SUMMARY OF THE SEMINAR WEEK

by Erik Barnouw, Final Discussion, Friday June 3rd, 1977

It's been obvious that we needed a new term to call film and video tape. In drafting the new copyright law, they grappled with that issue and came up with a term which is "audio-visual fixations." I thought I'd let you know that during the past few days you've seen 52 audio-visual fixations. A good magic number -- a full deck of audio-visual fixations -- one for each week in the year.

There was considerable variety and it seems to me that Jay Ruby has done a masterful job of sometimes tearing us apart, sometimes healing us, sometimes outraging us, and sometimes gentling us. The job for us now is to try to sort out the whole experience -- at least to start doing that, because I suspect the process will go on for weeks and months to come. Each of the films has had its own impact -- but during the week they seemed to make unexpected connections with each other. I suppose that process too will go on. Some themes have popped up and disappeared during the week and then come back. Now let's see if we can just briefly survey the schedule and get a kind of panoramic look at it. I'm going to turn the discussion over to your comments in just a moment but I'd like to just see if I can remind you of some of the concerns that you have expressed from time to time.

I was very happy with the overall title that was chosen for this seminar, which was: "The Underrepresented in American Television." It seemed a suggestion that we look not at the firmly established, but at the fringes of what is going on on television -- the frontier, so to speak -- and ask ourselves whether there are things happening on the borders of this frontier that ought to have wider consideration. Maybe the title also kept us in the back of our minds the question, "If these are examples of the underrepresented in American television, why are they underrepresented?" If they deserve more representation, why haven't they received it? Is the fault in them, or in our own arrangements or habits or limitations? What are the obstacles?

A word that has come up often in the past few days is advocacy. Certainly many of the films have involved advocacy of some sort. Not all, I suppose. A number of the films seemed to be more concerned with exploring or celebrating -- in some cases, merely celebrating the excitement or beauty of line and forms and colors and shapes and motion, as in the Vasulkas' computer tapes, and in
FIREFLY and STUDY IN DIACHRONIC MOTION and 33 YO-YO TRICKS. In other cases, celebrating the achievement of some person or persons, as in several films that seemed splendid and even marvelous such as, GEORGIA O'KEEFE and UNION MAIDS and MUYBRIDGE and HOMAGE TO MAGRITTE and ELIZABETH SWADOS. But maybe the distinction is not very real because even these, while they were celebrating the incredible feeling and the search for it, were trying to make us look at the world in a particular way and open a new world to us. This involves some element of advocacy, but many of the films had a much more overt element. Most of us seem to approve of this, dismissal the nonsense of objectivity but difficulties concerning the films seemed to arise very often over how advocacy was advanced.

The schedule included several items -- some fine ones, I thought -- that advanced their views through satire. These included: THE AUTHENTIC INTERVIEW, EAT THE SUN, LEISURE, MEDIA BURN, perhaps even IF BRAINS WERE DYNAMITE. Now satire is certainly one of the rarest of items on television -- certainly among the underrepresented, for some reason. In the theatre they used to say that satire is what closes on Saturday.

Few approaches are more open to misinterpretation. Program and viewer have to be precisely on the same wavelength. It seemed to me that EAT THE SUN was an especially delightful spoof, walking a marvelous satiric tightrope. So I was surprised when, in talking to many of you about it later -- we didn't discuss it in general -- I found at least two people who thought it was a promotion for an actual religious group, which seemed to them no more outrageous than the Revenend Moon. Those are the hazards of satire.

There were other films that uses a strategy of shock -- especially the Kennedy tape and BRAIN SURGERY and IF BRAINS WERE DYNAMITE. Some of you had very strong -- and adverse -- reactions to these, but I think there are some things that need to be said about this matter. During this century our lives have been progressively sanitized and sterilized. No one is allowed to die at home. Birth, death, disease have been banished to the hospital -- out of sight. Even old age has been banished from the home and put in institutions -- factories for old age. We have developed a mass media tradition of showing a lot of violence but never -- or almost never -- showing the bloody results of violence. This has been true both in fiction and news casts. This is considered moral and in good taste. It might be far more moral to show the bloody results and not the pornographic action. The strong urge to bloodiness may have a kind of revenge element against all this sterilization of our lives. It's a kind of desire to get back to life in the raw. The desire is probably reflected also in the attitude of the women in GIVING BIRTH who chose pain over the pain killer. Then the desire of the husband to be with the wife and the blood rather than in the safe waiting room. There may be other elements involved in this obsession with the bloody side of life. But this is something I think we need to think about and that you may want to comment on some more.

