II. WORKSHOPS

Current

Andy Ferullo's Film Production Workshop (Saturday mornings) began meeting on December 2. He is an independent filmmaker living in Buffalo. This workshop involves participants in the entire process of professional filmmaking from designing the concept to the actual shooting and editing and through the preparation of a final print for release and distribution. Basic instruction is being provided in 16mm camerawork, sound recording, lighting, and the operation of a six-plate editing table. Participants are collaborating in the production of a finished film on a local subject, and are involved in on-site visits to the film processing laboratory and the sound transfer studio. The intent is that, by the conclusion of the workshop, all participants be competent in each of the various skills involved in basic filmmaking and know the resources available to filmmakers in this city.

Bill Jungels' Workshop in Video Documentation of Community Action (Monday evenings) began meeting on November 20. He teaches Television Production Technique, Producing and Directing, and Television Documentary at State University College at Fredonia, and is a Buffalo media maker. This workshop focuses on learning documentary techniques through participation in the production of a documentary on a community action project. The actual production process includes planning and research, adoption of a formal approach, mode of interaction with subjects, camera, audio and lighting skills, and the bases for editing decisions. Participants are learning the use of 3/4'' portapak with both monochrome and color cameras and the use of 3/4'' editing console. The emphasis is on creating a professional "hands-on" environment which allows the participants to develop the comprehensive skills needed to work in the unique conditions of personal, institutional and urban spaces. Training and organizational meetings take place on Monday evenings but the production schedule involves other evenings and weekends.

Anthony Bannon's Workshop in the Roots of Modern Photography (Tuesday evenings) began on November 21. He is a Buffalo film and video maker who is staff critic for the Buffalo Evening News on the moving and still image and more broadly on visual perception, documentary film and similar topics.

This workshop researches Buffalo's participation in turn-of-the-century photography movements when this city was a center of photographic activity. In the first part, Bannon used slide lectures to survey the antecedents of American photo pictorialism in the work of the British photo artists of the nineteenth century, P.H., Emerson, H.P., Robinson, David Octavius Hill and Robert Adamson, and then introduced the work of our pictorialists and secessionists of the early 1900's. Working in Buffalo were Jessie Tarbox Beals, the first woman photo-journalist in the United States, the portrait artist Clara Sipprell, the pictorialist Wilbur Porterfield and the secessionists Rose Clark and Elizabeth Flint Wade. They mounted internationally influential exhibits at the Albright-Knox Gallery and in the private gallery of Spencer Kellogg. Important in their own time, these artists and exhibits have been forgotten today.

The second part of this workshop involves the participants in an historical investigative search for information about the lives and works and exhibitions of artists of that era, and the intent is to publish the findings. The research project involves working in the Buffalo and Erie County Historical Society print and iconography archives, cataloging private collections, looking at area photo club and newspaper archives, and interviewing elderly friends and relatives of the photographers.

James Blue's Workshop in The Independent Filmmaker and Public Television (Friday evenings) began on November 17. He is a documentary filmmaker who teaches at the Center for Media Study at State University of New York at Buffalo.

This workshop involves a series of meetings between film and video makers, producers and station personnel from Buffalo, Western New York, and Toronto (1) to explore getting access to the public television audiences, and (2) to screen and discuss independent films and videotapes in relation to standards about and attitudes towards the technical, aesthetic, political and legal issues involved in their transmission. This workshop is Media Study/Buffalo's response to the recent Congressional Hearings on the Telecommunications Financing Act, the funding bill for the Public Television Service, to the forthcoming report of the Carnegie Commission on the Future of Public Broadcasting, and to the Congressional Sub-Committee which is proposing to rewrite the Communications Act of 1934. All address the problem of the Public Broadcasting Service using more independent work in the future.
ROBERTA A. MAGES
BASIC PHOTOGRAPHY WORKSHOP
Fee: $50.00
10 Weeks, beginning February 20, 1979 Tuesdays at 7:30 P.M.
A hands-on course in the fundamentals of still photography and darkroom work. The workshop will cover 35mm camera operation, exposure control, film development, enlarging and printing. In addition filters, lighting for portraiture, and special printing techniques will be examined. Students must have access to their own 35mm cameras. Media Study/Buffalo has a large public darkroom. Extra hours for darkroom will be provided.

Kurt Feichtmeir attended Antioch College and the Center for Media Study at SUNY/Buffalo where he received his Master's degree in Film Production/Film Theory in 1976. After moving to New York City in 1977 he was Workshop Manager in Millennium Film Workshop until his appointment as Manager of the Media Access Program for Media Study/Buffalo last Fall. He has taught film production classes and workshops at SUNY/Buffalo and Millennium Out of eight films completed since 1973, "Convergent Resonance and the film document of his performance work "Persistence of Vision" are the most recent, and were exhibited at the Collective for Living Cinema and Millennium while he was living in New York.

INTRODUCTION TO SUPER EIGHT FILMMAKING
Fee: $35.00
8 Weeks, beginning February 25, 1979 Saturdays at 10 A.M.-12 Noon
This workshop will introduce the process of making films through discussions, "hands-on" practical experience, and screenings of films.

TEXTS: Lenny Lipton The Super 8 Book

KURT FEICHTMEIR
INTRODUCTION TO SUPER EIGHT FILMMAKING
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CONTINUAL

Media Study is introducing on-going mini-workshops to meet the growing demand for basic hands-on instruction in the use of the sophisticated equipment in our access program. These mini-workshops are available on an individual and group basis with a maximum of five people per group. The workshops offer new users, beginners and experienced, the opportunity to develop the necessary skills required for using our equipment. The cost of these mini-workshops is low and is calculated on the basis of the rental price for the equipment and payment to the instructor. For example a mini-workshop in 1/2 inch video would consist of four classes. The total cost would be divided equally by the people taking the workshop. The cost for the instructor would be $10.00 per hour. The cost to the individual would be about $2.50 per hour or $10.00 for the entire workshop.

We have instituted mini-workshops to allow users of Media Study to learn how to use our equipment with a professional quality instruction at an extremely low cost. Mini-workshops are now available in 1/2 inch and video paperape, tape, and editing, basic sound recording techniques, the Atari audio synthesizer, turning a video camera into a special effects video synthesizer with the Kurzweil video synthesizer, and programming. For more information and starting dates contact the equipment manager.
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.

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/Electronics 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 he will isolate a few elements of the form that he finds significant.

Vasulka will present two additional, different performances exploring the same theme. The second will be on February 7, the third on April 11. 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.” He has produced about three dozen videotapes, most in collaboration with Steina, which have been exhibited in Canada, Norway, Sweden, Belgium, England, Brazil, Germany and throughout the United States. He was the subject of a two person exhibition, VASULKA-Steina: Machine Vision, Woody: Descriptions at the Albright-Knox Art Gallery in October-November, 1978, and is currently Associate Professor at the Center for Media Study, SUNY/Buffalo.

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 Ba-thing, 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 Fellowship 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. Hill’s tapes have been exhibited 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, the 4th Annual Ithaca Video Festival and the 1978 Atlanta Film and Video Festival. He was Artist-in-Residence at Portable Channel in Rochester in September, 1978, and recently received an Artist-in-Residence grant from the Arts 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 (CAPS).

FEBRUARY 7 (Wednesday)
207 Delaware Avenue
8:00 PM
JAMES BYRNE: Presentation of Selected Videotapes and the Opening of Certain Events, a Video Installation (Certain Events to continue through February 13).

James Byrne’s presentation will include the screening and discussion of selected videotapes from 1975 to the
present, as well as the opening of Certain Events: a video installation. Certain Events and several of the videotapes are being premiered at Media Studay/Buffalo.

March 6 and 7 (Tuesday and Wednesday)

207 Delaware Avenue

LIZA BEAR: Artists and Telecommunications March 8 (Tuesday) 8:00 PM

Presentation and Discussion of The Ballerina and the Nurse March 7 (Wednesday) Evening (exact time to be announced)

A Slowscan Video Transmission between Buffalo and Seattle Artists — a Workshop/Presentation

March 9-10 (Wednesday and Thursday) 8:00 PM

A Slowscan Video Transmission between Buffalo and Seattle Artists — a Workshop/Presentation

Liza Bear is a communications artist and the Director of the Center for New Artistic Activities. In September, 1977, she and Keith Sonnier created a video-telecommunications system, organized the first live two-way satellite transmission between artists in New York and San Francisco. Since then she has been researching and developing an artists' communication network throughout the United States and Canada, and has organized other communication experiments between artists in Manhattan, Harlem, Memphis, San Francisco, Toronto, Victoria, Seattle (and now, Buffalo) using slow scan television to interconnect these points simultaneously.

March 14 (Wednesday) Evening 8:00 PM

Performance by THE URBAN-15 GROUP

The Sonic Room Installation will be a listeningoupst from which to observe the live, outdoor sounds, electro-acoustically modified. It will be open Monday through Friday, 9 AM to 5 PM. On Wednesday, March 14, at 8:00 PM, there will be a performance by The Urban-15 Group, co-founded by George and Catherine Cisneros, in conjunction with the installation.

March 15 (Thursday) Evening 8:00 PM

THE URBAN-15 GROUP

FLUX: Sonic Perceptions by GEORGE CISNEROS and CATHERINE CISNEROS

March 12 - 16 (Monday - Friday) 207 Delaware Avenue

FLUX: Sonic Perceptions by GEORGE CISNEROS and CATHERINE CISNEROS

March 12 - 16 (Monday - Friday) 9:00 AM - 5:00 PM

A Sonic Room Installation

March 14 (Wednesday) 8:00 PM

Performance by THE URBAN-15 GROUP

FLUX is a two-part work that combines a sonic room installation and a live performance into a continuous event. The work functions to broaden the sensitivity and selectivity in the hearing of listeners by taking everyday urban sounds and placing these sounds out of normal context. By monitoring the sounds from our living space and then altering them electro-acoustically, FLUX lets us observe the multitude of rhythms, envelopes and dynamic patterns in the constantly changing audio landscape. - J. George Cisneros

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J. George Cisneros studied percussion at the University of Houston, and is active in the construction of electronic and percussion instruments on which he performs. He is currently heading a pilot art project in Robstown, Texas, constructing instruments and forming percussion ensembles with children. Catherine Cisneros is a sculptor and dancer who has been working in large outdoor wind installations and ensemble choreography. She is a performer and percussionist with the Urban-15 Group.

The Urban-15 Group is an environmental art ensemble from Houston, Texas, whose works, ranging from outdoor sculpture to music/dance performances, make use of urban sounds. They have performed in various cities in Texas, and their installation/performance in Buffalo, along with presentations in Syracuse and Washington D.C., marks their first east coast appearance.

March 27 (Tuesday)

207 Delaware Avenue 9:00 AM - 10:00 PM

DAVID BEHRMAN:

Sound Installation with Homemade Electronics and Microcomputers

Composer David Behrman will design one-day audio installation that will be performed for the audience by the changing of electronically-generated sounds. Numerous touch-sensitive sensors, connected to the "interrupt" line and input ports of two KIM-1 microcomputers which control sound producing electronic instruments, will be arranged within the space. Participants will be able to explore the effect their "playing" of these sensors causes on the music. KIM-1 is a small, inexpensive but powerful third generation microcomputer capable of executing a million operations per second.

