

PUBLIC TELEVISION AND THE INDEPENDENT FILM:
THE UNDERREPRESENTED IN AMERICAN TELEVISION
ARDEN HOUSE, HARRIMAN, NEW YORK
SUNDAY MAY 29TH TO FRIDAY JUNE 3RD, 1977

SUMMARY OF THE SEMINAR WEEK

by Erik Barnouw, Final Discussion, Friday June 3rd, 1977

It's been obvious that we needed a new term to call film and video tape. In drafting the new copyright law, they grappled with that issue and came up with a term which is, "audio-visual fixations." I thought I'd let you know that during the past few days you've seen 52 audio-visual fixations. A good magic number -- a full deck of audio-visual fixations -- one for each week in the year.

There was considerable variety and it seems to me that Jay Ruby has done a masterful job of sometimes tearing us apart, sometimes healing us, sometimes outraging us, and sometimes gentling us. The job for us now is to try to sort out the whole experience -- at least to start doing that, because I suspect the process will go on for weeks and months to come. Each of the films has had its own impact -- but during the week they seemed to make unexpected connections with each other. I suppose that process too will go on. Some themes have popped up and disappeared during the week and then come back. Now let's see if we can just briefly survey the schedule and get a kind of panoramic look at it. I'm going to turn the discussion over to your comments in just a moment but I'd like to just see if I can remind you of some of the concerns that you have expressed from time to time.

I was very happy with the overall title that was chosen for this seminar, which was: "The Underrepresented in American Television." It seemed a suggestion that we look not at the firmly established, but at the fringes of what is going on on television -- the frontier, so to speak -- and ask ourselves whether there are things happening on the borders of this frontier that ought to have wider consideration. Maybe the title also kept on the back of our minds the question, "If these are examples of the underrepresented in American television, why are they underrepresented?" If they deserve more representation, why haven't they received it? Is the fault in them, or in our own arrangements or habits or limitations? What are the obstacles?

A word that has come up often in the past few days is advocacy. Certainly many of the films have involved advocacy of some sort. Not all, I suppose. A number of the films seemed to be more concerned with exploring or celebrating -- in some cases, merely celebrating the excitement or beauty of line and forms and colors and shapes and motion, as in the Vasulkas' computer tapes, and in

FIREFLY and STUDY IN DIACHRONIC MOTION and 33 YO-YO TRICKS. In other cases, celebrating the achievement of some person or persons, as in several films that seemed splendid and even marvelous such as, GEORGIA O'KEEFFE and UNION MAIDS and MUYBRIDGE and HOMAGE TO MAGRITTE and ELIZABETH SWADOS. But maybe the distinction is not very real because even these, while they were celebrating the incredible feeling and the search for it, were trying to make us look at the world in a particular way and open a new world to us. This involves some element of advocacy, but many of the films had a much more overt element. Most of us seem to approve of this, dismissing the nonsense of objectivity but difficulties concerning the films seemed to arise very often over how advocacy was advanced.

The schedule included several items -- some fine ones, I thought -- that advanced their views through satire. These included: THE AUTHENTIC INTERVIEW, EAT THE SUN, LEISURE, MEDIA BURN, perhaps even IF BRAINS WERE DYNAMITE. Now satire is certainly one of the rarest of items on television -- certainly among the underrepresented, for some reason. In the theatre they used to say that satire is what closes on Saturday.

Few approaches are more open to misinterpretation. Program and viewer have to be precisely on the same wavelength. It seemed to me that EAT THE SUN was an especially delightful spoof, walking a marvelous satiric tightrope. So I was surprised when, in talking to many of you about it later -- we didn't discuss it in general -- I found at least two people who thought it was a promotion for an actual religious group, which seemed to them no more outrageous than the Revenend Moon. Those are the hazards of satire.

There were other films that uses a strategy of shock -- especially the Kennedy tape and BRAIN SURGERY and IF BRAINS WERE DYNAMITE. Some of you had very strong -- and adverse -- reactions to these, but I think there are some things that need to be said about this matter. During this century our lives have been progressively sanitized and sterilized. No one is allowed to die at home. Birth, death, disease have been banished to the hospital -- out of sight. Even old age has been banished from the home and put in institutions -- factories for old age. We have developed a mass media tradition of showing a lot of violence but never -- or almost never -- showing the bloody results of violence. This has been true both in fiction and news casts. This is considered moral and in good taste. It might be far more moral to show the bloody results and not the pornographic action. The strong urge to bloodiness may have a kind of revenge element against all this sterilization of our lives. It's a kind of desire to get back to life in the raw. The desire is probably reflected also in the attitude of the women in GIVING BIRTH who chose pain over the pain killer. Then the desire of the husband to be with the wife and the blood rather than in the safe waiting room. There may be other elements involved in this obsession with the bloody side of life. But this is something I think we need to think about and that you may want to comment on some more.