Another word that seemed to come up quite often was powerlessness. I heard someone say, parodying a famous saying by Lord Acton, "Powerlessness corrupts, and absolute powerlessness corrupts absolutely." I seem to me that this is a thread that ran through many of the films, showing people living under painful and sometimes corrupting pressures. This was true perhaps in THE NITAKE EXPERIENCE--
the racism; also in THE CALIFORNIA REICH. In ON THE LINE, we saw financial pressures that brought even old men and women and children to the picket line. The pressures of colonialism or neo-colonialism of various kinds were involved in THIS MAN and THE BELL THAT RANG TO AN EMPTY SKY. It was also the subject of the Uganda tapes and to some extent the wonderful film, THE GOLDEN TRIANGLE, as well as in THE RISE AND FALL OF THE C.I.A. That amazing police chief in the POLICE TAPES said, "Our society is manufacturing drug addicts, criminals, alcoholics and other misfits." A number of the films seemed to be telling us that.

Unfortunately, film and video tape are far better at showing the results of such pressures than at identifying the causes. The results come to us in images -- the causes are only hinted at in words. Sometimes the words necessarily involve a spokesman, a narrator -- on or off-screen -- to articulate a point of view. These figures raised several questions and objections. Narrators who aren't anybody -- apparently omniscient abstractions, seemed to backfire in several films because their omniscience was simply not accepted. This is the kind of revolt that may be healthy, because the omniscient narrator has been with us for some time. We felt it easier to believe a more limited human, speaking from his own firm experience. The Nitake narrator spoke from a vantage point decades removed from the footage, and seemed especially eloquent as a witness, adding a rich dimension to the things we were looking at. THE GOLDEN TRIANGLE, which was deprived of such a personal witness in the translation, seemed to suffer from that change. The search for an authentic spokesman or witness led to some curious results, especially in THE HISTORY BOOK, which was narrated by a rat, probably chosen because his mobility made him a logical kind of spokesman. The wholly narrated testimony in THE POLITICS OF INTIMACY was perhaps the most triumphantly successful use of the talking head, the witness -- in this case, more eloquent and communicative than any action could have been.

That chief of police said another thing that interested me and I think it's worth pondering. He said something like this: "America doesn't see its problems. Here in the ghetto, they're under the rug. My job is to keep them there -- to keep the ghetto pacified so that it can be forgotten. To the extent that I succeed in doing my job, I may be helping the cover-up and actually doing a disservice to my society." A very unusual thing for a police chief to say.

Many of the problems and upheavals and tensions we've seen in these films and tapes seem to be long-range results of the industrial revolution, now in an electronic phase that may be one of its most devastating. Our problems in coming to terms with its effects are enormous -- and the films and tapes have been showing these problems. But your medium, whether film or tape, happens to be a part of this phase of the industrial revolution, and your main underwriters are the multinational corporations that happen to be its leaders. I counted up recently and found among the hundred leading network advertisers, 82 multinational conglomerates -- a group which includes all the leading underwriters. The programs they may prefer to get from you may also be those that pacify and allow people to forget their problems. To the extent that you succeed in pleasing them, you may also be failing a larger obligation. This is a painful dilemma, but one to think about.
I've tossed off a few random observations, I haven't mentioned all the films by any means -- some because like GIVING BIRTH, they seemed so marvelous I couldn't think of very much to say about them. But my thoughts are intended to prod you and provide a few reminders to get you started. I hope you will now begin to tell us what's on your mind. Have you been sorting out your experiences? What would you like to talk about? What impulses have been churning around in you that you would like to put into words?

Final Discussion with Seminar Group followed by...

Closing Remarks by Erik Barnouw:

