

Schedule

Date:	Time:	Event:	Place:
Sept. 1 (Saturday)	8:00 PM	Gentlemen Prefer Blondes — Musicals	HS
5 (Wednesday)	8:00 PM	STEINA: Digital Images — Video/Electronic Arts	MS/B
8 (Saturday)	8:00 PM	The Band Wagon — Musicals	HS
12 (Wednesday)	8:00 PM	HARALD BODE — Video/Electronic Arts	MS/B
13 (Thursday)	8:00 PM	WALTER GUTMAN — Independent Film	MS/B
15 (Saturday)	8:00 PM	An American in Paris — Musicals	HS
21 (Friday)	8:00 PM	Nights and Days — Kino Polskie	RT
22 (Saturday)	2 & 7 PM	Nights and Days — Kino Polskie	RT
	8:00 PM	7 Brides for 7 Brothers — Musicals	HS
23 (Sunday)	2 & 7 PM	Nights and Days — Kino Polskie	RT
26 (Wednesday)	8:00 PM	JEAN-PIERRE GORIN — Video/Electronic Arts	MS/B
27 (Thursday)	8:00 PM	JEAN-PIERRE GORIN — Independent Film	MS/B
28 (Friday)	8:00 PM	GEORGE LANDOW — Evenings for New Film	AK
	8:00 PM	Death of the President — Kino Polskie	RT
29 (Saturday)	2, 4:30, 7 & 9:30 PM	Death of the President — Kino Polskie	RT
	8:00 PM	The Glenn Miller Story — Musicals	HS
30 (Sunday)	2:30 PM	Quebec Film Day: MIREILLE DANSEREAU — French Film	DC
	2, 4:30 & 7 PM	Death of the President — Kino Polskie	RT
	8:00 PM	JEAN-PIERRE LEFEBVRE — French Film	DC
Oct. 3 (Wednesday)	8:00 PM	MARY LUCIER — Video/Electronic Arts	MS/B
4 (Thursday)	8:00 PM	DONN ALAN PENNEBAKER — Benefit	HS
6 (Saturday)	2, 4, 6, 8 & 10 PM	Tredowata — Kino Polskie	RT
	8:00 PM	My Sister Eileen — Musicals	HS
7 (Sunday)	2, 4, 6 & 8 PM	Tredowata — Kino Polskie	RT
8 (Monday)	8:00 PM	THE KIPPER KIDS — Performance	HG
11 (Thursday)	8:00 PM	ANDREW NOREN — Independent Film	MS/B
13 (Saturday)	2, 4, 6, 8 & 10 PM	Kanal & Ashes and Diamonds — Kino Polskie	RT
	8:00 PM	It's Always Fair Weather — Musicals	HS
14 (Sunday)	2, 4, 6 & 8 PM	Kanal & Ashes and Diamonds — Kino Polskie	RT
19 (Friday)	8:00 PM	BIRGIT & WILHELM HEIN — Evenings for New Film	AK
20 (Saturday)	2, 4, 6, 8 & 10 PM	Love It or Leave It — Kino Polskie	RT
	8:00 PM	RICHARD TEITELBAUM — Video/Electronic Arts	MS/B
	8:00 PM	Gigi — Musicals	HS
21 (Sunday)	2, 4, 6 & 8 PM	Love It or Leave It — Kino Polskie	RT
	8:00 PM	New German Films — Independent Film	MS/B
24 (Wednesday)	8:00 PM	ERNEST GUSELLA — Video/Electronic Arts	MS/B
25 (Thursday)	8:00 PM	ANAND PATWARDHAN — Independent Film	MS/B
26 (Friday)	8:00 PM	Legacy; The Scenic Route — American Mavericks	MS/B
27 (Saturday)	8:00 PM	Pal Joey — Musicals	HS
31 (Wednesday)	8:00 PM	Japanese Experimental Video — Video/Electronic Arts	MS/B
Nov. 1 (Thursday)	8:00 PM	Japanese Experimental Film — Independent Film	MS/B
2 (Friday)	8:00 PM	Loose Ends; Pilgrims — American Mavericks	MS/B
3 (Saturday)	8:00 PM	Pajama Game — Musicals	HS
4 (Sunday)	2:00 PM	La Solitude du Chanteur de Fond: Yves Montand's One Man Show; Tout Va Bien — French Film	DC
7 (Wednesday)	8:00 PM	PAUL DE MARINIS — Video/Electronic Arts	MS/B
8 (Thursday)	8:00 PM	LEO HURWITZ — Independent Film	MS/B
9 (Friday)	8:00 PM	Dark Star; Property — American Mavericks	MS/B
10 (Saturday)	8:00 PM	PAUL DE MARINIS — Video/Electronic Arts	MS/B
	8:00 PM	Bells Are Ringing — Musicals	HS
14 (Wednesday)	8:00 PM	Unemployment in Buffalo — Electronic Arts/Buffalo	MS/B
15 (Thursday)	8:00 PM	JAMES BENNING — Independent Film	MS/B
16 (Friday)	8:00 PM	Always for Pleasure; Spend it all — American Mavericks	MS/B
17 (Saturday)	8:00 PM	The King and I — Musicals	HS
24 (Saturday)	8:00 PM	West Side Story — Musicals	HS
28 (Wednesday)	8:00 PM	City Archives — Video/Electronic Arts	MS/B
30 (Friday)	8:00 PM	Billy in the Lowlands; Pleasantville — American Mavericks	MS/B
Dec. 1 (Saturday)	8:00 PM	Finian's Rainbow — Musicals	HS
2 (Sunday)	2:00 PM	Shoot The Piano Player — French Film	DC
5 (Wednesday)	8:00 PM	BILL VIOLA — Video/Electronic Arts	MS/B
6 (Thursday)	8:00 PM	BILL BRAND — Independent Film	MS/B
7 (Friday)	8:00 PM	Street Corner Stories; Pass/Fail; Nomadic Lives — American Mavericks	MS/B
8 (Saturday)	8:00 PM	Sweet Charity — Musicals	HS
12 (Wednesday)	8:00 PM	Some Southern California Videotapes — Video/Elec. Arts	MS/B
13 (Thursday)	8:00 PM	MALCOLM LE GRICE — Evenings for New Film	AK
14 (Friday)	8:00 PM	Athens Video Festival Roadshow — Video/Electronic Arts	MS/B
15 (Saturday)	8:00 PM	The Boyfriend — Musicals	HS

MS/B Media Study/Buffalo
 HS Historical Society
 HG Hallwalls Gallery
 DC Daemen College
 AK Albright-Knox Art Gallery
 RT Rivoli Theater



Steina Vasulka

Media Study/ Buffalo

Media Study/ Buffalo is a unique Western New York regional center established to encourage the creation and understanding of media — especially photography, film, video and sound composition — by people of all ages in the area. It is also exploring the electronic and computer-generated arts, visual and aural, and is researching broadcast, cablecast, microwave and other concepts.

Media Study/ Buffalo is a not-for-profit public service foundation established under grants from the New York State Council on the Arts and the National Endowment for the Arts which supports:

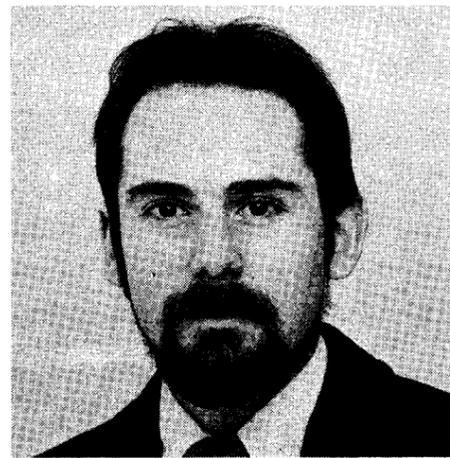
- I ACCESS** to production equipment for all citizens, especially serious artists, emerging makers and youth
- II WORKSHOPS** in image/sound experimentation and production, in circuit-building and the design of electronic art tools, and in teaching creative media
- III EXHIBITION** — screening, viewing, display, installation, presentation, performance and discussion of all formats of creative image and sound
- IV INFORMATION AND PROJECTS** resources, conferences, residencies and media programming relating to creative image and sound and their psychocultural and environmental interactions
- V PRODUCTION PROJECTS** by independent image and sound artists, local and national, and involvement in the legal and distribution problems associated with them
- VI MANAGEMENT** of the above activities, the facilities housing them, and relations with individuals and agencies supporting them

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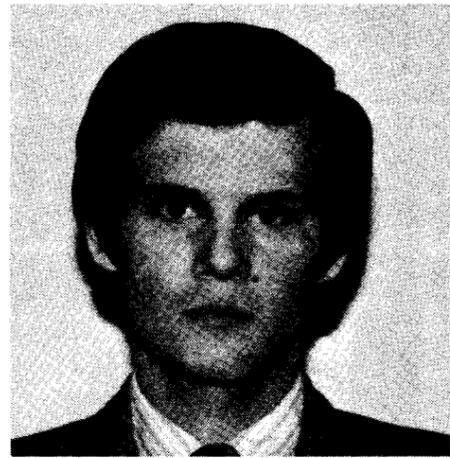
David Shapiro,
Director



Bruce Jenkins,
Film Programmer



John Minkowsky,
Video/Electronic Arts Curator



Kurt Feichtmeir,
Workshop and Access Coordinator



Jean Budington,
Assistant Director for Management



Lois Currier,
Administrative Assistant

Staff

DIRECTOR

David Shapiro did his graduate work in the Department of Cinema Studies at New York University and is an Editor of *Millennium Film Journal*.

FILM PROGRAMMER

Bruce Jenkins did his graduate work in the Department of Radio/Television/Film, Film Division at Northwestern University and is a former editor of *Film Reader*.

VIDEO/ELECTRONIC ARTS CURATOR

John Minkowsky did his graduate work at The Center for Media Study at State University of New York at Buffalo and is the author of the catalogue essay for Bart Robbett's *Extended Images* (1977) and other pieces.

WORKSHOP AND ACCESS COORDINATOR

Kurt Feichtmeir did his graduate work in The Center for Media Study at State University of New York at Buffalo and is a filmmaker.

ASSISTANT DIRECTOR FOR MANAGEMENT

Jean Budington is doing graduate work in the School of Management at State University of New York at Buffalo.

ADMINISTRATIVE ASSISTANT

Lois Currier has a B.A. in English and has worked in sound reinforcement and public relations.

GRAPHIC DESIGN: CHET KOZLOWSKI

I. ACCESS

Equipment Policy

During 1978-79 Media Study/ Buffalo instituted rental fees for equipment and studio use. This revenue generates a budget which is used exclusively for ongoing repair and maintenance costs. While not eliminating the inevitable breakdowns of equipment incurred through high use, this income has improved our ability to have the equipment repaired professionally and promptly. In addition, the clear-cut procedures of the new equipment policy have made access more efficient and available to all citizens in Western New York.

Over this past year, use of all equipment and studio facilities by both individuals and institutions, has increased significantly, creating more demand than could be immediately satisfied. Media Study/ Buffalo is now introducing an Institutional Fee Schedule. With this new policy, fees collected from institutional users will create a needed additional source of income which will facilitate the expansion of equipment acquisition in order to offer increased access to both institutions and individuals.