Another word that seemed to come up quite often was powerlessness. I heard someone say, parodying a famous saying by Lord Acton, "Powerlessness corrupts, and absolute powerlessness corrupts absolutely." I seems to me that this is a thread that ran through many of the films, showing people living under painful and sometimes corrupting pressures. This was true perhaps in THE NITAKE EXPERIENCE--

the racism; also in THE CALIFORNIA REICH. In ON THE LINE, we saw financial pressures that brought even old men and women and children to the picket line. The pressures of colonialism or neo-colonialism of various kinds were involved in THIS MAN and THE BELL THAT RANG TO AN EMPTY SKY. It was also the subject of the Uganda tapes and to some extent the wonderful film, THE GOLDEN TRIANGLE, as well as in THE RISE AND FALL OF THE C.I.A. That amazing police chief in the POLICE TAPES said, "Our society is manufacturing drug addicts, criminals, alcoholics and other misfits." A number of the films seemed to be telling us that.

Unfortunately, film and video tape are far better at showing the results of such pressures than at identifying the causes. The results come to us in images -- the causes are only hinted at in words. Sometimes the words necessarily involve a spokesman, a narrator -- on or off-screen -- to articulate a point of view. These figures raised several questions and objections. Narrators who aren't anybody -- apparently omniscient abstractions, seemed to backfire in several films because their omniscience was simply not accepted. This is the kind of revolt that may be healthy, because the omniscient narrator has been with us for some time. We felt it easier to believe a more limited human, speaking from his own firm experience. The Nitake narrator spoke from a vantage point decades removed from the footage, and seemed especially eloquent as a witness, adding a rich dimension to the things we were looking at. THE GOLDEN TRIANGLE, which was deprived of such a personal witness in the translation, seemed to suffer from that change. The search for an authentic spokesman or witness led to some curious results, especially in THE HISTORY BOOK, which was narrated by a rat, probably chosen because his mobility made him a logical kind of spokesman. The wholly narrated testimony in THE POLITICS OF INTIMACY was perhaps the most triumphantly successful use of the talking head, the witness -- in this case, more eloquent and communicative than any action could have been.

That chief of police said another thing that interested me and I think it's worth pondering. He said something like this: "America doesn't see its problems. Here in the ghetto, they're under the rug. My job is to keep them there -- to keep the ghetto pacified so that it can be forgotten. To the extent that I succeed in doing my job, I may be helping the cover-up and actually doing a disservice to my society." A very unusual thing for a police chief to say.

Many of the problems and upheavals and tensions we've seen in these films and tapes seem to be long-range results of the industrial revolution, now in an electronic phase that may be one of its most devastating. Our problems in coming to terms with its effects are enormous -- and the films and tapes have been showing these problems. But your medium, whether film or tape, happens to be a part of this phase of the industrial revolution, and your main underwriters are the multinational corporations that happen to be its leaders. I counted up recently and found among the hundred leading network advertisers, 82 multinational conglomerates -- a group which includes all the leading underwriters. The programs they may prefer to get from you may also be those that pacify and allow people to forget their problems. To the extent that you succeed in pleasing them, you may also be failing a larger obligation. This is a painful dilemma, but one to think about.

I've tossed off a few random observations, I haven't mentioned all the films by any means -- some because like GIVING BIRTH, they seemed so marvelous I couldn't think of very much to say about them. But my thoughts are intended to prod you and provide a few reminders to get you started. I hope you will now begin to tell us what's on your mind. Have you been sorting out your experiences? What would you like to talk about? What impulses have been churning around in you that you would like to put into words?

Final Discussion with Seminar Group followed by . . .

Closing Remarks by Erik Barnouw:

It's almost lunchtime and I have a kind of final benediction I'd like to pronounce. This relates to what Marie was saying and also is partly prompted by David's remarks about "creative perplexity" and by something Linda Feferman said this morning about the period of pain she went through in the making of the film. We didn't see the pain but she apparently went through a tremendous lot of pain before it reached the form that she wanted. This goes back to a remark I remember hearing from a woman filmmaker some time ago who said that in the middle of working on a project, she felt absolutely lost suddenly. It had started all right -- then she went through this period of being completely lost. Finally things sorted themselves out. Then she said she thought a project never turned out really successfully unless she did go through that period of getting lost. So, my benediction simply is -- Now is the time to get lost.

International Film Seminars, Inc.

