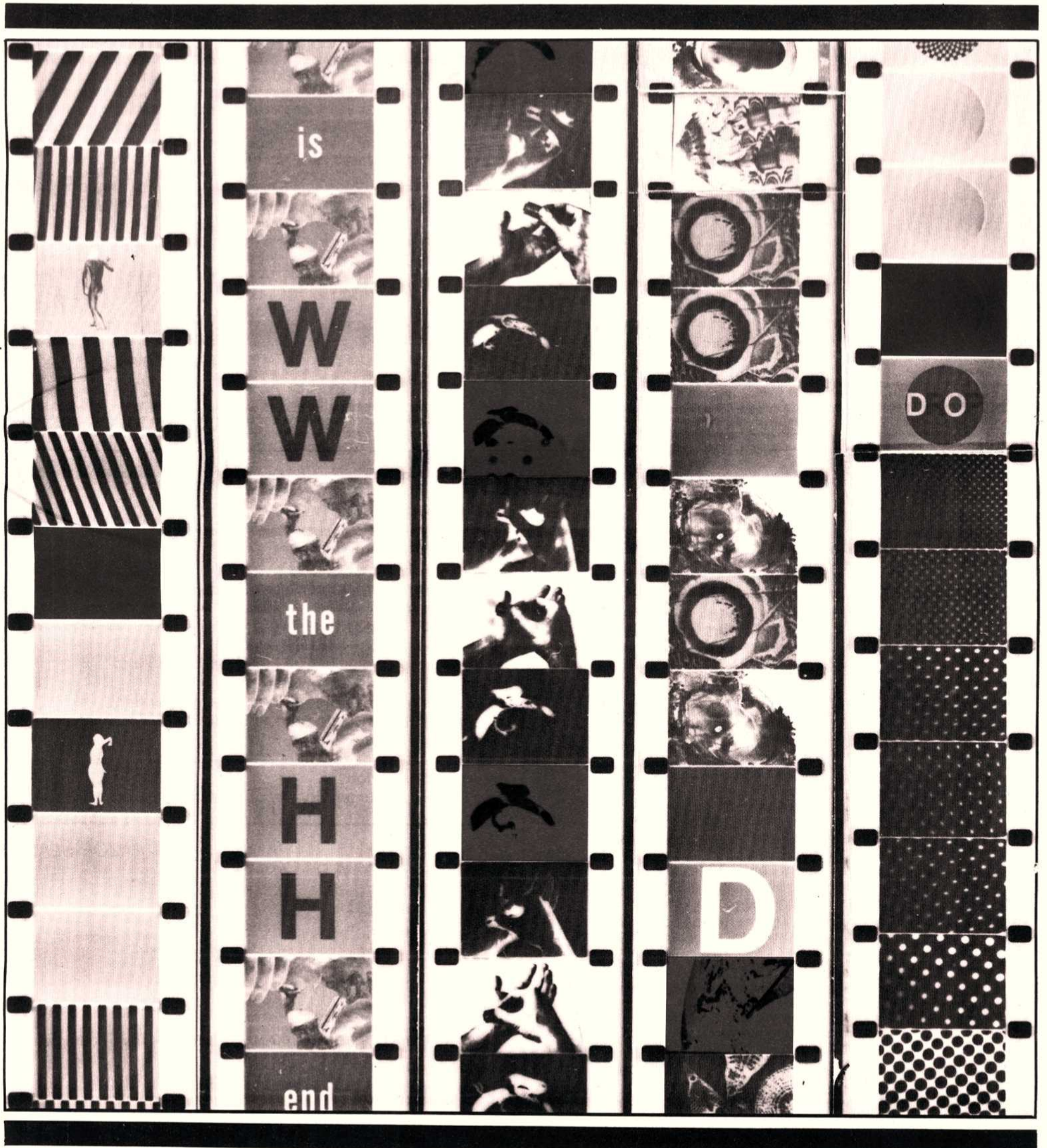


Media Study/ Buffalo

March 1979



Supported by the New York State Council on the Arts
and the National Endowment for the Arts



Albert Einstein Centennial; b. March 14, 1879

Schedule

MS/B Media Study/Buffalo
H.S. Buffalo and Erie County Historical Society

A.K. Albright-Knox Gallery
D.C. Daemen College

MAR 1	Thursday	8:00 PM	MICHAEL UNHER — Buffalo Film	MS/B
MAR 3	Saturday	8:00 PM	The Women — Hollywood	H.S.
MAR 4	Sunday	2:00 PM	Une Femme Douce — French Film	D.C.
MAR 6	Tuesday	8:00 PM	LIZA BEAR — Video/Electronic Arts	MS/B
MAR 7	Wednesday	time tba	LIZA BEAR — Video/Electronic Arts	MS/B
MAR 8	Thursday	8:00 PM	PAUL SHARITS — Benefit screening for NEA Challenge Grant, Auditorium, Marine Midland Bank	
MAR 10	Saturday	10:00 AM	Introduction to Super-8 Filmmaking — Workshop	MS/B
MAR 10	Saturday	8:00 PM	The Good Fairy, Dinner at Eight — Hollywood	H.S.
MAR 12-16	Mon-Fri	9 AM-5 PM	J. GEORGE CISNEROS, CATHERINE CISNEROS — Video/Electronic Arts	MS/B
MAR 13	Tuesday	7:30 PM	Basic Photography — Workshop	MS/B
MAR 14	Wednesday	8:00 PM	URBAN-15 GROUP — Video/Electronic Arts	MS/B
MAR 15	Thursday	8:00 PM	TOM BUSCH, MARCELLE PECOT — Buffalo Film	MS/B
MAR 17	Saturday	10:00 AM	Introduction to Super-8 Filmmaking — Workshop	MS/B
MAR 17	Saturday	8:00 PM	Shall We Dance, Kid From Spain — Hollywood	H.S.
MAR 20	Tuesday	7:30 PM	Basic Photography — Workshop	MS/B
MAR 21	Wednesday	8:00 PM	ERIC AUBERY, ROBERT COGGESHALL, VICTOR NOWIK — Electronic Arts/ Buffalo	MS/B
MAR 22	Thursday	8:00 PM	SARA HORNBACHER — Buffalo Film	MS/B
MAR 24	Saturday	10:00 AM	Introduction to Super-8 Filmmaking — Workshop	MS/B
MAR 24	Saturday	8:00 PM	A Woman's Face — Hollywood	H.S.
MAR 27	Tuesday	9 AM-10 PM	DAVID BEHRMAN — Video/Electronic Arts	MS/B
MAR 27	Tuesday	7:30 PM	Basic Photography — Workshop	MS/B
MAR 29	Thursday	8:00 PM	VINCENT GRENIER — Evenings for New Film	A.K.
MAR 31	Saturday	10:00 AM	Introduction to Super-8 Filmmaking — Workshop	MS/B
MAR 31	Saturday	8:00 PM	Susan Lennox, Painted Veil — Hollywood	H.S.

Media Study/Buffalo

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

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

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

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FRONT COVER: PAUL SHARITS' *RAZOR BLADES*
 INSIDE BACK COVER: APPEAL
 GRAPHIC DESIGN: MARY HART

Staff

DIRECTOR — David Shapiro
ASSISTANT DIRECTOR FOR MANAGEMENT — Jean Budington
FILM PROGRAMMER — Bruce Jenkins
VIDEO/ELECTRONIC ARTS CURATOR — John Minkowsky
EQUIPMENT MANAGER — Kurt Feichtmeir
RECEPTIONIST/SECRETARY — Michelle Cutler

I. ACCESS

Equipment Policy

Media Study/Buffalo has instituted rental fees for the use of all equipment and studio facilities. These fees reflect a commitment to provide equipment access to the community at low cost while still raising needed revenue for essential repairs and maintenance. They indicate a renewed effort to upgrade our procedures for maintaining equipment. Our primary concern is to provide equipment to users in top-working condition. Instruction on specific types of studio equipment will be offered through mini-workshops on an ongoing basis. The following are some of the unique studio facilities available at Media Study/Buffalo:

- 1/4" Panasonic color video tape editing system with two decks, controller and color monitor; capability for automated assembly and insert editing; variable speed viewing and rehearsal mode.*
- 16mm Moviola 6-plate flatbed film editing console with image track (with optical/magnetic playback capability) and two sound tracks; all tracks may be interlocked at sound speed or run separately backwards or forwards at varying speeds.*
- Sound Studio: Includes Aries audio synthesizer, Teac 1/4" quadraphonic tape deck, OTARI 1/4" 2/4 Track tape deck, Mixer, Equalizer, Turntable and microphones.
- Special Effects Video Studio includes: Rutt/Etra Video Synthesizer, Siegel Colorizer, Panasonic Special Effects Generator and Studio Cameras.*
- Darkroom for still photography and movie film development
- Sound Stage: Largest in Western New York with overhead scaffolding; available for productions or rehearsals.

Most studio facilities may be used anytime there is no prior reservation or can be reserved in half-day shifts. Facilities indicated by asterisk (*) require a reservation and minimum booking of four hours (morning shift is 9-1 PM, afternoon shift is 1-5 PM). These particular studios are booked one day at a time. If your project requires an exception to this procedure you may submit a written proposal of your needs to the equipment manager. All fees are payable in advance when you begin work that day. Cancellations must be given with 24 hour notice to avoid being obliged for the rental fee.

In addition, Media Study/Buffalo rents portable equipment for on-location production, including 1/2-inch and 3/4-inch portapak, super-8 and 16mm film cameras, light kits, and portable cassette and reel-to-reel audio equipment.

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

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



16mm Moviola 6 plate flatbed editing console

II. WORKSHOPS

Coming

ROBERTA A. MAGES

BASIC PHOTOGRAPHY WORKSHOP

Fee . . . \$50.00

10 Weeks, beginning March 13, 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.

Roberta Mages is an English and photography teacher at Hopevale Union Free School in Hamburg and a 1971 graduate of State University of Buffalo's art department master's program. Her films have received international festival attention. She has had a recent show at the Kenan Center in Lockport, New York, and is presently represented by More Ruben Art Gallery in Buffalo. Future shows are set for Washington and Boston.



Roberta A. Mages



Kurt Feichtmeir

KURT FEICHTMEIR

INTRODUCTION TO SUPER EIGHT FILMMAKING

Fee . . . \$35.00

8 Weeks, beginning March 10, 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. Topics to be covered include: Super 8 camera, filmstocks, filming with the camera, sound on film, editing, titles and animation. Each participant will shoot a short film assignment designed to teach both technical and conceptual skills of film as a means of communication and personal expression. After viewing and discussing this first assignment with the class, participants will plan and film another short project based on their own interests. Through demonstration and personal experience, workshop participants will gain an insight into the process of manipulating and constructing the materials of film through editing.

TEXTS: Lenny Lipton *The Super 8 Book*

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.

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.

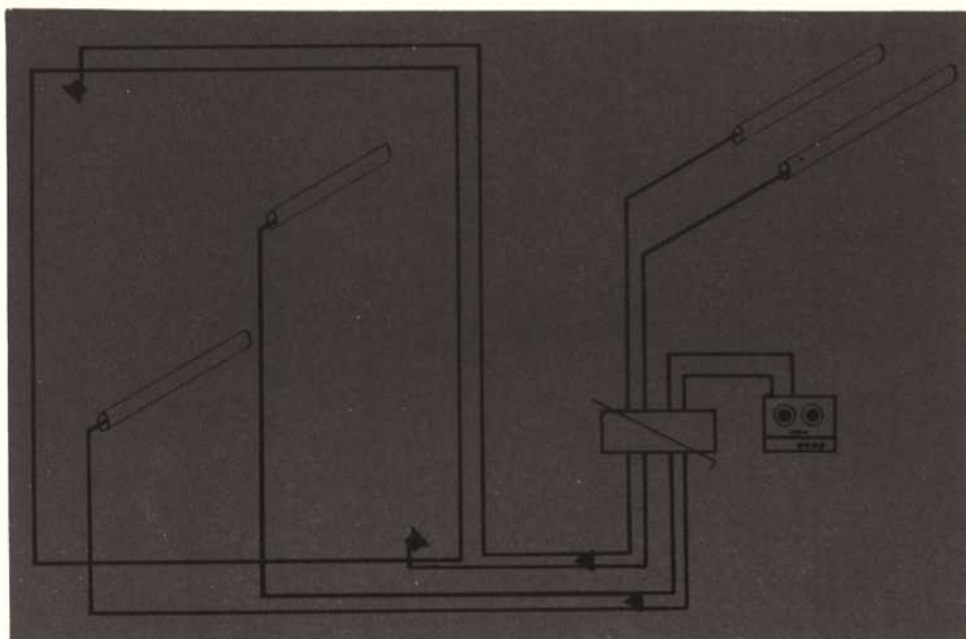
We have instituted mini-workshops to allow users of Media Study to learn how to use our equipment with professional quality instruction at an extremely low cost. Mini-workshops are now available in 1/2 inch and 3/4 inch video portapak, 3/4 inch editing, basic sound recording techniques, the Aries audio synthesizer, film editing with the 6-plate Moviola, special effects video with the Rutt-Etra video synthesizer, film lighting, super 8 camera, 16 mm camera, and basic darkroom. For more information and starting dates contact the equipment manager.

