POST-CURRENTS, a gallery of electronic art opens at the University of Buffalo

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POST-CURRENTS, a gallery of Electronic Art, will open Friday night, November 11 and run until Sunday night, November 13 at Baldy Hall, the Kiva, on the Amherst campus of the State University of New York at Buffalo, New York.

No single technological advance has had so large an influence on the world of art as the invention of the computer and other voltage based devices made possible by the evolution of micro-electronics in the last ten years. A small vanguard of artists in video, music, sculpture, performance, painting, and photography have created bold new forms with low cost analog and digital systems.

"Post-Currents", originally called "The Artist and the Computer", and staged in New York City, is an exhibition in its fifth season, being shown for the first time in Western New York. Featured in this exhibition are many artists with deep roots in Buffalo's media community over the last decade, with several new works being shown here for the first time. It is a unique exhibition of avant-garde and post-modern art, video, music, sound, performance, graphics, and technology.

In this exhibition much of the technology itself is unique both in its design and application. Ron Kuivilla's "Parallel Lines", an electronic light/sound installation is concerned with marking blocks of "acoustical" space and time by electrical sparks that accelerate and decelerate rhythmically within a darkened gallery. Watching it is an engaging, even hypnotic experience, filled with anticipation although there is no subtext or metaphoric overtone informing our engagement.
John Driscoll is likewise as concerned with the formal issues of electronic space and time as he is with discovering the personalities and magical historical resonances of circuits. "Trout Fishing in Berlin, 1988" is a sound installation which uses twenty to thirty foot telescopic fishing poles as unusual microphones. The audience can create quiet melodies derived from the space by moving the fishing pole microphones in various patterns.

According to Driscoll, the inspiration for this work originated while watching Berlin fishermen casting for fish on the river Spree.

Sara Hornbacher's video installation, "Precession of the Simulacra", is a multiple monitor video installation which uses computer based image processing to construct and deconstruct relations between synthetic and natural geometries. Precession is about a progression from the natural or real, to the completely abstract or synthesized. It has an original soundtrack by composer Brooks Williams, and recycles every thirty minutes.

Matthew Schlanger and Peer Bode, both video artists featured in last year's Biennale at the Whitney Museum of American Art, will premiere two new video installations. Schlanger's two channel three monitor video installation uses 3-D video, sound, and kinetic abstraction in creating a new electro-poetic syntax which is both synthetic and tactile; at times satirically referring to organic structures.

Peer Bode's "A Horse of a Different Color is a Fish in Troubled Waters, You Can Count on That", is a multi-channel video and computer installation that in visual and spatial dialogues unmasks disembodied reason with digital ritual.

Audio artist and designer Ed Tomney will feature a talking, chance narration sound installation culled from AM and FM radio, shortwave, wiretaps and surveillance sounds called "Whispering Elms" and make site specific sound sculpture for the exhibition space at the Kiva.

Mark Resch will lecture on his work with Computer Video 3-D imagery on Saturday afternoon at Two P.M., and hang three dimensional video pieces in the lobby.

Painter Carter Hodgkin will show work that is inspired both by electronic circuitry and ancient Egyptian and Primordial visual forms.

Peter Babula will display a series of fractal prints photographed from a computer display.
Friday evening at 8 P.M. there will be presentations by all the artists displaying installations and they will be available to talk to the public. Featured will be Ed Tomney, Ron Kuivilla, Mark Resch, Matthew Schlanger, Peer Bode, John Driscoll, and Sara Hornbacher.

On Saturday at 8 P.M., audio artist Nicholas Collins will perform a concert of his music with homemade instruments. An heir to the David Tudor school of "home-made electronic circuitry, and a pioneer in the use of microcomputers in live performance, he also makes extensive use of radio, found sound material, and "backwards" musical instruments in his compositions and sound installations. Collins' music has been heard around the world and his spirit of technological improvisation is an inspiration to artists working in all fields.

Sunday at 8 P.M. will feature an evening concert by Ron Kuivilla featuring "The Linear Predictive Zoo", which involves the use of speech synthesis and the inference of a model of personality in the mutation of the speech patterns. Kuivilla's work has been seen throughout the world and like Collins, is based on the homemade and home modified electronic instruments that he designs.