Barbara M. Van Dyke, *Administrative Director*
1860 Broadway, Room 1108, New York, N. Y. 10023

REVISED

MID-AMERICA COLLEGE ART ASSOCIATION
42ND ANNUAL MEETING
HOST: WAYNE STATE UNIVERSITY - DETROIT, MICHIGAN
OCTOBER 25-28, 1978

WEDNESDAY-OCTOBER 25

- 11:00 a.m.
Renoir MACAA BOARD MEETING
- Noon - 4:00 p.m.
Nicolet Placement Service
- Noon - 9:00 p.m.
Renaissance Foyer East Conference Registration and Information
- 2:00 - 4:30 p.m.
Kent STUDIO SESSION-"Systems in Realist Painting"
Chairperson: Craig Hofheimer, Wayne State University
Jack Beal, New York City
Martha Erlebacher, Philadelphia
David Pease, Tyler School of Art
James McGarrell, Indiana University
- 2:00 - 4:30 p.m.
Brule B STUDIO SESSION-"Video Media"
Chairperson: Robert Broner, Wayne State University
Gerald O'Grady, SUNY at Buffalo, Moderator
Jim Hart, Wayne State University
Steina, Buffalo
Woody Vasulka, SUNY at Buffalo
Diane Spoderek, Detroit
John Minkowsky, Media Study, Buffalo
- 2:00 - 4:30 p.m.
Michaelangelo STUDIO SESSION-"Survival: The Terminal Degree beyond
the MFA"
Chairperson: Michael Hall, Cranbrook Academy of Art
Betty Collings, Gallery Director, Ohio State University
Kenneth Fadeley, Construction Installation
John Henry, Construct Sculpture, Inc.
Derek Wernher, Foundry Technician
- 2:00 - 4:30 p.m.
Renoir F.A.T.E. (Foundation in Art: Theory and Education)
Chairperson: Frank Young, Minneapolis College of Art
and Design
Lois Greene, University of Kansas-Lawrence
Janice Helleloid, Minneapolis College of Art and Design
Bobbie Burke, Community College of Philadelphia
Phillip Van der Weg, Middle Tennessee State University
- 2:00 - 5:00 p.m.
Marquette-B ART HISTORY SESSION-"Chinese Art"
Chairperson: Ellen Johnston Laing, Wayne State University
1. The Five Caves of T'an-yao, Art Pontynen, University
of Iowa
 2. Painting, Old and New, in the People's Republic of
China, Robert Rorex, University of Iowa
 3. The Height and Depth in Chinese Architecture, Nelson
Wu, Washington University
 4. Religious Art in China, Wai-kam Ho, Cleveland Museum
of Art

2:00 p.m.
Windsor VISUAL RESOURCES-Executive Committee Meeting

3:00 p.m.
Windsor VISUAL RESOURCES-MACAA Guide Meeting

4:00 - 6:00 p.m.
1452 Randolph DETROIT ARTISTS MARKET OPEN HOUSE
Special Exhibition: "Wayne State University Studio Faculty"
Light Refreshments

6:00 p.m.
Windsor VISUAL RESOURCES-Welcoming Session

6:00 - 8:00 p.m.
743 Beaubien DETROIT FOCUS OPEN HOUSE
Special Exhibition: "Detroit Focus: All Media"
Several artist's studios will be open for tours
Light Refreshments

6:15 p.m.
Windsor VISUAL RESOURCES-Major Classification Systems,
Chairperson: Antie Lemke, Syracuse University

8:00 p.m.
Windsor VISUAL RESOURCES-Social Hour

8:00 p.m.
Cabot GENERAL SESSION-"The Artist and the Marketplace"
Speaker: Gene Baro, New York City

THURSDAY-OCTOBER 26

9:00 - 10:30 a.m.
Windsor VISUAL RESOURCES-"Art Grantsmanship"
Bill Hulsker, Wayne State University, Purdy Library

9:00 - 11:30 a.m.
Mackinac East WOMEN'S CAUCUS FOR ART-"Women's Perspectives in
Performance Art."
Chairperson: Marcia Tucker, Director of the New Museum,
New York
Judy deVoss, Expanded Arts Program, Ohio State University
Columbus
Diane Spodarek, Detroit Artists Monthly
Susan Swan, Toronto
Christine Tamblin, School of the Art Institute of
Chicago and the New Art Examiner

Coffee will be served following the panel discussion.

