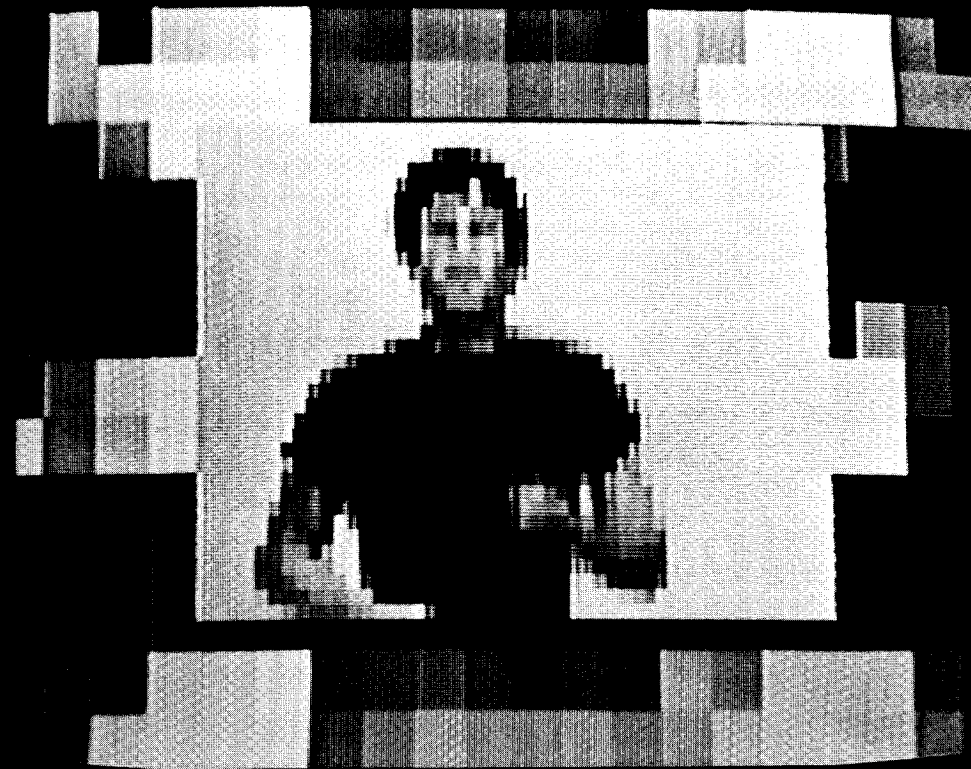


The 8th  
Annual  
Ithaca  
Video  
Festival

The 8th annual Ithaca Video Festival selection panel:

Gary Hill, artist, Barrytown, N.Y.; Kathy Huffman, curator, Long Beach Museum of Art, Long Beach, Ca.; John Minkowsky, curator, Media Study, Buffalo, N.Y.; Philip Mallory Jones, Ithaca Video Projects.

The 16 tapes included in this collection have been selected in a rigorous review process from among over 350 submissions. Each tape stands on its own for individual artistic accomplishment, creative use of the medium, inventiveness and execution. In each tape the viewer is afforded an unique glimpse at the world through the eye and mind of the creative artist.



'Deadline' by Max Almy; (below)  
'Meta Mayan II' by Edin Velez.

*The Annual Ithaca Video Festival is dedicated to promoting public appreciation of professional video artists and their work through exhibition in museums, galleries, libraries and schools in the United States, Canada, Europe and Japan.*

# The Judges:

The Annual Ithaca Video Festival is one of the most respected and wide-presented anthologies of independent video. By virtue of the consistent quality of these Festivals over the past seven years, the 8th Annual Ithaca Video Festival will be exhibited in some 100 museums, galleries, media centers, colleges, libraries and rock clubs in nearly as many cities throughout the U.S. As one might well expect, given the diverse nature of the exhibition sites, the Festival will, in the course of its tour, be presented in a variety of formats to audiences of widely differing experience and expectations.

Excellence, with a special emphasis on innovative use of the medium, was the foremost criteria of the Festival jurors, yet a number of submitted works of excellence were not included in the final selection. Coupled with discussions of quality were considerations of the contexts in which each work would be presented. A few such considerations which came to mind judging the Festival seem worthy of mention.

