

FILM FORUM

15 Vandam St., New York, N.Y. 10013
(212) 989-2994

Karen Cooper, Director
Steve Dobi, Manager
Dan Friedman, Carol Millican,
Asst. Managers

Computer & Video Films

(in screening order:)

NEWSREEL OF DREAMS PART ONE (1971, 8 mins.) by Stan Vanderbeek. Serious Business Co.,
Film-makers Coop.

THE BIRTH OF VENUS (1975, 7 mins.) by Hart Perry & Christos Tountas.

POEM FIELD NO.2 (1972, 6 mins.) by Stan Vanderbeek. Pyramid Films, Film-makers Coop.

METASTASIS (1971, 8 mins.) by Toshio Matsumoto.

VIDEO-FILM (1975, 6 mins.) by Richard Bloes.

THERMOGENESIS (1972, 12 mins.) by Ed Emshwiller. Film-makers Coop.

DANCE FILM NO. 9 (1976, 4 mins.) by Doris Chase.

NO. 19 (1976, 11 mins.) by Woody Vasulka.

UNION (1976, 9½ mins.) by Stephen Beck. Serious Business Co.

278 (1976, 11½ mins.) by Roy Colmer.

YIN HSIEN (1976, 9 mins.) by Michael Whitney. Pyramid Films.

ARABESQUE (1976, 6 mins.) by John Whitney. Pyramid Films.

Total running time: 98 minutes.

Thursday through Sunday, October 14-17 & 21-24, 1976 at 7:30 P.M.

The films in our program use a variety of highly sophisticated electronic processes to generate images of unusual beauty and demonstrate the artists' ability to adapt technology to their aesthetic purposes. ARABESQUE, POEM FIELD, and THE BIRTH OF VENUS, all computer films, give one an inkling of this genre's vast potential. The sensual transformations of curves, parabolas, and ellipses in ARABESQUE have the look of liquid neon. Whitney, a seminal figure in this art form, describes the computer as an instrument "for the visualization of number in motion" and music as "man-made number in motion." He views ARABESQUE as "involving the harmonic manipulations of various field of points." POEM FIELD, a Vanderbeek creation, uses the computer grid pattern to develop a fast-moving, brilliantly colored series of two-dimensional designs. THE BIRTH OF VENUS concerns itself with rotating volumes, transforming in space at a leisurely, romantic pace. VENUS concludes with what appears to be a series of random colored points which coalesce into Botticelli's famed Venus. The effect is created by a computer dimensional scanning of the original two-dimensional image.

YIN HSIEN, THERMOGENESIS, and DANCE FILM NO. 9 use human movement as a jumping off point for their abstract canvases. In YIN HSIEN James Wing Woo, performing T'ai-chi Chuan and Kung Fu, appears and disappears. He is "smeared" across the screen like Chinese calligraphy in motion through the use of a computerized optical printer designed and built for this film. THERMOGENESIS, a video kinescope using computers, has the look of an aquatic environment populated by floating, attenuated bodies. DANCE FILM stars Gus Solomons in what Chase describes as "one of the first duets involving a synthesized sculptural image and a recognized choreographer. The 'arch' footage was a completed tape and Solomons designed his movements to coincide."

278 and METASTASIS are similar in that they use colorized black and white video tape. In both films either a fixed focus or series of foci (278) transform into pulsating, luminous imagery, to my mind surreal film-paintings: 278 having the pastel shadings and mystery of an Odilon Redon; METASTASIS suggesting the intense, hard-edged color of Fauve art.

The remaining video works develop highly contrasting aesthetics, moods, and purposes. NO.19 by Woody Vasulka is a baffling journey, as though through a diamond-shaped lens. A piece of chrome (?) turns in space reflecting a room in which the representational becomes a series of constantly moving abstractions. The vision is of a sensuous, melting reality in which perimeters dissolve. It is a work which recalls the anamorphic art created during the 16th and 17th centuries.* VIDEO-FILM uses a C.V.I. color quantizer to "take different distances and place them on the same plane, to flatten space." Bloes plays tricks on our perception of depth and mass to make a fascinating, surprisingly humorous film.

Humor and the shock of subconscious recognition are employed by Vanderbeek in his NEWSREEL OF DREAMS PART ONE. A collage created from the totems of American civilization, NEWSREEL juxtaposes the lyrical strains of "Swan Lake" with the sights and sounds of military fervor. It is a bit like ten years of Life Magazine in 8 minutes, with an ironic point of view. Stephen Beck, who collaborated with Jordan Belson on the film CYCLES, created UNION through his invention, the Beck Direct Video Synthesizer which incorporates the functions of a computer. The film, beginning with a diver who plunges into an electronic "soup," develops a shining cosmos of mystical imagery. Dancer Katie McGuire is the ghostly silhouette interwoven throughout UNION.

- K.C.

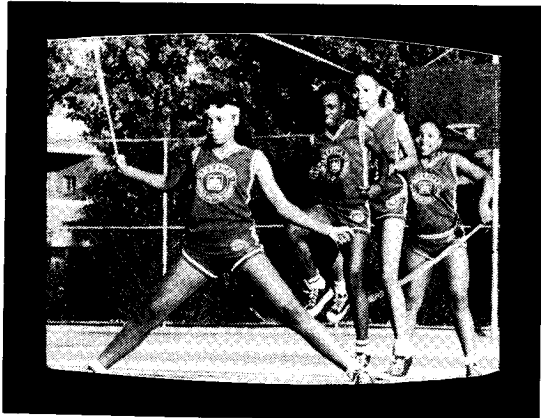
*An exhibit of anamorphic art took place at the Museum of Decorative Arts in Paris during May 1976. An excellent catalogue is available from the Museum.

