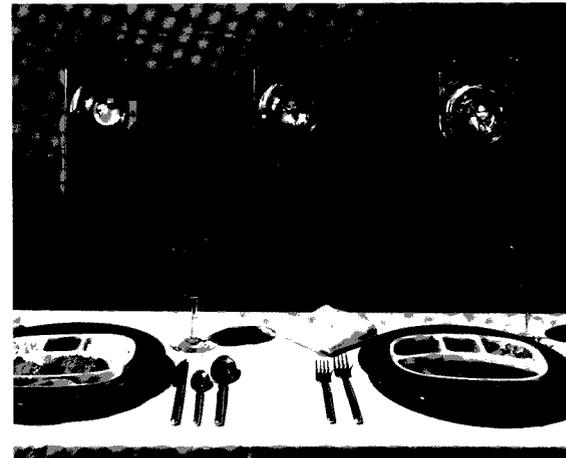
The following list of video- and filmmakers includes artists who received production grants through the Film, Media and Individual Artists Programs; NYSCA-supported fellowships through the Creative Artists Public Service and New York Foundation for the Arts; and production and post-production grants made possible by regrant programs at Hallwalls, Buffalo, Media Study Buffalo, Synapse Video Center, Syracuse, the Experimental Television Center, Owego, the Visual Studies Workshop, Rochester, Media Ithaca, the Checkerboard Foundation, the TV Lab at WNET/13, The Kitchen, the Brooklyn Arts Council and Apparatus Productions, New York City.

Aaron, Jane
Abarca, Luis
Abbott, Abdul
Acconci, Vito
Achs, Bob
Adishian, Haig
Ahearn, Charlie
Aikin, Susana
Ainouz, Karim
Akalaitis, Joanne
Aldighieri, Merrill
Allen, Richard
Alper, Mara
Alperin, Basha
Alpert, Jon
Alvarez, Louis
Alvarez, Nina
Amir-Khosravi, Cambiz
Ancelovicci, Gaston

elements of a story on a video screen. In this work, the meaning lies in the viewer's active collaboration with the story's outcome. Thus, new forms of technology continue to extend the installation form.

Perhaps the most revealing testimony of NYSCA's influence in the field of media arts installation is the increased blurring of the boundaries of the field. An array of venues are exhibiting media arts installations by a second generation of video artists, and artists who are not self-identified as video artists are producing media arts installations. This reveals the establishment of a kind of legitimacy to the field, one fostered by NYSCA and pursued by a range of institutions. Hence, as media arts installations and video art in general are integrated into the art world, their "mediumness" becomes less important than what they say. That is perhaps the real legacy of NYSCA's funding in the nascent field of the media arts—it helped to render the boundaries between media obsolete.

Marita Sturken teaches in the Communication Department at the University of California at San Diego.



Shu Lea Cheang, *Color Schemes*, installation view at the Whitney Museum of American Art, 1990.

Notes

1 Margaret Morse, "Video Installation Art: The Body, the Image, and the Space-in-Between," in *Illuminating Video: An Essential Guide to Video Art*, edited by Doug Hall and Sally Jo Fifer (New York: Aperture, 1990), p.155.

Without the support and encouragement of the New York State Council on the Arts, my film, *Who Killed Vincent Chin?*, would not have been completed. Just like the hero in a Hollywood movie, NYSCA arrived atop a white stallion to ensure that my film, too, would have a happy ending; the film went on to win numerous

awards, and an Academy Award nomination. Indeed, America is an imperfect land for immigrant filmmakers like myself—the sky is always blue, the East is always Red, and NYSCA, thankfully, is the shining star.

Christine Choy
Filmmaker

Anderson, Kelly	Bank, Mirra	Benning, James	Bird, Lance
Anderson, Madeleine	Baracz, Jan	Benoit, Patricia	Bird, Stewart
Anger, Kenneth	Barber, Fritz	Benson, Michael	Birdwell, Lloyd
Anthes, John	Barnes, Ross	Bentham, John	Birnbaum, Dara
Anthony, Ellen Roe	Barr, Burt	Berger, Mark	Black, Stephanie
Aparicio, Carlos	Barrios, Jaime	Berkowitz, Terry	Blair, David
Appel, Wendy	Barron, Arthur	Berliner, Alan	Blank, Les
Apple, Jacki	Barry, Judith	Berman, Jonathan	Block, John
Arlyck, Ralph	Barton, Peter	Bernier, Don	Bloes, Richard
Ascher, Robert	Bassi, Albert	Beroes, Stephanie	Blue, Carroll
Ashford, Doug	Bastian, David	Berry, Laverne	Blum, Joshua
Ashurst, Carmen	Batsry, Irit	Beveridge, Hortense	Blumberg, Skip
Ashley, Robert	Battaglia, Skip	Beymer, Jack	Blumentfeld, Gina
Ashworth, Cat	Baumer, David	Billingsley, Scott	Blumenthal, Jerry
Atlas, Charles	Beams, Mary	Billops, Camille	Blumenthal, Lyn
Attanasio, Robert	Bear, Liza		Bob & Ray
Atwood, Claudette	Beatty, Maria		Bobkoff, Ned
Auder, Michel	Becker, Edith		Boccino, Joan
Ausbury, Steven	Beckman, Ericka		Bode, Peer
Avalos, Tony	Beene, Olivia		Boehler, Kristin
B, Beth	Beirne, Bill		Bogawa, Roddy
B, Scott	Bell, Anne		Bogin, Mikhail
Babula, Peter	Bell, Martin		Bohlen, Anne
Bacher, Fred	Belle, Anne Stagg		Bonnie, Annie
Baillie, Bruce	Beller, Claude		Boothe, Power
Bainbridge, Benton	Bennett, Pamela		Borden, Lizzie
Baker, Joan			Bordowitz, Gregg
Baker-Cohen, Arjay			Borgatti, Robert
Balcells, Eugenia			Bosakowska, Mary
Balsmeyer, Jeffrey			Bouiss, Elizabeth
Baly, Elaine F.			Bourdeau, Roger
			Bourne, St. Clair
			Bowes, Ed
			Bowes, Tom
			Bowser, Pearl
			Braderman, Joan



Lynn Corcoran (with camera) shooting
In Our Own Backyard, 1982.