9:00 - 4:00 p.m.
Nicolet Placement Service

9:00 - 5:00 p.m.
Renaissance Foyer Conference Registration and Information

9:30 - 10:30 a.m.
Cadillac STUDIO SESSION-"Contemporary Photography and Contemporary
Art"
Jane Livingston, Corcoran Gallery

9/26/78

9:30 - 11:30 a.m.
Mackinac

STUDIO SESSION-"Printmaking and Drawing"
Chairperson: Robert Broner, Wayne State University
Keith Achepohl, University of Iowa
Warrington Colescott, University of Wisconsin, Madison
Ellen Lanyon, Chicago/New York
Sylvia Solochek Walters, University of Missouri-St. Louis

9:30 - 11:30 a.m.
Marquette

STUDIO SESSION-"The Undergraduate Program"
Chairperson: Ms. Jani More, Western Michigan University
Nancy Albertson, University South Carolina
Dick Keaveny, Western Michigan University
Charles Breed, Delta College

10:30 - 11:30 a.m.
Windsor

VISUAL RESOURCES-"Archival Procedures"
Dennis Barrie, Mid-West Area Director, Archives of Art

10:30 - 12:00 p.m.
Cadillac

STUDIO SESSION-"A Conversation about Susan Sontag: or
What Does She Mean When She Says Photography Makes Art
Vulgar?"
Dru Shipman, University of Indiana
Diane Kirkpatrick, University of Michigan

1:30 - 3:00 p.m.
Windsor

VISUAL RESOURCES-1. Color Copy Photography for a
Slide Portfolio; 2. Museum/Gallery Photography
Chairperson: Pat Young, University of Michigan

1:30 - 3:00 p.m.
Mackinac West

STUDIO SESSION-"Printmaking/Cliche Verre"
Chairperson: Sue Hirtzel, Wayne State University
Aris Koutroulis, Center for Creative Studies
Marilyn Symmes, Detroit Institute of Arts

1:00 - 3:00 p.m.
Cadillac

STUDIO SESSION-"Industrial Design 1980"
Chairperson: John Mills, Wayne State University
Tom Abraham, Burroughs Corporation
Homer LeGasse, Ford Motor Company
William Porter, General Motors Corporation
John Schwarz, Chrysler Corporation

1:30 - 3:30 p.m.
Mackinac East

WOMEN'S CAUCUS FOR ART-"Materials, Forms, Politics:
Issues for the 80's"
Chairperson: Judith Kirshner, Museum of Contemporary
Art, Chicago
Carol Fisher, College of St. Catherine's, Minneapolis
Caroline Greenwald, Madison, Wisconsin
Anita Steigler, Chicago
Mary Stoppert, Northern Illinois University, Chicago
Discussants: Mary Fifield, St. Louis Community College
Julia Henshaw Wise, Center for Creative Studies

1:30 - 3:30 p.m.
Marquette

ART HISTORY SESSION-"Baroque to Modern Art"
Chairperson: Reinhold Heller, The University of Chicago

1. "Rembrandt's 'R' and the Conception of the Julius Civilis." David Merrill, University of Texas at Arlington
2. "Industry, Modesty, and Frugality: A Study of Petit Bourgeois Virtues from Chardin to J.J. Rousseau." Hollister Sturges, University of Missouri-Kansas City

3. "A Chapter in the Politicizing of Art: Horace Verent and Lejeune's Napoleonic Battle Paintings at the Restoration Salons." Dorothea K. Beard, Northern Illinois University.
4. "The Theme of the quadrille naturaliste in the Art of Toulouse-Lautrec: Its Origins, Meaning, Evolution, and Relationship to Later Realism." Gale B. Murray, Colorado College
5. "Gauguin and Guillaumin." Marianna R. Burt, The University of Chicago
6. "Guernica after Ruben's Horrors of War: A Dream of Wish Fulfillment." Alice D. Tankard, Wayne State University

3:00 - 4:00 p.m.
Windsor

VISUAL RESOURCES-"Alternatives in B/W Copy Photography"
Chairperson: Rick Bielaczyz, Wayne State University

3:00 - 4:30 p.m.
Cadillac

STUDIO SESSION-"MFA-Time for Reappraisal"
Chairperson: Jerry Hauseman, Minneapolis College of Art and Design
George Bayliss, University of Michigan
Don Irving, School of the Art Institute of Chicago

4:00 - 4:30 p.m.
Windsor

VISUAL RESOURCES-"Architectural Photography"
Chairperson: Wayne Andrews, Wayne State University

4:30 - 5:00 p.m.

Shuttle buses depart from the South Entrance of the Detroit Plaza for the trip to the University-Cultural Center

5:00 - 6:00 p.m.
245 East Kirby
(between John R and Brush)

CENTER FOR CREATIVE STUDIES OPEN HOUSE
Special Exhibition: "Autumn Student Annual Preview"
Light Refreshments.

6:00 - 7:00 p.m.
5200 Woodward
(between East Kirby and Farnsworth)
Use the Woodward entrance

DETROIT INSTITUTE OF ARTS OPEN HOUSE
Special Exhibitions: "Peru's Golden Treasures"
"Works in Progress: Video and Performance by Detroit Area Artists", North Court, beginning at 6:30 p.m.
Cash Bar
Kresge Court Cafe will remain open for dinner until 8:00 p.m.
The Museum will be closed to the public, only those facilities listed will be open to MACAA members during the open house.