SCHEDULE OF FEES EQUIPMENT RENTAL CHARGE PER DAY

	Individuals	Institutions
AUDIO		
Microphone	\$.50	\$ 1.50
Mixer	\$ 1.00	\$ 4.00
Stereo cassette recorder	\$ 1.00	\$ 4.00
Open reel recorder	\$ 1.00	\$ 4.00
Sync recorder	\$ 3.00	\$ 15.00
FILM		
Super 8mm camera	\$ 1.00	\$ 4.00
Super 8mm sound camera	\$ 1.50	\$ 6.00
16mm camera	\$ 2.00	\$ 8.00
16mm sync outfit	\$ 4.00	\$ 20.00
Quartz lights	\$.75 each	\$ 1.50 each
Tripods	\$.50	\$ 1.50
Light meters	\$.50	\$ 1.50
Super 8mm projector	\$ 2.00	\$ 6.00
16mm projector (limited use only)	\$ 5.00	\$ 10.00
Slide projector	\$ 2.00	\$ 6.00
VIDEO		
1/2" portable videotape recorder	\$ 3.00	\$ 12.00
1/2" studio videotape recorder (limited use only)	\$ 3.00	\$ 12.00
3/4" portable videotape recorder	\$ 4.00	\$ 20.00

The above equipment may be reserved by phone (847-2555) and may be picked up between the hours of 9-5 Monday through Friday. A refundable deposit is required for most equipment and may be in the form of cash or check. The deposit schedule is as follows:

- Equipment valued over \$500 — \$100 deposit
- Equipment valued \$100 to \$500 — \$25 deposit
- Equipment valued under \$100 — no deposit



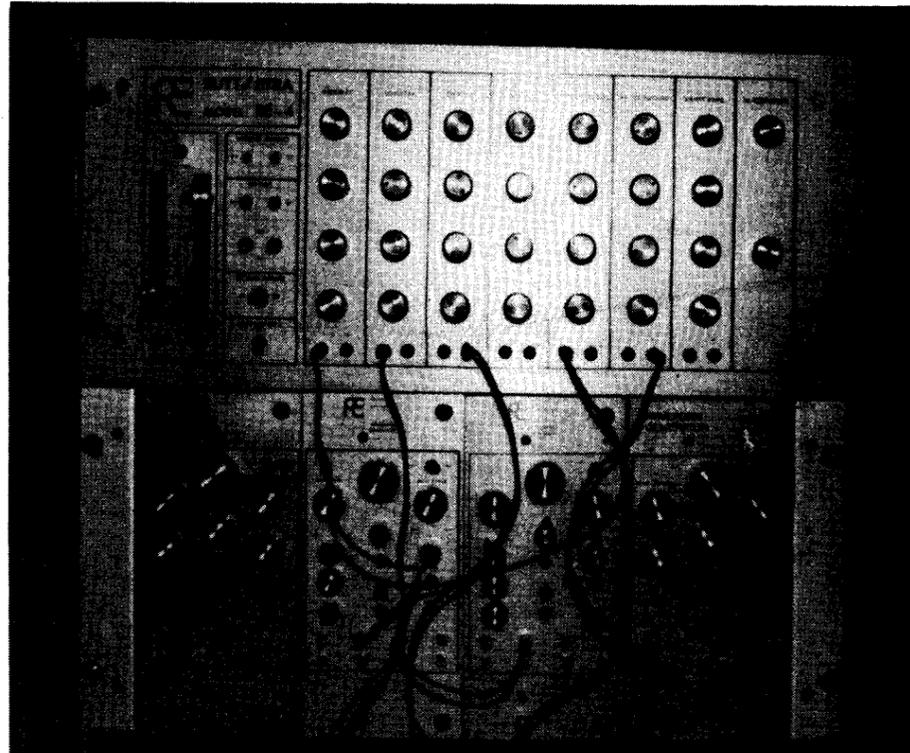
Moviola 16mm flatbed editor

STUDIO FACILITIES

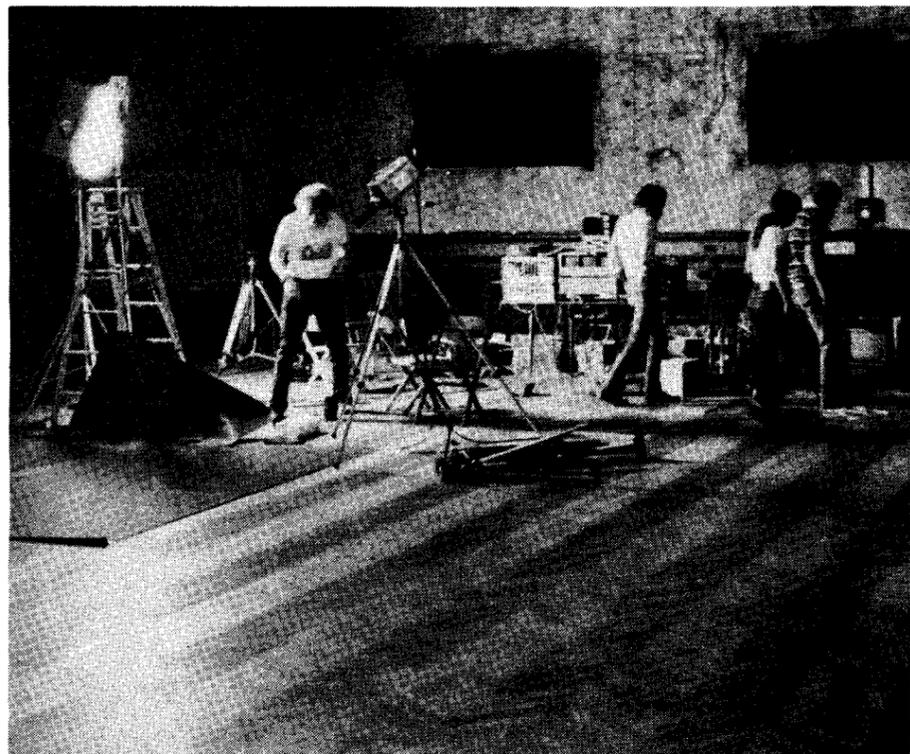
CHARGE PER HOUR Individuals Institutions

DARKROOM		
With chemicals provided	\$.75	\$ 1.50
Without chemicals provided	\$.25	\$.50
FILM		
Super 8mm editing studio	\$.25	\$ 1.00
16mm manual editing studio	\$.25	\$ 1.00
16mm 6-plate flatbed editing studio	\$ 1.50	\$ 3.00
Super 8mm, or slide projector	\$.50	\$ 1.00
16mm projector	\$ 1.00	\$ 2.00
PRODUCTION STUDIO		
For rehearsal	\$ 1.00	\$ 2.00
For production	\$ 1.50	\$ 3.00
SOUND STUDIO		
Aries synthesizer, cassette deck, open reel decks, graphic equalizer, mixer console, turntable, and microphones	\$ 1.00	\$ 2.00
VIDEO		
*1/2" videotape editing system	\$ 1.00	\$ 2.00
*3/4" videotape editing system	\$ 1.50	\$ 4.00
Rutt/Etra synthesizer, colorizer, SEG with 1/2" videotape recorder	\$ 1.00	\$ 2.00

Most studio facilities may be used anytime there is no prior reservation or can be reserved in half-day shifts. Facilities indicated by asterisk (*) require a reservation and minimum booking of four hours (morning shift is 9-1 P.M., afternoon shift is 1-5 P.M.). All fees are payable in advance when you begin work that day. Cancellations must be given with 24 hour notice to avoid being obliged for the rental fee.



Rutt/Etra Video Synthesizer



Bill Jungels, during a recent taping session in the Production Studio

II. WORKSHOPS

Coming

TOM MOXON

Rutt/Etra Video Synthesizer

8 weeks beginning September 15, 1979, Saturdays 1-4 P.M.

Fee: \$25.00

This workshop will introduce the fundamentals of voltage-controlled processes and their application in making videotapes through "hands-on" instruction in the use of the Rutt/Etra video synthesizer. Effects such as raster manipulation, keys, wipes, dissolves, outlining, colorization, and solarization will be covered, as well as procedures involved in interfacing the Rutt/Etra to other voltage-controlled equipment such as the Aries audio synthesizer and Hern VideoLab Special Effects Generator. No background in electronics is required as all necessary concepts involving modules and circuitry will be taught.

Tom Moxon studied electronics, music and computer programming at Hauppauge High School, where he designed and built their electronic music and recording studio. Currently he is studying electronic arts at the Center for Media Study, and has been working with Jeffy Schier on the development of the "Image Emulsifier," a digital video processor. His main interest lies in the development of hardware and software systems for the composition and performance of electronic images and sounds.

ROBERTA MAGES

Advanced Photography

10 weeks beginning October 9, 1979, Tuesdays 7:30-10:30 P.M.

Fee: \$50.00

A hands-on course in sophisticated use of the photographic medium. The workshop will cover special techniques in the production of the photographic image with and without the use of the camera. Of particular importance in the course is the demonstration of different printing techniques such as solarization, serial printing, multiple exposure and Kodalith. Participants must have access to their own 35mm cameras and be familiar with basic darkroom techniques. Chemicals will be provided during the workshop and additional studio hours will be made available.

Roberta Mages received her MFA from SUNY at Buffalo in 1971 and has taught photography courses for SUNY at Buffalo, Hopevale School (Hamburg, N.Y.) and Media Study/ Buffalo. She has had one-person shows at Visual Studies Workshop in Rochester, Gallery 219, SUNY at Buffalo, Daemen College in Amherst, N.Y., Philadelphia College of the Arts, Koinonia Foundation in Baltimore and the Independent Study Program, Whitney Museum, New York City.

DAVID STEWARD

Super 8 Sound Filmmaking

10 weeks, beginning October 9, 1979, Tuesday 7:30-10:30 P.M.

Fee: \$35.00

Super-8 sound filmmaking is a high quality, low cost, extremely portable medium offering unique possibilities for both film and video makers. The workshop will explore all aspects of serious Super-8 film production including: single system and double system shooting, sound transfers, editing sound with film, laboratory procedures and film-to-videotape transfers. Specific "hands on" instruction in the use of the 200' Super-8 sound camera, sync cassette recorder, resolver unit, Super-8 sound projector and motorized editor/viewer will be covered. Participants will shoot and edit one film in single system and one film in double system Super-8.

David Steward received his master's degree from the Center for Media Study, SUNY/ Buffalo. He was awarded a New York State CAPS grant in filmmaking in 1974 and was Artist-in-Residence through the New York Foundation for the Arts in 1976. His films "Eddy" and "Balloon Man" were shown on Polish television (POLTEL) last May and his recent videotape "Ballyhoo" is scheduled to be broadcast as part of THE FRONTIER series on WNED-TV 17 this coming year.

TOM SHARPE

Lighting Techniques

Intensive one-day workshop, October 20, 1979,

Saturday 10-5 P.M.

Fee: \$15.00

This workshop will cover both portable location lighting and studio lighting through discussion, demonstration and a field trip to Channel 17 WNED-TV. Basic concepts of lighting such as key, fill, back, soft, and cyc lighting will be covered for both standard, "bread and butter" lighting set-ups as well as for special effect situations. Participants will visit the Channel 17 Production Studio where Tom will discuss and demonstrate their Kleigell Lighting System which includes the control console, the patch panel, the dimmer banks and the lighting grid with fresnel, scoop, ellipsoidal, sealed-beam and cyclorama lights. After returning to Media Study/ Buffalo, the portable lighting kits will be set up. These include open-faced lights such as the focusing spot, scoop, and soft-light. A variety of possible lighting problems will be designed to allow participants the opportunity to explore solutions through direct hands-on contact with the equipment with guidance from the instructor.

Tom Sharpe is currently a Director for WNED-TV, Channel 17 in Buffalo. He previously worked in industrial television for GTE in Stamford, Connecticut. In 1977 he produced and directed a videotape which won a Gold Award at the International Film and Television Festival in New York City. He studied Television Production at Temple University and Lighting Design with Imero Fiorentino Associates in New York City. Presently, he is directing three television programs for national PBS distribution on the Artpark Jazz Festival in Lewiston, N.Y.

GARY HILL

Electronic Tools For Video Art

Intensive one-day workshop, November 10, 1979,

Saturday 10-5 P.M.

Fee: \$10.00

The exhibition of Gary Hill's videotapes at Media Study/ Buffalo last January created a strong following for his work among the community of Buffalo artists. This workshop will offer Buffalo videomakers the opportunity to explore the application of electronic tools to art making activity and the process of developing concepts using audio/video generating and control devices. Emphasis will be placed on the Rutt/Etra Scan Processor and its interface to external equipment. The workshop will include the showing and discussion of video tapes, demonstrations, and developing individual projects. Prior experience with the Rutt/Etra or the completion of Tom Moxon's workshop on the "Rutt/Etra Video Synthesizer" would be desirable for participants of this workshop.

Gary Hill is founder and director of the Open Video Project in Barrytown, New York and has been working in video since 1973. He is a 1979 CAPS Fellowship recipient in video; has been Artist-in-Residence at Portable Channel in Rochester; and recently received an Artist-in-Residence grant from the Artist's TV Lab at WNET, Channel 13, in New York City. His videotapes have been shown at the Museum of Modern Art and Anthology Film Archives in New York City, The Everson Museum in Syracuse, the Experimental Television Center in Binghamton, Woodstock Community Video, and several video festivals.