Brady, Mark	Brownlee, Michael
Brand, Bill	Brownstein, Andrew
Bratton, Chris	Brownstone, Mark
Braune, Ellen	Bryant, Cliff
Breen, Nelson	Buchanan, John
Breer, Emily	Buchen, Bill
Breer, Robert	Buchen, Mary
Breidenbach, George	Buckingham, Matthew
Breitbart, Eric	Buckner, Barbara
Brener, Tom	Bull, Steve
Brose, Lawrence	Burke, Christopher
Broughel, Barbara	Burke, Joanne
Brown, Jim	Burns, Amy Stechler
Brown, John	Burns, Ken
Brown, Reginald	Burns, Tim
Brown, Trisha	Bush, Carlton
Browning, Philippe	Butcher, Maureen
	Bute, Mary Ellen
	Butler, Michael
	Byrd, Jeffrey
	Byrne, James

Cahill, Melissa	Chomont, Tom	Cohen, Richard	Dabague, Christine	Deutsch, Andy	Dratch, Howard
Cain, Nancy	Chong, Ping	Cokes, Tony	D'Agostino, Peter	DeVita, Stephen	Dreher, Stephen
Cajori, Marion	Chow, Peter	Cole, Kermit	Danelowitz, Howard	DeVito, Cara	Driscoll, John
Cajuste, Raymond	Choy, Christine	Coleman, Connie	Daniels, Mark	Devonshire, Craig	Driver, Sara
Calanan, Dan	Clark, Christen	Collins, Kathleen	Dann, Marlene	Devyatkin, Dimitri	Dubren, Ron
Camhi, Gail	Clark, Ronald	Collins, Nicolas	Davidovich, Jaime	DeWitt, Tom	Duggan, Kevin
Campanella, Roy Jr.	Clarke, Shirley	Compton, Gary	Davis, Bridgett	Dickenson, Paul	Dunlap, Blaine
Campus, Peter	Clarke, Wendy	Connor, Heather	Davis, Collis	Dickson, Deborah	Dunn, Marlene
Canemaker, John	Clay, Carl	Connor, Russell	Davis, Douglas	Diekman, Kristine	Duran, Esther
Cantow, Roberta	Clement, Carol	Connors, Richard	Davis, Laura	Dilworth, John	Durst, Eric
Caplan, Eliot	Clorfeine, Steve	Conrad, Tony	Davis, Peter	Dimas, Marco	Dutta, Kavery
Carey, Tobe	Cohen, Charles	Cook, Jacques	Davis, Stan	Ding, Loni	Dwaas, Michael
Carlomusto, Jean	Cohen, Deborah	Corcoran, Lynn	Davis, Zeinabu irene	Dinosaur Collective	Ebert, Matthew
Carrescia, Olivia	Cohen, Fred	Corfield, Loraine	DeBoysson, Jean	Dodge, Charles	Ebrahimian, Ghasem
Carty, Laurence	Cohen, Jem	Cort, David	Defoe, Laura	Dombrowski, John	Echeverria, Diego
Cavestany, Laura	Cohen, Maxi	Cowen, Robert	DeGraaf, John	Domin, Jaci	Edelstein, Phil
Chai Ming, Huei	Cohen, Pamela	Cowie, Norman	DeHirsch, Storm	Domingo, Maxy	Ehmke, Ron
Chalfont, Henry		Cramer, Lisa	Dehncka, Heida	Donner, Lynnemarie	Eiferman, Lee
Chang, Christine		Crane, Dena	DeJesus, Carlos	Downey, Juan	Eisenstark, Douglas
Charney, Fred		Cremona, Theo	DeLanda, Manuel	Doyle, Kate	Eison, Carvin
Chase, Anthony		Creston, William	DeLeo, Maryann	Doyle, Robert	El Rayess, Fadya
Chase, Benjamin		Crown, Peter	DeLuca, Maria	Draper, Derek	Emshwiller, Ed
Chase, Doris		Cunningham, Merce	DeLuca, Michelle		Eng, Alvin
Chauncey, Anthony		Cypriano, Tania	de Manuel-Hayes, Genevieve		Engel, Herman
Cheang, Shu Lea			Demyan, Bob		Epstein, Robert
Chekmayan, Ara			Denis, Nelson		Eriksen, Gordon
Chen, Amy			Denker, Amber		Eros, Bradley
Chenzira, Ayoka			DeNonno, Tony		Esner, Alan
Chiara, Joseph					Etra, Bill
Chibeau, Edmond					Etra, Louise
Child, Abigail					Evans, Aimee
Childs, Lucinda					
Ching, Yau					