6:00 - 8:00 p.m.
Detroit Institute of Arts, North Court

New Video and Performance Art in Detroit: Performance I
Coördinator: Mary Jane Jacobs, Detroit Institute of Art

7:00 - 8:00 p.m.
West Kirby at Cass
Community Arts Gallery and adjacent McGregor Memorial Conference Center

WAYNE STATE UNIVERSITY OPEN HOUSE
Special Exhibition: "MFA Painting, Printmaking, and Drawing"
(Participating Institutions-Cranbrook Academy of Art, Eastern Michigan University, Michigan State University, Western Michigan University.)
Light Refreshments-McGregor Memorial Conference Center*
Buffet Supper available-Room L, McGregor Memorial Conference Center**

8:00 p.m.
Community Arts
Auditorium
450 Reuther Mall
at Cass

GENERAL ASSEMBLY

Presiding: G. Alden Smith, MACAA President
Welcome, Dr. Thomas Bonner, President,
Wayne State University
Address: "The Responsibility and Effects of Publications",
Milton Esterow, Publisher, ART NEWS

9:30 - 10:00 p.m.
Traffic circle,
west of McGregor
Memorial Conference
Center

Shuttle buses depart for return to the Detroit Plaza.

* Tickets required for these receptions will be available in advance at the MACAA Registration Station for \$3.00 per person. Conference identification badges must be worn. (Tickets also will be available at both locations during the reception periods.)

** Advance reservations are required and may be made at the MACAA Registration Station at the Detroit Plaza.

FRIDAY-OCTOBER 27

9:00 a.m.
Detroit Plaza
South Entrance

VISUAL RESOURCES-Buses leave for Tours

9:00 - 4:00 p.m.

Conference Registration and Information

9:00 - 4:00 p.m.

Placement Service

9:30 - 11:00 a.m.
Henry Ford Museum
and Greenfield Village

VISUAL RESOURCES-Tour of the Conservation Laboratory
Col. Edward Gilbert, Chief Conservator

9:30 - 11:30 a.m.
Marquette

STUDIO SESSION-"Alternatives for Artists"
Chairperson: Jerome Grove, Center for Creative Studies
Michael Bailey, Mid-America Art Alliance
Leonard Charla, General Motors Corporation
Linda Downs, Detroit Institute of Arts
Ronne Hartfield, School of the Art Institute of Chicago

9:30 - 11:30 a.m.
Mackinac

STUDIO SESSION-"Contemporary Ceramics"
Chairperson: Joseph Zajac, Wayne State University
Kathy Dombach, University of Michigan
Larry Oughton, Delta College

9:30 - 11:30 a.m.
Mackinac East

WOMEN'S CAUCUS FOR ART-"Process and Progress"
Joan Snyder, New York
Discussion of her work and views on the education
of the artist

11:30 - 1:30 p.m.
Mackinac East

WOMEN'S CAUCUS FOR ART-Reception and Business Meeting
Sponsored by: The Michigan Chapter of the WCA
Chairperson: Lee Anne Miller, Wayne State University

9/26/78

9:30 - 12:00 p.m.
Greco

ART HISTORY SESSION: "Ancient to Renaissance Art"
Chairperson: Charles D. Cuttler, The University
of Iowa

1. "Blachernae and Buodelmonti." Willaim Allen,
Oklahoma State University
2. "The Provenance of a Recently Discovered Head and
Its Implications for the Coronation Portal of
Notre Dame. Paris." Faye Powe, University of
Minnesota
3. "The Tomb of Peter d'Aquablanca: An Observation
on the Modern Approach to Medieval Art." Patricia
Bolin Pepin, University of Texas at Arlington
4. "Hans Memling's Martin van Nieuwenhove Diptych:
Its Sources and Iconography." Nancy Teodosic,
Wayne State University
5. "The Accomplishment of Perspective in Venice."
Christiane L. Joost-Gaugier, New Mexico State
University
6. "The School of Bosch Temptation in the Clowes
Collection and the Man Behind It." A. Ian Fraser,
Herron School of Art
7. "Rosso Fiorentino and the Tradition of the Descent
from the Cross." Harvey Hamburg, The University
of Michigan-Dearborn

11:00 a.m.

VISUAL RESOURCES-Buses leave Henry Ford Museum
for Ann Arbor

12:00 - 2:30 p.m.
Ann Arbor

VISUAL RESOURCES-Free time to visit the University
Museum, Kelsey Museum of Ancient and Medieval Archaeology
University Libraries at the University of Michigan

1:00 - 4:30 p.m.

Individual Counseling Related to "Alternatives for
Artists"
Sponsored by: The Union of Independent Colleges of Art
Michael Bailey, Mid-America Art Alliance
Leonard Charla, General Motors Corporation
Ronne Hartfield, School of the Art Institute of Chicago

15 minute appointments may be arranged in advance at
the Registration Station.