It's almost lunchtime and I have a kind of final benediction I'd like to pronounce. This relates to what Marie was saying and also is partly prompted by David's remarks about "creative perplexity" and by something Linda Feferman said this morning about the period of pain she went through in the making of the film. We didn't see the pain but she apparently went through a tremendous lot of pain before it reached the form that she wanted. This goes back to a remark I remember hearing from a woman filmmaker some time ago who said that in the middle of working on a project, she felt absolutely lost suddenly. It had started all right -- then she went through this period of being completely lost. Finally things sorted themselves out. Then she said she thought a project never turned out really successfully unless she did go through that period of getting lost. So, my benediction simply is -- Now is the time to get lost.
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<td>11:00 a.m.</td>
<td>MACAA BOARD MEETING</td>
<td>Renoir</td>
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<td>Noon - 4:00 p.m.</td>
<td>Placement Service</td>
<td>Nicolet</td>
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<td>Noon - 9:00 p.m.</td>
<td>Conference Registration and Information</td>
<td>Renaissance Foyer East</td>
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<td>2:00 - 4:30 p.m.</td>
<td>STUDIO SESSION-&quot;Systems in Realist Painting&quot;</td>
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<td>Chairperson: Craig Hofheimer, Wayne State University</td>
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<td>Jack Beal, New York City</td>
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<td>Martha Erlebacher, Philadelphia</td>
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<td>David Pease, Tyler School of Art</td>
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<td>James McGarrell, Indiana University</td>
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<td>STUDIO SESSION-&quot;Video Media&quot;</td>
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<td>Chairperson: Robert Broner, Wayne State University</td>
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<td>Gerald O'Grady, SUNY at Buffalo, Moderator</td>
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<td>Jim Hart, Wayne State University</td>
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<td>Steina, Buffalo</td>
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<td>Woody Vasulka, SUNY at Buffalo</td>
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<td>Diane Spoderek, Detroit</td>
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<td>John Minkowsky, Media Study, Buffalo</td>
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<td>2:00 - 4:30 p.m.</td>
<td>STUDIO SESSION-&quot;Survival: The Terminal Degree beyond the MFA&quot;</td>
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<td>Chairperson: Michael Hall, Cranbrook Academy of Art</td>
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<td>Betty-Collings, Gallery Director, Ohio State University</td>
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<td>Kenneth Fadeley, Construction Installation</td>
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<td>John Henry, Construct Sculpture, Inc.</td>
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<td>Derek Wernher, Foundry Technician</td>
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<td>2:00 - 5:00 p.m.</td>
<td>ART HISTORY SESSION-&quot;Chinese Art&quot;</td>
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<td>Chairperson: Ellen Johnston Laing, Wayne State University</td>
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<td>1.  The Five Caves of T'an-yao, Art Pontynen, University of Iowa</td>
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<td>2.  Painting, Old and New, in the People's Republic of China, Robert Forex, University of Iowa</td>
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<td>3.  The Height and Depth in Chinese Architecture, Nelson Wu, Washington University</td>
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<td>4.  Religious Art in China, Wai-kam Ho, Cleveland Museum of Art</td>
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9/26/78
### VISUAL RESOURCES

**Executive Committee Meeting**
- **Time:** 2:00 p.m.
- **Location:** Windsor

**MACAA Guide Meeting**
- **Time:** 3:00 p.m.
- **Location:** Windsor

**DETROIT ARTISTS MARKET OPEN HOUSE**
- **Time:** 4:00 - 6:00 p.m.
- **Location:** 1452 Randolph
- **Special Exhibition:** "Wayne State University Studio Faculty"
- **Light Refreshments**

**VISUAL RESOURCES-Welcoming Session**
- **Time:** 6:00 p.m.
- **Location:** Windsor

**DETROIT FOCUS OPEN HOUSE**
- **Time:** 6:00 - 8:00 p.m.
- **Location:** 743 Beaubien
- **Special Exhibition:** "Detroit Focus: All Media"
- **Several artist's studios will be open for tours**
- **Light Refreshments**

**Major Classification Systems**
- **Time:** 6:15 p.m.
- **Location:** Windsor
- **Chairperson:** Antie Lemke, Syracuse University

**VISUAL RESOURCES-Social Hour**
- **Time:** 8:00 p.m.
- **Location:** Windsor

**GENERAL SESSION-"The Artist and the Marketplace"**
- **Time:** 8:00 p.m.
- **Location:** Cabot
- **Speaker:** Gene Baro, New York City

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**THURSDAY-OCTOBER 26**

**Art Grantsmanship**
- **Time:** 9:00 - 10:30 a.m.
- **Location:** Windsor
- **Speaker:** Bill Hulsker, Wayne State University, Purdy Library

**Women's Perspectives in Performance Art**
- **Time:** 9:00 - 11:30 a.m.
- **Location:** Mackinac East
- **Chairperson:** Marcia Tucker, Director of the New Museum, New York
- **Judy deVoss, Expanded Arts Program, Ohio State University Columbus**
- **Diane Spodarek, Detroit Artists Monthly**
- **Susan Swan, Toronto**
- **Christine Tamblyn, School of the Art Institute of Chicago and the New Art Examiner**
- **Coffee will be served following the panel discussion.**

**Placement Service**
- **Time:** 9:00 - 4:00 p.m.
- **Location:** Nicolet

**Conference Registration and Information**
- **Time:** 9:00 - 5:00 p.m.
- **Location:** Renaissance Foyer

**Contemporary Photography and Contemporary Art**
- **Time:** 9:30 - 10:30 a.m.
- **Location:** Cadillac
- **Speaker:** Jane Livingston, Corcoran Gallery
9:30 - 11:30 a.m. Mackinac