Ewing, John	Ferguson, Lee	Freedman, Joel	Gibbons, Joe	Goldfarb, Brian	Grenier, Louie	Gunther, Ingo
Ewing, Wayne	Ferris, Beth	Freeman, Monica	Gibson, Linda	Goldsmith, Eleanor	Grenier, Vincent	Gusella, Ernest
Fagan, Pat	Field, Crystal	Frew, Suzanne	Gigliotti, Davidson	Goldson, Annie	Grey, Cynthia	Gustafson, Julie
Falkenberg, Paul	Field, Rachel	Friedman, Bart	Gillette, Frank	Goldstein, Amy	Grey, John	Gwin, William
Fanaka, Jamaa	Figueroa, Madeline	Friedman, Bonnie	Gilliland, Mark	Gonzalez, Anita	Greytak, Sharon	Gwinn, John
Fanshel, Susan	Figueroa, Pablo	Friedman, Peter	Ginsberg, Arthur	Gonzalez, Marina	Griffin, Ada Gay	Gyllenhaal, Stephen
Farrell, Kate	Filippo, Mary	Friedman, Roberta	Ginsberg, Milton	Goodhart, Sandor	Griffin, George	Hahn, Alexander
Feferman, Linda	Fink, Abby	Friedman, Sonya	Giordano, Vinnie	Goodman, Karen	Grimonprez, Johan	Hainley, Bruce
Feingold, Ken	Fink, Kenneth	Friedrich, Su	Gitenstein, Susan	Goodsmith, Lauren	Grooms, Red	Halawani, Mary
Feist, Rick	Fiore, Robert	Froese, Dieter	Glass, Elliot	Gordon, Bette	Grubin, David	Halleck, DeeDee
Feldman, Rachel	Fischler, Steven	Frontera, Glenn	Godmilow, Jill	Gordon, Peter	Grunberg, Slawomir	Hamada, Sachiko
Felixson, Scott	Fisher, Cary	Fusco, Coco	Gold, Joel	Gorewitz, Shalom	Guarino, Robin	Hammer, Barbara
Fend, Peter	Fisher, Holly	Garcia, Ana Maria	Gold, Tami	Gottheim, Larry	Guido, Lisa	Hammer, Peter
Ferguson, Anne	Fitzgerald, Gordon	Garcia, Juan	Goldberg, Janet	Graef, Susan	Guiliano, Steven	Hammons, David
Ferguson, Bruce	Fitzgerald, Kit	Garcia, William	Goldberg, Michael	Graham, Dan		Hand, Jon
	Fitzgibbon, Colen	Gardner, Robert	Goldfarb, Alan	Grant, Joanne		Harris, Doug
	Fix, Kevin	Garret, Kent		Graves, Nancy		Harris, Hilary
	Flanders, Laura	Garrin, Paul		Gray, Ronald		Harris, Leslie
	Fleischner, Robert	Gartel, Laurence		Green, Vanalyne		Harris, Rachel
	Fleming, Louise	Gatewood, William				Harris, Robert
	Flournoy, Anne	Gazit, Chana				Harris, Stirlin
	Fonoroff, Nina	Gehr, Ernie				Harris, Thomas Allen
	Foreman, Laura	Geiger, Carl				Harrison, Amy
	Foreman, Richard	Geist, Veronica				Harrison, Julie
	Forman, Jane	Geller, Matthew				Hartel, Jim
	Forman, Stephen	Gershuny, Phyllis				Hartland, William
	Foster, John	Gerson, Barry				Haslanger, Martha
	Foster, Roman	Ghirardo, Raymond				
	Frampton, Hollis					
	Francovitch, Alan					
	Frank, Gerrit-Jan					
	Frank, Robert					
	Frazier, Larry					
	Freed, Hermine					



Merce Cunningham with dancers, 1975.

Hatch, James	Hoffman, Randi	Iimura, Takahiko	Jennings, Jim	Kernan, Margot Starr	Koontz, Andrew	Land, Owen
Hawkins, Pamela	Holguin, Roberto	Ishizuka, Karen	Jessionka, Henry	Keydel, Julia	Koos, Anna	Landry, Richard
Haxton, David	Hollibaugh, Amber	Ives, Kenneth	Jimenez, Mona	Keys, Judith	Koppelman, Charles	Landy, Elliot
Haynes, Todd	Holman, Bob	Jacker, Corinne	Jofen, Jerry	Khosravi, Cambiz	Kopple, Barbara	Lane, Charles
Hays, Doris	Holmes, Samuel	Jackson, Cheryl	Johnson, Tom	Kibbe, Kyle	Korda, Susan	Lanson, Dennis
Hays, Ron	Holt, Nancy	Jackson, Isaac	Johnston, Chris	Kienhuis, Ron	Korine, Sol	Lara, Luis Escartin
Hays, Sorrel	Hong, Yun-ah	Jackson, Ron	Johnston, Heather	Kiernan, Joanna	Kornfeld, Susan	Larish, Naftal
Heckel, Sally	Hoppe, Bernadette	Jacobs, Kenneth	Joley, Jacques	Kilberg, Richard	Korot, Beryl	Lassnig, Maria
Hemingway, Gerry	Hornbacher, Sara	Jacobson, Bethany Eden	Jonas, Joan	Killeen, Sean	Kotin, Lisa	Lattanzi, Barbara
Henson, Robbie	Horowitz, Leonard	Jacobsohn, Michael	Jones, Brooks	Kim, John	Kotuk, Richard	Laughlin, Ian
Herbich, Barbara	Hovde, Ellen	Jaffe, Patricia	Jones, Gunilla Mallory	King, Carolyn	Kouguell, Susan	Lauten, Elodie
Herida, Paula	Hsia, Lisa	Jamieson, Allan	Jones, Lisa	King, Woodie Jr.	Kramer, Karen	Lawrence, Carol Munday
Heriza, Tony	Hubbard, Jim	Januzzi, Angelo	Jones, Philip Mallory	Kirchheimer, Manfred	Kramer, Margia	Leacock, Richard
Hersh, Carl	Hudlin, Reginald	Jarmusch, Jim	Joslin, Tom	Klahr, Lewis	Krasilovsky, Alexis	LeCompte, Elizabeth
Hersh, Kathy	Hudlin, Warrington	Jarnow, Alfred	Jost, Jon	Klaila, Bill	Kraus, Chris	Lee, Cinque
Heurich, Armin	Huey, Victor	Jasper, Suzanne	Jouchmans, Heinz	Klein, Terry	Kravitz, Michael	Lee, Helen
Heyward, Julia	Hugo, Ian	Jenik, Adriene	Jubela, Joan	Kleinman, Jeffrey	Kreider, Wago	Lee, Spike
High, Kathy	Hulzar, John	Juhasz, Alexandra	Juhasz, Alexandra	Kleyn, Robert	Kriegman, Mitchell	Legiardi-Laura, Roland
Hill, Chris	Humes, Valerie	Kalin, Tom	Kalin, Tom	Klonarides, Carol Ann	Kriesberg, Irving	Lehman, Karen
Hill, Gary	Hunt, Andrea	Kangas, Robert	Kangas, Robert	Knecht, John	Krishnan, Indu	Lennert, Dean Kalman
Hills, Henry	Hunt, Marjorie	Kanzaki, Rii	Kanzaki, Rii	Knight, Eric	Kristaponis, Barbara	Lenzer, Don
Hilton, Jon	Hurwitz, Leo	Karpell, Linda	Karpell, Linda	Knobe, Marilu	Kroesen, Jill	Lerer, Jeffrey
Hines, Kay	Hutton, Peter	Kastenmeier, R. Andrew	Kastenmeier, R. Andrew	Knowlton, Ken	Kubota, Shigeko	Leven, Stan
Hinton, Carma	Hykes, David	Katz, Joel	Katz, Joel	Kobland, Ken	Kuras, Ellen	Levi, Robert
Hinton, James	Iatrou, Mildred	Katz, Leandro	Katz, Leandro	Koebel, Caroline	Kurihara, Nanako	Levine, Ken
Hb, Yuet-fung	Idone, P.	Kaye, Pooh	Kaye, Pooh	Koepsell, David	Kuryla, Mary	Levine, Les
Hoberman, Jim		Kazmierczak, Dennis	Kazmierczak, Dennis	Kolker, Andrew	Kyi, Daresha	Levine, Naomi
Hochberg, Julian		Kearns, Mary Ann	Kearns, Mary Ann	Kolpan, Steven	LaFond, Jody	
Hocking, Ralph		Keeler, John	Keeler, John		LaMarre, Paul	
		Kegler, Richard	Kegler, Richard		Lamont, Paul	
		Keiser, Kris	Keiser, Kris		Lampson, Mary	
		Keller, Marjorie	Keller, Marjorie			
		Kelley, William	Kelley, William			
		Keppel, Deans	Keppel, Deans			
		Kerina, Kakuna	Kerina, Kakuna			

