

friday november 3

**University of New Mexico,
Department of Art and Art History**

noon-4:00 registration
UNM graduate photography work
Foyer of Sommers gallery
1:00-4:00 portfolio reviews (20 minute sessions)
1:00-4:00 student forum (Prof. Paul McKee coord.)
2:00-4:00 Scheinbaum & Russek
"Portfolio presentation and exhibition"

noon-4:00: UNM Center for Southwest
Research will be open to visitors
Call Stella de SaRago (505.277.7170).

3:30-4:30: service of transportation to Santa Fe

Museum of Fine Arts in Santa Fe

5:30-7:30 opening night, Betty Hahn's
"Photography or MayBe Not"

Photo-Eye books & prints in Santa Fe

7:30-10:00 open house hosted by Rixon Reed
10% discount on books
registration continues

saturday november 4

**University of New Mexico,
Department of Art and Art History**

7:30-8:00 complementary coffee and danish
8:00-9:00 registration
9:00-9:15 Patrick Nagatani, Introduction
9:15-10:15 James Enyeart, "Visions in an Hourglass"
10:45-12:00 Steina Vasulka, "Expanding the Frame:
Video Installations"
12:00-1:30 lunch break
1:30-2:30 Thomas Southall, "Sensitivity and
Censorship: a Child's Right to Privacy"
3:00-4:00 Lisa Bloomfield, "Writing Photographs"
4:30-6:00 Joyce Neimanas and Robert Heinecken,
Recent Work
6:00-7:00 dinner break

Fitzgerald Gallery

7:00-8:00 opening reception, Elijah Gowin's
"Reconstructions", MFA thesis show

8:00-12:00 cocktail party
Saturday evening Steina Vasulka will present the
video installation "Borealis". Sponsored by Media
Arts Program-International Cinema Lecture Series at
the University of New Mexico.

sunday november 5

**University of New Mexico,
Department of Art and Art History**

9:00-10:00 Lynne Brown, Alan Labb, Judith Thorpe
issues of self-representation
9:00-10:00 Steve Fitch - issues of the American
vernacular landscape
10:00-11:00 Miguel Gandert - issues of
Chicano representation
10:00-11:00 Barbara Jo Revelle, moving from
private to public art making
11:15-12:30 Betty Hahn: "A Retrospective Exhibition,
or Maybe Not"

SPE is supported by its membership and a grant
from the National Endowment for the Arts. In addi-
tion, this conference has been supported in part by
Kinko's, Camera Graphics, Camera Works, Carl's
Darkroom, Kurt's Camera Corral, Camera &
Darkroom, Photo-Eye, The Book Stop, Alphaville
Video, the Art & Art History Department., and the
Media Arts Program at the Univ. of New Mexico.

design by Elijah Gowin, Javier Carmona

SPE

c/o Antonella Pelizzari
3425 SMITH SE, no. 7
ALBUQUERQUE
new mexico
87106

Non-Profit Organization
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Albuquerque NM

patrick nagatani
joyce neimanas
barbara jo revelle
janet russek
david scheinbaum
thomas southall
steina vasulka
doug du bois
james enyeart
steve fitch
alan labb
judith thorpe
david abel
lisa bloomfield
leslee broersma
lynne brown
miguel gandert
betty hahn
robert heinecken
paul mc kee
larry mc neil



SPE

ALBUQUERQUE
new mexico

NOVEMBER 3-5 1995

Betty Hahn, from the Lone Ranger Series.

"Revitalize Southwest SPE" seemed to be the motto of last year's southwest conference in Tucson, Arizona. Albuquerque was offered to take the next step in this process... and here we are, with a list of events which will cover the area of Albuquerque and Santa Fe.

BETTY HAHN, Professor of photography at the University of New Mexico, will begin and will conclude the conference, offering to us a large display of her work in the retrospective exhibition at the Museum of Fine Arts in Santa Fe. The discussion on her work will lead to questions on the state of contemporary photography from an institutional and a creative standpoint.

JAMES ENYEART, Professor of Photographic Arts and Director of the Marion Center in Santa Fe, will present a personalized journey through photography and its institutions of the last twenty-five years, with a contemporary perspective on photography and new imaging systems. **STEINA VASULKA**, independent videoartist living in Santa Fe, will share ideas about her work in a talk and in an installation, "Borealis", that she will set up during the conference. The discussion on art and technology will be a vehicle to reflect on narrative patterns of contemporary imagemaking, as they are triggered in the work of **LISA BLOOMFIELD**, member of the studio art faculty at UC Riverside.

JOYCE NEIMANAS, Professor of photography at the School of the Art Institute of Chicago, and **ROBERT HEINECKEN**, Professor Emeritus of photography at UCLA, will orchestrate a presentation related to their recent work in photography and computer-manipulation. **THOMAS SOUTHALL**, visiting Professor in the history of photography at the University of New Mexico, will pose some questions related to private/public issues raised by photographs of children. These presentations will be followed by small group discussions related to multi-culturalism and representation of Chicanos, as highlighted by the work of **MIGUEL GANDERT**: issues of self-representation, discussed with **LYNNE BROWN**, **ALAN LABB**, and **JUDITH THORPE**; the visual construction of the American vernacular, represented in the work of **STEVE FITCH**; issues of private and public imagemaking, raised in the work of **BARBARA JO REVELLE**.