On the screens will be videotapes by artists whose work emphasizes a personal and direct involvement with the tools of electronic art. The screenings will include work by Irit Batsry, David Blair, Peer Bode, Connie Coleman, Tony Conrad, Tom Dewitt, Mark Gilliland, Shalom Gorewitz, Ernest Gusella, Julie Harrison, Gary Hill, Ralph Hocking, Sara Hornbacher, Ardele Lister, Mary Perillo, Alan Powell, Mark Resch, Alex Roshuk, Aysha Quinn, John Sanborn, Tomiyo Sasaki, Matthew Schlanger, John Sturgeon, Steina, Woody Vasulka, Peter Weibel, and Reynold Weidenaar.

The exhibition is curated by Neil Zusman and is supported by the the New York State Council on the Arts, the Department of Media Study of the University at Buffalo, and Collaborative Projects, Inc., in New York City.

For further information call the University Switchboard at (716)831-2000 or the Department of Media Study at (716)831-2426.
POST-CURRENTS
A Gallery of Electronic Art

WHAT:
Electronic Installations
Performances
Lectures on Computer Arts
Videotape Screenings

WHERE:
State University of New York at Buffalo
Amherst Campus, Baldy Hall: the Kiva.

WHEN:
November 11
6pm - 10pm Opening Reception:
Lecture Presentations by
Ed Tomney
Sara Hornbacher
Matthew Schlanger
Mark Resch
John Driscoll
Peer Bode
Neil Zusman

November 12
12 noon - 10 pm Videotapes and Gallery
Continuously in the Kiva and Baldy Hall
2 pm - 3 pm Lecture - Mark Resch
Three Dimensional Video

8pm Performance:
An Evening with Nicholas Collins

November 13
12 noon - 10 pm Videotapes and Gallery
Continuously in the Kiva and Baldy 110

8pm Performance:
An Evening with Ron Kuivilla

WHO:
Videotapes by:
Irit Batsry, David Blair, Peer Bode,
Connie Coleman, Tony Conrad, Tom Dewitt,
Mark Gilliland, Shalom Gorewitz, Ernest Gusella,
Julie Harrison, Sara Hornbacher,
Ardele Lister, Mary Perillo, Alan Powell,
Alex Roshk, John Sanborn, Matthew Schlanger,
John Sturgeon, Steina, Woody Vasulka,
Peter Weibel, Reynold Weidenaar.

Installations:
Peer Bode, John Driscoll, Sara Hornbacher,
Ron Kuivilla, Mark Resch, Matthew Schlanger, Ed Tomney.

Wall Art:
Carter Hodgkin, Peter Babula, Mark Resch.

Performances:
Curated by Neil Zusman
Supported by the New York State Council on the Arts.

Curated by Neil Zusman
Supported by the New York State Council on the Arts.
Arsenals - Forum des Filmes

It takes two days to travel by train from Cologne to Riga. Alternating flat land and woods determine the view - lots of time to reflect - where am I actually going? The Baltic states with their traditional Christian-Jewish culture at the crossroads and transition point of East and West cinematography. The festival in Riga is one of the few non-commercial film festivals. Even in the Soviet Union there are only two of these (in Moscow and Tashkent, and occasionally in Odessa). But these festivals are not devoted to the cause of experimental film and art video. This is one good reason to applaud the emergence of this FORUM, which is directed by VLADIS GOLDBERGS and ATIS AMOLINS.

The festival was inaugurated by a performance of a number of artists from Riga. An Iron Curtain (a fish net) of about 25 metres long and 4 metres wide was hung in front of the PLANETARIUM (a church converted into an architectural museum) and was cut symbolically with special scissors. The organizers' intention behind this act was to express their desire for communication. According to VLADIS GOLDBERGS, interviewed in Inferential, the aim of the FORUM was to induce the population of Riga to adopt a new way of looking at the new visual art and also to stimulate discussion.

The structure of the festival was well adapted to this idea. There were retrospectives of JEAN-LUC GODARD, MILOS JANSEK, MILOS FORMAN and JOS STELLING, a series of documentaries from Letland, a programme entitled Independent American Cinema, a retrospective of English avant-garde film selected by DAVID CURTIS, and a screening of the new Russian cinema. There was a presentation of the school for animation in Krakau and the Polish experimental scene around JOS FOTILERSKI and MALGORZATA PETLUMBA. The inevitable topical flavour was provided by an international selection of films made in 1987 and '88 and a special video section. The documentary Jungferns Geicht by HERC FRANKS deals with the recently executed black-market dealer from Letland, and criticizes social injustice in the USSR: a shocking analysis of the world of judges and convicts.

