

## BULLETIN FOR FILM AND VIDEO INFORMATION

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The purpose of this bulletin is to serve the information needs of independent film- and video-makers and their users. The bulletin is organized around five aspects of film and video: film- and video-making; distribution; exhibition and programming; study; and preservation. Your suggestions and comments will be welcomed.

### FILM - AND VIDEO - MAKING

#### FILM-MAKING GROUPS

**Grupo Cine Labor** (located in Tlayacaran, Morelos, Mexico, 1 1/4 hours from Mexico City) has a complete 16mm, super 8 and video production center at the disposal of independent film- and video-makers. Grupo Cine Labor operates a weekly film production course in conjunction with Cemanahuac (apartado 27 - C, Cuernavaca, Modelos, Mexico), a language and cultural studies institute. In addition, tutorial programs can be arranged with Grupo Cine Labor by interested parties.

**Filmwomen of Boston**, formed on March 13, 1974, is initiating two plans of action: "—A clearinghouse of information to provide access to employment and free-lance opportunities in all fields for women in the community. — A program to increase recognition of the contributions past and present made by women to the advancement of the film and video arts, beginning with a Festival of Women's Films from all over the country." **Filmwomen** has been organized under the auspices of the University Film Study Center. For more information contact: Gisela Hoelcl, **Filmwomen of Boston**, Box 275, Cambridge, Mass. 02138. (617)253-7612.

**Sydney Filmmakers' Co-Operative**, P.O. Box 217, Kings Cross, N.S.W., 2011, Australia. "...we have over twenty screenings per week (at Filmmakers' Cinema, located at St. Peters Lane, Darlinghurst, N.S.W.), though less than half of these are devoted to New Cinema. Our concern is to provide an international context (historical and contemporary) for our work, and while we are devoted to helping Australian film-makers, our aim is to serve all members of the coop, whether Australian or foreign. I hope that you can publish some more information about our activities in your Bulletin and suggest to film-makers that if they send us prints of their films, we will ensure that they are distributed widely in Australia, shown in our cinema, and that we can also try to arrange TV sales, etc. for them.

Also, we will help any filmer who visits here, and as well as screenings in our cinema, can arrange screenings in most large Australian cities and also arrange for them to give lectures, etc. We require at least two months notice to do this effectively."

The Sydney Coop publishes a monthly calendar of screenings, a monthly newsletter and a catalogue of films available for rent.

#### SERVICES FOR FILM-MAKERS

**Henry Street Film Service** A non-profit developing facility, initiated in September, 1972 by the Henry Street Settlement Urban Life Center with assistance from the New York State Council on the Arts, has expanded its program to provide negative cutting services, instruction in 16mm black and white film developing, and opened a film buying co-op where super 8 film may be secured at the lowest cost available. While most Henry Street Settlement programs are directed to New York City's lower East Side, the Film Service facilities are open to all New York State residents. Further information and prices are available at 265 Henry Street, New York, N.Y. 10002. (212) 766-0300

#### VIDEO-MAKERS' GROUPS

**Broadside TV.** A program which uses video as a living newsletter for the communication of regional information and experience in the Appalachian Mountains has been developed by Ted Carpenter in Johnson City, Tennessee, with support from the Appalachian Regional Commission and the Alternate Media Center of N.Y.U. This program uses 1/2" Portapak equipment to establish a regional dialogue for the solving of community problems, needs, etc. "We assume that people in the region have a ready access to experience, language and ideas when it comes to their own vital interests. We assume, too, that they are willing to share this experience through tape with someone like themselves. We never tape anyone who has not viewed a tape of someone else first. It is always clear that, if someone makes a tape, it too will circulate to other interested persons in the mountains. Anyone who makes a tape also sees it played back and has a chance to evaluate and criticize his own statements."

This program has expanded in several directions since its inception, and now forms a regional video network in cooperation with four cable systems, reaching fourteen cities and towns in Tennessee and Southwest Virginia. In exchange for partial support, **Broadside TV** provides four to six hours of public access CATV programming weekly. Public facilities and studios exist in three cities. **Broadside** provides video tapes and materials for use in public schools and is developing a resource of tapes on regional materials available for Appalachian universities and colleges; it serves as well as a video clearinghouse for the region, with facilities for dubbing, storage, editing, processing, and distribution within the area. A distribution service, called VideoMaker, has been created to make the Appalachian tapes available for purchase or exchange. A catalogue of these tapes, as well as the lists of tapes for public schools and colleges, are available from **Broadside TV**, 204 E. Watauga, Johnson City, Tenn. 37061. (615) 926-2401. Ted Carpenter, Director.

#### VIDEO-MAKING IN EUROPE

Video-makers travelling in Europe this summer should make note of the following addresses:

**Italy:** Maria Gloria Biccocchi writes: "ART/TAPES is a visual art center, producing and distributing videotapes by individual artists. (Sony 1/2 inch black and white, and color.) The tapes are, with few exceptions, unlimited. Those limited are authorized by the artist with a signed and numbered certificate. In addition to videotapes we also have films (super 8 and 16mm), slides, books and records and the distribution of some works not produced by us... ART/TAPES is open to the public at all times, the object being to encourage those outside to participate as much as possible. In addition there are organized projection evenings, concerts, performances and some graphic displays. Public response to date has been remarkable. The internal structure of ART/TAPES is made of five energetic young people, (two technicians and three administrators)." Contact: Maria Gloria Biccocchi, ART/TAPES, 22 Via Ricasoli, 50129 Florence; telephone: 283643.

**East Germany:** Karl Ruhrberg, Director, D.A.A.D., Steinplatz 2, I Berlin 12, East Germany has helped video-makers, such as Nam June Paik.

**Rotterdam:** The Rotterdam Arts Foundation Video Group is well-funded by the government and is interested in helping artists from different countries to realize their ideas in video. Production costs are paid for by the Foundation, which keeps all the master tapes which are made. Artists who have used the facilities so far include Dennis Oppenheim, Terry Fox, and Peter Hutchinson. Contact Felix Valk, Rotterdamse Kunststichting, afdeling tentoonstellingen-video, Kruisplein 30, Rotterdam-2, Netherlands.

#### SUMMER WORKSHOPS IN FILM- AND VIDEO-MAKING

Bruce D. Kurtz will be teaching a Communications Workshop in Video, Audio-Visual and Multi-Media, at **Hartwick College** in Oneonta, N.Y. this summer, July 15 to August 9. For further information, contact Dr. James Lawrence, Associate Dean, **Hartwick College**, Oneonta, New York 13820.

John Reilly will be teaching an intensive Video Workshop at the **New School** this summer, five days a week for six weeks starting June 10. Tuition: \$630 plus \$150 lab fee. **The New School**, 66 W. 12th Street, New York, N.Y. 10011. (212) 224-2211.

## New York University School of the Arts

Portable half-inch Videotape Workshop: Jackie Park, Red Burns, and staff, July 22— August 30.

Media Internship: Irving Falk, Jackie Park, Red Burns, July 19 — August 30.

Applied Media Production: Mark Chernichaw and Thomas Drysdale. An introductory course emphasizing the educational applications of 8mm film and videotape, July 1 — July 19.

Beginning Film Production: Haig Manoogian, June 10 — July 19.

The Advanced Film Production Workshop: Charles Milne, July 22 — August 30.

Cinematographer's Workshop: Beda Batka, June 10 — June 28. 9.

The Film Director's Workshop: Peter Glushanok, July 1 — July 19.

For information and application forms write to: **New York University School of the Arts**, Office of the Dean, 111 Second Avenue, New York, N.Y. 10003, or call: (212) 598 - 7663.

## TELEVISION STATIONS ASSISTING ARTISTS IN VIDEO

**The WGBH Television Workshop.** "WGBH has recently created a television workshop devoted, among other things, to exploring new artistic forms and concepts in video. A major purpose of the work will be to provide artists from all disciplines with an opportunity to propose, and if accepted, to realize on videotape new ideas for artistic and creative communication which are specific to television." Send completed proposals to **WGBH-TV**, 125 Western Avenue, Boston, Mass. 02134 (617) 868-3800.

**The Television Laboratory**, WNET/13, 304 West 58th Street, N.Y., N.Y., 10019. "The Television Laboratory at WNET/13 was formed in February 1972 under grants from the Rockefeller Foundation and the New York State Council on the Arts, with special project support from the National Endowment for the Arts, to explore the uncharted territories of the television medium. Since its inception, the Lab, under the director David Loxton, has been dedicated toward the development of television as an art form, a communicative system, and a scientific field of study.

Artists of many disciplines have been invited to work in the Lab, increasing the flow of creative ideas and contributing toward the expansion of the medium's potential. In addition, a carefully planned artist-in-residence program has supplied continued long-term support for the valuable work of many such artists." **The Television Laboratory News** is published bi-monthly. For further information, contact Carol Brandenburg, (212) 262 - 4248.

On the West Coast, contact the **KOED - TV National Center for Experimental Television**, 1001 Bryant Street, San Francisco, California 94103. Paul Kaufman, Director; Brice Howard, Organizer.