Behrman will present for informal discussion of the work at hours as yet to be arranged. For further information, call 847-2555.

David Behrman, Acting Director of the Center for Contemporary Music at Mills College and a member of the Sonic Arts Union, has been a seminal figure in electronic music since the mid-60's. He is best known for his design of electronic circuitry for real-time performance. These have included a multi-operator voltage-controlled synthesizer, frequency sensitive electronics for integration with acoustic instruments and voices, and installation environments of video-triggered electronic sound. His recent work has concerned an interactive relationship between microcomputer and musicians on acoustic instruments in controlling harmonic changes produced by electronic synthesizers. Two of his compositions, On the Other Ocean and Figures in a Cleaning, were recently recorded on Lovely Music.

The installation will be co-sponsored with the Center of the Creative and Performing Arts at SUNY/Buffalo, as part of a five-day residency by Behrman at the Center sponsored by the National Endowment for the Arts. He will present a lecture/co- ncert on March 30, at Baird Hall on the Main Street campus, for further information, call 831-4507.

April 11 (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 II).

For information, see January 17.

February 19 (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 II).

For information, see January 17.

February 26 (Monday)

207 Delaware Avenue 8:00 PM

ELEANOR ANTIN:

Presentation and Discussion of Video Installations

Eleanor Antin, performance artist, video artist and photographer from San Diego, will present and discuss video-installations of the past several years, which include The King, The Ballerina and The Nurse. The Little Match Girl Ballet and The Adventures of a Nurse. Concerned with the "transformation of the nature of the self," Antin has developed various personae which she adopts to enact "biographical" narratives.

"I am interested in defining the limits of myself. I consider the usual aids to self-definition such as age, talent, time and space — as tyrannical limitations upon my freedom of action. I have projected 4 selves: The Ballerina, The King, The Black Movie Star, and The Nurse."

"What she presents to us as autobiography is an imaginative reconstruction of the self in a complex historical context, transformation of identity through and into art. To achieve this she has fabricated a system of fictive events which, by paralleling her own life, have become incorporated into it." - Jona- than Cott

Co-sponsored by HALLWALLS

James Byrne in Identification, a video situation

Eleanor Antin, The Ballerina and the Bum

Support by The Media Bureau
TAKHEISA KOSUGI: Contact

Takehisa Kosugi was one of the first composers in Japan to perform live electronic music. His early pieces were Micro I (1961) for solo microphone. Later compositions include Manoharana and Echo (1967) which used both radio-frequency and audio-frequency electronics, and Catch Wave for tuned AM radios. Most recently, he has performed S. E. Wave/E. W. Song with the Merce Cunningham Dance Company, accompanying the dancing. Squaregame Kosugi will perform a concert of his work at Media Study/Buffalo.

Takehisa Kosugi was born in Tokyo in 1938, and graduated from Tokyo University of the Arts in 1962, where he studied musicology and improvisation. He founded the Group Ongaku in 1961, which composed and performed experimental works, and was involved with the Fluxus movement. In 1962, he joined the downtown section has joined in Fluxus as a composer of electronic music. In 1966, he moved to New York City. For more than a year, with unprecedented access to the country's people, they traveled throughout North and South Vietnam, now united under Communist rule. The result is the 60- minute documentary, Vietnam: Picking Up the Pieces: an in-depth look at the new Vietnamese people in the South to the new Communist government. Included are visits to rehabilitation centers for prostitutes and drug addicts, one of the controversial re-education camps for former South Vietnamese army officers, a coal mining area, a medical school, a prize winning jazz farm, a circus, the Vietnam National Assembly and an orphanage. Of Vietnam: Picking Up the Pieces, broadcast on PBS in April, 1979, the Rice Media Center. The program has received a controversial airing in Texas in February, 1978.

JAMES BLUE: Presentation and Discussion of Who Killed Fourth Ward?

Who Killed Fourth Ward? is an experimental documentary for television which attempts to deal with three important problems: the need for audience awareness of those forces in a city which shape their lives; the need to find a format which makes such information attractive to a larger public; and the need for audiences to become aware of the subjective nature of television information. The 11/2-hour work addresses these needs by following the process of the filmmakers' investigation of the forces shaping the city of Houston, Texas. They set out to discover why an historic black neighborhood in the downtown section has been allowed to deteriorate. What results from this adventure provides insights into problems of growth of a city, and also into how sets of differing perceptions on the parts of the people of the neighborhood, business executives, and elected government officials contribute to deterioration.

Combining a detective story approach with an observational documentary approach, the film warns the audience against accepting what it sees as being anything other than a perception of the filmmakers, and at the same time, through the cliff-hanging suspense devices of television, calls attention to the way the media formulates the meaning.

May 2 (Wednesday)
207 Delaware Avenue
8:00 PM

MAY 2 (Wednesday)
207 Delaware Avenue
8:00 PM

JON ALPERT: Presentation and Discussion of Vietnam: Picking Up the Pieces


Jon Alpert is a founder and co-director of Downtown Community Television, a community media center in Chinatown in New York's lower east side, which produces documentaries for television, makes tapes on local issues and trains residents of New York City in producing small-format video equipment. Alpert has co-produced, with Keiko Tsuno, a number of tapes which have been aired, including Acupuncture (the first 1/2-inch black-and-white tape successfully broadcast), Cuba: The People (the first 1/2-inch color tape broadcast), Health Care: Your Money or Your Life, and Chinatown: Immigrants in America, which was awarded a Christopher Award for excellence in television, an Indie Award and a Columbia-Dupont citation in 1976.

Jon Alpert and Tsuno are currently collaborating on the South Asia Project, a tape about different cultures and classes on one street in New York City.

May 9 (Wednesday)
207 Delaware Avenue
8:00 PM

JAMES BLUE: Presentation and Discussion of Who Killed Fourth Ward?

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Vibeke Sorensen, seated for the Second Annual Ithaca Video Festival, which was held in April, 1976 at the State University of New York at Ithaca. The event included 12 films by 5 American filmmakers from around the country. Vibeke Sorensen has been chosen to present her work at the 1977 festival. Sorensen is a student at the California College of Arts and Crafts in San Francisco, and is one of the young artists who is making important contributions to the field of video art. Her work is characterized by its visual complexity and its emotional impact. Her films have been shown in many festivals and exhibitions, and have received critical acclaim. She is a member of the Ithaca Video Festival organizing committee, and is a founder of the Ithaca Video Festival, which is a nonprofit organization dedicated to the promotion of video art.
Media Study/Buffalo is pleased to initiate a regular exhibition series showcasing the works of practitioners of the electronic arts living in Buffalo.

ElectronicArts includes:

- the use of video in the production of social, political and personal documentary works
- the use of video as a conceptual photographic medium
- the use of video systems to electronically generate and process images
- the use of computers in graphic and sound work
- the use of electronic instruments to compose and perform music
- the design of new electronic graphic/audio tools and systems
- combinations of all of the above

We are grateful to Jeffy Schier, David Held, Kevin Noble, Steve Keeler, Jeff Weiss, Eric Aubery, Robert Coggeshall, Victor Nowik, Lynn Corcoran, and David Steward for helping us to launch this series by agreeing to present their works, diverse in nature, between January and May. Parallel to these events are presentations by Woody Vasulka (January 17, February 21 and April 11) and James Blue (May 9), internationally recognized makers also living in Buffalo, as part of Media Study’s Video/Electronic Arts series.

Events for January through May are:

**JANUARY 16** — **JEFFY SCHIER**: Presentation/Demonstration of Digital Computer Video

**JANUARY 24** — **DAVID HELD**: Premier of Cross Examinations and other sound works

**FEBRUARY 14** — **KEVIN NOBLE**: Presentation and Discussion of Digital Computer Video and Suggestion and other videotapes

**FEBRUARY 28** — **STEVE KEELER** and **JEFF WEISS**: Interactive Electronic Systems for Performance - a demonstration/performance

**MARCH 21** — **ERIC AUBERY**, **ROBERT COGGESHALL** and **VICTOR NOWIK**: Computer Graphics at SUNY/Buffalo - a videotaped survey

**APRIL 4** — **LYNN CORCORAN**: Presentation and Discussion of Heavy Drinking

**APRIL 18** — **DAVID STEWARD**: Presentation and Discussion of Ballyhoo

**MAY 16** — **OPEN PRESENTATION**

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

ElectronicArts presentations are free and open to the public.

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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 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 with Park.

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 Move, Distinction and Curtains, and he has presented his work at Ithaca Video Projects, Utica College and HALLWALLS Gallery.

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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 led 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 Emulator," currently being developed.

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Kevin Noble will present new video-tapes, which exhibit a concern with contradictions in seeing and in thought processes, and which suggest ambiguous narratives. In his earlier tapes and video installations, which include...
FEBRUARY 28 (Wednesday)
207 Delaware Avenue
8:00 PM

STEVE KEELER and JEFF WEISS:
Interactive Electronic Systems for Performance

Steve Keeler and Jeff Weiss are members of the Lightspace Troupe, an ensemble interested in combining the classical performing arts with the electronic arts in theater situations. They will demonstrate an electronic system for interactive improvisation as well as describe, with documentation, the electronic systems and techniques used in previous performances. The performance systems of Keeler and Weiss include self-generating music systems and image systems using video and lasers, with the ability for dialog among performers through interactive processing among all components.

Jeff Weiss is a composer currently working on self-generating music systems. Steve Keeler, a video maker and photographer, is co-director of the Performance Gallery, an alternative space in Syracuse. Both individually and as members of the Lightspace Troupe, they have presented their works at the Civic Center, the Everson Museum and the Performance Gallery in Syracuse, State University Colleges at Oswego and Cortland, the Experimental Television Center in Binghamton, as well as in Buffalo.

MARCH 21 (Wednesday)
207 Delaware Avenue
8:00 PM

ERIC AUBERY, ROBERT COGGESHALL and VICTOR NOWIK:
Computer Graphics at SUNY/Buffalo

There are several image processing laboratories at the State University of New York at Buffalo campus, representing a wide variety of scope and capability. Eric Aubery, Robert Coggshall and Victor Nowik of the Center for Media Study will present a videotaped survey of the systems on campus, and discuss the different equipment, programming and techniques and their relative merits and pitfalls. The computer graphic systems to be surveyed include the Rutt-Etra Scan Processor, Hewlitt-Packard 1320 Computer Terminal, Chronomex Datacor, Vasulka Imaging System, Calcomp Plotter, Tektronix Graphics Terminal, Digital Equipment Corporation GT 40 Graphics Processor, Tekrik Microcomputer and COMTAL Image Processor, located at the Center for Media Study, Computer Science Department, Psychology Department and the Computing Center.