III. EXHIBITION

Video/Electronic Arts

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

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



Stereo block schematic for *Flux*, a sonic installation by J. George Cisneros and Catherine Cisneros

**MARCH 6 and 7
(Tuesday and Wednesday)
207 Delaware Avenue**

LIZA BEAR:

Artists and Telecommunications

March 6 (Tuesday)

8:00 PM

Presentation and Discussion of *The Satellite Tapes*

March 7 (Wednesday) Evening

(exact time to be announced)

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 Art Activities. In September, 1977, she and Keith Sonnier, a video and telecommunications pioneer, organized the first live two-way satellite transmission between groups of 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 communications experiments between artists in Manhattan, Harlem, Memphis, San Francisco, Toronto, Victoria BC, Seattle (and now, Buffalo) using slowscan television to interconnect these points simultaneously.

March 6

Presentation and Discussion of *The Satellite Tapes*, co-directed by Liza Bear and Keith Sonnier (55 minutes, color, stereo)

Phase I: Grounded (Looking up) - May, 1977

Phase II: Two-Way - September, 1977

Phase I: Grounded compares the satellite industry now to television in the mid-Thirties, focuses on the shifting balance of power between government and industry and the limits of citizen access, and points out some of the implications for human communication created by satellite technology.

Phase II: Two-Way is an edited version of the live interactive satellite transmission between New York and San Francisco artists initiated by Liza Bear and Keith Sonnier in September, 1977. Transmission content included problem-sharing by artists, information

exchange, and interactive performances between dancers and performers on both coasts, visible in split-screen. The transmission was relayed to local Public Access channels at both ends.

March 7

A slowscan two-way video transmission between Buffalo and Seattle artists will take place. (Slowscan units convert video signals into audio signals which can be sent over telephone lines and reconverted into video images at the rate of one frame every eight seconds.) Along with the actual transmission, some of the political, economic and aesthetic issues involved in setting up an artists' communication network will be discussed.

Due to the collaborative nature of this event, the coordinated specific time for beginning the transmission will be announced at a later date.



Liza Bear

Liza Bear has been active as a "producer and instigator" in the New York art community since 1968. In 1969, she co-founded *Avalanche*, a periodical consisting of dialogues with artists and documentation of their work. Since 1975, she has produced experimental narrative videotapes and tapes documenting other artists at work. Her current interests, evidenced by the satellite and slowscan transmissions, are in exploring the possibilities for interactive work between groups of artists offered by forms of telecommunication, and in testing the kinds and degrees of collaboration that are possible.

Supported by The Media Bureau.

**MARCH 12 - 16 (Monday - Friday)
207 Delaware Avenue**

FLUX:

Sonic Perceptions by

**J. 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

The Sonic Room Installation will be a listening outpost 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 J. George and Catherine Cisneros, in conjunction with the installation.

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 arts 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 calls "living sculpture." She is a performer and percussionist with the Urban-15 Group.

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



David Behrman

**MARCH 27 (Tuesday)
207 Delaware Avenue
9:00 AM - 10:00 PM**

DAVID BEHRMAN:

Sound Installation with Homemade Electronics and Microcomputers

Composer David Behrman's one-day audio installation will be designed for participation by the audience in 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 be 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-oscillator 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 itself with 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 *Figure in a Clearing*, were recently recorded on Lovely Music.

This event is 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/demonstration on Friday, March 30, at Baird Hall on the Main Street campus; for further information, call 831-4507.

Electronic Arts/ Buffalo

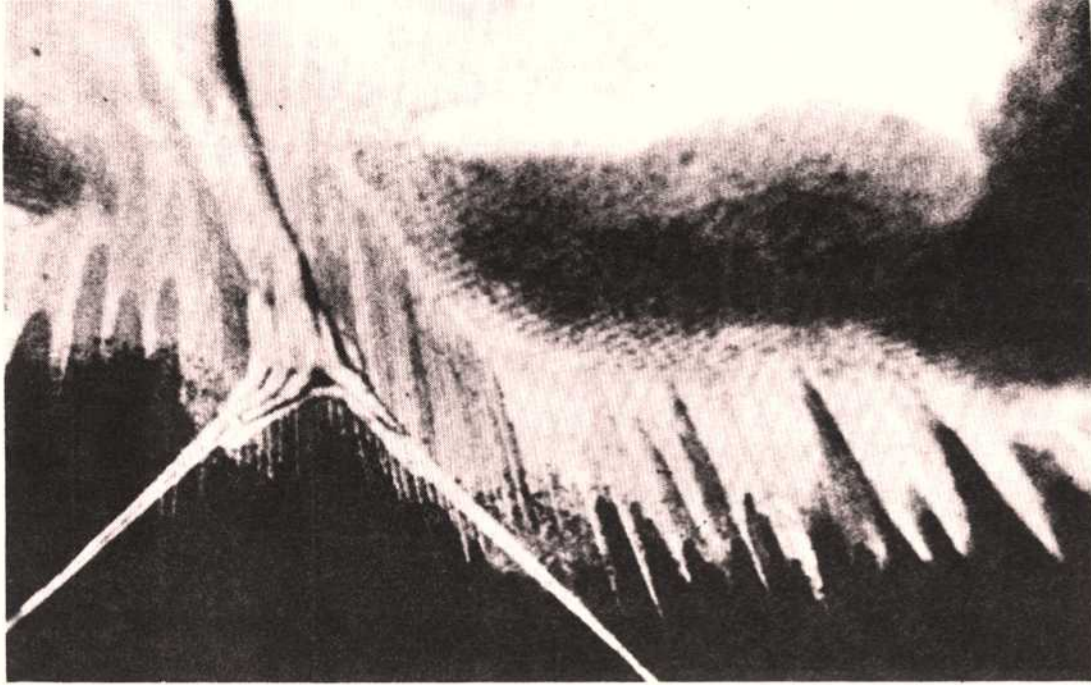
MARCH 21 (Wednesday)
207 Delaware Avenue
8:00 PM

**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 Coggeshall 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, Hearn Videolab, SOL Computer Terminal, Chromenco Dazzler, Vasulka Imaging System, Calcomp Plotter, Tektronix Graphics Terminal, Digital Equipment Corporation GT 40 Graphics Processor, Terak Microcomputer and COMTAL Image Processor, located at the Center for Media Study, Computer Science Department, Psychology Department and the Computing Center.

Eric Aubery is teaching assistant in video at the Center for Media Study. He received his B.A. in Computer Science, and is interested in formal systems as they relate to computers and mathematics.



Still from Michael Unher's *An Account of the Ancient of Days Striking the First Circle on Earth*



Still from Tom Busch's *Window Wall*



Sara Hornbacher from *Decentralized T.V.*

Buffalo Filmmakers

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

MICHAEL UNHER

Dung Firing (1978) 8mm/sound/6min.
Circles (1978) 16mm/silent/9min.
Saskia-Dutch Buddings (1975) 16mm/silent/6 min.
An Account of the Ancient of Days Striking the First Circle on Earth (1975) 16mm/silent/6 min.
Easter with the Guziks (1977) 16mm/silent/3 min.
Generative Purity (1976) 16mm/silent/6 min.

"My interest in the cinema is of a practicable nature, in that artistic experimentation and comprehension of the theoretical aesthetics are essentially involved, and branch into other media of artistic and scientific expression. Per aspera astra! Ah, the glorious concern for the generation of form!"

—Michael Unher

Buffalo filmmaker Michael Unher studied film with Stan Brakhage, George Landow and Robert Fulton and studied painting with Robert Skaggs and Elizabeth Rupprecht. In addition to his filmmaking, he has written documentaries, commercials and produced a Beckett play for radio; he has taught a course on film aesthetics and directed a video workshop.

In addition to his studies in film and painting, Michael Unher has worked with inventor and physicist Rudolph Guzik. This work has involved an investigation into the scientific method and a commitment to the tools of technology for artistic integration. Unher has also worked with Sonia Sheridan of the Generative Systems Workshop at the Art Institute of Chicago. From his experiences with Professor Guzik and Sonia Sheridan, Unher has "gained an appreciation of the scientific mystique."

THURSDAY, MARCH 15, 1979
8:00 P.M. —two person show

MARCELLE PECOT

But, I'll Never Be a Dancer (1975) b&w 5 min.
Give Over, Air My Mind (1976) b&w 6 min.

TOM BUSCH

One Forward, Two Back b&w 6 min.
Window Wall b&w 6 min.
Ice Floe b&w 5 min.

Pecot and Busch will premier a new collaborative three projector film.

Pecot's films rhythmically integrate body movements and hand gestures. Her *Give Over, Air My Mind* uses rephotography and split screen effects. The shots of hands in this film emerge suddenly to reshape the space of the film.

Tom Busch's films are examinations of interior and exterior landscapes using single framing, zoom shots, and the flicker as primary vocabulary. In *Ice Floe*, "a celebration of the breaking up of the ice in the Niagara River," Busch forces the viewer into a perceptual re-orientation, by shifting our attention between different rotating movements of the ice floes. The effect is 3D-like and overwhelming.

Buffalo filmmaker Marcelle Pecot has worked in film for four years. At the age of twelve, Pecot started painting. She then moved into still photography and while attending Southwestern Louisiana University turned to filmmaking. She did graduate work here in the Center for Media Study at SUNY at Buffalo. Her film *But, I'll Never Be a Dancer* won a cash award at the 1976 Sinking Creek Film Festival. *Give Over, Air My Mind* was shown at the 1977 Ann Arbor Film Festival.

Buffalo filmmaker Tom Busch has been working for five years in film. He has worked with musicians and theatre

groups shooting film material to be integrated within their performances. *One Step Forward, Two Back* was originally filmed for a musical performance. Busch has worked professionally as a still photographer and filmmaker and recently formed his own company in Buffalo, Niagara Media Associates.

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

SARA HORNbacher

Mere Utterances (1975-1979) video
Numerical Studies (1976) 16mm/silent/5 min.

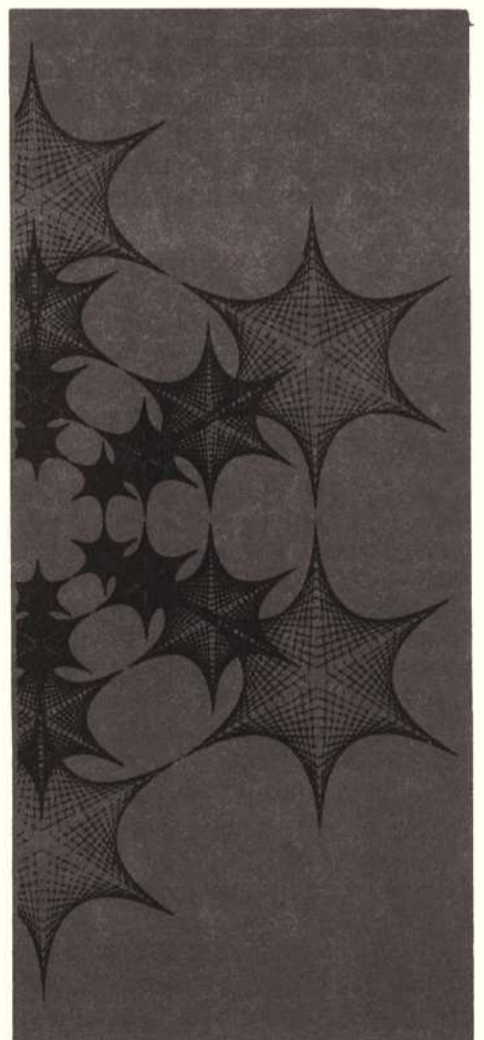
Other works in progress.

Mere Utterances: A major video work in extenso, this work began as a film-sound project to explore the relationships between language, speech, sound; the indexical alterations of the mouth, tongue, teeth, and lips that occur in the act of speech; and ultimately to create a work where all elements are conceptually, visually and audibly experienced in a complex of structure of meaning."