Far from Poland, a feature-length meta-documentary about the Solidarity Movement in Poland and how the western media (including independent filmmakers) projected their own needs and desires on the events in Poland, is a film that

literally couldn't and wouldn't have been made without state and federal funding. Since the mid-1970s, every project of mine has enjoyed either production or distribution support from either or both NYSICA and the NEA. Put simply, I would not have had a 20-year career as an independent without them.

Jill Godmilow
Filmmaker

I have always made films that are roughly the same length as the danceconcerts I used to produce. In the film business, or "industry," these are called "features," a term that conjures up budgets of millions of dollars. My costs are, by contrast, stupifyingly modest, and yet, even as they continue to rise—for all kind of reasons, including inflation and ambition—they are still untouchable by the system that relies on profit margins to gauge viability and worth. NYSICA has always filled that breach between commerce and the unprofitable. In a time when private corporations are proving to be increasingly unreliable as private sector supporters of unprofitable art, NYSICA's role looms especially significant.

Yvonne Rainer
Filmmaker

Levine, Richard	Livingston, Jennie	Marrero, Ernest	Mertes, Cara	Moore, Stefan	Ning, Stephen	Pajackowska, Claire
Levinson, Leslie	Logue, Joan	Marsh, Kenneth	Meshkoff, Nancy	Moorman, Charlotte	Noble, Nigel	Palewski, Stephanie
Lew, Herman	Longauer, Peter	Martin, Steve	Metcalfe, Rohesia	Morris, Errol	Nordstrom, Kristina	Paolino, Carl
Lewitt, Margot	Longo, Robert	Martin, Tony	Meyers, Muffie	Morrison, Bill	Noren, Andrew	Park, Hye Jung
Lewitt, Sol	Lopez, Cynthia	Martinez, Rico	Milano, Susan	Morrison, Jane	Norwood, Nancy	Parks, Suzan-Lori
Life, Theodore	Luby, Abby	Marton, Michael	Miles, Bill	Moss, Dean	Norwood, Vernon	Parkinson, Carol
Light, Flash	Lucas, Leroy	Marts, Steve	Miller, Allan	Mouris, Caroline	Noschese, Christine	Parks, Suzan
Lighthill, Stephen	Lucier, Mary	Masick, Timothy	Miller, Bianca	Mouris, Frank	Noyes, Eli	Patierno, Mary
Ligorano, Nora	Lund, Verity	Masterman, John	Miller, Branda	Mulligan, Jim	Nylon, Judy	Payne, Pamela
Limperis, Constantine	Luppi, Dick	Masterson, Lynn	Miller, Greg	Mullins, Patrick	Ochs, Jacki	Pearson, Judy
Linhart, Harry	Lusardi, Lewis	Mastroianni, Armand	Miller, Judy	Muntadas, Antonio	O'Connor, Geoffrey	Pearson, Kevin
Linhart, Henry	Lyon, Danny	Matheson, Katherine	Miller, Larry	Murillo, Emilio	Ofield, Jack	Peck, Raoul
Liotta, Jeanne	Lyons, James	Matias, Bienvenida	Miller, Lorraine	Murphy, J.J.	O'Rourke, Michael	Peehl, Susan
Lister, Ardele	Ma, Amanda	Maurizio, Cynthia	Miller, Nancy	Murphy, Margaret	Ortega, Frank	Peng, X.
Littman, Lynne	Ma, Nicole	Mayer, Aline	Miller, Tim	Murphy, Roger	Ortiz, Carlos	Penland, Michael
Liu, David	MacDonald, Heather	Mayhew, Ina	Millner, Sherry	Mussari, Anthony	O'Shaughnessy, Kevin	Perez, Robert
	Mack, Theresa	Mazarakes, Charles	Milton, Joanna	Musser, Charles	Osorio, Pepon	Perich, Anton
	Magill, Mark	McBride, Jim	Minahan, Daniel	Myers, Rita	Ostrowski, Matthew	Perillo, Mary
	Maiwald, Christa	McCall, Anthony	Mohre, Terry	Naajeya, Mu'mina	Oursler, Tony	Perlman, Philip
	Maldonado, Victoria	McCane, Darryl	Moline, Julio	Nabili, Marva	Owen, Michael	Perry, Hart
	Mandel, Bill	McCloskey, Chris	Monk, Meredith	Nair, Mira	Owens, Brent	Pesic, Slobodan
	Mangolte, Babette	McCoy, Terry	Montague, Sarah	Nakamura, Robert	Oxenberg, Jan	Peterson, Sidney
	Maniaci, Teo	McCray, Melvin	Montgomery, Jennifer	Nappi, Maureen	Paik, Nam June	Petit, Mary Ann
	Mannas, James	McDonough, Tom	Moore, Frank	Natowitz, Robert		Petrick, Howard
	Maple, Jessie	McElligott, Mathew	Moore, Henry	Nazario, Zydnia		Phillips, Kelvin
	Margolis, Barbara	McElwee, Van	Moore, Richard	Negroponite, Mike		Phipps, Cyrille
	Marinai, Franco	McFerren, Mary	Moore, Sandy	Neininger, Mary		Pierce, Peter
	Marpet, Bill	McLaughlin, Sheila		Nelson, David		Pietrato, Katherine
	Marpet, Esti	Mead, Taylor		Nelson, Stanley		Pietrocarlo, Nicholas
	Marner, Eugene	Meieran, David		Newman, Betsy		Pilcher, Lydia
		Mekas, Jonas		Newman, Jaime		Pitt, Suzan
		Melfi, Leonard		Newmann, Andrew		Pohl, Robert
		Melo, July		Niblock, Phil		Pollard, Sam
		Merims, Adam		Nicolaescu, Denise		
				Niederland, Margot		
				Nieminen, Tarja		
				Nierenberg, George		
				Nieves-Cruz, Yvette		