From Heavy Drinking by Lynn Corcoran

Calcomp Plotter Graphic by Robert Coggshall

APRIL 4 (Wednesday)
207 Delaware Avenue
8:00 PM

LYNN CORCORAN:
Presentation and Discussion of Heavy Drinking

Heavy Drinking, videotaped at the alcoholic treatment facility of a Buffalo hospital, is a view of the interaction between alcoholic patients, and staff counselors and physicians. It is a videotape about alcohol, personal tragedy, self-deception and the efforts of a dedicated professional staff. Lynn Corcoran's documentaries are intended to reveal aspects of social issues and of the experience of living in Buffalo to members of this community. Her previous tapes include Engine 18, Squad 10, a document of the work of firemen in one of Buffalo's busiest firehouses which was awarded the prize for the best video documentary at the 1976 Athens International Film Festival, and Here at the LBJ about the community of residents at the Lyndon Baines Johnson Senior Citizens' Apartments. Her work has been shown at Portable Channel, the Rochester Memorial Art Gallery and Woodstock Community Video. Corcoran is a founding member of the Buffalo Documentary Group, and is currently Producer of The Frontier, a series of programs for local public television featuring the work of independent video and filmmakers from the Niagara Frontier.

MAY 16 (Wednesday)
207 Delaware Avenue
8:00 PM

OPEN PRESENTATION

Video/audio makers of all types who wish to share their materials and ideas are encouraged to come. 1/2-inch and 1/4-inch color equipment will be available for video playback; arrangements for audio, and other types of presentations should be made by contacting John Minkowsky at 847-2555.

From Ballyhoo by David Steward

From Heavy Drinking by Lynn Corcoran

From Ballyhoo by David Steward

Calcomp Plotter Graphic by Robert Coggshall

From Ballyhoo by David Steward

Calcomp Plotter Graphic by Robert Coggshall

From Heavy Drinking by Lynn Corcoran

From Ballyhoo by David Steward

Calcomp Plotter Graphic by Robert Coggshall

From Heavy Drinking by Lynn Corcoran

From Ballyhoo by David Steward

Calcomp Plotter Graphic by Robert Coggshall
BUFFALO FILMMAKERS

THURSDAY, MARCH 1, 1979
8:00 P.M.

MICHAEL UNHER
Dung Firing (1978) 8mm/sound/6 min.
Circles (1976) 16mm/silent/9 min.
Saskia-Dutch Buddings (1975)
16mm/silent/9 min.

An Account of the Ancient of Days
Sinking the First Circle on Earth (1975)
16mm/silent/6 min.

Easter with the Guzik (1977)
16mm/silent/6 min.

Self Portrait by
TOM BUSCH
Give Over, Air My Mind (1976)b&w 6 min.
But, I'll Never Be a Dancer (1975)b&w

MARCELLE PECOT
8:00 P.M.-two person show
THURSDAY, MARCH 15, 1979

THURSDAY, MARCH 22, 1979
8:00 P.M.

KEN ROWE
Bicentennial Mouth (1976) Super-8/color/3 min.
Hello Hawaii (1976) 16mm/b&w/2 min.
Three Nude Men Climbing a Greased Refrigerator (1976) 16mm/b&w/2 min.
Cinematicide (1977) 16mm/color/3 min.
In Response (1977) Super-8/color/9 min.
Negative Clank (1977) 16mm/b&w/3 min.
How To Succeed as a Gangster (1978) 16mm/b&w/2½ min.
Plus a Premiere of films in Progress:
Echo in the Lunchbox (1975-1979) 16mm/b&w/10 min.
Living in the Heart of the Beast (1978-79) 16mm/b&w
Buffalo filmmaker Ken Rowe has been a cinematographer for television commercial and topographic documentary films. He has produced a number of Environmental Installations, some of which appear in his films. In addition he works in photography and composes experimental music. Rowe's films have been shown at the Fine Arts Gallery at Arizona State University, the San Francisco Art Institute and Fly by Night Gallery (Tempe, Arizona). He has received awards for his films at Retrius, '76 (University of Iowa), the Second Annual Arizona State University Film Festival and the Third Annual State University College at Buffalo Experimental Film Festival. Rowe's Environmental Installations have been executed at the State University of Arizona, Papago Park in Phoenix, Innerspace Gallery (Tempe, Arizona) and the City Hall in Buffalo.
THURSDAY, JANUARY 25, 1979
8:00 P.M.

MARJORIE KELLER
Misconception (1977) 16mm, sound, 45 min.

Objected (1975) 16mm, sound, 26 min.

Because of the complexity of the problems it consistently raises, the body of the work which Marjorie Keller has made over the past six or seven years identifies her as one of the strongest of the younger filmmakers. There is probably no filmmaker more suited to challenge Brakhage than Keller, because she is a feminist and because of the frankness with which her films acknowledge her debt to him through the use of handheld moving camera, rapid editing, visible splice marks, temporal fragmentation, diaristic structures.

— 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 campaign of social or political reform. 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 present phenomenon of the women's alienated labor. The film's successful fusion of artistic and political feminist elements is an 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

"Each tradition in its own way is self-reflexive. The first Studies in Chronovision were begun with no thought of compilation, just curiosity since my early films. The first of them as a complete film body, but 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 in San Diego. He has completed nearly twenty films in the last ten years. He has had screenings at the Millenium, the Walker Art Museum, the Museum of Modern Art, the Pacific Film Archive, and the Canyon Cinematheque.

Louis Hock's work is also in the collections of the USCA Cultural Center in Tokyo; National Library of Australia; USA Cultural Center in Washington, D.C. and in several private collections worldwide. Reviews of his work have appeared in the New York Times, Design Quarterly, the Los Angeles Times, and Artweek. His own writings on film have been published in Form and Structure in Recent Film (Vanouver Art Gallery; Carlin's Film Notes and Film Culture.

THURSDAY, FEBRUARY 1, 1979
AND SUNDAY, FEBRUARY 4, 1979

KLAS WYBORNY

THURSDAY

Pictures of the Lost Word (1974, 50 min.)

Six Little Pieces on Film (1978, 35 min.)

Sunday

The Birth of a Nation (1973, 70 min.)

Unreachable Homeless (1978, 25 min.)

"1 Unreachable Un homeless — Klaus Wyborny. With its rapid cutting, layered superimpositions, and complex system of fades and filters, this uniquely precise half-hour banage of German suburban/industrial landscapes synthesizes and recapitulates much of the avant-garde vocabulary. It was developed over the last two years. I put first not only for itself but also in recognition of the other extraordinary films that the versatile Wyborny premiered here last spring: Pictures of the Lost World is his loose "land-art" parodying romantic weltschmerz.

Elementary Film History (Super-8 compre- hensive survey of silent and sound movien, and The Scene of the Action (a fractured adaptation of Melville's "Bartleby the Scrivener") for Village Voice.

"The Birth of a Nation is possibly the most searching discourse on film language that any filmmaker has yet attempted. It was aimed at the few die-hard ecstatic films in the Festival of Independent Avant-Garde Film (1973). Wyborny's film suggests that the cinema ran before it could walk, and singles out the research into putting materials right. There is no more important a goal that a contemporary filmmaker can set for himself."

— Tony Rayns, Sight and Sound

"Gottheim's deceptively simple, hour-long documentary Pictures of the Lost Word, like the others it is an exercise in self-reflexivity, as an end in itself and by which the filmmaker's vision. This has forced Keller to the audience, but also to the other extraordinary films that the versatile Wyborny. With its staccato rhythms, Pictures of the Lost Word is his loose "land-art" parodying romantic weltschmerz."

— J. Hoberman, Village Voice

"The sequence of image sections (summer, winter, spring) is exactly repeated for times, each time united with the same four blocks of sound material, exactly repeated, in a different order. The sixteen sections of the film display all the different combinations of sound and image material. The sound and image sections were all composed to allow for this isomorph-

ism."

— Larry Gottheim

Larry Gottheim is currently chairman of the Department of Cinema at the New School for Social Research at Binghamton. He began making films in the late 1960s. His work has been widely exhibited with showings at the Hammerburg Filmfestival, the Olympics Art Exhibition (Munich), Anthology Film Archives, Chicago Art Institute, and the Whitney Museum. He has lectured on film at Bard College, London Film Institute, the University of Dusseldorf, the University of Art (Rotterdam), St. Martin's College of Art (London), Microwave Institute, and the Museum of Modern Art. Writings about his films appear in the Village Voice. Take One, Art and Artist (London), Filmkritic (Germany), Afterimage (London) and the New York Times.

THURSDAY, FEBRUARY 8, 1979
8:00 P.M.

LARRY GOTTHEIM
Four Shadows (1978) sound/ 60 min.

"Gottheim's deceptive simplicity, hour-

long documentation of four sound and four image sequences in their 16 possible permutations is all-American pragmatism. More pedagogic than the structuralist blackboxes of the early 70's. Four Shadows has an obvious value in the case of the film theorists: but in demonstrating the effect that sound has on one's perception of an image, it should be stimulating to anybody who has ever been "moved" by a movie."

— J. Hoberman, Village Voice

"The sequence of image sections (summer, winter, spring) is exactly repeated for times, each time united with the same four blocks of sound material, exactly repeated, in a different order. The sixteen sections of the film display all the different combinations of sound and image material. The sound and image sections were all composed to allow for this isomorphism."

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Anthony McCall and Andrew Tyndall, from "Sixteen Working Statements". Anthony McCall first began as a conceptual artist working in performance. He started making films to document his performances and by 1971 switched completely to filmmaking. He moved from his native England to New York City in 1973 and continued there his work in films. McCall's films have been shown at the Museum of Modern Art (New York), the Carnegie Institute Museum of Art, the Venice Biennale, the Paris Biennale, Museum of Modern Art (Oxford), Hayward Gallery (London) and the London Film Makers Co-operative. His film line Describing a Cone (1973) won the Marie-José Prize at the Fifth International Festival of Experimental Film and Video (Knokke-Heist, Belgium). Andrew Tyndall had a traditional British education in the classics and studied film at a British Film Institute Summer School. He worked three years as a journalist before moving to New York City in 1976. Currently Tyndall is Projects Director for a large market-research firm in New York. He and Anthony McCall have worked together for a year producing the film Argument and several pieces of critical writing.

THURSDAY, APRIL 19, 1979
8:00 P.M.

MARTHA HASLANGER
Lived Time (1978) 15 min.
Syntax (1974) sound/15 min.
Focus (1972) silent/3 min.
Frames and Cages and Speeches (1976) sound/15 min.
"Lived Time: A non-spectacle whose story is a tribute to Eugene Minkowski. Time goes by with interruptions — or we go by with interjections. There are perhaps two characters if you want them. Otherwise, it's simply a matter of foreground and background."

— Martha Haslanger
"Syntax is a small gem, exhibiting... a kind of joyful, competent wit and strength. Haslanger prowls her camera through several rooms in an ordinary middle class house while her voice-over describes what we are about to see or have seen, never what is actually on the screen, wringing the changes of the relationship of the spoken word, image and the printed word. It is a wonderfully self-contained and seductive film."
— JUMP CUT

"Frames and Cages and Speeches" watches, and comments on, itself, going deeper into the process of selection, memory, and association than Syntax. Frames and Cages and Speeches is also a stylistic advance. Haslanger shifts angles and isolates details of an urban intersection, while creating a distinctive vocabulary out of interposed found footage, printed conjunctions, and a quirky soundtrack. Though it's difficult to crack her code the first time around, the fact is that this dense essay is sufficiently compelling to warrant repeated viewings. Haslanger is a distinctively self-possessed and original talent."

