

# THE TERRITORY

**T**HE TERRITORY is a television production of Laguna Gloria Art Museum featuring films and video by independent media producers.

The format of the six-part series combines film and video screenings, artist interviews, and critical commentary by Ed Hugetz, Director of the Southwest Media Project in Houston, and Tom Schatz, author and film professor at The University of Texas at Austin.

With its origins in Houston, THE TERRITORY is the oldest program featuring the work of independent media artists in the country. It is produced in central Texas by Laguna Gloria Art Museum with Judith Sims as executive producer and with technical assistance from Austin Community Television through Austin Access, a project of the City of Austin. Studio facilities are provided by Austin Cablevision. THE TERRITORY is partially supported by grants from the Texas Commission on the Arts, the National Endowment for the Arts and the Southwest Media Project.

THE TERRITORY will be shown during 1986 on Austin Access Channel 33, Tuesdays and Thursdays at 9pm.

**1.** July 22 and 24  
"AQUAMIRABILIS," 3min., is a collaboration of Dee McCandless, Gene Menger, Lynn Raridon (Austin), Suby Bowden and Catherine Clemens (Santa Fe); the camera operator is Ralph Watson. McCandless and Menger recently completed choreography on David Byrne's feature film "True Stories." Aquamirabilis means wonderful water or distilled elixir of wild spirits, and in this underwater film we see the dancer/swimmers transform themselves into water creatures. Original soundtrack. 1985 (Austin/Santa Fe)

"SPEED STREET, TAKE ONE," 17min., is produced by Pat Waugh, Jim Harrington and Bill Moore. This three-year project is a family portrait of Houston's Urban Animals, the flamboyant speed-skaters who enliven downtown Houston streets after dark. 1985 (Houston)

"JOE BAGODONUTZ," 7½min., is by Paul Tassie, who created animation for David Byrne's music video "Road to Nowhere." He has recently worked on Byrne's feature "True Stories." This animated short focuses on Joe, a box-headed, stick-figured, white-gloved "everybody" who goes through life in a "hot-cold, love-hate, salt-pepper, yes-no cartoon in the sky." 1985 (Houston/Los Angeles)

"THE SECURITY FAMILY," 9min., produced by Lee Murray and David Smith, is their fourth collaboration. Their projects involve shooting on film and transferring to video for editing and final version. In this work we see the all-American family in distress. 1985 (Dallas)

**2.** July 29 and 31  
"SWAMP SONGS: THE ART OF CLYDE CONNELL," 12min., by Adam Simon. A hauntingly beautiful portrait of this southern artist. 1985 (Boston)

"YEAH YOU RITE," 30min., by Andrew Kolker and Louis Alvarez. A celebration of New Orleans dialects, this documentary is a fast-paced, humorous look at why Crescent City residents speak the way they do, where the words come from, why they're



pronounced in particular ways, and more generally how speech affects each of our lives. 1984 (New Orleans)

**3.** August 5 and 7  
"LOST IN THE PICTURES," 4min., by Max Almy. A sophisticated look at the impact of media on our lives and dreams. 1985 (San Francisco)

"DAMNATION OF FAUST: EVOCATION," 10min., by Dara Birnbaum, focuses on Italian youth in a New York City playground. Their ritualized swinging becomes a condensed drama utilizing new video technology to plunge the viewer into this "rite of passage." The film conveys a sense of urban alienation and questions where individual expression can exist within a technocratic society. 1983 (New York City)

"META MAYAN II," 20min., is by Edin Velez, a Puerto Rican-born artist who now works primarily in New York City. This video is a personal observation of the Guatemalan highlands and its people undergoing the violent social upheaval of recent years. 1982 (New York City)

"VOICE WINDOWS," 8min., is a video by Woody and Steina Vasulka, with soundtrack by Joan LaBarbara. 1986 (Santa Fe)

**4.** August 12 and 14  
"SIFTED EVIDENCE," 43min., by Patricia Gruben. In this film, a woman anthropologist becomes fascinated with unusual female sculpture of the Olmec Indian culture of Mexico and attempts to visit the ruined temples where the artifacts were discovered. Her journey is thwarted when she meets a mysterious man in Mexico and becomes dependent on him. Using a combination of visual styles, the concern of the film becomes her obsession with the sculpture and her voluntary bondage to her unusual guide. 1985 (Houston/Vancouver)

**5.** August 19 and 21  
"GENBAKU SHI: KILLED BY THE ATOMIC BOMB," 58min., by Gary DeWalt. A much told story, this time from an unusual point of view – that of American p.o.w.'s and their Japanese captors who were there at the time of the bombing of Hiroshima. This film focuses on the fact that captured American pilots were also killed during the bombing – a story discovered 40 years later. 1985 (Santa Fe)

**6.** August 26 and 28  
"DAX'S CASE," 58min., by Don Pasquella and Keith Burton. A victim of a serious burn accident relives his efforts to gain control over his life and death. This film contains explicit visuals in several instances. Viewer discretion is advised. 1985 (Dallas)

Laguna Gloria Art Museum is funded in part by the City of Austin, the Texas Commission on the Arts, and the Institute of Museum Services, a federal agency.

“I think independent filmmakers touch more the pulse of what is going on in the country. In terms of history, issues, topics and heritage, they know more of what is going on — particularly those making regional films . . . We need to get away from this whole idea of having to release films that will be instantly viewed by the entire nation. There are great stories to be told about regional subjects, but they aren't being told. The independent filmmakers are the ones to do it.”

- Robert Redford  
Sundance Institute

The Art School  
Laguna Gloria Art Museum  
P. O. Box 5568  
Austin, Texas 78763

---

Non-Profit Org.  
U.S. Postage  
Paid  
Permit No. 2920  
Austin, Texas

---

# THE · TERRITORY

A television production of **Laguna Gloria Art Museum** featuring films and video by independent media producers.