

Honorable Mention Winners (Judge's selection) Awarded \$ 250 each

After the Storm - # 229 - Shalom Gorewitz, New York, NY.
Crack Clouds Over Hell's Kitchen - # 346b - Joan Jubela w. interns Ed. Video Ctr., NY.
Coverup Behind The Iran-Contra Affair - # 146 - G Meyer, D Gasper, Santa Monica.
The Secret Garden - # 462 - Philip Solomon, Roxbury, Mass.
Money - # 170 - Henry Hill, New York, NY.
Testing the Limits - # 231- Testing the Limits Foundation, New York, NY.
Art of Memory - # 364c - Woody Vasuika, Santa Fee, N.M.
Swinging in the Painter's Room - # 421 - Greg Mottola, Brooklyn, NY.
Endangered - # 451 - Barbara Hammer,
Body Politic - # 70 - Betzy Bromberg, Newhall, Ca.

Companion Works Selected by the Festival Director from Semi-Finalist

Breakfast Messages - # 87 - Susan Emshwiller, Los Angeles, Ca.
A Man's Race - # 245 - Michael Latino, Brooklyn, NY.
Tiger Town - #171 - Daniel Sipe/Marian Sandmaier, Merion, Pa.
Restless - #141 - Andrej Zdraviv, San Francisco, Ca.
How to Kiss - #375 - Bill Plympton, New York, NY.
Goodnight Norma, Goodnight Milton - #85 - John Schnall, South Orange, NJ.
Negative Man - 483 - Cathy Joritz, Chicago, Ill.
Candy Jam - #271 - Joanna Priestly, et al, Portland, Oregon.
The Trap - # 552 - Amy Kravitz, Providence, RI.
~~Desert Winds~~ # 320 - Charles Aube Jr., West Warwick, RI.
Lightening Sketcher - #164 - Dan Lavender, Jamaica Plain, Mass.
Gallery 3 - # 288 - Jules Engel, Los Angeles, Ca.
Brainwashing - # 50 - Albert Nigrin, New Brunswick, NJ.
Landscape for Manon - #540 - Peter Hutton, Annondale-on-Hudson, NY.
Lived in Quotes - #482b - Laurie Dunphy, Peoria, Ill.
Cumulonimbus - # 509b - J. Leighton Pierce, Iowa City, Iowa.
By the Lake - # 91 - James Irwin , San Francisco, Ca.
Undivided Attention - #104 - Christopher Gallagher, Vancouver, British Columbia.
Starving for Sugar - #205d - Maryknoll Productions, Marynoll, NY.
Promises to Keep - # 251 - Ginny Durrin, Washington, D.C.
Girl Talk - #198 - Kate Davis, New York, NY.
Sado Babies: Runaways in San Francisco - # 65 - Nancy Kalow, Chapel Hill, NC.
Newark: the Slow Road Back - #520b - Sandra King, Newark, NJ.
Golub - #456 - Jerry Blumenthal & Gordon Quinn, Chicago, Ill.
Scattered Remains - # 115 - James Broughton & Joel Singer, Mill Valley, Ca.
Alaya - # 502 - Nathaniel Dorsky, San Francisco, Ca.
Poet's Veil - #49 - Peter Hurwitz, San Francisco, Ca.
Station - # 468 - Eric M. Klein, Rochester, NY.
End Over End - #357 - Conrad Steinor, San Francisco, Ca,
Chopi Music of Mozambique - #51c - Ron Hallis, c/o Flower Films, El Cerrito , Ca.

1989 Athens International Film and Video Festival

Competition Winners:

Video:

Documentary: **PETER, DONALD, WILLIE, PAT** Mike Majoros \$225

CYNTHIA'S WINDOW Eugene Martin \$175

DREADFUL MEMORIES Mimi Pickering/Appalshop \$100

CRACK CLOUDS OVER HELL'S KITCHEN Educational Video Center \$75

ON OUR OWN LAND Anne Johnson/Appalshop \$75

WHEN THE FAMILY GETS AIDS Slawomir Grunberg \$75

Animation: Jurors decided to not make an award in this category.

Traditional Narrative: **TRYING TIMES: THE VISIT** Alan Arkin \$200

Experimental Narrative: Jurors decided to not make an award in this category.