—Sara Hornbacher

Buffalo filmmaker Sara Hornbacher has been investigating for the past four years the intrinsic characteristics of the mediums of film and video, specifically the interface of their time structures. By sampling dynamic structures systematically, she has studied movement and rate of change.

Sara Hornbacher's films and video work have been shown at Hallwalls and will be on exhibit at the Albright-Knox Gallery's Western New York Show. Her conceptual pieces, *Images of Light and Shade*, were exhibited at the Center for the Arts, Moorhead State University. Hornbacher has taught a filmmaking workshop at Cinemedia, Rochester and was an animator for Paul Sharits' film *Declarative Mode*.

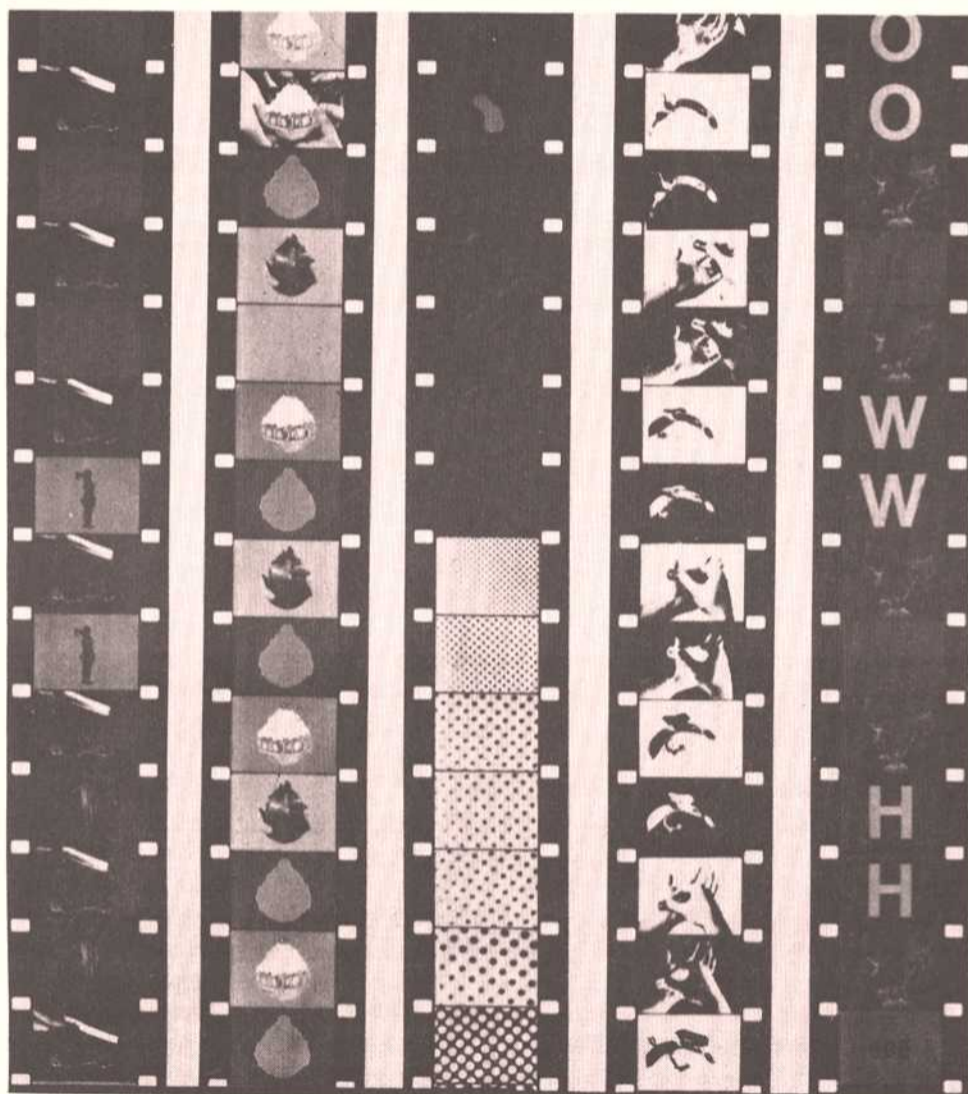


Robert Coggeshall has been an active member of the independent video community in Buffalo since 1974, and is currently engaged in research of computer image processing techniques.

Victor Nowik is involved in general imaging systems, the development of computer programs with which images can be dealt with on a higher level, and with research into perception.

BENEFIT

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



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

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 world wide.

Evenings for New Film

**THURSDAY, MARCH 29, 1979
 8:00 P.M.**

**EVENINGS FOR NEW FILM
 ALBRIGHT KNOX GALLERY
 1285 Elmwood Avenue
 Buffalo, NY 14222**

VINCENT GRENIER

Interieur Interiors (to A.K.)
 (1978, 16 min.)

World in Focus (1976, 20 min.)

While Revolved (1976, 12 min.)

X (1976, 9 min.)

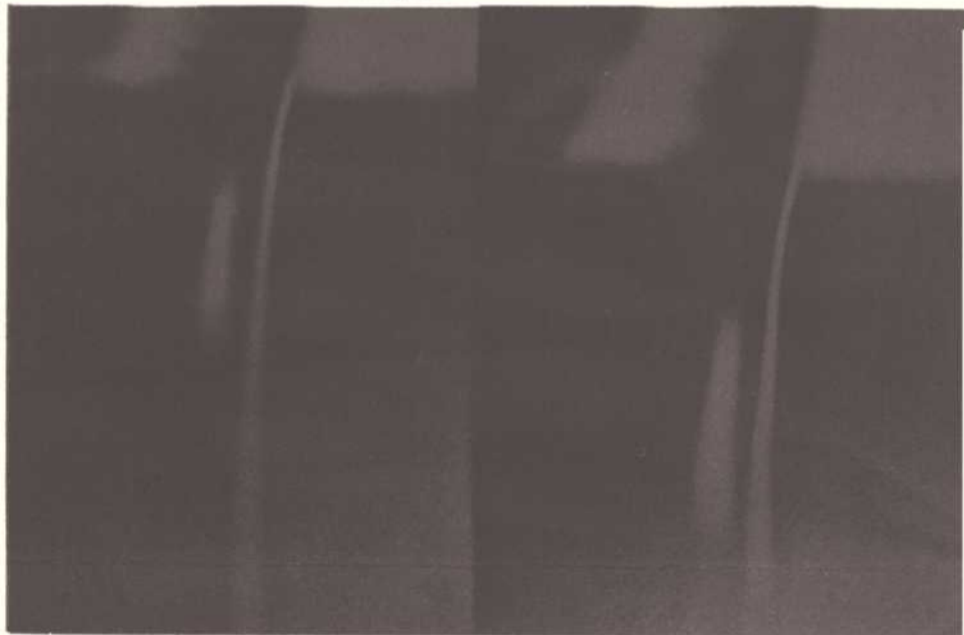
Vincent Grenier, a Quebec filmmaker now living in New York City, works on the margins between representation and abstraction where shapes become forms and light becomes patterns of crystal. As Jonas Mekas has written, "For Grenier, the 'actual' world doesn't exist. All that is left is vague, faded shapes, 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 extraordinarily 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, *World in Focus* was a deserved prizewinner at this year's Ann Arbor Film Festival, and is a beautiful idea, beautifully realized."

On *World in Focus*, Grenier himself has written, "The film is an incantation to the unfolding of layers, the printed word, the dyeing of color, the privateness of the minimum depth of field, its modulating forces and its reflections."

Still from Vincent Grenier's *World in Focus*



French Films

**SUNDAY, MARCH 4, 1979
 2:00 P.M.**

**34 DUNS SCOTUS HALL
 DAEMEN COLLEGE
 4380 Main Street
 Buffalo, NY**

UNE FEMME DOUCE

1969 Directed by Robert Bresson, starring Dominique Sanda, Guy Frangin and Jane Lobre

Une Femme Douce is a key film in Robert Bresson's career: it is his first film in color, and his first film set fully in an everyday — and at times remarkably sensual — modern world. As several critics noted, it could be called his first secular film. Based on Dostoyevsky's short story "A Gentle Creature," the film tells of a young woman who marries an introspective pawnbroker. The husband is a subtle and petty domestic tyrant; a mysterious process of oppression unfolds, erupting in a suicide scene that is both devastating and liberating. The action is framed around a coffinside monologue that has the finality and power of classical tragedy. As the gentle creature, Dominique Sanda delivers a star-making performance, perhaps the most erotic and most natural of all of Bresson's heroines.

"*Une Femme Douce* belongs among the greater Bresson films."

—Roger Greenspun, *The New York Times*

**Admission: \$2.00,
 \$1.75 for members of
 the Cercle Culturel de
 Langue Francaise,
 \$1.25 for students**



Une Femme Douce (1969)

Directed by Robert Bresson
 Starring Dominique Sanda,

Guy Frangin and Jane Lobre
 French with English Subtitles
 87 minutes. Color.

Discussion by James Blue, Filmmaker
 and Associate Professor, Center for
 Media Study, SUNY/ Buffalo

This program is made possible, in part, by the Arts Development Services regrant program, with funds provided by the New York State Council on the Arts.

Hollywood: The 30's and 40's

SATURDAY EVENINGS, 8:00 P.M.
BUFFALO AND ERIE COUNTY
HISTORICAL SOCIETY
25 Nottingham Court
Buffalo, NY ADMISSION \$1.50



The Women: Shearer, Crawford and Russell

SATURDAY, MARCH 3, 1979

THE WOMEN

(1939) directed by George Cukor, starring Joan Crawford, Norma Shearer, Mary Boland, Paulette Goddard, Joan Fontaine, Rosalind Russell

A woman is informed through the venomous gossip of neighbors that her husband is making time with a Bloomingdale's salesgirl. Based on Claire Boothe Luce's stage success and scripted by Anita Loos with an uncredited assist by F. Scott Fitzgerald, *The Women* involves a brilliant all-female cast, who progress from tea and crumpets, to bourbon, black bile and cannibalism. Bitingly funny, fascinating, and among the most complex of Oscar-winning George Cukor's films, it amounts practically to a sociological study of the scalpel-tongued Park Avenue set — at beauty salons, bridge tables and dude ranches.

"Joan Crawford, in an unsympathetic role, turns in her finest performance in the past few years; Rosalind Russell is outstanding . . . skillfully shepherded by Cukor, a bachelor, these and the hundred-odd other ladies make *The Women* not only a social record on the cynical side but a vastly entertaining screen tour-de-force."

—Newsweek Review

SATURDAY, MARCH 10, 1979

THE GOOD FAIRY

(1935) directed by William Wyler, starring Margaret Sullivan, Herbert Marshall, Frank Morgan, Reginald Owen, Alan Hale, Beulah Bondi, Cesar Romero.

This wacky Cinderella story tells of an orphan girl in Budapest, who's offered a fortune by an amorous meat-packing magnate to make her husband happy. Since she's not married, she selects a prospect from the yellow pages and sets about making her dream come true. Screenplay by Preston Sturges.

"Sparkling romantic comedy adapted from Molnar play by Preston Sturges, as wide-eyed Margaret Sullivan tries to act as "Good Fairy" to struggling lawyer Marshall, while hotly pursued by wealthy Morgan. Hilarious, charming; movie spoof near beginning is priceless . . ."

—Leonard Maltin, *TV Movies*

DINNER AT EIGHT

(1933) directed by George Cukor, starring Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Billie Burke.

Revolving around a dinner party thrown by the social-climbing Billie Burke, Cukor's highly polished film exposes in

a series of cynically observed vignettes the unease and deception underlying high life. One by one the invitees are introduced: Marie Dressler as a declining grande dame of the stage; Wallace Beery and Jean Harlow as vulgar magnate and sluttish wife; John Barrymore, the destitute matinee idol. Based on a play by Edna Ferber and George Kaufman.

" . . . one of those rare pictures which keeps you in your seat until the final fade-out, for no one wants to miss one of the scintillating lines."

—Mordaunt Hall, *New York Times*

"Dazzling tragi-comedy . . . captures perfectly the self-contained world of the mid-depression upper crust, its pretensions and coldness, its incongruities and its silly desperation. The acting, camerawork and sets are faultless."