STUDIO SESSION-"Printmaking and Drawing"
Chairperson: Robert Broner, Wayne State University
Keith Acheophol, University of Iowa
Warrington Colescott, University of Wisconsin, Madison
Ellen Lanyon, Chicago/New York
Sylvia Solochek Walters, University of Missouri-St. Louis

9:30 - 11:30 a.m. Marquette

STUDIO SESSION-"The Undergraduate Program"
Chairperson: Ms. Jani More, Western Michigan University
Nancy Albertson, University South Carolina
Dick Keaveny, Western Michigan University
Charles Breed, Delta College

10:30 - 11:30 a.m. Windsor

VISUAL RESOURCES-"Archival Procedures"
Dennis Barrie, Mid-West Area Director, Archives of Art

10:30 - 12:00 p.m. Cadillac

STUDIO SESSION-"A Conversation about Susan Sontag: or What Does She Mean When She Says Photography Makes Art Vulgar?"
Dru Shipman, University of Indiana
Diane Kirkpatrick, University of Michigan

1:30 - 3:00 p.m. Windsor

Chairperson: Pat Young, University of Michigan

1:30 - 3:00 p.m. Mackinac West

STUDIO SESSION-"Printmaking/Cliche Verre"
Chairperson: Sue Hirtzel, Wayne State University
Aris Koutroulis, Center for Creative Studies
Marilyn Symmes, Detroit Institute of Arts

1:00 - 3:00 p.m. Cadillac

STUDIO SESSION-"Industrial Design 1980"
Chairperson: John Mills, Wayne State University
Tom Abraham, Burroughs Corporation
Homer LeCasse, Ford Motor Company
William Porter, General Motors Corporation
John Schwarz, Chrysler Corporation

1:30 - 3:30 p.m. Mackinac East

WOMEN'S CAUCUS FOR ART-"Materials, Forms, Politics: Issues for the 80's"
Chairperson: Judith Kirshner, Museum of Contemporary Art, Chicago
Carol Fisher, College of St. Catherine's, Minneapolis
Caroline Greenwald, Madison, Wisconsin
Anita Steigler, Chicago
Mary Stoppert, Northern Illinois University, Chicago
Discussants: Mary Fifield, St. Louis Community College
Julia Henshaw Wise, Center for Creative Studies

1:30 - 3:30 p.m. Marquette

ART HISTORY SESSION-"Baroque to Modern Art"
Chairperson: Reinhold Heller, The University of Chicago
1. "Rembrandt's "R" and the Conception of the Julius Civilis." David Merrill, University of Texas at Arlington


3:00 - 4:00 p.m.
Windsor

3:00 - 4:30 p.m.
Cadillac

4:00 - 4:30 p.m.
Windsor

4:30 - 5:00 p.m.

VISUAL RESOURCES-"Alternatives in B/W Copy Photography"
Chairperson: Rick Bielaczyz, Wayne State University

STUDIO SESSION-"MFA-Time for Reappraisal"
Chairperson: Jerry Hauseman, Minneapolis College of Art and Design
George Bayliss, University of Michigan
Don Irving, School of the Art Institute of Chicago

VISUAL RESOURCES-"Architectural Photography"
Chairperson: Wayne Andrews, Wayne State University

Shuttle buses depart from the South Entrance of the Detroit Plaza for the trip to the University-Cultural Center

5:00 - 6:00 p.m.
245 East Kirby
(between John R and Brush)

6:00 - 7:00 p.m.
5200 Woodward
(between East Kirby and Farnsworth)
Use the Woodward entrance

Detroit Institute of Arts, North Court

DETROIT INSTITUTE OF ARTS OPEN HOUSE
Special Exhibitions: "Peru's Golden Treasures"
"Works in Progress: Video and Performance by Detroit Area Artists", North Court, beginning at 6:30 p.m.
Cash Bar
Kresge Court Cafe will remain open for dinner until 8:00 p.m.
The Museum will be closed to the public, only those facilities listed will be open to MACAA members during the open house.

New Video and Performance Art in Detroit: Performance I Coordinator: Mary Jane Jacobs, Detroit Institute of Art

6:00 - 8:00 p.m.
Detroit Institute of Arts, North Court

7:00 - 8:00 p.m.
West Kirby at Cass
Community Arts Gallery
and adjacent McGregor Memorial Conference Center

WAYNE STATE UNIVERSITY OPEN HOUSE
Special Exhibition: "MFA Painting, Printmaking, and Drawing"
(Participating Institutions-Cranbrook Academy of Art, Eastern Michigan University, Michigan State University, Western Michigan University.)
Light Refreshments-McGregor Memorial Conference Center*
Buffet Supper available-Room L, McGregor Memorial Conference Center**
8:00 p.m.  
Community Arts Auditorium  
450 Reuther Mall at Cass  