Experimental: **LILITH** Stein \$210

ART OF MEMORY Woody Vasulka \$190

LEAVING THE GROUND Vin Grabill \$170

INCIDENCE OF CATASTROPHE Gary Hill \$150

O Scott Anderson Honorable Mention

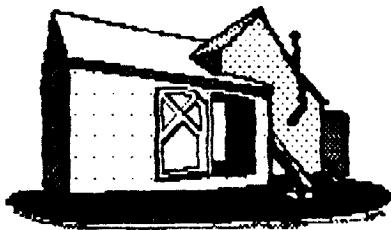
SOMAPHONE Nino Rodriguez Honorable Mention

THE THUNDERING SCREAM OF THE SERAPHIM'S DELIGHT Reynold Wiedenaar Honorable Mention

COLOR SCHEMES Shu Lea Cheang Honorable Mention

INSIDE/OUT Scott Anderson Honorable Mention

Experimental Narrative: Jurors decided to not make an award in this category.



The Black Maria Film and Video Festival

June 6, 1989

Dear Prize Winners, Honorable Mention, & Director's Choice Artists, & Festival Officials,

This is a letter reporting on the travelling screenings of this season's collected works. I wish that resources and time would permit writing individual notes to each of you but circumstances require this form letter, I sincerely hope that you will find it useful.

Every work accepted into the Festival was exhibited at least once and our efforts were aimed at providing as much exposure to as many pieces as practicable. Yet each host institution has had the option to select its own program (with our recommendation that at least one or more prize-winning and two or more honorable mention works be included in each presentation, but we could not require a fixed rotation of titles). Some host institutions exercised independence in assembling their selection, while others asked us to wholly curate their presentation. Ultimately, every exhibit had its internal rationale, yet we managed to set up the shows so that an individual patron would be able to attend programs at two different organizations in the same general region and see a fair proportion of work at one that was not screened at the other. Inevitably some films and tapes were in greater demand than others but all the independents' cause surely was advanced.

In any given exhibit, for example, prize winners and honorable mention films or videotapes might occupy a substantive amount of or the majority of the time available in that presentation but we would also be able to screen three or four short director's choice works. The program notes provided some additional exposure for all the titles because they described each film or videotape in the season's collection. The notes were distributed at each venue, and in a few instances pieces have been selected for individual showings at a later date under direct arrangements between the film or videomaker and the presenting organization. In addition the program notes continue to be distributed in response to inquiries that we receive on a regular basis and, on occasion, at seminars and conferences.

Venues have varied widely geographically, aesthetically, and in audience composition. We've exhibited from Atlanta to Boulder, and from Boston to Cleveland at colleges, museums, libraries, film societies, in suburban environs and rural areas. For the first time we exhibited three times in N.Y.C. (Donnell Library, Brooklyn Museum and the Collective for the Living Cinema, each with a distinctly different profile). New this season were two presentations at the Hirshhorn Museum (Smithsonian Institute) in Washington D.C. and one at the Rocky Mountain Film Center. There have been occasions in which the works shown contrasted with the usual program offerings of a host and others in which they did not. Patrons have ranged from those highly attuned to independent work to those who were largely unaware of the existence of alternative film and video culture. While we exhibited with some institutions whose primary interest has been in revival screenings or quasi "popular" tastes, others specialize in exhibition of new independent or explorational works and it all helped open options. In each instance we were able to pay quite close attention to details of technical execution because we were present at every screening.

side 2, June 6, 1989

Our program format usually included brief introductory remarks and time for comments from the audience. We feel that inviting responses to the work can be useful for all concerned and -- to some extent -- we have been able to verbally report relevant information to the individual film or videomaker.

Exhibiting entrants are undoubtedly interested in what monetary benefits are involved in the showing of their work. This year we planned \$3,000. in prize money (already awarded) for the four winning entries, \$2,500 (already awarded) for the 10 honorable mention and all indications point to our exceeding the original \$5,000 planned (by \$1,000+) for screening honoraria. The approximate \$6,150 in screening honoraria will be divided among all works according to a general average based on duration of each work and frequency of exhibition (since the prize winning works received substantial awards they will receive fixed screen honoraria in order to permit as equitable sharing of funding as possible). Very shortly the specific amounts for each piece will be determined and we will send out checks for the first installment of the amount to be provided (total will be indicated with check). As a result of a split funding cycle, a second and final amount will be sent at the end of the summer when we receive our final installment from the New Jersey State Council on the Arts for this season. The first checks should start arriving less than one month from the date of this letter and most of the films and videotapes are in the process of being returned.