—Georges Sadoul, *Dictionnaire des Films*

SATURDAY, MARCH 17, 1979

SHALL WE DANCE

(1937) directed by Mark Sandrich, starring Fred Astaire, Ginger Rogers, Edward Everett Horton

Ballet star Astaire falls for a haughty musical comedy star (Rogers) who wants no part of him — that is, until they dance together. One of the funniest, most charming of the Astaire-Rogers musicals, this film has a Gershwin score of standards like "They Can't Take That Away From Me" and "Let's Call the Whole Thing Off"; it also features the famous roller-skate number, and the number in which Astaire dances with dozens of chorus girls wearing Ginger Rogers masks.

THE KID FROM SPAIN

(1932) directed by Leo McCarey, starring Eddie Cantor, Robert Young, Noah Beery

"Uproarious farce! . . . the audience howled with glee." So wrote the *New York Times*, following the opening night performance of this musical comedy gem. Eddie Cantor stars as the gentle college student who finds himself accidentally driving a get-away car for a gang of bank robbers, and ends up facing a charging bull while posing as a matador in Mexico. Busby Berkeley's dance numbers are at their liveliest in the splashy opening sequence, in which Eddie hides out in a girls' dormitory.

Look for Paulette Goddard and Betty Grable in the chorus line; also listen for Cantor's hit tune of the '30's, "What a Perfect Combination."

SATURDAY, MARCH 24, 1979

A WOMAN'S FACE

(1941) directed by George Cukor, starring Joan Crawford, Conrad Veidt

"Paradoxically, this melodrama, about a scarred nursemaid who revenges herself on the world, was the worst-written of all Cukor's films . . . But as though this release from the overpowering personalities of the playwrights he had been adapting gave him a new injection of vitality, Cukor rose above the dialogue's idiocies to show an unprecedented skill as a technician.

"The opening is immediately riveting. A woman prisoner hurried down a stone corridor by wardresses, an iron door clanging shut behind her as she is pushed into the glare of a courtroom's lights. Her statement to the judge, and the statements, too, of several witnesses, carry the spectator into the past of the accused murderess Anna Holm (Joan Crawford). The film moves with a beautifully muscular fluency and grace, from Anna's first meeting with the corrupt aristocrat Torsten Barrington

(Conrad Veidt) through the scene of the attempt to murder their infant charge while crossing a waterfall on a scenic railway, to the final sleigh ride through the snow when Anna and her evil genius meet for the last time."

Charles Higham, *Art of American Film*



Garbo in Susan Lennox

SATURDAY, MARCH 31, 1979

SUSAN LENNOX

(1931) directed by Robert Z. Leonard, starring Greta Garbo, Clark Gable, Jean Hersholt

Based on David Graham Phillips' novel, this MGM production stars Garbo as the "fallen woman" Helga. As Andrew Bergman notes, "The great Garbo was likewise forced to filter down through the hell Hollywood was dreaming up for women in 1931 and 1932. After being chased from her cohabitation with Clark Gable by a vengeful uncle, she joins a travelling circus, does a freakish side-show bit as demeaning as Dietrich's gorilla act, and lands in Shyster city. Living with a crooked politician in a ritzy penthouse, she ultimately rejects it all to search for Gable."

THE PAINTED VEIL

(1934) directed by Richard Boleslavsky and W.S. van Dyke, starring Greta Garbo, Herbert Marshall, George Brent, Jean Hersholt

"Set in the mysterious orient, the film tells Maugham's story of an unfaithful wife mending her ways. A mundane script uplifted by Garbo's personality, supported by Marshall as her husband, Brent as her lover."

—Leonard Maltin

"It was a little over a year and a half ago that I came to America and I have not entirely accustomed myself to American ways yet. My country, Sweden, is so small. It is also so quiet. The women there are entirely different, so inactive, almost placid, I might say. Life flows along like a noiseless stream. The women consider themselves accomplished when they learn to cook and do fine embroidery or perhaps painting. Even the activities of professional women, actresses and singers, are slight. I led in Sweden very much the sort of life I lead here and I was not considered a recluse. But in America, everything is different."

—Greta Garbo in *Theatre Magazine*, 1927

IV. INFORMATION AND PROJECTS

Videotape Collection at Media Study/ Buffalo: A Report

By John Minkowsky

Media Study/ Buffalo has initiated a Videotape Collection of important experimental videographic materials. Intended as a research and teaching "archive," the 125 hours of videotape in the collection provide a unique record of artists' explorations (1964-1976) with systems of electronic tools that have allowed for the generation of purely electronic imagery, as well as the manipulation of signals from television cameras and other sources. The concept of the collection came from Woody Vasulka, a video artist and electronic design theorist who resides in Buffalo.

This collection of experimental video was made possible with the support of the National Endowment for the Arts and of the New York State Council on the Arts. Grants from these organizations helped to pay for artists' fees, duplication costs, and stipends which enabled artists or others intimate with the work produced at various video centers to assist in the selection and to oversee the transfer of the tapes.

By starting this collection, Media Study/ Buffalo intends to make accessible works of historical importance which would otherwise be unavailable for study. The collection includes not only completed works but also unfinished pieces: exploratory probes into the nature of the equipment and processes involved. These individual and collaborative experiments are the results of some of the earliest attempts to define and control a vocabulary of the expressive techniques available through video. In general, these attempts were part of a broader investigation of concepts concerning the nature of the electronic medium.

A central tool in sophisticated video systems has been the Video Synthesizer. Media Study's collection documents the use of two kinds of synthesizer, both designed by artists, from their earliest stages of development. The first is the Paik-Abe Synthesizer, designed by Nam June Paik and Shuya Abe, which processes camera or broadcast signals, manipulating, mixing, and colorizing them in complex variations. The second is Stephen Beck's Direct Video Synthesizer, which is able to generate a complete video signal through internal circuitry that creates configurations of points, lines, and shapes in motion and color. A third type of synthesizer, the Rutt-Etra Scan Processor, is also documented, in tapes produced with it by other artists, as are a variety of other electronic tools, from colorizers and keyers through computer video animation systems and digital synthesizers.

This engagement of artists with sophisticated equipment that results in uniquely electronic visual works is commonly termed "synthesized video," and it is the primary, although by no means sole, focus of the Videotape Collection. The range of theoretical and aesthetic approaches adopted by artists in the earliest years of "dialogue" with such systems, and the equally varied results, ranging from attempts to define aspects of the medium to more traditional expressive statements using video's graphic possibilities, are demonstrated.

Much of the earliest video experimentation was done at three major centers that provided artists access to expensive television equipment and encouraged them to realize the potentials of the medium. The experimental workshops at KQED in San Francisco (later to become the National Center for Experiments in Television, known as NCET) and at WGBH in Boston both began in 1967, with support from the Rockefeller Foundation and the Corporation for Public Broadcasting. Media Study's Videotape Collection recognizes the seminal role of these two centers in the development of video art, and includes over 80 hours of work from NCET and a dozen hours from WGBH. The WNET Television Laboratory in New York, established in 1971 with grants from the Rockefeller Foundation, the New York State Council on the Arts, and the National Endowment for the Arts, is also represented by a number of works.

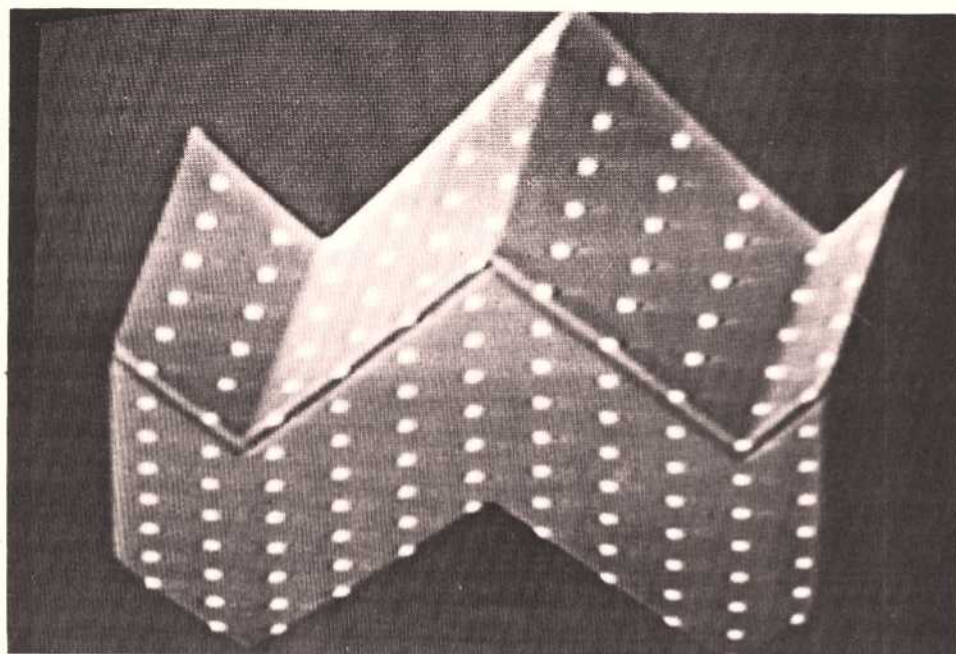
The activity of individual artists not associated with these centers was equally crucial to the development of new systems for videographic exploration. Skip Sweeney and Woody and Steina Vasulka are represented by more than a dozen hours each, of both experimentation and completed works.

THE COLLECTION

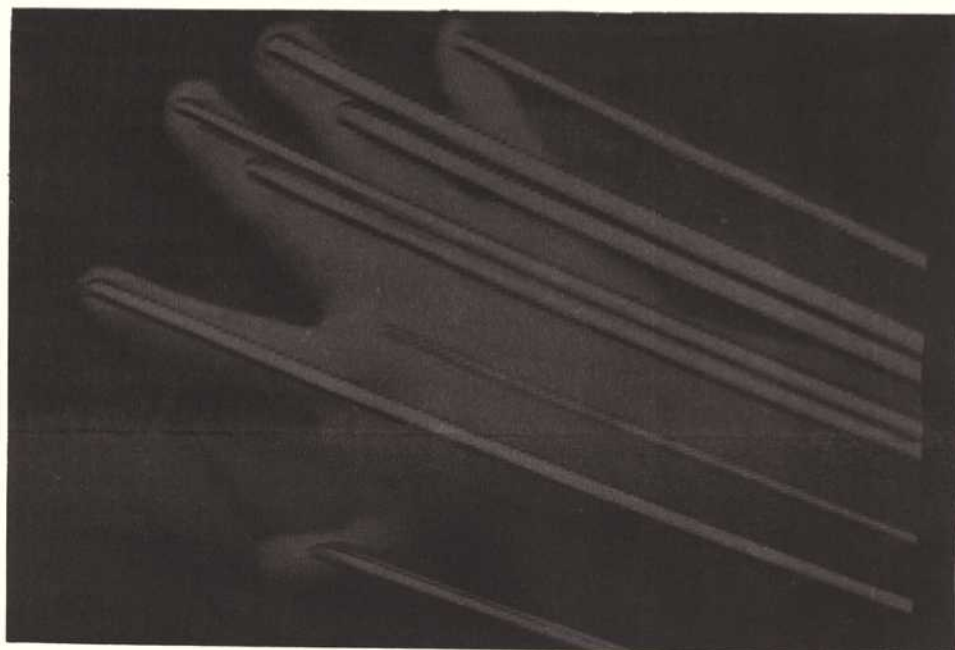
Tapes from the National Center for Experiments in Television: The National Center for Experiments in Television in San Francisco, established in 1969 and active as a force in video experimentation until 1973, grew out of experimental workshops held at public television station KQED in 1967. NCET, under the leadership of Brice Howard and Paul Kaufman, supported a group of artists from diverse backgrounds to cooperatively explore the electronic arts, as well as to design and develop new tools. In a facility separate from KQED, NCET artists were free from the constraints and pressures of producing work for broadcast, although works realized at NCET — such as Tom O'Horgan's experimental video/theater piece **!Heimskringla!** — were shown on public television.

William Gwin, an artist at NCET during its most productive period, was commissioned by Media Study to select and transfer over 80 hours of tapes from the Center. Artists most comprehensively represented in the collection, through individual and collaborative works, are Bill Allen, Stephen Beck, Richard Felciano, William Gwin, Don Hallock, Brice Howard, Warner Jepson, William Roarty, Willard Rosenquist, Loren Sears, and Robert Zagone. Among the many completed works in the collection are **Irving Bridge** by Gwin and Jepson, **Kiss With No Up** by Hallock, **Passage** by Roarty, **Lostline** by Rosenquist, and **Sorcery** by Sears and Zagone.