9:30 - 10:00 p.m.  
Traffic circle, west of McGregor Memorial Conference Center  

9:00 a.m.  
Detroit Plaza South Entrance  

9:00 - 4:00 p.m.  
Conference Registration and Information  

9:00 - 4:00 p.m.  
Placement Service  

9:30 - 11:00 a.m.  
Henry Ford Museum and Greenfield Village  

9:30 - 11:30 a.m.  
Marquette  

9:30 - 11:30 a.m.  
Mackinac  

9:30 - 11:30 a.m.  
Mackinac East  

11:30 - 1:30 p.m.  
Mackinac East  

** General Assembly  
Presiding: G. Alden Smith, MACAA President  
Welcome, Dr. Thomas Bonner, President, Wayne State University  
Address: "The Responsibility and Effects of Publications," Milton Esterow, Publisher, ART NEWS  

** Tickets required for these receptions will be available in advance at the MACAA Registration Station for $3.00 per person. Conference identification badges must be worn. (Tickets also will be available at both locations during the reception periods.)  

** Advance reservations are required and may be made at the MACAA Registration Station at the Detroit Plaza.
9:30 - 12:00 p.m.  
**ART HISTORY SESSION: "Ancient to Renaissance Art"**  
**Chairperson:** Charles D. Cuttler, The University of Iowa  

1. "Blachernae and Buodelmonti." Willaim Allen, Oklahoma State University  
2. "The Provenance of a Recently Discovered Head and Its Implications for the Coronation Portal of Notre Dame, Paris." Faye Powe, University of Minnesota  
5. "The Accomplishment of Perspective in Venice." Christiane L. Joost-Gaugier, New Mexico State University  
6. "The School of Bosch Temptation in the Clowes Collection and the Man Behind It." A. Ian Fraser, Herron School of Art  
7. "Rosso Fiorentino and the Tradition of the Descent from the Cross." Harvey Hamburgh, The University of Michigan-Dearborn

11:00 a.m.  
**VISUAL RESOURCES:** Buses leave Henry Ford Museum for Ann Arbor  

12:00 - 2:30 p.m.  
**VISUAL RESOURCES:** Free time to visit the University Museum, Kelsey Museum of Ancient and Medieval Archaeology, University Libraries at the University of Michigan  

1:00 - 4:30 p.m.  
**Individual Counseling Related to "Alternatives for Artists"**  
Sponsored by: The Union of Independent Colleges of Art  
Michael Bailey, Mid-America Art Alliance  
Leonard Charla, General Motors Corporation  
Ronne Hartfield, School of the Art Institute of Chicago  

15 minute appointments may be arranged in advance at the Registration Station.

1:00 p.m.  
**STUDIO SESSION:** Buses leave for Cranbrook Academy of Art  

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<th>Detroit Plaza</th>
<th>South Entrance</th>
<th>Tickets-$3.50</th>
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1:30 - 3:30 p.m.  
**STUDIO SESSION:** "Foreign Travel and Study in Studio Art"  
**Chairperson:** John Kehoe, University of Georgia  
David Bowers, Northern Illinois University, DeKalb  
Gus Freundlich, Syracuse University  
William Howard, University of Nevada, Reno  
Cherie Klaus, Scandinavian Seminar  
Louise Nobili, Wayne State University  
Tony Padovano, Sarah-Lawrence College
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<td>1:30 - 3:30 p.m.</td>
<td><strong>STUDIO SESSION</strong> - &quot;Two Photographers&quot;</td>
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<td>Joliet</td>
<td>Carl Toth, Cranbrook Academy of Art</td>
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<td>Ron Walker, Philadelphia College of Art</td>
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<td>1:30 - 3:30 p.m.</td>
<td><strong>STUDIO SESSION</strong> - &quot;The Uses and Abuses in Teaching Art&quot;</td>
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<td>Greco</td>
<td>Chairperson: John Beardman, Oakland University</td>
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<td>Frederick Cummings, Detroit Institute of Arts</td>
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<td>Louis Finkelstein, Queens College</td>
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<td>Nathan Knobler, Philadelphia College of Art</td>
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<td>Ken Prescott, University of Texas</td>
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<td>1:30 - 3:30 p.m.</td>
<td><strong>STUDIO SESSION</strong> - &quot;Contemporary Ceramics&quot;</td>
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<td>Mackinac West</td>
<td>Chairperson: Joseph Zajac, Wayne State University</td>
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<td>William Kramer, University of Notre Dame</td>
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<td>John Loree, Eastern Michigan University</td>
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<td>2:00 - 4:30 p.m.</td>
<td><strong>STUDIO SESSION</strong> - &quot;Public Sculpture: The Grand Rapids Project&quot;</td>
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<td>Cranbrook Academy of Art</td>
<td>Chairperson: Fred Myers, Gilcrease Institute of American History and Art, Tulsa, Oklahoma</td>
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<td>2:30 - 3:00 p.m.</td>
<td><strong>VISUAL RESOURCES</strong> - Tour of &quot;Archives of Asian Art&quot;</td>
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<td>University of Michigan Tappan Hall</td>
<td>Anita Mitchell, Director</td>
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<td>3:00 - 4:00 p.m.</td>
<td><strong>VISUAL RESOURCES</strong> - Cataloguing Workshops</td>
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<td>University of Michigan Tappan Hall</td>
<td>&quot;Far Eastern Art&quot;, Barbara Wagner, Associate Curator, Slide and Photographic Library, University of Michigan &quot;Ethnographic&quot;, Bill Wierzbowski, Research Assistant, Department of African, Oceanic and New World Cultures, Detroit Institute of Arts</td>
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<td>4:00 - 5:00 p.m.</td>
<td><strong>VISUAL RESOURCES</strong> - Tour of the Slide and Photographic Library, University of Michigan</td>
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<td>University of Michigan Tappan Hall</td>
<td>Curator: Marie Light</td>
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<td>4:30 p.m.</td>
<td><strong>STUDIO SESSION</strong> - Buses leave Cranbrook for Detroit Plaza</td>
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<td>Cranbrook Academy of Art/Gallery Entrance</td>
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<td>5:00 p.m.</td>
<td><strong>VISUAL RESOURCES</strong> - Buses leave for return to Detroit</td>
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<td>University of Michigan Tappan Hall Entrance</td>
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<td>5:30 - 7:30 p.m.</td>
<td><strong>GENERAL ASSEMBLY AND RECEPTION</strong></td>
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**SATURDAY-OCTOBER 28**

