

the buffalo projective

announcing
a film package
individual rental
lecture showings
workshop introduction

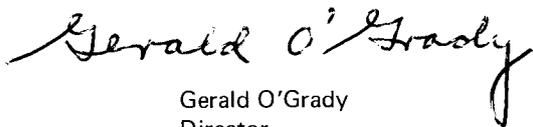
sponsored by media study/buffalo

introduction

Four years ago, in 1971, *Media Study* offered its first film workshops. Twenty people from Buffalo and Western New York came to work with Stan Vanderbeek, Yvonne Andersen, Ed Emshwiller, Ricky Leacock and Stan Brakhage. That summer, Ralph Arlyck gave a documentary film workshop, continued in subsequent summers by Paul Ronder and James Blue. Other film workshops have been offered by Tom Dewitt, Michael Stewart, Jon Rubin, and Barry Gerson. The workshop participants, more than 200 by now, have had continual access to check-out equipment and to editing facilities.

Their films were screened and commented upon as they were being made, and again when they were completed. On May 6 and 7, 1975, *Media Study* presented the work of eleven Buffalo filmmakers as part of its regular screening series at the Buffalo and Erie County Public Library. *Media Study* is now taking the next step of collaborating with six of these filmmakers, **The Buffalo Projective**, to distribute their work to a wider audience.

For me, this marks the first closure of a process loop - workshop instruction, access to equipment, local exhibition of work, distribution of work to a national audience. I am even happier to report that two members of the Buffalo Projective have taught workshops at *Media Study*. It is a moment of celebration.



Gerald O'Grady
Director

Media Study/Buffalo is lending its support to this collaborative project, and it may be of interest to the film community to describe its structure.

1. The filmmakers themselves choose the films to be distributed. *Media Study* plays no part in the selection process. Since a selection is made, this venture is not properly described as a film cooperative.
2. Periodically, the filmmakers - the Buffalo Projective - publicly advertise that they will assemble to look at new films by the individuals desiring to distribute their work under this aegis. If a film is selected, the filmmaker becomes an equal member of the Projective. If a film is refused, a letter is sent giving the reasoning behind the decision. This is similar to the "referee process" involved in the submission of papers and creative writing to some journals and magazines.
3. *Media Study* gives support in advance of funding for the brochure and its mailing, and in the management of the project. The actual shipping of the films will be accomplished through part-time voluntary labor by the filmmakers themselves.

Media Study/Buffalo is a unique Western New York regional Center established to encourage the creation and understanding of media - especially photography, film and video - by people of all ages in this area. It is a community center, established through grants from the New York State Council on the Arts and the National Endowment for the Arts, to offer: (1) workshops in image/sound experimentation and production; (2) instruction in teaching creative media; (3) equipment access and borrowing to all citizens; (4) the screening, viewing, display and discussion of all formats of moving and still images; (5) the research and dissemination of information about their psycho-cultural effects; (6) service to independent film and video makers in the areas of grants and legal and distribution problems; and (7) an internship center for media administrators. *Media Study/Buffalo* is a tax-free public service foundation recognized by the Internal Revenue Service.

the film package

An hour program reflecting diverse work.

Rental - \$100

Lecture/showing fee - \$150 (plus travel stipend, unless en route elsewhere)

Descriptions below are by the individual film-makers.

ADK POSTCARD (1974)

By **Scott Nygren**

3 min., color, 8mm, silent

A deliberately small film from the Adirondacks in late September, 1973. Transcription of a state of mind as much as of a place.

One roll of 8mm that can be sent to people I know - hence, a postcard. Part of an on-going series.

PLACE

By **Sam Muller**

3 min., color, 16mm, silent

Surface physics of an Atlantic island; camera lensing light, lapsing time; forces hidden, flow released. . .

POLYPHEMUS

By **Steve Osborn**

6 min., color, 16mm, silent

An attempt to come to grips with certain apparently basic paradoxes of the cinema. Mirrors function as a metaphor for a typical approach to film: the "accurate" reflection of a subject. But a mirror is almost the definition of a falsehood - it is a seductress, constantly attracting and repelling, never allowing one to see through it. Polyphemus, the cyclops, cannot emerge from his cave; the exit is illusory, almost within his

grasp, but never tangible. The film ends pessimistically, no mode of escape having presented itself save for destruction.

The film is comprised of three distinct rolls: a long backlit shot, a close-up, and a chaotic walking shot. They are intercut in a simple replacement pattern, with the walking shot serving as a constant.

ROCKS

By **Roberta Kass**

4-1/2 min., B&W, 16mm, silent

A graphic study of my personal vision of the structure, the formation, the geometry as well as the beauty of rocks.

SPRING COMES LATE TO UPSTATE NEW YORK

By **Barbara Jo Revelle**

34 min., color, 16mm, optical sound

I have attempted to show filmically what I understand about my reasons for entering into, and sustaining a five year relationship with a schizophrenic man.