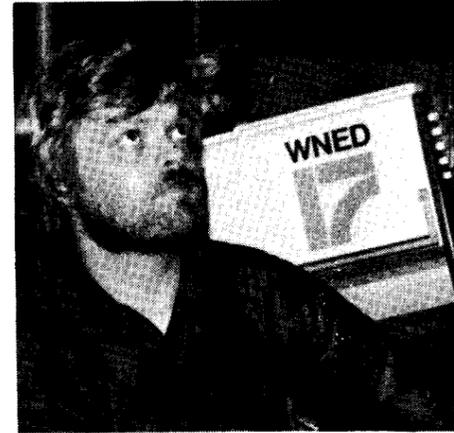
Tom Moxon



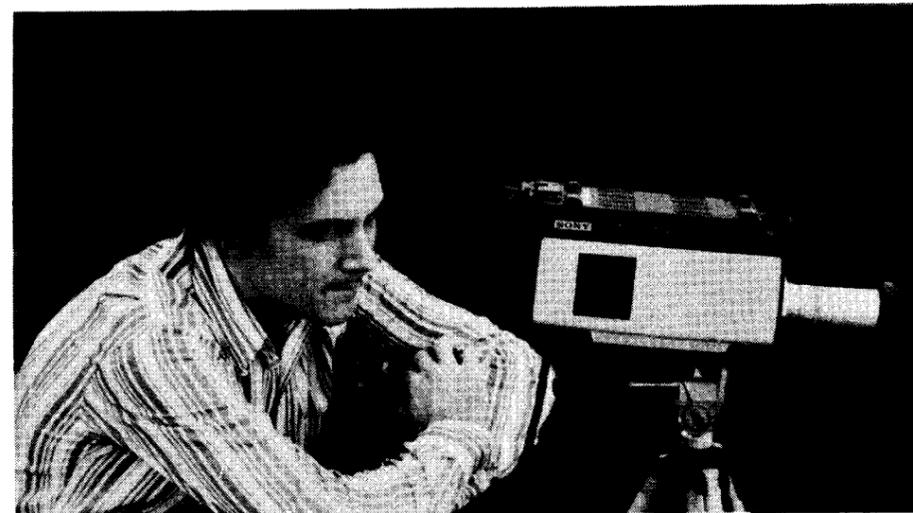
Roberta Mages



David Steward



Tom Sharpe



Gary Hill

III. EXHIBITION

Video/Electronic Arts

Media Study/Buffalo continues its series of presentations by nationally and internationally recognized electronic artists. All events are at Media Study/ Buffalo, 207 Delaware Avenue, and begin at 8:00 PM unless otherwise indicated. Admission to these events is \$1.00.

For further information contact John Minkowsky, Video/Electronic Arts Curator at 847-2555.



Digital Image of Steina

**September 5 (Wednesday)
8:00 P.M.
207 Delaware Avenue**

STEINA: Digital Images — A Video Presentation and Discussion

Steina, a month shy of departing Buffalo for a year's sojourn in Santa Fe, New Mexico, will initiate the Fall 1979 Video/Electronic Arts exhibition series, showcasing her digital video work of the past year. It has been produced on a system developed by the Vasulkas with digital design by Jeffy Schier. The system, known as both the "Image Articulator" and "Image Emulsifier," utilizes a high-speed digital computer specifically intended for the manipulation and processing of television images. The image is stored in computer memory as a group of numbers, each number representing a picture element or pixel; the artist is therefore able to change the image with precision — via mathematical operations — moving pixels to different locations in the total image, or changing the color, brightness or other aspects of the pixels. Steina will elucidate these processes.

Steina, born in Iceland, attended the Music Conservatory in Prague from 1959-62, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year, and has been a seminal force in the development of the electronic arts since 1970, both as co-founder of The Kitchen, a major video exhibition center in New York City, and as a

continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been shown in Paris, Tokyo, Berlin, Bucharest, Sao Paulo, Reykjavik, and throughout the United States. She has worked at the National Center for Experiments in Television at KQED in San Francisco and at the Television Laboratory at WNET in New York as an artist-in-residence. She was a Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts. With Woody Vasulka, she had an exhibit, *Machine Vision*, at the Albright-Knox Art Gallery in October, 1978. Steina is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

**September 12 (Wednesday)
8:00 P.M.
207 Delaware Avenue**

HARALD BODE: Live Demonstration of the Bode Vocoder

Harald Bode, a pioneer, preeminent figure and, according to composer Gordon Mumma, an "engineering hero" in the development of electronic music instruments, will present his most recent instrument, the Bode Vocoder.

A vocoder allows the timbral changes of one sound to be imposed on another sound in real-time; for example, the contours of a voice can shape the timbre of a series of chords or pitches. Bob Moog has written, "A vocoder is a complete analyzer-synthesizer system that breaks down (analyzes) a vocal or other audio signal into a series of adjacent frequency bands, and then uses the amplitudes of the frequency bands to build up (synthesize) a signal that is similar in certain respects. Vocoder were originally developed in the 1930's to be a potentially efficient means of transmitting voice signals via telephone lines. Today, musicians are becoming increasingly aware of vocoders because of their ability to impart 'speech' to musical sounds, and because of the easy access to a wealth of timbral resources that they provide." Harald Bode will first speak about the Vocoder and its development, with slide and tape accompaniment, followed by a live demonstration on his instrument.

Harald Bode received his degree in Physics at the University of Hamburg, followed by postgraduate work at the

Institute of Technology in Berlin. He was active in the design of electronic music instruments as early as 1937 with the design of an electronic organ; this was soon followed by the Melodium, a melody instrument used extensively for motion picture music. He began work on the Melochord in 1947, an instrument with essentially all the features of a modular audio synthesizer, and a version of which was commissioned by the Electronic Music Studio in Cologne in 1953 and used extensively by Stockhausen. Also in 1953, he was at work on the development of the Bode Organ, the success of which brought Bode to the United States as chief engineer and later Vice President of the Estey Organ Corporation. In 1959, he began initial development of a modular synthesizer, the concept of which was presented to the 1960 Convention of the Audio Engineering Society. Bode moved to the Buffalo area as an executive at Wurliitzer Organ in 1961. In 1972, he patented a frequency shifter for electronic music uses and anti-feedback applications. Since 1974, he has devoted his full time to electronic music activities.



Harald Bode

**September 26 (Wednesday)
8:00 P.M.
207 Delaware Avenue**

JEAN-PIERRE GORIN: Presentation of Videotapes by Jean-Luc Godard and Gorin

Tour / Detour / France / Two Children
by Jean-Luc Godard

Death and the Maiden
by Jean-Pierre Gorin

In an interview in *Cahiers du Cinema* in 1962 (half a decade before the availability of portable video), Jean-Luc Godard responded to the question, "Do you like television?":

"Television means the State, the State means civil servants, and civil servants mean . . . the exact opposite of television. What it ought to be, I mean. But I would like to do some: not make films for television, which at present one can just as well make for the cinema, but reportage for instance. For beginners, television should be a testing-ground; for those who have already arrived, it should be a diversion.

. . . Television is not a means of expression. This is proved by the fact that the sillier it is, the more fascinating

it becomes and the more people are glued to their chairs. That's television, but one can hope for a change. The bore is that if you start watching TV, you can't stop. The solution is not to watch at all."

A decade later, Godard, relatively inactive as a "commercial" filmmaker, began work in video; his two films of the mid-Seventies, *Numero Deux* and *Comment Ca Va* are mixtures of film and video. Godard's involvement with video also led to a 1976 series for French television called *Sur et Sous la Communication* (On and Under Communication), about which Terry Curtis Fox of the *Village Voice* wrote: "None of these programs has been shown in New York, but people who have seen them describe an astonishing simplicity: a large close-up of a woman's breast while she feeds an infant (an example of direct communication); a 10-minute shot of a letter from prison with no soundtrack, simply a description of torture and how the letter-writer survives by imagining his beloved; an old lady explaining how, since her electric bill has gone up while her income remains the same, she has no way to pay . . ."

Jean-Pierre Gorin, who co-directed *Tout Va Bien* and *Letter to Jane* with Godard, and who will be presenting his just-completed film, *Poto and Cabengo*, at Media Study the following evening, will show *Tour/Detour/France/Two Children*, by Godard, both in French and an English version dubbed by Gorin, and his own *Death and the Maiden*, a response to/critique of the Godard tape.

Jean-Pierre Gorin was born in France. He received his baccalaureate in philosophy in 1960 and licence de philosophie from the Sorbonne in 1966. He joined the faculty of the University of California-San Diego in 1975 as a lecturer in film history, criticism and production. Before coming to the United States, Gorin was a literary critic for *Le Monde*. He is probably best known, however, for his work in collaboration with Jean-Luc Godard on a number of politically conscious films (*Wind From the East*, *Struggle in Italy*,

Vladimir and Rosa, *Tout Va Bien*, and *Letter to Jane*). These films have been screened throughout Europe and the United States and have received critical attention in *Sight and Sound*, *Take One*, *Cahiers du Cinema*, *Cineaste*, *Afterimage* and *Film Quarterly*.

Jean-Luc Godard, perhaps the most important feature filmmaker of the 1960's, began as a critic for *Cahiers du Cinema* in 1952. In 1959, a year which marked the beginning of the phenomenon of the Nouvelle Vague (New Wave) of French cinema, Godard filmed his first feature, *A Bout de Souffle*. Between 1959 and 1967, he made fifteen films, a body of work which includes *Vivre Sa Vie*, *Les Carabiniers*, *Bande à Part*, *Une Femme Mariée*, *Alphaville*, *Pierrot le Fou*, *Masculin-Féminin*, *Deux ou Trois Choses Que Je Sais d'Elle*, *La Chinoise* and *Weekend*, and which has placed him in the ranks of the "classics" of the cinema.

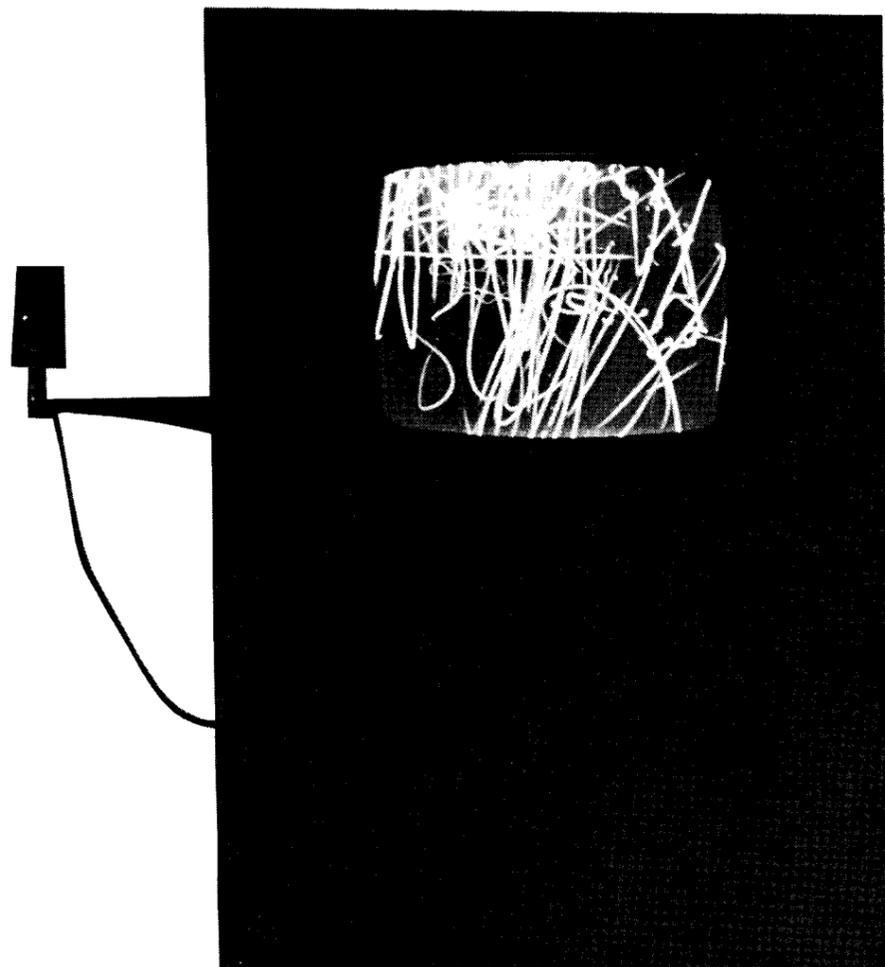
October 3-16
207 Delaware Avenue

MARY LUCIER:
Vidicon Burn/Lasering Display
System — An Installation

October 3 (Wednesday)
8:00 P.M.
Presentation by the Artist
to Open the Installation

Mary Lucier's *Vidicon Burn/Lasering Display System* for burned vidicon tubes, videotapes and live laser, is a result of the artist's long involvement in the creation of permanent marks on the light sensitive vidicon tubes of TV cameras through exposure to the intense illumination of the sun or lasers. In this installation, four monitors will display: a videotape showing the process of a tube being burned by lasers during a previous performance by Lucier, two vidicon tube "artifacts" also burned in previous laser/video performance/installations, and a live laser-camera setup creating burn markings that "become a kind of calligraphy describing movement of a source of light, and of the camera in relation to the light" during the two-week duration of the piece.