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<td>9:00 a.m.</td>
<td><strong>VISUAL RESOURCES</strong> - Business Meeting</td>
</tr>
<tr>
<td>Cadillac A</td>
<td></td>
</tr>
<tr>
<td>10:30 a.m.</td>
<td><strong>MACAA 42nd Annual Business Meeting</strong></td>
</tr>
<tr>
<td>Renoir</td>
<td></td>
</tr>
<tr>
<td>12:00 p.m.</td>
<td>1978 Conference Adjourns</td>
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<tr>
<td>9/26/78</td>
<td></td>
</tr>
</tbody>
</table>
INTERNATIONAL FILM SEMINARS, INC.

7th PUBLIC TELEVISION SEMINAR

PUBLIC TELEVISION AND THE INDEPENDENT FILM:
"The Underrepresented in American Television"

Arden House, Harriman, New York
May 29th - June 3rd, 1977

FILM LIST

Audio-Visual Fixation:*  

ACCIDENT  
16½ min., 16mm, color  
Directed by Martin Duckworth and Pat Crowley  
Producer: Tom Daly (NFB)  
National Film Board of Canada  
1251 Avenue of the Americas  
New York, N. Y. 10020

AIRWAVES  
12 min., 3/4" video cassette, color  
Directed by James Howard  
Produced by South Carolina ETV Network  
Drawer L  
Columbia, SC 29250

THE AUTHENTIC INTERVIEW  
8 min., 16mm, B/W  
A film by Roy Nolan  
University of California Extension Media Center  
2223 Fulton Street  
Berkeley, CA 94720

THE BELL THAT RANG TO AN EMPTY SKY  
5 min., 16mm, color  
Directed by William Farley  
William Farley  
323 Haddon Road  
Oakland, CA 94605

BRAIN SURGERY  
23½ min., 16mm, color  
Directed by Kent Hodgetts and John Dubberstein  
Serious Business Company  
1609 Jaynes Street  
Berkeley, CA 94703

THE CALIFORNIA REICH  
58 min., 16mm, color  
Produced, directed, photographed and edited by Walter F. Parkes and Keith F. Critchlow  
rbc Films  
1040 N. Las Palmas Avenue  
Hollywood, CA 90038

A CHALLENGE TO DEMOCRACY  
20 min., 16mm, color  
Produced by the War Relocation Authority (Milton Eisenhower)  
Manzanar Committee  
1566 Curran Street  
Los Angeles, CA 90026

CLOSED MONDAYS  
8 min., 16mm, color  
Created by Will Vinton and Bill Gardiner  
Produced by Light House Prod.  
Pyramid Films  
2801 Colorado Avenue  
Santa Monica, CA 90404

C-TREND  
10 min., 3/4" video cassette, color  
The work of Steina and Woody Vasulka  
The Vasulkas  
257 Franklin Street  
Buffalo, NY 14202

