

VITA - PAUL SHARITS

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BORN

Denver, Colorado, 1943

EDUCATION

University of Denver 1964  
B.F.A. in Painting (cum laude)

Indiana University 1966  
M.F.A. in Visual Design (cum laude)

TEACHING

Founded the Denver Experimental Film Society 1962

Founded the Indiana University Experimental Cinema Group, Bloomington 1965

Administered courses in personal filmmaking, photography and experimental design, Maryland Institute of Art, Baltimore 1967-70

Founded the Personal Cinema Group, Maryland Institute of Art 1968

Administered film workshop at Aspen School of Contemporary Art (summer) 1968

Developed an undergraduate film program for the Art Department of Antioch College, Yellow Springs, Ohio 1970

Designed physical facility for filmmaking and film studies, Antioch College Art Building 1971

Participated in formation of a Communications Department, Antioch College 1971

Administered film production, film history and film aesthetics courses, Antioch College 1970-73

TEACHING  
(cont'd)

Developed an undergraduate documentary film program and a graduate film studies program, Antioch College 1972

Part-time consultant to Special Programs division of Oregon State Executive Department, Salem, Oregon. Application of General Systems models to human perception behavior. 1972

Administered film history and analysis of "films by artists" courses, Summer Institute in the Making, Knowing & Judging of Film/Media, State University of New York at Buffalo (summer) 1973

Administering filmmaking and analysis courses and research seminars, Center for Media Study, State University of New York at Buffalo; Director of Undergraduate Studies. 1973-present

AWARDS AND GRANTS

Production grant, American Film Institute 1968

Yale Film Festival: N:O:T:H:I:N:G received Honorable Mention by Michael Snow and was given one of several "2nd prizes" by Ed Emshwiller 1968

Ford Foundation Humanities Grant, Antioch College 1970

Ford Foundation Humanities Grant, Antioch College 1971

National Endowment for the Arts, Public Media Grant (for 6-screen environmental film piece), Washington, D. C. 1974

Creative Artists Public Service Program (CAPS), New York 1975

Bicentennial Film Project grant (for 40 min. sound & color DECLARATIVE MODE), NEA & N.Y. State Council on the Arts 1976

Creative Artists Public Service Program (CAPS), New York 1978

## PUBLICATION

### A. Writings by Paul Sharits

"Red, Blue, Godard," Film Quarterly, Vol. 19, Summer, 1966  
pp. 24-29.

"Notes on Films," Film Culture, No. 47, Summer, 1969, pp. 13-16.

"Interview" by Jud Yalkut, East Village Other, July 16, 1969.

"Notes on Films," Interfunktionen, No. 4, 1970.

"Blank Deflections: Golden Cinema," Film Culture, No. 48/49  
Winter & Spring 1970, pp. 20-22.

"Words Per Page," German translation by Birgit Hein, Xscreen.  
Cologne: Phaidon-Verlag GmbH., 1971.

"Words Per Page," Afterimage, No. 4, Autumn, 1972, pp. 27-43.

"Words Per Page," Form and Structure in Recent Film at the Vancouver  
Art Gallery. Dennis Wheeler, ed. Vancouver: Talonbooks, 1973.

"Notes on Film," New Forms in Film, Cinema d'avant-garde americaine.  
Annette Michelson, ed. Montreux: Film Festival, 1974.

"Hi ' hay yeh folks, step on in 'and' transverse 'yr present'  
position" (letter of dedication of T,O,U,C,H,I,N,G to David  
Franks) to be published in forthcoming Film Culture.

"UR(i)N(ul)LS:STREAM:S:S:ECTION:S:S:ECTIONED:(A) (lysis), JO:'1968-  
70'," to be published in forthcoming Film Culture.

"Letter," Flash Art, No. 48/49, October-November, 1974.

"Regarding the Frozen Film Frame Series: A Statement for the 5th  
International Experimental Film Festival," Knokke, Belgium, 1974.

"Eight Interviews/Statements (concerning Matisse)," Jean-Calude  
Lebensztejn, ed. Art in America, 63, July-August, 1975.

"Hearing: Seeing, Cinema as Cognition," Ausgabe, No. 2, Summer, 1976.

"A Cinematics Model for Film Studies in Higher Education,"  
Quarterly Review of Film Studies, Vol. 1, #4, November, 1976.

"Hearing: Seeing" (translated into German) Ausgabe 2, Berlin, 1976.

"Hearing: Seeing" and "Cinema As Cognition," in forthcoming  
Afterimage.

PUBLICATION (cont'd)

A. Writings by Paul Sharits (cont'd)

"Epileptic Seizure comparison" (notes and diagrams for the film piece), Niagara Magazine (Buffalo, summer 1976)

"Epileptic Seizure Comparison" (notes, diagrams, photos of the piece), Illusions of Reality exhibition catalogue, Australia, 1977.