Vidicon Burn/Lasering Display System
Installation by Mary Lucier at Hudson River Museum



Mary Lucier's video installations and multi-media and performance works have been shown in the United States, England and Europe. Recent exhibitions include the City University of New York Graduate Center Mall, The Kitchen, The Hudson River Museum, The American Cultural Center in Paris and the 10th Paris Biennale; in addition, she has had major solo exhibitions in New York City, Seattle, Washington and Oakland, California. Lucier has received grants from the National Endowment for the Arts, CAPS, the Gallery Association of New York and the Committee for the Visual Arts. In May, 1979, she presented a lecture-demonstration on her work as part of the Museum of Modern Art's Video Viewpoints series, and during the Spring was an instructor in video art at the School of the Visual Arts. She was Managing Editor of and a contributing artist to the book *Video Art*, and her photographs have been widely published in books and periodicals on new art and music. A New York resident since 1974, she is currently at work on a continuing series of video installations exploring light and color in natural and optical phenomena.



The Kipper Kids

October 8 (Monday)
8:30 P.M.
Hallwalls Gallery, 30 Essex Street

THE KIPPER KIDS:
Performance

"The Kipper Kids come on stage at The Kitchen, costumed almost identically, horrifying versions of Tweedle-Dum and Tweedle-Dee. Big beefy bodies covered only by tie-dyed, g-strings in the front and double elastic straps in the back; faces painted white, elongated false chins sprouting black three-day growths, huge noses, one a sharply pointed wedge at a ninety degree angle to the face, the other curving down almost to the chin, nesting into the stubble, all this topped off with softly gathered black rubber shower caps. Their sheer appearance is a hard act to follow but they do all right, about 45 minutes of anxiety-provoking, repulsive, unbearably funny numbers. English Music Hall comedians regressed into giant infants hurling their libidinous, scatological impulses into very precise routines. I've seen comedy this profound in films before, but never on stage, excepting some brief moments in Richard Foreman plays where the comic and the grotesque are similarly allied."

— Amy Taubin, *Soho Weekly News*
"Making a pot of tea is the British answer to every problem and crisis from a hail of Nazi bombs to the always miserable weather. Less outwardly stylized than the Japanese tea ceremony, it is surely no less steeped in mythic as well as psychological implications. When the Kipper Kids make tea, every gesture and expression become exaggerated in mime to the point where the cherished, ritual significance of habit is pushed over into the irrationality of farce. It is a process of demythification which Beckett exploits on stage as well as in his novels.

The special talent of the Kipper Kids lies in their ability to push banality to its hopelessly illogical conclusions . . . What we end up with is a rude and joyful reminder of the sheerly exhilarating experience of dwelling in our curious, physical bodies in the puzzling and contradictory realities which constitute

our 'world' "

— Peter Clothier

" . . . We ended the show by pouring — we had cups with different foods and liquids, rigged with pulleys, and we stood at opposite ends of a table, pouring the cups over each other.

In a lot of shows we had balloons suspended over the audience which would be attached to pulleys, so that if we pulled them they would burst against a pin in the ceiling. We put itching or sneezing powder in them. The way we would drink . . . either one of us would suddenly shout 'Stop,' and then we'd completely freeze until we couldn't hold our breath any longer. At that point the person who said 'Stop' said 'Enough.' Then we'd say 'Right!' So the drink would go all over — a generous drink. But before we did that we'd pull a couple of balloons so the audience would start sneezing and scratching while we were drinking."

— Harry Kipper and Harry Kipper, describing performances in Munich in the early '70's.

Since 1971, The Kipper Kids, Harry and Harry Kipper, have been presenting their unique performances, which have been described as everything from "inventive and charged with a kind of heavy hilarity" to "the weirdest act in town . . . somehow disciplined, dramatically viable and comical." The Kipper Kids met and began their collaboration while attending Acting School in London, from which they were expelled, by their own account, for being "a bad influence on the students." A performance at the Olympic Games in Munich in 1972 was among their first public appearances, and from 1972 through 1974, they performed at all manner of alternative spaces, from galleries to restaurant/bars, throughout Germany, Holland, England, Belgium and France. Their first American appearances were in 1974, and they have since taken up residence in Los Angeles where, in addition to performing, they have made videotapes of their work. A 1978 performance by the Kipper Kids at The Kitchen in New York City earned them a *Soho Weekly News* award in the Performance category.

This event is co-sponsored by Hallwalls Gallery.

October 20 (Saturday)
8:00 P.M.
207 Delaware Avenue

**RICHARD TEITELBAUM:
Solo Synthesizer Concert**

"The synthesizer is Mr. Teitelbaum's chosen instrument, and he plays it — or rather them, because he employs a battery of synthesizers and other electronic gear — as expressively and musically as a concert violinist or jazz saxophonist. In this regard, he seems virtually unique. A number of musicians use the synthesizer effectively, but nobody in this reviewer's experience plays it with the grace and delicacy of Mr. Teitelbaum."

— Robert Palmer,
New York Times

Richard Teitelbaum has been called "one of the best synthesizer players around" (Tom Johnson, *Village Voice*), "the most creative improvising synthesizer soloist in contemporary music" (Robert Palmer, *New York Times*), and a performer whose "virtuosity in real-time manipulation of a modular Moog unit is probably second to none" (Jim Aikin, *Contemporary Keyboard*).

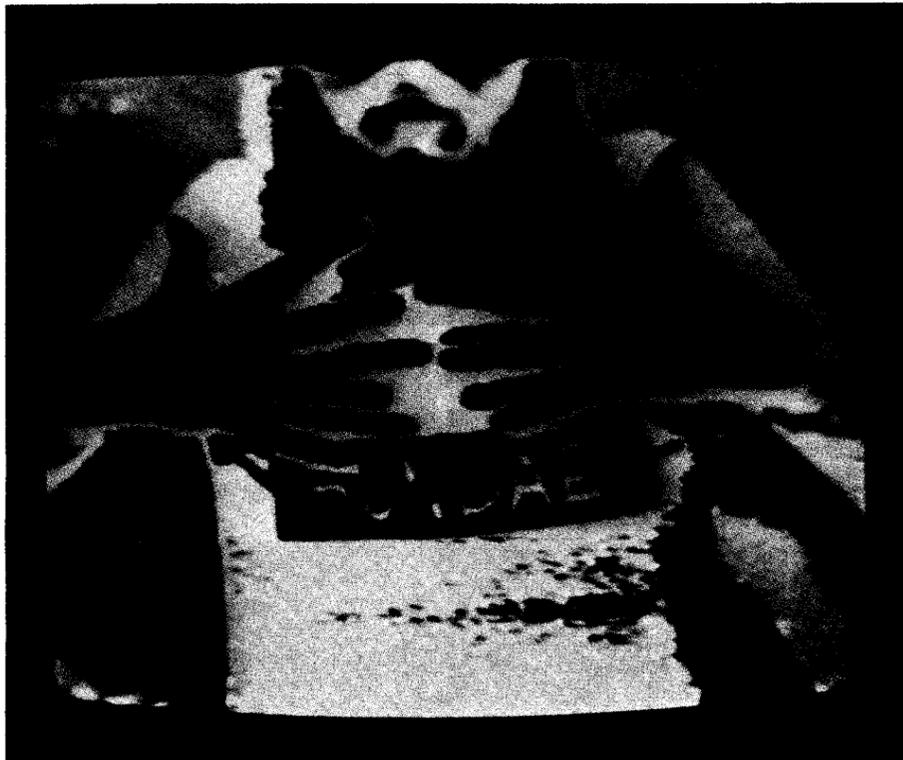
Teitelbaum received a Master of Music degree from Yale University in 1964, and continued his compositional studies with Luigi Nono in Italy on a Fulbright grant from 1964 to 1966. Between 1967 and 1970 he toured Europe with one of the first Moog synthesizers, performing his own bio-feedback music and participating in live-electronic collective improvisations, many with *Musica Electronica Viva*, a group he founded with Frederic Rzewski, Alvin Curran, Allan Bryant and Ivan Vandor in 1966. In 1970, Teitelbaum took up residence at Wesleyan University, where he studied Japanese, Javanese and West African Music under resident native masters, and formed World Band, a collective improvisation performance group of master musicians from around the world.

Since 1971, Teitelbaum has taught at the California Institute of the Arts, the Art Institute of Chicago, York University and Antioch College. In 1976, he received a commission from the National Endowment for the Arts to compose a piece combining "world" musicians with advanced electronic technology, and was awarded a Senior Fulbright Grant as a Research Artist to Japan. He has also worked extensively with creative "jazz" musicians including Anthony Braxton, Steve Lacy, Jimmy Garrison, Leo Smith, Roscoe Mitchell, George Lewis, Dave Holland and Karl Berger. Teitelbaum's two recent albums, *Time Zones* and *Hiuchi-ishi*, were released by Arista-Freedom and Nippon Columbia.

Richard Teitelbaum's residency (October 18-20) is co-sponsored by the Center of the Creative and Performing Arts, SUNY/Buffalo. On Friday, October 19, Teitelbaum will present a concert performance with Robert Dick in Baird Hall at 8:00 P.M.; for further information, call 831-4507.



Richard Teitelbaum



Ernest Gusella: *Audio Visual Rituals*

October 24 (Wednesday)
8:00 P.M.
207 Delaware Avenue

**ERNEST GUSELLA:
Presentation and Discussion of
Some Eye and Ear Operations
and New Works**

"*Some Eye and Ear Operations* is a one-hour tape consisting of 21 short pieces averaging three minutes in length. They are continuations of my involvement with video performance. These works alternate between formal and informal, serious and humorous, color and black-and-white. The Videolab Video Synthesizer was used in the processing of a number of these works. One piece called "Iris" has been chosen for inclusion in an ABC World Nightly News program on video art."

— Ernest Gusella

"I consider myself an attitude artist. My work is a documentation of ideas which may reside in the work in visual form. But as important is the attitude required to create these works. I use video as a tool for expanding reality — by using myself as a 'performing prop' in a dialogue between real and synthetic states. Ultimately, the work is probably ¼ fornicalia funk, ¼ N.Y. punk, ¼ European bunk, and ¼ Canadian skunk."

— E.G.

"Gusella's tapes are a blend of synthesized human imagery and synthesized sound, a combination that bombards our eyes and ears with perfect precision and arouses our emotions and intellect . . . His trained visual sensibility and the manner in which he orchestrates the electronic gear to do his bidding results in substantive videotapes that are a delight to the eye and mind."

— Victor Ancona,
Videography

Ernest Gusella received a B.A. in Biochemistry at the University of Idaho, and an MFA at the San Francisco Art Institute, where he was awarded a gold medal for undergraduate painting. He began his work in video in 1970. Gusella has had one-man shows in Belgium, France, England, Germany and Holland, and his work has been included in group shows throughout Europe and New York State and in Canada and Mexico. In addition to his work in video, he has recorded two record albums: *Japanese Twins* and *White Man* released on Earwax Records in 1977, and a second, post-produced with a grant from ZBS, to be released in Fall, 1979.



Taka Iimura at The Whitney Museum

October 31 (Wednesday)
8:00 P.M.

207 Delaware Avenue

**JAPANESE
EXPERIMENTAL
VIDEO:**

Presented by TAKA IIMURA

Video and film artist Taka Iimura will present a program of nine tapes by nine Japanese videomakers which he organized and toured in Europe last spring. This is the first of a two-part presentation by Iimura, who will also show a selection of Japanese Experimental Film at Media Study on Thursday, November 1.

The videotapes to be presented are:

Norio Imai

Clothing (1978) 12 min.

Ninji Hayashi

This is Red/Green (1978) 5 min.

Keigo Yamamoto

Congluence (1976) 4 min.

Toshio Matsumoto

Mona Lisa (1973) 3 min.

Hideki Yoshida

In Video No. 2 (1978) 10 min.

Katsuhiko Yamaguchi

Ooi and Environs (1977) 12 min.

Tsuneo Nakai

Elixir (1974) 18 min.

Aki Yada

Contemplation with Seven Doors

(1979) 12 min.

Taka Iimura

Talking to Myself:

Phenomenological Operation

(1978) 17 min.

Taka Iimura has been called "Japan's most important experimental filmmaker" and "the only Japanese filmmaker to have made a substantial contribution to the avant-garde cinema as it has been developing in the West over the last few years." He has been working in video since 1971, and has had one person exhibitions of both film and video work in Stockholm, Brussels, Munich, London, Cologne, Antwerp, Paris, Toronto and New York. On the occasion of Iimura's installation, *I You He/She* at the Whitney Museum last June, curator John Hanhardt wrote "Iimura's art is distinguished by its investigations into language and the perception of words as tenses of the speaker and hearer where the medium (videotape and television monitor) is treated by the artist as a generator of language both orally and visually recorded." Iimura has received a CAPS Fellowship (1975-76), D.A.A.D. Fellowship, Berlin (1973-74) and an Exchange Visitor Fellowship from Japan Society (1966-68), and has taught at SUNY/Binghamton, Hartford Art School, Kent State University and the University of Minnesota. He currently lives in New York City.