Apart from the official programme, young Russian filmers also had an opportunity to present their work. The group CINE FANTOM was represented with a programme called PARALLEL, which included work by the ALEINIHOK brothers, TEATR & TEATR, and by GREGORJEW OSTREZOW from Moscow, and EVGENIJ JUPIT from Leningrad. Really innovative was TRAKTOR, the latest film (16mm) by the ALEINIHOK brothers. In a narrative on several levels, IGOR and GLEB ALEINIHOK are able to express very accurately and with subtle humour the ambivalence of a tool and its symbolism for socialist society.

Most spectators were surprised by the homage to PRINZ FASSBINDER by HORST JOCHANNANOW as interpreted by EVGENI COBRA - after the novel and film Queerelle. The exposition of so-called extravagant phenomena is not yet part and parcel of the daily practice of Russian filmers.

The showing of Inferential VII (Buffalo-New York edition 1988) and Inferential VIII (Tokyo edition 1988) - ten gold honed international video artists provoked the same kind of reaction as the year before at the film festival of Moscow. Many young people stormed the stage asking: How can I take part in this? At the end of Inferential, some of them spontaneously showed their work. In the video section, videos from England were shown by RENNY BARTLETT, and NORBERT MEISSNER showed a selection from the collection of 25 TV videos in Cologne.

Therefore, the one thing we have still to achieve is a forum in Riga which will be held regularly in the future. The organization fights for greater independence from the GOSKINO in Moscow, and for a more fluent transfer of film texts and video cassettes, which are still held up at the Customs. VLADIS GOLDBERGS and ATIS AMOLINS have laid the foundation for a cultural-historical Forum. VIRA GALAKTICA (translation FOKKE SLUITER).
informerntal 7: The most recent and strongest edition of this global village video magazine includes tapes by 58 artists from 17 countries, organized into five hour-length programs under such suggestive headings as "Decolonized Media," "Epidemics," and "Public Images." The fiercely aggressive piece by FRIGO (France) on the "Image Dialect" program is a must see. March 17 and 18 at 7:30 and 9, March 19 at 7:30, Millennium Film Workshop, 66 East 4th Street, 673-0090. (Taubin)
Dear Shira & Woody,

We are glad to send you here the Report from INFERMENTAL VII 1988 =

Febr. Berlin "Panorama" Filmfestival 0,00
March Lodz/Poland "Clipfestival" 0,00
March Salsomaggiore/Italy "Festival Film-Video" 1.200,66 DM
April Budapest "Kossuth Klub" 0,00
April Maastricht/Nederlande "Theater Cafe" & "Jan van Eyk Academy" 1.500.00 DM
April Milwaukee, Wisconsin USA, Great Lakes Film & Video 200.00 $
April/May Chicago, Illinois USA, Chicago filmmakers 750.00 $
April/May Buffalo, New York, USA, Hallwalls contemporary
Arts Center 0.00
June Kopenhagen, Danmark, Filmfestival 1.500,00 DM
June Dortmund BRD, "Theater Pr. Bichel" 1.500.00 DM
Sept. Australian Tour: Sydney, Melbourne, Cambera, Adelaide, Pearl 2.000.00 DM
Sept. Linz, Austria, "Ars Electronica" 0.00
Sept. Riga-Leningrad-Moskau 0.00
Sept. Ithaca, New York, USA, Cornell Cinema-Public access
cable TV 750.00 $
Sept. Grand Rapids, Michigan, USA, Urban Institute for
Contemporary Arts 750.00 $
Oct. Sveden-Frolunda-"Monitor" 1.300.00 DM
Nov. Bonn, BRD, "Kunstverein" 1.500.00 DM
Nov. Madrid, Spain, "Reina Sophia" 1.500.00 DM
Nov. Dallas, Texas, USA, Dallas Video Festival 250.00 $
Nov. Toronto, Ontario, Canada, Art Metropole 750.00 $
Dec. Warszawa, Poland "Videofestival" 0.00
Jan.89 Binghamton, NY, USA, University Art Museum 500.00 $
Jan.89 Hamilton, NY, USA, Performance-Videofestival Colg. Col. 500.00 $
Finnish Filmarchiv Helsinki - several shows 7.000.00 DM