DEMONSTRATION TAPE  
3/4" video cassette, color  
The work of Steina and Woody Vasulka  
The Vasulkas  
257 Franklin Street  
Buffalo, NY 14202

* Copyright Law terminology courtesy of Erik Barnouw
### EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER
- Directed by Thom Andersen with Fay Andersen and Morgan Fisher
- 60 min., 16mm, color

### EAT THE SUN
- Written and directed by Jim Cox and Steve de Jarnatt
- Produced by Jim Cox and John Papajani
- 25 min., 16mm, color

### THE ETERNAL FRAME
- Produced by Ant Farm and T.R. Uthco
- 23 min., 3/4" video cassette, B/W

### FAMILY PORTRAIT Sittings
- Produced and directed by Alfred Guzzetti
- 100 mins., 16mm, color magnetic sound
- 25 min., 16mm, color

### FIREFLY
- Directed by Coni Beeson
- 6 min., 16mm, B/W

### 5:10 TO DREAMLAND
- Directed by Bruce Conner
- 5:10 min., 16mm, color

### GENTLEMAN TRAMP
- Written and directed by Richard Patterson
- Produced by Bert Schneider
- 78 min., 16mm, color

### GEORGIA O’KEEFFE
- Directed by Perry Miller Adato
- Photographed by Don Lenzer
- Music by John Morris
- 52 min., 16mm, color

### THE GIRL WITH THE INCREDIBLE FEELING
- Conceived by Linda Feferman and Elizabeth Swados
- Produced and directed by Linda Feferman
- Music and drawings by Elizabeth Swados
- 38 min., 16mm, color

### GIVING BIRTH
- Videotaped by Julie Gustafson and John Reilly with Gilbert Berat
- 60 min., 16mm, color

### THE GOLDEN TRIANGLE
- A film by Marianne and Catherine Lamour
- Produced by Sygma
- 52 min., 16mm, color

### GUAHIBOS
- Directed by Juan Downey
- 30 min., 3/4" video cassette, color
THE HISTORY BOOK, PT. I
30 min., 16mm, color
Produced by Jannik Hastrup and Li Vilstrup for the Danish Short Films Committee
Tricontinental Film Center 333 Avenue of the Americas New York, NY 10014

HOLLYWOOD ON TRIAL
100 min., 16mm, color
Directed by David Helpern, Jr. Produced by Jim Gutman
Jim Gutman Productions 1450 Broadway New York, NY 10018

HOMAGE TO MAGRITTE
10 min., 16mm, color
A film by Anita Thacher
Anita Thacher 33 Second Avenue New York, NY 10003

IDI AMIN DADA
excerpt, 16mm, color
Directed by Barbet Schroeder
Produced by Jean-Francois Rassam and Charles-Henri Favrod
Cinema V (non-theatrical rights) 595 Madison Avenue New York, NY 10022
Max Weber (TV rights) Tinc Productions 777 Third Avenue New York, NY 10017

IF BRAINS WERE DYNAMITE
YOU WOULDN'T HAVE ENOUGH TO BLOW YOUR NOSE
30 min., 16mm, color
Directed by Peter Bors and crew
Carousel Films, Inc. 1501 Broadway, Suite 1503
New York, NY 10036

THE INCREDIBLE BREAD MACHINE FILM
32 min., 16mm, color
Produced by World Research Inc. World Research, Inc. CSI Division 11722 Sorrento Valley Road San Diego, CA 92121

KICK ME
4 min., 16mm, color
Drawn by Robert Swarthe
Little Red Filmhouse 119 South Kilkea Drive Los Angeles, CA 90048

LEISURE
14 min., 16mm, color
Directed by Bruce Petty
Produced by Suzanne Baker (Film Australia)
Australian Information Service 636 Fifth Avenue New York, NY 10020

THE MATTER
5 min., 3/4" video cassette, color
The work of Steina and Woody Vasulka
The Vasulkas 257 Franklin Street Buffalo, NY 14202

MEDIA BURN
25 min., 3/4" video cassette, color
Directed by Chip Lord
Electronic Arts Intermix 84 Fifth Avenue New York, NY 10011

MY CHILDHOOD
55 min., 16mm, B/W
Directed by Bill Douglas
Produced by Geoffrey Evans
Films, Inc. 8124 No. Central Park Avenue Skokie, IL 60076