November 7-20
207 Delaware Avenue

PAUL DE MARINIS:
Electronic Audio Installation
and Concert

November 7 (Wednesday)
8:00 P.M.

Opening of Audio Installation
(to continue through Tuesday,
November 20, Monday through
Friday, 9:00 A.M. to 5:00 P.M.)

In Paul DeMarinis' sound-responsive installation, a microcomputer listens for pitch sounds, both electronically and observer-produced, and creates shadows of these sounds by imitating their timbral variations with a 36-channel comb filter. The music produced has been likened to the sound of "transistor radios being washed up on shore."

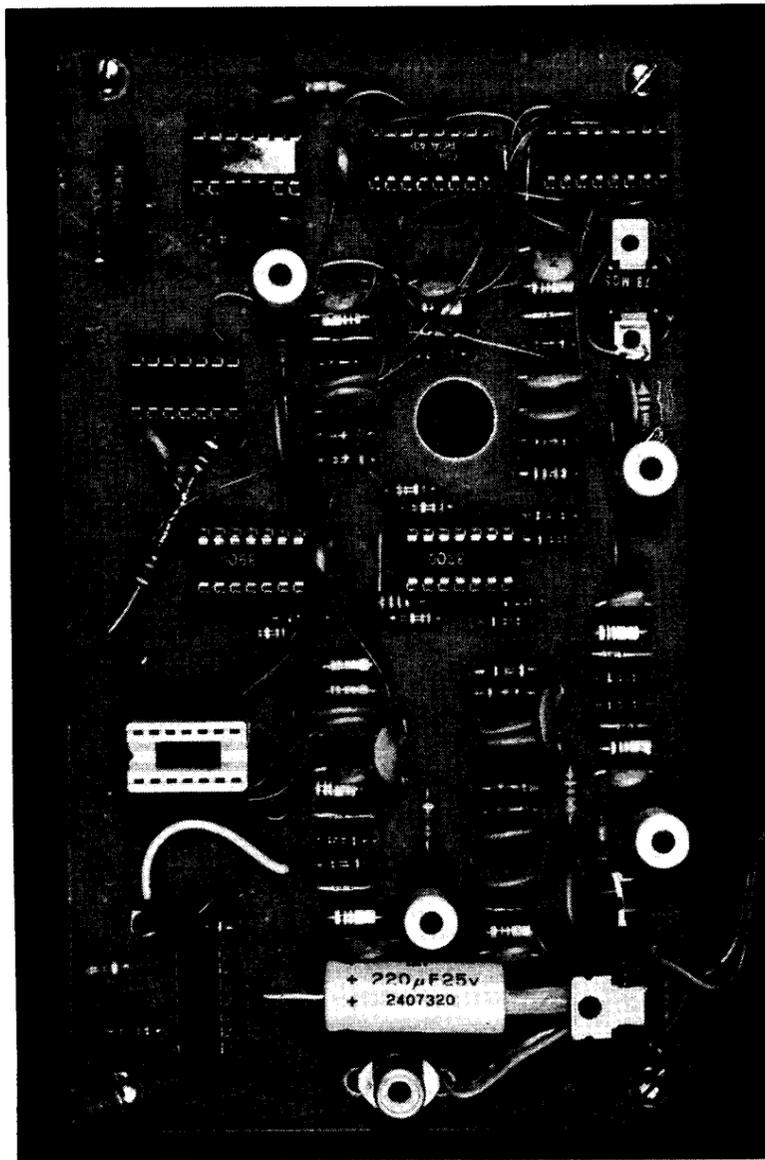
November 10 (Saturday)
8:00 P.M.

Concert: Three Songs (for voice, synthesized voice and various small instruments); The Pygmy Gamelan; and Other Works

Paul DeMarinis —
Composer/Performer
Anne Klingensmith —
Performer

The Pygmy Gamelan is an electronic circuit designed by DeMarinis that improvises five-note melodies in response to fluctuating electrical fields. The circuit operates both as a touch-sensitive performance instrument (as it will be used in this concert) and as an installation piece.

Paul DeMarinis has been creating music with voice, instruments, self-designed electronics and computers for the past eight years, and has designed electronic music systems for Mills College and for Buchla Associates. Both alone and in collaboration with other artists such as David Tudor, James Pomeroy, David Behrman and Robert Ashley, DeMarinis has performed in the United States and Europe and composed works for synthesizer, piano, electronic circuits, tape, voice and computer. He has been a Research Fellow at the Center for Music Experiment, University of California at San Diego, and has taught at San Francisco State University and at the Center for Contemporary Music, Mills College, Oakland, California. In 1978, he was awarded a Visual Arts Fellowship from the National Endowment for the Arts, and he is currently Artist-in-Residence in the Department of World Music at Wesleyan University in Middletown, Connecticut. His compositions include "Great Masters of Melody" (recorded on "Blue" Gene Tyranny's *Just For the Record*), "MOLIMO: String Quartet for One Viola and Digital Delay Lines," "If God Were Alive (And He Is) You Could Reach Him by Telephone" and "A Byte at the Opera" with James Pomeroy. DeMarinis' first record, *Forest Booties and If God...*, is soon to be released on Lovely Music/Vital Records.



The Pygmy Gamelan by Paul DeMarinis



Richard Foreman

November 28 (Wednesday)
8:00 P.M.
207 Delaware Avenue

Out of the Body Travel
and **City Archives** — Videotapes
by Richard Foreman

"My ideal would be to make video in which some individual person was sitting in a big black box, sort of like in a dentist's chair, and there was a tiny little video monitor coming down at them like a dentist's drill; and burn that image into their skull."

Richard Foreman,
in a 1978 interview

"Things bleed in unexpected ways into other things. A reverberation machine! That's what my plays are! The theme is the 'sequence of things'."

R.F., from *City Archives*

Out of the Body Travel was created for the American Dance Festival in 1976, and *City Archives* was made at the Walker Arts Center in St. Paul in 1977. Regarding Foreman's first "camera-based" art works, *Village Voice* critic J. Hoberman has written: "It is a cautious — though characteristically intelligent and precise — debut. If neither tape is exactly *Citizen Kane*, Foreman, unlike many artists who have used video as a recording or packaging device, works hard in both to solve the problems in translating three dimensions into two."

"*Out of the Body Travel* is firmly located in a familiar Foreman universe. Accompanied by buzzes, thuds, and bursts of authentic jug-band music, Rhoda — the entranced (and uncredited) protagonist — finds herself, under the gaze of an audience, in a library 'surrounded by the relics of Western culture.' The small screen is crammed with her co-stars, mostly books, in a ferocity of devotion to an older print medium... Foreman restricts himself to a small repertoire of props that he deploys in a punning, suggestive manner: A pillow is covered by a book, upon which is placed a card inscribed with the letter 'a,' and then a bald head pops up as Foreman asks, 'How can the head be in the way of anything?'

The tape is as sophisticated and poignant a version of Foreman's anima in search of wisdom as all but the best of his plays."

— J. Hoberman, *Village Voice*

City Archives examines through word-play the uncertainty we have of connections between events. By emphasizing the image and phrase of the 'gap' with buzzers, bells and sharply constructed dialogue, the flow of time is frustratingly interrupted.

Richard Foreman, among the foremost artists working in the theater, has written, directed and designed sixteen major productions for the Ontological-Hysteric Theater, of which he is founder and director. Among his recent productions have been *Rhoda in Potatoland (Her Fall-Starts)*, *Book of Splendors: Part II (Book of Levers)*, *Action at a Distance*, and *Bvd. de Paris (I've Got the Shakes)*. In addition to his work with the Ontological-Hysteric Theater, Foreman has written, designed and directed five musical theater productions, including *Elephant Steps*, *Dr. Selavy's Magic Theater* and *Hotel for Criminals* with composer Stanley Silverman, and directed Bertolt Brecht's *Threepenny Opera* for Joseph Papp's New York Shakespeare Festival at Lincoln Center in 1976. Since 1971, Foreman has won three *Village Voice* Obie awards, two Creative Artists Public Service (CAPS) fellowships, and a Guggenheim Fellowship. Most recently, Foreman completed his first film, *Strong Medicine*.

December 5-18
207 Delaware Avenue

BILL VIOLA:
New Video Installation
Premiere of *The Reflecting Pool*
Videotapes (1972-1978)

December 5 (Wednesday)
8:00 P.M.

Premiere of *The Reflecting Pool*
Opening of a New Video Installation

The Reflecting Pool (1977-79, 1 hour, color) will receive its premiere presentation by the artist, immediately followed by the opening of his installation. Continuing in the tradition of Viola's earlier tapes, such as *Four Songs* and *Memory Surfaces and Mental Prayers*, *The Reflecting Pool* is a collection of eight visual poems or "Musical" stories in allegorical form which includes series of studies of newborn infants; of mirages shot on the Sahara desert and Canadian plains; of forces of nature such as summer thunderstorms and high ocean winds; of New York City at night recorded in Sodium vapor street lighting; and of the Tsukiji fishmarket in Tokyo — all shaped and enhanced using techniques and effects specific to video, with precise attention given to the expressive potential of natural and modified sounds and the rhythmic structuring of the materials.

Bill Viola's *New Video Installation* for Media Study/Buffalo involves a complex rear-screen videoprojection system, with the projection screen suspended over a black-bottomed reflecting pool. The projected image is a study of Mt. Rainier, recorded over a one-week period in July, 1979.

"The installation relies on the knowledge of the Advent color video projection system as the optical convergence of three separate projectors to form the perceived image — one for red, one for green, one for blue light. . . . In the installation, the projector beams are reflected off the surface of water (and onto the screen), creating an even more delicate system for perfect registration (of the three colors). When the water is absolutely still, accurate

convergence is possible. However, the slightest vibration or movement of air can set the image into disarray, with the potential for complete picture dissolution from a stronger vibration very great.

The installation concerns the nature of the mountain as *image*, rather than the more commonly perceived situation of the image as the mountain. The mountain in itself is the form of strength — solid and unmoving, a monument to time. Yet here its form appears as a fragile image . . .

. . . In the reflected projection system, the stability of the image is entirely dependent on the state of the water surface. . . . Even the shifting air currents

arising from the passage of a person through the space can produce a visible effect.

The apparent immobile, solid, constant character of the image of the mountain is therefore only due to a moment to moment coincidence of a set of factors, each independent and minutely variable — the existence of the image as a delicately balanced optical system — becomes self-evident after a short time spent in the space. The 'mountain' is constantly unravelling and reforming. It becomes metaphoric for the existence of the mountain as a conceptual image in the mind."

— Bill Viola,
from project proposal

Bill Viola videotaping in Chott El Guettar, Tunisia, May 1979



Viola's *New Video Installation* will be on exhibition through Tuesday, December 18. For exhibition hours, call 847-2555.

December 6-18
Videotapes by Bill Viola (1972-78)

A retrospective of videotapes by Bill Viola will be on display at Media Study/Buffalo daily (Monday - Friday) through December 18. These include:

- Wild Horses* (1972, 15 min., b/w)
- Tape I* (1972, 10 min., b/w)
- Passage Series* (1972, 15 min., b/w)
- Vidicon Burns* (1973, 15 min., color)
- Composition 'D'* (1973, 11 min., b/w)
- Polaroid Video Stills* (1973, 12 min., color)
- In Version* (1973, 5 min., color)
- Information* (1973, 30 min., color)
- August '74* — "Level," "Cycles," "Instant Breakfast," "Olfaction," "Recycle" (1973-74, 30 min., b/w and color)
- Red Tape* — "Playing Soul Music to my Freckles," "A Non-Dairy Creamer," "The Semi-Circular Canals," "A Million Other Things," "Return" (1975, 30 min., color)
- Migration* (1976, 7 min., color)
- Four Songs* — "Junkyard Levitation," "Songs of Innocence," "The Space Between the Teeth," "Truth Through Mass Individuation" (1976-77, 33 min., color)
- Memory Surfaces and Mental Prayers* — "The Wheel of Becoming," "The Morning After the Night of Power," "Sweet Light" (1977, 30 min., color)
- Palm Trees on the Moon* (1978, 22 min., color)
- Memories of Ancestral Power* (1978, 36 min., color)

Dates and times for the tape screenings will be available December 1. For further information, contact John Minkowsky, Video/Electronic Arts Curator at 847-2555.