COORDINATIONSZENTRALE: Dr. Veruschka Böde - Süßgütel 67 - D-5000 Köln 41 - Tel.: 0049/221/463404
Bank account: Köln Dresdner Bank (BLZ 370 800 40) - Konto-Nr. 0935143101
Aarhus - Filmwerksted, DK-8000 Aarhus, Carl-Lochs-Gade 28 - Amsterdam - Montevideo Singel 137, NL-Amsterdam 1012 WJ
Berlin - Egon Bunn, 1000 Berlin 12, Geisbergstraße 12 - Budapest - Bela Balazs Studio, H-1026 Budapest, Pasareti ut 112
Buffalo - N.Y. Hallwalls Gallery, USA-700th Main St. New York, 14202 Buffalo - Hamburg - Raskin Stichting/Andreas Coerper, D-2000 Hamburg 80, Jarrestraße 80
Lodz - Robakowski/Potocka, PL-90307 Lodz, Al Mickiewicza 19 m. 29
London - Video Art 23, Frith St., GB-London W1 - London - ICANash House 12, Carlton H.T., GB-London SW1
Total income: DM 26,565,00
for artists: DM 13,282,50
for Hallwalls: DM 6,641,25
for coordint.: DM 6,641,25

13,282,50 : 58 artists = DM 227,26 for each contribution

- Ars Electronica/Linz and Hallwalls Gallery: gratis, because they are producers
- Berlin Filmfest: gratis, because the premiere and PR
- Lodz, Budapest, Riga, Leningrad, Moscow, Warszawa: gratis, because no $ in East

Further to your information: Trailer-info-shows happened in Asia April/Mai 1988:
Tokyo, Peking, Hongkong, Bangkong /at the Goethe-Instituts/.

Please send us your bank account with an invoice about DM 227,26 as soon as possible.

With the best wishes for 1989 !!!!

Vera Bódy
Coordination
April 19, 1988

STEINA
ROUTE 6--BOX 100
SANTA FE, NM 87501

Dear STEINA,

Since my last letter to you, I have watched your work many many times!

INFERMENTAL 7 has been edited, with simple titles and headings added for each of the five hours. It is an impressive program. It holds the viewers' attention, and it has already received many compliments—for all of us.

In February I carried the PAL transfers of INFERMENTAL 7 to Berlin for our opening program, at the Berlin Film Festival. The follow-through from this première will be handled by Vera Body, who is doing all of the international PAL distribution. Her address and phone number are: Sülzgärten 67 / D-5000 Köln 41 / W. Germany; tel. 0049/221/46 34 04.

Elsewhere (in North America) distribution in NTSC video should be arranged through me here at Hallwalls.

Already your work in INFERMENTAL 7 is being seen—in Budapest, Chicago, Köln, Milwaukee, Rome (Salsolo Maggiore Film/Video Festival), and in Finland and Poland. We will make an archive of press materials for you, and later you will be receiving more news and money.

The catalog, posters, and postcards are attracting good comments. Please save some of them—and distribute the others. We need you to help us encourage people to show INFERMENTAL 7! It will be shown at museums, festivals, media centers, and other places. The fee for INFERMENTAL 7 is U.S. $750, of which half is subsequently shared among the artists. This is reasonable for major institutions. Smaller institutions may be considered for a fee reduction. --If you need more promotional materials, please write me, or (speedier!) phone.

Here in Buffalo we are now preparing for a gala U.S. opening on April 30—May 1, as you will see in the Hallwalls calendar enclosed. This will be a major event for the city. Already interviews and articles are appearing in local magazines. You are invited to attend, if you can and would like to. Let me know if you can join us!
All of us here are very excited at the successes which INFERMENTAL 7 has already achieved; we have been pleased to see it become a program of such confidence and quality, yet with so wide a potential audience. It reaches equally the serious viewer, the student of media, and the general viewer who just wants a good time.

Remember to tell people about INFERMENTAL 7--especially in your own geographical area--since the influence and pride of each of us will be one of our most important sources of encouragement for people who should have a chance to see INFERMENTAL 7 during 1988.