There will be time to engage discussion with the speakers on the topics that are important to your work. Please, join us!

Conference Chair, Antonella Pelizzari, UNM
Conference Coordinator, Raymond Raney, UNM

student housing network

There are a number of Albuquerque students who are willing to house other students at no charge. For information, contact Alicia Miller at 505.254.0331. email: (alimil@hydra.unm.edu)

lodging

Reservations can be made by October 15 at:
The Holiday Inn Midtown (\$55 for single or double), 1-800-Holiday, or 505.884.2511.
Le Baron Inn (\$42 for single, \$48 for double), 1.800.444.7378, or 505.884.0250.
Both hotels are located in Midtown on Menaul NE and offer complimentary shuttle and airport pickup.

transportation

Albuquerque is served by major airlines including American, Continental, Delta, Mesa, Southwest, TWA, USAir, United Airlines.

There will be a service of transportation of cars and shuttle buses from Albuquerque to Santa Fe on Friday, november 3.

Need more Information? Call:

Leslee Broersma, SPE southwest regional chair 303.786.9963
Antonella Pelizzari, Conference chair 505.268.7957
Raymond Raney, Conference coordinator 505.984.3291

portfolio reviews

The conference will begin with portfolio reviews by several artists, educators, and gallery representatives from our region. Reviewers include: **Leslee Broersma**, UC Denver; **Miguel Gandert**, Univ. of New Mexico; **Doug DuBois**, New Mexico State Univ.; **Larry McNeil**, Institute of American Indian Arts, Santa Fe; **Barbara Jo Revelle**, UC Boulder; **Lynne Brown**, Colorado College; **A.O.I. Gallery**, Santa Fe; **David Abel** (review of photobooks), Passages Bookshop, Albuquerque. In addition, **David Scheinbaum** and **Janet Russek** from Santa Fe will talk about "portfolio presentation and exhibition".

conference fees

postmarked by October 18, 1995
student member \$15
student non member \$25
member \$30
non-member \$40

postmarked after October 18, 1995
student \$25
student non member \$35
member \$40
non-member \$50

SPE membership

regular \$55
student \$35

Join SPE now and receive member discounted rate for this conference plus the March 1996 National Conference in Los Angeles and the next Fall Regional Conference. Your membership will extend through December 1996.

You must be a full-time student and include photocopy of current I.D. to receive the student discount

Cancellation notices received before October 30, 1995 will be refunded less a \$10 fee.

conference registration form

name _____

address _____

city state zip _____

phone _____

name tag information (school, affiliation, etc.) _____

please indicate here whether you are coming to Albuquerque with your own transportation.

Make check payable to SPE.
Your cancelled check is your receipt.

return to

SPE c/o Antonella Pelizzari
3425 Smith SE, no.7
Albuquerque, NM 87106

Rising Sun Media Arts Center

982-1338

presents

Winter/Spring 1981

FEB 15 Gene Youngblood in person

Sunday



The Future of Desire: The Art and Technology of Video in the 80's.

A presentation of the technological developments in media during the coming decade and its cultural and aesthetic implications.

Industrial civilization exists today in a state of evolutionary crisis which threatens our very survival. . . . analysis of the mass media's role in human evolution can reveal what we must do to prevent the crisis from becoming a catastrophe. . . . the crisis is caused by the mass media, and only by totally reconstructing the mass media . . . can we prevent the crisis from becoming a catastrophe."

—Youngblood

"Youngblood's book (*Expanded Cinema*) represents the most important metaphysical scenario for coping with all of the ills of educational systems based only on yesterday's Newtonian-type thinking."

—Buckminster Fuller

Film Is Art. 8 pm at the Armory for the Arts. \$3

FEB 22 Personal/Experimental Animation

Sunday

Films reflecting a wide range of styles by some of the most innovative contemporary animation artists. These films represent a variety of single-framing animation techniques including photomation, rubbings, optical printer effect. *Opening/Closing* by Kathleen Laughlin; *Sidewinder's Delta* by Pat O'Neil; *Trick Film III* by George Griffin; *Animals In Motion* by John Straiton; *Piano Rub* by Mary Beams; and *Jefferson Circus Song* by Suzan Pitt.

Film Is Art. 7 & 9 pm at the Armory for the Arts. \$2.



MAR 1 Robert Gaylor in person

Sunday



Santa Fe artist Robert Gaylor will show his six-part film and sound composition, *Firefly Suite* (1976). In this elegant work the artist is involved with the phenomenon of the luminescence of fireflies. The piece includes a film made by fireflies exposing themselves directly on film by their own light; a sound composition of musical rounds of six nocturnal insect voices; a large 3-D (two screens at right angles) projection that creates a work of visual music which amazingly seems to lift off the screen into space; and a hand-cranked viewing box which contains the film made by the fireflies' self-exposure.

