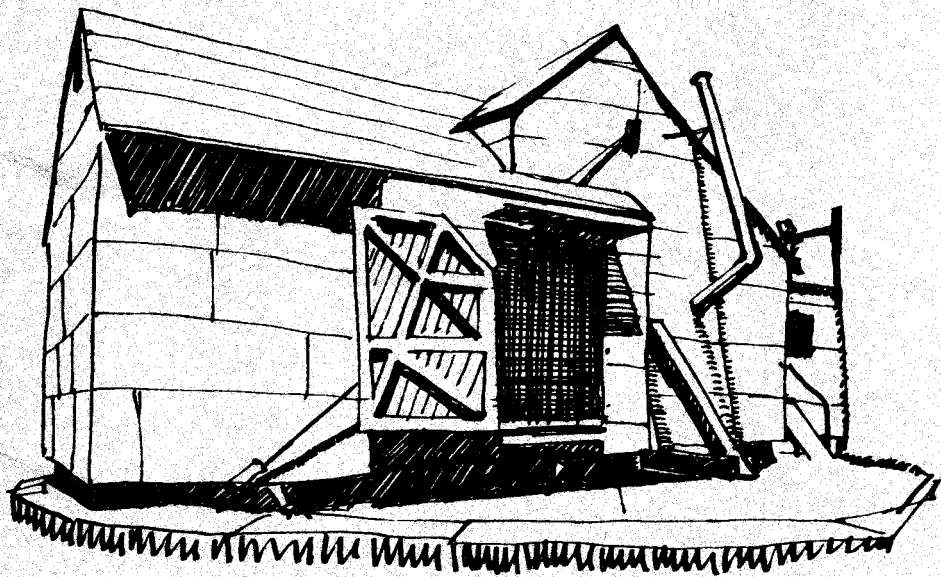


*the
Black Maria
Film & Video
Festival*



**Eighth Annual
PROGRAM**

Honorable Mention works , continued

Art of Memory # 364c , - 37 minute color videotape by Woody Vsuika - 1988, Santa Fe , N.M. Employing dexterous three dimensional computer manipulations, this is a *tour de force* of electronic art. Art of Memory is a reflexive , plasticized work that contextualizes history, the media, heroic figures and landscapes, surveys popular culture. and contemplates itself. This masterful odyssey envelops the viewer in a succession of visual and acoustic vignettes that warp, wrap, distort and recombine with both conceptual and sensory force.

Swingin' in the Painter's Room # 421 - 13 minute black and white film by Greg Mottola - 1988, Brooklyn, N.Y. Set in a SoHo-like artist's loft during a party thrown by a pretentious would-be painter, the lens moves through varied comedic sub-plots involving self-important, young, upwardly mobile professionals and/or Village artists who have ostensibly sought relief from revelers in the adjacent room. The one uninterrupted camera take and cunning plot unveil each parodied character's ulterior motive as it ricochets off the others'.

Endangered - #451 - 18 minute color film by Barbara Hammer -1988, New York City. Images are presented and then partially eradicated, as though acid were dissolving the film (in fact, hydrochloric acid is applied directly to the emulsion). Seals, tigers, art, light and life are menaced by colors. Carousel music implies things past, the sound of the projector becomes threatening and all elements take on a metaphorical meaning in this energetic work . This piece is punctuated by the image of the filmmaker silhouetted against and with her tools, a projector, an optical printer; dauntlessly, obsessively duplicating, manipulating, scratching, both fulfilling the purpose of and endangering her own film.

The Secret Garden # 462 - 20 minute silent color film by Philip Solomon -1988, Roxbury, Ma. This work appropriates footage from films such as The Wizard of Oz , projects them through a distorting lens and produces an abstract, light streaked , color-infused and unworldly rendering. There is a seductive, richly textural, yet ghost-like quality in the imagery . The structural sequencing , the kinetic meter and restatement of purely visual elements lend a musical quality to this elegant work .

Director's Choice made from the Prescreening Finalists

Poet's Veil # 49 - 15 minute silent color film by Peter Herwitz -1987, San Francisco, recently of New York. - The poet's dilemma is the core metaphor of this haunting, abstract somnambulistic ode.

Brainwashing # 50 - 6 minute black and white Super-8 film by Albert Gabriel Nigrin-1988, New Brunswick, N.J. - This is a visualist statement (in the 1920s French avant-garde tradition) employing a car wash as the ostensible subject. But there is an encoded warning against rewriting of the past perhaps drawing a parallel to acts perpetrated by officialdom in 1984 by George Orwell.

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