Partially supported by NYS Council on the Arts & National Endowment for the Arts.

Video As Art: Channel 3

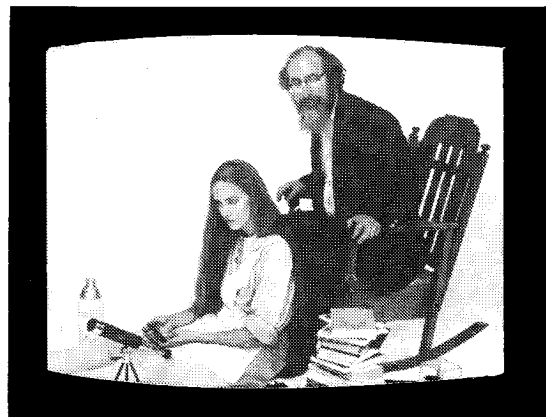
March 14-21, 1987

A one week festival of video, visiting artists, and special programs. Featuring works by Skip Blumberg, Gary Hill, and Steina Vasulka, presented by First Street Forum and Webster University. See calendar on reverse for full schedule of events.

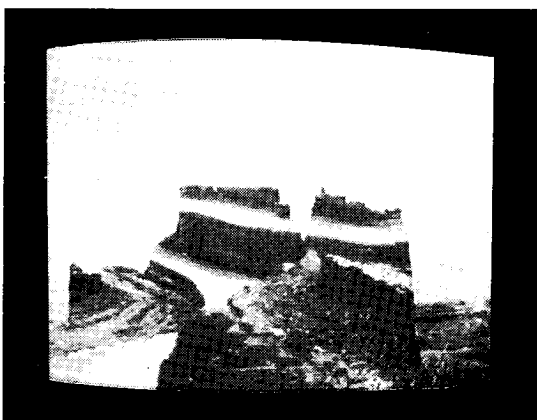


SKIP BLUMBERG is a pioneer in the use of portable video. His emmy award winning documentaries about diverse human eccentricities have been broadcast on numerous network television stations. Works included in the exhibition are *Pick Up Your Feet: The Double Dutch Show*, *Elephant Games* and several other short works.

GARY HILL presents his two most recent works, *Why Do Things Get in a Muddle (Come on Petunia)*, and *URA ARU (the backside exists)*. These poetic works explore the interrelations between image, time, and language. Focusing on the acoustic elements of language in conjunction with verbal visual imagery, Gary Hill creates a visible speech with nuanced meanings.



STEINA VASULKA'S newest work, *Scapes of Paradoxy: The Southwest and Iceland by Steina*, is an installation piece inspired by her experiences and life in Iceland, and now New Mexico. Her installation is a continuous two-channel sound and video environment, depicting electronically generated textures, colors and layered images.



This exhibition is sponsored by the Missouri Arts Council, the Regional Arts Commission, SONY Communication Products Company, Pet, Inc., and Legacy Productions. Gary Hill appears through Southern Circuit.

FILM FORUM

256 west 88th st. new york, n.y. 10024 tel. 362-0503

Steina and Woody Vasulka
257 Franklin St.
Buffalo NY 14202

April 30, 1975

Dear Steina and Woody Vasulka:

I don't know if you're familiar with the Film Forum - we are a small screening house for 16mm, independently made films. I read of your films (MATTER, 1-2-3-4-, SOUNDGATED IMAGES, C-TREND) in the Carnegie Inst.'s travel sheet. Would very much like to preview these films. Usually I can see work within a few days of its arrival at the Forum, and return it immediately.

Many thanks for your cooperation.

P.S. I'm pretty sure I have seen some of your tapes in NYC, but not the films.

Sincerely,



Karen Cooper
Director

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Woody and Steiner Vasulka
257 Franklin St
Buffalo NY 14202

June 23, 1976

Dear Woody and Steiner Vasulka:

Thank you for sending the reel of films. I'd very much like to include No. 19 in the Forum's program of video and computer work. The exact dates for this show aren't set, but I'll be able to let you know them in early September.

All Film Forum programs run Thurs. - Sun., for 2 consecutive weekends, once an evening, plus one or more press screenings as needed. The programs are reviewed in the Times and sometimes in the Voice, Soho News, NY Post, et alia. We pay a set rental fee of \$5 per minute (ie: a 10-min. film earns \$50). This fee is paid for the full 8-screenings, not per screening.

If you foresee any difficulties with regard to our showing No. 19, please let me know immediately, as I'm going out of town for most of the summer starting July 4. Also, I'd appreciate any written material you may have on the film and any stills which may be used for publicity purposes. Both would be needed by late August. Also -- I need the exact running time and how you wish to be credited (The Vasulkas, Woody and Steiner Vasulka?). This is quite important as the poster goes out to several thousand people, the press, etc.

Many thanks for responding on such short notice. I find the film (and the others on the reel) quite beautiful and compelling, like nothing I've ever seen before in terms of both imagery and rhythms.

Sincerely,

Karen Cooper

Karen Cooper
Director
home/office: 212 254 5997

Could you
~~drop~~
drop a
postcard
in mail
to me
w/ this
info.

30 FT

24 FPS

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