NARCOTICS FILE: THE CHALLENGE
28 min., 16mm, color
A film by Gilbert Lauzun
Produced by United Nations Productions
<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Format</th>
<th>Notes</th>
<th>Production Company</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT OF COUNTING THE YEARS</td>
<td>100 min.</td>
<td>16mm, color</td>
<td>Directed by Shadi Abdelsalam</td>
<td>New Yorker Films</td>
<td>43 West 61st Street New York, NY 10023</td>
</tr>
<tr>
<td>THE NITAKE HOME MOVIES</td>
<td>30 min.</td>
<td>16mm, B/W</td>
<td>Photographed by Toyo Nitake and family</td>
<td>Donald Rundstrom</td>
<td>Anthropology Film Center Sante Fe, NM 97501</td>
</tr>
<tr>
<td>OKLAHOMA POSSE</td>
<td>45 min.</td>
<td>16mm, color</td>
<td>Produced and directed by Derek Bailey</td>
<td>London Weekend Television</td>
<td>South Bank TV Centre Kent House London SE 1 9LT England</td>
</tr>
<tr>
<td>ON THE LINE</td>
<td>54 min.</td>
<td>16mm, B/W</td>
<td>Produced and directed by Barbara Margolis</td>
<td>Cine Information</td>
<td>215 West 90th Street New York, NY 10024</td>
</tr>
<tr>
<td>THE OWL WHO MARRIED A GOOSE</td>
<td>7½ min.</td>
<td>16mm, color</td>
<td>Animation and direction by Caroline Leaf</td>
<td>National Film Board of Canada</td>
<td>1251 Avenue of the Americas New York, NY 10020</td>
</tr>
<tr>
<td>PEOPLE, PEOPLE, PEOPLE</td>
<td>8 min.</td>
<td>16mm, color</td>
<td>A film by the Hubley Studios</td>
<td>Pyramid Films</td>
<td>2801 Colorado Avenue Santa Monica, CA 90404</td>
</tr>
<tr>
<td>POLICE TAPES</td>
<td>90 min.</td>
<td>3/4&quot; video cassette, B/W</td>
<td>Produced, videotaped and directed by Alan Raymond and Susan Raymond</td>
<td>The Television Lab</td>
<td>356 West 58th Street New York, NY 10019</td>
</tr>
<tr>
<td>THE POLITICS OF INTIMACY</td>
<td>30 min.</td>
<td>3/4&quot; video cassette, B/W</td>
<td>Directed by Julie Gustafson</td>
<td>Global Village</td>
<td>454 Broome Street New York, NY 10013</td>
</tr>
<tr>
<td>PUERTO RICO: PARADISE INVADED</td>
<td>30 min.</td>
<td>16mm, color</td>
<td>Directed by Affonso Beato</td>
<td>Latin American Film Projects</td>
<td>215 West 90th Street New York, NY 10024</td>
</tr>
<tr>
<td>THE RISE AND FALL OF THE C.I.A.</td>
<td>84 min.</td>
<td>16mm, color</td>
<td>Produced by Granada Television International</td>
<td>Grove Press, Film Division</td>
<td>196 West Houston Street New York, NY 10014</td>
</tr>
<tr>
<td>SECONDS TO PLAY</td>
<td>27½ min.</td>
<td>16mm, color</td>
<td>Produced and directed by Patrick Crawley</td>
<td>Films, Inc.</td>
<td>8124 No. Central Park Avenue Skokie, IL 60076</td>
</tr>
<tr>
<td>THE STREET</td>
<td>10 min.</td>
<td>16mm, color</td>
<td>Direction, design and animation by Caroline Leaf</td>
<td>National Film Board of Canada</td>
<td>1251 Avenue of the Americas New York, NY 10020</td>
</tr>
<tr>
<td>STUDY IN DIACHRONIC MOTION</td>
<td>3 min.</td>
<td>16mm, color</td>
<td>A film by Pete Rose</td>
<td>Pete Rose</td>
<td>759 South 6th Street Philadelphia, PA 19147</td>
</tr>
</tbody>
</table>
TELC
5 min., 3/4" video cassette, color

The work of Steina and Woody Vasulka

The Vasulkas
257 Franklin Street
Buffalo, NY 14202

33 YO-YO TRICKS
5 min., 16mm, color

Directed by P. White

P. White
15 Everett Street, Apt. 33
Cambridge, MA 02138

THIS MAN
30 min., 16mm, color

Directed by Keith Laxton
Produced by J.N. Bagnall

Gateway Films
Route 363 at First Avenue
Valley Forge, PA 19481

UGANDA TAPES
3/4" video cassette color

News analysis by WABC, PBS and CBS, with material supplied by Bill Stephens and Elaine Baly of PCN

Peoples Communication Network
P.O. Box 124
Manhattanville Station
New York, NY 10027

UNION MAIDS
45 min., 16mm, B/W

A film by Jim Klein, Miles Mogulescu and Julia Reichert

New Day Films
P.O. Box 315
Franklin Lakes, NJ 07417