"I Feel Free..." (statement on work in general and "Frozen Film Frames," photos) Open to New Ideas: A Collection of New Art for Jimmy Carter, exhibition catalogue Georgia Museum of Art, Athens, Georgia, 1976.

"Frozen Frames: T,O,U,C,H,I,N,G", Melba #1 (with photos), Paris, November, 1976.

"Notes on N:O:T:H:I:N:G" in Experimental Animation: An Illustrated Anthology by Robert Russett & Cecile Starr (Van Nostrand Reinhold, New York, 1976).

"Words Per Page" in Esthetics Contemporary, ed. Richard Kostelanetz (Prometheus Books, Buffalo, New York, 1977).

"Postscript as Preface," "-UR(i)N(ul)LS:TREAM:S:S:ECTION:S:SECTION:S:S:SECTIONED(A) (LYSIS)JO:'1968-70'," "Words Per Page," "A Cinematic Model for Film Studies in Higher Education," "Hearing:Seeing," "Cinema as Cognition:Introductory Remarks," "Statement Regarding Multiple Screen/Sound 'Locational' Film Environments-Installations (1976)," "Exhibition/Frozen Frames," "'hi'hay yeh folks, step on in '&' transverse 'yr present' position," Film Culture:Paul Sharits No. 65-66, 1978, New York.

B. Writings on Paul Sharits

"Experiments in Perception," Takahito Iimura, Film, Vol. 10, #1 1968, Japan.

Knokke Film Festival Report, David Curtis, International Times, January-February, 1968, England.

"Movie Journal," Jonas Mekas, Village Voice, May 22, 1969

"The Avant-Garde Film," P. Adams Sitney, Changes, #7.

"Structural Film," P. Adams Sitney, Film Culture, #47, and book Film Culture Reader, ed. Sitney.

"Why do People like Morbid Movies?", Jonas Mekas, New York Times, August 3, 1969.

Underground Cinema, Parker Tyler, Grove Press, 1969.

Introduction to the American Underground Film. Sheldon Renan, Dutton, 1968.

PUBLICATION (cont'd)

B. Writings on Paul Sharits (cont'd)

Experimental Cinema, David Curtis, University Books, London, 1971.

"Sensible New Trends in Experimental Films," Paul Shrader,  
Los Angeles Times, September 9, 1971.

"Paul Sharits: Illusion and Object," Regina Cornwell, Artforum,  
September 1971.

"At the Whitney Museum," Grance von Hulsteyn, Show Business,  
January 7, 1971.

"Screen: 3 Products of AFI," Vincent Canby, New York Times,  
January 8, 1971.

Underground Cinema, Birgit Hein (Cologne, 1971).

"Freeing Film," John DuCane, Time Out, November 3-9, 1972, London.

"Stop Time," Rosalind Krauss, Artforum, April, 1973.

Occhio Mio Dio: Il New American Cinema, Alfredo Leonardi  
(Feltrinelli, Milan, 1971).

"Real Time/Space," Malcolm Le Grice, Art & Artists, Dec., 1972.

"Review of SOUND STRIP/FILM STRIP," "New York Letter," Douglas  
Crimp, Art International, March 1973.

"Underground Film," Birgit Hein, Magazin Kunst #41.

"Some Formalist Tendencies in the American Avant-Garde Film,"  
Studio International, October 1972.

"Film Is...?", Simon Field, Art & Artists, Vol. VI, #9, Dec. 1971.

Visionary Film, P. Adams Sitney (Oxford University Press, 1974).

"Reflected Light: Independent Avant-Garde Festival," Tony Rayns,  
Sight and Sound (Winter 73-4).

"Paul Sharits and the Critique of Illusionism: An Introduction,"  
Annette Michelson, Projected Images (Walker Art Center Exhibition  
Catalogue, Minneapolis, Fall, 1974).

"Reviews" (Bykert Gallery exhibition of SYNCHRONOUSOUNDTRACKS),  
Roberta Smith, Art Forum (September, 1974).

"Movie Journal" (Bykert Gallery exhibition of SYNCHRONOUSOUNDTRACKS),  
Jonas Mekas, Village Voice (May 19, 1974).

New Form in Film (Exhibition Catalogue) ed. Annette Michelson,  
(Montreux, 1974)

PUBLICATION (cont'd)

B. Writings of Paul Sharits (cont'd)

Eine Subgeschichte des Films Lexikon des Avant-garde-  
Experimental-und Underground, Hans Schengl and Ernst Schmidt, Jr.  
(Suhrkamp Verlag, Frankfurt, 1974).

Film As A Subversive Art, Amos Vogel (Random House, 1974).

"Movie Journal" (Review of Whitney Museum screenings of "Color  
Sound Frames"), Jonas Mekas, The Village Voice (XX, 4, January  
27, 1975, pp. 79-80).