First, there is a consideration of environments/situations — where, and how, and to whom the Festival will be shown. The diversity of exhibition locations is healthy, and the same tapes may be encountered casually by a museum visitor, studied in a library viewing environment, watched by hundreds in a scheduled 'theatrical' setting, or — and this will more be the case in the future — seen on home tv via broadcast, cablecast cassette or videodisc. The problem of how best to present video art has probably been a matter of discussion since the first portapaks were sent out for repair; nevertheless, some types of work seem better suited to particular types of screening situations. The panel of jurors discussed (but by no means necessarily excluded) works which, however exceptional, presented 'problems' of pacing and subject matter, as two examples, **within** the festival/anthology format. Certainly this and other video festivals should not attempt to appeal to the largest number of viewers in the most diverse situations (and thereby emulate the standards and values of commercial tv). Yet the Festival's ability to extend awareness and promote support for independent video as a whole cannot be overestimated or overlooked.

Second, there is a consideration of the anthology or festival format itself. A widely-viewed selection of independent video works such as this is beneficial to artists, exhibitors and viewers alike; there may, nevertheless, be individual tapes too 'slow,' subtle or dense to be well-represented within a festival package. Given its ability to engage large and diverse audiences, should a Festival such as this attempt to include — and possibly cultivate an understanding of and appreciation for — works which, however well-conceived and rendered, are not readily accessible to the casual or uninitiated viewer? And should a Festival such as this attempt to represent all aspects of contemporary video activity, or should it perhaps demonstrate a special commitment to the types of experimentation which historically have distinguished independent video from television mainstream?

Third, there is a concern with the ways in which each individual selection functions in relation to the Festival's numerous others. There is an overall consideration of rhythm (Are there too many long or short tapes?) as well as balance and representation (Are there inclusions exemplary of the major approaches to the medium within the broad range of current video work?) Is there a vision or a point-of-view expressed by the jurors in the selection of tapes, and can it be prescriptive of the future, as well as descriptive of the present state of independent video?

Nearly 400 tapes were submitted to the 8th Annual Ithaca Video Festival, and each contributed to the dialogue which led to the shaping of the final selection. The 8th Festival, comprised of 16 works of beauty and power, may or may not manifest a coherent perspective on current video activity; still it bears noting that it is:

A diverse selection, as healthily diverse as the locations in which it will be shown, and thus reflective of the state of the art;

A challenging selection that even in its most playful moments (and there are many) evokes serious perceptual and intellectual responses;

An anthology which includes, among a roster of established videomakers, a number of

emerging artists who combine new energy and new insight to create highly-charged statements.

The Festival selection reaffirms video as an adventurous medium, conscious of its past (including its television heritage) yet anxious to explore new avenues of expression. Sometimes the results of such explorations are extraordinary, and it is my belief that there are many extraordinary moments among these works.

John Minkowsky, Curator, Media Study/Buffalo, Buffalo, N.Y.

12 hours. 100 tapes done. On schedule. 3 days left! I feel guilty. We didn't view all of everything all the way through. We couldn't. There's simply not enough time. It's a limitation. There are always limitations. I should protest. We should stay here for ten days and nights so we can view all of everything.

"Be realistic."  
"Be reelelastic."

What about the work that develops slowly? What about the work that grabs you instantly and stops dead in its tracks? What happens when these works sandwich one another during the selection process?

(Preliminary screening) — "If anyone wants it in it's in."

"I don't get it."  
"Are you familiar with their work?"  
"No"  
"It has a lot to do with the scene and their lifestyle."  
"Do you like the tape though?"  
"They've done better work."  
"Out"  
"Out"  
"In"  
"Out"  
"Ok, leave it in."  
"Next"

My eyes are so tired. How can I do this work justice? I've got to stay with it. Relax. Concentrate. What if this were my work? How would I see it **now**? Every artist working with video should have the opportunity to be on a panel. There is so much diverse work, full of energy, spilling over the edges of those old standby categories like conceptual, narrative, image processing, performance, documentary, etc. It's overwhelming.

(After viewing a string of documentaries) — "Does it transcend the subject?"

"Should we try and represent different approaches in the field?"

"I think we should look at each work on its own terms and see what happens."

"There's a lot of new wave new music new video new punk new narrative new technology new news and new noses."

"So what else is new?"

"I think we should look at each work on its own terms and see what happens."

Is the lack of B/W tapes due to the accessibility of color, or is the well of B/W ideas drying up?

Is television and technology going to consume the independent?

Maybe we should have selected only the tapes we had trouble coming to decisions about, the ones that left questions unanswered.

