

gallery 219

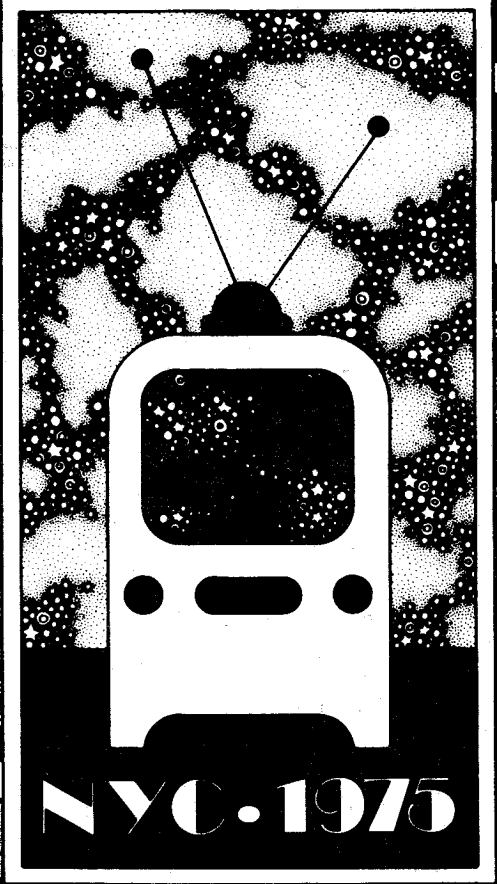
presented by

women's interart center

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WOMEN'S VIDEO FESTIVAL



NYC-1975

traveling show 1975

coordinators: susan milano ~ ann eugenia volkes

monday july 21 & tuesday july 22 8 p.m.

introduction

The first Women's Video Festival was organized in 1972 for the Kitchen, at the suggestion of Steina Vasulka, a founder of this multi-media theater in New York City. Using an open-entry policy (what we got was what we played), tapes were not limited as to content or form and were not excluded if men worked on them, but we emphasized that the work be created, produced or directed by women videotape makers.

Since the first festival in '72, the number of women working with video has grown such that we now select the work by jury and have also begun soliciting and presenting sculptural and process video as well as tape. With sponsorship from the Women's Interart Center and partial support from the New York State Council on the Arts, we've been able to experiment also with methods of video presentation. The two environments that we've recreated here represent some of the results of that experimentation. Most of the work in this Women's Video Festival traveling show was taken from the '75 entries, with one exception.

-Susan Milano

monday july 21

Video Vitae, (1975) PAT LEHMAN – 10 minutes

This piece, executed on a hybrid computer developed by the Computer Image Corporation, is an impressionistic view of a woman in conflict.

Women of Northside Fight Back, (1974) CHRISTINE NOSCHESI, MARISA GIOFFRE & VALERIE BOUVIER – 27 minutes

When an expanding paper box company threatened to destroy the homes of a working class community in Brooklyn, New York, residents in the area (many of them women) discovered that with a lot of determination, you *can* fight city hall.

Heraldic View, (1974) STEINA & WOODY VASULKA – 4 minutes

In this piece, which is part of a series called *Soundgated Images*, the drifting pattern created by an oscillator is keyed over a camera image. The key change is controlled through sharp voltage bursts of an audio synthesizer, which parallelly creates the sound track.

HARRIET, (1973) NANCY CAIN – 15 minutes

Harriet is about a woman living with her family of six in their trailer in the mountains of upstate New York. It's about her realities and her fantasies and about the day that they came together.

Ama L'uomo Tuo (Always Love Your Man), (1975) CARA DEVITO – 20 minutes

A portrait of a seventy-five year old Italian widow.

tuesday july 22

Portapak Conversation, (1973) CAROL VONTOBEL – 5 minutes

In this video fantasy, a portapak and its camera come to life for an informal debate.

Keeping the Door Open – Ann Shafer, (1974) KIM BEAMAN & LYDIA KLEINER – 20 minutes

Ann Shafer, the subject of this tape, is a labor negotiator, a feminist, and a founding member of the Coalition of Labor Union Women, who has worked at the Kellogg's cereal plant in Battle Creek, Michigan for nearly 30 years.

Isis, (1974) WOMEN'S INTERART CENTER VIDEO WORKSHOP – 23 minutes

Made as a workshop project at the Women's Interart Center, members of Isis tell what it's like playing as an all-women's band in the rock and roll business.

The Muscle Show, (1975) DEBORAH VON MOSER – 15 minutes

There's a brand new look this year . . . it's muscle density. A glimpse at the cult of body building.

Miss California Pageant, (1973) OPTIC NERVE – 30 minutes

Behind the scenes at an American tradition . . . a perceptive approach to the beauty pageant business.

Different Strokes for Different Folks, (1974) SUSAN MILANO & ANN EUGENIA VOLKES – 18 minutes

A satire on porno and the attitudes of people who go to see it.

gallery piece

Real Time Series, (1975) DAILE KAPLAN

This piece in its entirety – “*The Sea*,” “*The Shower*,” “*The Window*,” “*The Shopping*” – was conceived of as a transitional environment in which the viewer emerges as participant. “*The Shower*” presents the mechanics of this relationship between videotape, audience, and time on their most basic levels.

the jury

JEANNE BETANCOURT, a film instructor in secondary education, has worked for Martha Stuart Communications and has written about video for *Women and Film* magazine. Her book, *Women in Focus*, a guide to non-sexist films, has recently been published by Pflaum.

LOUISE ETRA, co-director of the Computer Art Festival, has been working with the synthesized image since 1970. Her tapes have been exhibited in the U.S., Mexico and Europe, and she was Artist-in-Residence at the WNET-TV Lab in 1974.

SUSAN MILANO, coordinator of the Women's Video Festival since its inception in 1972, has been working in video more than four years. Her tapes have been shown across the U.S., in London and Tokyo, and she is a CAPS grant recipient. Currently she teaches at the Women's Interart Center and is a member of the TP Videospace Troupe.

LYNDA RODOLITZ began working with video in 1970. As video consultant to the Twyla Tharp Dance Foundation since 1972, she has been developing ways in which video can be used with dance . . . for documentation, for teaching, and in performance. Much of her recent work has been as a performer at the WNET-TV Lab with David Cort, and as a member of the TP Videospace Troupe.

ANN EUGENIA VOLKES has been associated with the Women's Video Festival since 1973 and she was one of the organizers of the Conference of Feminist Films and Video Organizations (1975). A video instructor at the Women's Interart Center, her tapes have been shown in the U.S., Canada and Europe.

credits

Video environments
designed by:
SUSAN MILANO
ANN EUGENIA VOLKES
and re-created
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JUDY TREIBLE

Graphic derived from:
Original Art Deco Designs
by: WILLIAM ROWE
Dover Publications

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JOSEPH HRYVNIK
STEVE KEELER (from Act V/UUAB)
ROBERT LONGO
CINDY SHERMAN
TP VIDEOSPACE TROUPE

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