"Avant-Garde Cinema Significance Revealed in Sharits' 1960's  
Films," Anthony Bannon, Buffalo Evening News (Wednesday, January  
22, 1975).

"Independent Films: Light/Environment," Leonard Horowitz,  
Soho Weekly News (February 6, 1975).

International Who's Who in Art and Antiques, ed. Ernest Kay  
(Melrose Press Limited, Second Edition, Cambridge, England, 1975).

Recent Radical Film, Regina Cornwell (one of 12 lecture-texts  
with accompanying slides, Art Information Distribution, P. O.  
Box 757, Cooper Station, New York City 10003, 1975).

"Reviews" (Bykert Gallery exhibit, 1972), Rosemary Mayer, Arts  
(February, 1973).

"4 Abstract Shorts" (Whitney Museum show, January, 1975), Vincent  
Canby, New York Times (January 9, 1975).

Who's Who in American Art (12th edition, Jacques Cattell Press,  
1976).

"Zeichnungen heute," Werner Lippert (photo of drawing included),  
Kunstforum International (#15, 1. Quartal 1976).

"Albright-Knox Expands to Include Experimental Films," Lester  
Burg, The Spectrum (P. 8, Friday, October 15, 1976, Buffalo, N.Y.).

"Sharits Experimental Film Works on Display," Nancy Tobin Willig,  
Buffalo Courier-Express (p. 24, Sunday, October 3, 1976).

"'Dream' [Displacement] Is Complex and Elegant, More Than A  
Mental Exercise," Anthony Bannon, Buffalo Evening News  
(Tuesday, September 28, 1976).

"Paul Sharits," Rosalind Krauss, Dream Displacement & Other  
Projects (exhibition catalogue essay, Albright-Knox Art Gallery,  
Buffalo, 1976).

PUBLICATION (cont'd)

B. Writings on Paul Sharits (cont'd)

"Paul Sharits Interviewed by Linda Cathcart," Dream Displacement & Other Projects (exhibition catalogue, Albright-Knox Art Gallery, Buffalo, 1976).

Structural Film Anthology, ed. Peter Gidal (British Film Institute, London, 1976); with essay re "Word Movie" by Gidal and Sharits' "Notes on Film."

Monumente Durch-Medien Ersetzen, exhibition catalogue, Kunst-Und Museumsverein, Wuppertal, Germany (1976).

"Reflections on Eikenbaum's Concept of Internal Speech in the Cinema," Paul Willemen (Sharits' films mentioned-attached in footnote 14), Screen.

"Paul Sharits," Fred Camper, Soho Weekly News (Thursday, April 22, 1976).

"'Ontology' and 'Materialism' in Film," Peter Wollen, Screen (Spring '76, Vol. 17, #1).

"Albright-Knox Buys Area Artists Work," Buffalo Evening News, March 5, 1976.

A History of the American Avant-Garde Cinema, ed/ Marilyn Singer (American Federation of Arts, New York 1976).

Une Histoire du Cinema ed. Peter Kubelka, exhibition catalogue Centre Beaubourg (Paris, 1976).

"Regrouping: Reflections on the Edinburgh Festival 1976," Jonathan Rosenbaum, Sight & Sound (Winter 1976/77, Vol. 46, #1).

"Paul Sharits: een typisch randverschijnsel," Philip Peters, N.R.C. Handelsblad (July 29, 1977, Amsterdam)

"Partituren fur Filme: Bildmontagen von Paul Sharits bei Ricke," Marlis Gruterich, Kolner Stadt-Anzeiger (nr. 137, June 16, 1977).

Portraits & Signatures: 81 Kunstler der documenta 6, Wolfgang Pfaffe (Kassel, 1977).

"Artist-Gallery Contracts: Scenes from a Marriage," Lee Rosenbaum, Art in America (July-August 1977).

Illusions of Reality (exhibition catalogue), Australian Gallery Director's Council, North Sydney, 1977).

"cARTer: Creative Vote in Honor of the President-Elect," Michelle Green, Independent-Daily Mail (p. 4C. Sunday, Jan. 16, 1977).

"The Vasari Diary," Art News, April 1977.

PUBLICATION (cont'd)

B. Writings on Paul Sharits (cont'd)

Who's Who in America (Marquis, Chicago, 1978-9).

"Paul Sharits: Illusion and Object," Regina Cornwell, in Anthology: Movies and Methods, ed. Bill Nichols (U. of California Press, 1976).

Film als Film: 1910 bis Heute, Herausgegeben von Birgit Hein und Wolf Herzogenrath, (Kolnischer Kunstverein, die Autoren, Künstler, Nachlasse, 1977).

"Les pieges du realisme cinematographique: L'Art Concret de Paul Sharits," Louis Marcorelles, Le Monde (July, 1977).