The morning after another day I would sit up and wonder if something extraordinary slipped by. I'm still wondering. And in the end on that last day when no one is quite sure of anything, their senses obliterated, the test of time is tested. A group of tapes curiously stamped with idiosyncrasy and personal statement surface almost organically from a maze of collective consciousness and discourse. The festival finally takes shape.

("Where are all the political, documentary and video music tapes?")

Gary Hill, video artist, Barrytown, N. Y.

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### Ithaca Diary

Arrival, Ithaca, 1982

Arrived in Ithaca, N.Y. It's all new to me, never been here before. Weather's cold, the welcome is warm. Philip Jones greets me and introduces me to the others who will be my intimates for the next four days.

Day 1, 8:30 am

Videotape entries exceed 300. I feel momentary panic and frustration anticipating the task ahead. Gathered, seated, monitors on: the viewing begins.

Day 2, 8:30 am

We (the judges) nervously await the first tape of the day like race horses at the gate. Yesterday's viewing had revealed a broad and brilliant spectrum of video work and we are eager to see more. A group consciousness has emerged among us as we exchange thoughts and sensitivities. The energy grows with each succeeding videotape and fills the viewing room with an enthusiastic intensity. Each one of us is at once excited and humbled by a powerful sense of responsibility to make the best decisions possible.

Day 3, 8:30 am

The final viewing day is here. We are exhilarated/exhausted. And overwhelmed, really, by the quality of work and intensity of purpose of these videomakers. Works that seem to fall short in one area or another provoke in-depth discussion of new formats, new frontiers, new approaches. Our satisfaction at being able to view and discuss such a selection of video work is tempered by the knowledge that we will have to select finalists tomorrow.

Day of Judgement

Curiosity about the Ithaca beyond the four walls and one window of the viewing room grows as our final day wears on. The best. Is it possible to select and honor any of these achievements in videotape as the best? Each tape is special, unique unto itself. I'm getting a headache. Finally, a unanimous consensus is reached. From 50 semi-finalists a group of 16 tapes representing 15 artists is agreed upon. An electric mix from hi-tech to high drama. They collectively and individually break new ground, are technically impeccable and expand the scope and meaning of video art. Eight of the honored videomakers are relative newcomers or unknown to the video circuits. In reflection, a statement was made. Quality had been the criteria of selection, honoring both newcomers and video veterans with established reputations.

Kathy Huffman, Curator, Long Beach Museum of Art, Long Beach, California

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The age and consistent acceptance of the Ithaca Festival brings a certain sense of confidence. Confidence that we are doing the right thing; that the Festival will continue; and that the policies and procedures we work under are appropriate. With confidence also comes the willingness to take chances, to step beyond the safe borders we have already established. I believe the 8th Festival displays this confidence through its high level of selectivity and intentionally limited perspective. This Festival does not include every kind of video art being made, or every excellent tape submitted.

Four full days, a total of 40 hours, were required to screen and discuss the submissions. This was due to two policies growing out of experience. The first is that the panel sees all entries. There is no pre-screening. I have long recognized that if a pre-screening were left to me, every year a tape that eventually is included in the Festival would be eliminated before the panel meets. The second is that all decisions for inclusion are unanimous. We screen all tapes once, making notes, getting a sense of the whole, making no decisions. Then we go back to the beginning of the list and start discussing/debating/pondering the intention of the artist; the degree of innovation in concept or treatment; the level of craft; and finally the tape's appropriateness for **this** touring exhibition. Many tapes are screened a second time, to be seen with new perspective (albeit tired, jaded eyes).

The result is a collection of works, each exceptional, which as a whole makes a statement about the state of video art and its firm place in the art world in general. It is not an easy program. There are tapes that are disturbing, obscure and mysterious. There are also tapes that are exquisite visual experiences, or intricate conceptual explorations.

This is where confidence comes in. Confidence that the Festival's audience will appreciate an artistically exciting and challenging collection. Confidence that the field deserves an uncompromising statement about quality and personal vision. And confidence that the Annual Ithaca Video Festival can present a particular perspective on the field and survive. I'm very pleased with this collection. I hope it plays.