Bill Viola works with videotapes, closed-circuit TV, acoustic and electronic sound, and projected images. He was an original member of the Synapse group (1970-73) at Syracuse University where he worked to install and operate a campus-wide cable TV system, and later initiated two courses in video/sound media in the University College Art School there (1973-74). From 1974 to 1976 he served as technical director in charge of production at the Art/Tapes/22 video studio in Florence, Italy, and has recently been producing work through the International Television Workshop in New York (1977-78). He has been an artist-in-residence at the WNET/13 Television Laboratory in New York in 1976, 1977, and currently in 1979. From 1973 until the present he has been collaborating with David Tudor and others in many concerts including the electro-acoustic environment "Rainforest," and in May, 1979, he was one of four composers in residence at Media Study/Buffalo, exploring the unusual acoustic properties of an empty swimming pool on a grant from the National Endowment for the Arts. In 1980, Viola will spend a year in residence in Japan through the sponsorship of the NEA and the U.S./Japan Friendship Committee. He is among the most widely-exhibited video artists, and his work has been shown in museums, galleries, anthropology conferences and on public television in the U.S., Europe, South America, Japan and Australia.



Bill Viola in Chott El Djerid, Tunisia, May 1979

**December 12 (Wednesday)
8:00 P.M.
207 Delaware Avenue**

**SOME SOUTHERN
CALIFORNIA VIDEO:
Tapes by Dan Boord, John Caldwell,
Morgan Fisher, Tony Oursler, Ilene
Segalove and Brad Stensberg**

Dan Boord —

The Birth of Tragedy
(1978, 39 min., color & b/w)

John Caldwell —

City of Angels
(1978, 6 min., color)
*Flexo-Repulso/EthnoCentro-
Cosmeticism*
(1978, 8 min., b/w)

Morgan Fisher —

Protective Coloration
(1978, 13 min., color)

Tony Oursler —

Good Things, Bad Things
(1978, 12 min., b/w)

Ilene Segalove —

Why Is the Sky Blue?
(1978, 8 min., b/w & color)

Brad Stensberg —

Video Rover
(1976, 3 min., b/w)
Hello California
(1977, 6 min., b/w)
Tales Told By an Idiot
(1978, 7 min., color)

This program of nine videotapes represents a sampling of work by six videomakers based in the Los Angeles and San Diego areas of Southern California. Four of the artists are relative newcomers, especially as regards East Coast exhibition; one (Fisher) is an established filmmaker represented by his first videotape; and one (Segalove) has been involved in video since 1972, when she joined the pioneering group Telethon. The tapes, while broadly sharing a common geographical region of origin and a narrative tendency, reflect a diversity of sensibility, purpose and technique among the artists, who have adopted comic, lyrical, literary and other modes to comment on philosophy, politics, popular culture, violence, science, aesthetics and other issues.

The Birth of Tragedy — "What would happen if Nietzsche had encountered a squad of California cheerleaders? What would happen if Eloise had been born in the Bronx? What would happen if Mahler had met Ernie Kovacs? Is there vaudeville in Heaven? Is semiotics a pedestrian sport? 'The Birth of Tragedy' answers these and other Dionysian questions. Unlike the DC-10's of structuralism hastily assembled by the P. Adams Sitneys of the mind, 'The Birth of Tragedy' invents flight. Some of the best video critics south of Orange County have compared this work to the cabin in which the Marx Brothers crammed themselves during their crossing of the Atlantic. After viewing the tape people have been known to order two more hard boiled eggs."

— D.B., Text I from
"Three Texts for
'The Birth of Tragedy'"

Dan Boord was born in Oklahoma where he studied art, philosophy and sociology at the University of Oklahoma. Between 1974 and 1977, he assisted in the organization of an introductory text in critical sociology and co-authored an experimental novel, *Revolution*. For the last two years he has lived in Southern California where he has studied at the Visual Arts Department of the University of California at San Diego. Currently, as a co-founder of the Diderot Society, he is engaged in collaborative video projects.

City of Angels — "A week in the life of a person caught between blissful suburbia and the macabre banality of freeway violence. Strands of narrative and structure develop simultaneously toward eventual resolution. A fictional homage."

— J.C.

Flexo-Repulso/EthnoCentroCosmeticism — "Three true stories from third world travels deal with individual responses to 'whiteness.' Narratives are juxtaposed with sports figures' action. A documentary fiction."

— J.C.

John Caldwell received a B.A. from Wheaton College and an MFA from California Institute of the Arts. His work has been exhibited at the Los Angeles Institute of Contemporary Arts (LAICA), Long Beach Museum of Art, California State University in Los Angeles and on WTTW in Chicago and WGBH in Boston. He has been recipient of a Video Artist's grant through LAICA (1978-79) and an Artist's Fellowship from the National Endowment for the Arts (1979-80). Caldwell currently lives in Burbank, California.

Protective Coloration offers a critique of sensitivity, a faculty often cultivated to excess; this work proposes some remedies in the behavioristic vein to help break the habit. The disturbing undertone of psychological or medical experimentation is compensated for by exaggerated colors and simplified contours reminiscent of the classic animated cartoon.

Morgan Fisher is an independent filmmaker with an international reputation whose films "tend to be about the making of films." Over the past decade, he has made more than a dozen films and site-specific film installations which have been exhibited at Pacific Film Archives, Vancouver Art Gallery, Carnegie Institute, Albright-Knox Art Gallery, Museum of Modern Art and the Whitney Museum, as well as at numerous other museums, galleries and universities throughout the U.S. and in England, Germany and Austria. He will be Visiting Lecturer in Filmmaking in the Semiotics Department of Brown University in spring, 1980. *Protective Coloration* is Fisher's first videotape.

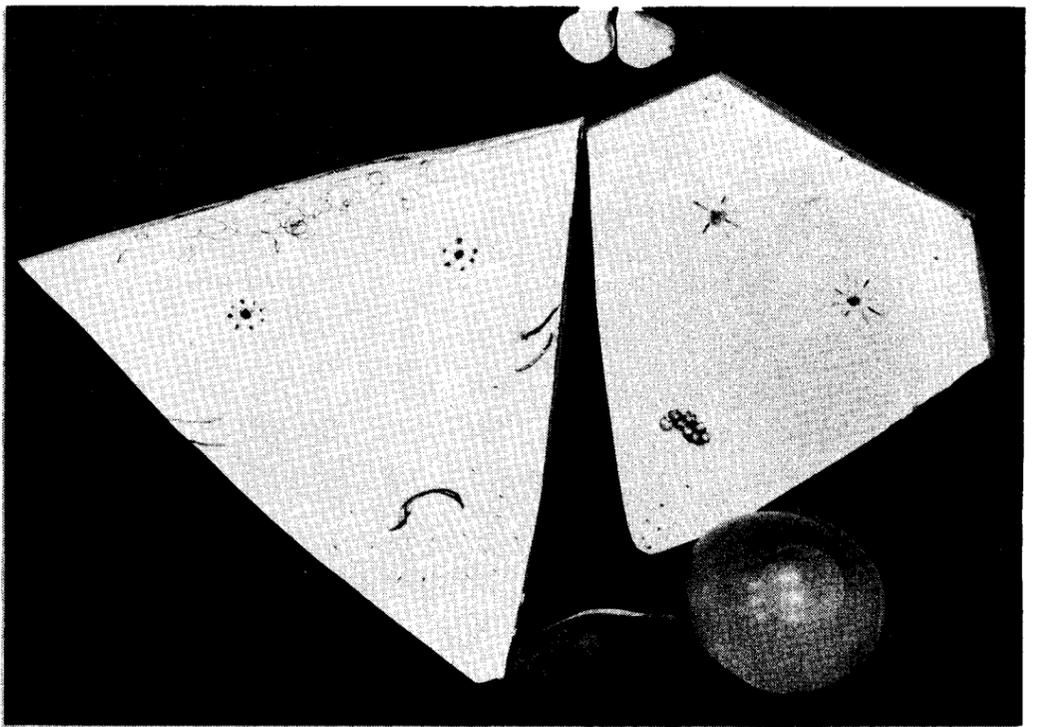
Good Things, Bad Things — "Let's say

you are walking down the street, you are in a very nice area and you know the walk is a good thing. The next thing I know, there are lots of little red ants running wildly before you on the sidewalk. No way in hell can you avoid killing a few without stepping on a crack in the sidewalk. You know if you try to walk around them into the road, where the fast cars are, something bad could happen. If you go around the other side and cut through the front yard there could be someone watching from the inside of the house. This would upset them so much, you ruined their whole day. They love their yard. You are the bad thing, you stop."

— T.O.

Tony Oursler began as a painter and has been working in video since 1976. He received a BFA from the California Institute of the Arts in 1979, and has exhibited his videotapes at Los Angeles Institute of Contemporary Arts (LAICA) and California State University in Los Angeles, the Exploratorium in San Francisco, The Kitchen in New York City and James Madison University in Virginia.

From *Good Things,
Bad Things* by Tony Oursler



From *The Birth of Tragedy* by Dan Boord

Why Is the Sky Blue? is "a tape that shows the difference between art and science."

— I.S.

Ilene Segalove received her BFA from the University of California at Santa Barbara and her MA in Communication Arts from Loyola University. She is a former member of Telethon, a group concerned with recording and exhibiting material from the commercial television communication environment. She has taught at Otis Parsons School of Art, University of California at San Diego and University of California at Irvine, and has had recent exhibitions of her work at the Whitney Museum, Museum of Modern Art, Berkeley Art Museum, Contemporary Museum of Art in Houston and The Kitchen. Segalove is the recipient of a 1979-80 Artist's Fellowship from the National Endowment for the Arts.

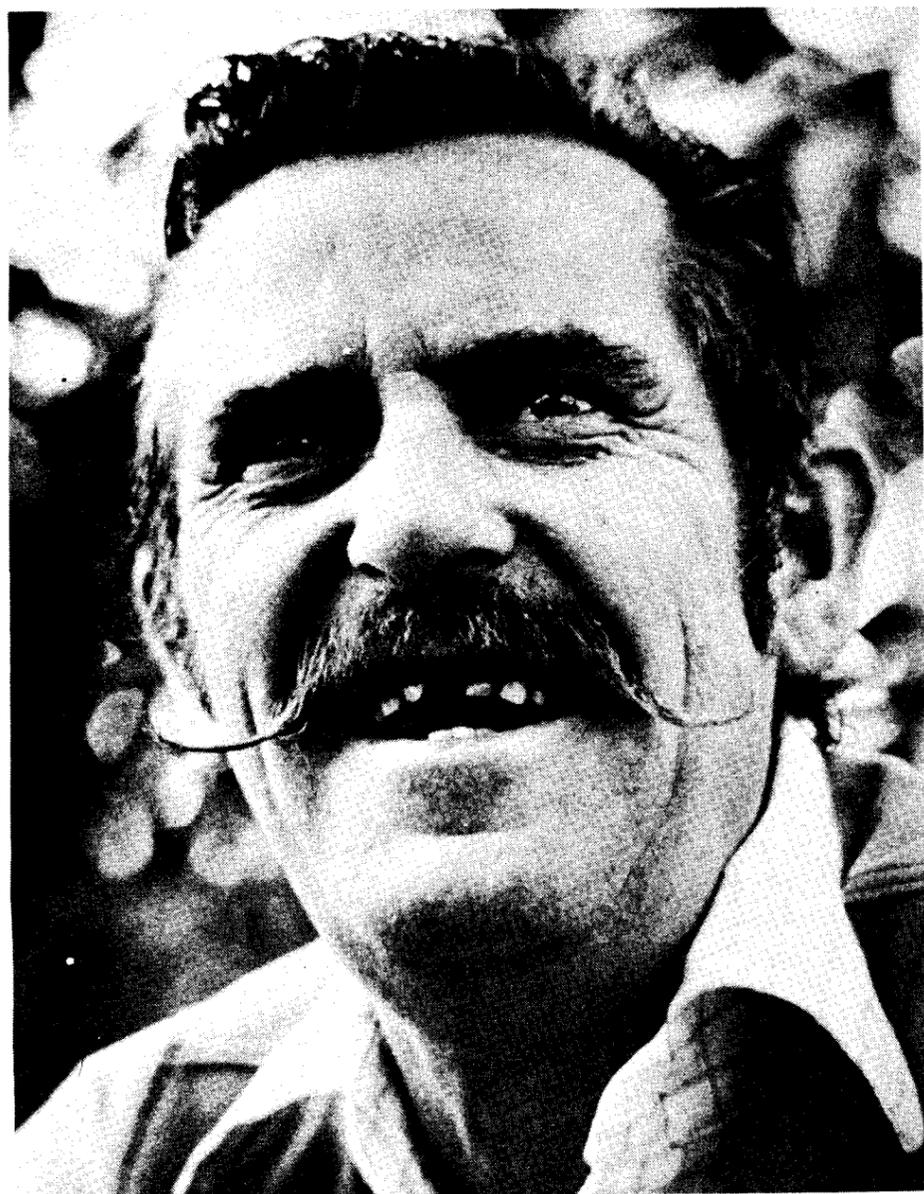
Video Rover — "A humorous piece that depicts the teaching of a portable camera to come and heel on command."