Ponce, Jose
 Povall, Richard
 Powell, Alan
 Praeger, Jane
 Price, Jonathan
 Printup, Sarina
 Protovin, Richard
 Quinn, Gordon
 Rafferty, Kevin
 Ragusa, Kym

Rainer, Yvonne
 Ramos, Anthony
 Ramsey, Kevin
 Ranucci, Karen
 Rapp, Ray
 Rapaport, Pola
 Rappaport, Mark
 Ray, Nicholas
 Rayess, El Fadya
 Raymond, Alan
 Raymond, Susan
 Raynal, Jackie
 Reaven, Marci
 Redford, Randy
 Reed, Ishmael
 Reese, Marshall
 Reeves, Daniel
 Reichman, Rachel
 Reilly, John
 Remes, Patricia
 Ren-Lay, Judith
 Retticker, Gini
 Reznick, Francine
 Rhodes, Lucille
 Rice, Grai St. Clair
 Rice, Susan
 Richter, Robert
 Ridgeway, James
 Riesenfeld, Daniel
 Ripling, Earl
 Rivchin, Marilyn
 Rivera, Pedro
 Robbins, Allan
 Roberts, Megan

Roberts, Pamela
 Roberts-Wahl, Leslie
 Robeson, Susan
 Robinson, Debra
 Rock, Marcia
 Rodan, Marilyn
 Rodman, Mindy
 Roemer, Michael
 Rogers, Richard
 Rogoff, Caryn
 Rom, Zohar
 Romero, Aldo
 Rose, David
 Rose, Kathy
 Rose, Peter
 Rosen, Bob
 Rosen, Ken
 Rosen, Trish
 Rosenberg, Robert
 Rosenblum, Nina
 Rosenthal, Barbara
 Roshuk, Alex
 Rosler, Martha
 Ross, Gaylen
 Ross, Ken

Rotko, Ruth
 Rowden, Stephanie
 Rowe, Ken
 Royals, Demetria
 Rubin, Jonathan
 Rudavsky, Oren
 Rudolph, Hank
 Ruiz, Jose Luis
 Ruiz, Kathleen
 Russell, David
 Ryan, Paul
 Ryan, Terri
 Sachs, Ira
 Sacker, Andrea
 Saft, Carol
 Sakamoto, Kerri
 Salloum, Jayce
 Salzer, Nancy
 Samatowicz, D.
 Sampson, Darran
 Sanborn, John
 Sanborn, Keith
 Sanchez, Luisa
 Sandler, Kathe
 Sandlin, Martha
 Santana, Alfred
 Santini, Nelson
 Sasaki, Tomiyo
 Sasser, David
 Satrina, Carole
 Saunders, Pat

Schaal, Margot
 Scheffer, Eric
 Schell, Michael
 Schicker, Eva
 Schiller, Craig
 Schiller, Greta
 Schlanger, Matthew
 Schloss, Arleen
 Schmeichen, Richard
 Schneeman, Carolee
 Schneider, Bob
 Schneider, Ira
 Schneider, Ken
 Schneider, Rosiland
 Schreiber, Nancy
 Schreiber, Ralph
 Schulman, Rachel
 Schultz, John
 Schultz, Victoria
 Schutzer, Dena
 Schwartz, Lillian
 Scott, Melissa
 Seery, William
 Seidenberg, Lisa
 Self, Jim
 Selwood, Maureen
 Semmens, Frank

Serra, Richard
 Shaffer, Deborah
 Shapiro, Celia
 Shapiro, Lisa
 Sharits, Paul
 Sharman, Brent
 Shatavsky, Esther
 Shaw, Angel
 Shaw, Karen
 Shaw, Noel
 Shea, Robert
 Shearer, Jacqueline
 Shears, Suzanne
 Sherman, Stuart
 Shulman, David
 Siegel, Allan
 Siegel, Steven
 Sigal, Isabelle
 Silver, Claudia
 Silver, David
 Silver, Shelly
 Silverman, Mary
 Sinaiko, Jonathan
 Sinkler, Scott
 Slesin, Aviva
 Smith, Harry
 Smith, Jack
 Smith, Michael
 Smith, Vejan
 Snyder, Patricia
 Soares, Ana Maria
 Sobel, Nina
 Solomon, Barry



Campanella Jr. (center) directs
Pass/Fail, 1978.

Early video combined an agenda for social change with an agenda for establishing video as a new art form. The New York State Council on the Arts was the only funding agency with the courage to ride both these horses at once. From 1971-76, NYSCA funded my effort to start a video utopian community dedicated to using video to interpret ecological systems. While the utopia failed, the effort was seminal to my work.