Philip Mallory Jones, Director, Annual Ithaca Video Festival

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# Tape 1

**Ancient of Days 12:00**  
**Bill Viola, Long Beach,**  
**California**

*"A series of canons and fugues for video. Diverse rhythms of natural and subjective time are interwoven into a complex whole using the mathematical precision offered by SMPTE time code computer editing systems. Notions of temporal symmetry and duration transposing (derivations of principles in the classical music of composers such as J.S. Bach) are explored, along with extensions of video time lapse techniques first developed in earlier works. The piece is the result of research conducted on the computer editing system while in residence at the Sony Corporation of Japan."*

Edited at the Sony Corporation of Japan, Atsugi Plant. A production of the Television Laboratory at WNET/Thirteen in association with the Television Workshop at WXXI TV, Rochester, N.Y.

Bill Viola has been working in video and experimental music since 1970. He has performed as a drummer in a rock and roll band for 5 years (68-72), and is an original

member of the Composers Inside Electronics group (73), working in collaboration with David Tudor and others in many concerts throughout the U.S. and Europe. In 1980, he filled a river valley with 8 channels of sound from an original sound sculpture, performing in collaboration with cloud-artist Fujiko Nakaya in an 8 day event in the mountains near Nikko, Japan.

Recently he was selected for a Japan/U.S. Creative Arts Fellowship and spent 1½ years living in Japan (1980-81) where he studied with a Zen priest/painter and was artist-in-residence at the Sony research labs. His work focused on the state-of-the-art computer editing system and resulted in the completion of two works (Ancient of Days, 1979-81, and Hatsu Yume — First Dream, 1981). In addition, he developed a special zoom lens motor control in collaboration with Japanese engineer Yasuo Shinohara.

Currently, Bill Viola is a Rockefeller Foundation Video Art Fellow.

**Deadline 4:00**  
**Max Almy, Oakland,**  
**California**

**After Image: TTLS 5:00**  
**Norie Sato, Seattle,**  
**Washington**

*"Electronic junk and other 'pure' electronic phenomena such as interference, glitches, drop outs, bad edits, together with the phosphorescent quality of the video screen form*

*the basis of my work in video. I use a combination of actual electronic phenomena and re-created, re-generated 'imitations' of some of these phenomena. Using a camera*

*and non-electronic materials such as paper, glitter and colored lights, I generate works which focus on many aspects of video which people do not often pay attention to or is often deleted or edited. In "After Image: TTLS", I deal directly with the phenomenon of phosphorescence and the fading or decaying image which in an abstract sense is a video image at any given time. This tape embodies what Gene Youngblood terms ". . . Sato's enigmatic sensibility, at once cool and sensuous."*

Norie Sato is a media artist working in video and on paper. Her video work takes form on videotape and in installation or sculptural form using monitors, audio, videotape and other media. Her works on paper incorporate print and drawing techniques and stem

*"'Slowly Sounding' is best described as structural sound/video experiment that grew out of early works including 'Drop Test' 1978 and 'Subject:Sync: Sound' 1979. I became very interested in slow motion and reverse sound from these earlier works. The design of the piece is almost a direct type of scientific experiment — with the order of things reversed. I was interested in showing the results first with the process — the important part of the piece — seen as the main content — with the events in real time shown at the end."*

William A. Brown began his career as a research psychologist

from her work in video as well as serving in turn as a source for her work in video.

Sato's video work has been seen in numerous exhibitions and screenings in the U.S. and abroad, including the Museum of Modern Art, N.Y., N.Y., the Guggenheim Museum, N.Y., N.Y., the Long Beach Museum of Art, Contemporary Arts Center, New Orleans, Vancouver Art Gallery, Vancouver, B.C., U.S. Film and Video Festival, Park City, Utah, Visual Arts Center of Alaska, Anchorage, Anthology Film Archives, N.Y., N.Y. and elsewhere. Sato is a 1982 recipient of an Artists' Fellowship in video from the National Endowment for the Arts. The video tape, "After Image: TTLS" was a winner at the Northwest Film/Video Festival, Portland, August, 1982.

working at the Yerkes Primate Center where he taught chimpanzees to smoke marijuana. Later he went to graduate school in photography, and began working in film and video in 1976. Besides experimental work in film and video he teaches part-time at Emory University Department of Art History. He also owns Atlanta Video, which produces educational films and tapes. His work has been seen at the Sinking Creek Film Festival, Ann Arbor Film Festival, Art Institute of Chicago, San Francisco Film Festival, High Museum of Art and the Atlanta Film and Video Festival.