— Rob Danielson

From Argument (1978) by McCall and Tyndall

From Martha Haslanger's Lived Time (1978)

THURSDAY, MAY 3, 1979
8:00 P.M.

ROB DANIELSON
Galileo: Falling Bodies (1977, 4 min.)
Copernicus: Star Rolls (work in progress, 6 min.)
Mousike (1974, 4 min.)
Plus other works
"I will be presenting a one-hour collection of short films on the history of science. Each of the films (from two to eight minutes in length) is an interpretation of a specific scientific revelation and its relation to the image of the physical world constructed by science..."

— Rob Danielson

"One technique employed by the film is to position the viewer so s/he can subjectively participate in the assumptions implied by the discovery. In a simple physical exercise such as Galileo's with two stones at the Tower of Pisa, this can be accomplished by filming a re-enactment of the event. The viewer is encouraged to pass judgment on the results — which proves (perceptually) to be very difficult. The assumption is that the bodies strike the ground at the same moment — but there is no clearly decisive means for the viewer or Galileo to prove it. Discoveries which contain abstract ideas require the metaphorical use of image to achieve an analogous perceptual activity. For example, in the section of the film titled, 'Mousike', based on Aristotle's strictly theoretical explanation of motion, it was decided that the only motion he had successfully described was the motion that occurred in his mind — his thoughts. The analogous perceptual activity for his thinking in the film is the eye-movement of the viewer which is induced by the images of rocks (static) distributed carefully about the film frame area. This procedure of establishing a perceptual base for an objective concept could be thought of as an attempt to make science experiential."

— Rob Danielson

From Galileo: Falling Bodies (1977)

THURSDAY, MAY 10, 1979
8:00 P.M.

ROBERT POLIDORI
Erbalunga (1977-78) 16mm silent/color/40 min.
And recent video work
"Observational notations of the harbor view of Erbalunga, Corsica. We see before us the sampling of daily activities unfolding their events. A lyrical documentation of fishermen and their boats, the seaside, and their observers."

— Robert Polidori

New York filmmaker Robert Polidori works with film processes and the material of film to explore the illusions...
and spatial qualities of film and slides. In addition to his work in video, he has produced sequenced slide pieces, an audio tape piece, and is currently working in video and photography. Polidori's work has been widely exhibited in shows at the Anthology Film Archives, Whitney Museum, the Collected in showings at the Anthology Film Center.
Polidori's photographs have been exhibited at the Fine Arts Building in New York and the International Center of Photography.
Polidori received an Arts Council of Canada grant in 1971 and was a CAPS recipient in 1974 and is currently a CAPS Multi-Media Panelist. Both the film Erbalunga and the video work are receiving their premiere exhibition here tonight.

THURSDAY, MAY 24, 1979
8:00 P.M.
TOM DEWITT
Atmosfer (1966) sound/color/6 min.
The Leap (1966) sound/color/6 min.
Fall (1971) sound/color/16½ min.
Zierot in “Outta Space” (1978) sound/color/44 min.

Fall is the middle film in a trilogy, The Leap, Fall and Crash. The Leap is a shorter film which verges more closely on the abstract both in form and content. Crash is actually a story film born of literary traditions and classical film forms. Fortunately for you, I have never had an opportunity to make it so you will not be burdened with it. Fall is a middle ground work, medium in length and balanced between the narrative and the abstract.

— Tom DeWitt

The Leap is impressive for its mixture of pure video space with representational filmic space. Thus an ordinary man seems to interact physically with videographic apperitions, moving in and out of different space/time realities, fluctuating between the physical and the metaphysical with each stride of his leap toward freedom.

— Gene Youngblood, Expanded Cinema

“What is most powerfully effective in The Fall is the extraordinary sophistication of DeWitt's visual techniques, his graphic eye, and his complex design... The Fall is a work of immense dedication and exceptional skill.”
— John Fell, Film Quarterly

Tom DeWitt began his work in film as an apprentice to Stan Vanderbeek, and helped on the construction and operation of Vanderbeek Movi-drome at Stoney Point. DeWitt attended San Francisco State College where he began a collaboration with Scott Barloff which resulted in several works, including an environmental piece, a multi-media light show and the award-winning videographic film Off/On. DeWitt's own film Atmosfer won the Zellerbach Award at the 1966 San Francisco Film Festival and was placed in the permanent collection of the Museum of Modern Art. DeWitt has been an active participant in the exploration of electronic tool design and innovative forms of cable and satellite transmission.

THURSDAY, MAY 31, 1979
8:00 P.M.
THE MOVING IMAGE/STATEWIDE FILM PROGRAM:
12 Films by Five American Filmmakers
This program, and last evening's videotape presentation, will showcase films and videographics selected by Media Study/Buffalo for distribution to State University of New York campuses. Together, the two programs constitute The Moving Image/Statewide: a project initiated and sponsored by the University-wide Committee on the Arts of SUNY in which film programmers and video curators select groups of independent films and videographics and write extensive notes about them for campus and community audiences. The works and notes are available, until February 1, 1980, to any campus which invites a represented artist or an informed critic to discuss the program.
The film program, which was selected by Thom Andersen, former Film Programmer at Media Study/Buffalo, includes work by the following filmmakers: Stan Brakhage (Fire in the Ashes), Ernie Gehr (Fixed Skies), Bruce Conner (A Movie and Breakaway), John Taylor (The Happy Film), and Gene Youngblood (Film Gullible's Travels and the award-winning video satire This is TV — America). For more than a decade, DeWitt has been an active participant in the exploration of electronic tool design and innovative forms of cable and satellite transmission.

TOM DEWITT

Galileo: Falling Bodies (1977) by Rob Danielson

Still from Tom DeWitt's Zierot in Fou
BENEFITS

Benefit Screening for the National Endowment for the Arts Challenge Grant for Media Study/Buffalo: The Auditorium, Marine Midland Bank-Western, One Marine Midland Center
THURSDAY, March 8, 1979 8:00 P.M. CONTRIBUTION: $10.00

PAUL SHARITS

Screenings:
Razor Blades (1965-68) two screen projection/stereo sound/black and white and color/25 min.
Declarative Mode (1976-77) two screen projection/sound/color/40 min.
Tails (1976) silent/color/3 min.

"Of all the filmmakers of this last decade, Sharits has made the most systematic attempt to explore and objectify the dynamics of the recording process and the materiality of film. And it is precisely the obsessive consistency of this effort which brings him, in a movement of reciprocity, closest to the borderlines of recent painting and sculpture."
—Annette Michelson, Projected Images

"That Sharits has restricted himself to a loss of representation — as that is normally understood — and has understood the goals of representation to be instead an engagement with the display of the physical and optical codes of the film experience, is the sign of an abstract logic at work. That it works so powerfully, both conceptually and emotionally, is the sign of significant art."
—Rosalind Krauss, Paul Sharits: Dream Displacement and Other Projects

"Razor Blades follows the tradition of the stroboscopic films which affect our eyes on a physical level, causing an almost hypnotic transference of light from the screen to our minds. However, Sharits explores psychological as well as physical sensations. He seems intent upon going against the grain of our perception and feelings, and we are forced to either stop the flow of images or to dive into them fully with total abandon. If we can do this we find the film deeply satisfying, because it is conceived to break down our defenses and then to work on a subconscious level to initiate us into a new level of awareness. By opposing the eyes and ears against the mind, Razor Blades cuts deeply, both in our psychic and visceral bodies, and is a forerunner of what films some day may become — totally programmed visual, auditory and psychological environments."
—David Bienstock, Whitney Museum

Paul Sharits teaches filmmaking and film analysis at the Center for Media Study, SUNY at Buffalo where he has worked since 1973. Sharits has received numerous awards and grants including two CAPS fellowships, two Ford Foundation Humanities Grants, a Public Media Grant from the National Endowment for the Arts and a Bicentennial Film Project Grant from the NEA and N.Y. State Council on the Arts. He has appeared with his films at numerous exhibitions including screenings at Yale University, The Art Institute of Chicago, Oesterreichisches Filmmuseum (Vienna), Museum of Modern Art (Stockholm), Vancouver Art Gallery, Royal Film Archives (Brussels), Edinburgh Film Festival, The Milky Way (Amsterdam) and the Art Gallery of Ontario. His writings on film have appeared in Film Quarterly, Film Culture, Afterimage, Art in America, Quarterly Review of Film Studies and Niagara Magazine. Writings on Sharits' films appear in numerous books, journals, magazines and newspapers worldwide.

Benefit Screening for the National Endowment for the Arts Challenge Grant for Media Study/Buffalo: The Auditorium, Marine Midland Bank - Western, One Marine Midland Center
THURSDAY, May 17, 1979 8:00 P.M. CONTRIBUTION: $10.00

JAMES BLUE

Screening The Olive Trees of Justice (1962) sound/b&w/80 min./French with English subtitles

Exploring the chasms between the idealized past and the grim present, The Olive Trees of Justice confronts its hero's childhood memories of Algiers with the brutal reality of the city as French colonialists and Algerian nationalists battle for it. The film itself was photographed on location with nonprofessional actors during the height of the French-Algerian conflict. Release of the film, based on a prize-winning novel by Jean Pelegri, was delayed in France by political forces hoping to repress the work.

James Blue spent two and a half years in Algeria with a small independent French film company making documentaries during the Algerian Revolution. Here Mr. Blue made his only feature film, The Olive Trees of Justice, which won the Critics Prize at the Cannes Film Festival (1962) and widespread recognition, including showings at the New York and London Film Festivals. Since then he has made several documentaries for the United States Information Agency, many of which won major awards at international festivals, including a Silver Lion, Venice Film Festival, and top prizes in both the Bilbao and Amsterdam Documentary Film Festivals. His film, A Few Notes on Our Food Problem received an Academy Award nomination in 1967. In 1976, he and David MacDougall completed a feature-length film study of an African tribe for the National Science Foundation, Kenya Boran. He has taught film at the Center for Advanced Film Study at the American Film Institute, UCLA Film School, Fordham University, Rice University, Yale and the State University of New York at Buffalo as well as Media Study/Buffalo.

Frames from Paul Sharits' Razor Blades (1965-68)

Filmmaker James Blue

Filmmaker Paul Sharits

The Olive Trees of Justice (1962) by James Blue
JONAS MEKAS
in Between (1978) color/sound/50 min.
Jonas Mekas has distinguished himself by his generosity toward other artists. In the fifties he founded the magazine Film Culture, a journal which devoted itself to the creation of an independent cinema and an independent criticism of the then-established cinema. Its circulation has always been small, but its effect on the practice of film-making and film criticism has been large. In the early sixties he helped to establish the Film-Maker’s Cooperative, an initiative in film distribution that made possible a new American cinema. He also wrote a regular movie journal for the Village Voice and the SoHo Weekly News for almost twenty years.

In a tribute to Mekas written on the occasion of the premier of in Between, Noel Carroll wrote, “Each shot tells us Mekas’s values, establishing in celluloid what he feels is worthy of attention, both for us and, more importantly, for him. As the film proceeds, we catch on not only to a style, but to a personal style, a personality incarnated not in a body but on screen.”