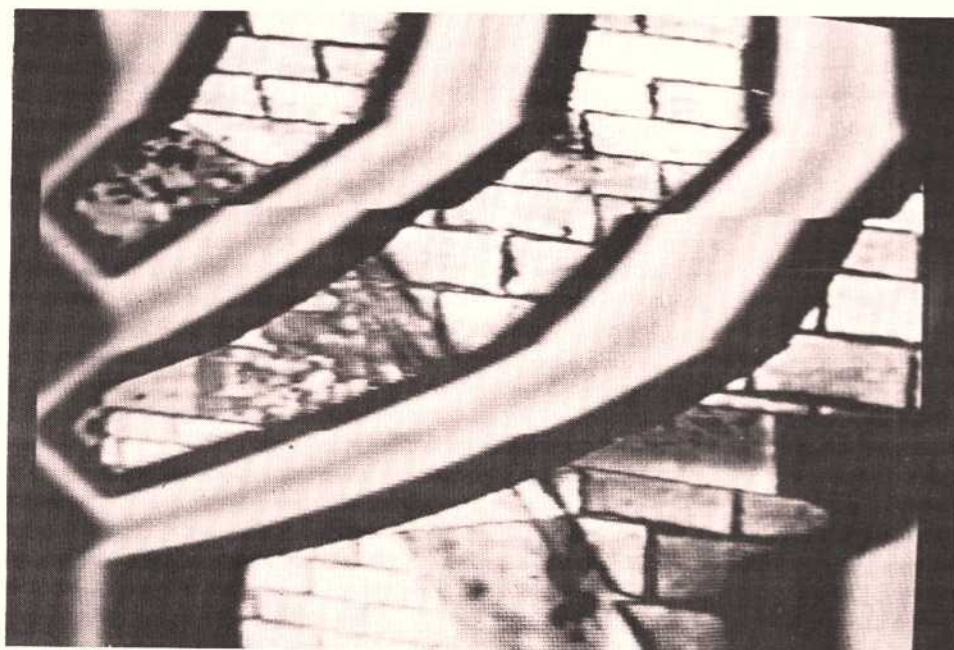
Highlights of process experiments and documents of the Center's activities include: six hours of Stephen Beck's work (1970-74) including the first recorded images produced with his Direct Video Synthesizer and digital Video Weaver; more



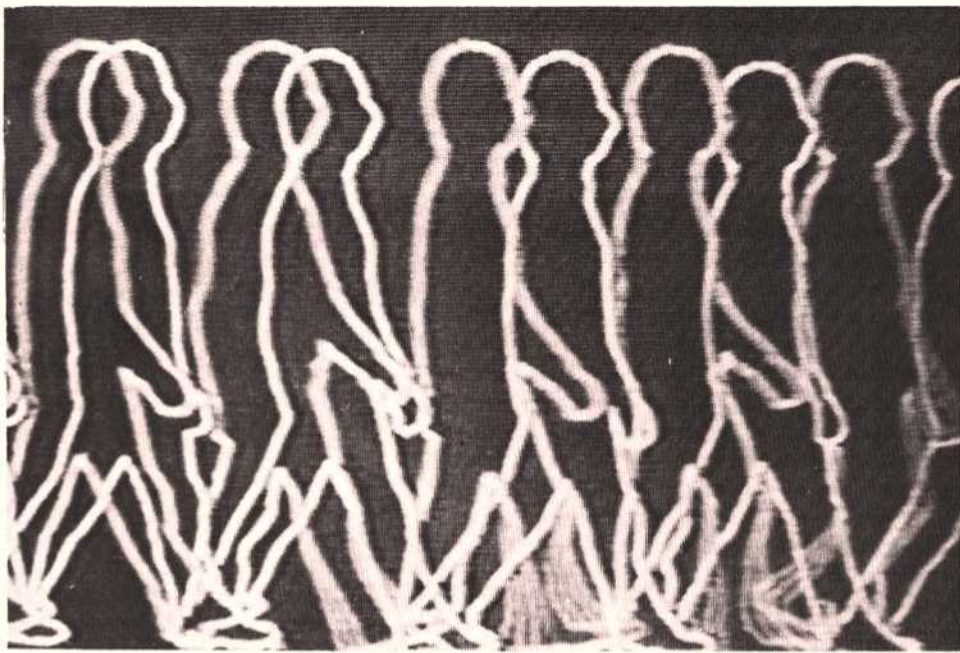
From *The Matter* by Woody and Steina Vasulka



From *Vocabulary* by Woody and Steina Vasulka



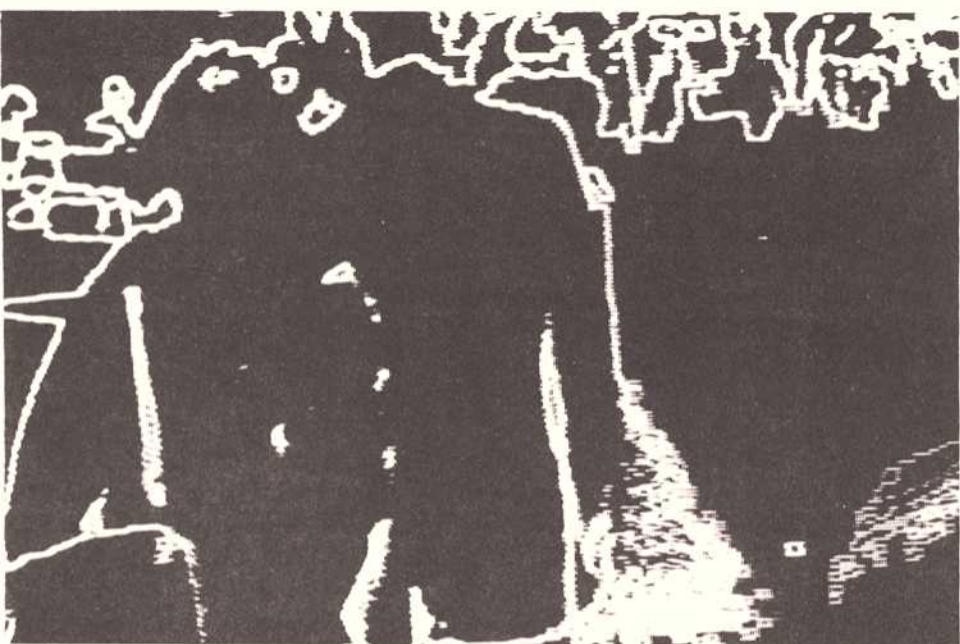
From *Heraldic View* by Woody and Steina Vasulka



From *Crossings and Meetings* by Ed Emshwiller



From *Electronic Opera No. 1* by Nam June Paik



From *Sweet Verticality* by William Gwin

than 10 hours of "Videospace Electronic Notebooks" and "Notes in the Beginning," which are theoretical discussions/demonstrations concerned with video's unique properties; and many experiments integrating video with the other temporal arts of dance, theater, music, and poetry, including video processing of readings by Charles Olson and Robert Creeley.

Tapes from WGBH: WGBH, Boston's public television station, has been credited as the first center to recognize the artistic uses to which the medium might be put when, in 1964, Fred Barzyk produced *Jazz Images*, five short visualizations of music pieces. In 1967, WGBH began its experimental workshops and its Residency Program, inviting mixed-media artists to use a full professional facility and staff, as well as the first Paik-Abe Synthesizer, to realize special projects. Among the results were abstract video interpretations of classical music, experimental video/dance and video/theater works, simultaneous two-channel broadcasts, and a collage-type series, *What's Happening, Mr. Silver?* WGBH was dedicated to the dissemination of video art over public TV, and almost all the tapes from WGBH in the collection are complete and previously broadcast works.

Fred Barzyk, the founder of the Artist-in-Residence program, selected the WGBH tapes to be included in the collection. These include the early *Jazz Images* and three segments of *What's Happening, Mr. Silver?*, a 1967-68 experimental collage/barrage-of-information series in which several dozen inputs, mixed live and somewhat randomly, focused loosely upon themes such as "Madness and Intuition." Experiments in two-channel broadcasts are represented by Stan Vanderbeek's *Violence Sonata* and a dance work, *City/Motion/Space/Game*, produced by Rick Hauser. Innovative video-dramas are *Zone* and *Royal Flesh*, and two "classic" programs showcasing works by artists-in-residence are included — *The Medium is the Medium* and *Video Variations* (the latter made with the Boston Symphony Orchestra). Artists whose early video works make up these two tapes are Jackie Cassen, Russell Connor, Douglas Davis, Allan Kaprow, Constantine Manos, Nam June Paik, Otto Piene, James Seawright, Thomas Tadlock, Aldo Tambellini, Wen-Ying Tsai, and Stan Vanderbeek. Recent work from the WGBH New Television Workshop, begun in 1974, is represented by a *Workshop Showcase, 1975-76* which includes pieces by Peter Campus, Ron Hays, William Wegman, and many others.

Tapes from the Television Laboratory: WNET's Television Laboratory in New York City, begun in 1971 and directed by David Loxton, has provided video experimentalists extensive access to its professionally staffed and equipped color studio, which includes computer animation and editing facilities. Works produced by artists-in-residence at the TV Lab are Ed Emshwiller's *Scapemates, Crossings and Meetings*, and *Family Focus*, and William Gwin's *Sweet Verticality*.

Tapes by Skip Sweeney: Skip Sweeney, more than any other videomaker, has explored the richness of video feedback — the continuously evolving patterns achieved by pointing a video camera at the monitor which is receiving its signal. The 13 hours of experiments by Sweeney, made between 1969 and 1973, include unprocessed feedback, feedback processed through keying and other techniques, and feedback as a visual element with which a live dancer interacts.

Tapes by the Vasulkas: Woody and Steina Vasulka, co-founders of The Kitchen in New York City, and presently living and working in Buffalo, have been among the most articulate and innovative explorers/researchers/theorists of the electronic image, working on systems of their own design consisting of components built to their specifications. The collection includes 18 of their completed works, such as *Golden Voyage, Key Snow, Soundgated Images*, and *Home*, as well as their section of 11 hours of taped process experiments made between 1969 and 1972. These document an evolving sophistication with concepts of the electronic image and with hardware such as the Rutt-Etra Scan Processor, as well as continuous experimentation with processes such as horizontal drift and the generation of image and sound from the same electronic signal. The tapes also include "documentary interviews" with the Vasulkas, and a jam session at The Kitchen with Bill Etra and Shridar Bapat.

STATUS OF THE COLLECTION AND FUTURE PLANS

Although the term "archive" has been used with reference to the teaching/research collection, Media Study is not, strictly speaking, a preservation facility for these often-rare tapes. The collection is housed under relatively stable environmental conditions but, at present, video-tape is **not** considered an archival medium upon which information may be stored over an extended period of time with relatively little decay in signal quality. The shelf life of videotape produced since 1971 may approach a **maximum of 20 years**, and then only when the tape is stored in an optimal environment which is continuously controlled for temperature, humidity, and dust, and from which the tapes are not regularly removed for viewing. The extremely rapid deterioration of the magnetically stored video signal was, in fact, realized in the process of transferring copies of NCET masters for Media Study's collection; a number of the original tapes were found to have already developed substantial signal problems.

A basic list of the works in the Videotape Collection now exists, with a more extensive catalogue planned for the near future. In addition to titles, artists, production locations, and dates, the catalogue will include information regarding the equipment and electronic processes used in each tape, the nature of collaborative efforts, and other available descriptions and references to print material. Cross-referencing with regards to equipment and processes used will also be included for serious researchers and historians.

Although the collection is geared at present toward tapes involving the electronic manipulation of the video signal through the use of such tools as synthesizers and computers, Media Study hopes to expand it in the future to better represent many other approaches to video, including videotapes made by visual artists known for their work in other media, documentary and narrative videotapes and, of course, other important works made with new electronic equipment in the continually evolving area of videographic exploration.

ACCESS TO THE COLLECTION

As a record of the experimental process in the early growth of video as an art form, the Videotape Collection serves as a teaching resource in Media Study workshops. It is also available to all individuals engaged in research regarding the history and theory of the electronic image.

By arrangement with the artists whose work is represented, the tapes may **not** be exhibited publicly or outside of Media Study's facility. Those interested in viewing the tapes may make appointments to reserve in-house screening facilities by contacting John Minkowsky at Media Study/Bufalo, 207 Delaware Ave., Buffalo, N.Y. 14202; telephone (716) 847-2555.

(Reprinted from *Afterimage* Volume 5, Number 8, February, 1978
— a publication of the Visual Studies Workshop, Rochester.)

