

THE TERRITORY

THE TERRITORY is a television production of LAGUNA GLORIA ART MUSEUM showcasing film, video and animation by independent media artists from the U.S. and abroad. Its format combines film and video screenings, artists interviews, and critical commentary by **ED HUGETZ**, Director of the Southwest Media Project in Houston, and **TOM SCHATZ**, author and film professor at The University of Texas at Austin.

With its origins in Houston 12 years ago, THE TERRITORY is the oldest television program in the country featuring the work of independent media artists. 1987 marks the fourth year it has been produced in central Texas for cable audiences by Laguna Gloria Art Museum with **JUDITH SIMS** as executive producer. The Territory is also part of the Southwest Film/Video Tour coordinated by the Southwest Media Project.

THE TERRITORY is co-produced by Austin Community Television through Austin Access, a project of the City of Austin. Studio facilities are provided by Austin Cablevision. The series is partially funded by grants from the City of Austin, the Texas Commission on the Arts, the National Endowment for the Arts, and the Southwest Media Project.

Screenings during 1987 are on Austin Access Channel 33 at 9pm, Tuesdays. Each program will be shown twice.

1. August 4 and September 8

LE TRAIN, 6:45 min., is a 1987 surrealist video work by artist Francois Girard. (Montreal, Canada)

ANTIQUITY, 7 min., made in 1986 by artist/musician/composer Wells Jones, combines his music with electronic video manipulations through feed-back loops and image processing. Jones describes this video as having a "primitive, futuristic sensibility." (Santa Fe, New Mexico)

EXHIBITION, 7:35 min., is a work by video artist Bernar Hebert and choreographer Danielle Desnoyers. Made in 1986, it is an intriguing fusion of the natural and unnatural world, as well as a highly accomplished collaboration. (Montreal, Canada)



THE ART OF MEMORY, 16 min., is a 1987 work in progress by Woody Vasulka, a leading international figure in the field of video art. This haunting, beautiful piece uses highly advanced computer technology to look at war, memory, and technology, set against the natural beauty of the New Mexico landscape. (Santa Fe, New Mexico)

2. August 11 and September 15

Excerpts from several works by Skip Blumberg, a pioneer in the use of portable video will be shown, including **ELEPHANT GAMES**, his nationally televised special on PBS. **PICK UP YOUR FEET: THE DOUBLE DUTCH SHOW**, a winner of 3 Emmys, will be shown in its entirety. Blumberg's videotapes are in the collections of the Museum of Modern Art among others. He is a Guggenheim fellow whose work is characterized by experimentation, technical playfulness, humor, and exploration into quixotic, colorful events. (New York, New York)

3. August 18 and September 22

WILDCATTER: A STORY OF TEXAS OIL, 57 min., 1986, produced by Robert and Laurie Tranchin of October Productions in Dallas, was made in cooperation with the Dallas Historical Society and funded in large part by the National Endowment for the Humanities and the Texas Committee for the Humanities. The film reveals the story behind the discovery of three giant oil fields early in this century. It mixes archival photographs, rare film footage and interviews with the last of the early oil pioneers. (Dallas, Texas)

4. August 25 and September 29

DOUBLECROSS, 7:30 min., 1985/1986, by Chicago artist Lyn Blumenthal, is a tape drawn from the strange history of the clash between stereotypes of romantic love and the real world of relationships. An artist, distributor, educator and co-founder of the Video Data Bank since 1974, Blumenthal has received grants from the NEA, the New York State Council for the Arts, and the Center for New Television.

ARCADE, 11 min., 1984, is by Lyn Blumenthal and Carole Ann Klonarides, in collaboration with painter Ed Paschke. The tape includes a collage of images recycled from television and film interspersed with location footage, and punctuated with paintings by Paschke. Playing with different forms — soap opera, spectacle, music video — and flashing insights, the imagery is a sideshow of current events within the zone between televised and real. (Chicago, Illinois)

BUZZ BOX, 15 min., 1985, features the clay animation of David Daniels. This incredibly fast-paced work is a barrage of images from our weekly television viewing that, according to Daniels, is both abusive and seductive. (New York, New York)

COMMON OBSESSIONS, 10 min., 1986, is the work of Houston-based photographer Robert Ziebell is interested in the obsessions and habits that punctuate our daily lives. (Houston, Texas)

5. September 1 and October 6

WILLIE, 80 min., is by photographer and filmmaker Danny Lyon, who made a name for himself documenting 60s rebels. "Now in his mid-forties, Lyon is still fascinated by the lives at the fringe. At a time when deviance has dramatically fallen from favor, he clings to a poetics of waywardness, much in evidence in his most recent film, "Willie", which was shot in 1985 but is only now getting shown." **The Village Voice**. Using a controversial style of working, Lyon brings us into Willie's world from age 11 to 27, from the young sweetness of Willie riding ponies, to the present-day repeat offender unable to hold a job. (New York, New York)

THE · TERRITORY

is a new kind of television that expands the medium to accommodate the incredibly diverse, entertaining and challenging film and video being produced by artists today.

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