"Voice Choices," Village Voice (p. 7, Dec. 26, 1977)

"Paul Sharits," Barbara Cavaliere, Arts (p. 32, Feb., 1978)

"Paul Sharits," Madeleine Burnside, ARTnews. (p. 139, Feb., 1978)

"Sharits Demystifies Film," Stephan Godfrey, The Globe Mail (p. 35, Saturday, March 4, 1978, Toronto).

"Apparent Motion and Film Structure: Paul Sharits' 'Shutter Interface'," Stuart Liebman, Millenium Film Journal (Vol. 1, #2, Spring-Summer 1978, pp 101-109).

FILMOGRAPHY

- 1965-68 RAZOR BLADES. Color and b/w. Stereo Sound. 25 min.  
Two-screen projection.
- 1966 PIECE MANDALA/END WAR. Color. Silent. 5 min.
- 1966 RAY GUN VIRUS. Color. Sound. 14 min.
- 1966 WORD MOVIE/FLUXFILM 29. Color. Sound. 3-3/4 min.



FILMOGRAPHY (cont'd)

- 1968 N:O:T:H:I:N:G. Color. Sound. 36 min.
- 1968 T,O,U,C,H,I,N,G. Color. Sound. 12 min.
- 1968-70 S:TREAM:S:S:ECTION:S:ECTION:S:S:ECTIONED. Color.  
Sound. 42 min.
- 1971 INFERENCEAL CURRENT. Color. Sound. 8 min.
- 1971 SOUNDSTRIP/FILMSTRIP, Four-screen, installation piece.  
Color. Quadraphonic Sound, 10' high X 30' wide.\*
- 1971-76 ANALYTICAL STUDIES I: THE FILM FRAME. Color. Silent.  
30 min.
- 1972-73 AXIOMATIC GRANULARITY. Color. Sound. 20 min.
- 1973-74 ANALYTICAL STUDIES III: COLOR FRAME PASSAGES.  
Color. Silent. 30 min.
- 1973-74 DAMAGED FILM LOOP (now entitled THE FORGETTING OF  
IMPRESSIONS AND INTENTIONS). Color. Quadraphonic  
sound, 12' high X 8' wide.
- 1973-74 SYNCHRONOUSOUNDTRACKS, Three-screen film installation  
piece. Color. "Triphonic" sound, 10' high X 24' side.\*
- 1974 COLOR SOUND FRAMES. Color. Sound. 26-1/2 min.
- 1974 VERTICAL CONTIGUITY. Color. Sound. 15 min. Two-  
screen projection.
- 1975 APPARENT MOTION. Color. Silent. 36 min.
- 1975 SHUTTER INTERFACE. Color. Quadraphonic sound. Four-  
screen film installation piece, 64" high X 24' wide.\*
- 1976 DREAM DISPLACEMENT. Color. Quadraphonic sound. Four-  
screen installation piece, 10' high X 30' wide.\*
- 1976 EPILEPTIC SEIZURE COMPARISON. Color. Sound. Two-screen  
film installation piece, 10' high X 7' wide in metallic  
trapezoidal enclosure, 7' X 19' X 18'.\*
- 1976 TAILS. Color. Silent. 4 min.
- 1976-77 DECLARATIVE MODE. Color. Silent. 38 min. at 24 fps or  
50 min. at 18 fps. Double Projection.
- 1978 EPISODIC GENERATION. Color. Sound. 30 min.

\*Continuous Projection. All films are 16 mm.

LECTURE APPEARANCES WITH FILMS

University of Colorado  
"Cineprobe" (Museum of Modern Art, New York)  
Purdue University  
Indiana University  
Yale University  
Kansas City Art Institute  
University of Illinois (Chicago Medical)  
Millennium Film Studies (New York)  
Skidmore College  
"New American Cinema Workshop" (Western Michigan University)  
Chicago Art Institute  
U.C.L.A.  
San Francisco State College  
London Arts Lab  
Chelsea Art School (London)  
Oesterreichisches Filmmuseum (Vienna)  
Museum of Modern Art (Stockholm)  
Kino Theatre (Munich)  
City Theatre (Cologne)  
"New Arts Symposium" Findlay College (Ohio)  
University of Denver  
Ohio University (Athens)  
Living Arts Center (Dayton)  
University of Victoria, B.C.  
San Francisco Art Institute  
Mills College (Oakland)  
Harpur College (State University of New York)  
California Institute of the Arts (Los Angeles)  
University of California (Santa Cruz)  
John Herron School of Art (Indianapolis)  
Kent State University (Ohio)  
University of Chicago  
"Hamburger Filmschau 72" (Hamburg)  
University of Wurzburg  
"Documenta 5" (Kassel)  
California College of Arts and Crafts (Oakland)  
Vancouver Art Gallery  
Vancouver City School of Art  
Princeton University (New Jersey)  
Carnegie Institute Museum of Art (Pittsburgh, 2 week seminar "New  
American Cinema as Information Matrices: An Alternative to the  
'Structuralist' Mode of Film Criticism," February, 1973)  
Cleveland Art Institute (Spring 1973)  
University of Rhode Island, Kingston (Spring 1973)  
University of Rochester, New York (Spring 1973)  
State University of New York at Buffalo (Spring 1973 & Summer 1973)  
Carnegie Institute Art Museum, Pittsburgh (Fall 1973)  
Royal Film Archives, Brussels (Spring 1973)  
Filmstudio 70, Rome (Spring 1973)