## DISTRIBUTION

### FILM

**New Catalogues received:**

**Center Cinema Co—Op Catalog 2**, Center Cinema Co—Op, c/o School of the Art Institute, Michigan at Adams, Chicago, Ill. 60603.

**Cinema Femina**, 250 West 57th Street, New York, N.Y. 10019 (212) 581 - 1318.

**Film Study Collection, First Installment**, Pacific Cinematheque, 1145 West Georgia Street, Vancouver, Canada V6E 3H2

**The Killiam Collection**, 6 East 39th Street, New York, N.Y. 10016 (Film Classics).

**Kit Parker Films**, Carmel Valley, Calif. 93924 (408) 659 - 4131.

**Sydney Filmmakers' Co—Op Catalogue and Supplement**, Sydney Filmmakers' Co—Op, January, 1974, P.O. Box 217, Kings Cross, N.S.W., 2011, Australia.

**Twenty Four Frames**, 12 Chepstow Mansions, London W2 4XA, England

## VIDEO

**The National Film Board of Canada** writes: "Do you have a video program we could include in our community-oriented Video Theatre? The National Film Board Atlantic Region is looking for interesting programs of a general nature and good technical quality for the new Video Theatre to be opening shortly in Halifax. Initially, we hope to compile a library of thirty tapes. Later, plans include enlarging the library, video exchange and publishing catalogues. We have facilities for dubbing from a master or, if you prefer, we will send a Sony half-inch tape for dubbing by you." Contact: Ms. Akiko Lamb, National Film Board Atlantic Region, 1572 Barrington Street, Halifax, Nova Scotia B3J 1Z6, Canada. (902) 426 - 6009.

**UNET**, Catalyst Communications, Inc., P.O. Box 94, Fairborn, Ohio 45324. (513) 878 - 9171 "UNET is a video tape and information clearinghouse. Tape descriptions from many different producers are organized into loose categories within the 'Catalog.' The Catalog itself is stored on magnetic tape in a word-processor, with individualized and completely up to date printouts of the information in each category available upon demand. 'Catenations,' a free form newsletter opened to input from any video person, will be distributed along with each printout. Write to Dinah LeHoven for further information on requesting printouts and/or listing your tapes in UNET. (Please specify which.)"

**Videomaker, Appalachia's Living Newsletter.** A catalogue of videotapes for purchase or exchange. Also available: lists of tapes on Appalachian material for use in public schools and universities. Write to Broadside TV, 204 E. Watauga, Johnson City, Tenn. 37601. (615) 926-2401. (See section on **VIDEOMAKING** in this issue for further information on Broadside TV.)

## PROGRAMMING AND EXHIBITION

### FILM PROGRAMS

**Film as Art**, a two-and-a-half hour program including "Light" by Jordan Belson, "Wave Symmetries" by Lowell Bodger, "Angular Momentum" by Bill Brand, "Inversion" by Barry Gerson, "Aves: Magnificent Frigate Bird, Great Flamingo" by Nancy Graves, "Apalachee" by James Herbert, "Moons Pool" by Gunvor Nelson, and "Centrimetrical Longings" by Janet Rifkin was shown at the American Film Festival in New York City on May 16, 1974 at the Little Carnegie Theatre. The program is part of the permanent collection of the Educational Film Library Association (EFLA) and will be circulated to EFLA constituent member institutions across the country. Some openings are still available for the **Film as Art** circuit. For more information, write to: Geraldine Laybourne, Festival Coordinator, EFLA, 17 West 60th Street, New York, N.Y. 10023

**A History of Film to 1970** is a 25-month cycle of 109 programs selected from the archive of the Museum of Modern Art by the Department of Film. The programs include the pre-1900 roots of cinema and delineate the growth of film as an art and a social force. The majority of the programs will be screened twice (Fridays at 5:30 and Saturdays at noon). For more information and a schedule write to the Museum of Modern Art, Department of Film, 11 West 53rd Street, New York, N.Y. 10019.

### PEOPLE

**John G. Hanhardt** will head the Whitney Museum's film program, "The New American Filmmaker Series," as of July 1, 1974. Hanhardt has worked on a number of projects with the Department of Film at the Museum of Modern Art and is presently the Film Coordinator of the Walker Art Center in Minneapolis, Minnesota.

## VIDEO PROGRAMMING

In September, 1974 **Anthology Film Archives** will be opening a Video Center under the direction of Shigeko Kubota; present plans for the Video Center include a video archive, facilities for exhibition and performance, and video study center and library. The following is part of the proposal by Shigeko Kubota:

"Film and Video are not mutually competing media, but mutually complementing media. Film is superior in projecting, shooting, and editing, while Video is more versatile in transmission, post-production synthesis and sound-sync matching. Therefore, harmonious INTER-FACING of these two media would be very beneficial for the further development of Video and Film art in the art- and life-style of the so-called "underground" generation.

"In this artistic, industrial and technological atmosphere, it is highly plausible and very logical that Anthology Film Archives should expand its excellent collection and activity to Video, and lend its research and performance facility to Video artists. Anthology Film Archives is the embodiment of struggle and achievement of the American independent filmmaker for the past 20 years. Endowment of Anthology's prestige and influence into young Video art is welcome news, and I cannot overestimate its import for the future history of Film and Video. This fact alone results in a UNIQUE and ORIGINAL artistic character, which we are bound to create at 80 Wooster Street, Anthology Film Archives..."

For further information, write Shigeko Kubota, Video Curator, Anthology Film Archives, 80 Wooster Street, New York, N.Y. 10012 (212) 226-0010.

**Video and the Museum**, a conference for museum curators held at the Everson Museum of Art in Syracuse on April 4-6, was attended by 130 persons from 40 American and Canadian museums. Discussions were held on the use of video by museums, as an art medium, as a means of expanding aspects of the museum, as an educational tool, etc. The most important result of the conference was the formation of a cooperative video network among museums in the United States and Canada to be used in the exchange of information, the initiating of software projects, expansion of video programming, and so on. David Ross is presently in contact with various institutions who are interested in the acquisition of hardware and the purchasing of tapes by artists. The conference also featured a workshop in the use of video hardware, Portapak units and cable television equipment; a seminar on the rights of museums and the arts in the light of recent legislation relating to television; seminars on access to funding for artists and the acquisition of or access to video equipment; and a discussion on the comparative aesthetics of video and the arts, video and film, by various video and art critics. There was a retrospective of Phil Niblock films and a video/dance performance by Juan Downey and Carmen Beuchat. Installations by Peter Campus, Andy Mann, Ira Schneider and Nam June Paik were on display, and the video archives of the Everson Museum were made available for self-service viewing. For further information contact the Video Curator, The Everson Museum of Art, 401 Harrison Street, Syracuse, New York 13202. (315) 474-6064. Or contact David Ross, who will be moving to the Long Beach Museum of Art, Long Beach, California.

**The Institute of Contemporary Art** in Philadelphia is organizing a video exhibition to be held in Philadelphia, Cincinnati, and Chicago in January of 1975. Artists interested in participating or seeking further information should contact Susan Delehanty, **The Institute of Contemporary Art**, 34th and Walnut Streets, Philadelphia, Pa.

## GALLERIES THAT SHOW VIDEO IN NEW YORK CITY

**Bykert Gallery**, 24 East 81st Street, New York, N.Y. 10021. (212) 988-5220. Shows works by Peter Campus.

**Leo Castelli Gallery**, 420 West Broadway, New York, N.Y. 10012, (212) 431-5160. Joyce Nereaux, Video Director. Distributes tapes by fourteen artists, and will be publishing a catalogue in the fall. An exhibition of films and video tapes is scheduled for June 1-15th.

**Fischbach Gallery**, 489 Broome Street, New York, N.Y. 10012. (212) 431-7093. Uptown: 29 West 57th Street, New York, N.Y. 10019. (212) 759-2345. Shows works by Douglas Davis.

**Galeria Bonino**, 7 West 57th Street, New York, N.Y. 10019. (212) 752-9556. Shows works by Nam June Paik.

**John Gibson Gallery**, 392 West Broadway, New York, N.Y. 10012, (212) 966-9808. Shows works by six artists.

**The Kitchen**, 59 Wooster Street, New York, N.Y. 10021. (212) 925-3615. Carlotta Schoolman, Video Director. Holds open video screenings every first and third Tuesday of the month, at 8:30 P.M.; limited to playback of half-inch black and white and color tapes (EIAJ Standard).

**Sonnabend Gallery**, 420 West Broadway, New York, N.Y. 10012. (212) 966-6160. Exhibits and distributes three artists; will be including more artists and will be publishing a catalogue. An exhibition of films and video tapes is scheduled for June 1st, possibly in conjunction with Leo Castelli.

**Stefanotty Gallery**, 50 West 57th Street, New York, N.Y. 10019 (212) 586-5252. Anna Canepa, Video Director. The Monitor Room has recently been opened to the public, Tuesdays through Saturdays. The facilities are available for open screenings of three-quarter (¾) inch video cassettes from 10:30 to 2:00 pm; works from the gallery's archive of tapes are programmed from 2:00 to 5:30 pm. A video distribution center, on ¾ inch cassettes, has been established, and a catalogue will be published.