Film Is Art. 8 pm at the Armory for the Arts. \$3

New Music Tape Concerts

The *Explorations In Music Series* presents two concerts (March 7 & April 18) of New Music by composers that work exclusively in tape compositions. Each concert will present a wide range of music by some of the most substantive and innovative American composers working with electronic music, sound text, acoustic instruments, etc. Because this music exists only in unpublished tape-recorded form, it is important that it be presented in concert. This is a rare opportunity to hear these works. Susan Ohori, curator of the tape concerts, will moderate each evening. Ohori has worked extensively in radio: She was the music director for KPFA Pacifica Radio in Berkeley where she also programmed New Music and world music. Presently she hosts KUNM's (Albuquerque) Sunday program, *Something Classic/Classic Traditions*. Ohori recently compiled *An Introduction to World Music: 100 Records to Start With* to be published in *The Next Whole Earth Catalogue*.

MAR 7 Conlon Nancarrow, James Tenney, Charles Amirkhanian, Tony Gnazzo

Saturday

Conlon Nancarrow is an American ex-patriate who resides in Mexico City. Dissatisfied with the inadequacies of human performance, he composes exclusively for player piano music of extremely complex and virtuosic nature—a "creative realization of countless possibilities in the areas of rhythm, tempo, texture, polyphonic perception, and form."

James Tenney was an associate of Carl Ruggles, was an early pioneer in computer music and tape and original member of the Steve Reich ensemble. His compositions range from instrumental music to computer music and tape collage. Besides being a highly respected composer, he has done exceptional work in the field of musical and acoustical theory, and as a pianist is highly regarded for his performances of the Ives *Concord Sonata*. Tenney is currently a Santa Fe resident.

Charles Amirkhanian is a composer, poet, percussionist, record producer, and music director of Pacifica Radio station KPFA in Berkeley. He is a leading practitioner in the field of text-sound composition.

Tony Gnazzo remains an enigma to the present day. His compositions in the field of text-sound and tape collage usually involve an element of humor.

Explorations In Music. 8 pm at Hills Gallery. \$2

MAR 14 Jill Kroesen in person

Saturday

Kroesen will present a concert of her work in song and theater for the first time to Santa Fe audiences. Kroesen has worked in electronic music for many years producing tape compositions in conjunction with avant-garde theater. Her work in theater has developed into an unusual style of multi-media in which her unique vocal sounds are presented in songs of elaborate, often unreal narratives that use abstract conversation dealing with her experiences with life.

Kroesen is the female lead in *Perfect Lives (Private Parts)* an opera for television by Robert Ashley. Ashley's opera was presented live in Amsterdam and Paris in 1980 to sold out houses. This spring the opera will tour the U.S.

Explorations In Music. 8 pm at Heydt/Bair Gallery \$3



Experimental Video Seminar

conducted by Steina

Over the next three Sundays, Santa Fe video artist Steina will present an introduction to the origin of experimentation with video, both within the broadcast television and by independent artists and researchers. Through her unique collection of video tapes, Steina will demonstrate the basic concepts and techniques that establish video as a unique medium of expression, different and equal to the other medium of moving image.

Special attention will be given to video tools (keyers, colorizers, synthesizers), to their evolution and to their use.



MAR 22 The Institutions vs. the Individuals

Sunday

Early experimentation in video: 1969-70 tapes from KQED San Francisco, WGBH Boston, and by individual experimentors; Nam June Paik, Eric Siegel, the Vasulkas.

MAR 29 The Synthesizer

Sunday

This session will introduce thru video tapes various video techniques and the tools that produce them. Rutt/Etra scan processor, Dolphin synthesizer, MIT architectural machine, the image processor, etc.

APR 5 Genres of Video

Sunday

Video as documentary, personal journalism, painting, poetry, experimentation, etc.
Film Is Art. Seminars at 8 pm at the Armory for the Arts. Each session \$3.

APR 11 Jim Pomeroy in person

Saturday

Pomeroy's work is an intermix of ambient sound, music, theater, acoustic instruments, home-made instruments and found objects. He has performed at major art centers throughout the U.S. and his work has been reviewed in *Art Forum*, *Art Week* and *Art News*. "... it's easier when the tradition you're discarding is an entire artform. Like music. If you use your axe for a crowbar, you don't need music lessons. My vacuum cleaners can't read anyway. But they play a hot Shaku-hachi. Combinations wrenches aren't usually tuned, but they are usually roughly ascendent. Are these not common instruments of the common folk?" —Pomeroy
Explorations In Music. 8 pm at Heydt/Bair Gallery \$3