Overall the reactions to this year's collection have been encouraging and are indicative of a revitalized "independent" movement. As might be expected, different audiences respond differently. The following represents broad impressions of the screenings and only relays a rough sense of the tour.

The four first prize works presented considerable challenges to audiences but my overall feeling is that people by-in-large sincerely appreciated the opportunity for exposure to the assertiveness and perspectives of Cooperation of Parts, Decodings, Let's Play Prisoners and Inside Life Outside. Decodings was exhibited more often than the others and while it often bewildered less experienced viewers it clearly affected them deeply. So did the other three winning works but the engagement of audiences' emotions was manifested differently with each piece. Indeed it was often constructive to open a discussion of the films and videotapes but we were circumspect in choosing when and when not to. There were times when audiences seemed to signal their preference not to talk afterward and of course we abided by that. It was and is important to allow for the works to speak for themselves.

The ten honorable mention works presented challenges to audiences as well. There was more viewer openness and diligence in acceptance of works on their own terms than was evident in the past. There were institutions where there was exceptional appreciation of the most demanding pieces. Of the conceptually oriented films and videotapes, The Secret Garden, Endangered, Art of Memory and After the Storm were exhibited most often. Crack Clouds Over Hell's Kitchen attracted a lot of interest owing to its raw verisimilitude while Swingin' in the Painter's Room (one of two fictional works in the selection this season) clearly engaged audiences. The remaining honorable mention works brought important depth and breadth to our programs. Despite the more limited number of venues in which they were included, intense and constructive debate of Body Politic, Coverup Behind the Iran-Contra Affair, Testing the Limits and Money was realized.

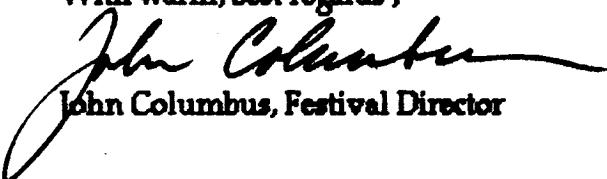
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side 3, June 6, 1989

The director's choice films and videotapes received their share of scrutiny. The range of works in this group was very wide. Some director's choice works, such as Alaya, Lived in Quotes, The Trap, Negative Man, Landscape for Manon, Station, Cumulonimbus, Undivided Attention, End Over End, By the Lake, Brainwashing and Poet's Veil were either abstract, intensely personal, anarchical and/or structurally demanding (in fact they were particularly representative of the soul and original mission of the Black Maria Film and Video Festival). We exhibited the immediately preceding works as often as we could but had hoped for more venues (of the group, The Trap, Negative Man, Landscape for Manon, Lived in Quotes and Station were shown fairly regularly). Assertive and/or important, informative and issues oriented documentaries were included in the director's choice selection and prompted solid, provocative discussions whenever screened, they included: Sadobabies, A Man's Race, Newark: The Slow Road Back, Tiger Town, Promises to Keep, Girl Talk, Starving for Sugar, and Chopi Music of Mozambique. There were also several more traditionally styled pieces among the director's choice selections. Animated films such as Goodnight Norma, Goodnight Milton, How to Kiss, Candy Jam and Gallery 3 appealed to patrons in many circumstances and often solicited great applause. It was good to be able to offer richly animated works and they functioned to disarm skeptical audiences. Breakfast Messages was the second short fictional film in this season's collection (it was exhibited a good number of times), its home-spun quality and visual eloquence were testament to the talent of the filmmaker and account for its broad popularity. Scattered Remains, Restless, Lightning Sketcher, and Desert Winds worked well with selected audience groups and were much appreciated additions to our offerings.