“The material for this film is footage that didn’t find a place in Waiden reels. Some of it belongs in between Lost Lost Lost and Waiden. It’s mostly New York, and some travel footage. The City, friends (Richard Foreman, Amy Taubin, Mel Lyman, Peter Beard, David Wise, Andrew Meyer, Salvador Dalí, Jerome Hill, David Stone and Barbara Stone, my brother Adolfo’s filming Double Barreled Detective Story, Diane di Prima, Allen Ginsberg, Norman Mailer, Ed Sanders, Gordon Ball, Henry Romney, Jack Smith, Shirley Clarke, Louis Brigante, Jane Holzer, etc. etc.) It’s a period piece.”—Jonas Mekas

VINCENT GRENIER
Interior Interiors (to A.K.) (1978, 16 min.)
World in Focus (1976, 20 min.)
White Revolved (1976, 12 min.)
X (1976, 9 min.)
Vincent Grenier, a Quebec filmmaker now living in New York City, works on the margins between representation and abstraction where shapes become forms and light becomes patterns of crustal. As Jonas Mekas has written, “For Grenier, the ‘actual’ world doesn’t exist. All that is left is vague, faded shapes, colors, movements. There aren’t even vivid, sharp colors in the films: only the pale memories of colors.”

In a recent Village Voice review, J. Hoberman wrote, “The work of Vincent Grenier is extraordinary, subtle and elusive, even in the context of other reductionist filmmakers... In World in Focus, Grenier animates the screen by thumbing through the candy-colored pages of a world atlas, at varying speeds and angles... an homage to the primitive cinema of the flip-book, and the ultimate armchair travelogue.”

THURSDAY, MARCH 29, 1979
8:00 P.M.
EVENINGS FOR NEW FILM
ALBRIGHT-KNOX GALLERY
1285 Elmwood Avenue
Buffalo, NY 14222

VINCENT GRENIER
Interior Interiors (to A.K.) (1978, 16 min.)
World in Focus (1976, 20 min.)
White Revolved (1976, 12 min.)
X (1976, 9 min.)

THURSDAY, APRIL 26, 1979
8:00 P.M.
EVENINGS FOR NEW FILM
ALBRIGHT-KNOX GALLERY
1285 Elmwood Avenue
Buffalo, NY 14222

HOLLIS FRAMPTON
Hollis Frampton of Eaton, New York will make his second appearance in Evenings for New Film. Frampton has written: “I began work nearly seven years ago, upon a project that is subsumed under the synoptic explication of a single metaphor. When it is complete, it will constitute a ‘serial,’ or long work in installments, using the elements of perpetua and discovery customary to the serial mode. The central conceit of the work derives from the voyage of Ferdinand Magellan, first circumnavigator of the world, as detailed in the diary of his ‘passenger,’ Antonio Pigafetta and elsewhere. During his five-year voyage, Magellan trespassed (alive and dead) upon every psycholinguistic ‘time-zone,’ circumambulating the whole of human experience as a kind of somnambulist. He returns home, a carcass pickled in cloves, as an excuable corpse. The protagonist of my work must be a first-person consciousness that bears resemblance to myself (or only as the amalgam H.C., Earwicker/Anna Livia Plurabelle resembles James Joyce)... and, even, to Flash Gordon, Fantomas of the filmic vulgate.”

“As I envision it, the work (which I provisionally call Magellan) will be made up of a cycle of seven complements but independent complete films, each of which is itself to be composed of a number of detachable subsections and epicycles of separate semantic and formal integrity. The seven large sections are: 1. Dreams of Magellan; 2. The Birth of Magellan; 3. The Small Cloud of Magellan; 4. Strife of Magellan; 5. The Large Cloud of Magellan; 6. The Death of Magellan; 7. The Return of Magellan.”

Hollis Frampton has taught filmmaking, film theory and digital arts in the Center for Media Study, SUNY at Buffalo since 1973. He has completed nearly sixty films over the past twelve years of work. Frampton has received several grants and awards for his work including a CAPS fellowship, Rockefeller Endowment for the Arts grant and an American Film Institute grant. His films, each of which has appeared in the permanent collections of the Museum of Modern Art, Anthology Film Archives, Arts Council of Great Britain, Art Institute of Chicago, Walker Art Center, Pacific Film Archives and George Eastman House. The Royal Film Archive of Belgium preserves the entire body of Frampton’s work in film. Frampton’s films have been shown at virtually every major museum and gallery in the U.S. and numerous museums and festivals in Europe. His writings on film and photography have appeared in Afterimage, Film Culture, Form and Structure in Recent Film (Yale University Art Gallery exhibition catalogue) and October. Articles about Frampton’s work have appeared in Afterimage, Film Culture, Art and Artists, American Film, A History of the American Avant-Garde, Wide Angle, Millennium Film Journal and Le Monde.

Filmmaker Hollis Frampton

Filmmaker and film critic Jonas Mekas

Filmmaker Hollis Frampton
A Conference on Contemporary Directions in the Public Affairs Documentary

MEDIA STUDY/BUFFALO ON FEBRUARY 22 - 25, 1979 SPONSORED BY CENTER FOR MEDIA STUDY, STATE UNIVERSITY OF NEW YORK AT BUFFALO MEDIA STUDY/BUFFALO WND - CHANNEL 17 - BUFFALO

"There are no documentary films because no one can see how to make a profit by showing them; there is no way to make a profit because there is no place to show the films."

Pare Lorentz, "The Documentary Film," McCall's, August 1939.

"... It is an inventive and creative process, this renewing of the sense of sympathy and interest in the documentary film can do that kind of work, and it therefore has a natural place at the heart of the process of public communication." Richard Dyer McCann, The People's Films, 1973.

"Art seems to be the exchanging of information, sometimes specifically referring to food, shelter and the protection of self, family and clan, sometimes referring to inner states of consciousness, emotions, attitudes. As the messages are varied, so are the forms."


This conference is organized so that participants can exchange ideas (1) on a variety of emerging forms in the public affairs documentary, and (2) on the difficulties in getting culture into the culture and into the culture into the culture and into the culture into the culture into the culture into the culture and imaging various kinds of moving images about some of its most serious problems and most divisive social issues. It is also directed toward two of our continuing pursuits: (1) bringing the private eye to the public view, and (2) casting American independence in the context of world interdependence.

In the print medium there are multitudes of voices reaching to those national and international events which concern the public, and these free-lancers get a hearing in daily and weekly newspapers, in monthly magazines, in quarterly journals, and in thousands of books published each year. In contrast, the medium of the moving image presents information about the same events through the regular employees of a few major networks. And even the regular employees are relatively few in comparison to the major newspapers, while the New York Times has 40 international correspondents to serve over 20 million viewers. And all the networks, commercial and public, have continually vacillated about a place for the documentary. Given the expense of this medium and its distributive power, one of its central problems is limited to our understanding of national and international events. In fact, our access to local and regional voices is even more embarrassingly inadequate.

What work does occasionally appear in the media has been conceived, designed and presented as part of a saleable fiction. While there are a few documentaries on the arts supported by the Public Media Program of the National Endowment for the Arts, a few historically researched documentaries on American culture supported by the National Endowment for the Humanities, and a few reports on various social issues supported by various foundations, there is essentially no place for our image essays, thesists and commentators to even make application for support of productions, not to mention transmission. Even if a proposal is accepted, the project usually cannot start for nine months; the issue has changed and so has the maker; this nonsynchronous mode, if applied to another medium, would mean that the likes of Richard Riedell, Anthony Lewis, and Roger Rosenblatt could undertake nothing until a long process of evaluation had taken place, and in effect they would be forbidden to produce responses to events in real time. When major television documentary is all too often treated as a "special," a kind of temporal ghetto, and seems to be targeted toward some hypothetical Nielsen family rather than produced from any personal passion. In the ritualized electronic theatre of art programs, the skids, the scabs, and quiz shows which have become almost as repetitious as the commercials which provide their paste, few fragments of actuality break through, and there has been absolutely no attempt to launch and sustain a continuing effort to explore and discover the most effective forms, styles and types of documentary work which would be particularly adaptive to this new medium. The tension between a pluribus and unum is still the spring of the American timepiece. It can be agreed that the documentation of democracies is not definitive but diverse. Our American society is not a bulletproof, air-tight, unsinkable structure, but the kind of open field imagined by one of its greatest native thinkers, William James, when he himself reported: "All classic, clean, cut and dried, noble, fixed, eternal weft sanschauwenger seems to me to violate the character with which concrētely comes and the expression which it bears of being, or at least involving, a muddle and a struggle."

There is no lack of talented imagemakers. Television should draw on the urban sensibilities of Milton Harris and the WHC series An Informal Family, the arthouse sophistication of Geoff Winningham, the suburban and midwest sensibilities of Tom Palazola and Jeff Kreines, the pastoral elegiac of Bruce Baillie, the rural actuality of David Hancock's Vermont, Carroll Ballard's Oregon and Appalshop's Kentucky. It should engage the observant spirit of David McDougall, the camera notebook of Jonus Melkas, the irony of Richard Leacock, the pointed editing of James Blue, the capsule animation of Nick Broomfield, the investigative reports of Peter Davis and Peter Watkins, the performance coverage of AIP Maysles, the dramaturgy of Arthur Barron, the engagement of William Greaves and William Jersey, the political analysis of Ralph Arlyck, the focus of these Endowments, the instrumental anatomy of Fred Wiseman, the cultural documents of Hubert Smith, the poignancy of Germaine Wurzburg and Jerry Bruuck, the investigatory reports of Peter Davis and Peter Watkins, the commitment of Emile de Antonio and Haskell Wexler, the video documentation of Stenia Vasatka and Don Hallock, the animated constructions of Frank Mouris, the followways of Warrington Hudlin, the power of Michael Roemer, the social concerns of George Stoney, the personal exploration of Ed Pincus, the group efforts of Opitic Nerve, TVTV and Downtown Community Video. It needs the personal viewpoints of Madeleine Anderson, Stan Brakhage, Dori Chass, Dan Drasin, Charles Lamy, Linda Femme, Arthur Ginsberg, Ellen Hovde, Judy Irola, Pat Jaffe, Barbara Kopp, Danny Lyon, Muffie Meyer, Gunvor Nelson, Marcel Ophuls, Hart Perry, Amalie Rothschild, Ira Schneider, France Thompson, Walter Ungerer, Stan Vanderbeek, Claudia Weili, Bly Yahr and Charlotte Zwein.

The Western New York Educational Television Association has the only all-news public radio station in the United States, WNYE. It is the only such station, public or commercial, in Buffalo. In Channel 17 Reports, it provides America's only 30-minute in-depth examination of a local news story each week. It has joined hands with Media Study/Buffalo to provide local and regional independent film and video makers with the opportunity to express their personal concerns on The Frontier. With the support of the Corporation for Public Broadcasting and the National Endowment for the Arts, it has served as the host station for the productions of artists Woody and Steina Vasatka who reside in Buffalo. Media Study/Buffalo is the conduit for the production of independent filmmakers Tom Johnson and Lance Bird's America Lost and Found, supported by the National Endowment for the Humanities. This conference is one more indication of our joint determination to make Buffalo aware of the world and the world of Buffalo.
Marline Barrat, born in Algiers of French and Russian parents, studied Reichian therapy with Elsa Lindberg and worked as a psychologist for five years. She also studied at the Fine Arts School of Norway, following which she taught writing and reading to Arab children in a mountain village during the Algerian war. During this period, she helped run a small health center to care for the community's wounded, working with midwives and herbalists.