## LECTURE APPEARANCES WITH FILMS (cont'd)

Forum Furaktuelle Kunst, Innsbruck, Austria (Spring 1973)  
Stadtische Gallerie Im Lenbachhaus, Munich (Spring 1973)  
American Arts Center, Paris (Spring 1973)  
University of Hartford Art School, Connecticut (Fall 1973)  
McGill University, Montreal (Spring 1974)  
Antioch College (Spring 1974)  
N.A.M.E. Gallery, Chicago (Spring 1974)  
Rutgers University, New Jersey (Spring 1974)  
State University of New York at Purchase (Spring 1974)  
Virginia Commonwealth College, Richmond (Spring 1974)  
Ricke Gallery, Koln ( Summer 1974)  
Walker Art Center, Minneapolis (Fall 1974)  
Minneapolis School of Art (Fall 1974)  
Erie County Public Library, Buffalo, N.Y. (January 1975)  
Millenium Film Workshop, New York City (May 1975)  
Utica College, New York  
Pennsylvania University, College Park, Pennsylvania  
Brock University, St. Catharines, Ontario  
Collective for Living Cinema (New York)  
City College (Pennebaker's Class), New York (Spring 1976)  
Edinburgh Film Festival (Summer 1976)  
Telluride Film Festival, Colorado (Summer 1976)  
The Milky Way, Amsterdam (Summer 1976)  
Van Abbemuseum, Eindhoven, Holland, (Summer 1976)  
Centre for Experimental Art & Communications, Toronto (Fall '76)  
Carnegie Institute Museum of Art, Pittsburgh, (Fall '77)  
St. Louis Museum of Art, St. Louis (Fall '77)  
Pacific Film Archives, California (November 1977)  
California College A & C (November 1977)  
Cinemateque, San Francisco (November 1977)  
Some Serious Business, Venice California, (November 1977)  
Pasadena Film Forum (November 1977)  
California Institute of the Arts, Valencia, California (November 1977)  
Otis Art Institute, Los Angeles (November 1977)  
U.C.L.A., California (November 1977)  
University of Arizona (Phoenix), (November 1977)  
Art Gallery of Ontario, Canada (March 1978)

## DISTRIBUTION AND SALES OF FILMS

New York Filmmakers' Cooperative, 175 Lexington Avenue, New York  
Castelli-Sonnabend Tapes and Films, 420 Broadway, New York  
Canyon Cinema Cooperative, Rm. 220, Industrial Center Building,  
Sausalito, California 94965  
Galerie Projection, 5 Koln 1, Friesenplatz 23, Germany  
Freunde der Deutschen Kinemathek e.V., Welserstrasse 25  
1 Berlin 30, Germany  
P.A.P. Film, Fohrenstrasse 11A, D-8031 Grobenzell, Munich, Germany  
London Filmmakers' Cooperative, 13A Prince of Wales Cresc., London NW1  
Canadian Filmmakers' Distribution Center, 406 Jarvis Street,  
Toronto, Ontario M4Y 2G6  
Cooperative Cineastes Independents, 2026 rue Ontario, est,  
Montreal, Quebec 133  
Paris Film Coop., 19 rue Jean Jacques Rousseau, 75001 Paris

LEASE AND SALE ("Locational" works, etc.)

Bykert Gallery, 24 E. 81st Street, New York 10024  
Galerie Ricke, 5 Koln 1, Friesenplatz 23, Germany (tel. 511270)  
Droll-Kolbert Gallery, 1 Fifth Avenue, New York