We will make every effort to provide an accurate listing of where each work was shown in the near future. It has been a most gratifying experience to have had the opportunity to work with all of the pieces in this season's collection. Without the participation of people such as you the Festival could not exist. Thank you for your involvement, patience and support. If I can be of further assistance please don't hesitate to phone me at (201) 736-0796 most days 10 A.M. until 4 p.m. Eastern Standard Time (except for a hiatus from July 6th to July 28th).

With warm, best regards,


John Columbus, Festival Director

Art of Memory # 364c, - 37 minute color videotape by Woody Vsuika - 1988, Santa Fe , N.M. Employing dexterous three dimensional computer manipulations, this is a *tour de force* of electronic art. Art of Memory is a reflexive , plasticized work that contextualizes history, the media, heroic figures and landscapes, surveys popular culture, and contemplates itself. This masterful odyssey envelops the viewer in a succession of visual and acoustic vignettes that warp, wrap, distort and recombine with both conceptual and sensory force.

Swingin' in the Painter's Room # 421 - 13 minute black and white film by Greg Mottola - 1988, Brooklyn, N.Y. Set in a SoHo-like artist's loft during a party thrown by a pretentious would-be painter, the lens moves through varied comedic sub-plots involving self-important, young, upwardly mobile professionals and/or Village artists who have ostensibly sought relief from revelers in the adjacent room. The one uninterrupted camera take and cunning plot unveil each parodied character's ulterior motive as it ricochets off the others'.

Endangered - #451 - 18 minute color film by Barbara Hammer -1988, New York City. Images are presented and then partially eradicated, as though acid were dissolving the film (in fact, hydrochloric acid is applied directly to the emulsion). Seals, tigers, art, light and life are menaced by colors. Carousel music implies things past, the sound of the projector becomes threatening and all elements take on a metaphorical meaning in this energetic work . This piece is punctuated by the image of the filmmaker silhouetted against and with her tools, a projector, an optical printer; dauntlessly, obsessively duplicating, manipulating, scratching, both fulfilling the purpose of and endangering her own film.

The Secret Garden # 462 - 20 minute silent color film by Philip Solomon -1988, Roxbury, Ma. This work appropriates footage from films such as The Wizard of Oz , projects them through a distorting lens and produces an abstract, light streaked , color-infused and unworldly rendering. There is a seductive, richly textural, yet ghost-like quality in the imagery . The structural sequencing , the kinetic meter and restatement of purely visual elements lend a musical quality to this elegant work .

Director's Choice made from the Prescreening Finalists

Poet's Veil # 49 - 15 minute silent color film by Peter Herwitz -1987, San Francisco, recently of New York. - The poet's dilemma is the core metaphor of this haunting, abstract somnambulistic oda.

Brainwashing # 50 - 6 minute black and white Super-8 film by Albert Gabriel Nigrin-1988, New Brunswick, N.J. - This is a visualist statement (in the 1920s French avant-garde tradition) employing a car wash as the ostensible subject. But there is an encoded warning against rewriting of the past perhaps drawing a parallel to acts perpetrated by officialdom in 1984 by George Orwell.

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This year, the Prize for Best Video was offered by Sony Canada. An international jury made up of video specialists Gary Hill (Seattle), Minnie Ferrara (Milan), and Albanie Morin (Montreal) awarded the prize (\$2000 grant) to ART OF MEMORY (USA, 1989) by videomaker Woody Vasulka, for "a deeply moving work conveying an apocalyptic wonder and a longing for a sense of place. At a time when both film and video are being homogenized and experimentation is loosing support, Vasulka continues to push the limits of his medium, while expanding the possibilities of narrative."

The jury, to draw attention to promising works by new artists and to support their development, has awarded the Special Mentions to the following video works, in alphabetical order :

FROZEN INK (Quebec) by Katherine Liberovskaya

LA MINA (Belgium) by Lorédana Bianconi

L'OBSCURITE DE MON LANGAGE II (Brazil) by Silvana Afram

The award-winning works will be screened together at the Cinéma Parallèle on Monday, October 30, at 7:30 pm.

The directors of the Festival wish to extend their warmest thanks to Alcan and Sony Canada, to the Quebec Association of Film Critics (AQCC) and the international video juries, to the members of the media and to all those who have contributed to the success of the 18th edition of the Festival.

The 19th Montreal International Festival of New Cinema and Video will take place between October 18th and 28th, 1990.

