

Media Study/ Buffalo Film Video/ Electronic Arts

January 1979

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

		16	17	18		20
			24	25		27
			31			

Video/ Electronic Arts

Media Study/Buffalo continues its series of presentations by nationally and internationally recognized electronic artists. Admission to these events is \$1.00.

January 17 (Wednesday)
207 Delaware Avenue
8:00 PM

Woody Vasulka

An Examination of Media in Application on the Space, Performance and Myth of Operatic Forms (Part I)

In opening the January-May Video/Electronic Arts exhibition series, Woody Vasulka will present the first of three exploratory performances examining (and possibly extending) the boundaries of the operatic form. The operatic tradition, as Vasulka defines it, is one of mixed media, or the synthesis of all contemporary visual and sound media and artistic forms (such as theater, music, poetry, and narrative/myth) into single works. He suggests the examination is an attempt at an "electronic stage," incorporating elements of live performance of various types with video and audio systems. Vasulka makes no claim to presenting an elaborate operatic work, but rather will isolate a few elements of the form that he finds significant.

Woody Vasulka has been exploring electronic image and sound for the past decade, and been involved in computer controlled video image research since 1974. His most recent work in the development of organizational models of the electronic image and the generation of descriptive digital computer images on the Vasulka Imaging System, reflects an "interest in the question of visual language, ambiguity of codes which are considered visual and concept of image-score."

January 31 (Wednesday)
207 Delaware Avenue
8:00 PM

Gary Hill

Presentation and Discussion of Process Videotapes

Gary Hill will present a selection of recent electronically generated and processed videotapes, including *Bathing, Bits*, and *Mesh* (1977) and *Sums and Differences, Windows, Ring Modulation* and *Elements* (1978). Hill considers his direction as the making of conceptual work using video processing modules, and he collaborated with Dave Jones in the design of the video synthesis system which he uses.

Gary Hill, a 1979 CAPS recipient in Video, is founder and Director of the Open Video Project in Barrytown, New York. He has been working in video since 1973, his interest in the medium an outgrowth of his environmental sculpture. He was Artist-in-Residence at Portable Channel in Rochester in September, 1978, and recently received an Artist-in-Residence grant from the Artist's TV Lab at WNET Channel 13 in New York, and a grant from the New York State Council on the Arts.

Supported by the Creative Artists Public Service Program.

Electronic Arts/ Buffalo

Media Study/Buffalo is pleased to initiate a regular exhibition series showcasing the works of practitioners of the electronic arts living in Buffalo. These events are free and open to the public.

January 16 (Tuesday)
207 Delaware Avenue
8:00 PM

Jeffy Schier

Presentation/Demonstration of Digital Computer Video

Jeffy Schier's presentation of taped work and/or a live technological demonstration will show new techniques of digital video processing, such as digitizing, color mapping, the use of computer memory and the use of arithmetic and logical functions to generate images. He will also discuss the digital components — computer circuits — used for processing signals.

Jeffy Schier received his B.S. degree in electrical engineering from SUNY/Buffalo, but his studies also encompassed computer technology and media, especially video. His interest in computer-controlled graphics, and the comparison between analog and digital video, has lead him to the implementation of systems interfacing computers to video hardware and to the design of digital computer graphic tools. Among these is the "Vasulka Imaging System" and an "Image Emulsifier," currently being developed.

January 24 (Wednesday)
207 Delaware Avenue
8:00 PM

David Held

Premiere of Cross Examinations and other sound works

David Held will premiere a new sound work, *Cross Examinations* as well as present other recent pieces. *Cross Examinations* involves the deconstruction and reconstruction by extensive editing and other means of a single simple sentence read by two ~~speakers~~ ^{VOICES} which, in four-channel playback, also sculpts the space in which it is heard. Other audio works which Held will present are *Sirens* (1978) and *Shootout on Custer* (1977), the latter of which was used by Nam June Paik as soundtrack for part of his tape, *Merce by Merce by Paik*.

David Held was active as a filmmaker from 1970 until 1976, at which time he turned his attention to sound work based on his filmic and linguistic concerns. His films include *Start the Movie*, *Disfunction* and *Curtains*, and he has presented his work at Ithaca Video Projects, Utica College and HALLWALLS Gallery.