I will look forward to writing you again shortly, with further news and arrangements for the return of your tapes.

Yours truly,

Christine Hill
Video Curator, Hallwalls

P.S. Attached please find our check for fifty dollars (U.S. $50.00), which is your initial honorarium for INFERMENTAL 7. Also enclosed are copies of the catalog, poster, and other promotional materials, as mentioned above.
April 19, 1988

WOODY VASULKA
ROUTE 6--BOX 100
SANTA FE, NM 87501

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PRESS RELEASE

FOR FURTHER INFORMATION: Contact Chris Hill at 854-5828

Hallwalls Contemporary Arts Center presents OFF THE TRACK; An International Film & Video Series in conjunction with the World University Games held in Buffalo, June & July, 1993. Featured throughout the OFF THE TRACK festival in Hallwalls' second floor theater space will be TOKYO 4, an installation by video pioneer Steina Vasulka.

VIDEO INSTALLATION

TOKYO 4
by Steina Vasulka (Japan, Iceland/USA)

Opening Friday, June 17, 7:00 PM
Hallwalls, 700 Main St., 2nd floor

On view: June 17-July 17 (evenings, in conjunction with film and video events, or by appointment)

Embedded in Steina's remarkable 4-channel video installation is a veritable fugue of carefully observed public movements in Tokyo—Tokyo department store elevator girls, Shinto priests meticulously grooming their gardens on New Year's Eve, train conductors monitoring rush hour crowds, and a vertiginous inspection of food in a supermarket.

Steina's multi-screen video installation is structured as a musical composition for a string quartet, using the different channels of image and sound in ways equivalent to musical polyphony, exchanging visual and audio point and counterpoint. An example of her compositional devices is the flipping or reversing an image and playing it at imperceptibly different speeds on different screens, gradually synchronizing the movements at the same speed toward a unified conclusion.

Steina and Woody Vasulka are certainly video pioneers—major figures in contemporary art with each of them having contributed significant technical and theoretical innovations over the last 25 years. Originally trained as a violinist, Steina was one of the first artists in the early 1970's to interface video with musical performance. In the late 1970's she developed a series of installations on the theme of "Machine Vision," which premiered at the Albright Knox Gallery in Buffalo. During this time, Steina and Woody were teaching in SUNY Buffalo's Department of Media Studies.

Thanks to SUNY Buffalo Department of Media Study and Armin Heurich for their generous equipment loans to this project.
EASTERN EUROPE--TV & POLITICS 1...continued

Thursday, June 17, 7:30 PM
Hallwalls, 700 Main St., 2nd floor

EASTERN TV CULTURE(S) & CULTURE(S):

PETR VRANA, VISITING ARTIST (Czech) to screen PERUMOS (BOMBS) and DOST HOLO DOST (ENOUGH IS ENOUGH). Both tapes were shown extensively on Czech TV, and the music featured on Czech radio.

1989--THE REAL POWER OF TV (1989) by Gusztav Hamos (Hungary). While his grandmother makes soup and televised events from Hungary, Romania, China, and East Germany, Hamos, who is visiting Budapest after a 10 year absence, analyzes news coverage in recent years by Hungarian television.

BUNKER TV IN LITHUANIA (1992) by Judit Kopper & Friz Productions (Lithuania, Hungary). TV stations, including an underground radio and TV bunker, were sites of strategic struggle in Lithuania's 1991 independence from the former USSR.

REGULAR FUNERALS 1924-92 (1992) by Judit Kopper & Friz Productions (Russia, Hungary). Film and television spectacles of state funerals, from the idealism of Lenin's through the celebration of Brezhnev's gerontocracy.

MIHALY KORNIS VIDEO UNIVERSE (1992) by Judit Kopper & Friz Productions (Hungary). Kornis, one of Hungary's leading writers has compiled his own TV/video archive since 1986. "You can't trust TV. Who knows what part of Hungarian and world history Hungarian TV puts away for the future. Maybe they save everything, but I can imagine they might not show it to me."

