111 prove that all the films selected and shown officially at Cannes this year aren't worth a single one of the above listed and rejected films, as far as the art of cinema goes.


I liked the tapes of William Roarty. His tape "Passage" I count among the few original and effective video pieces I've seen. There is some kind of passage-like dark shape in the middle of the frame. It is swarmed by color energies and shapes in a very intense way. The sound: electronic noise. "Passage" pushes the video thematic beyond the usual abstracts and conceptual games. Roarty's tape has computations that are multi-level. Most of the tapes I've seen are restricted to their graphic meanings. In any case, I thought Roarty's tape gave a dimension to the video similar to that of where the cinema was around 1955-out of the graphic and into the personal.

June 3. At the Kitchen. Videotape. Skip Sweeney and Video Free America. Mostly video graphics, abstracts, feedbacks, oscilloscope forms, prismatic, and concentric forms and movements. But they are all doomed because of their attempts to imitate musical rhythms, their pop and classical music soundtracks. I have a feeling that I might enjoy these tapes if they'd only cut off the sound. A face, somebody speaking, a political speech. The face abstracted, the voice doesn't fuse with the image; nor does it clash with it in any interesting way. Some straight TV documentary footage, Frisbee contest, more abstractions, electronic sound. Imagery: second rate McLaren. It's all on eight black and white and two color monitors. Whenever I catch myself liking some parts, I find I like them not because of the image values but for the repetition aspect on the different monitors.

At the end of the evening, a piece by William Walker with no title. It's about Captain Video who comes into the room straight out of the TV set, speaks from the set to a woman in the room, and proceeds to make love to her as she crawls on top of the set—by far the most original video piece I've seen yet at the Kitchen.

June 6. At the Kitchen. Videotape. Benedict Tatti and Dimitri Devyatkin. Tatti shows two tapes. He introduces them, "I use the medium for the sake of the medium," he says. Image is an electronic abstraction, very minimal and controlled. I count that to Tatti's credit. Sound: distorted voices, music, which have nothing to do with "medium for the sake of the medium." Further complication: Images are shown on nine monitors, four vertical and five horizontal, same image on all. The monitors are arranged in the shape of the capital letter "L."

This arrangement brings in some enormous visual complications that soon the whole show ends in a disaster.

Video abstractions and film abstractions face the same problems as those in painting or sculpture. It's not enough to draw a line or to make one or other electronic movement. They must work aesthetically. And that's another story.

Tatti's second tape shows a hand, a palm. Themes and variations on the image of hand. I liked that tape, I thought it was very fine. But again, it was very difficult to watch it, because one had to eliminate from the eye's view...