Sonbert, Warren	Steinmetz, Joseph	Tavener, Jo	Tountos, Christos	Viola, Bill	Watkins, Peter	Wilson, Robert
Sondheim, Alan	Stephens, Bill	Taylor, Arthur	Trainer, William	Volkart, Peter	Wegman, William	Wilson, Roy
Sonfist, Alan	Stern, Peggy	Teasdale, Parry	Trainor, James	Volkes, Ann	Weideman, Carl	Windish, Joe
Sopher, Sharon	Stern, Rudi	Teitelbaum, Richard	Trevino, Jesus	VonHeflin, Kirk	Weidenaar, Reynold	Winer, Lucy
Sorenson, Vibeke	Stewart, Allyn	Testing the Limits Collective	Tripician, Joe	Wagner, Paul	Weill, Claudia	Wise, John
Sosa, Irene	Stewart, David	Thacher, Anita	Troyano, Elia	Wagner, Sokhi	Weiss, Andrea	Wise, Rick
Soto, Merian	Stiles, Robert	Tharp, Twyla	Tsegaye, Gossa	Waletzky, Josh	Weinbren, Grahame	Wisniewski, Lance
Soul, Veronika	Stoerchle, Wolfgang	Thistlewaite, Polly	Tsuchiya, Arthur	Wali, Manona	Wiener, Elizabeth	Wisotsky, Jeffrey
Speight, Alonzo	Stone, Robert	Thomas, Gregory	Tsuno, Keiko	Walker, Nancy	Weingarten, Meri	Witlin, Ray
Spiegel, Laurie	Stoney, George	Thompson, Francis	Tuft, Sarah	Walworth, Dan	Weinstock, Jane	Wittenberg, Susan
Spiro, Ellen	Strohmayer, Charles	Thorington, Helen	Twomey, Christine	Wanner, Debra	Weisman, Philip	Wohl, Ira
Spodarek, Diane	Strom, Mary Ellen	Thornton, Leslie	Tyndall, Andrew	Ward, Jane	Weiss, Andrea	Wojnarowicz, David
Spotted Eagle, Chris	Stubbs, Jane	Thorsen, Karen	Ukeles, Mierle	Ward, Penny	Weiss, David	Wolf, Melissa
Springer, Brian	Sturgeon, John	Thouard, Sylvie	Vafai, Jan	Warrenbrand, Jane	Weissman, Daniel	Wolf, Michael
St. Denis, Ray	Sublette, Ned	Thurber, Robert	Valadez, John	Watkins, Gordon	White, Paul	Wolf, Susan
Staven, Karl	Sucher, Joel	Tillman, Lynn	VanTallie, Jean Claude		Whitney, Helen	Wong, Calvin
Stein, Carol	Sudano, Thom	Tilton, Toni	VanDerBeek, Stan		Whitten, Jo Wright	Wong, Willie
Stein, Sarah	Suggs, Dawn	Tirado, Amilar	VanTaylor, David		Wicke, Richard	Woodman, Charles
	Suleiman, Elia	Tiranoff, Louise	VanWagner, Mary Anne		Williams, Laurie	
	Sullivan, Mary	Tobias, Allen	Vargas, Larry		Williams, Marco	
	Sullivan, Nancy	Tom, Pamela	Vasquez, Blanca		Williams, Merce	
	Summers, Elaine	Toman, Mary Ann	Vasulka, Steina		Williams, Rebecca	
	Supanick, Jim	Tong, Nancy	Vasulka, Woody		Williams, Windell	
	Supples, Kevin	Toro, George	Velez, Edin		Willis, Jack	
	Swados, Elizabeth	Torres, Francesc	Venuto, Maria			
	Sweeney, Skip		Ventry, Kenneth			
	Tajima, Renee		Villa, Franz			
	Tajiri, Rea		Villaverde, Herminia			
	Takagi, J.T.		Villella, Edward			
	Tambellini, Aldo					
	Tatti, Benedict					
	Taubin, Amy					

Paul Ryan
Video Artist

Woolery, Reginald	Zando, Julie	Zucker, Adam
Wooster, Ann-Sargent	Zdravic, Andrej	Zurkow, Marina
Wright, Walter	Zedd, Nick	Zweig, Ellen
Yalkut, Jud	Zehentner, Steve	Zwickler, Phil
Yoder, Hunter	Zeig, Susan	Zussman, Neil
	Zip, Jane	
	Ziv, Ilan	
	Zrnic, Maja	

BY PEARL BOWSER

Diversifying AUDIENCES

Twenty-five years ago, I accepted a job offer from independent producer Charles Hobson to coordinate a team researching a phenomenon known as “race movies,” a relatively unknown area of American film history. Race pictures were films by and about African-Americans, produced as early as 1910, and made almost exclusively for black audiences. Documents and memorabilia on race movie companies appeared to be randomly strewn about the country between New York, Chicago and Los Angeles. It was nearly a year before we got any leads on existing films and the staff had been reduced to two.

I can still remember the day we screened a number of early black films that had recently been acquired by the American Film Institute. A rush of excitement and pride came over me as I watched the remarkably well-preserved 35mm print of *The Scar of Shame* (1927), a relic released at the close of the silent era. Images of the stars of these films, Harry Henderson and Lucia Lynn Moses, Bessie Smith, Paul Robeson, Julia Theresa Russell, Fredi Washington and Frank Wilson, dominated the screen with an air of familiarity and naturalness that was at first unsettling. I felt a mix of anxiety and kinship, not unlike the experience of watching a friend or relative perform for the first time.

Leaving the theater that day, I did not know how much this project would reshape my professional life or that I would become immersed in the subject of race movies for the next two decades. Most, if not all, of the film and video activity that I became part of in New York happened with NYSCA funding. Through its support for the distribution of rarely seen work, NYSCA helped bring neglected parts of African-American film history to new audiences by funding projects that made available films previously accessible only to scholars.

On March 24, 1970, the race movie project opened at the Jewish Museum as the nation’s first black historical film series. With support from the NYSCA-funded Harlem Cultural Council, the eight-week festival, simply titled “The Black Film,” resurrected movies that had not been seen in nearly half a century. The press screening for *The Scar of Shame* was a catered affair attended by writers and film

If the history of the non-profit sector ever gets written, NYSCA would figure as an entity with considerable influence that rewrote—with taxpayers' money—the history of independent filmmaking. In the

'90s, video too was rewritten and revived, an even newer process of downsizing technology and returning supremacy to the imagination. Always, NYSCA has worked to redefine what film and video can become when a truly democratic funding environment recognizes both the aesthetics and ideologies of its mission.