Resources for the Oral History of Independent American Film at Media Study/ Buffalo

By Gerald O'Grady

After almost weekly visits of independent filmmakers for screenings and discussions of their work over the previous three-year period, we activated the gathering of an Oral History of the Independent American Cinema in January 1973.

Three filmmakers were invited to interview five fellow filmmakers each during an initial fifteen-week period. Those invited to conduct the interviews were Stan Brakhage, who had engaged himself in a life-long study of the cinema and had been lecturing at the Art Institute of Chicago in recent years; Peter Kubelka, who had likewise deeply involved himself in cinema history for a quarter century and had founded the Oesterreichisches Filmmuseum in Vienna where he serves as Director; and Hollis Frampton, who was then teaching art at Hunter College and Cooper Union, had been publishing a number of essays and interviews on film and photography in *Artforum* and *Film Culture*, and whose own films were being tended a retrospective showing at the Museum of Modern Art in that spring of 1973, as Brakhage's had been two years earlier.

Brakhage interviewed Ian Hugo, Sidney Peterson, Larry Jordan, Kenneth Anger, James Broughton and Peter Kubelka. Kubelka interviewed Jack Smith, Jonas Mekas, Robert Breer and Stan Brakhage. Frampton, who had interviewed Brakhage separately for *Artforum's* Eisenstein/Brakhage Special Issue (January, 1973), interviewed Michael Snow, Andrew Noren, Paul Sharits and Bruce Connor.



Stan Brakhage (left) interviews Larry Jordan

In the summer of 1973, James Blue was invited to continue the series of interviews. A distinguished feature and documentary filmmaker in his own right (*The Olive Trees of Justice*, *The March*, *A Few Notes on Our Food Problem*), Blue taught at the University of Southern California at Los Angeles and the Advanced Study Center of the American Film Institute, and at the Media Center at Rice University. A few years earlier, he had been the recipient of a Ford Foundation grant to interview fifty international film directors who had used nonprofessional actors in their work. Some of these interviews appeared in *Film Comment* and all will be forthcoming in a major book. Blue interviewed Ralph Steiner, John Marshall, Robert Gardner, George Stoney and Willard Van Dyke. While all previous interviews were recorded on audiotape only, Blue also recorded his interviews on 1/2 inch videotape.

This practice was also followed by Willard Van Dyke who, in the summer of 1974, interviewed Helen Van Dongen Durant, Richard Leacock, Irving Jacoby, Henwar Rodakiewicz, William Jersey and Donn Alan Pennebaker. Pennebaker also used videotape to record his interviews with Richard Leacock, Morris Engel, Nick Proferes, Jeff Kreines, Joel Demott, Linda Feferman, Nick Doob, and Norman Mailer in the summer of 1977.

A number of other interviews were done at different times as various filmmakers visited Buffalo. Hollis Frampton and Paul Sharits moved to Buffalo in the fall of 1973. Sharits interviewed Gunvor Nelson, Brakhage visited to interview Ken Jacobs, Stan Vanderbeek and Ed Emshwiller interviewed each other, and Emshwiller interviewed Hilary Harris.

Media Study/ Buffalo plans to reinterview these and other interviewees such as Jonas Mekas to conduct more than one hundred additional interviews. The interviews are deposited in an archive of materials related to the Independent American Cinema. The intent is that then the tapes will be transcribed and published by Media Study/ Buffalo. Access to the tapes and the right to publications will depend on the permission of the filmmaker interviewed. These interviews will form the basic research materials for writing the history of the American Independent Cinema. For the Anthology Film Archives, which is supported for this purpose by the National Endowment for the Arts, most filmmakers are interviewed about the storage, current condition and plans for preservation of their original prints. This is one part of a project which is directed by P. Adams Sitney.

The interviews are conducted as part of an ongoing public screening and discussion program. Graduate students are beginning to do research on the individual filmmakers, editing basic filmographies and bibliographies, and writing interpretative essays on their work in relation to various life records, letters, script designs, etc. Every attempt is made to screen as many of the filmmaker's works as possible before s/he appears for the interview. On the evening of the interview, the filmmaker appears at a showing of selected works. In the case of some filmmakers, there has been a two or three evening retrospective of their work.



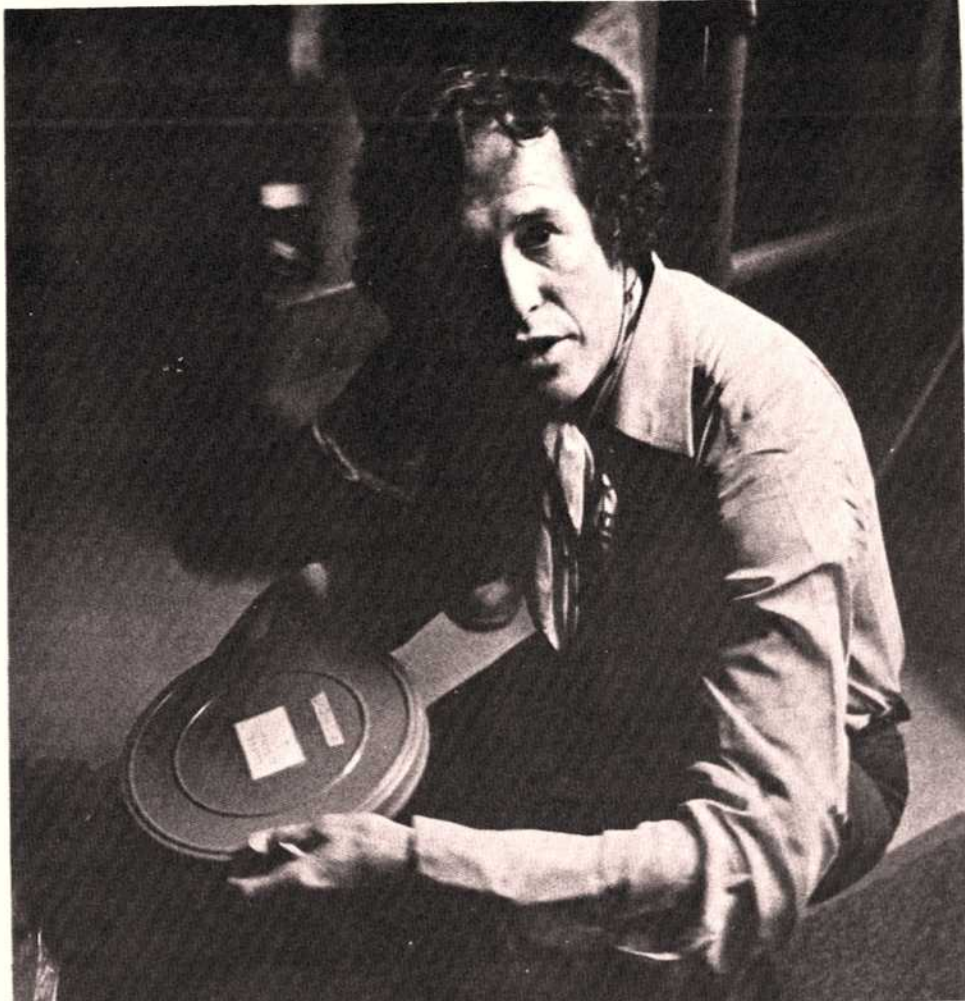
Ian Hugo talks with Scott Nygren following his interview — Stan Brakhage is in the background, on Hugo's left.



Hollis Frampton (left) interviews Paul Sharits - Educational Communications Center, SUNY/ Buffalo



Michael Snow



Kenneth Anger

The interviews are open-ended; some have gone on for as long as sixteen hours and the average has been four or five. They can be interrupted for coffee, food or a walk; they can resume the following day. They are recorded under high fidelity conditions at the studio of the Educational Communications Center, S.U.N.Y. at Buffalo. Some of the interviews have stressed childhood and early life experiences in relation to the growth of an artist; some have focused on the development of an experiment with style; others have provided information on the reception of the films, their distribution, the general political and cinematic climate; others have gotten into sometimes spirited discussions about aesthetics — all this and much more. Thus far, they comprise an extraordinarily valuable record, a magic carpet-like unreeling of political, social and psychological history, of the interaction of the consciousness of artists, after training in the more traditional media of painting and sculpture, with new and changing technologies; of the birth and growth of an independent film in the United States.

The attitude taken toward these interviews is this. Every effort is made to match the filmmaker with an interviewer who is knowledgeable about and sympathetic with his work. The visitor is encouraged to look on this occasion as an opportunity to "speak from the grave," to put on permanent record his or her views, ideas, life and vision. The hope is that he or she will be open, frank, direct. The intention is that filmmakers be made to feel at home, be treated as the esteemed guests they are; that they recognize that their Buffalo hosts are engaged in a common enterprise with them. Much as information about a personal life might be desired, this must be volunteered, given freely for the help of future filmmakers and historians. The filmmaker is encouraged to feel absolutely free to make the interviews suit his or her own needs, to take directions that best serve him or her. It is his or her tape. The Buffalo archive is the willing and grateful receiver of however much is revealed.

Those interviewed are asked to send ahead, bring with them or mail later any relevant materials, such as scripts, letters, scores, designs, for copying and deposit at the study center. All originals are returned immediately. Thus far materials include copies of Stan Brakhage's scrapbook, Bruce Baillie's notebooks compiled in the making of *Quick Billy*, Bruce Conner's talk taped at the Flaherty International Film Seminar, Jonas Mekas' poetry and much else.



Bruce Baillie being interviewed by James Blue - Media Center, Rice University

AUDIO TAPE LIBRARY

Anger, Kenneth		interviewed by Stan Brakhage	4/18/73
Brakhage, Stan		interviewed by Peter Kubelka	1/30/73
Breer, Robert		interviewed by Peter Kubelka	2/13/73
Broughton, James		interviewed by Stan Brakhage	5/10/73
Conner, Bruce		interviewed by Hollis Frampton	4/12/73
Conrad, Tony		preservation data	12/16/73
Doob, Nick	v	interviewed by D.A. Pennebaker	6/1/77
Durant, Helen	v	interviewed by Willard Van Dyke	8/1/74
Van Dongen			
Engel, Morris	v	interviewed by D.A. Pennebaker	6/15/77
Feferman, Linda	v	interviewed by D.A. Pennebaker	6/29/77
Frampton, Hollis		interviewed by Stan Brakhage	12/73
Gardner, Robert	v	interviewed by James Blue	7/26/73
Harris, Hilary		interviewed by Ed Emshwiller	8/20/74
Hill, Jerome		interviewed by Stan Brakhage	4/21/71
Hugo, Ian		preservation data	5/3/73
Jacobs, Ken		interviewed by Stan Brakhage	5/5/73
Jacoby, Irving	v	interviewed by Willard Van Dyke	8/22/74
Jersey, William	v	interviewed by Willard Van Dyke	8/30/74
Jordan, Larry		interviewed by Stan Brakhage	5/5/73
		preservation data	5/6/73
Kreines, Jeff & Demott, Joel	v	interviewed by D.A. Pennebaker	7/6/77
Kubelka, Peter		interviewed by Stan Brakhage	5/12/73
		interviewed by Stan Brakhage (part II)	12/13/73
Leacock, Richard	v	interviewed by Willard Van Dyke	8/15/74
Mailer, Norman	v	interviewed by D.A. Pennebaker	7/13/77
Marshall, John	v	interviewed by James Blue	7/5/73
Mekas, Jonas		interviewed by Peter Kubelka	1/25/73
Nelson, Gunvor		interviewed by Paul Sharits	12/15/73
Noren, Andrew		interviewed by Hollis Frampton	3/29/73
Pennebaker, Donn	v	interviewed by Willard Van Dyke	7/25/74
Alan			
Peterson, Sidney		interviewed by Stan Brakhage	5/17/73
		preservation data	
Proferes, Nick	v	interviewed by D.A. Pennebaker	6/22/77
Rodakiewicz, Henwar	v	interviewed by Willard Van Dyke	8/8/74
Sharits, Paul		interviewed by Hollis Frampton	3/1/73
Smith, Jack		interviewed by Peter Kubelka	1/18/73
Snow, Michael		interviewed by Hollis Frampton	3/18/73
		preservation data	3/18/73
Steiner, Ralph	v	interviewed by James Blue	7/12/73
Stoney, George	v	interviewed by James Blue	6/28/73
Vanderbeek, Stan		interviewed by Ed Emshwiller	12/15/73
		interviewed by Ed Emshwiller (part II)	8/19/74
Van Dyke, Willard	v	interviewed by James Blue	8/2/73

V- on videotape as well as separately recorded audiotape.