**Slowly Sounding 9:00**  
**William A. Brown,**  
**Atlanta, Georgia**

**Smothering Dreams 23:00**  
**Daniel M. Reeves/Jon L. Hilton, Ithaca, N.Y.**

*"I have been working in sculpture, photography, film and video since 1970 and have produced a considerable body of independent work. Much of it deals with personal and political themes and must be understood in the context of my experience as a Marine in Vietnam in the sixties:*

*What I learned about myself, morality and responsibility during my year in combat has been the focus of most of my life and life's work. With the work I seek to effect personal change and persuade the viewer to make an emotional investment, to become uncomfortable for a few minutes and look beyond his own fleeting security and recognize the identity of human suffering.*

"Smothering Dreams is the most direct attempt to deal with my experiences in combat. The tape makes use of carefully researched and compiled imagery from government film archives as well as reenacted scenes from an actual ambush and from childhood. The intention was to tell the story of many veterans while relating personal experience. The work is also a critical examination of this country's fascination with organized violence and the implications for the future. "Smothering Dreams" does not fall easily into any genre of video but is an attempt to bridge the gap between art and documentary."

Mr. Reeves is currently in-production on a videotape about Haiku poetry, funded by the New York State Council on

the Arts and has received a 1982 New York State CAPS grant. He is also seeking funding for another piece entitled *Nuclear War and the Myth of Survival*, a documentary with the purpose of educating the public before the facts with the facts. In addition, he serves as Secretary to the New York State Media Alliance, has received a Video Artists Fellowship from the National Endowment for the Arts and has been Artist-In-Residence at the WNET Television Lab and at the Experimental Television Center, Owego, N.Y. Mr. Reeves' work has been broadcast and cablecast, and purchased by numerous libraries and museums, including the Donnell Center and the Museum of Modern Art. In addition, his tapes have been included in many festivals including the Annual Ithaca Video Festival, Tokyo International Video Festival and Athens Video Festival.

"Smothering Dreams" recently took first place at the U.S. Film and Video Festival and won a blue ribbon at the American Film Festival.

Jon L. Hilton works independently recording synthesizer and original music in his home studio. His credits include work for CBS Cable, regional and national industrial and commercial scores, theater scores and animation music. He wrote the electronic score for international award winning "Thousands Watch" and "Body Count". He is a recipient of a 1982 New York State CAPS award.

*"My most recent form of self-expression has been video using my formal two-dimensional painting background. A drawback to my prior work was always that out of a movement or series of images, I would have to stop or freeze the action to render the desired visual. Seldom did this not detract from the final desired vision. Video has freed me from this restriction. I see images as moving in Time and Space, as invisible portions of thought captures on tape. These images, surfacing timelessly within me, sometimes changing, sometimes lingering, make up the core of my work. So content, per se, is irrelevant. I merely reflect the mental/emotional presence of my day-to-day existence.*

"Emergence Delirium" is a series of consciously unrelated images, though they do relate,

as they were a group of sights and sounds haunting me during a two week tapping of subconscious. They seemed distorted, both aurally and visually, and they persisted until I could translate them to video. I try to understand my work in the process of producing it. Though "Emergence" still eludes me, it seems filled with dichotomies: for example, the female body is objective though, at the same time I know the tape as a self-portrait. Viewing "Emergence" with the distance of time I see many different layers of consciousness being touched. To take this any further would be to confuse conception and exploitation, to tend to go beyond what is Me into the realm of visuals that supercedes Me. Time and Space can be a blind corner, but to escape the blindness, you cannot see everything."

**Emergence Delirium 14:00**  
**Jim Whiteaker, Crockett, California**

*"Simultaneous" represents an attempt to realize the potential of the medium of television, and its ability to deliver information in many forms; sound, visual images and verbal information. With the transmission and juxtaposition of three different thoughts, ideas, or feelings, I hope to create a fourth whole which represents the union of these elements just as iron and water, in their juxtaposition, create blood."*

Mr. Rankin received a MFA

in photography and video at UCLA, 1980. He has taught photography and worked extensively in the commercial field, as well as having numerous exhibitions of his work. His video work has been shown at many galleries in the U.S. and the American Center, Paris, France.