B. Ruby Rich
Writer/Critic
Director, Film Program,
1981-89; Director, Electronic Media and
Film Program, 1989-91

critics, and a mix of enthusiastic Harlemites and independent filmmakers, including Melvin Van Peebles, whose first film, *The Story of a Three Day Pass* (1968), was among those screened in the series. The evening's event also attracted actors and performers from a generation of African Americans that had worked in race movies, including Carl Mahone, who played the romantic leads in several films of the sound era, and 80-year old Anita Bush, founder of the famous Lafayette Players, who arrived on the arm of silent screen actor Lorenzo Tucker. An aggressive publicity campaign resulted in articles in the trade newspapers and dailies, including *Variety* and *Women's Wear Daily*, interviews in *The New Yorker*, and an appearance on "Free Time," Julius Lester's show on Channel 13.

Eight weeks later, as the series began a two-week run at the Brooklyn Academy of Music, I returned to the office of independent producer St. Clair Bourne's Chamba Productions, to help set up Chamba Educational Film Services (CEFS). As director of CEFS, my aim was to build audiences for black films by packaging and touring them in series with historical and contemporary themes. Mail and telephone requests came in almost daily from university campuses, libraries, museums and community centers. I could never have predicted in 1970 the intense demand for the films as they traveled over the next six years to dozens of cities including Atlanta, Durham, North Carolina, San Francisco, Oakland, Boston, Philadelphia and Washington D.C. In the wake of the Civil Rights Movement, the publicity surrounding our collection of historical black films, and simple word-of-mouth communication, set in motion seminars and course offerings at numerous campuses where black studies programs were taking off.

The old films—particularly those of Oscar Micheaux—had taken on a new life. *The Scar of Shame* (1927), *Body and Soul* (1925), *11 PM* (1924), *Ten Nights in a Barroom* (1926), even *Spying the Spy*, a 1917 comic short—these survivors from a forgotten segment of American film history probably enjoyed more exposure and wider audiences in this half of the century than at anytime before. At the same time, audiences for contemporary independent black films were growing.

In the absence of distributors and money to promote individual films, festival and touring packages offered free exposure in the growing institutional, non-profit market of colleges, museums and libraries. By programming the early films with films by contemporary black independent producers, who often appeared at screenings to discuss their work, we had found the hook to attract and build

larger audiences. Indeed, the audience for this work had always been there. The history theme not only provided a link joining contemporary black films with race movie history, but suggested longevity and lent value and stature to work historically marginalized.

Successful programs like *Journey Across Three Continents* (1985), which toured for three years to 25 cities including San Juan, Puerto Rico and St. Maartin; *Independent Black American Cinema 1920-1980* (1980), which toured for three and a half years; *The Black Film Retrospective: 1917-1973* (1974); *Africa and the Caribbean* (1987); and *From Harlem to Hollywood* (1990-1991) embraced themes of cultural exploration and film history, and promoted an image of discovery. Some of the African films in the "Journey" program—Idrissa Oudraogo's first film, *Poko*, from Burkina Faso, Soulemane Cisse's *Baara*, and Ben Beye's *Sey Seyeti*—were only available in the U.S. through the package.

Beginning in 1980, some of these programs were shown at international festivals in France, England, Germany, Italy, Holland, parts of West Africa, Zurich and India. When *Black American Cinema 1920-1980* was presented in Paris in 1980, it was the largest collection of black films to travel to Europe. Entitled *Le Cinema Independent Noir Americain 1920-1980* it featured ten filmmakers (five women and five men) with 40 films, and included video for the first time. The festival paid tribute to William Greaves, whose career as an actor and filmmaker bridges race movie history and contemporary African-American cinema. His experimental work, *Symbiopsychotaxiplasm... Take One* (1968), a film about a film-in-progress, received critical acclaim in the French press. Now, in the 1990s, it has taken on a new life with screenings in the prestigious Sundance Film Festival (Utah), and, once again, in international festivals. A similar history can be traced for another film in the Paris festival, Charles Burnett's classic, *Killer of Sheep* (1977). Today, Burnett's film, which stands alone for its merging of black music and cinema creating a Blues Aesthetic, is listed in the National Film Registry for Classic Films. Also in Paris, Bill Gunn premiered his black soap opera, *Personal Problems*, and Michele Parkerson had the first public screening of *But Then, She's Betty Carter*. These two videotapes were not included in the national tour because, in 1980, sites that showed film didn't have video projectors.

Following the successful Paris screenings, the program returned to New York City and



Lucia Lynn Moses in *The Scar of Shame*.
Oscar Micheaux, 1927.

played at the Public Theater, Symphony Space, and at the New Community Cinema in Huntington, L.I., and in Buffalo, at a movie house briefly known as the Oscar Micheaux Theater. Audiences for independent African-American films grew along with an increased awareness of the African-American film history. There was a hunger for new images left over from the Civil Rights Movement and nearly a decade of industry blaxploitation films that needed to be challenged.

In addition, a growing number of black women filmmakers brought new voices to the screen. While the first Black film series sponsored by the Jewish Museum and the Harlem Cultural Council failed to address women filmmakers in our history, subsequent festivals were more inclusive. In Paris, for example, 14 of the 40 films screened were by women, including Jackie Shearer, Kathleen Collins and Julie Dash.

In 1982, as the festival director at Third World Newsreel, I organized a women's festival, *In Color: 60 Years of Minority Women in Film, 1921-1981*, a historical overview of issues of representation and gender in films by and about women of color. The Plaza Theater, a neighborhood movie house in Brooklyn serving a diverse ethnic and racial community, was selected as the site. A photographic exhibition in the theater's lobby presented a history of representation of women of color in mainstream cinema. The festival featured films by women from Brazil, Cuba, Mexico, Senegal, India and the United States, and included Kathleen Collins's *Losing Ground* (1982), Mira Nair's *So Far from India* (1982), *To Love, Honor and Obey* (1980) by Christine Choy and Marlene Dunn and Camille Billops's *Suzanne, Suzanne* (1982).