"An intense interpersonal exploration made meaningful to the viewer by a series of imaginative and powerful filmic tableaux." - Paul Sharits

SOURCEWORK

By **Tony Bannon**

19 min., color, 16mm, silent

Movements from darkness to light through monochromatic color fields and rhymed superimpositions, and back to dark with a difference. A personal film that is conscious of itself.

other films

Available for individual rental at the amount specified by the film-maker.
Individual lecture-showings also available at a fee negotiated with the film-maker.
Descriptions of film supplied by the film-maker.

TONY BANNON

SOURCEWORK

Rental \$20
See description in package

RAINLIGHT

Rental \$5
2 min., color, sound, 16mm
"Glowing red images dealing with rain, movement and light." - Jill Radler, *The Reporter*.

BAROQUE VARIATIONS

Rental \$5
2 min., B&W, sound, 16mm
A response to Lukas Foss' composition of the same name. A fussy, ordered image progression is rendered invisible through chemical and light mutilation; a destruction of form to create a field for beginnings. "As the bodies appear and disappear amid the trees, the camera's shutter opens and closes to bathe them, blind them and clothe them in the light that makes them visible." - Seth Feldman, *Buffalo Evening News*.

REUNION

Rental \$7
5 min., B&W and color, sound, 16mm
A friendly film that deals with time: time telescoped with flickers, opened on occasion into real time sweeps and absences of image.

ROBERTA KASS

ROCKS

Rental \$8
See description in package

REBECCA 1889-1908

Rental \$10
6-1/2 min., color and B&W, silent, 16mm
This is a partial biography. Through color, texture, and movement the film describes and narrates a period of my grandmother's life.

INTELLECTUALLY DECEIVED AGAIN

Rental \$20
15 min., color and B&W, silent, 16mm
For myself, thoughts are non-verbal images and very often become obsessive. The film is divided into three distinct sections - each section containing images from the unconscious.

BARBARA JO REVELLE

SPRING COMES LATE TO UPSTATE NEW YORK

Rental \$30
See description in package

SAM MULLER

PLACE

Rental \$10
See description in package

CONTEMPORARY CANADIAN GÉOGRAPHY

Rental \$25
12 min., color, sound, 16mm
Arcing quick, across the body continent - Vancouver, B.C. to Halifax, Nova Scotia - a railing image chain of topographic scan.

THE HUDSON RIVER PROJECT

Fee \$75
45 min., color, silent, 16mm
An in-process piece. Film-maker's presence required.

SCOTT NYGREN

ADK POSTCARD

Rental \$5
See description in package

STEVE OSBORN

POLYPHEMUS

Rental \$10
See description in package

the filmmakers

Tony Bannon is a staff critic for the *Buffalo Evening News*, writing on independent and commercial film, video, photography and modern dance. His films have shown at British Film Institute, Stratford and Rochester festivals. A videotape he made with Ed Emshwiller under a New York State Arts Council Video grant was viewed on NET Eastern network feed.

Roberta Kass is an undergraduate student at SUNY/Buffalo. Her film "Rocks" was awarded a prize at the 1st Annual Douglass College Film Festival in 1975.

Sam Muller is Oregon born, Eugene years, Army-Far East, NYC, ALASKA, Duluth, BUFFALO.

Scott Nygren came from Berkeley, Calif., five years ago for graduate study in SUNY/Buffalo English Department; first entering on Joyce's *Finnegans Wake*, then on the new media of film and video. Since then he has taught filmmaking in New York City and Albany, has directed a regional film programming project for 10 colleges and universities in the Western New York area, and is currently writing a book on the films of Bruce Baillie, a West Coast independent filmmaker.

Steve Osborn came to Buffalo from Antioch College, where he worked for Paul Sharits. He is presently enrolled as a graduate student in the Center for Media Study, SUNY/Buffalo, and teaches filmmaking classes both at the university and at Media Study/Buffalo. POLYPHEMUS is his first film and was shown at the Whitney Museum New American Film-makers' Series in the fall of 1974.

Barbara Jo Revelle has an MFA from the University of Colorado and now teaches film and photography at the State University of New York/College at Buffalo. She won a Creative Artists Program Service Fellowship for her work in still photography (1974-75).

Order Form

We are interested in (please check)

- The Package
- The Package and a filmmaker to discuss the work
(designate filmmaker: _____)
- An individual lecture and showing by _____
- A workshop and showing by _____
- The films listed below:

Date _____ Alternative _____

Name _____

Institution _____

Street Address _____

City _____

State _____ Zip _____

Telephone _____

Mailing address for films if different from above:

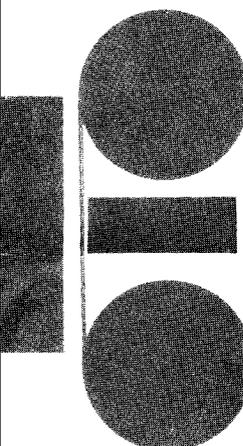
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