## FESTIVALS - FILM

**Bellevue Film Festival**, July 26-28, 1974 will award a \$1,000 Grand Prize and \$1,700 in additional awards to independent film-makers. The awards will be announced July 25, 1974. An entry form and \$6.00 entry fee for each film must be received not later than July 3, 1974. For entry forms and more information write to: Bellevue Film Festival, 376 Bellevue Square, Bellevue, Washington 98004.

**Fifth International Experimental Film Competition**, December 25, 1974 - Jan. 2, 1975, organized by the Royal Film Archive of Belgium in Knokke-Heist, Belgium. Entry blanks and information may be obtained from the Film-maker's Cooperative, 175 Lexington Ave., New York, N.Y. 10016. Please enclose a self-addressed, stamped envelope. Deadline for entries is September 1, 1974.

**Sinking Creek Film Celebration**, June 5 to 9, 1974, Vanderbilt University, Nashville, Tennessee. Award winning films by independent film-makers will be screened and workshops in film-making and film teaching will be conducted.

## FESTIVALS - MULTIDISCIPLINARY

**Art Now 74**. A celebration of the American Arts at the John F. Kennedy Center for the Performing Arts, Washington, D.C., from May 30 to June 16, 1974. A multidisciplinary festival of the arts which will include recent innovative developments in American contemporary painting, sculpture, photography, video, music, dance and theatre. More than fifty artists will participate. There will be scheduled showings of video tapes by Peter Campus, Douglas Davis, Joan Jonas, Nancy Holt, Beryl Korot, Nam June Paik, Keith Sonnier, Richard Serra, William Wegman, Frank Gillette, Lynda Benglis, Terry Fox, Ed Emshwiller, Juan Downey, Hermine Freed, Joel Glassman, Paul Kos, Shigeko Kubota, Richard Landry, Andy Mann, Robert Morris, Dennis Oppenheim, Anthony Ramos and Bill Viola.

**The American Film Institute** will present a selection of films at the Kennedy Center in conjunction with the festival on "Films as Art" and "Films on Art." The films to be shown include: "Tom, Tom, the Piper's Son" by Ken Jacobs; "Film Portrait" by Jerome Hill; "Meshes of the Afternoon" by Maya Deren; "Manhatta" by Paul Strand and Charles Sheeler; "H2O" by Ralph Steiner; "Poem No. 8" by Emlin

ert Florey; "The Long Bodies" by Douglass Crockwell; "Yantra" by James Whitney; "Wavelength" by Michael Snow; "N:O:T:H:I:N:G:" by Paul Sharits; "Christo: Four Works in Progress;" "Christo's Valley Curtain;" "Oldenburg: Possibly a Commercial for an Icebag;" "La Region Centrale" by Michael Snow; "Heaven and Earth Magic" by Harry Smith; "Blazes" "Pat's Birthday" "Breathing" "Fight" "66" "69" "Man and His Dog Out for Air" by Robert Breer. For more information and exact schedules call Gayle Theisen at (202) 254 - 5619.

## STUDY

### BOOKS AND CATALOGUES ON THE AVANTGARDE FILM

To celebrate the publication of P. Adams Sitney's book, **Visionary Film: The American Avant-garde**, we have compiled a list of the most important books and catalogues that have been published on this subject previously.

**Art in Cinema.** Edited by Frank Stauffacher. Arno Series of Contemporary Art, No. 21. Reprinted with the permission of the San Francisco Museum of Art by Arno Press, New York, 1968. 104pp. With stills.

**Avantgardistischer Film 1951 - 1971: Theorie.** Edited by Gottfried Schlemmer. Published by Carl Hanser Verlag, Munich, Germany, 1973. Text in German. 140pp.

**Chaos Phaos, Vol. I, II, III, IV.** By Gregory Markopoulos. Published by Temenos, 1971, Florence. Text in English.

**Eine Subgeschichte des Films.** Lexikon des Avantgarde, Experimental und Undergroundfilms. Band I and II. Edited by Scheugl and E. Schmidt Jr. Published by Verlag Suhrkamp, Frankfurt am Main, 1974. 1315pp. Including index.

**Entre El 'Underground' Y El 'Off-Off.'** By Jonas Mekas and Alberto Arbasino. Translated by Joaquin Jorda. Published by Anagrama, Calle de la Cruz, 44, Barcelona, 1970. Text in Spanish. 84pp.

**Expanded Cinema.** By Gene Youngblood with an Introduction by R. Buckminster Fuller. Published by E.P. Dutton & Co., New York, N.Y. 1970. 432pp. With Stills and index. (also available in paperback).

**Experimental Cinema.** By David Curtis. Published by Universe Books, New York, 1971 and Studio Vista Ltd., London. 168pp. With Stills.

**Experiment in the Film.** Edited by Roger Manvell. The Grey Walls Press Ltd., London, 1947. 285pp. With Stills.

**Film Culture Reader.** Edited and with an introduction by P. Adams Sitney. Published by Praeger, Inc., New York, 1970. 438pp. With Stills. (Also in Japanese).

**Film im Underground.** By Birgit Hein. Published by Verlag Ullstein GmbH, Frankfurt, 1971. Text in German. 240pp. With Stills.

**An Introduction to the American Underground Film.** By Sheldon Renan. Published by E.P. Dutton & Co., Inc., 1967. 318pp. With Stills. (Also in Japanese).

**Jeune Cinema Americain.** By Paul and Jean-Louis Leutrat. Published by Serdoc, Collection Premier Plan No. 46, Lyon, 1967. Text in French. 140pp. With Stills.

**Movie Journal. The Rise of the New American Cinema, 1959-1971.** By Jonas Mekas. Published by the Macmillan Company, New York, 1972. 434pp. With illustrations. (Also in Japanese).

**The New American Cinema.** Edited by Gregory Battcock. Published by E.P. Dutton & Co., Inc., New York, 1967. 256pp. With Stills.

**Occhio Mio Dio: Il New American Cinema.** By Alfredo Leonardi. Published by Feltrinelli, Milan, 1971. Text in Italian. 230pp.

**'Poetic Justice.'** A Film by Hollis Frampton. Published by Visual Studies Workshop, Rochester, New York, 1973. Unnumbered pages. With Stills.

**Quest for Serenity, Journal of a Filmmaker.** By Gregory J. Markopoulos. Published by Filmmakers Cinematheque, New York, N.Y. Monograph Series, No. 1. 80pp.

**Still Light.** Film Notes & Plates with an Introduction by Jonas Mekas. By Robert Beavers. Published by the author, Florence, Italy, 1971. Printed by 'Il Torchio.' Boxed edition. Pages unnumbered. (Available from the author c/o Anthology Film Archives).

**Study - Teaching Guide for the Independent Film.** By Sheldon Renan. Published by Grove Press, Inc., New York, 1969. 249pp. With Stills.

**Underground Film, A Critical History.** By Parker Tyler. Published by Grove Press, Inc., New York, 1972. 47pp. With Stills.

**Visionary Film: The American Avant-garde.** By P. Adams Sitney. Published by Oxford University Press, New York, 1974. 452pp. With Stills and illustrations.

### Books on Stan Brakhage

**Brakhage.** By Dan Clark. Published by Filmmaker's Cinematheque, New York, 1966. 82pp.

**The Brakhage Lectures: Melies; Griffith; Dreyer; Eisenstein.** By Stan Brakhage. Published by the Good Lion Press, Chicago, 1972. 106pp.

**Metaphors on Vision.** By Stan Brakhage. Edited and with an introduction by P. Adams Sitney. Published by Film Culture, Inc., New York, 1963. Unnumbered pages. (Also in Italian: **Metafore della Visione.** Translated by Massimo Bacigalupo. Published by Feltrinelli, Rome, 1970.)

**A Moving Picture Giving and Taking Book.** By Stan Brakhage. Published by Frontier Press, West Newbury, Mass., 1971. 65pp. (Also in Swedish: **Liten hjapreda for film makaren.** Translated by Carl Henrik. Published by Filmcentrum, Stockholm, 1970.)

**Stan Brakhage: A Retrospective 1952 - 1970.** By Donald Richie. Program notes published by the Museum of Modern Art, New York, 1971.

### Catalogues on Michael Snow

**About Thirty Works by Michael Snow.** An exhibition organized by the National Gallery of Canada, Ottawa, November 15 - December 31, 1972, at the Center for Inter-American Relations, New York. Text in French and English. 46pp. With Stills and photographs.

**Michael Snow.** XXXV International Exhibition of Art, Venice, June 24 - October 31, 1970. Organized by the National Gallery of Canada, Ottawa. Text in French, English, and Italian. 52pp. With Stills and photographs.

**Michael Snow: A Survey.** Published in Toronto by the Art Gallery of Ontario in collaboration with the Isaacs Gallery, on the occasion of the Snow exhibition, February - March 1970. 128pp. With photographs, stills, illustrations and essays.