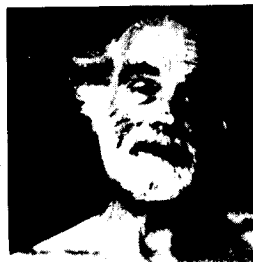
APR 18 New Music Tape Concert

Saturday

Tape pieces to be presented will be announced on a forthcoming flyer or call 982-1338. See information above March 7 Tape Concert.
Explorations In Music. 8 pm at Hills Gallery. \$2

May 1 James Broughton in person

Friday



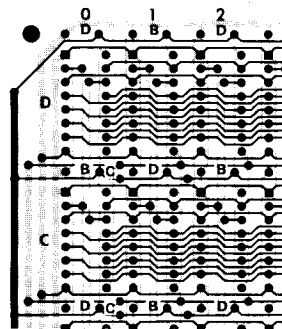
Broughton is a major figure in avant-garde filmmaking and poetry since the 1940's. "I think of Broughton as America's Jean Cocteau—a poet working in film and concerned with the manipulation of image on sensual grounds. . . . The pervading innocence of the film speaks of a free soul, responding to life with zeal and simplicity." —Owen Shapiro

Broughton will screen *The Bed*, his brilliant metaphor of this appliance of life and death—featuring the late Alan Watts and Imogene Cunningham; *Testament* his film autobiography; *Hermes Bird* a flight into the erogenous zone, *The Gardener of Eden* a 1981 film made in Ceylon. *Film Is Art*.

8 pm at The Armory For The Arts \$3

MAY 9 David Held in person

Saturday



presenting *Repercussions*—a sonic performance.

David Held is working with the spatial distribution of sound with the aid of a computer. At any one instant the system could emit any sound into 64,000 possible permutations of 16 speakers. *Repercussions'* content comes from The House Assassination Committee and the acoustic analysis leading to the conclusion that there were four shots. . . . "Many historians note November 22, 1963, as the beginning decline of the American Empire. It seems to have exposed a labyrinth. . . filled with anxieties." D.H. 8 pm at Heydt/Bair Gallery \$3

JUN 13 Marsha Mikulak in person

Saturday

Mikulak will present a concert of contemporary to "very new" music for the piano, that will at times incorporate theater. The program will feature piano music by Gardner Jencks, Shulamit Run (a woman composer from Israel) and Ann Kish. Jill Kroesen and Tom Larson both composed theatrical pieces for Mikulak. The program will conclude with a collaborative piece with the Rubber Lady and Mikulak.

Mikulak is active as a composer and solo improviser of New Music. In 1980 she recorded the solo piano album, *Selected Piano Works of Gardner Jencks* with 1750 Arch Records which will soon be released. She has received funds from the National Endowment for the Arts and the New Mexico Arts Division for organizing a forum for the presentation of New Music and for her work with young people in the area of instrument-building and improvisation.

Explorations In Music. 8 pm at St. Johns College—Great Hall \$3

Armory for the Arts
1050 Old Pecos Trail, Santa Fe

Hills Gallery for Contemporary Art
110 W. San Francisco, Santa Fe

St. Johns College
Great Hall

Heydt/Bair Gallery
316 Guadalupe

Film Is Art Series coordinated by Linda Klosky & Robert Gaylor and funded in part by the National Endowment for the Arts.

Explorations In Music coordinated by Marsha Mikulak and funded in part by the New Mexico Arts Division and Hills Gallery and in cooperation with Heydt/Bair Gallery Rising Sun Media Arts Center and The Vasulka Corporation

Speakers

Jay Allison, independent radio producer, Accord, NY

Lynn Blumenthal, Director, Video Data Bank, School of the Art Institute of Chicago, Chicago, IL

Tom Borrup, Director, University Community Video, Minneapolis, MN

Bob Brewin, columnist, *The Village Voice*, New York, NY

Patty Brooks, Director of Development, Film in the Cities, St. Paul, MN

Don Druker, Director, Radio Program, National Endowment for the Arts, Washington, D.C.

Douglas Edwards, Director, Special Programs, The Academy of Motion Picture Arts and Sciences, Los Angeles, CA

Ed Emshwiller, Provost, California Institute of the Arts, Valencia, CA

Jean Firstenberg, Director, American Film Institute, Washington, D.C.

Kit Galloway, artist, co-director, Mobile Image, Santa Monica, CA

Emily Galusha, Chairwoman, Film in the Cities, St. Paul, MN

Ed Geis, Director, Arts Programming, Cablesystems Pacific, Portland, OR

Haile Gerima, filmmaker, Washington D.C.

John Giancola, Director, Media Program, New York State Council on the Arts, New York, NY

Jill Godmillow, filmmaker, New York, NY

J. Ronald Green, Chairman, National Alliance of Media Art Centers, Columbus, OH

John Hanhardt, Film and Video Curator, Whitney Museum of American Art, New York, NY

Frank Hodsoll, Chairman, National Endowment for the Arts, Washington, D.C.