EASTERN EUROPE--TV & POLITICS 2

Friday, June 18, 7:30 PM
Hallwalls, 700 Main St., 2nd floor

CITIZENS' MOVEMENT VIDEO, 1989-93, PART 1, curated by Keiko Sei. Tapes by Romanian citizens' Group of Social Dialogue, recognized to have played a major role in the political reform of 1989, include THE REVOLUTION?, ORIGINAL DEMOCRACY, and MONARCHY SALVAGES ROMANIA.

CONTINUED...
Friday, June 18, 9:30 PM
Hallwalls, 700 Main St., 2nd floor

VIDEORAMPS--A REVOLUTION (1993) by Harun Farocki & Andrei Ujica (Germany, Romania).
This film constructs the 1989 uprising in Timisoara, Romania and events at the TV station using camcorder documentation shot by local participants—multiple records of what the official media didn't want to see—as well as some of the 120 non-stop hours broadcast by Romanian television.

EASTERN EUROPE--TV & POLITICS 3

Thursday, June 24, 7:30 PM
Hallwalls, 700 Main St., 2nd floor

CITIZENS' MOVEMENTS VIDEO, 1989-93, PART 2, curated by Keiko Sei.
Citizen's groups in Eastern Europe, working independently with camcorders, were able to broadcast, cablecast and circulate videotapes of political events, demonstrations, and discussions to fellow citizens. This program features work from Hungary's Black Box Foundation, including FAULT LINES IN HUNGARY about ethnic problems, and Black Box, Ltd. Work from former Czechoslovakia's Original Video Journal includes I SHALL MAKE A LONG WAY, a documentary about Gypsies.

EASTERN EUROPE--TV & POLITICS 4

Tuesday, June 29, 7:30 PM
Hallwalls, 700 Main St., 2nd floor

ART & POLITICS IN THE EAST, curated by Keiko Sei.
Media artists' work addresses startling political changes during the period 1989-93. Tapes in this program include MEDIA by Gabor Bora & Laszlo Laszlo Revesz (Hungary), TOTALITARIAN ZONE by Vaclav Kucera (Czech Republic), and THE PENAL CODE WAS RATIFIED by Vivi Dragan-Vasile (Romania).

Tuesday, June 29, 9:00 PM
Hallwalls, 700 Main St., 2nd floor

THE COUNTLESS (1989) by Peter Popzlatev (Bulgaria).
A young, brash, urban (Sofia) woman coming of age in radical and hopeful times (1968) asserts her independence from her father, her peers, and the state. She is sent to an isolated village for re-education, to a prison camp for discipline, and to a mental hospital for drug rehabilitation. Popzlatev battled with censors in 1989 to produce this startling film.

...END
INFERMENTAL 7 SCREENINGS:

2/88 Berlin Film Festival, Berlin
3/88 Video-Art-Clip Festival, Lodz, Poland
3/88 Salsomaggiore Film & Video Festival, Rome, Italy
4/88 Kossuth Klub, Budapest, Hungary
4/88 Hallwalls Contemporary Arts Center and public access cable TV, Buffalo, NY, USA
4/88 Chicago Filmmakers, Chicago, IL, USA
4/88 Great Lakes Film & Video, Milwaukee, WI, USA
4/88 Jan van Eyck Academy, Maestricht, Netherlands
6/88 Offensive Video Kunst at Theater Fletch Bizzel, Dortmund, W. Germany
6/88 Copenhagen Film & Video Festival, Copenhagen, Denmark
9/88 Ars Electronica Festival, Linz, Austria
9/88 Riga Film Forum, Riga, Latvia, USSR, and Moscow, Leningrad, USSR
9/88 Australian Film & Video Festival, Melbourne, and 5 city tour: Sydney, Adelaide, Canberra, Perth
10/88 Cornell Cinema and public access cable TV, Ithaca, NY, USA
10/88 Film Archives, Turku, Finland
10/88 Urban Institute of Contemporary Arts, Grand Rapids, MI, USA
10/88 Monitor, Frolunda, Sweden
11/88 Dallas Video Festival, Dallas, TX, USA
11/88 Art Metropole, Toronto, Canada
11/88 Kunstverein, Bonn, West Germany
11/88 Reina Sophia Festival, Madrid, Spain
11/88 Video Festival, Warsaw, Poland
1/89 University Art Museum, State University of NY at Binghamton, Binghamton, NY, USA
2/89 University of Iowa, Ames, IA, USA
2/89 "Whole Lotta Shakin' Goin' On" Festival, Hamilton College, Clinton, NY, USA
3/89 New Orleans Video Access Center and Loyola University, New Orleans, LA, USA, and public access TV through NOVAC
3/89 Millennium, New York, NY, USA
4/89 Ed Video, Guelph, Ontario, Canada
4/89 Tallahassee Video Festival, Tallahassee, FL, USA
April 10, 1989