### Books on Andy Warhol

**Andy Warhol.** By John Coplans. With contributions by Jonas Mekas and Calvin Tomkins. Published by the New York Graphic Society, Ltd., New York. 160pp. With reproductions, photographs, and stills.

**Andy Warhol.** By Rainer Crone. Published by Verlag Gerd Hatje, Stuttgart, 1970. 332pp. With reproductions, stills and photographs.

**Andy Warhol: Films and Paintings.** By Peter Gidal. Published by Studio Vista, Ltd., London and E.P. Dutton & Co., New York, 1971. 160pp. With reproductions, photos and stills.

**Andy Warhol Und Seine Filme.** Edited by Enno Patalas. Published by Wilhelm Heyne Verlag, Munich, 1971. Text in German. 127pp.

**January 31, 1974:** On the work of Helene Kaplan.  
**February 7, 1974:** On Robert Polidori's slides, "72-73."  
**February 21, 1974:** On Larry Gottheim's "Horizons," Robert Beavers' "Work Done," Kenneth Anger's "Scorpio Rising," and Nam June Paik's show at the Galeria Bonino.  
**February 28, 1974:** Interview with Larry Gottheim (reprinted in Vol. I, No. 2 of the *Bulletin for Film and Video Information*).  
**March 7, 1974:** On "Cinema Styles" program at Film Forum; Charles Bennett's show at Millennium; and Mark Rappaport's "Casual Relations."  
**March 21, 1974:** On the films of Nancy Graves; the introduction of the "Angry Dog;" the Temple University Conference on Visual Anthropology; the "Angry Dog" on the New York Film Council symposium on "Independent Film: Who Needs It?;" and a program of Japanese avant-garde independent films.  
**April 4, 1974:** On Hollis Frampton's "Straits - Autumnal Equinox" (reprinted in this issue, clippings section).  
**April 11, 1974:** On films of Hollis Frampton shown at Millennium; films of Freude Bartlett shown at Film Forum; and films of George Landow shown at Film Forum.  
**April 18, 1974:** A warning against the policies of the Cannes Film Festival and a reprint of a letter from Paul Sharits to Fred Keller, a Cannes Festival representative.  
**April 25, 1974:** On Robert Whitman's show at the Kitchen, April 12-13.  
**May 2, 1974:** On films of Malcolm Le Grice shown at Millennium, April 20 and 21.  
**May 9, 1974:** On Brakhage's new films "Skein," "Aquarien," "Sol," "Hym to Her," and "Star Garden;" and Paul Sharits' "Synchronous-soundtracks," a three-screen, super-8 loop projection piece at the Bykert Gallery.  
**May 16, 1974:** On Thomas Brandon's programs of 1930's documentary films shown at the Museum of Modern Art, May 8, 15 and 22; and films of Frank Kuenstler screened at the Collective for Living Cinema.  
**May 22, 1974:** On P. Adams Sitney's book *Visionary Film*, and on Harry Smith's work-in-progress, his "Mahagonny" film (reprinted in this issue, clippings section).

## FILM - MISCELLANEOUS

**The Bard and the Harper.** James Broughton reads his poems to the harp of Joel Andrews. MEA-LP 1013. Copyright 1965, Gleeman Records, 1211 Polk Street, San Francisco, Ca. 94109.

## VIDEO - BOOKS AND CATALOGUES

**Art and the Future.** By Douglas Davis. Praeger, New York, 1973. Contains a chapter on video and other information.

**Douglas Davis: An Exhibition Inside and Outside the Museum.** A Catalogue, with essays by David Ross, James Harithas, and Nam June Paik, published by the Everson Museum of Art, Syracuse, New York, 1972.

**Electronic Box Office: Humanities and Arts on the Cable.** The Aspen Institute, Program on Communications and Society, 770 Welsh Road, Palo Alto, California 94304. 160pp. \$3.95.

**William Wegman.** A catalogue, with photographs and illustrations and an introduction by Jane Livingston, published by the Los Angeles County Museum of Art, Contemporary Art Galleries, for an exhibition May 22 - July 1, 1973.

## VIDEO - PERIODICALS

The first issue of *Avalanche Newspaper* is called "Video Performance" and "focuses on a series of events presented at 112 Greene Street as the 'Video Performance' exhibition on nine successive evenings in January, from the 13th to the 21st." Included are interviews with Chris Burden, Dennis Oppenheim, Willoughby Sharp, Vito Acconci, Keith Sonnier, Richard Serra & Robert Bell, transcripts of pieces by William Wegman, and Joseph Beuys, and statements by Willie Ross, Richard

*Avalanche Newspaper*, May-June, 1974, edited by Liza Bear, published by New Art Activities, Inc., 93 Grand Street, New York, N.Y. 10013. (212) 431-6560. Single copies, \$75.

The new issue of *Radical Software*, on "Video and Children," will be out in June. C/O The Raindance Foundation, 51 Fifth Avenue, No. 11D, New York, N.Y. 10003. Subscriptions: C/O Gordon and Breach Science Publishers, One Park Avenue, New York, N.Y. 10016. (212) 689-0360. Single issues, \$1.95.

## VIDEO - ARTICLES

**Bannon, Anthony.** "Video Artists Strive to Adjust Our Set Ideas," *The Buffalo Evening News*, February 2, 1974, Buffalo, New York.

**Bannon, Anthony.** "Video Starts to Feed Back Fresh Forms," *The Buffalo Evening News*, February 9, 1974, Buffalo, New York. (Reprinted in this issue, clippings section.)

**Brooks, Rosetta.** "The Artist's Use of Video," *Flashart*, No. 43, Dec. 1973 - Jan. 1974, Milan, Italy, pp. 9-10. Text in English and Italian.

**Carroll, Noel.** "Joan Jonas: Making the Image Visible," *Artforum*, Vol. XII, No. 8, April, 1974, New York, pp. 52-53.

**Cornwell, Regina.** "XII Bienal de Sao Paulo: A Prototype for Vaudeville," *Studio International Journal of Modern Art*, Vol. 187, No. 964, March, 1974, London, pp. 98-101.

**Davis, Douglas.** "Public Art: The Taming of the Vision," *Art in America*, May - June, 1974, New York, pp. 84-85.

## VIDEO - REVIEWS

**Gorewitz, Shalom.** A review of Shirley Clarke and the TP Videospace Troupe show at Antioch College in Baltimore, *Changes*, No. 87, New York, 1974, p. 21. (Reprinted in this issue, clippings section.)

**Smith, Roberta.** A review of William Wegman at the Sonnabend Gallery downtown and Dennis Oppenheim at John Gibson Gallery, *Artforum*, Vol. XII, No. 9, May, 1974, New York, pp. 70-71.

If you are unable to obtain copies of the above articles and reviews, xerox copies are available from Anthology Film Archives, 80 Wooster Street, New York, N.Y. 10012, at 10c per page. Please enclose self-addressed, stamped envelope.

## STUDY - FILM AND VIDEO

**Department of Cinema, Harpur College.** Ken Jacobs will be teaching "Fertilizer," a two year course beginning September, 1974. The first semester will focus on the entertainment film. For information write to: Cinema Department, SUNY at Binghamton, Binghamton, N.Y. 13901.

**New York University School of the Arts**

**Graduate: Articulation in Cinema:** Peter Kubelka, July 22 - August 9.  
**The Serial Film:** William Everson, June 10 - July 19.

**Film/Video: Interface,** staff, July 1 - July 19.

**Film Theory:** P. Adams Sitney, August 12 - August 30.

**The Italian Cinema:** Ted Perry, July 22 - August 30.

**Undergraduate: Film and Culture:** Noel Carroll, June 10 - July 19.

**Language of American Film (narrative):** Bill Simon, July 22 - August 30.

For information and application forms write to: New York University School of the Arts, Office of the Dean, 111 Second Avenue, New York, N.Y. 10003 or call (212) 598-7663.

## INFORMATION RETRIEVAL AND RESEARCH

**ERIC/RCS (Educational Resources Information Center Clearinghouse on Reading and Communication Skills)** is a nation-wide information network for acquiring, abstracting, and disseminating educational resources.

**Il Cinema di Andy Warhol.** By Adriano Apra and Enzo Ungari. Published by Arcana Editrice, Italy. Text in Italian. 115pp. With stills and photographs.

**Star-Gazer - Andy Warhol's World and His Films.** By Stephen Koch. Published by Praeger Publishers, New York, 1973. 155pp. With photographs and stills.

#### Catalogues

**The American Independent Film.** Program notes by P. Adams Sitney. Published by the Museum of Fine Arts, Boston, 1971. 37pp.

**Cinema Now. Perspectives on American Underground Film.** Edited by Hector Currie and Michael Potte. Published by the University of Cincinnati, Cincinnati 1968. 28pp

**Film-makers Cooperative Catalogue No. 4.** Published by the Film-makers Coop., New York, 1967. 177pp.

**Film-makers Cooperative Catalogue No. 5.** Published by the Film-makers Coop., New York, 1971. 357pp.

**Film-Makers Lecture Bureau Catalogue No. 1.** Published by the Film-makers Coop., New York, 1969. 70pp.

**Form and Structure in Recent Film.** By Dennis Wheeler. Published by the Vancouver Art Gallery, Vancouver, 1972. 106pp.