The Roots of Modern Photography: Western New York

By Anthony Bannon



An Irish Gentleman by F. Austin Lindbury

You might imagine our surprise: that Wilbur Porterfield, who from 1921 through 1958 took pretty pictures for the Buffalo Courier-Express, was from 1906 through the year he went professional one of this country's leading photo artists.

And that the seven men he organized into a group called the Photo-Pictorialists of Buffalo developed an approach to landscape photography sufficiently significant to earn international critical designation as "The Buffalo School of Photography."

And that in 1920, he served on the editorial board of the Pictorial Photographers of America, a splinter group from Alfred Stieglitz' Photo-Secession, led by former Secessionists Clarence White, Gertrude Kasebier and Alvin Langdon Coburn. New York State representative to that group was Spencer Kellogg, Jr., also a former Secessionist exhibitor, photographer and bookmaker who lived in Buffalo.

And, finally, that there was an informal association on the Roycroft Campus in East Aurora — that semi-utopic, self-sufficient community for arts, crafts and aesthetic commerce led from 1895 through 1915 by the eccentric Elbert Hubbard — where pictorial and Secessionist photographers gathered. But more on that later.

Most know of the Photo-Secession's last hurrah, the last (and biggest) exhibit of Photo-Secessionists and Secession sympathizers in the Albright Art Gallery here in 1910. It was called the International Exhibition of Pictorial Photography and included close to 600 images in an invitational category from five nations and more than 100 images in an open section. "It is such an exhibition as will never again be gotten together," wrote Joseph Kieley in *Camera Works* magazine.

What isn't commonly known is that the Albright from 1907 through 1941 originated 21 major photographic exhibitions. During those same years, Stieglitz literally begged the Metropolitan Museum of Art to accept his collection as a donation — a collection the museum failed to exhibit until last year.

In November, we began at Media Study/ Buffalo a research workshop into early century photo activity in Buffalo with four participants, later augmented by another four. Rob McElroy, an Empire State College student and himself a photo-artist, is researching the archives of the Albright-Knox Art Gallery; Keith Gemirek, a teacher at Cause School, and Wendy Falk, a potter, are researching the lives of Rose Clark and Elizabeth Flint Wade, a collaborative team associated with the Secession; Jim Barnes, a film-maker and collector of historical materials, is looking into the life of Wilbur Porterfield; Sylvia Volk, education director at the Burchfield Center, and Robert Rust, manager of the Crouching Lion Restaurant and director of exhibits for the Roycroft Renaissance Gallery, are working on the Roycroft's association with photography. and Suzanne Johnson, formerly a Historical Society CETA worker, is investigating the works of Hauser Bob, an early Buffalo commercial photographer.

Through additional use of the Buffalo & Erie County Public Library public and rare books collections, and through interview and private collection search, we have developed information sufficient to encourage grant application to support the project toward possible publication and exhibition of our findings. While at this point still collecting names, places and events without discrimination, we are led to believe that the story of this area might well be told through Porterfield, including a re-introduction of his early work and a re-appraisal of his achievements and international contributions.

For Porterfield not only won international recognition for himself, but also spread his achievements as an image-maker and image-organizer to others. Given his pivotal position in this area, nearly every name and event significant here seems to connect to him.

Just one year after he organized the Photo-Pictorialists of Buffalo, for instance, their work was hung (in 1907) in the Albright and subsequently toured to the Pennsylvania Academy of Fine Arts, the Corcoran Art Gallery in Washington and to the Art Institute of Chicago, receiving notice in the nation's photo journals. Later the group exhibited world-wide.

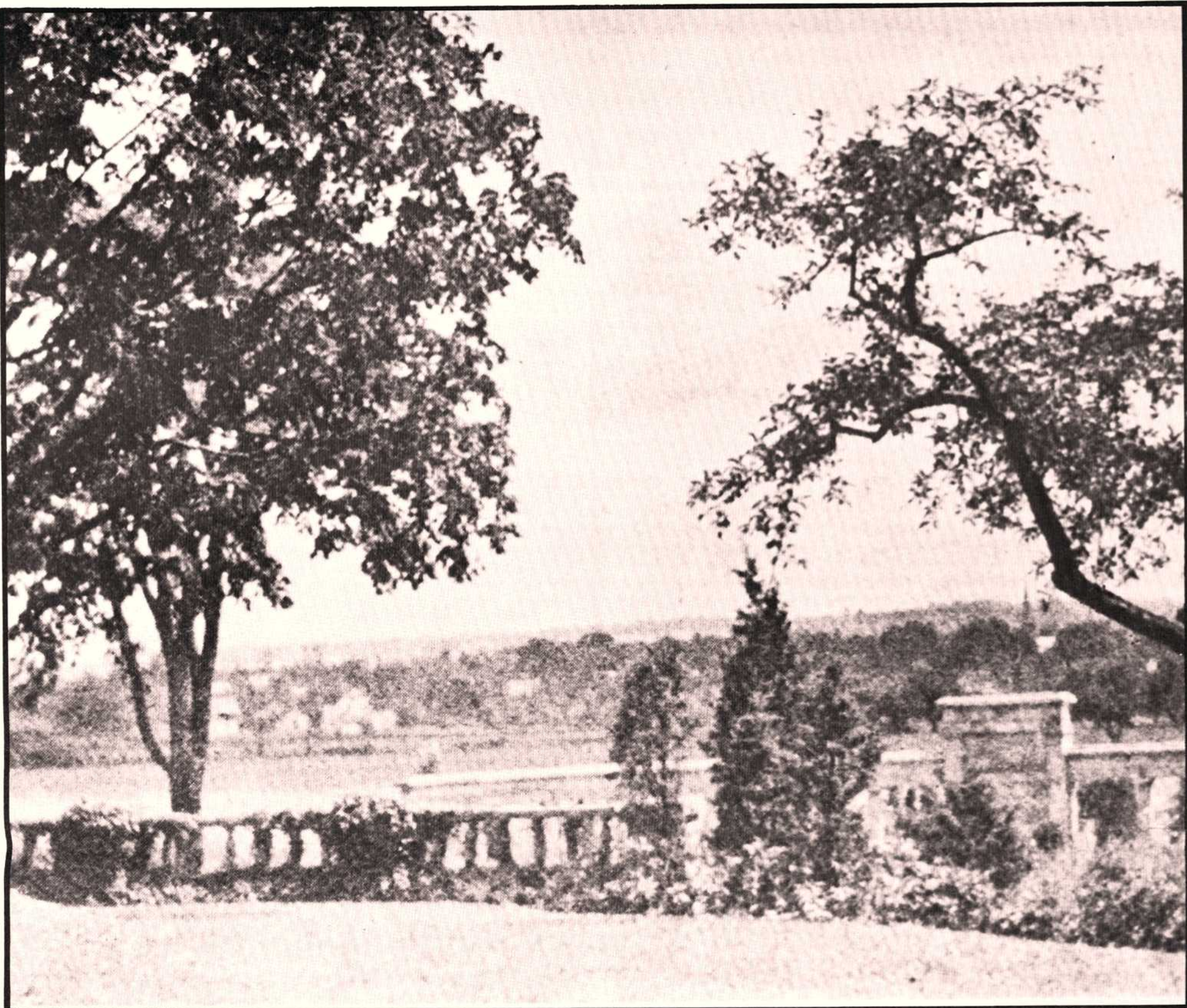
While Porterfield's ability as an organizer is marked by his assistance to the formation of new clubs in Pittsburgh and Los Angeles, his apparent efforts with the 1910 Secession show seemed to have failed. When that exhibit was first considered by the Albright, the leading contenders for the curatorial nod were H. Snowden Ward of London and Stieglitz of New York. Ward, editor of *Photograms of the Year* and an important Pictorialist leader, was entertained by the Buffalo Pictorialists, according to press accounts, but lost out to Stieglitz in his bid. Stieglitz, when given the post, offered the Buffalo Pictorialists a special section in the show, but only Augustus Thibaudeau of Niagara Falls accepted.

Four years later, the Albright tactfully seems to have made amends. In an Exhibit of Works by Buffalo Artists, the Photo Pictorialists and the Buffalo Camera Club, of which Porterfield had been President, were given special sections. In the same show, Rose Clark (her colleague Wade had died) showed her paintings rather than photographs. Clark and Wade had exhibited photographs in the invitational section of the 1910 show, and were in Stieglitz' personal collection with three images. The noted critic Sadakichi Hartmann, who, incidentally, lived on the Roycroft campus from 1911 through 1916, having taken as his second wife a Roycroft artist, called Clark & Wade "second only to Eduard Steichen in portraiture."

Porterfield was to command two additional one man shows in the Albright, the first, in 1921, prior to his Courier-Express fame, the second in 1941. Thus, he joins a long list of celebrated photographers whose works were shown in the Albright: Edward Curtis (1908), Hill, Adamson, Cameron, Lewis Carroll and Keith (1915, from Alvin Langdon Coburn's collection), Ansel Adams (1934), Robert Flaherty (1941) and surveys of photo history (1938) and modern photography (1932). More interesting, though, was the international salon organized annually between 1920 and 1927 by the Buffalo Camera Club, which included works by former Secessionists Anne W. Brigman, Alice Boughton and Karl Strauss; Pictorialist Laura Gilpin; former Buffalo artists Jessie Tarbox Beals and Clara Sipprell, and the young Edward Weston.

These were the years for flourishing camera clubs, when the notion of amateur still was close to its origins in the word "lover" — lovers of their expressions. Nothing unfulfilled, shoddy or irresolute then was suggested by the word. In fact, only amateurs were admitted into the ranks of photographic artists. Once turned professional, they were no longer eligible for the international salons and most exhibitions. When Porterfield turned professional with the Courier-Express, he no longer appeared in the exhibits in which he had so frequently been honored during the previous 15 years.

Even outside of the Albright, Buffalo appears as a hotbed for photographic exhibition. The Buffalo Camera Club, founded in 1893 as one of the first in the nation, frequently housed touring exhibits in its quarters in the Market Arcade and later at Elmwood and Hodge Street. The YMCA Camera Club in 1910 sent a camera around the world to other clubs in nearly every continent and exhibited the prints which returned. And in Spencer Kellogg's home on Lincoln Parkway there were at least two public exhibits late in 1913 — first, Porterfield, and, the following month, the Secessionist George Seeley. Kellogg, apparently, was undaunted by the rivalry between the Secessionists and the Pictorialists.



Near Roycroft, East Aurora by Wilbur Porterfield

Interviews with area Kellogg family members suggest the possibility that Kellogg was involved with the Roycroft Movement in East Aurora, but what is certain is that Kellogg and the Roycroft shared the same printer, and that Kellogg's Aries Press, boasting a proprietary type face, was indeed distinguished. The machine, in fact, came from William Morris' Kelmscott Press, after which artful printing in the early century, including the Roycroft's, was patterned.

The eclectic, eccentric and often brilliant critic Sadakichi Hartmann (also known as Sidney Allen) is the main link between the Roycroft and the photographic world. In 1907, he shared the keynote podium with Carl Sandburg during the Roycroft's Phillistine Convention, and there he met Lillian Bonham, a young Roycroft artist, who was to become his second wife. Hartmann returned frequently to East Aurora before settling in 1911 through 1916 in his and Lillian's "Dreamhaven," a house at 297 South Grove Street, near the Roycroft Inn.

The presence of such a famous, entertaining and roguish critic no doubt attracted a number of photographers to the Roycroft, but we only have verification of Hartmann's "discovery" of Bessie Buerhmann of Chicago, a Secessionist who apparently vacationed there in 1907; of images by Buffalo Pictorialists F. Austin Lindbury and Porterfield taken respectively of Elbert Hubbard and of a rural scene, and of Paul Fournier, son of the Roycroft neo-Barbizon painter Alexis Fournier, whom Hartmann published in his book, *Landscape and Figure Composition* (1910). Our group now is examining photo collections and interviewing East Aurora residents whose families are connected to the Roycroft.

Throughout our research, we are struck by the teasing connections established between major figures. The Buffalo Photographers Clark & Wade are a good example.

Mrs. Wade's daughter, Blanche Elizabeth Wade, wrote a novel called "A Garden in Pink," inspired, she said, by the Garden of Mrs. John D. Larkin, who was Elbert Hubbard's sister. We have established no other connection, however, between Clark and Wade and the Roycroft. And, although the two

women were respected in the field of photography, neither woman's obituaries remember their photographic achievements. Wade is remembered as a writer, but there is not mention that she wrote photographic articles for the nation's journals, including *American Amateur Photographer*, then edited by Stieglitz. Clark was a portrait and still life painter and teacher, and one of her students was the Gertrude Stein of America, Mable Dodge Luhens, who fondly remembers Clark in her biographies.

