The Thirteenth

ATLANTA

FILM & VIDEO FESTIVAL

TUESDAY-SUNDAY
MAY 9-14, 1989
Woodruff Arts Center
WINNERS OF THE 13TH ATLANTA FILM AND VIDEO FESTIVAL

VIDEO

Best Dramatic
(Movies Worth Seeing-$250)
Honorable Mention
The Bitter Barry: The Life of Byron Herbert Reece. George deGolian and Gary Moss, Office of Educational Media, Georgia State University, Atlanta, Georgia.

Best Experimental
(Crawford Post Production $250)
Honorable Mention
Two Bad Daughters. Barbara Hammer and Paula Levine, Oakland, California.

Best Student (TULA-$250)
Honorable Mention

Best Southern Non-TV Video
(Atlanta Video-$1000 in editing time)

Best Documentary
(Prime Cable/HBO-$250)
Honorable Mentions

Best Regional Documentary
(Threshold Productions-$150)

Best New Narrative
(Showcase Video and Fuji-20 tapes)
Survival of the Delirious. Michael Balser and Andy Fabo, Toronto, Canada.

Best Digital Video Effects
(IMAGE Film and Video-$100)
Farm Fantasy. Elizabeth Vander Zaag, Vancouver, Canada.
Honorable Mention
The Art of Memory. Woody Vasulka, Santa Fe, New Mexico.

Performance
(IMAGE Film and Video-$100)

Honorable Mention

FILM

Best Dramatic
(NABET Local 15-$300)
Honorable Mention

Best Experimental
(Crawford Post Production-$250)

Best Documentary
(VanDerKloot Film and Television-$300)
Promises to Keep. Ginny Durrin, Durrin Productions, Washington, D.C.

Best Film by a Woman
(Women In Film-$500-shared by two films)
Promises to Keep. Ginny Durrin, Durrin Productions, Washington, D.C.

Best Student
(TULA-$250)

Honorable Mentions

Technical Excellence in a Regional Film
(Lighting and Production Equipment, Inc.-$1000 in equipment rental)
Automan. James Herbert, Athens, Georgia.

Best Animation
(Prime Cable/HBO-$250-shared by two films)
Recurrents. John Adamczyk, Glendale, California.
Arcata Brain Closet. Steven Vander Meer, Arcata, California.

Honorable Mention

Judges' Special Award
(Jayman Productions-$300)
Feed the Dog. Mark Hannah and Allen Postan, Dalton, Georgia.

* Due to time constraints the following Honorable Mention winners will not be shown: Inside Life Outside by Scott Sinkler and Sachiko Hamada (screened in "Portraits of Home" series at IMAGE) and An Empty Bed by Mark Gasper, to be screened at IMAGE in the coming year.

THE THIRTEENTH ATLANTA FILM AND VIDEO FESTIVAL
SCHEDULE OF EVENTS  
MAY 9-14TH, 1989

Tuesday, May 9th

SPECIAL PREVIEW PRESENTATION. ATLANTA PREMIERE.

Building Bombs. Mark Mori and Susan Robinson. (Artists will be present.) Reception at Rhodes Hall will follow.

Wednesday, May 10th

FESTIVAL OPENING NIGHT BENEFIT FOR IMAGE.

That's Adequate. Harry Hurwitz. (Artist will be present.) Reception in the atrium of the High Museum of Art will follow.

Thursday, May 11th

LITERARY INSPIRATIONS (or FULL FRONTAL EXISTENTIALISM).

The Bitter Berry: The Life of Byron Herbert Reece. George deGolian, Gary Moss and Bettie Sellers. (Artists will be present.) Incidence of Catastrophe. Gary Hill.

Recurrents. John Adamczyk.

Nausea. Brett Love.

Friday, May 12th

PORTRAITS OF COMMITMENT

Gertrude Pratt. Lisa Rudman.

Promises to Keep. Ginny Durrin.