She later served as assistant editor to Emile Servan-Schreiber on the newspaper, Les Echos, for which she edited an art page. As a dancer, director, and actress, she organized many shows with the Argentinian writer, Copi, and worked with a number of artists and groups from various fields and countries, including Pink Floyd and the Soft Machine. She also directed film documentaries on African Workers in Paris, Problems of Teen-agers in Paris Suburbs, and The Gypsies in the Ghettoes Around Paris.

Ms. Barrat first came to the United States in 1968 as part of a delegation to Brandeis University's International Theatre Festival, run by Ellen Stewart, founder of the La Mama Experimental Theatre Club in New York. She returned to the United States in 1971 and began to work with children and teen-agers in Harlem and the South Bronx, instructing them in the use of video.

With the help and active support of Ellen Stewart of La Mama, E.T.C., she set up a video workshop for children on the Lower East Side, working with Charles (Bobby) Shaw, Jr., a prominent jazz musician, and with her son, Stephan Barrat, and Clement Cann, who have also worked as her assistant directors and video technicians in the work in the South Bronx.

Her videos, Vickie and You Do the Crime, You Do the Time, have been shown at the Whitney Museum of American Art, on Italian television, on WNYC-TV, Channel 31’s weekly series, Video City, and on the NBC Special, Violence in America.

Nick Broomfield graduated from Cardiff and Essex with a degree in politics and law. His first film, Who Cares, was made as part of a research project about the destruction of traditional communities in city centers. He then studied at the National Film School and made Proud to Be British (1973) and Behind the Rent Strike (1974). The first dealt with a group of European royalists, the second with a group of Japanese landlords, and a new housing estate who refused to pay rent. Both of these films are unusual insofar as they try to discover the political philosophies of the two groups and to understand how their positions and attitudes have been arrived at. He has collaborated with Joan Churchill on Juvenile Liaison, Marriage Guidance and Tattooed Tears.

Edward Hugetz is Director of the Southwest Alternate Media Project in Houston. He was educated at the University of Notre Dame and at the Center for Media Study, State University of New York at Buffalo, and teaches film at the University of Houston at Clear Lake. From 1975-77, he was Filmmaker-In-Residence for the Texas Commission on the Arts, and helped students throughout the state produce more than 150 short films. He has long been associated with filmmaker James Blue with whom he collaborated on Who Killed Fourth Ward?, a three-hour, super-8 sound-synch documentary which was aired on public television in Houston. They produced a 13-week series by Southwest filmmakers, The Territory, for Channel 8 in Houston.

Lynn Corcoran took her degree in history from the University of California, Berkeley and studied photography and film at the School of Photographic Arts and Sciences at Rochester Institute of Technology, and at the Center for Media Study at State University of New York at Buffalo. She has taught workshops in Documentary Video Production at Media Study/Buffalo for three years.

Engine 18 Squad 10, which examined the unique working conditions at Buffalo's busiest firehouse and was done in collaboration with Glenn Muschko, was shot in 1976. She also co-produced, with Muschko, Fighting Back: The Elliott District Concerned Taxpayers (1975), a videotape about the process of organizing a neighborhood group, followed to its first confrontation with City Hall, and Urban Homesteading (1976), a super-8 film about the only individual to successfully participate in the government-funded Urban Homesteading Program in a housing project for senior citizens. She has just completed Heavy Drinking (1978), which considers the experience of patients and staff in a county operated alcoholic rehabilitation program.

Wilde Chance is Executive Producer of all programs, network and local, originated by WNET Channel 17 in Buffalo. He is producer of the Mark Russell Comedy Specials for the Public Broadcasting Service. He was Manager of Public Affairs for the radio and television network of the American Broadcasting Company from 1951-1971, and in 1972-73 was Producer-Director in charge of Pilot Project, a unit established to determine the feasibility of utilizing the resources and personnel of TIME, INC, as the basis for television programs and series. His The Eyes Have It was awarded a Silver Medal at the 1973 International Film and TV Festival in New York. He also made independent productions for Times Four Productions, including the award-winning El Greco and The Changing Image. He has produced programs on opera, ballet, drama and music as well as archeology, the campus politics of the 1960's, and drug rehabilitation.

FRIDAY, FEBRUARY 23

9:30-11:30 CHLOE AARON — THE FUTURE ROLE OF THE PUBLIC AFFAIRS DOCUMENTARY

11:30-1:30 LUNCH

1:30-4:00 SCREENING AND DISCUSSION OF THE ENERGY WAR, PART 2, FILIBUSTER

4:00-4:30 COFFEE

4:30-6:30 SCREENING AND DISCUSSION OF WHO KILLED FOURTH WARD?

6:30-7:30 BREAK

7:30-9:30 SCREENING AND DISCUSSION OF CHANNEL 17 REPORTS

9:00 DINNER

Chloe Aaron is Senior Vice President for Programming of the Public Broadcasting Service. She is responsible for Current Affairs, Educational, and the American Humanities program divisions; scheduling and program operations; the Station Program Cooperative; special program acquisitions; and the Public Television Library. From 1970-76, she was Director of the Public-Media Program at the National Endowment for the Arts, with overall responsibilities for the funding of film, television and radio. During this period, she lent support to such major Public Television programs as Dance in America, Visions, and Live from Lincoln Center, and with the Ford Foundation, created the Fund for Indepedently Produced Documentaries for Public Television. It was during her tenure that regional media centers were first founded and supported, and individual grants given to film and video artists.

Earlier, in the 1960's, she worked as a free-lance journalist in Washington, concentrating her efforts on television and communications. Her articles appeared in the Washington Post, Art in America, and New York Magazine.

Donn Alan Pennebaker took his degree from Yale University in Engineering and spent two years in the Navy before making his first film, Daybreak Express (1953). He worked on Francis Thompson’s N.Y., N.Y., and in 1959 joined Richard Leacock, Albert Maylies and Robert Drew to make cinéma vérité documentaries for television and, with Leacock, formed his own company in 1964. He made Don’t Look Back, a film on Bob Dylan, in 1965 and later shot Monterey Pop (1967) and Keep on Rockin’ (1972). He was cameraman for Norman Mailer’s independent feature films and made one PM, an interpretation of rushes from Jean-Luc Godard’s never-completed American movie, One AM. In 1974, he completed Bowie, a feature-length film of David Bowie’s last concert with the Spiders From Mars at Hammersmith Odeon. Retrospectives of his work have been presented at the Edinburgh Film Festival, the British and American Film Institutes and the Cinematheque Francaise.

He has had a long career in public affairs documentary film making. In 1962 he was involved in Primary on the Kennedy-Humphrey campaign in Wisconsin. In 1961, he made Yanki No on Castro’s Cuba for ABC and in 1963 made Crisis on the Confrontation Front, a student Kennedy and Governor Wallace at the University of Alabama door. The Energy War, aired on PBS on January 28, 29, 30, 1979, was produced on a grant from The Revolving Documentary Fund.

James Blue spent two and a half years in Algeria with a small independent French film company making documentaries during the Algerian revolution. There, he directed his first film, The Olive Trees of Justice, which won the Golden Prize for the best feature film at the Cannes Film Festival in 1962 and widespread recognition through showings at the London and New York Film Festivals.

He then made several documentaries for the United States Information Agency, many of which won major awards at international festivals, including the Silver Lion at Venice. A Few Notes on Our Food Problem received an Academy Award nomination in 1969. He recently collaborated with David Gann to make the extended observational documentary, Kenya Boran, for the American Field Service on a grant from the National Science Foundation. In 1978 he completed Who Killed Fourth Ward?, a three-hour super-8 film, supported by the Corporation for Public
Commission of the Arts and Humanities.

He organized the documentary section at the Center for Advanced Study at the American Film Institute, has been Director of the Media Center at Rice University, and has taught at UCLA and Yale. In 1978, he delivered a series of eight lectures on The Documentary Impulse at the Museum of Modern Art in New York City. He is a member of the faculty of the Center for Media Study at State University of New York at Buffalo, and is this year's selection for The Moving Image/The Maker, a program of the University-wide Committee on the Arts. He will continue his film reports on Houston housing problems, working with Adele Santos, funded by the Texas Commission of the Arts and Humanities.

Chloe Aaron

James Blue

Linda Producer is Producer of Channel 17 Reports, a new series which gives viewers a 30-minute in-depth examination of a Buffalo news story each week, a program unique in America television. She won a Golden Mike Award for best TV program on youth and a Freedom Foundation Award for her documentary work at WNET-TV in Saginaw, Michigan. Behind Closed Doors, her half-hour documentary on battered wives, led to the opening of the first half-way house for them in the State of Michigan. She did research at the University of Kansas on reporters' being subpoenaed to reveal confidential news sources.

Of Channel 17 Reports, she says: "Our production team will be out in the field — at Love Canal or out with the strikers on the picket line instead of sitting in a studio. We'll be showing the news as it is happening and when it is happening. We'll be able to have people speak for themselves.

SATURDAY, FEBRUARY 24
9:30-11:30 ROBERT SKLAR — PERSUASION AND INTERPRETATION IN THE PUBLIC AFFAIRS DOCUMENTARY
11:30-1 LUNCH
1:30-4:00 SCREENING OF OFRA BIKEL’S BOGOTA, ONE DAY DISCUSSION BY LOUIS WILEY SCREENING AND DISCUSSIONS OF LOS NIÑOS ABANDONADOS
4:00-4:30 COFFEE
4:30-6:30 SCREENING AND DISCUSSION OF 1968
6:30-7:30 BREAK
7:30-9:00 SCREENING AND DISCUSSION OF AMERICA LOST AND FOUND
9:00- DINNER

Robert Sklar is Chairman of the Department of Cinema Studies at New York University. He is the author of Movie-Made America: A Cultural History of the American Movies (New York: Random House, 1975) and was a Rockefeller Foundation Humanities Fellow in 1976-77 to undertake research and writing on the historical development and cultural influence of American television. He writes regularly on cinema for American Film and on public television for The Chronicle of Higher Education. He was formerly Professor of History at the University of Michigan and has lectured on American studies at the University of Auckland, New Zealand.

Louise Wiley graduated from Yale in 1967 and Georgetown Law School in 1970. After working for three years as an Associate Editor for The Advocates, WGBH's award-winning debate series, Wiley moved to daily news and public affairs. He became a Producer for the station's nightly news program and for several PBS specials, including What Now? (1973), a reaction to the firing of Archibald Cox, and Impeachment (1973), one of the first television efforts to explain what charges were possible.

In 1976, Wiley developed proposals for National Public Affairs programming, including an international documentary series which became World. He also acted as Post-Production Supervisor for several acquisitions, including South Africa: The White Lagger, a film by Peter Davis aired on PBS. In June, 1977, he became Director of Acquisitions for World and has worked on that project ever since. He became Series Editor in Fall, 1978.