Hello California — A two-part autobiographical performance including "a self-conversation between myself as a Wisconsinite and myself as a Californian."

Tales Told by an Idiot — "A series of short humorous performance pieces that follow a story-telling-like manner."

— B.S.

Brad Stensberg received a B.S. at University of Wisconsin at Stevens Point and an MFA at University of California at San Diego. He has exhibited his videotapes at University of California at San Diego, University of Chicago, Claremont College and the Mississippi State Art Center. Stensberg currently lives in La Jolla, California.



From *Hamper McBee: Raw Mash* by Blaine Dunlap and Sol Korine

December 14-21
207 Delaware Avenue

ATHENS VIDEO FESTIVAL ROADSHOW

December 14 (Friday)
8:00 P.M.

The Athens Video Festival Roadshow, consisting of seven of the best entries screened at the 1978 Festival, will be presented in its entirety:

Stomp by Eva Meier (b/w, Video Art)

The Color Sex Series by Diane Spodarek (color, Merit Award in Video Art)

A Serene Composition Suggestive of Pastoral Repose by Noel Harding (color, Special Merit in Video Art)

Hamper McBee: Raw Mash by Blaine Dunlap/Sol Korine (color, Special Merit in Documentary)

Selected Works by Franklin Miller (color, 3M Award for Best Video Art)

Marianne and Moya by Liz Mersky (b/w, AV Media Award for Best Documentary)

Celestial Symphony by Joanne Chase/John Hardham (color, Merit Award in Video Art)

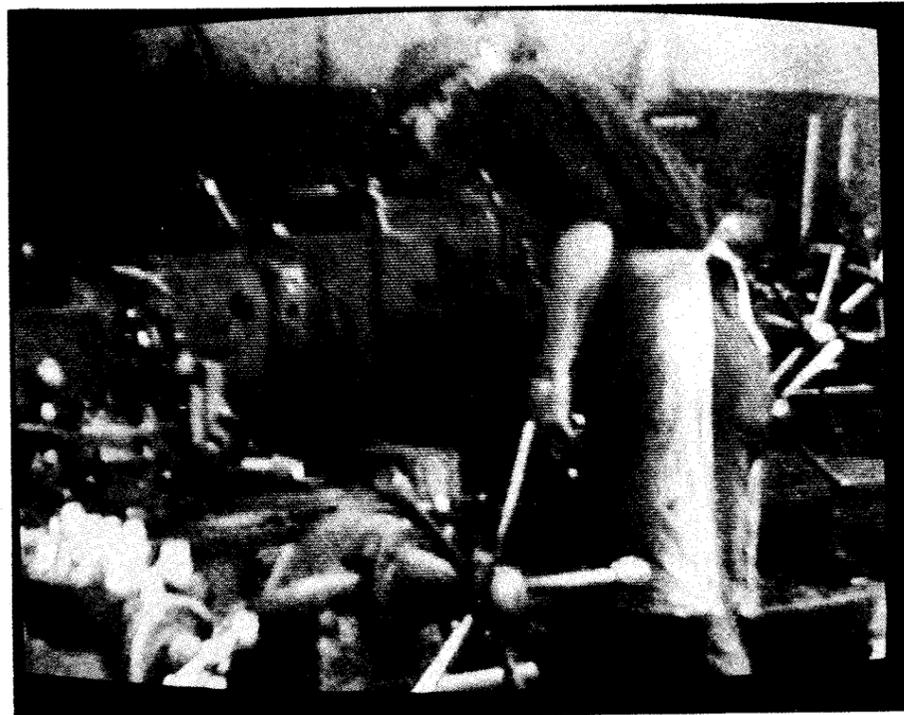
December 17-21
(Monday - Friday)

The Athens Festival videotapes will be available for screening, upon request, Monday, December 17 through Friday, December 21, 9:00 A.M. to 5:00 P.M. For further information, contact John Minkowsky, Video/Electronic Arts Curator, at 847-2555.

Electronic Arts/Buffalo



Joseph Steinmetz and Joan Evans



From *Unemployment in Buffalo* by Joan Evans, Rebecca Goldfield, Rajini Srikanth and Joseph Steinmetz

November 14 (Wednesday)
8:00 P.M.
207 Delaware Avenue

JOAN EVANS, REBECCA GOLDFIELD, RAJINI SRIKANTH and JOSEPH STEINMETZ:

Presentation and Discussion of *Unemployment in Buffalo*

Unemployment in Buffalo (1978-79, b/w, 60 min.) looks at the workers displaced by the local economy's shift away from heavy manufacturing; what hope there is for readjustment; and how these workers respond to the local government's plans for redevelopment. The tape's structure works to organize into dramatic form the makers' decisions in gathering and presenting disparate perspectives on the roots of and solutions to the economic crisis. *Unemployment in Buffalo* was produced with aid from the Buffalo Documentary Group and under the supervision of James Blue.

Joan Evans began her involvement in filmmaking and film criticism while attending University of Nottingham in England, and continued her studies

with James Blue and Paul Sharits at SUNY/Buffalo, where she received a B.A. in English in 1978.

Rebecca Goldfield received her B.A. in Theater and English at SUNY/Buffalo, where she is currently pursuing an MAH in English and Media Study. Her interest in documentary production evolved out of her activities as announcer and reporter for WBFO-FM and as a freelancer for National Public Radio. She has recently become Assistant Producer for NPR's *Options in Education*.

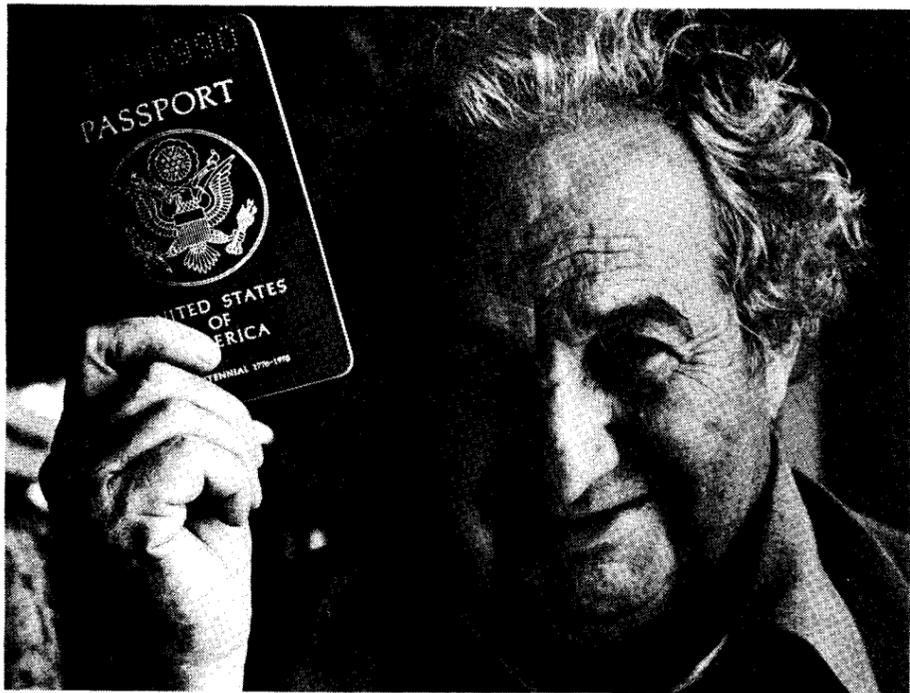
Rajini Srikanth, a PhD candidate in English at SUNY/Buffalo, began work in film and video with James Blue in 1978. During the summer of 1978, she worked at Southwest Alternate Media Project (SWAMP) in Houston, Texas, where she co-produced a film on the Houston police, *It Ain't All Cops and Robbers* to be aired on the KUHT-TV series, *The Territory*.

Joseph Steinmetz received a B.A. in Economics from Bucknell University and an M.Ed. from SUNY/Buffalo. He has been working in video for two years, and is currently completing a tape on the Love Canal.

Independent Filmmakers

Media Study/Buffalo continues its series of presentations by independent filmmakers. All events are at Media Study/Buffalo, 207 Delaware Avenue, and begin at 8:00 PM. Admission to these events is \$1.00.

For further information contact Bruce Jenkins, Film Programmer, at 847-2555.



**September 13 (Thursday)
207 Delaware Avenue
8:00 PM**

WALTER GUTMAN

The Erotic Signal (1978) color/
sound/55 minutes

*The March on Paris 1914 (Of General
Alexander von Kluck and His
Memory of Jessie Holladay)* (1977)
black and white/sound/70 minutes

"Walter Gutman is one of the most charming, civilized, generous human beings I've met. My favorite Gutman movie and I think his best is *The March on Paris*. It's a classic of naive or primitive cinema — which means it's very wise. Cinematically, conceptually, in every respect, *The March on Paris* is a gem."

— Gene Youngblood, *Take One*

Independent filmmaker Walter Gutman

Although Walter Gutman made his first film in 1969 at the age of sixty-six, his critical interest in the arts dates back to the mid-1920's, and his commitment to independent film has been felt for nearly two decades. Gutman began his professional life as an art critic, contributing articles to *Nation*, *New Republic* and *Art in America*. Following the stock market crash, he entered the world of finance in order to protect his family's dwindling cotton-processing fortune.

His success in the market allowed him to return to the art world where, during the fifties, he studied sketching with the sculptor Ben Karp and the abstract expressionist Jack Tworkov. His works in water color and oil painting have become the subject of several one-man shows. In 1959 Gutman became involved with the New American Cinema by financing Robert Frank's *Pull My Daisy*, and he has since continued his support of independent film productions. In 1969 he made his own filmmaking debut with *The Grape Dealer's Daughter*, an autobiographical meditation on sexual desire.

**September 27 (Thursday)
207 Delaware Avenue
8:00 PM**

JEAN-PIERRE GORIN

Poto and Cabengo (1979) color/
sound/76 minutes

"It's a film about language. Its main protagonists are Grace (aka Poto) and Virginia (aka Cabengo), identical twins from San Diego, California, who became front page news when the press learned that they might have invented a private language. I went to see them, and tried to solve a mystery which could be summed up in one question: What are they saying? I should say I — a narrator with a French accent — went to *hear* them. In the process I had to hear other voices which had dominated their lives: their parents, their therapists, the linguists who were trying to decipher their language. At the end I was left with a film which was both documenting a case and telling a story, the story of my relationship with the twins. It is about an unstructured discourse (the "language of the twins") surrounded by structured discourses (the discourse of the family, the discourse of the media, the discourse of therapy, the discourse of the documentary filmmaker). At the end I was left with the sense that *we do not speak but that we are spoken through.*"

— Jean-Pierre Gorin

Still from Gorin's *Poto and Cabengo*



Gorin was born in France. He received his baccalaureate in philosophy in 1960 and licence de philosophie from the Sorbonne in 1966. He joined the faculty of the University of California — San Diego in 1975 as a lecturer in film history, criticism and production. Before coming to the United States, Gorin was a literary critic for *Le Monde*. He is probably best known, however, for his work in collaboration with Jean-Luc Godard on a number of politically conscious films (*Wind From the East*, *Struggle in Italy*, *Vladimir and Rosa*, *Tout Va Bien*, and *Letter to Jane*). These films have been screened throughout Europe and the United States and have received critical attention in *Sight and Sound*, *Take One*, *Cahiers du Cinema*, *Cineaste*, *Afterimage* and *Film Quarterly*.

October 11 (Thursday)
207 Delaware Avenue
8:00 PM

ANDREW NOREN

The Wind Variations (1969) color/silent/25 minutes
Charmed Particles (Adventures of the Exquisite Corpse, Part IV) (1977) black and white/silent/78 minutes

"Noren's 'text of light' is extraordinary in its compositional values, as they are transferred intact from image to image. The beauty of the film grain or of the texture of paint over a wood grain, the slight but vibrant dislocations of angle of a door frame, a shadow, and the film frame, or the natural fade-out of a closing door as it erases a slit of light suggest the infinite shades of feeling and texture which exist in the range between black and white. It is on this minimal and delicate horizon of light and shadow that the adventures of the exquisite corpse unreal."