ONE-ARTIST EXHIBITIONS

- 1968 Jewish Museum, New York (screening)  
The Museum of Modern Art, New York (screening)
- 1972 Bykert Gallery, New York  
Anthology Film Archives, New York (screening)
- 1974 Bykert Gallery, New York  
Galerie Ricke, Cologne, West Germany
- 1975 Whitney Museum of American Art, New York (screening)  
Galerie Projection, Cologne, West Germany (screening)
- 1976 Albright-Knox Art Gallery, Buffalo (complete film  
retrospective)
- 1977 Galerie Ricke, Koln  
Gallery 'A', Amsterdam  
Centre Nationale d'Art et de Culture Georges-Pompidou,  
Paris (4 day retrospective of films)  
Droll/Kolbert Gallery, New York City
- Premiere screenings of Bicentennial film grant  
project, with lecture, of DECLARATIVE MODE:  
Walker Art Center, Minneapolis  
St. Louis Museum of Art, St. Louis  
Carnegie Institute Museum of Art, Pittsburgh  
LaJolla Museum of Contemporary Art, California  
Pacific Film Archives/University Museum, California
- Galerie Waalkens, Finsterwolde
- 1978 Art Gallery of Ontario, Toronto

SELECTED GROUP EXHIBITIONS AND FILM FESTIVALS

- 1966 "20 Years of American Personal Cinema," National  
Museum of Art, Tokyo
- 1967 "5th Avant Garde Festival," New York  
"4th International Experimental Film Competition,"  
Knokke-le-Zoute
- 1968 "14th Annual Robert Flaherty Seminar"  
"2nd Annual Yale Film Festival:  
"Tokyon Film Art Festival"
- 1969 "7th Avant-Garde Festival," New York  
"3rd Annual Yale Film Festival"  
Paula Cooper Gallery, New York

SELECTED GROUP EXHIBITIONS AND FILM FESTIVALS (cont'd)

- 1969 "XXIII Festival d'Avignon," Avignon  
(cont'd) "Experimenta 3," Frankfurt  
"Israeli International Film Festival," Tel-Aviv  
"La Quinzaine des Realisteurs," Cannes  
"7-1/2 New York Film Festival," Elgin Theater, New York
- 1970 "Incontri International Del Cinema," Sorrento, Italy  
"Happenings and Fluxus," Kolnischer Kunstverein, Cologne  
"International Underground Festival," London  
"Art 70," Kunsthaus, Basel  
Whitney Museum (daily exhibition of RAZOR BLADES for 1 wk.)  
"Information," Museum of Modern Art, New York  
Filmfestival Berlin"  
"La Biennale di Venezia: Seminario Internazionale di  
Studi sul cinema 'underground,'" Italy  
Museum Hamburg, Germany  
Kunstmuseum Luzern, Switzerland
- 1971 "Festival du Underground," Museum of Modern Art, Paris  
"Sonsbeek 71," Rijksmuseum Kroller, Holland  
Stadt museum, Bonn, Germany  
"Art 1," Internationale Kunst-Messe, Basel
- 1972 "TEN," Contemporary Arts Museum, Houston, Texas  
(three-month exhibition of four-screen environmental  
film piece SOUND STRIP/FILM STRIP)  
"Hamburger Filmschau 72," Hamburg  
"Internationale Kunst-und Informationsmesse," Dusseldorf  
"Art 2," Internationale Kunst-Messe, Basel  
"Documenta 5," Kassel  
"New Forms in Film," Solomon R. Guggenheim Museum  
"Form and Structure in Recent Cinema," Vancouver Art Gallery  
Contemporary Arts Center, Cincinnati (2-month exhibition  
of INFERENTIAL CURRENT and "Frozen Film Frames I & II")  
"Art Systems II," Museum of Modern Art, Buenos Aires  
(September '72) and at the Museum of Fine Arts,  
Santiago de Chile (November '72)  
"Fluxshoe," a Fluxus exhibition circulated throughout  
England by the University of Exeter, Exeter, England  
(Winter 1972-73).
- 1973 "Options & Alternatives: Some Directions in Recent Art,"  
Yale University Art Gallery (Spring 1973)  
"Underground Festival 3," Filmstudio 70, Rome (April 1973)  
"Art 3," Internationale Kunst-Messe, Basil  
"Festival of Independent Film," National Film Theater,  
London (September 1973)  
"Performance, Music, Film," Contemporary Arts Museum,  
Houston (month-long exhibition of super 8 loop cartridge  
from of INFERENTIAL CURRENT) (September 1973)  
"Internationale Kunst-und Informationsmesse," Dusseldorf  
"Film als Kunstwerk, Retrospect," Kolner kunstmarktes  
(September 1973)  
"L'Avant Garde Americaine," Studio Christine 2, Paris  
(October 1973)  
"The Mystic Circle," Burnaby Art Gallery, Burnaby, B.C.  
(December 1973)  
"Six Filmmakers," Albright-Knox Art Gallery (Dec. 1973)

SELECTED GROUP EXHIBITIONS AND FILM FESTIVALS (cont'd)