Kathy Huffman, Curator, Long Beach Museum of Art, Long Beach, CA

Lillian Jimenez, Director, The Film Fund, New York, NY

Larry Josephson, independent radio producer and talk show host, WBAI, New York, NY

Chuck Kleinhans, Co-Editor, *Jump Cut*, Chicago, IL

Jay Leyda, Professor, Cinema Studies, New York University, New York, NY

Andrew Lippman, Arts and Media Technology Center, MIT, Boston, MA

Ruth Maleczek and Lee Breuer, founding members, Mabou Mines, co-artistic directors, Re Cher Chez, New York, NY

Ann McIntosh, Public Access Programming Foundation, City of Boston, Boston, MA

Jonas Mekas, filmmaker, Director, Anthology Film Archives, New York, NY

Kitty Morgan, President, Independent Cinema Artists and Producers, New York, NY

Brian O'Doherty, Director, Media Arts: Film/Radio/Television, National Endowment for the Arts, Washington, D.C.

Denise Oliver, Executive Director, The Black Filmmaker Foundation, New York, NY

Dan Reeves, video artist, Interlaken, NY

B. Ruby Rich, critic, Director, Film Program, New York State Council on the Arts, New York, NY

Carrie Rickey, film critic, contributing editor, *The Movies*

David Ross, Director, Institute of Contemporary Art, Boston, MA

Lawrence Sapidin, Executive Director, Association of Independent Video and Filmmakers, New York, NY

Sandra Schulberg, film producer, founder, Independent Feature Project, San Francisco, CA

Alvy Ray Smith, Lucasfilm, San Rafael, CA

June Spencer, Opinion Research, Madison, WI

Carl Stone, composer, radio producer, Director, Meet the Composer/California, Los Angeles, CA

George Stoney, Co-Director, Alternate Media Center, New York, NY

Tedwilliam Theodore, President, Center for New Television, Chicago, IL

Sterling Van Wagenen, Executive Director, Sundance Institute, Salt Lake City, UT

Steina Vasulka, video artist, Santa Fe, NM

Bill Viola, video artist, Long Beach, CA

Gail Waldron, Administrative Director, Sundance Institute, Salt Lake City, UT

Suzanne Weil, Senior Vice President for Programming, Public Broadcasting System, Washington, D.C.

Grahame Weinbren, filmmaker, supervising editor, Videodisc Project U.S. Pavillion, 1982 Worlds Fair, New York, NY

Jack Willis, television producer, New York, NY

Gene Youngblood, critic, author of *Expanded Cinema*, Los Angeles, CA

The Library

A library of 16mm and super-8 films, 3/4" video cassettes and audio cassettes will be established for the duration of the conference at the Minneapolis College of Art and Design. Two film and two video screening rooms and one listening room will be available to conference registrants who have purchased a \$5.00 library card. Artists may deposit work in the library and will automatically receive a library card for their \$5.00 entry fee. The library, screening and listening facilities will be open during the following hours:

Library Hours	
Wednesday, June 8	Friday, June 10
2 pm–6 pm	noon–2 pm
11 pm–1 am	10 pm–1 am

Thursday, June 9	Saturday, June 11
4 pm–6 pm	9 am–noon
10 pm–1 am	10 pm–1 am

Eligibility

Anyone may submit a film, video or audio tape in 16mm, super-8, 3/4" video cassette or audio cassette.

Procedure

Please submit your work with the entry form. The shipping case *and* film or tape must be labeled with the title, date, artist, running time *and* return address. Any entry not completely labeled will not be catalogued.

Entries will be mailed back by June 17, 1983.

Fees

The fee to anyone entering a work is \$5.00. Entries must be accompanied by a check, submitted payable to Walker Art Center.

Deadline

All entries must be received no later than May 13, 1983.

Library Entry

Please mail entry form and your check with the entry to:
Walker Art Center
Vineland Place
Minneapolis MN 55403

Entrant's Name	
Address	
City	State
Zip Code	Telephone
Title of Entry	
Format	16mm <input type="checkbox"/> super-8 <input type="checkbox"/> 3/4" <input type="checkbox"/> audio cassette <input type="checkbox"/>
Running Time	
Artist	
One-sentence description	

Conference Registration

Member (NAMAC, WAC, FITC, UCV members and MCAD faculty and students) postmarked before May 13, 1983	\$35 <input type="checkbox"/>
Member postmarked after May 13, 1983	\$40 <input type="checkbox"/>
Non-member	\$45 <input type="checkbox"/>

Single event tickets will be available at the Walker Art Center Ticket Desk one half hour before each event beginning Wednesday, June 8, 1983, at \$2.50 (members) and \$3.50 (non-members).

Name		
Title		
Institution or Affiliation		
Address		
City	State	Zip Code
Telephone		

Library Card

If you wish to use the library, you must have a card. If you have a film or tape in the library, you will automatically receive a library card free. Library Card:

Total registration fee	\$
Library Card	\$
Total amount	\$

Please return form with check made payable to:

Walker Art Center
Vineland Place
Minneapolis MN 55403

Cancellations/Refunds

Conference registration refunds will be sent upon receipt of a written cancellation notice prior to May 25, 1983.

