

Electronic Opera, Epic Film and Metamedia

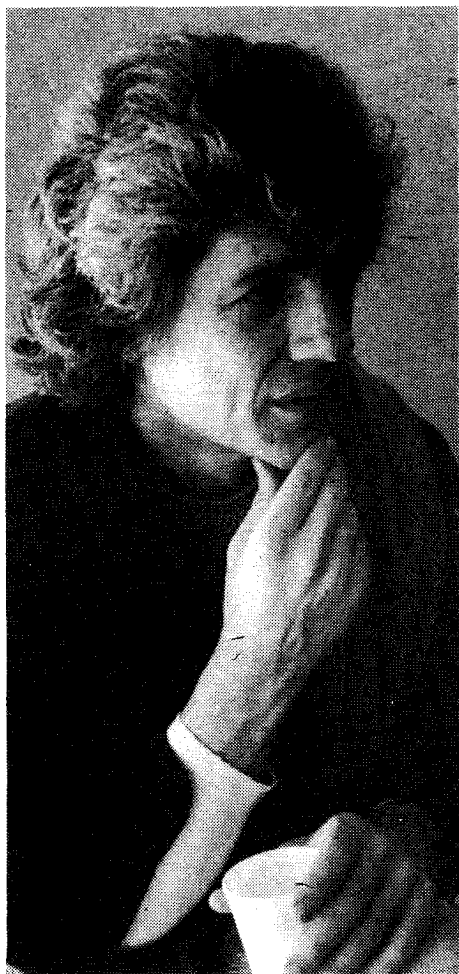
Three very different programs (and personalities) will be presented April 11, April 26 and May 9, respectively, when Center for Media Study professors Woody Vasulka, Hollis Frampton and James Blue will screen and discuss recent works.

Woody Vasulka, the eminent Czech videomaker, who, together with his wife, Steina, was represented last fall in a two person video exhibition at the Albright-Knox Art Gallery, will present the third and final part of his series "An Examination of Media in Application on the Space, Performance and Myth of Operatic Forms."

The operatic tradition as Vasulka (and Richard Wagner) defines it, is one of mixed media, or "the synthesis of all visual and sound media and artistic forms (theatre, music, poetry, myth) into single works." Vasulka will isolate several elements of the operatic form that he finds especially significant. The program is at Media Study/ Buffalo on April 11 at 8.

Hollis Frampton makes his second appearance in the series "Evenings for New Film" at the Albright-Knox Art Gallery, April 26 (8 PM), continuing with screenings from his film cycle, "Magellan." The work was begun nearly seven years ago and, according to the highly literate Professor Frampton (whose vocabulary outstrips that of William Buckley) "the central conceit of the work derives from the 5-year voyage of Ferdinand Magellan [during which he] trespasses upon every psycholinguistic 'time-zone,' circumambulating the whole of human experience as a kind of somnambulist. He returns home, a carcass pickled in cloves, as an exquisite corpse. The protagonist of my work must be a first-person consciousness that bears resemblance to myself (if only as the amalgam H.C. Earwicker/Anna Livia Plurabelle resembles James Joyce) and, even to Flash Gordon and Fantomas of the filmic vulgate."

Turning from interior, poetic voyages to current urban problems, the presentation at Media Study/ Buffalo on May 9 is a screening and discussion by filmmaker James Blue, of his experimental documen-



James Blue

tary for television, "Who Killed Fourth Ward?" The film follows the investigation by three filmmakers (Blue collaborated with Brian Huberman and Ed Hugetz) of the forces shaping Houston, Texas, specifically an attempt to trace the reasons for deterioration of a historic black neighborhood in the downtown section.

At the same time that the documentary studies the problem, using a combination of detective story format with an observational approach, it warns the audience against accepting what it sees as being anything other than a perception of the filmmakers. This attention to the subjective nature of televised information, to the way media formulates the meaning, is original and important.