**Simultaneous 4:00**  
**Scott Rankin, Santa Monica, California**

**Somersault 5:20**  
**Steina, Santa Fe,**  
**New Mexico**

““Somersault” centers around Steina herself. Or rather, her machine image. Or rather, it centers around the black eye of the camera itself, with Steina’s image revolving — somersaulting, gyrating, splitting, jumping — around this center. Throughout the tape Steina, with her yard, house, and sky in the background, moves madly around and behind, over and under the lens, caught and yet freed in this fisheye world, which can be turned right-side-up with miraculous ease. All during this mad dance, with Steina careening, the lens is immobile, staring at us from the center of the screen. The illusion is a mystery. What’s really happening? How is it done? In real space, the machine moves and the “world” is stable, with the video maker firmly rooted on the ground. But in video space the lens is immobile, inexorably still, while “the world turns” — human body, grass, house, sky, uprooted from all laws of stability and gravity. But even if we know the mechanism behind the illusion, even knowing that the machine moves and the woman is upright, we are drawn into a full participation in the illusion, because its kinetics are so powerful, corresponding to deep fantasies of our minds

and bodies. We are placed in a world not unlike the telecasts of the astronauts’ first space walks in the 1970’s, which gave us a revelation of the human being’s possible existence in gravity-free space.”

(excerpt from “Steina’s Somersault”, by Amy Greenfield)

Steina, born in Iceland in 1940, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the U.S. the following year and has been a seminal force in the development of the electronic arts since 1970, both as co-founder of The Kitchen, a major exhibition center in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been exhibited and broadcast extensively in the States and Europe. In 1978 she had an exhibit, “Machine Vision” at the Albright-Knox Art Gallery, Buffalo, N.Y. She was a Guggenheim Fellow in 1976 and has with her husband Woody received grants from NYSCA, NEA and the Corporation for Public Broadcasting.

Colette. The structure of the tape is a mixture of dialogue and narrative’ the narrative voice being delivered jointly by Michael, who is riding the train to San Diego, and Colette, who is simultaneously traveling by car in the same direction. Each encounters various

obstacles and adventures along the way, and then they link up again at the San Diego Zoo — A gorilla, Michael believes, has a message for him. “American Male” was shot entirely on location. Three days on the Amtrak San Diegan, the Los Angeles and San Diego Zoos, the San Clemente Pier, the Marines Corps Air Station, Tustin, California, and Interstate route #5. A crew of five and a cast of seven were involved in the completion of the taping. “American Male” was shot in ¾” with an Ikegami 350 camera, and mastered on 1”.

John Arvanites was born in Pasedena, California, 1943.

Served U.S. Army 1966-67. MFA University of California, Santa Barbara, 1971. Began working in video in 1972. 1972-76, lived and worked in New York City. 1977 returned to Los Angeles and 1978-80 produced training tapes for the V.A. Hospital, Sepulveda, Ca. For the last two years he has taught video at the Otis Art Institute. His work has been exhibited widely to include Whitney Museum Biennial, The Kitchen, Long Beach Museum of Art, National Video Festival, Kennedy Center, and the American Center, Paris. In 1979, he formed Badger Productions. “Echo Park”, Badger’s first broadcast production, was aired on KCET, The Independent Eye.

## Tape 3

**American Male 30:00**  
**John Arvanites,**  
**Los Angeles, California**

“American Male”, the sequel to “Echo Park”, is the continuing narrative and visual commentary on the life and times of a man as he moves and muses his way through contemporary American culture. The story revolves around two main characters Michael and his lover

“Then with the true God (of the Christians) . . . came the beginning of our misery. It was the beginning of tribute, the beginning of church dues, the beginning of strife by trampling on people, the beginning of robbery with violence, the beginning of forced debts, the beginning of debts enforced by false testimony . . . This was the origin of service to the Spaniards and priests, of service to the local chiefs, of service to the teachers, of service to the public prosecutors by the youths of the town, while the poor people were harassed . . .”  
from *The Book of Chilam Balam of Chuyamayel*

““Meta Mayan II” is a personal observation of the Guatemalan highlands during a two month

journey in 1980. Landscapes, textures and gestures are balanced equally with succinct portraits of the people. Time and rhythms are heightened, resulting in a synthesis of structuralist, abstract and ethnographic concerns. Beneath the surface beauty of the imagery, the reality of a country undergoing violent social upheaval is underscored.”