1:00 p.m.
Detroit Plaza/
South Entrance
Tickets-\$3.50

STUDIO SESSION-Buses leave for Cranbrook Academy of Art

1:30 - 3:30 p.m.
Marquette

STUDIO SESSION-"Foreign Travel and Study in Studio Art"
Chairperson: John Kehoe, University of Georgia
David Bowers, Northern Illinois University, DeKalb
Gus Freundlich, Syracuse University
William Howard, University of Nevada, Reno
Cherie Klaus, Scandinavian Seminar
Louise Nobili, Wayne State University
Tony Padovano, Sarah-Lawrence College

1:30 - 3:30 p.m.
Joliet
STUDIO SESSION-"Two Photographers"
Carl Toth, Cranbrook Academy of Art
Ron Walker, Philadelphia College of Art

1:30 - 3:30 p.m.
Greco
STUDIO SESSION-"The Uses and Abuses in Teaching Art"
Chairperson: John Beardman, Oakland University
Frederick Cummings, Detroit Institute of Arts
Louis Finkelstein, Queens College
Nathan Knobler, Philadelphia College of Art
Ken Prescott, University of Texas

1:30 - 3:30 p.m.
Mackinac West
STUDIO SESSION-"Contemporary Ceramics"
Chairperson: Joseph Zajac, Wayne State University
William Kramer, University of Notre Dame
John Loree, Eastern Michigan University

2:00 - 4:30 p.m.
Cranbrook Academy
of Art
STUDIO SESSION-"Public Sculpture: The Grand Rapids
Project"
Chairperson: Fred Myers, Gilcrease Institute of
American History and Art, Tulsa, Oklahoma

2:30 - 3:00 p.m.
University of Michigan
Tappan Hall
VISUAL RESOURCES-Tour of "Archives of Asian Art"
Anita Mitchell, Director

3:00 - 4:00 p.m.
University of Michigan
Tappan Hall
VISUAL RESOURCES-Cataloguing Workshops
"Far Eastern Art", Barbara Wagner, Associate Curator,
Slide and Photographic Library, University of Michigan
"Ethnographic", Bill Wierzbowski, Research Assistant,
Department of African, Oceanic and New World Cultures,
Detroit Institute of Arts

4:00 - 5:00 p.m.
University of Michigan
Tappan Hall
VISUAL RESOURCES-Tour of the Slide and Photographic
Library, University of Michigan
Curator: Marie Light

4:30 p.m.
Cranbrook Academy of
Art/Gallery Entrance
STUDIO SESSION-Buses leave Cranbrook for Detroit Plaza

5:00 p.m.
University of Michigan
Tappan Hall Entrance
VISUAL RESOURCES-Buses leave for return to Detroit

5:30 - 7:30 p.m.
Kent
GENERAL ASSEMBLY AND RECEPTION
'Cash Bar

8:00 p.m.
Cartier
CONFERENCE SPEAKER
(To be announced)

SATURDAY-OCTOBER 28

9:00 a.m.
Cadillac A
VISUAL RESOURCES-Business Meeting

10:30 a.m.
Renoir
MACAA 42nd Annual Business Meeting

12:00 p.m.
9/26/78
1978 Conference Adjourns

INTERNATIONAL FILM SEMINARS, INC.

7th PUBLIC TELEVISION SEMINAR

PUBLIC TELEVISION AND THE INDEPENDENT FILM:
"The Underrepresented in American Television"

Arden House, Harriman, New York
May 29th - June 3rd, 1977

FILM LIST

Audio-Visual Fixation:*

Distributor/Source:

ACCIDENT 16½ min., 16mm, color	Directed by Martin Duckworth and Pat Crowley Producer: Tom Daly (NFB)	National Film Board of Canada 1251 Avenue of the Americas New York, N. Y. 10020
AIRWAVES 12 min., 3/4" video cassette, color	Directed by James Howard Produced by South Carolina ETV	South Carolina ETV Network Drawer L Columbia, SC 29250
THE AUTHENTIC INTERVIEW 8 min., 16mm, B/W	A film by Roy Nolan	University of California Extension Media Center 2223 Fulton Street Berkeley, CA 94720
THE BELL THAT RANG TO AN EMPTY SKY 5 min., 16mm, color	Directed by William Farley	William Farley 323 Haddon Road Oakland, CA 94605
BRAIN SURGERY 23½ min., 16mm, color	Directed by Kent Hodgetts and John Dubberstein	Serious Business Company 1609 Jaynes Street Berkeley, CA 94703
THE CALIFORNIA REICH 58 min., 16mm, color	Produced, directed, photographed and edited by Walter F. Parkes and Keith F. Critchlow	rbc Films 1040 N. Las Palmas Avenue Hollywood, CA 90038
A CHALLENGE TO DEMOCRACY 20 min., 16mm, color	Produced by the War Relocation Authority (Milton Eisenhower)	Manzanar Committee 1566 Curran Street Los Angeles, CA 90026
CLOSED MONDAYS 8 min., 16mm, color	Created by Will Vinton and Bill Gardiner Produced by Light House Prod.	Pyramid Films 2801 Colorado Avenue Santa Monica, CA 90404
C-TREND 10 min., 3/4" video cassette, color	The work of Steina and Woody Vasulka	The Vasulkas 257 Franklin Street Buffalo, NY 14202
DEMONSTRATION TAPE 3/4" video cassette, color	The work of Steina and Woody Vasulka	The Vasulkas 257 Franklin Street Buffalo, NY 14202