A \$10 cancellation fee will be deducted.

Mail notice to *The Media Arts in Transition*, Walker Art Center
Vineland Place Minneapolis MN 55403.

Roommate Placement

Those interested in having the National Alliance of Media Arts Centers select a roommate for them at either the Minneapolis College of Art and Design or the Fair Oaks Motel may do so by sending their accommodations reservation form with conference registration to Walker Art Center no later than May 13, 1983. I would like to share a double room with another conference delegate, I am male female

NAMAC Membership

The National Alliance of Media Arts Centers is a non-profit organization offering services to media artists and media arts centers, which include institutions providing facilities for making, studying, exhibiting, preserving and distributing film, video and audio art. The benefits of membership include the newsletter and reduced rates to the annual conference. Organizations and individuals may join in either voting or non-voting categories.

Membership Application

I would like to join NAMAC in the following category:

Institutional (only media arts centers eligible; voting)	\$100	<input type="checkbox"/>
Associate Institutional (other than media arts centers; non-voting)	\$85	<input type="checkbox"/>
Individual Artists (voting)	\$10	<input type="checkbox"/>
Individuals (other than artists; non-voting)	\$10	<input type="checkbox"/>

Name		
Organization		
Address		
City	State	Zip Code

A separate check for membership dues is enclosed, made in the amount of \$ _____

Please make checks payable to National Alliance of Media Arts Centers and include with membership form and conference registration. Mail to:
The Media Arts in Transition
Walker Art Center
Vineland Place
Minneapolis MN 55403

Accommodations

Housing for the conference will be at the Minneapolis College of Art and Design apartment dormitories and at the Fair Oaks Motel across the street from the College.

Accommodations Registration/Fair Oaks Motel

All rooms will be held until May 15, 1983, and will be released to the general public after that. Rooms will be held until 6 pm only on the day of arrival unless guaranteed. Check-in time is 11 am; check-out time is noon.

Room rates: (Rates subject to 12% state sales tax):	
single \$23	double (two beds) \$35
double (1 bed) \$29	double (two beds and rollaway) \$40

Name	
Institution	
Address	
City	State
Zip Code	Telephone

Type of room desired \$23 \$29 \$35 \$40

Additional names for double occupancy		
Arrival date	Time	am/pm
Departure date	Time	am/pm

A first night deposit or guaranteed credit card number is required to guarantee the reservation after 6 pm on the day of arrival.

Credit Card #	Expiration Date
Credit Card Type	
Signature	

My check for first night deposit enclosed \$ _____

Please mail directly to:
Fair Oaks Motel
c/o National Alliance of Media Arts Centers Conference
2335 3rd Avenue
Minneapolis MN 55403
612 871-2000

Accommodations Registration/Minneapolis College of Art and Design

Dormitory apartments will be held until May 25, 1983. Check-in and check-out time is noon. Rooms must be paid for in advance with this reservation.

Room rates:	single \$20	double \$10 per person
Name		
Institution		
Address		
City	State	Zip Code
Zip Code	Telephone	

Type of room desired \$20 \$10

Second name for double occupancy _____

Arrival date	Time	am/pm
Departure date	Time	am/pm

Mail form and checks for full amount made payable to:

Walker Art Center
Vineland Place
Minneapolis MN 55403

For further information, call 612 375-7600.

Steina

Wednesday, October 29
in person

Since 1969 Steina has been one of the seminal figures in video art in the United States. In 1971 she and her husband Woody Vasulka founded The Kitchen in New York City, an influential theater of electronic art and music, and later they established one of the first major university centers for video art at the State University of New York, Buffalo. Since the mid-seventies they have been pioneers in computer-generated and computer-controlled video. The videotapes she will present derive from this interest in computer video and from her fascination with Machine Vision, mechanized modes of camera control.

Photography and Cinema Public Programs

Fall 1980

From How Yukong Moved the Mountains

Wednesday, November 12

In the early seventies, Joris Ivens, the great left-wing documentary film-maker, and Marceline Lorian spent two years filming in China during its Cultural Revolution. The result of their labors was a suite of seven features and 12 shorts titled *How Yukong Moved the Mountains*. From this 12-hour work we will

Meridel Rubenstein

Wednesday, November 5

Santa Fe and Boulder

"I'm interested in fresh explorations into processes that express a more personal and emotional kind of content long overdue in photography. I'm interested in photographers who have rummaged through their pasts to find the soft color, the patterning, the stitching, the young, naked, and pregnant bodies, the personalizing, the going inside, no longer fearing the cool judgment against making their inner experiences felt."