- 1974
- "An Evening of Expanded Cinema," Cirrus, Los Angeles (Feb.)
  - "KLANG/LIGHT/DUFT--Spiele," Theatre am Turm, Frankfurter Bund für Volksbildung in Verbindung mit dem Hessischen Rundfunk, Frankfurt (March 1974)
  - "Premiere Screenings of Films by S.U.N.Y. Filmmakers," University-wide Celebration of the Arts, S.U.N.Y. at Fredonia (April 1974)
  - "Film As/On Art," in association with the exhibition "Art Now '74," American Institute Film Theatre, Kennedy Center for Performing Arts, Washington, D.C. (June, 1974)
  - "New Forms in Film: Cinema d'avant-garde Americain," Maison des Congres, Montreux, Switzerland (August '74)
  - "Projected Images," Walker Art Center, Minneapolis (September 1974)
  - "Kolner Kunstmarktes," (scores) (October 1974)
  - "Experiment in Film," Casino Knokke-Heist, Belgium (December 1974)
  - "Metamusik-Festival," Berlin (Fall 1974)
  - "Festival Internacional de Cine Experimental para Formatos no Comerciales," Centro de Arte y Communication (CAYO), Buenos Aires (September)
- 1975
- "Art Film Tour 1974/75," circulated by Arts Council of Great Britain
  - "Drawings III, USA," Städtisches Leverkusen Museum, Germany (May 15-June 29)
  - "Art 6/'75" (International Art Fair) Basel (June)
  - Exhibition of 2-screen locational version "Apparent Motion," Wright-State University Art Gallery, Dayton, Ohio (October)
  - One week screening of single-screen version "Apparent Motion," Whitney Museum, Independent Filmmakers Series (November)
  - "Language and Structure," Kensington Arts Association, Toronto (November)
  - Group drawing show, Bykert Gallery (December)
  - "Art Transition," M.I.T., Boston (Oct.) (screening of film)
  - Drawings exhibited in International Art Fair, Koln (by Galerie Ricke) (November)
- 1976
- "Une Histoire du Cinema," Centre National D'Art et de Culture Georges-Ponpidou, Paris (January-March)
  - Exhibition of films, drawings, "Frozen Film Frame," in "Happenings, Video, Film, Photography, Performance," State Art Museum at Wuppertal, Germany (February-March)
  - Exhibition of 8 drawings-scores and 2-screen, stereo sound film locational piece EPILEPTIC SEIZURE COMPARISON, M.L. D'Arc Gallery, New York (May-June)

SELECTED GROUP EXHIBITIONS AND FILM FESTIVALS (cont'd)

- 1976 "International Forum on Avant-Garde Film, : Edinburgh Film Festival, Scotland (artist present, Aug.30-Sept. 3)  
"Telluride International Film Festival," Telluride, Colorado (artist present, September 3-6)  
"Structural Film Retrospective," National Film Theatre, London  
"A History of the American Avant-Garde Cinema," New York Museum of Modern Art  
"Open to New Ideas: A Collection of New Art for Jimmy Carter," Georgia Museum of Art, U. of Georgia, Athens
- 1977 "Documenta 6," film installation and program of films, Kassel, Germany  
"Illusion and Reality," travelling exhibition of painting, sculpture and photography, 6 major museums in Australia  
"Some Trends and Provocations in the American Film Avant-Garde," Carpenter Center for Visual Arts, Harvard U.  
"Time," Philadelphia College Art Museum, Philadelphia  
"Words," Downtown Whitney Museum, New York  
"Fotoarbeiten," Galerie Ricke, Cologne, Germany  
Gallery "A", Amsterdam
- 1978 "Film Als Film," travelling exhibit at Kolnisher Kunstverein (Nov. 24 - Jan. 15); Akademie der Kunst, Berlin (Feb. 19 - Mar. 19), Museum Folkwang, Essen, (Apr. 21-May 28), Wurttembergischer Kunstverein, Stuttgart (Jun. 8 - Jul.9), and Museum des Kommunalen Kino, Frankfurt, Sept - Oct.)  
"Color Abstractions:Film," Whitney Museum of American Art, New York  
"Les Poles du Cinema," L'Espace Lyonnais d'Art Contemporain  
"Images," Chateau de la Napoule  
"A History of the American Avant-Garde Cinema: European Itinerary, circulated by American Federation of Arts, New York at major museums in Oslo, Stockholm, Munich, Berlin, Antwerp. Barcelona.  
"'A' Collection," "A' Gallery, Amsterdam

PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, New York  
Anthology Film Archives, New York  
British Arts Council, London, England  
California Institute of the Arts, Valencia, California  
Gewerbe Museum, Basel, Switzerland  
Indiana University, Bloomington, Indiana  
Kolnischer Kunstverein, Cologne, West Germany  
Maryland Institute Film Library, Baltimore, Maryland  
Media Center, Rice University, Houston, Texas  
The Museum of Modern Art, New York  
Musee d'Art Moderne, Paris  
New York City Public Library, New York  
Oesterreichisches Filmmuseum, Vienna, Austria  
Rice University, Houston, Texas  
Royal Film Archives, Brussels, Belgium  
San Francisco State College, San Francisco, California  
United States Information Agency, New York