Dear Artist,

The enclosed check for $127.00 represents your share (1/58) of 50% of the income received from the 1988 screenings of INFERMENTAL 7. The 1988 and 1989 screenings to date of INFERMENTAL 7 are listed on the attached sheet. You will receive the income from the 1989 screenings in January, 1990. If your address changes during the coming year, please contact us at Hallwalls.

We are pleased that the five hours of INFERMENTAL 7 have indeed served as an effective forum for aesthetic, social, and political issues engaged by independent mediamakers from all over the world. INFERMENTAL 7 has also worked as a vehicle to introduce many emerging artists into an international media discourse and to very diverse audiences, as the screening schedule suggests. You will find the two brief reviews enclosed indicate enthusiastic responses to the program.

We will be continuing our efforts to distribute INFERMENTAL 7 through 1989. If you have any ideas about interested presenters, or libraries that include media art in their collections, please contact us at Hallwalls.

Thanks again for your participation in the INFERMENTAL 7 project.

Yours,

Chris Hill
Coordinator, INFERMENTAL 7

[Handwritten note: Greetings from your friends & fans in Buffalo.

700 MAIN STREET, BUFFALO, NY 14202
716-854-5828]
August 10, 1993

Vasulkas
Rt. 6 Box 100
Santa Fe, NM 87501

Dear Steina,

The enclosed check for $885 covers the honorarium ($500), equipment rental ($300) and shipping fee ($85). I'm very sorry that the amount is so modest. And of course we appreciate your generosity is sending the installation under such budget constraints.

One piece of good news is that the director of NEA Visual Arts (a woman, whose name I don't remember at this moment) came to Hallwalls to do a site visit and was quite taken with the installation. Apparently you have a funding request in to her program, and she was very pleased to be able to speak (eventually) directly to the application having seen the project.

I've enclosed 4 tapes which may be of interest: 1) ORIGINAL VIDEO JOURNAL 5/89 (PAL)--please return 2) ORIGINAL VIDEO JOURNAL 5/90 (PAL)--please return 3) Gusztav Hamos 1989 THR REAL POWER OF TV (NTSC) 4) excerpts from program I showed in Potsdam (VIDEO AS HOMEOPATHY) including Brian Springer's work-in-progress based on his year's worth of satellite TV scanning-SPIN; JOLLIES by Sadie Benning made with Pixelvision fisher-Price toy camera; NO EUROPE by Tony Conrad; and THE NATION ERUPTS (a 15 min. excerpt of a 30 min. tape produced by a Brooklyn public access collective using excerpts of tapes by many others from around the country) by Not Channel Zero(NTSC). Only the 2 PAL tapes need to be returned. The script for the ORIGINAL VIDEO JOURNAL tapes was sent by Keiko Sei.

On a completely different subject, Kate Horsfield and I will be working again on the history project and we will be contacting you about that in the fall.

I've spoken to Don Metz about the possibility of a violin performance in the fall and he's waiting for Ivar to return. I hope something will work out around that event.

Thanks again, Steina,

Chin

700 MAIN STREET, BUFFALO, NY 14202  716-854-5828
RECENT BINOCULAR WORKS ON FILM

BY

VASULKA

8:30 P.M.
SATURDAY
NOVEMBER 27

STEREO VISIONS Part II

HALLWALLS
30 Essex St. Buffalo, N.Y. (716)886-7592
Hallwalls is funded by the New York State Council on the Arts and the NEA
SUNDAY 2/13

HALLWALLS
30 Essex Street
8 PM

BUFFALO VIDEOMAKERS
PREVIEWINGS OF NEW WORK

Amy Gissen and Jay Patterson
Jon Burris
Steina Vasulka
and other local videomakers

ALBRIGHT-KNOX ART GALLERY
8:30 PM

EVENINGS FOR NEW MUSIC

Works by LaBarbara, Xenakis