Sharing ideas and information with other programmers around the state opened new venues for African-American films and created bookings for festivals we initiated in New York City. New York offered a variety of venues in addition to colleges, museums and libraries. Access to public spaces such as the Collective for Living Cinema, several YMCAs, the original uptown location of Film Forum, retrospective houses such as the Bleecker Street Cinema, the Thalia and, on occasion, the city parks, offered possibilities for new audiences. One summer, we were part of an outdoor series in Brooklyn's Prospect Park. Over 1000 people attended "Free Movies in the Park," a bold experiment sponsored by NYSCA. The event drew the largest audience ever to attend a screening of the obscure silent features we programmed. Somewhere among the hushed throng of people in the park that night was one of the films' stars, Lucia Lynn Moses, a former chorus girl who played her first

Exhibition flyer for "In Color. 60 Years
of Images of Minority Women in Film, 1921-1981."
designed by D. Watkins and J. Pappas, 1982

IN COLOR
60 years of images of
MINORITY WOMEN IN FILM ...1921-1981

PREMIERE WEDNESDAY EVENINGS 8:30 P.M.
OCTOBER 13 - DECEMBER 1, 1982
PLAZA TWIN CINEMA I, FLATBUSH AND 7TH AVENUES, BROOKLYN

A project of the Exhibition Program of The Third World Newsreel, 280 Fifth Avenue, New York, NY 10011, 212, 243 2310. Program Director: Pearl Bowser. THIS PROGRAM IS SUPPORTED IN PART BY THE NEW YORK STATE COUNCIL ON THE ARTS AND THE FILM NEWS-NOW FOUNDATION.

It was 1986 and I was brazen enough to submit my first grant proposal to NYSCA's Individual Artists program. I received my first funding and brought back three defunct Wascomats from the washing

and only film role in the 1927 silent classic, *The Scar of Shame*. Out of modesty, perhaps, this former leading lady chose not to be acknowledged.

As a programmer and a New Yorker, diversifying audiences for independent work has always been a challenge, but clearly there was also a need to build audience within communities. Growing up in Harlem in the 1940s, my community was predominantly African-American, but there were also peoples of Caribbean, African, Hispanic, and Asian descent among my neighbors and in the schools I attended. In addition, former inhabitants or groups with ties in the community made themselves visible on special occasions. I remember being fascinated as a child by one church on Madison Avenue facing Mount Morris Park East. At least once a week, cars would arrive filled with white people appropriately dressed for services. We watched, with the idle curiosity of children, while they quietly filed into the church, and some time later as they quietly drove away. It was a Russian Orthodox Church, still in use, even though none of the congregation lived in Harlem anymore.

In 1973, again working with CEFS, I chose my old neighborhood to be one of three sites for a *Third World Film Festival*. Working closely with our community hosts, The South Bronx Community Action Theater, and the Bedstuy Theater, Inc., we tailored after-school and evening programs for working parents and their children. These audiences were made up of different cultural and language backgrounds, including Puerto Ricans, Cubans and Dominicans in the predominantly Hispanic community, and African-Americans, Africans and Caribbean peoples—mainly West Indians and Haitians—in Harlem and Bedford-Stuyvesant. Mindful of my own experience growing up in Harlem, I understood that the communities were comprised of a number of different groups—that color alone only gave the appearance of homogeneity.

Programming for such an audience was challenging; rather than limiting the films to specific languages or cultures, we wanted the audiences not only to see themselves, but to experience as much as possible the cultural particularities of other members of the community. Consequently, we decided to anchor the festival with themes of shared experiences in our histories—the struggles against colonialism, the legacy of slavery, stories about the Jamaican Maroons and the Quilombos of Brazil—and pair these films with contemporary African-American films on similar subjects. African and Brazilian films, including works by Ousmane Sembene and Carlos Diegues, were

*machine graveyard in Queens. I was officially certified as a "developing artist." As I "developed," I benefited tremendously from the NYSCA-supported artist-in-residency programs. With a suitcase loaded with videotapes, I went to the houses of Film/Video Arts, the Experimental Television Center, Harvestworks and the Standby Program and was able to play with electronic toys. In 1990, the three washing machines were moved into the Whitney Museum's Film and Video Gallery as an installation piece, Color Schemes, again, with support from NYSCA. In 1989, I was daring enough to launch a feature film project but not without NYSCA's support, which provided me with funding for script development. Four years later, *Fresh Kills* is out and I remain a NYSCA-bred artist.*

Shu Lea Cheang
Video Artist/Filmmaker

Carlos Diegues, *Quilombo*, 1984



shown at all three sites—The Alexander Burger School in the Bronx, Public School No. 3 in Brooklyn and the Mount Morris Park Amphitheater in Harlem. Reflecting the effort to encourage community participation, Brooklyn artists Leo and Diane Dillon, who had won awards for their children's book illustrations and designed Broadway posters, created a poster image for the festival in which each community could see itself, and by extension, "see" each other.

I had been told that audiences, especially young viewers, would not be responsive to subtitled films, viewing them as "foreign." But festival goers seemed drawn to the films' images of different cultures and universal themes of human struggle. Ousmane Sembene's highly visual narrative, *Mandabi* (1968), in particular, elicited similar audience responses in all three locations: talking back to the screen, laughter and siding with one character or another. The screenings were followed by lively discussions and we had no difficulty attracting audiences.

Programming for organizations like the Harlem Cultural Council, the Langston Hughes Community Library and Cultural Center and Third World Newsreel over the years has been a rich and rewarding experience—rich in the cumulative images from so many films and videos implanted in my memory, and rewarding in the countless opportunities to nurture the excitement of those first moments 25 years ago watching my first black silent film.

It was NYSCA support that made most of this possible—that helped many of us to dream, to imagine we could make the world a better place. I still remember one teenager living in a half-way house in Brooklyn, where I was presenting a series of film workshops. She asked: "How can I get to do what you do?" I honestly couldn't answer the "how to" part of her question. Instead, I shared with her the first reactions I had had seeing characters on the screen—feelings of kinship and pride. The same sparks of interest and excitement she was experiencing had nudged me into film.

Pearl Bowser is founder and director of African Diaspora Images, a collection of historical and contemporary African and African-American films. She co-directed Midnight Ramble: Oscar Micheaux and the Story of Race Movies (1994).

If only the other 49 states were as enlightened as our own! The New York State Council on the Arts has been, and continues to be, a beacon of hope and support

for thousands of independent film and video makers. Without NYSCA, they would not be able to see their visions come to light—both literally and figuratively. Film Forum has been fortunate to exhibit many of the daring, innovative, and eloquent works of film art NYSCA has funded over its illustrious history. Down with budget cuts! Bravo NYSCA!

Karen Cooper
Director, Film Forum