Walraff-Richartz Museum, Cologne, West Germany  
New York University, Cinema Studies Department  
Carnegie Institute Museum of Art, Pittsburgh, Pennsylvania  
Film Center, Art Institute of Chicago; Rutgers University  
COLLECTIONS (Other Works)

Walraff-Richartz Museum (Dr. Ludwig Collection), Cologne  
("FFF: Ray Gun Virus")  
Albright-Knox Art Gallery, Buffalo, N.Y. ("Frame Study" set)  
Galerie Ricke, Cologne ("FFF: T,O,U,C,H,I,N,G")  
Georgia Museum of Art, University of Georgia, Athens, Georgia

INTERVIEWS

Interviewed by Hollis Frampton for SUNY at Buffalo Media Study  
Tape Archives (part of "Oral History of the New American  
Cinema" series at SUNY) Spring, 1973  
Interview of Film artists Gunvor Nelson for SUNY at Buffalo  
Media Study Tape Archives (December 1973)  
Interview of film artist Tony Conrad for SUNY at Buffalo Media  
Study Tape Archives (February 1974)  
Interviewed on video tape by James Blue, Director of Media  
Center, Rice University (Summer 1974)  
Interviewed on "Magazine of the Arts," Channel One, West German  
television (Summer 1974)  
Interviewed by P. Adams Sitney, "Art's Forum," Radio Station  
WNCN, New York (January 1975)  
Interviewed as guest filmmaker in Ms. Annette Michaelson's  
graduate seminar on economics of independent filmmaking,  
New York University (May 14, 1975)  
Interviewed on Renate Strauss's "Art Beat," Amherst Cablevision,  
Amherst, New York (April 1975)  
Interviewed by Gerald O'Grady on Channel 17 WNED-TV "Reel World  
of the Filmmakers," broadcast April 22, 1976, Buffalo, New York

CONFERENCE PARTICIPATION

Panel member, College Art Association meeting (panel concerning  
film teaching), Detroit, January 1974  
Presentation of paper at "Seminar in Film Teaching Making,"  
State University of New York at Buffalo (December 1973)  
Panel member, "New Form in Film" festival, Montreux, Switzerland  
(Summer 1974)  
Co-chairperson of College Art Association of America Committee  
on Film, 1975  
Member of "American Seminar on Film" sessions at SUNY at Buffalo,  
fall 1974; Harvard, winter 1974-75; New York University,  
spring 1975; also 1975-76 and 1976-77)  
Presented paper "Strategies in Documenting Film" (unpublished)  
and screened several of my own films, "American Seminar on  
Film," New York University, May 9, 1975  
Presentation of paper ("A Cinematics Model for Film Studies in  
Higher Education") at the conference "Film and the University,"  
C.U.N.Y. (July 1975)  
Chairperson of Panel on Film, College Art Association (Studio  
Arts Area), February 1976



CONFERENCE PARTICIPATION (cont'd)

Lecture "Retemporalization in M. Snow's Photographic Propositions" delivered as panel member of symposium "The Artist as Filmmaker: Michael Snow," MOMA, New York (February 23, 1976)  
Juror on panel for Mixed Media for Creative Artists Public Service Program (CAPS), New York, December 1976  
Panelist in all day seminar with other artists in the "Open to New Ideas" exhibition, Georgia Museum of Art, Athens, Georgia, January 7, 1977  
Lecture-demonstration "Film Projection: Problems & Systems in Special Spaces," in conference "The Materials of Film," SUNY at Buffalo, April 30, 1976  
Panelist on "International Forum on the Avant-Garde," Edinburgh Film Festival, August, 1976  
Speaker on panel "Film Study vs. Filmmaking," Symposium on Film Education, Center for 20th Century Studies, University of Wisconsin-Milwaukee, Spring 1976  
Programming advisor for "Nine Evenings of New Film" series at Albright-Knox Art Gallery, 1975-77  
Juror, Syracuse University, "11th Independent Film Exposition," January, 1977  
Panelist, "Artists' Convention at Athens" (on the art and government), University of Georgia, December 1976  
Documenta 6, Kassel, Germany September 1977

OTHER

Judge, Yale Film Festival, 1969  
Artist-in-Resident, Artpark, Lewiston, New York (July 1975)  
Board of Director, Hallwalls Gallery (Ashford Hollow Foundation) Buffalo, Fall 1975  
Film T,O,U,C,H,I,N,G broadcast on Ontario Education Television, 1977  
Film "Piece Mandala" screened on "Synthetisches Kino!" (Helmut Herbst), German Educational TV, Hamburg  
Artist-in-residence, ZBS Foundation, March 30-April 2, 1978