**Knokke le Zoute.** Experimental Film Competition organized by the Royal Film Archive of Belgium. 1958: 133 entries. 1964: 107 entries. 1967-1968: 90 entries.

**New American Cinema.** Centro de Experimentacion Audiovisual del Instituto Torcuato Di Tella, Buenos Aires, Argentina. August 3-17, 1965.

**New American Cinema.** Terza Mostra Internazionale Del Nuovo Cinema, Pesaro. Four programs selected by Jonas Mekas. May 27-June 4, 1967.

**Options and Alternatives: Some Directions in Recent Art.** Yale University Art Gallery, New Haven, Conn. April 4-May 16, 1973.

**10.** An exhibition organized by the Contemporary Arts Museum, Houston, Texas. March 20-July 4, 1972.

#### FILM - ARTICLES

**Aigner, Hal and Goodwin, Michael.** "Lucifer, Light and Magick: the Films of Kenneth Anger," *City*, Vol. 5, No. 36, April 3-16, 1974, pp.28-32. With stills.

**American Film Institute.** "Fritz Lang Seminar" (an interview with Fritz Lang), *Dialogue on Film*, Vol. 3, No. 5, April, 1974, pp. 2-13.

**Bayne, Joris.** "Le Cinopera une Nouvelle Avant-garde" (On Carmelo Bene and Werner Schroeter), *Ecran*, No. 23, March, 1974, pp. 42-48. With stills; filmographies included.

**Burchfield, John.** **Kenneth Anger: the Shape of His Achievement.** A paper published by the Research Project on American Film, P.O. Box 7463, Pittsburgh, Pa. 15213. 5pp.

**Eisenstein, S.M.** "Montage of Attractions," *The Drama Review*, Vol. 18, No. 1, (T-61), March, 1974, pp. 77-85. With stills.

**Farren, Jonathan.** "L'Avant-garde Allemande," *Cinema 74*, No. 186, April, 1974, pp. 38-45. With stills, biographical notes and filmographies.

**Fleming, Alice.** "Robert Flaherty," in *The Movie Makers* by Alice Fleming. Published by St. Martin's Press, New York, N.Y., 1973, pp. 69-86.

**Fleming, Alice.** "Ernst Lubitsch," in *The Movie Makers* by Alice Fleming. Published by St. Martin's Press, New York, N.Y., 1973, pp. 97-99;

**Gallagher, T.A. and Hughes, John W.** "Roberto Rossellini: 'Where Are We Going?'" *Changes*, No. 87, April, 1974, pp. 13-16. With photos.

**Gallagher, T.A.** "The 'Essential' Roberto Rossellini," *Changes*, No. 87, April, 1974, p. 17. Filmography included.

**Gerould, Daniel.** "Eisenstein's 'Wiseman,'" *The Drama Review*, Vol.18, No. 1 (T-16), March, 1974, pp. 71-76. With illustrations.

**Grieco, D. Marie.** **Frances Hubbard Flaherty: A True Seer.** Memorial Tribute presented August 29, 1972 at the 18th Annual Robert Flaherty Film Seminar. Published by International Film Seminars, Inc., 505 West End Ave., New York, N.Y. 10024, 1974, 15pp. With footnotes. \$1.00.

**Hagen, Charles.** "Robert Frank: Seeing Through the Pain," *Afterimage*, Vol. 1, No. 5, February, 1973, pp. 4-5.

**Hughes, John W.** "Rossellini and His Contradictions," *Changes*, No. 87, April, 1974, pp. 16-17.

**Jacoby, Roger.** **Willard Maas and Marie Menken: the Last Years.** A paper published by the Research Project on American Film, P.O. Box 7463, Pittsburgh, Pa. 15213, September, 1973. 5pp.

**Levine, Charles I.** **Cinema and Symbols.** An essay written for the 50th Anniversary of "Ballet Mecanique." Copyright 1974, Charles I. Levine. 19pp.

**Locke, John W.** "Standish Lawder," *Artforum*, Vol. XII, No. 9, May, 1974, pp. 50-53. With stills.

**Marcorettes, Louis.** "Leacock at M.I.T.: An Interview with Richard Leacock," *Sight and Sound*, Vol. 43, No. 2, Spring, 1974, pp. 104-107. With stills.

**Silbajoris, Rimvydas.** "The 'Reminiscences' of Jonas Mekas: Poetic Form and Rooted Sorrow," *Journal of Baltic Studies*, Vol. IV, No. 4, winter, 1973, pp. 327-334.

**Starr, Cecile.** "From the Abstract to the Concrete: Hans Richter's Experimental Work," *Film Library Quarterly*, Vol. 7, No. 1, 1974, pp. 13-16. With stills.

**Talon, Gerard.** "Werner Schroeter: Dossier-Auteur," *Cinema 74*, No. 185, March, 1974, pp. 44-55. Stills and filmography; text in French.

**Van Wert, William F.** "Fictional Structures: 'Primary' - Cinema Direct or Indirect?," *Film Library Quarterly*, Vol. 7, No. 1, 1974, pp. 17-22.

**Whitehead, Susan.** "Towards an Investigation of the Concept of Motion in the Transition Between the Still and Moving Photographic Image," *Substitute*, March, 1974, University of Hartford, pp. 4-6.

**Williams, Forrest.** "Structuralism and Cinema," *The Structuralist*, No. 12, University of Saskatchewan, Saskatoon, Canada, 1972-73, pp. 39-44.

#### FILM - REVIEWS

**Canby, Vincent.** "Film: Not so 'Erotic Cinema' Shown" (On films at the Whitney Museum, "Erotic Cinema," May 9-22), *The New York Times*, May 10, 1974.

**Haller, R.A.** "Film-maker Grauer: Can the Ear Take Precedence Over the Eye?," *The Pittsburgh Forum*, March 29, 1974.

**Le Grice, Malcolm.** "Vision" (On Peter Gidal's "Room," Roger Hammond's "Some Friends," Mike Dunford's "Time: Present/Past/Reflexive-Present"), *Studio International Journal of Modern Art*, Vol. 187, No. 962, January, 1974, p.34.

**Plutzik, Roberta.** "Women in Film Converse: Series at University of Buffalo" (On work of Carolee Schneemann and Chick Strand), *Buffalo Courier-Express*, February 18, 1974.

**Reynolds, Michael.** "Carolee Cuts Through Light, Time, and Space." *Berkeley Barb*, April 19-25, 1974.

**Shedlin, Michael.** "Marilyn" (A film by Bruce Conner), *Film Quarterly*, Vol. 27, No. 3, spring, 1974, p. 47.

**Weiler, A.H.** "'Spring Potpourri' on Forum's Screen" (On group of avant-garde films shown at Film Forum, May 9-12 and May 16-19), *The New York Times*, May 10, 1974.

Following is an index of Jonas Mekas' "Movie Journal" column in **THE VILLAGE VOICE**, January 3 - May 22, 1974:

**January 3, 1974:** On the sale of the New Yorker Theatre to Walter Reade Organization.

**January 10, 1974:** On the pitfalls of potpourri programming.

**January 24, 1974:** On films by Vito Acconci, John Baldessari, David Haxton and David Shulman shown at the Sonnabend Gallery; screenings in art galleries and screenings at Millennium, Anthology and 42nd Street.

The ERIC/RCS Speech Communication Module is part of this nationwide network and is responsible for accessing resource materials in topics such as theatre, mass communication (film/television/radio), communication theory and instructional development in these areas. The ERIC system provides an information retrieval program for classroom teachers, educational research specialists, administrators, students and professionals providing services to the educational community. Through the ERIC periodical indexes, **Research in Education** and **Current Index to Journals in Education**, researchers can locate cross-indexed abstracts of educationally related materials in all subject fields. The full texts of the annotated **Research in Education (RIE)** entries are usually available on microfiche in the over five hundred library ERIC holdings across the nation or on order from ERIC. For more information write to: Charles H. Harpole, Research Associate, Speech Communication Module, ERIC, Statler Hilton Hotel, Suite 58, New York, N.Y. 10001.

## FOUNDATION INFORMATION

**The Foundation Center**, 888 Seventh Avenue, New York, N.Y. 10019 (212) 489-8610; 1001 Connecticut Avenue N.W., Washington, D.C. 20036 (202) 347-1400. An independent non-profit organization in the United States dedicated to the gathering, analysis, and dissemination of information on philanthropic foundations. The Center includes in its libraries information about foundations as separate entities and about the grants they award, as well as published information about the foundation field in all its aspects. The New York, Washington, D.C., and regional libraries are open to the public and information is provided without charge to library visitors and to persons who inquire by letter or telephone. However, a charge is made for publications, film or xerox copies of materials in the public domain and for machine printouts from their computerized files of foundation grants information. A list of regional locations of other Foundation Center libraries is available on request from the New York office. Also available are two pamphlets: *Jacquette, F. Lee and Barbara. What Makes a Good Proposal, Finding Foundation Facts.*

Mayer, Robert A. *What Will A Foundation Look for When You Submit a Grant Proposal?*

### Publications

**The Foundation Directory**. Edition 4. Edited by Marianna C. Lewis; assistant editor, Patricia Bowers. Prepared by the Foundation Center. Distributed by Columbia University Press, New York, 1971. 642pp. \$15.00. The comprehensive directory of American foundations with an analytic introduction by F. Emerson Andrews. A new edition will be published in spring, 1975. **The Information Quarterly**, Vol. I & II, is a supplement to **The Foundation Directory**, costs \$7.50 per year, and is available from Columbia University Press.