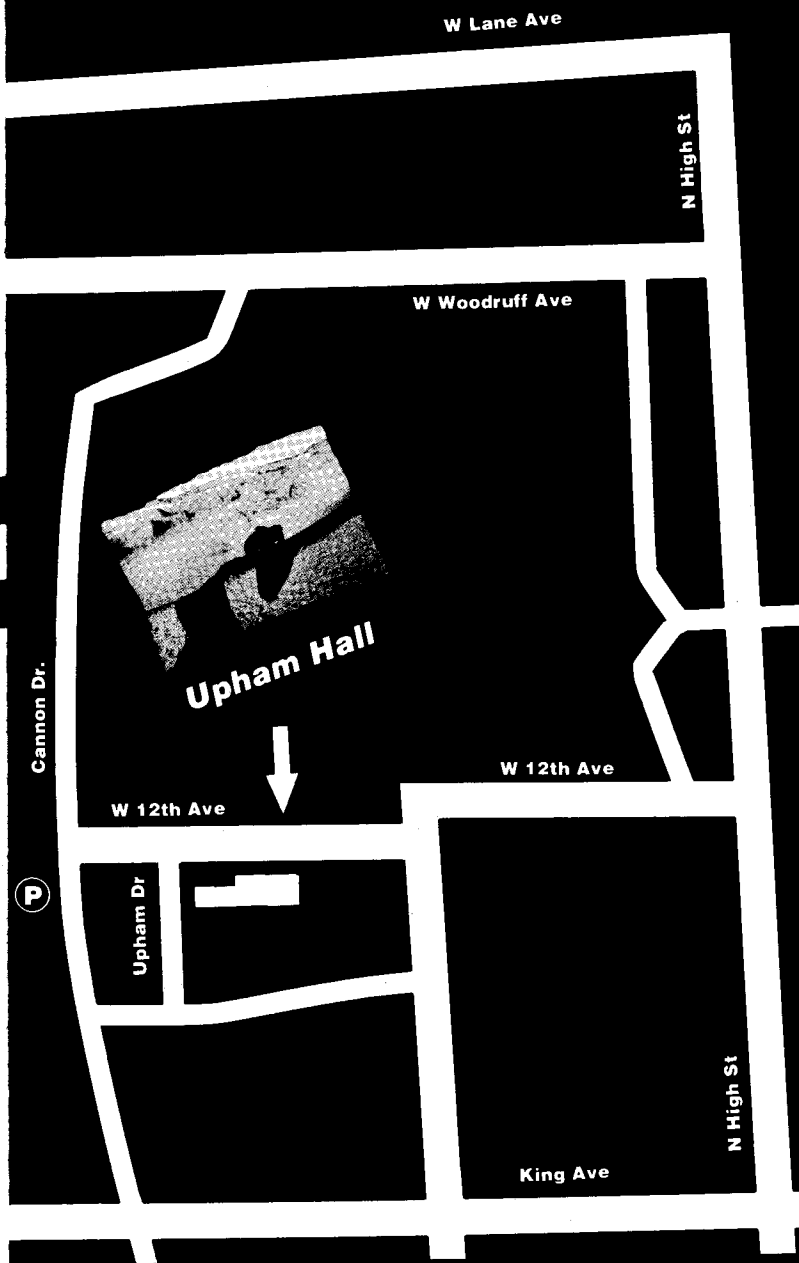


With the support of
the Ohio Arts Council

This series is funded in part by grants from the Ohio Arts Council, National Endowment for the Arts, and Greater Columbus Arts Council.