* Copyright Law terminology courtesy of Erik Barnouw

EADWEARD MUYBRIDGE,
ZOOPRAXOGRAPHER
60 min., 16mm, color

Directed by Thom Andersen
with Fay Andersen and
Morgan Fisher

New Yorker Films
43 West 61st Street
New York, NY 10023

EAT THE SUN
25 min., 16mm, color

Written and directed by
Jim Cox and Steve de Jarnatt
Produced by Jim Cox and
John Papajani

Specialty Films, Inc.
2200 Eastlake Avenue East
Seattle, WA 98102

THE ETERNAL FRAME
23 min., 3/4" video
cassette, B/W

Produced by Ant Farm and
T.R. Uthco

Electronic Arts Intermix
84 Fifth Avenue
New York, NY 10011

FAMILY PORTRAIT SITTINGS
100 mins., 16mm, color
magnetic sound

Produced and directed by
Alfred Guzzetti

Alfred Guzzetti
The Carpenter Center for Visual
Arts
Harvard University
Cambridge, MA 02138

FIREFLY
6 min., 16mm, B/W

Directed by Coni Beeson

Coni Beeson
99 West Shore Road
Belvedere, CA 94920

5:10 TO DREAMLAND
5:10 min., 16mm, color

Directed by Bruce Conner

Serious Business Company
1609 Jaynes Street
Berkeley, CA 94703

GENTLEMAN TRAMP
78 min., 16mm, color

Written and directed by
Richard Patterson
Produced by Bert Schneider

rbc Films
933 N. La Brea Avenue
Los Angeles, CA 90038

GEORGIA O'KEEFFE
52 min., 16mm, color

Directed by Perry Miller Adato
Photographed by Don Lenzer
Music by John Morris

WNET/Channel 13
356 West 58th Street
New York, NY 10019

THE GIRL WITH THE
INCREDIBLE FEELING
38 min., 16mm, color

Conceived by Linda Feferman
and Elizabeth Swados
Produced and directed by
Linda Feferman
Music and drawings by Elizabeth Swados
Photographed by Affonso Beato