**The Foundation Grants Index: 1970-71**. Edited by Lee Noe. Compiled by the Foundation Center, distributed by Columbia University Press, New York, 1972. 292pp. \$10.00. A cumulative listing of foundation grants of \$10,000 or more which appeared in **Foundation News** in 1972, by states, under foundation name, by recipient, and under subject categories. The 1973 edition will be published in June.

**Foundation News**. Published by the Council on Foundations, 888 Seventh Avenue, New York, N.Y. 10019. Bi-monthly. Subscriptions: \$15.00 per year for non-foundations, \$10.00 per year for foundations. Covers foundations and includes indexes of grants.

**Grants in Aid to Individuals in the Arts**. Second Edition. Published by **Washington International Arts Letter**. 160pp. Paperback. \$10.95. Lists sources of financial aid to individual artists in all of the arts, and has disciplines index.

**Millions for the Arts: Federal and State Cultural Programs**. Published by **Washington International Arts Letter**. 64pp. Paperback. \$10.50. Describes programs, gives the offices.

**Private Foundations Active in the Arts, Volume One**. Published by **Washington International Arts Letter**. 138pp. Paperback. \$17.50. Information on 630 foundations which have entered or expanded their patronage in the arts and humanities areas from 1965-70. **Volume Two** will be published later in the year. The price will be \$37.50.

**Washington International Arts Letter**. 1321 4th Street S.W. Washington, D.C. 20024. Monthly, ten times a year. Subscriptions per year: \$14.00 individuals; \$27.00 institutions.

## The Village Voice, "Movie Journal," by Jonas Mekas APRIL 4, 1974: ON HOLLIS FRAMPTON'S "STRAITS-AUTUMNAL EQUINOX"

On March 15 Hollis Frampton came to Cooper Union to show his new film, "Straits - Autumnal Equinox" (30 minutes approximately). The film was also screened at the Millennium on March 29 and 30. During the question-answer period Frampton explained that "Autumnal Equinox" will eventually become one segment of a much longer work, "Straits of Magellan." The images of "Straits-Autumnal Equinox" have been taken at a Pittsburgh slaughterhouse. In a way these images belong in the same family as Brakhage's "Deus Ex" and "The Act of Seeing with One's Own Eyes" and the work of Hermann Nitsch. When questioned by the audience (at Cooper) about the film, Frampton made the following remarks:

"In one way I can maybe talk about it best, by contrasting it with another film which it will perhaps automatically call to mind, and to which it has, at some points, a relation which is one of quite conscious and serious parody, and that is Stan Brakhage's film 'The Act of Seeing with One's Own Eyes.' I hadn't really thought about this so much until I showed it in Pittsburgh where it was first shown, three or four weeks ago. And somebody said to me: 'I can't figure out how to butcher an animal from watching this film.' And I had a real burst of pleasure at that. Not, of course, because I'm opposed to the butchering of animals or anything like that; nor do I want to prevent the people from learning how to do that. But one of the things that one notices, or I have noticed at least, in watching Brakhage's autopsy film very many times, is that it is also a kind of didactic or instructional film from which you could learn, at least in rough outline, how to perform an autopsy upon human beings. It goes through it step by step. The story is not only, of course, of what's done and how it's done, but also of the sequence in which Stan came to apprehend it; came, in fact, to be able to look at what went on in that room.

"Now, my own experience, in this situation, was very much different. While it may be for many urban people a somewhat shocking subject matter, that was not the case in my experience. I'd like to be very straight about that. I have been around the slaughter and butchering of animals, for food, since I was a very small child. And I have assisted in that work and I have done it myself. So my first memories were not memories of unhappiness and terror and revulsion, but rather a kind of intense pleasure at the discovery that animals were as beautiful and intricate on the inside as they were on the outside. There just went on always being things to see. So that what was done and how it was done, and the sequence in which it happens and so forth, was a point of only a very moderate curiosity for me. On the other hand, what I did feel was that whereas for myself, and for most people who kill their own animals and make them ready to eat at home, this is an occasional thing - it's done at one time of the year, usually as the weather begins to get good and cold, and you begin to store away energy to last you through the winter in one way or another - for the men who did it (in the film), they did it every day, they did it all day. The place wasn't very big. There were 18 men working there, and the day I was there they slaughtered 350-plus head of beef. So that - how to put this? It had a kind of very suspended, continuous, ritualistic quality to it. The place was not large, you could very much see anything that was going on there if you stood in the middle of it. It was not at all cumbersome, there was no strain to it, everyone knew exactly what he was doing, they were all extremely good at their work, they were all very quick, and the only parallel I could give perhaps would be the difference between someone who in the expectation of salvation in the heaven says his prayers at home at night, and that of the priest who serves mass every day. Well, I kill two animals or three animals a year, and these people do that all the time. And so their sense of it is I think not climactic, not special, it's just a day's work, as perhaps a priest offers prayers to heaven every day - that is his work. So that what I was interested in was something that would not be step by step, that would not be a didactic or an instructional work that would tell you how to do it, but that would present the whole state as a kind of suspended and homogeneous ritual that maintained some specific level of feeling without a sense that there was a beginning to it, without a sense that there was an end to

it, that all the parts of the act were equally meaningful and were going on all the time, which they are, of course. At this very moment somewhere in the world hundreds of animals are being slaughtered to feed thousands of people and that happens 24 hours a day seven days a week without a stop. To for once avoid that arrow-pointing didacticism that I find sometimes creeping up on me — on the other hand, it was shot in a kind of narrative fashion as I went from place to place in this little factory. And what I had to do, in fact, working with the footage, was to find a scheme for determining that order of the shots so that it would keep it very much on the level, or would kind of distribute all kinds of materials that are in it evenly throughout. So that there is a scheme to the cutting, it's not the shots in the order they were made. And it's fairly intricate and if it is intended of at all possible to disappear completely."

Later same evening:

"I'll tell you a dream... It's a dream I had I think in early 1970, in May or June, in which I made a present for Michael Snow. You have to understand that when I lived in New York I lived on Walker Street, and Mike had his studio, that is the place where he had shot 'Wavelength,' on Canal Street, right around the corner, and both of us used to go out to a monumental fluorescent horror called Dave's Corner. We'd often meet there, by accident or by design, and have a cup of Dave's 'improved' coffee or an egg cream or something. And in this dream anyway I made Mike Snow a present, and the present was a sign. It was one foot high and three feet wide and it was made of stamped tin, and in the tin had been stamped in kind of like capitals the word SPACE embossed; and then turned over, and on the sort of cream-colored ground, in kind of breadbox green, the same word had been painted running backwards, and I wrapped it up in brown paper, a very elegant present, and tied it with twine, and I thought I would walk around the corner and take it to Mike. So I came to the intersection of Canal and Broadway, at Dave's Corner, and I was about to cross the street and looked up and lo and behold there was Mike Snow coming across the street toward me, and he was also holding a brown paper parcel tied up in string and it was about one by three feet, I was amazed, and I said 'What are you doing here?' 'I was just coming to see you,' he said. 'That's funny, I was just coming to see you. I was bringing you a present.' So we sat down on the curb in the street and we both tore open our presents, naturally, and his was as I had described, and mine was an empty frame, very elegant, within which was suspended a white neon that said TIME and blinked once a second."

(Hollis Frampton films are available from the Filmmakers Cooperative, 175 Lexington Avenue, New York, N.Y.)

**The Village Voice, "Movie Journal," by Jonas Mekas  
MAY 22, 1974: ON P. ADAMS SITNEY'S NEW BOOK AND HARRY  
SMITH'S WORK—IN—PROGRESS**

**Visionary Film** is the title of P. Adams Sitney's monumental book on the American avant-garde film (Oxford University Press, 452 pages, hard cover, \$13.95). I don't know if the "monumental" is right here. Another word that I could use to describe it would be "definitive." "Scholarly" could be still another. Without question it is the first such book on the avant-garde film — the first one that probes this field in such depth; with such perspective and vision, with such insight and intelligence. It is an almost frightening book. Total seriousness is a little bit frightening in a time when the discussion of cinema never extends itself beyond the form of a review. To read Sitney's analyses of Deren, of Brakhage, of Markopoulos, of Anger, of Harry Smith is to do a lot of "total" thinking. It also means to see it all from a new and very exciting perspective; to see it all unified, illuminated, opened; to see it all in the wider perspective of modern arts and modern thought; to see it in the redefined tradition of Romanticism; to see it not only as a surface, eye or body perception, but also as an idea; to see the intricate levels and webs and myths and metaphors and directions and movements you didn't see before. Lucky is an art that has a critic of such mind and such eye and such vision. It is only fair to return the title of the book to P. Adams Sitney himself: he is the rare gift, he is truly a Visionary Film Critic.