Danny Lyon took his degree in history at the University of Chicago in 1963. His experience in Georgia and Mississippi as a staff member and photographer of the Student Nonviolent Coordinating Committee resulted in his first book of photography, The Movement, with text by Lorraine Hansberry (1964). The Bikewars, a series of stills accompanied by taped conversations with members of the Chicago Outlaws, appeared in 1969 and was followed by The Destruction of Lower Manhattan (1969) and Conversations with the Dead: Photographs of Prison Life (with the Letters and Drawings of Billy McCune #122054 (1969). An exhibition, Danny Lyon — Ten Years of Photographs, was organized at the Newport Harbor Art Museum in 1974 and travelled throughout the United States.

His first film was Social Science 127 (1967) and its subject was a Houston tattoo parlor. He then moved to New Mexico and in 1970 made Lament (A Little Place), a series of sequences about life in a small town, and in 1973 Mojado (Wetback), the portrait of a personal friend. He shot Los Niños Abandonados (The Abandoned Children) during three dangerous weeks in a small town on the coast of Columbia. It is an intimate portrait of the life of the street children who survive by begging for food, sleeping in the streets, and taking care of each other. It has been televised in Sweden and Switzerland, and on KCET, Los Angeles and KURT, Houston. In 1976, with support from the National Endowment for the Arts and the New Mexico Arts Commission, he made Little Boy, named for the first atomic bomb developed in New Mexico and dropped in Hiroshima. It gives his picture of present-day New Mexico, a look beneath the sunbelt. He is currently working on El Otro Lado (The Other Side).

SUNDAY, FEBRUARY 25
9:30-11:30 UDI EICHLER — FROM INDIGNANT GLUT TO UNCERTAIN FUTURE
11:30-1 LUNCH
1:30-4:00 SCREENING OF JORIS IVEN’S AND MADELINE LORIDANS AN ADVENTURE AND IMPRESSIONS OF A CITY DISCUSSION BY PETER BRADLEY
4:00-4:30 COFFEE
4:30-6:30 SCREENING AND DISCUSSION OF AHNYUNG AMERICA: TWO KOREAN FAMILIES
6:30-7:30 BREAK
7:30-9:00 SCREENING OF STEINA AND VACLAV VOJNSKY DISCUSSION OF THE ARTIST’S ACCESS TO TELEVISION
9:00- DINNER
completed Ahnyung America: Two Korean Families with support from the New York State Council on the Arts and the National Endowment for the Arts.

Woody Vasulka was born in Brno, Czechoslovakia and studied metal technologies and hydraulic mechanics at the School of Industrial Engineering there. He then entered the Academy of Performing Arts, Faculty of Film and Television, Prague and began to direct and produce short films. He emigrated to the United States and worked as a film editor for Francis Thompson and for Harvey Lloyd Productions. In 1967, he began experiments with electronic sound and stroboscopic lights with Alphons Schilling and in 1971, co-founded The Kitchen. He was Technical Advisor to the Alternate Media Center in New York and was associated with Electronic Arts Interim. In 1974, he became a member of the Faculty of the Center for Media Study, State University of New York at Buffalo and began his investigations into computer-controlled video image research, building The Vasulka Imaging System, a digital computer-controlled personal facility. He has published "Didactic Video Organizational Models of the Electronic Image" and "The Syntax of Binary Images" in Afterimage. His most recent work includes the exhibition of tableaux on waveform codes in electronic imagery at the Abril-Knox Art Gallery and Recorded Images; a film series supported by the National Endowment for the Arts.

Steina was born in Iceland, attended the Music Conservatory in Prague from 1959-62, and joined the Icelandic Symphony Orchestra in 1964. She came to America 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. 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 her husband, Woody Vasulka, she has just created six programs for WNED — Channel 17 in Buffalo, supported by the Corporation for Public Broadcasting and the National Endowment for the Arts, and has had an exhibit, Machine Vision, at the Abril-Knox Art Gallery. She is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

Udi Eichler is Executive Producer of Documentaries at Thames Television, London. He was born in Austria, moved to Great Britain and studied sociology at the University of London, and joined the British Broadcasting Company in 1967. He directed documentaries for Panorama and produced and made films for The Money Programme, the first regular television series dealing with economic matters. He joined Thames Television as Producer and Director of "The Week" in 1969 and has since produced and directed a variety of documentaries, including Sex, Love and Marriage — California, 1970. Do What Turns You On; an autobiographical film about the community in which he lives, Family by Choice — An Experiment in Living; and a seven-part, seven-hour long series, Sex in Our Time, which became a 'cause celebre' in Great Britain.

Joris Ivens was born in 1898 at Nymegen, Holland. From 1927 until the present date, he has made some forty motion pictures, and he has come to be considered one of the greatest of all documentary filmmakers. Included in this list are such classics as The Bridge, Rain, New Earth, The Spanish Earth (commentary written by Ernest Hemingway), Power and the Land, Song of the Rivers, The Matinal, and The Seventeenth Parallel. In 1938, he went to China to make 400 Million and upon leaving, donated his camera to the forces of Chou-en-Lai; it now has pride of place in the Peking Museum of the Revolution. His first collaboration with Marceline Loridan, Co-Director of How Yukong Moved The Mountains, was on Rotterdam-Europort (1966), and he has been his constant associate since.

How Yukong Moved The Mountains consists of 12 episodes of varying lengths from 10 minutes to two hours, running a total of 12 hours. Each takes a single situation or setting, ranging from a rehearsal at Peking Opera to discussions in a generator factory or a pharmacy, and shot in Nanking, Peking, Shanghai, Takiing and Da Yu Dao, a small fishing village.

Peter Bradley is Director of Special Programs for KTCA-Channel 2, Twin Cities Public Television in Minneapolis - St. Paul. From 1966-1977 he was the creator and Director of the New York State Council on the Arts film program, and his responsibilities were extended to television and literature in 1969. His budget increased from $40,000 to $2.9 million during a decade which found his programs replicated by a great many other state arts councils and by the National Endowment for the Arts. During the period, he initiated support for the development of the Television Laboratory at WNET-Channel 13, and for imaginative and experimental arts programming at public stations throughout New York State. He helped to create and stabilize independent film and video centers, and to establish the Media Equipment Resource Center (MERC). Since 1972, he has been on the Board of Advisors of The Sinking Creek Film Celebration and is also a member of the Board of Trustees of Film in the Cities in Minneapolis - St. Paul. He has been attempting to develop support for the American airing of Joris Ivens' films on China.

Pat Jaffe has written screenplays — "Keep It Moving and Lorraine #2" and has served as an editor for features by Peter Yates, Frank Perry, Tom Gries, Daniel Mann and Shirley Clarke, and documentaries for CBS — Casablanca at 68 and Bravinsky, ABC — Juvenile Justice, and Drew Associates — Buffett and Pesky and Johnny. She teaches the Production Workshop at the Graduate School of Film and Television, New York University. She is the co-producer of My Own Yard to Play In (with Tony Schwartz), The Anatomy of Cindy Finch (with Richard Leacock) and Inside Pop, the Rock Revolution (CBS). She made Who Does She Think She is, a documentary-theatrical film funded by the American Film Institute in 1966, and produced a film on the French director and his work, with Pauline Kael, for the Public Television Laboratory in 1968. She has just
The Moving Image/
Statewide

THE MOVING IMAGE/STATEWIDE

The University-wide Committee on the Arts of the State University of New York has initiated a new program in which film programmers and video curators will select groups of films and videotapes and write extensive notes on them for campus and community audiences. The works and notes will be made available to any campus which invites one of the artists whose work is represented or an informed critic to discuss the program.

THE PURPOSE OF THE PROGRAM

Film and video are among the most important art forms of the 20th century, but the personal works of independent film and video makers are hardly ever seen in most communities, even in New York State. There is also the situation that, unlike traditional art forms, there are as yet few critics and historians to lend understanding to these works. It is therefore important that students and faculty at the various State University of New York campuses and members of the public in their communities have contact with the major works of these makers, and that such screenings take place in a doubly informed context in which notes are provided by leading programmers and curators, and the artists themselves or knowledgeable critics are present to discuss and comment on them.

The film artists participating in the initial program are Stan Brakhage, Bruce Conner, Morgan Fisher, Ernie Gehr and Paul Sharits. The video artists are Peter Campus, Cara DeVito, Joan Jonas, Andy Mann, Steina and Woody Vasulka, Bill Viola and William Wegman.

The film series was programmed by Thom Andersen. He did his B.A. in Cinema at the University of Southern California (1965) and his M.F.A. at the University of California at Los Angeles (1975). His writings on film have appeared in Saturday Review, Artforum and Film Culture. His film EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER (1967-1974) was named one of the ten best films released in Britain in 1976 in Sight and Sound.

The video series was programmed by John Minkowsky. He did a double major in English and Media Study for his B.A. (1975) and took his M.A. in Film Studies at the State University of New York at Buffalo (1978). He has published a Survey of Film/Television/Video/Still Photography/Electronic Music Activities at the State University of New York Campuses (1977) and the catalogue essay for Bart Robbitt's Extended Images (1977), and writes on video for Afterimage. His video research has been supported by the National Endowment for the Arts.

The film critics who have agreed to visit campuses as part of the program are: Joel Carroll, Department of Cinema Studies, New York University, Jonas Mekas, Director, Anthology Film Archives and author of Movie Notes; Amy Taubin, Film Critic, Soho Weekly News; the video critics are: Peddy Gale, Video Director, Art Metropole, Toronto and editor of Video by Artists; Johanna Gill, author of Video: State of the Art (1976) and teacher at Massachusetts College of Art in Boston; Davidson Gigliotti, Video Critic, Soho Weekly News.

AVAILABILITY

Both programs were available beginning March 1, 1978, and may be booked through February 1, 1980, including summers. The program must be shown in one day or evening and returned on the following day. One of the artists or critics listed above must be invited as part of the program. Copies of the notes will be provided free to each campus and will be mailed together with the works.

COSTS TO CAMPUS

$250 toward fee, travel and ancillary expenses of the visiting artist or critic. The campus also provides overnight accommodations. The University-wide Committee on the Arts has assumed the costs for the films, tapes, notes.

TO APPLY FOR THE PROGRAM

To bring one or both of the programs to your campus, please write or call Media Study/Buffalo, 207 Delaware Avenue, Buffalo, New York 14222, 716/847-2555. Before a final booking can be made, the visiting artist or critic must have accepted the campus' invitation to be present. Media Study/Buffalo will put each campus directly in touch with the requested artist or critic. For further information on this program, call or write Patricia Kerr Ross or Nancy Brown at University-wide Programs in the Arts, State University of New York, State University Plaza, Albany, New York 12246, 518/473-4982.
BRUCE CONNER
A Movie (1957), black and white, sound, 12 min.
Breakaway (1966), black and white, sound, 5 min.

"...I am asking you to help me see...I expect people to react differently to what is happening...and I get information from the people who see these films. I feel that a great work of art is a great communication."

Bruce Conner

ERNIE GEHR

Transparency (1969), color, silent, 11 min.

"Traditional and established avant-garde film teaches film to be an image, a representing. But film is a real thing and as a real thing it is not imitation. It does not reflect on life, it embodies the life of the mind. It is not a vehicle for ideas or portraits of emotion outside of its own existence as an emotive idea. Film is a variable intensity of light, an internal balance of time, a movement within a given space."