Edin Velez was born in Puerto Rico and studied Fine Arts at the University of Puerto Rico and the Institute of Puerto Rican Culture. Active in videomaking since 1969, Edin has produced work ranging from abstract analog synthesis to video verite documentaries. The museum of Modern Art, Tokyo Video Festival, American

**Meta Mayan 20:00**  
**Edin Velez, New York, N.Y.**

Museum of Natural History, Long Beach Museum of Art, Conference on Visual Anthropology, Museum of the American Indian, and International Public Television Conference are among the organizations that have exhibited his work. His tapes have been broadcast by WNET,

NYC; WNYC, NYC; WXXI, Rochester; KTCA, Minn.; and Televisa, Mexico. Edin has received funding from the National Endowment for the Arts, CAPS, Jerome Foundation. He is currently artist-in-residence at WNET's TV Lab where he is producing a video portrait of Brian Eno.

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**The Vineyard Tape 8:00**  
**Karen Petersen/Peter**  
**Trivelas, Lexington, Mass.**

Karen Petersen lives and works in Lexington, Mass. Her first tape, "Breakaway", was included in the 3rd Annual Ithaca Video Festival, and for it she received a National Endowment for the Arts Individual Artist's Grant. "The Vineyard Tape" is thematically and stylistically related to "Breakaway". Both are part of a projected series.

Peter Trivelas works both independently as a producer/editor and is employed as a videotape editor at Boston's PBS station, WGBH. Three of his other independent works have won festival awards, including his "Film of Films"

which was exhibited at the San Francisco Museum of Art. At WGBH, he has edited or assistant edited such national PBS programming as "Evening At Pops", "The Royal Wedding", "The Vietnam Veteran", "American Playhouse", "No Irish Need Apply", "Not in a Thousand Years" and others. He edits daily for the 10:00 news and other local shows. He studied Photographic Intelligence in the U.S. Navy, Mass Communications at the University of Houston, and received a BFA in filmmaking from the San Francisco Art Institute in 1972.

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**Split 22:00**  
**Ardele Lister,**  
**New York, N.Y.**

*"Split is an intertwining of Susy's reality at 16 — running away, quitting school, bored, frustrated, searching — with my reflections and perceptions on that period in my own life sixteen years hence. After the completion of the rough edit, Jill Kroesen composed the lyrics — in large part from Susy's own expressions — and the score, in tune with Susy's rhythms. The musicians included Jill Kroesen, Bill Laswell, Peter Gordon, George Lewis, Tony Machine, Fred Maher, David Van Tieghem,*

*Thi-Lihn Le."*

Ardele Lister was born 1950, Calgary, Canada. She moved to NYC in '76 where she currently lives and works. Between '73 and '77 she edited and published an art magazine, CRITERIA, and has written about art, film, performance, etc. for various international publications. She started working in video in 1973 when a group of eight women formed a media collective, *Reel-Feelings*, in Vancouver, Canada. They ranged in age from 23 to 40 and came from

diverse backgrounds but were committed to training themselves in media — particularly video and film — as a way of having more control over their own images and developing their own aesthetic. She is currently working on a new

trilogy of tapes based on Dante's *Divine Comedy* and funded in part by CAPS and the Canada Council. "Split" has received awards at the Tokyo Video Festival, and the Atlanta Independent Film/Video Festival.

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## Tape 4

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**Leaving the 20th Century**  
**3:00**  
**Max Almy,**  
**Oakland, California**

*... you're coming you're arriving from the void . . . you come from the east and people tend to believe that you can now say "It's hot" the way you used to say "It's cold", that you can now say "sand" the way you used to say "snow", with the same inflection or lack of it, with the same sense of it as a generalized statement of 'place' . . . you arrive in the west and you suggest by that act that you are convinced of having got there safely . . . you arrive in the west and you assume the role of the sole survivor, the misplaced person who has no sense of having displaced half a continent's worth of geography in the course of a seven hour journey." excerpts from "California Freeze-Out"*

"In twenty-six years I have moved a total of fifteen times. The only thing I find remarkable about that fact is that it seems to describe a norm of our culture. Voluntary ostracism, the painful breaking of friendship circles, sporadic renewals of long-distance relationships,

repeated and regular experiences of arriving and not belonging, the larger neuroses of societal alienation and 'culture shock' — One wonders if the human animal, even with such nomadic blood as it may have inherited, is equipped to deal healthfully with the expanded (indeed limitless) mobility afforded by our global awareness.

"California Freeze-Out" describes a poetic geography of conflict and reconciliation, of isolation and assimilation, of memory and present circumstances, of loss and persistence that exists in us all.