I should point out that Sitney's book is by no means a history of the American avant-garde film. The film-makers and films discussed are only exemplary, and scores of film-makers are left out — he uses films to lead us along his particular road, along his idea of the avant-garde

film as a Visionary Film. It will be up to the others to write histories and to write other books. This is one book, and I am afraid it may be the only book of such depth for another decade. And we are lucky that the discussion of the avant-garde film is beginning on this level and not any other; we are lucky that at the very beginning of the serious discussion of the American avant-garde film the standards are established which then others will have to take into account.

It is also possible that as in art so in criticism the most exciting works are usually the early works and they are unrepeatable and unique. So I have an urge to sing a praise to this book, the same way I have sung and praised the works of which P. Adams Sitney writes — such is his book.

**Visionary Film.** I read it, I held it, and I felt very very humble, as I feel when I face a work of art. And the light that came out of it and enveloped my mind and my body during the hours of my reading it, and the rhythms of the thoughts in it, and the grace of it — it all gave me pleasure similar to one I have when I am with a work of art — such is the book of P. Adams Sitney, an old friend of mine, and we, old friends, we see and we understand each other and each other's work deeper and more unmistakably than strangers.

It was a coincidence, but it was a coincidence arranged by the same gods that inspired P. Adams Sitney to write his book, that the day I finished reading the book I had a call from Harry Smith of whose work P. Adams

Sitney so illuminatingly sings in his book — who invited us both to view his new work in progress. It was a year, two years, almost three years ago that I reported in these pages on Harry Smith's work in progress, his Mahagonny film. During these two years, Harry Smith has brought his film to its pre-final stage, a stage where we, the lucky ones, could already glimpse some of the glories that this film will be. The experience of what we saw was so incredible, was so incredibly beautiful, that later we walked, we sat, and we spoke, and we said "genius," and "masterpiece," and we were out of words. There was no doubt in our minds that we were given a glimpse into one of the sublime masterpieces of the Art of Cinema in progress, on its way to be born, and again I thought thought, or we thought, that lucky is the art that has artists such as Harry Smith, lucky is the city that has such works of art for its eyes and and its mind.

And then Harry told us that the reason he wanted us to see where his work was at, at this stage, was that he had managed, by all possible and impossible means (and those means are known only to avant-garde film-makers, and those means are incredible, and desperate, and heart-breaking, and all misery) but that now all his resources have come to an end and that he needs now other sources of money to complete his masterpiece — he needs money for the expensive finishing stages — and I thought there was no better and no more proper way of celebrating and honoring P. Adams Sitney's book than by honoring an artist at work, a work of art in need of completion, by appealing to the readers, to all friends of the avant-garde film, so that Harry Smith's sublimework could be completed. And yes, also the sublime work in progress of Kenneth Anger, "Lucifer Rising": and the unfinished and unprinted works of Gregory Markopoulos; and the unfinished works of Ken Jacobs; and the unfinished works of Jack Smith. By calling on you for your assistance I do not mean the commercial wheelers and dealers, distributors, and festival chasers who tie down the film-makers' works, who give money and then sign contracts and exploit their works: I am calling for an assistance to which there are no other strings attached but your heart; an assistance that comes from the love of art — the same love which when it touches the artist produces sublime works of art, and which when it touches film critics produces books like **Visionary Film**.

Thus I sing praises to P. Adams Sitney's book, and to the stinging beauty of Harry Smith's "absolute" cinema (the term is Sitney's), and Kenneth Anger's magic cinema, and Markopoulos's heavenly cinema (and my praises are to be continued).

(Harry Smith films are available from the Film-makers' Cooperative, 175 Lexington Avenue, New York, N.Y.)

**Changes, No. 87, New York, p. 21.  
VIDEO column, by Shalom Gorewitz**

At their recent show at Antioch College (Baltimore), Shirley Clarke and the TP Videospace Troupe built a tribal birth/death theme around a central totem: a round monitor, a vertically set 19" monitor, a small Sony on each side and a sturdy TV set.



Through this totem flowed a unity of images coming from smaller totems in three other rooms showing past and present simultaneously. Images shifted from one monitor to another.

The performance extended over three days of workshops and included an all-night ritual beginning at midnight and ending at dawn, led by members of the troupe. The separation between audience and actors broke down early. By intentionally making fools of themselves in the opening numbers, the artists allowed themselves to be seen as human being, and fallible technology — although unplanned — helped, as well. When the equipment broke down temporarily, viewers accepted the idea of a flawed and free-wheeling performance and related more easily to the idea that the audience was to be the star of the show.

Four rooms designated by color, number and name were connected to a central patchboard. Each had at least four monitors, two cameras, and a coax box enabling eight inputs at any given time or four outputs. Each room was able to see what was happening in the other rooms and to contribute to the central totem.

A Troupe member was assigned to each room and given a cycle (birth and childhood, adolescence and youth, adulthood, old age and death); an element (fire, earth, water, air); a rhythm (slow, fast, staccato, lyric); a sound; a shape; and a direction. The rooms, called Blue Moon, Red Sun, Yellow Star, and Green Tree were decorated with flowers, mylar, clouds, newspaper constructions. The activities in the rooms were developed to match themes.

Tribal events filled the evening:

—A body was created on the totem: the head, shown in the round monitor, came from the Blue Moon, while the torso, in the vertical monitor, was located in the Red Sun. Yellow Star and Green Tree supplied the hands. Music played through the entire space, while the body parts danced as one.

—Portraits were painted. The subject was located in the Red room. Someone in the Blue room painted the subject's face watching the monitor. In the other rooms, the face was painted directly onto the monitors.

—A tape played through the system with sound but no image. People in various rooms acted out the image and accompanied the sound. Then the image was played back.

—Make-up kits were available.

—Wendy Clarke led a painting activity in which people talked through a painting, looking only at the monitor image of the work they were painting.

—Tapes made by the audience were shown.

—The audience played with special-effects generators.

As morning approached, the rooms were prepared to greet the sun. A small group went into Baltimore with a Portapak to bring back the reality of the outside world. Quick edits were made of the moments shot hours before. Tapes were created to fill the central totem as dawn cleared. Thirty of the 200 participants remained, at breakfast, and watched the ritual end.

Students at Antioch documented the event. Their hours of tape were edited by a chance procedure — one minute out of every 30 was played back in the totem during the final ritual.

There are important implications in Shirley Clarke's work. As Paul Ryan wrote in *Birth, Death, and Cybernation*, video tape is a process that takes us into "realms traditionally charted by religion, traditionally referred to as 'the sacred.'" In fact, Clarke creates an almost religious experience for those involved in the work. She does this not in the closed-off rooms of the Kabbalists, but in an informal, almost nightclub atmosphere, where everyone is priest and teacher, initiator and initiated.

Her work with audience involvement will probably lead to more traveling video troupes and may serve as a sort of revolutionary awakening of ritualistic and tribal instincts in a generation spawned by television, which is now seeking through video and the media ways to express communal bonds.

**VIDEO EXCHANGE.** Shirley Clarke and the TP (Tower Playpen) Videospace Troupe offer workshops from the Tower above the Chelsea Hotel. For more information, call: (212) 243-3700. Troupe members who participated in the Baltimore show are Andy Gurrian, Bruce Ferguson and Wendy Clarke.

Shalom Gorewitz teaches a course in Video/Arts at the University of Bridgeport.

## The Buffalo Evening News, February 9, 1974; VIDEO STARTS TO FEED BACK FRESH FORMS By Anthony Bannon

In a foreword to the October 1973 issue of *Artscanada* magazine, which was devoted to video art, the editors put television in its place:

"Television is no more like film than Punch and Judy is like theater. Sadly, broadcast television presents us with the spectacle of Punch dropping his brickbat and delivering Hamlet's soliloquy. No wonder the audience turns away in boredom.

"Each art has its own formal necessities which it ignores at its peril. Film was boring while it imitated the conventions of the proscenium arch stage; and television remains trivial while it imitates film.

"Artists and innovators signal their break with such trivial use of television by calling their uses 'video.' Video rejects the conventions of both film and broadcast television and attempts to discover the unique formal necessities of its electronic processes. Video is finding the conventions suitable to such necessities."

Unlike objects, processes are difficult to define. Television, of course, is more than an object, more than that set which can light up to display a picture and turn on to amplify sound. It is a process of recording, transmitting and receiving those sounds and pictures. It is an industry, and it is an art. It is a complex human endeavor.

To illustrate its multiple facets, critic Gene Youngblood stacks television's acronyms in a telling pile and baptises it "The Videosphere."

...