Ernie Gehr

BILL VIOLA
Migration
The Space Between the Teeth
Sweet Light (1976-77), color, sound, 30 min.

Bill Viola's tapes are personal, lyrical statements, realized through symbolic imagery and gesture, a sensitive use of sound, and aspects of image control unique to video. Migration is a process of gradual revelation in which the details— a drop of water —is seen to reflect in its lens-like structure the whole of its surrounding environment. The Space Between the Teeth achieves a symbolic purification, as the artist's screams down a corridor — tracked by a camera — are recondensed through computer editing and rhythmically intercut with a tranquil, domestic scene. Sweet Light evokes the powerful attraction to sources of illumination, and suggests both their transcendent and demonic aspects.

ANDY MANN

One-Eyed Bum (1974), black and white, sound, 6 min.

Andy Mann's One-Eyed Bum represents a different type of video portrait, and a different approach to the medium. The tape is an unedited document of a spontaneous conversation between Mann (unseen behind the camera) and a street bum, who speaks about his life and expounds his philosophy. The tape is exemplary of Mann's use of video as a means of observing and interacting with new and unexpected situations.

THE VASULKAS

Reminiscence (1973-74), color, sound, 30 min.

The tapes of Woody and Steina Vasulka explore a range of possibilities for the generation and manipulation of video images through new electronic tools. Processes explored in these five short tapes include the interaction of camera images with electronically synthesized images, the manipulation of the television raster (the pattern of scan lines of which the TV screen is composed) with a Rutt-Etra Scan Processor, the generation and control of both image and sound from the same signals produced by waveform generators, as well as complex video keying and electronic colorization of black-and-white images.

Programmed and Distributed by Media Study/Buffalo
Sponsored by the University-wide Committee on the Arts, State University of New York
Composers Inside Electronics

Composers Inside Electronics is a group of composers/performers, founded in 1973, which is dedicated to the composition and live performance of electronic and electro-acoustic music using circuitry designed and constructed by its individual members. In November-December 1978, four founding members of that group — John Driscoll, Ralph Jones, Martin Kalve, and David Tudor — presented a series of four discussions at Media Study/Buffalo under the collective title, Aspects of Collaboration in Electronic Performance. The talks were presented in conjunction with a five-week residency by the four composers at the Center for Media Study, SUNY at Buffalo, with funding by the National Endowment for the Arts. The purpose of that residency was to research and develop rotating instrumental loudspeakers for live electronic music performance; prototype loudspeaker units developed during the five weeks were tested, in the final three days of the residency, in the sound stage at Media Study/Buffalo. The information developed in this residency is currently being analyzed toward the refinement of the designs and construction of the final instruments.

RESEARCH RESIDENCY

The special, highly directional loudspeaker units under development by Composers Inside Electronics were to be composed of a number of different drivers, each for a different frequency range (e.g. woofer, midrange, tweeter). Each driver was to deliver a focused beam of sound or to focus sound at a point in space, and was to be capable of being “aimed” or “panned” in performance. The composers have hypothesized that, using such speakers in their performance, they can achieve interactions among their individual sounds, and between their sounds and the acoustical space in which they are performing.

The initial areas of research defined by Composers Inside Electronics were: 1) the development of effective means of focusing sound over a wide range of frequencies; 2) the development of mechanisms for producing rotation of the drivers about a number of axes; and 3) the development of source sounds appropriate to the concept. The bulk of the work during the residency was taken up with the first, and most fundamental and problematic, of these areas: the study of sound focusing techniques. The second and third areas remain to be further researched.

In the course of five weeks’ work, Composers Inside Electronics explored a number of established wave focusing techniques developed originally for microwave antennas, as well as a few original notions. Technical assistance with the work was provided by the Engineering Department and the Educational Communications Center of the State University at Buffalo; Seneca Sound, Inc., of Tonawanda, NY; and Robert Attea, a speaker designer and member of the team that developed the revolutionary Heil driver.

From initial qualitative impressions formed during the first tests of a number of techniques, tentative conclusions were drawn, and prototype speaker units developed for quantitative analysis. That analysis was then pursued in the sound stage at Media Study/Buffalo. An accurate means of generating hard-copy plots of frequency response of each driver was developed by Ralph Jones and John Driscoll and, in a three-day testing period, such plots were made, from a number of different angles, for each prototype unit.

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ASPECTS OF COLLABORATION IN ELECTRONIC PERFORMANCE

It was natural that Composers Inside Electronics should choose for their series of discussions at Media Study/Buffalo the topic of collaboration in the making of electronic music. Originally formed to perform “Rainforest,” a collaborative ensemble work by David Tudor, the group has worked together over the past five years in performances, environmental installations, residencies and workshops throughout the United States and Europe, and has in that time developed a repertoire of collaborative pieces by each of its members.

In this latest series of discussions presented on four consecutive Sundays (November 12 - December 3), each composer explored a different aspect of collaboration, the composition, and performance of, and design of systems for, live electronic music. The talks were illustrated both with audible examples, in the forms of audiotapes and live demonstrations using circuitry designed by each composer, and with visual descriptions such as scores, system diagrams, videotapes, and photographs of electronic and mechanical sound-producing devices.

Ralph Jones opened the series with Design and Collaborative Composition. One of the participants in which he introduced the audience to the particular strategies for collaboration that have developed among the members of Composers Inside Electronics during their five years of working together, Jones distinguished the function of design, which he defined as “the act of putting together a finished product,” and the composition, “the act of putting together a finished product.” Illustrating his point with recorded examples, slides, and videotapes, he showed that, in collaborative music-making, the individual may design a system of techniques for engaging the composer/performers, thus freeing the composition of the finished piece for the collaborative effort of the ensemble, investing the resulting work with “the spirit of discovery.” Jones, a composer/performer, designs, builds, and utilizes sound-producing and modifying electronic circuitry in a wide variety of applications. He has been an ASCAP Fellow in composition at Tanglewood, a Fellow of the Center of the Creative and Performing Arts, Director of Research Design for Media Study/Buffalo, and Instructor in the New York State Summer School of the Arts. His research for the development of a “transposing microphone” for ultrasound was supported by the Rockefeller Foundation.
Research Tour

From June through August, 1978, John Minkowsky, Video/Electronic Arts Curator at Media Study/Buffalo, accomplished a three-month tour to research activity in the electronic arts, both visual and aural, throughout the United States. He traveled to 25 cities to visit some 500 individuals engaged in the fields of video, electronic music and mixed media — artists, curators, programmers, critics and theoreticians — and the major institutions which promote the production, exhibition and distribution of these forms. Included stops were Dayton, St. Louis, Minneapolis/St. Paul, Seattle, Portland, San Francisco, Los Angeles, San Diego, Houston, Dallas, New Orleans and Atlanta.

The tour was supported, in part, by a $2500 grant awarded by the National Endowment for the Arts, which will also allow Minkowsky to visit other cities in the Northeast-including Baltimore, Washington D.C., Philadelphia, Providence and Boston-in the Winter/Spring, 1979.

There were several purposes for the tour. Minkowsky arranged to see and hear as much new work as possible for inclusion as part of one-person or group shows in Media Study's ongoing Video/Electronic Arts exhibition series. Additionally, he held discussions about the works with artists and others, and exchanged ideas regarding the variety of practical and potential uses of electronic media in both general and specific ways. Many of these conversations were audiotaped. These tapes, along with written notes and collected print documentation, will serve as source material for analytical essays in preparation about individual electronic artists and about trends in the field. Finally, Minkowsky brought a collection of tapes by Buffalo videomakers which he had occasion to show and discuss in various contexts in Seattle, New Orleans and Jonesboro, Tennessee.

Minkowsky is planning further research in the near future. In addition to visits to the cities mentioned above, he will contact the many individuals whose names he compiled while traveling for information about their work. A provisional report on activity in the field is now being prepared and will be available in the late spring.

Concluding the series, David Tudor spoke on "Altering Signal Sources In Real Time" — transformations by electronic and non-electronic means, speech and other sound simulations; or, how to make the ordinary extraordinary." Explaining in detail the techniques fundamental to his work, Tudor traced the historical development of this personal style of electronic music-making, and argued for "output processing," the electronic enhancement of basic sound sources, as a means of heightening the aesthetic quality of musical material. Introducing "a sound that I hate," a recording of a grasshopper chewing a grape leaf, Tudor demonstrated how, by output processing techniques, that sound could be transformed into a striking musical event. A substantial portion of Tudor's presentation was taken up with an actual performance in which he demonstrated ways in which the techniques he had explained may be used musically, in an interaction with the acoustics of a space, to produce complex auditory illusions. David Tudor emerged as a leading avantgarde pianist, teaching at Black Mountain College and engaging in early projects of Merce Cunningham and John Cage. In the early 1960's, together with Cage, he initiated a trend toward live, as distinct from taped, electronic music. Many of his compositions are associated with collaborative visual forces: light systems, dance, television, theater, film, or four-color laser projections. He was one of four members of Experiments in Art and Technology which designed the Pepsi Pavilion at Osaka, Japan for Expo '70. His compositions include Rainforest I, Forest Speech, Tone Burst, and Video Pulsest, an electronic score integral to Brazos River: a Video Collaboration with Viola Farber and Robert Rauschenberg. At present, he is developing a sound and fog environment, Island Eye Island Ear, for an island in Sweden. All four talks in the Aspects of Collaboration in Electronic Performance series are currently being transcribed and edited by the composers for publication.

John Driscoll, in his talk Automated Puppetry, expanded his concept of "puppetry as the throughput a medium" into the areas of mechanics, acoustics, and electronics. Illustrating his talk with slides and audiotapes, Driscoll traced the history of automatons, from such early novelties as a mechanical chirping bird, through the sound sculpture of the Dutch Futurists, to the complex, electronically controlled kinetic sculpture of this decade. Throughout, he drew parallels between the concerns represented in these works and those on which his own, which in many respects bridges the disciplines of sculpture and music, is based. Among the most fascinating aspects of Driscoll's talk was his presentation of the variety of construction styles represented in the work of those artists and musicians using "homemade electronics." Drawing from this extensive collection of slides showing the interior and exterior construction of the electronic devices produced by a number of artists, he compared various construction styles, and dealt with the work as a kind of sculpture or architecture. Driscoll began work in sound sculpture and electronic music in 1968, and was, in 1973, instrumental in the founding of two performance groups, The Dance Construction Company and Pnumbral Raincoat. He has been artist-in-residence at the ZBS Foundation, and has instituted a sound exploration center for elementary school children in New York City. His current work involves extensive research and performance with acoustical phenomena in both spaces and materials.

Martin Kalve's talk, The Art of Playing Electronic Instruments, was an exposition of various instruments used in electronic performance, and their respective playing techniques. Using examples on audiotape, Kalve explored a wide range of musical activities, showing how different playing techniques arrive at a balance in a collaborative performance situation. Martin Kalve has been working in speaker design, electronic and mechanical filter design, and self-generating audio circuitry. He toured with the Merce Cunningham Dance Company in 1978 and, in collaboration with Petr Kolej, realized the first player piano version of The Bride Stripped Bare By Her Bachelors, Even. Erratum Musical, by Marcel Duchamp.