— Lindley Hanlon,
Millennium Film Journal

Andrew Noren has been involved in filmmaking since the late sixties. He has had three Cineprobes at the Museum of Modern Art and has presented his work at the Whitney Museum, National Film Theatre (London), Museum of Modern Art (Paris), Art Gallery of Ontario, Walker Art Center and Anthology Film Archives. A native of Santa Fe, New Mexico, Noren now lives and works in New York City. Supported by the Creative Artists Public Service Program.

October 21 (Sunday)
207 Delaware Avenue
8:00 PM

NEW GERMAN EXPERIMENTAL FILMS

Rudiger Neumann, *Zufallstadt* (Random City) (1978) color/45 minutes
Rotraut Pape, *Souterrain* (Sub-level) (1978) color/23 minutes
Alf Obrisch *Transplus* (1978) color/10 minutes
Birger Bustorff, *Schnittter* (Cutter) (1978) color/10 minutes
Klaus Telscher, *Besuch im Fernsehstudio* (Visit at the Television Studio) (1978) black and white/3 minutes
Rainer Hoelt, *Veränderungen* (Changes) (1979) black and white/9 minutes

For many years, German avant-garde or experimental film has been represented by the same, already well-known filmmakers. In the meantime, though, a new generation has emerged which also makes films with great energy. Conscious of the achievements and problems of the international avant-garde film, these young filmmakers are developing their own individual modes of expression through purely visual, representational means of filmmaking. They all have in common that their point of departure is not the narrative content but media-imminent problems. They deal with the reproductive process, the material, and the phenomena of perception.

Wilhelm and Birgit Hein, two major figures in the West German avant-garde, will be present to discuss the films in this group show.

This program has been supported in part by a grant from Goethe House New York.

October 25 (Thursday)
207 Delaware Avenue
8:00 PM

ANAND PATWARDHAN

Waves of Revolution (1976) black & white/sound/30 minutes
Prisoners of Conscience (1978) black & white/sound/45 minutes

"Patwardhan's case for political prisoners relies not so much on humanitarian or legal grounds as on setting out the essential role of political activists in this society. He argues that poverty, oppression and injustice make them prisoners of conscience even before they are prisoners of the State, hence the inevitability of their struggle."

— Amrita Abraham, *Debonair*

Documentary filmmaker Anand Patwardhan began his work in film in the early seventies. His film *Business as Usual* (1971) dealt with the United States reaction to the refugee issue in

Bangladesh and was aired by San Francisco's KQED in September 1972. During his stay in the United States, Patwardhan was active in the anti-war movement and for six months worked as a full-time staff member of Cesar Chavez's United Farm Workers Union.

He returned to India late in 1972 to work in a volunteer education and development program in a rural village. Visiting in Bihar in October of 1974, Patwardhan became involved in the anti-Gandhi-government Bihar Movement. From March 1974 through March 1975, Patwardhan documented the rising struggle of the students and villagers of Bihar. The resulting film *Waves of Revolution* took nine months to complete. After the declaration of Emergency, the film was smuggled out of the country in different segments and reassembled abroad. *Prisoners of Conscience*, a documentary on political prisoners in India, was completed after the defeat of the Emergency in 1977. Currently, Patwardhan is completing a graduate degree in Communication at McGill University in Montreal.



Andrew Noren

November 1 (Thursday)
207 Delaware Avenue
8:00 PM

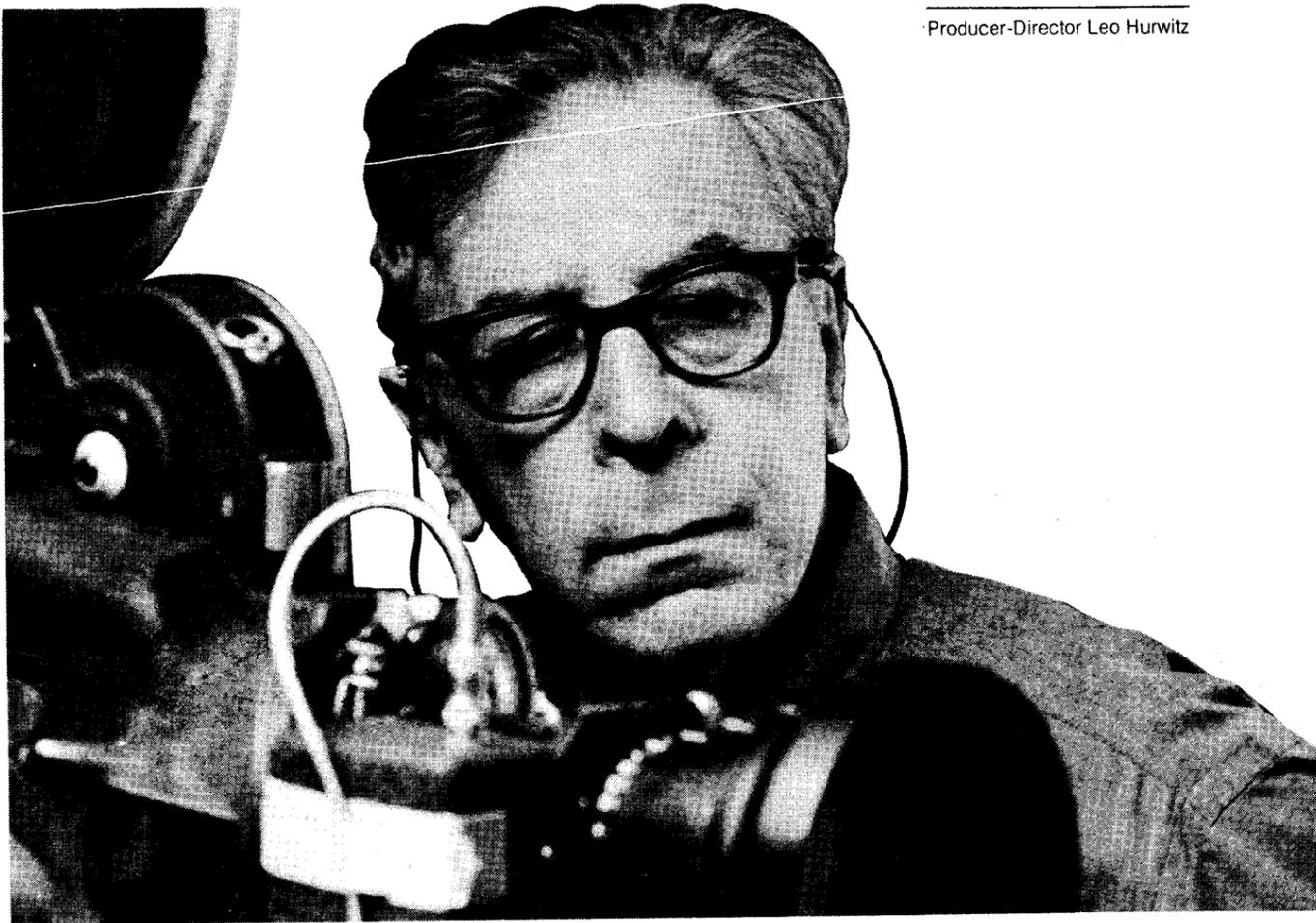
JAPANESE EXPERIMENTAL FILMS

Sakumi Hagiwara, *Kiri (The Fog)* (1973) 8 minutes
Keiichi Tanaami, *Infantile Landscape* (1978) 14 minutes
Mako Idemitsu, *At Karuizawa* (1978) 8 minutes
Junichi Okuyama, *Le Cinema* (1975) 5 minutes
Takashi Nakajima, *Des Network* (1975) 18 minutes
Taka Imura, *Ma (Intervals)* (1975-78) 24 minutes

"The proclamation of sensibility was the pronounced feature unifying the disparate films: this sensibility is one dedicated to an acceptance of irony as an aesthetic integer. Seeming to duplicate the formal devices of 'the structural film,' these films develop along a distinct principle of gratification."

— Daryl Chin, *Millennium Film Journal*
Writer and filmmaker SAKUMI HAGIWARA has completed more than a dozen films since he began his work in 1971. His films have been screened in this country at the Museum of Modern Art and Millennium. KEIICHI TANAAMI was born in Tokyo in 1936 and began filmmaking in 1965. His work has been included in the New York Film Festival and most recently in the "Japan Today" programs at Japan House and Film Forum in New York. MAKO IDEMITSU, a filmmaker and video artist, began her film work in 1970 while attending UCLA. She currently lives and works in Tokyo. JUNICHI OKUYAMA has been making films since 1967. His work has been included in programs at the Chicago Film Festival, Overhausen Film Festival, Museum of Modern Art, and Millennium. TAKASHI NAKAJIMA has presented his films in screenings in West Germany and the United States. He is currently the film director of Image Forum. TAKA IIMURA has been a major figure on the international filmmaking scene since the mid-

From *Infantile Landscape* by Keiichi Tanaami



Producer-Director Leo Hurwitz

sixties. His works in film and video have been widely screened in the United States and Europe.

TAKA IIMURA, who organized this group show, will be present to discuss the films. He has previously presented this program at Centre Georges Pompidou (Paris), the Arsenal (Berlin) and the Third International Avant-Garde Festival (London).

November 8 (Thursday)
207 Delaware Avenue
8:00 PM

LEO HURWITZ

The Sun and Richard Lippold (1965) black & white/sound/30 minutes
Strange Victory (1947-48) black & white/sound/75 minutes

"My own struggle to survive as an independent artist meant I would have to weave in and out of the commercial world, refuse to get fixed into its patterns, make any film, profitable or not, that was of vital concern to me and be constantly alert to any possibility of making films true to myself. This has been the premise of my largely freelance existence as an independent filmmaker these 40-odd years."

— Leo Hurwitz

Leo Hurwitz is one of the pioneers of the American documentary film movement. Although he has worked over the years in a broad range of film forms (lyrical, narrative, documentary), Hurwitz is perhaps best known for his work as one of the cameramen on *The Plow That Broke the Plains* (1935) and as the director (with Paul Strand) of *Native Land* (1941). During the 1930's, he was founder and vice-president of Frontier Films, the first independent company organized to produce documentary films in America, and motion picture editor of *New Theatre Magazine*.



Frames from James Benning's *Grand Opera*

During the forties, he worked briefly as a writer-director for David O. Selznick, edited films for the Navy and the British Information Service, and served under Gilbert Seldes as a producer-director for CBS Television. Hurwitz's work in developing the format for CBS-TV News programs won him three successive American TV Society awards. By the fifties, Hurwitz was involved in a wide variety of projects ranging from producing films for the United Nations to directing television productions for CBS and NBC — until he was blacklisted. During the sixties he wrote, produced and directed three films for National Educational Television and directed the Emmy Award winning broadcast coverage of the Eichmann trial in Jerusalem. In 1967 at the Cinematheque Francaise in Paris, Hurwitz received an "Homage" with retrospective screenings of eight of his films. From 1969-1974, he was Head of the Graduate Institute of Film and TV at New York University and Professor of Film. Because of NYU's mandatory retirement regulations, Hurwitz left teaching in 1974 to continue work on his independent production, *Dialogue With a Woman Departed*. Now in its final completion stage, the new film is according to its maker "my largest work, the work that carries the richest meaning."

November 15 (Thursday)
207 Delaware Avenue
8:00 PM

JAMES BENNING

Grand Opera (1978) color/sound/90 minutes

"Benning's ambiguous position within the American avant-garde film is one subject of his latest film, *Grand Opera* . . . It attempts to relate his personal history — his nomadic life in the Midwest, his change from mathematics teacher to filmmaker and from political activist to artist — to his idiosyncratic reading of the history of the New American cinema, particularly that phase which was dominated by the 'structural' film. Though sometimes painfully self-conscious and labored, the film is moving precisely because of the scope of its intent and of the problems which remain unsolved, and because of Benning's personal revelations of his ambiguous feelings about the New York-dominated film and art scene and his relation to it."

— Amy Taubin, *Soho Weekly News*

James Benning has emerged during the past few years as the major independent filmmaker of the Midwest. (Indeed he recently won the *Soho Weekly News* annual award for best "emerging filmmaker.") Benning's work has been included in the Whitney Museum's Biennial Show, Filmex, Edinburgh Film Festival, Documenta 6, London Film Festival and Cannes. He has presented his films at the Museum of Contemporary Art, Walker Art Center, Museum of Modern Art, San Francisco Museum of Modern Art and the Albright-Knox Art Gallery. Benning has received grants from the American Film Institute and the Wisconsin Art Board, and has taught film at Northwestern University, University of Wisconsin — Madison, University of Oklahoma, and University of California — San Diego.