It is often through feedback that the strengths of video are combined. Representational or abstractly synthesized images from a live camera, a tape delay, a film or a slide chain may be mixed in a feedback loop, enveloped by any external wave form generator such as an oscillator, a Moog Sound Synthesizer or even a short wave radio and interrupted by placing or moving objects between the feedback camera and its monitor. Additionally, color can be added with a colorizer, a kind of electronic brush.

Thus, one can begin to see that the possibilities for video image-making are multiple. In fact, it often requires a computer to control the complex variables.

The regrettable side of such visionary considerations, however, is that the television most audiences see does not even begin to scratch the surfaces of the potential of the medium. It is not that the artists probing the form are hidden. They are eager to show their work and do so on educational television stations in New York, Boston and San Francisco; in major museums around the world and in gallery and university settings.

The problem as Brice Howard, organizer of the National Center for Experiments in Television at KQED-TV, San Francisco, put it, is that: "Television has been a broadcast system and for that reason its technology and its practice grow essentially from that logic, the logic of distribution." The logic of business; the same logic that starves film with a diet ordered from commercial assumptions as to what the public, often without their consultation, will buy.

Robert M. Hutchins stated the problem another way in his book *The Learning Society*: "The use of television, as it was employed in the United States in the 1960s, can be put in its proper light by supposing that Gutenberg's great invention had been directed almost entirely to the publication of comic books."

But television is still an infant form, viable in a commercial sense for only 25 years, accessible to artists for less than 10 years. Light weight, reasonably priced recording equipment did not become available until the late '60s, about the same time that Nam June Paik and Stephen Beck developed synthesizers, centers for experimental television were established at KQED-TV in San Francisco and WNET-TV in New York and the Public Broadcasting System began producing experimental programs at WGBH-TV in Boston.

"There's a whole new story to be told," video and film artist Scott Bartlett told Gene Youngblood in an interview. "We must now find out what we have to say because of our new techniques."

Robert Pincus-Witten, critic for *Artforum* magazine, suggested during the Open Circuits Conference on television art several weeks ago at the Museum of Modern Art that the real art of video so far is in the creation of video tools, such as synthesizers, colorizers and complex feedback loops. And he is probably right.

The intent of most synthetic pieces, while offering extraordinary crescendos of color and non-representational shapes, is either to mystify with signals of the wondrous global macrocosm inside the personal microcosm or to gush with the lyrical portent of symphonic music made visual.

Video pieces which utilize more indirect synthetic means — such as feedback, keying of one image into another, superimposition, colorizing, and manipulations of the electron beam — often, to use *Newsweek* critic Douglas Davis' phrase, "make a virtue of non-virtuosity," obscuring examination of the artists' intentions in sloppy, thoughtless collage. Significantly, a recurrent motif in some of these works such as Lynda Benglis' and Davis' are hands which appear pounding or pushing from the inside face of the monitor as if to emerge from a tangle of electronic wizardry to more human considerations.

Just the same, as Youngblood rightly pointed out, "there is nothing inherent in this material which is alienating. There is no material an artist uses today that is not available to others for other uses. What makes his use of the material different from others' uses is his attitude toward it." Electrons, Youngblood reminded, "are nothing more than a new material" for the artist. "They move in finite ways." The artist synthesizers (such as Beck, Ron Hays, using the Paik-Abe Synthesizer at WGBH for his "music-images," and Bill Etra, who has made a marriage between a Paik-style synthesizer and an analogue computer) admittedly are still learning their machines.

Rarely do they pretend at finished work: instead producing experiments which test artful hypotheses, with an implied right to publish their findings and fail.

Referring to "the founding personages" of video art without naming them, Pincus-Witten declared that history will find them "good people. But their art was bad." Their art, he said, is "a spacious intermingling of dreary archetypes." It is "their immense dedication and commitment to making the machines that is exciting... Their art is...the creation of the system of knowledge."

That hardness of attack was not reserved for critics during the Open Circuits conference. The artists, also, were critical of their own work. John Baldessari: "In the beginning it was sufficient to go to a gallery to see video... Now it has to be superior as art, not as video."

As art, video has been recognized by a number of museums and galleries. The Everson Museum of Art in Syracuse was the first to have a curator of video, but other museums have followed with regular or irregular showings, among them the Los Angeles County Museum of Art, the Whitney Museum of Modern Art in New York, the Philadelphia Museum and numerous museums in Europe.

Evelyn Weiss of the Walraff-Richartz Museum in Koln, West Germany: "Tapes are a very important part of art today... and the museum is an important place to look at tapes... In the museum, an expectation is different than at home... (An audience) will achieve a new kind of sensibility and be able to look at their programs at home with other eyes." Indeed, video is a heady form, filled with promises for new eyes, ideas for the future and challenge.

"Artists are not going to let it happen this time," proclaimed Joyce Nereaux, film and video director at the Leo Castelli Gallery in New York. "Video is not about something but about a work in its own." And Stephen Beck: "Video is like food. There are the basic ingredients and a wide open way for mixing the different elements." And Nam June Paik: "The cathode ray tube will replace the canvas." Time — and the electron — will tell.

## FILM AND VIDEO-MAKERS' TRAVEL INFORMATION

We are reprinting with some additions the *Film-Makers Travel Sheet* published by the Film Section of the Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, Pa. 15213 (412) 622-3212. If you are booking a film- or video-maker at your institution, or if you are a film-maker or video-maker who will be showing your work in other cities please send the information to the above address by the last week of each month so that these tours can be more fully utilized. The Carnegie Institute also is sending out a list of new films by independent film-makers with addresses for rental sources.

**Bill Brand**, 3320 North Kenmore, Chicago, Ill. 60613. June 8, 1974, Millennium, New York City.

**Robert Breer**, Ludlow Lane, Palisades, New York 10964. June 15 — July 15 will be at Hampshire College, Amherst, Mass. for University Film Study Center Summer Institute.

**Arthur and Corinne Cantrill**, P. O. Box 2534, Norman, Oklahoma 73069. August 5 — 8, McGill University, Montreal, Canada. In late August they will be in Pennsylvania.

**Tony Conrad**, S.U.N.Y. at Binghamton, Cinema Dept., Binghamton, N.Y. 13901. May 28 — July 12 will be teaching at S.U.N.Y. at Buffalo. June 15, Millennium, New York City.

**Tom DeBiao**, 119 West 15th, No. 2, Minneapolis, Minn. 55403. June 7, Millennium, New York City.

**Peter Kubelka**, c/o Anthology Film Archives, 80 Wooster St., New York, N.Y. 10012. June 14 — 26 will be at Toulon Film Festival, Toulon, France. July 22 — August 9 will be teaching at New York University.

**Jonas Mekas**, 80 Wooster Street, New York, N.Y. 10012. June 14 — 26. Toulon Film Festival, Toulon, France.

**Sidney Peterson**, 16 West 16th Street, 6JS, New York, N.Y. 10011. June 25, Museum of Modern Art, New York City.

**Carolee Schneemann**, R.D. 2, 270 Springtown Road, New Paltz, N.Y. 12561. May 20 — June 20 will be in London c/o London Film-Makers Cooperative, 102 Holland Road, London W14, England.

**Paul Sharits**, Center for Media Study, Butler Annex A-8, S.U.N.Y. at Buffalo, Buffalo, New York 14214. July 5 — August 1, Ricke Gallery, Koln, Germany.

**Stan Vanderbeek**, Art Department, University of Southern Florida, Tampa, Florida. June 27, Cranbrook, Michigan; July 20 — 30, Brooklyn College, Brooklyn, N.Y.

**Woody and Steina Vasulka**, 257 Franklin Street, Buffalo, New York 14202. July 29 — August 2, Banff Centre School of Fine Arts, Alberta, Canada.

**Correction:** In the last issue we listed Klaus Wyborny films as being available from the Film-makers' Cooperative in New York. They are not available from the Cooperative. For information write to: Klaus Wyborny, 2 Hamburg 13, Alte Raben Strasse 8, West Germany.

**Note:** In the September issue we will include a list of film-makers and video-makers who will be available for lectures and showings of their work in schools, libraries, museums and universities. Please send us details of your plans now so that we can include them in this list.

## LETTERS

**Neighborhood Report**, The City of Syracuse Model City Agency, 416 West Onondaga Street, Syracuse, New York 13202 (315) 473-5641.

Neighborhood Report is a community information project funded by the Syracuse Model City Agency. We do print and electronic media projects relating to the Southside of Syracuse. As far as video goes, we've done a lot with using 1/2" for broadcast purposes — Usually shooting a lot of tape and editing to a half hour.

Our most recent effort was "The Southside: Your Neighbor's a Politician," aired on WNYS-TV, the local ABC affiliate... Additionally, "The Southside: Your Neighbor's a Politician" will be included in an international video exposition sponsored by the U.S. State Department. One of the really nice things that's come out of our video experience is the sharing of resources in the Central New York Area. We own no equipment ourselves, but have found it easy to borrow from local Schools, Hospitals, etc.

Please keep in contact.

My love and energies, Tom Klinkowstein, Video Coordinator  
May 11, 1974.