FRIDAY NIGHT LATE! (10:30 p.m. at IMAGE, 75 Bennett Street)

Wait for the Tone. Michael McNamara.

Red M&M's. Bianca Miller. (Artist will be present.)


Get Wet! Skip Blumberg.

The Yuppie. John Behnke.

Children's Animated Films. David Lasday.

Saturday, May 13th, 1:00 p.m.

STREETWISE

Sadobabes: Runaways in San Francisco. Nancy Kalow. (Artist will be present.)

Crack Clouds Over Hell's Kitchen. Educational Video Center.

It's A Jungle, Sweetie Pie. Ursula Schoeni. (Artist will be present.)

3:30 p.m.

FACES OF OPPRESSION/FACES OF COURAGE


The Survival of the Delirious. Michael Balser and Andy Fabo. (Artists will be present.)


Motherland. Juan Downey.

Astonishing. Ken Kimmelman.

8:00 p.m.

GOINGS AND COMINGS

Trying Times: The Visit. Produced by Phyllis Geller.

Farm Fantasy. Elizabeth Vander Zaag.


Arcata Brain Closet. Steven Vander Moor.

The Afterlife of Grandpa. Paul Pesce, Jr. (Artist will be present.)

Feed the Dog. Mark Hannah and Alkin Posten. (Artists will be present.)

Sunday, May 14th, 3:30 p.m.

DAUGHTERS

Whatever Happened to Zwort? Deborah Mathowsky. (Artist and her mother will be present.)

Two Bad Daughters. Barbara Hammon and Paula Levine.

Born to Be Sold. Martha Rosler.

Gabrielle's Story. Patricia Romeu. (Artist will be present.)

8:00 p.m.

WAYS OF SEEING

Undertow. James Byrne.

Art of Memory. Woody Vasulka.

Station. Eric Klein.

Automan. James Herbert. (Artist will be present.)
Undertow
James Byrne,
Video: 7 minutes.
Dance Theater Workshop’s video curator James Byrne has collaborated with a number of dance artists including Trisha Brown, Dana Reitz, Maida Withers, Wendy Perron and Ken Rinker, among others. The winner of numerous awards and fellowships, Byrne’s work has been seen at the Museum of Modern Art, the American Film and Video Festival, and at festivals in Athens and Montreal. His early interest in performance and the human figure propelled him into conceptual and perceptual explorations of the parameters of the video medium. His work expanded and evolved to include architectural and landscape installations, experimental narrative and more recently, dance video. Undertow is the result of his collaboration with the remarkable Eiko and Koma, and is a sensuous, languorous study of the human figure.

Art of Memory
Woody Vasulka,
Santa Fe, New Mexico, 1987.
Video: 37 minutes.
This videotape by video pioneer Woody Vasulka has been described as a “tour de force of electronic art. Art of Memory is a reflexive work that surveys history and the media, captures and alters landscapes and heroic figures, reflects on film and upon itself. This masterful odyssey envelops the viewer in a succession of visual and acoustic vignettes that warp, wrap, distort and achieve meaning beyond their immediate sensual impact.” (Black Maria Festival, Honorable Mention Award Winner.)

Station
Eric M. Klein,
Film: 6 minutes.
A textured collage film that creates and elaborates the essence of the infatuation many have with trains. The high contrast black and white footage combined with some color visuals are beautifully layered in impressionist synchronicity with the sound.

Automaton
James Herbert, Athens, Georgia, 1988
Film: 20 minutes.
A blending of physical erotic beauty with a tension created by the careful placement of nude figures within the film frame and in combination with the abrupt addition of a fully clothed “middle-aged” couple about midway through the piece. As is usual in a James Herbert work, the film is intuitively made, visually breathtaking, and offered to the viewer in a way that creates an ineffable direct line between maker and audience. Automaton offers the viewer a dialogue which is built on the strong instinctual use of a visual language which actually repels and surpasses any literary translation.
* Artist will be present.