Source:
des Evénements & des Mots

Information: Lise Lépine, Janick Belleau
and Marie-Eve Hébert

843-9402 or 843-9340

1989 Athens International Film and Video Festival

Competition Winners:

Film:

Feature Documentary LA OFRENDA: DAY OF THE DEAD, Lourdes Portillo and Susana Munoz \$600

COWBOY POETS, Kim Shelton. Honorable Mention

Short Documentary: SERMONS AND SACRED SONGS Lynne Sachs \$500

THE MEASUREMENTS OF OXFORD Barry Kimm Honorable Mention

Animation: IN AND OUT David Fine \$300

Traditional Narrative: **BREAKFAST MESSAGES** Susan Emschwiller \$200

NO PAIN, NO GAIN Tom Brozovich \$100

ONCE YOU'RE IN Lauren Greenfield, Honorable Mention

KAZOO Lydia Robertson Honorable Mention

Experimental Film: DECODINGS Michael Wallin \$250

ENDANGERED Barbara Hammer \$200

FLAG DAY (OBSEVED) D. M. Kauffman \$1.50

THE FREUD JUNG SPI IT - Jonathan Pollard

Honorable Mention

Bouquet Sharon Cousin Honorable Mention

Experimental Narrative

DAMNED IF YOU DON'T Su Friedrich \$300

SUN, MOON AND FEATHER Bob Rosen \$100

MOCK GRAVITY Franco Marinai \$100

SUBMITTING Craig Schlattmann \$100

Special Award for Humor

Grand Prize Winners (Judges selections - \$ 750 each)

Cooperation of Parts by Daniel Eisenberg , Cambridge , Mass. (42 min.film, entry #478) - The images for Cooperation of Parts were shot in Europe, in 1983. The film begins at a train station in Calais, France, and ends on a street in Radom, Poland. Inbetween are images of Paris, Munich, Dachau, Berlin, Warsaw, and Auschwitz-Birkenau. Using lists, descriptions of photographs, a catalogue of proverbs, images of streets, trains, ruins, riots, and narrative elements, the film explores the territory of the recent past with a second generation perspective .

Let's Play Prisoners by Julie Zando , Buffalo, NY, (22 minute video, entry 37) - an explorational, structurally based work that addresses the way that power games¹ effect interpersonal relationships as portrayed in a mother-daughter , and subsequently , an adult lover relationship. Poetic voice-over and direct protagonist - delivered text is interspersed with home movie images and contemporary on-location readings in a suburban setting . Let's Play Prisoners demonstrates an interest in analytical interpretation as modelled after Freudian dream work.

Decodings by Michael Wallin, San Francisco, Ca. (15 min. film, entry 501) - an ephemeral, experimental work that employs appropriated film footage referencing the late 1940s early 1950s . It is a spiritually compelling film that conjurs a sense of the past (perhaps a better, simpler era) while avoiding the over-sentimentalizion of memory. Beyond the beautiful silvered , concrete imagery and monologue exists an abstract commentary on life and loss of innocence.

Inside Life Outside by Sachiko Hamada and Scott Sinkler, N.Y, N.Y. (57 min. video, entry 554) - This is an intimate video production in the "cinema verite" tradition. It is about the shantytown founded in 1985 on Sixth Street and Avenue C by Delia Torres and Michael Cruzado , longtime residents of the neighborhood and the parents of five children. The videomakers recorded daily life in the shantytown and tracked legal issues encountered by the Torees anc Cruzado for two years. The protagonists' strength in the face of dissappointment and adversity as well as the cycles² endemic to poverty, deprevation, substance abuse , and disenfranchisement are all revealed in this compelling work .

¹There are two additonal works in the collection addressing related issues: see Girl Talk and Sado Babies. Descriptions will be available in program notes sent upon request as soon as available.

²Two works on a similar issue in collection are: Promises to Keep and Starving for Sugar. Descriptions will be available in program notes sent upon request as soon as available.

The 1988

AUSTRALIAN VIDEO

festivals

This is to certify that

WOODY VASULKA

has been awarded

BEST VIDEO

in the

INDEPENDENT AWARDS

category

for

THE ART OF MEMORY

in the

Australian Video Festival Awards