Buffalo was the location of the first woman press photographer, Jessie Tarbox Beals, who worked for the *Courier* and the *Express* 1901 and 1902, and who exhibited in several Buffalo Camera Club Salons. The portrait photographer Clara Sipprell was a Buffalo resident early in this century. Of course we'd be grateful for information, images, documents — anything — on these and other artists, listed below:

The Buffalo Secessionists — Spencer C. Kellogg Jr., Charlotte C. Albright, Elizabeth Buehrmann (a Chicago resident, who visited the Roycroft).

The Buffalo Pictorialists — Wilbur Porterfield, F. Austin Lindbury, Augustus J.J. Thibaudeau, John M. Schreck, G. Edwin Keller, Edward B. Sides, Charles A. Booz, Oscar C. Anthony, Will A. Hatch and S.S. Lloyd.

Others from Buffalo who exhibited frequently — William J. Baker, Howard D. Beach, Jessie Tarbox Beals, Horace L. Bliss (Bliss Brothers Photographers), David W. Bonnar, H.H. Boyce, Rose Clark, T.W. Copeland, Francis Cowell, Paul Fournier, John L. Garrettson, W.P. Hubbard, Joseph J. Hubert, William H. Kunz, John Lane, Wallace Lumney, Robert R. McGeorge, E.I. McPhail, E.R. Menge, Claude Moore, Alan Parnell, C.L. Peck, Dr. William L. Phillips, Charles R. Phipps, C.A. Pierman, Frederick Pohle, Charles L. Pond, E.J. Rawleigh, Henry M. Schonewolf, Henry W. Shepard, A.W. Simon, K.R. Sipple, F.J. Sipprell, Clara Sipprell, Emil Strub, Hugh Thomas, A.D. Titus, Elizabeth Flint Wade and Julia Miller Walbridge.

If a reader has information on any of the names above, or on any mentioned in the article, or on activity here we don't know about — or if interested in joining the project — contact me through Media Study.

The Buffalo Documentary Group

By Lynn Corcoran

The Buffalo Documentary Group is a gathering of Buffalo area individuals who are engaged in the making of documentary videotapes, films, and still photographs. They meet regularly at Media Study/ Buffalo to show work and to discuss issues that arise in the making and distribution of documentary work.

The need to establish communication between documentary makers in different media had long been felt by individuals working in the Buffalo area. Documentary photographer Milton Rogovin envisioned a group that would be modeled on the documentary film and photography discussion groups of the 1930's. On a May afternoon in 1977, Rogovin, filmmakers Thom Anderson and James Blue, and videomakers David Steward, Glen Muschio and Lynn Corcoran met on Rogovin's back porch, shared their ideas about what such a group might concern itself with, and decided to form the Buffalo Documentary Group. Since that time, the group has grown to over 40 participants, students of documentary and makers with a variety of documentary concerns: personal, social, ethnographic, as well as community history and culture. Having outgrown the back porches of its members, the group met for a while at the studios of Sherwin Greenberg, and in 1978, it found a home at Media Study/ Buffalo.

The Buffalo Documentary Group first established for itself what some members felt was an essential function: a setting in which members could show and discuss various stages of work in progress and receive comments and criticisms from other documentary makers about questions involving research methods and resources, the maker's relationship with the subject, aesthetic strategies in shooting and structuring material, and ethical concerns posed by the work. After spending a long period of time on a project, the maker often finds it difficult to evaluate how successfully ideas are being communicated to those who will see the work. The comments of individuals who have experience in confronting issues that arise in documentary expression are often an invaluable contribution to the creative process.

Another goal articulated by the Buffalo Documentary Group's members was to encourage the production of more documentary work which reflected concerns unique to the Buffalo area. In 1978, it became a Charitable Organization under the laws of the State of New York, and applied for funding through Arts Development

Services of Erie County under the Re-grant Program of the New York State Council on the Arts to allow individual members to produce videotapes about conditions or concerns of the Buffalo area. Two tapes were made: *Ballyhoo* describes the community that emerges once a year to produce the Erie County Fair, and *Heavy Drinking* presents efforts to rehabilitate alcoholic patients in a county-operated treatment facility. Indirectly, this grant will also be used to support other work. Since videotape is sometimes re-usable, the group has designated the used tape from these projects to start up other productions by group members. Four additional videotape documentaries have been partly supported in this way and are now in progress, allowing individuals with less experience in documentary production to have the opportunity to produce work.

As the group expanded, participants suggested other needs that might be served. At the present time, the Buffalo Documentary Group acts with Media Study/ Buffalo as an information source for its members about film and video festivals, screenings, conferences, post production resources, equipment resources, technical information, and distribution channels, drawing on information gathered by group members and others. While the group is not set up to write proposals or administer individual grants, it gathers information for a file on funding sources for documentary projects, and individual members share their experiences in dealing with various funding agencies.

For those individuals who produce documentary videotapes there is a need to be aware of the constant changes in the design and function of video equipment, as well as the changing standards for broadcast signals. Media Study/ Buffalo maintains a file of technical articles as well as trade publications and equipment brochures for the Buffalo Documentary Group and others.

In addition, group members can advise and assist others in dealing with the technical problems that occur during shooting and editing.

In the future, all these areas will be expanded. The Buffalo Documentary Group has recently received more funding through the Re-grant Program of the New York State Council on the Arts administered by Arts Development Services to support the production of additional videotape projects. In addition, the group will make efforts to try to expand the possibilities for distribution of locally-produced documentary work.



Photograph by Milton Rogovin



Stills from *Ballyhoo* by David Steward

APPEAL FOR MEDIA STUDY/ BUFFALO

Request Media Study/ Buffalo asks your donation to match a \$100,000 Challenge Grant from the National Endowment for the Arts. We are requesting our Western New York friends to make personal and corporate contributions to enable us to retain our capacity to attract outside funding here and to provide the area with artistic, cultural and social services.

This is the first time that we have made such an appeal. A very large percentage, over 90% of our funding from 1972-1978, has come from sources outside Buffalo and the Western New York region which we serve. We now wish to enlist significant and broadly-based local support.

Since 1972, Media Study/ Buffalo has brought over 450 artists to Buffalo from all over the world.

Funds contributed to Media Study/ Buffalo mean 1) community access to excellent production equipment, workshops, exhibitions and information relating to film, video, photography and sound, 2) the regeneration of downtown Buffalo, physically through the renovation of our building at 207 Delaware Avenue, and culturally through our screenings and events at a variety of downtown spaces, 3) the addition to the local economy of \$400,000 a year in jobs and expenditures, 4) continued national and international recognition for the excellence of cultural activities in Western New York.

Record

- Since 1972, we have loaned film, video, photographic and audio equipment in our studios and off premises to thousands of Buffalo area people, all free of charge. The monetary value of this five years of equipment service is calculated at about \$2 million. Facilities include the largest sound stage in Western New York, a community darkroom and film and video editing rooms.

Workshops - Since 1972, we have conducted 90 workshops for a total of 700 weeks of instruction. 1,275 Buffalo-area citizens have learned how to make films, photographs, audio and video tapes, taught by exceptional practicing artists from Buffalo (about 50%) and around the world (about 50%).

Visiting Artists - Since 1972, we have brought 450 artists to Buffalo from all over the world for short or long term residencies, for a total of 1,250 days in residence.

Film Screenings - Since 1972, we have presented 1000 separate evenings of film programming, including 1,434 feature, documentary and experimental films. Most have been free and all have been open to the public of Western New York.

Video and Electronic Arts Programs - Since 1972, we have presented 268 separate evenings of video programming and electronic art events, including 819 different works.



Television - We have produced and aired 7½ hours of local public television programming in cooperation with Channel 17, and are just completing a 90-minute program on America in the 1930's, supported by the National Endowment for the Humanities for broadcast on national public television. Plans call for construction of a cablecasting studio in the Media Study Building, which will allow artists and independent film and video producers direct access to cable television channels of Western New York.

Library - We maintain a professional quality media library of more than 2500 books, more than 30 current periodicals, 100 phonograph records, over 200 hours of original audio tape produced by Media Study/ Buffalo, and 150 hours of video tape collected from the major experimental video centers of the United States.

Since 1972, Media Study/ Buffalo has held over 90 workshops lasting for 700 weeks and engaging 1,275 residents in making media.

Media Study Building - A study is under way, with funding from the National Endowment for the Arts and the New York State Council on the Arts, which will ascertain the best possible cultural uses for the Media Study Building located downtown at 207 Delaware Avenue. Renovation could take many forms - high quality cinematheque, artist's lofts, and studios for media production and media collaborations with dance, theater and music performers and composers. This renovation will complement the growing aesthetic, commercial and cultural renaissance of downtown Buffalo. We are part of the Entertainment District.

Please endorse this coupon and your contribution and mail

Yes, I wish to contribute \$ _____ to Media Study/ Buffalo to help match Challenge Grant 98-7134-053 from the National Endowment for the Arts.

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 Albany, New York 12231
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 Media Study/ Buffalo

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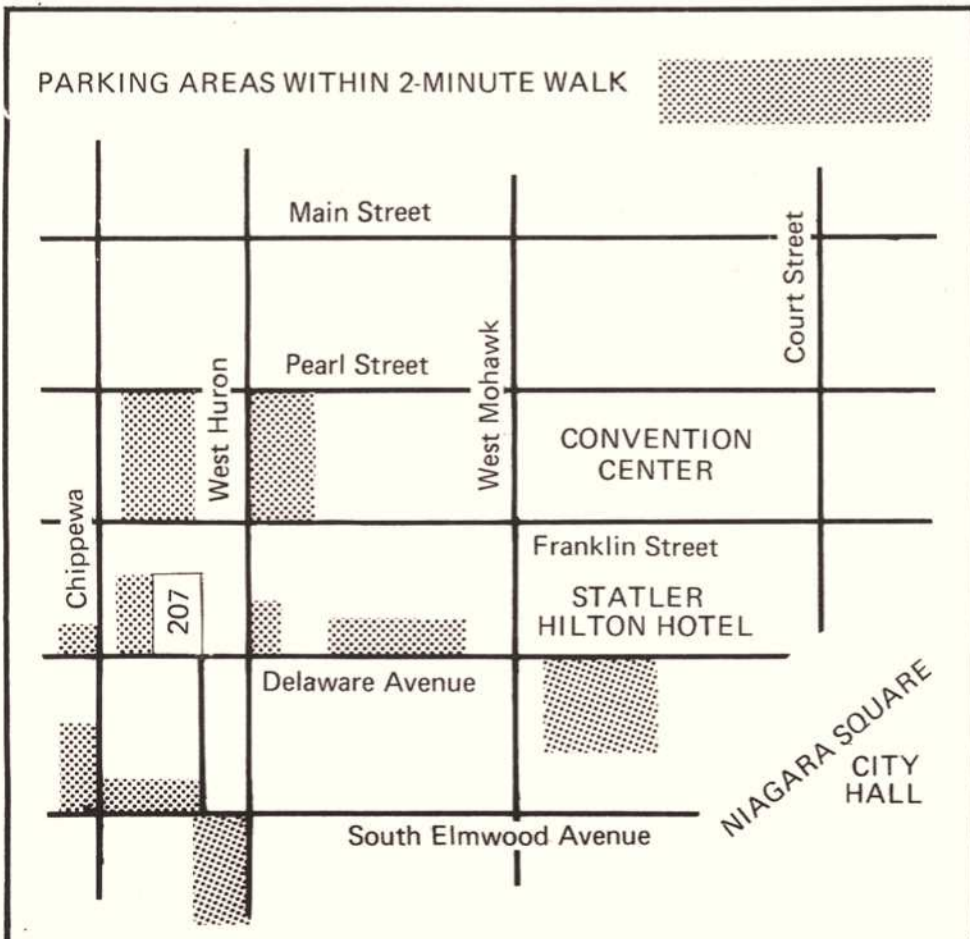


Left to right: Congressman John LaFalce; Dr. Gerald O'Grady, President, Board of Trustees, Media Study/Buffalo; Mrs. Livingston Biddle; Mr. Livingston L. Biddle, Jr., Chairman, National Endowment for the Arts; Mr. Sheldon Berlow, Board Member, Media Study/Buffalo; Mr. David Shapiro, Director, Media Study/Buffalo.

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