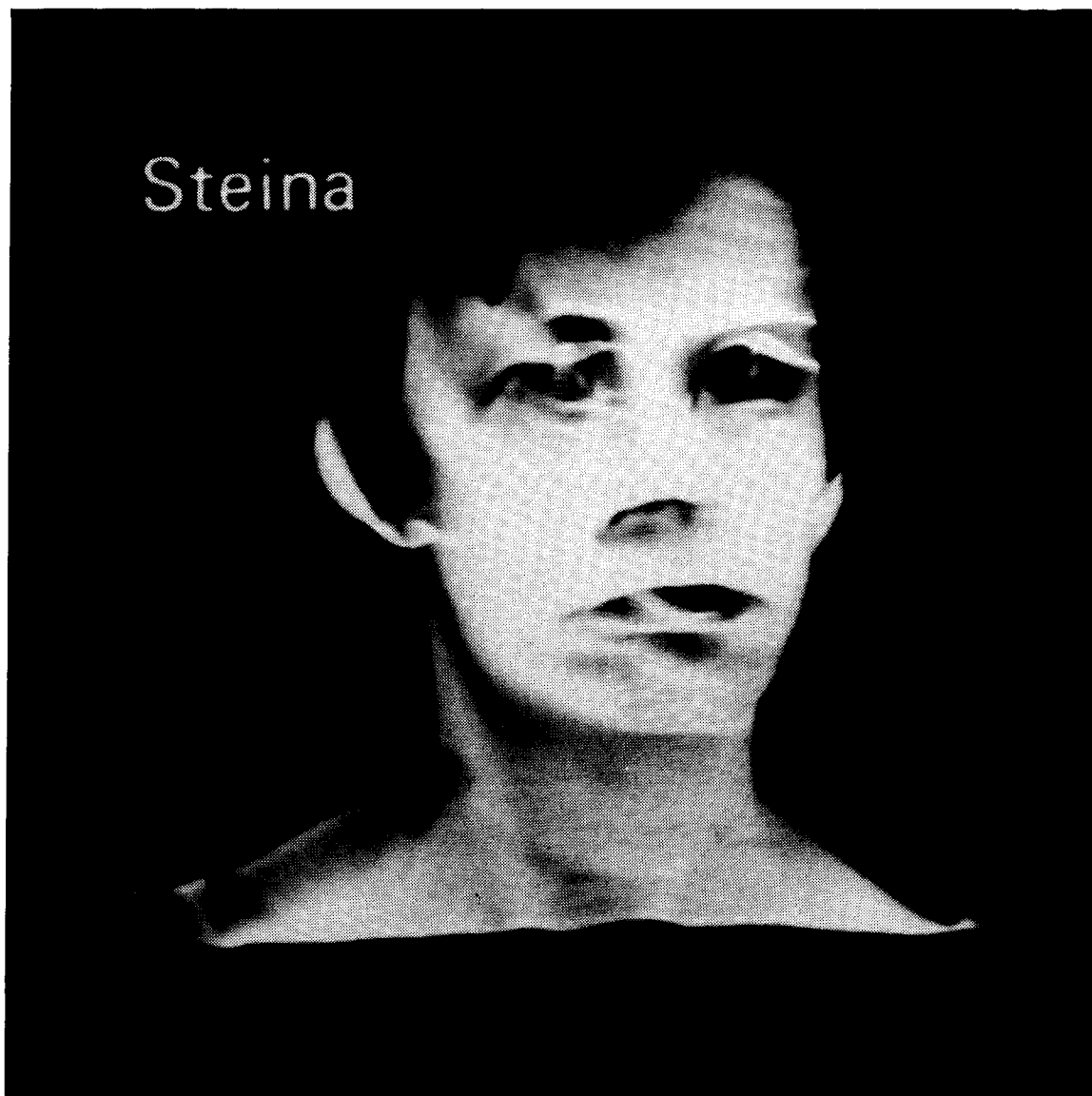


WITH THE ASSISTANCE OF
GREATER COLUMBUS ARTS COUNCIL
AND SUPPORT FROM THE CITY OF COLUMBUS



In Upham Hall

Steina



Experimental Video Seminars

In Three Parts

Conducted by Steina

Steina is a pioneer video artist, teacher and co-founder of the first electronic arts center, The Kitchen, in New York City.

Over the next three Sundays, Santa Fe video artist Steina will present an introduction to the origin of experimentation with video, both within the broadcast television and by independent artists and researchers. Through her unique collection of video tapes, Steina will demonstrate the basic concepts and techniques that establish video as a unique medium of expression, different and equal to the other medium of moving image.

Special attention will be given to video tools (keyers, colorizers, synthesizers), to their evolution and to their use.

MAR 22 The Institutions vs. the Individuals

**Sunday
8:00** Early experimentation in video: 1969-70 tapes from KQED San Francisco, WGBH Boston, and by individual experimentors; Nam June Paik, Eric Seigel, the Vasulkas.

MAR 29 The Synthesizer

**Sunday
8:00** This session will introduce thru video tapes various video techniques and the tools that produce them. Rutt/Etra scan professor, Dolphin synthesizer, MIT architectural machine, the image processor, etc.

APR 5 Genres of Video

**Sunday
8:00** Video as documentary, personal journalism, painting, poetry, experimentation, etc.
Film Is Art. Seminars at 8 pm at the Armory for the Arts. Each session \$3.

No previous knowledge required.
**PRESENTED BY RISING SUN MEDIA ARTS
CENTER**

**AT THE ARMORY FOR THE ARTS
1050 OLD PECOS TRAIL SANTA FE**

PHONE 982-1338

Video artist **Steina Vasulka** will present her work in **Olin Hall room 302** at **4:00 Wednesday, March 29th.**



Lilith

The tape *Lilith* (1987) has been compared to figurines of the protocinematic culture, but looked at closely, we recognize that access to the mindfield may also be attained through topological analysis of the human face. If access may be attained through the wave signature of the voice, by planar analysis, or tracking two or more viewpoints at once, the movements of the face, and therefore the unique and private sentiments of individuals, may be sent intergalactically through space using an intradermal, intergalactic Morse code.

By preparing highly elasticized robots to read and imitate facial and gestural behaviors such as the behaviors of opera singers, deaf mutes, and mothers, we can catalogue and archive the motility of the facial planes and their correlation to mental and emotional states, thereby fashioning a sort of intradermal Morse code. The *Lilith* tape might instruct the robots in behaviors such as aerophagia, the abnormal swallowing of air, as well as the abnormal fear of air (especially drafts) called aerophobia.



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