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

Independent Film

January 18 (Thursday)
207 Delaware Avenue
8:00 PM

Admission to these events
is \$1.00

Louis Hock

Silent Reversal (1972) color/silent/12 min.
Photogrammetry Series (1977) color/sound/8 min.
Studies in Chronovision (1975) color/silent/22 min.
Pacific Time (1978) color/sound/55 min.

As Douglas Edwards recently noted, "Hock's works have been described as 'chronicle' and 'chronographic' films, for Hock's fascination with the manipulation of time, its function in cinema, and the philosophical comprehension or definition of time is evident in most of his films to date."

"The chronicle aspect of motion pictures has involved my working curiosity since my early films. The first *Studies in Chronovision* were begun with no thought of compilation, just taking. After six years, I had accumulated several large paper bags of these studies, I was forced not only to see them as a complete film body, but to recognize the potential of temporal-based composition as a personally valid form in my film work."

L.H.

Louis Hock is a thirty year old filmmaker born in Los Angeles, "formed" in Arizona, educated in Chicago, who has taught at the University of Texas at Arlington and most recently at the University of California at San Diego. He has completed nearly twenty films in the last ten years.

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

Marjorie Keller

Misconception (1977) 16mm/sound/45 min.
Objection (1975) 16mm/sound/28 min.

"Because of the complexity of the problems it consistently raises, the body of the work which Marjorie Keller has made over the past seven or eight years identifies her as one of the strongest of the younger filmmakers."

—Amy Taubin, *Soho Weekly*

"As its punning title implies, *Misconception* is a film devoted to reexamining our patriarchal society's mythologies about the experience of childbirth. Because of her own history as an avant-garde filmmaker (this is her 19th film), Marjorie Keller does not conduct this reexamination in any clinical or polemical fashion. Rather, she concentrates on the visual and aural essences of the mother's experience, in an effort to critique the contradictions between male theories of what childbirth ought to be and the persistent phenomenon of the women's alienated labor. The film's successful fusion of artistic and political feminist elements is an encouraging example of the vitality possible when an artist works with equal measures of sensitivity for her subject and skill in her medium."

—B. Ruby Rich, *Reader*

Supported by the Creative Artists Public Service Program

Hollywood: the 30's and 40's

January 20 (Saturday)
Buffalo and Erie County Historical Society
25 Nottingham Court
8:00 PM

Admission to these events is \$1.50

Camille

(1936); directed by George Cukor; starring Greta Garbo, Robert Taylor, Leonore Ulric, Laura Hope Crews

In its fashion, this magnificent adaptation of Alexander Dumas' renowned romantic tragedy is a perfect film. Flawless performances, perceptive direction, an intelligent screenplay, and extravagant but tasteful costuming make this MGM production one of the more lasting films to come out of the Golden Age of Hollywood. A divinely beautiful Greta Garbo gives an exquisite performance as the ill-fated demimondaine, Marguerite Gautier, matched by an impossibly handsome Robert Taylor as the ingenuous young Armand, the man whom Garbo desperately loves but ultimately can never have. To watch Garbo's unparalleled performance here is to witness what may be the finest screen performance by an actress in American Film.

January 27 (Saturday)
Buffalo and Erie County Historical Society
25 Nottingham Court
8:00 PM

Red Dust

(1932); directed by Victor Fleming; starring Jean Harlow, Clark Gable, Mary Astor, Donald Crisp

"This jungle drama is as false as others of its time, but its tense sexuality and the presence of Harlow and the skilled Mary Astor give it an intensity over which Fleming may have had little control. The Harlow/Gable love scenes develop, even in the severely cut prints generally available, a great deal of heat, an effect accentuated by Gable's unshaven masculinity and the ruttish sensuality of Harlow."

—John Baxter, *Hollywood In The Thirties*

Nothing Sacred

(1937); directed by William Wellman; starring Carole Lombard, Frederic March, Walter Connolly, Charles Winninger

A hilarious comedy of errors with Ben Hecht's satiric screen play taking aim at everything from the public's morbid interest in potential disaster, to the newspaper business. Carole Lombard is Hazel Flagg, who, through a blundered diagnosis by a small town doctor is given two weeks to live—all due to "radium poisoning." Her "plight" is discovered by a New York newspaper, whose editor, (described by one reporter as "a cross between a ferris wheel and a werewolf") decides that Hazel will make a great human interest story—as well as boost circulation. She is given an all expense paid "last fling" in the big town, with cynical newshawk Frederic March showing her the bright lights. Then the doctor tells her he goofed!