Phoenix Films, Inc.
470 Park Avenue South
New York, NY 10016

GIVING BIRTH
60 min., 16mm, color

Videotaped by Julie Gustafson
and John Reilly with
Gilbert Berat

Global Village
454 Broome Street
New York, NY 10013

THE GOLDEN TRIANGLE
52 min., 16mm, color

A film by Marianne and
Catherine Lamour
Produced by Sygma

Gades Films International, Ltd.
1350 Avenue of the Americas
New York, NY 10019

GUAHIBOS
30 min., 3/4" video
cassette, color

Directed by Juan Downey

Electronic Arts Intermix
84 Fifth Avenue
New York, NY 10011

THE HISTORY BOOK, PT. I 30 min., 16mm, color	Produced by Jannik Hastrup and Li Vilstrup for the Danish Short Films Committee	Tricontinental Film Center 333 Avenue of the Americas New York, NY 10014
HOLLYWOOD ON TRIAL 100 min., 16mm, color	Directed by David Helpern, Jr. Produced by Jim Gutman	Jim Gutman Productions 1450 Broadway New York, NY 10018
HOMAGE TO MAGRITTE 10 min., 16mm, color	A film by Anita Thacher	Anita Thacher 33 Second Avenue New York, NY 10003
IDI AMIN DADA excerpt, 16mm, color	Directed by Barbet Schroeder Produced by Jean-Francois Rassam and Charles-Henri Favrod	Cinema V (non-theatrical rights) 595 Madison Avenue New York, NY 10022 Max Weber (TV rights) Tinc Productions 777 Third Avenue New York, NY 10017
IF BRAINS WERE DYNAMITE YOU WOULDN'T HAVE ENOUGH TO BLOW YOUR NOSE 30 min., 16mm, color	Directed by Peter Bors and crew	Carousel Films, Inc. 1501 Broadway, Suite 1503 New York, NY 10036
THE INCREDIBLE BREAD MACHINE FILM 32 min., 16mm, color	Produced by World Research Inc.	World Research, Inc. CSI Division 11722 Sorrento Valley Road San Diego, CA 92121
KICK ME 4 min., 16mm, color	Drawn by Robert Swarthe	Little Red Filmhouse 119 South Kilkea Drive Los Angeles, CA 90048
LEISURE 14 min., 16mm, color	Directed by Bruce Petty Produced by Suzanne Baker (Film Australia)	Australian Information Service 636 Fifth Avenue New York, NY 10020
THE MATTER 5 min., 3/4" video cassette, color	The work of Steina and Woody Vasulka	The Vasulkas 257 Franklin Street Buffalo, NY 14202
MEDIA BURN 25 min., 3/4" video cassette, color	Directed by Chip Lord	Electronic Arts Intermix 84 Fifth Avenue New York, NY 10011
MY CHILDHOOD 55 min., 16mm, B/W	Directed by Bill Douglas Produced by Geoffrey Evans	Films, Inc. 8124 No. Central Park Avenue Skokie, IL 60076
NARCOTICS FILE: THE CHALLENGE 28 min., 16mm, color	A film by Gilbert Lauzun Produced by United Nations Productions	United Nations Visual Library Room 2B-66 United Nations New York, NY 10017

NIGHT OF COUNTING THE YEARS 100 min., 16mm, color	Directed by Shadi Abdelsalam	New Yorker Films 43 West 61st Street New York, NY 10023
THE NITAKE HOME MOVIES 30 min., 16mm, B/W	Photographed by Toyo Nitake and family Edited by Don Rundstrom	Donald Rundstrom Anthropology Film Center P.O. Box 493 Sante Fe, NM 97501
OKLAHOMA POSSE 45 min., 16mm, color	Produced and directed by Derek Bailey Edited by Paul O'Dell	London Weekend Television South Bank TV Centre Kent House Upper Ground London SE 1 9LT England
ON THE LINE 54 min., 16mm, B/W	Produced and directed by Barbara Margolis	Cine Information 215 West 90th Street New York, NY 10024
THE OWL WHO MARRIED A GOOSE 7½ min., 16mm, color	Animation and direction by Caroline Leaf	National Film Board of Canada 1251 Avenue of the Americas New York, NY 10020
PEOPLE, PEOPLE, PEOPLE 8 min., 16mm, color	A film by the Hubley Studios	Pyramid Films 2801 Colorado Avenue Santa Monica, CA 90404
POLICE TAPES 90 min., 3/4" video cassette, B/W	Produced, videotaped and directed by Alan Raymond and Susan Raymond	The Television Lab WNET/Channel 13 356 West 58th Street New York, NY 10019
THE POLITICS OF INTIMACY 30 min., 3/4" video cassette, B/W	Directed by Julie Gustafson	Global Village 454 Broome Street New York, NY 10013
PUERTO RICO: PARADISE INVADED 30 min., 16mm, color	Directed by Affonso Beato Produced by Latin American Film Projects	Latin American Film Projects 215 West 90th Street New York, NY 10024
THE RISE AND FALL OF THE C.I.A. 84 min., 16mm, color	Produced by Granada Television International	Grove Press, Film Division 196 West Houston Street New York, NY 10014
SECONDS TO PLAY 27½ min., 16mm, color	Produced and directed by Patrick Crawley	Films, Inc. 8124 No. Central Park Avenue Skokie, IL 60076
THE STREET 10 min., 16mm, color	Direction, design and animation by Caroline Leaf	National Film Board of Canada 1251 Avenue of the Americas New York, NY 10020
STUDY IN DIACHRONIC MOTION 3 min., 16mm, color	A film by Pete Rose	Pete Rose 759 South 6th Street Philadelphia, PA 19147

TELC

5 min., 3/4" video
cassette, color

The work of Steina and
Woody Vasulka

The Vasulkas
257 Franklin Street
Buffalo, NY 14202

33 YO-YO TRICKS
5 min., 16mm, color

Directed by P. White

P. White
15 Everett Street, Apt. 33
Cambridge, MA 02138

THIS MAN
30 min., 16mm, color

Directed by Keith Laxton
Produced by J.N. Bagnall

Gateway Films
Route 363 at First Avenue
Valley Forge, PA 19481

UGANDA TAPES
3/4" video cassette
color

News analysis by WABC, PBS and
CBS, with material supplied
by Bill Stephens and Elaine
Baly of PCN

Peoples Communication Network
P.O. Box 124
Manhattanville Station
New York, NY 10027

UNION MAIDS
45 min., 16mm, B/W

A film by Jim Klein, Miles
Mogulescu and Julia
Reichert

New Day Films
P.O. Box 315
Franklin Lakes, NJ 07417