"California Freeze-Out" was a U.S. representative at the 1980 Biennale de Paris and took first prize in the southwest regional judging of the American Film Institute National Video Festival in 1981. Jan Peacock completed a MFA degree in video at the University of California in San Diego. She lives and works in London, Ontario, Canada.

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**California Freeze-Out 16:20**  
**Jan Peacock, London,**  
**Ontario, Canada**



**Millenia 5:00**  
**Barbara Buckner,**  
**Owego, New York**

*"Millenia" is a depiction of geometry, men, animals, moons and the dead over thousands of years in cybernetic miniature. The work uses techniques of both digital and analog image processing. Image sources were mixed from live cameras and a Z-80 computer/frame buffer interface to yield a composite of stored and moving imagery. The succession of images moving laterally across the screen was affected by changing the frequency of the horizontal drive of video cameras. The grid-structured areas are the output of the memory map of the frame buffer, which digitizes and stores a video frame as discrete numbers in array. Voltage-controlled colorizer and keyers affected changing hues and luminance values throughout the work. In my work I have been concerned with the spiritual consciousness of the individual and how one views one's position in Eternity. In this work, I — as Soul — an immortal and eternal essence, view some aspects of the physical life as a finite yet ever-changing phenomenon in space/time."*

"Millenia was produced at the Experimental Television Center, Owego, New York.

Barbara Buckner has exhibited in the U.S., Europe and Israel. Places of exhibition include the 1979 and 1981 Whitney

Museum of American Art Biennial Exhibitions; 1982 Australian Biennial Exhibition; Museum of Modern Art, NYC; International Video Festival, Japan; Los Angeles International Film Exhibition (FILMEX); American Center, Paris; Museum of Modern Art, Tel Aviv; American Film Festival; The Kitchen Center, NYC; Mexican Public Television; Long Beach Museum of Art, California, and others.

She has been recipient of New York State Council on the Arts, CAPS, and NEA fellowships including a recent grant for research into new technologies. This past year she received a grant to "Millenia" as Artist-In-Residence at WNET/13's Television Laboratory in NYC. Her work has been reviewed in such publications as *Art Forum*, the *Village Voice*, *SOHO Weekly News*, *Art in America*, *Arts*, *Videography*, and *Film Library Quarterly*. She has taught at the School of the Art Institute of Chicago, New York University, the School of Visual Arts, NYC, and the City College of New York. For the past six years she has been an Artist-In-Residence at the Experimental Television Center in Owego, N.Y. She is currently co-designing a digital/analog imaging system. Her video tapes are distributed by Electronics Arts Intermix, NYC.

*camera work. A real collaboration was possible because of our shared concerns for attention to space and awareness of the surroundings. This work*

*deals with space and time/ motion/sound in that space as a continuous, over-all, non-directional experience where surprises can happen. In my recent works I am intrigued by the space behind the camera. Space in time, constant change, energy flow: the great dance of everything. Immersed in sound. From a center the camera scanning with no predetermined objective, always searching, encountering and responding, weaving, following invisible lines."*

Eugenia Balcells is from Catalonia, Spain. She graduated in Architecture from the University of Barcelona and has a M.A. from the University of Iowa. She works in different media: books, installations, performances, films and video. In 1980 she received an Individual Artist Grant from Spain's Ministry of Culture and returned to New York where she now lives and works. Eugenia Balcells participated in the "Third International Avant Garde Film Festival" in London, in the "XI Biennale de Paris" and in the "XVI Bienal Internacional de Sao Paulo". Her films have been shown in Global Village, Anthology Film Archives and

in the Collective for Living Cinema in New York. Her scores "Xerox Music", "Clear Music" and "Flight" were recently performed by Malcolm Goldstein on the violin at Experimental Intermedia.

Peter Van Riper graduated from the University of North Carolina and continued in arts at Tokyo University and the University of Michigan. He has performed extensively in Japan, including a USIS tour, in the U.S. at the museums of Modern Art in San Francisco and New York City as well as at Experimental Intermedia and the Kitchen Center. Van Riper has toured extensively in Europe and the U.S. with dancer Simone Forti and is performing solo music in conjunction with his exhibitions. He has appeared most recently in New York City at the American Indian Gallery and the Museum of Holography with one man exhibitions, now on tour in Europe. Dominant concerns of his work are with chance, change, a single thing's aspect, and the attention to the direct experience of perception. His music moves from that of western notation to the sounds of World Musics and nature.

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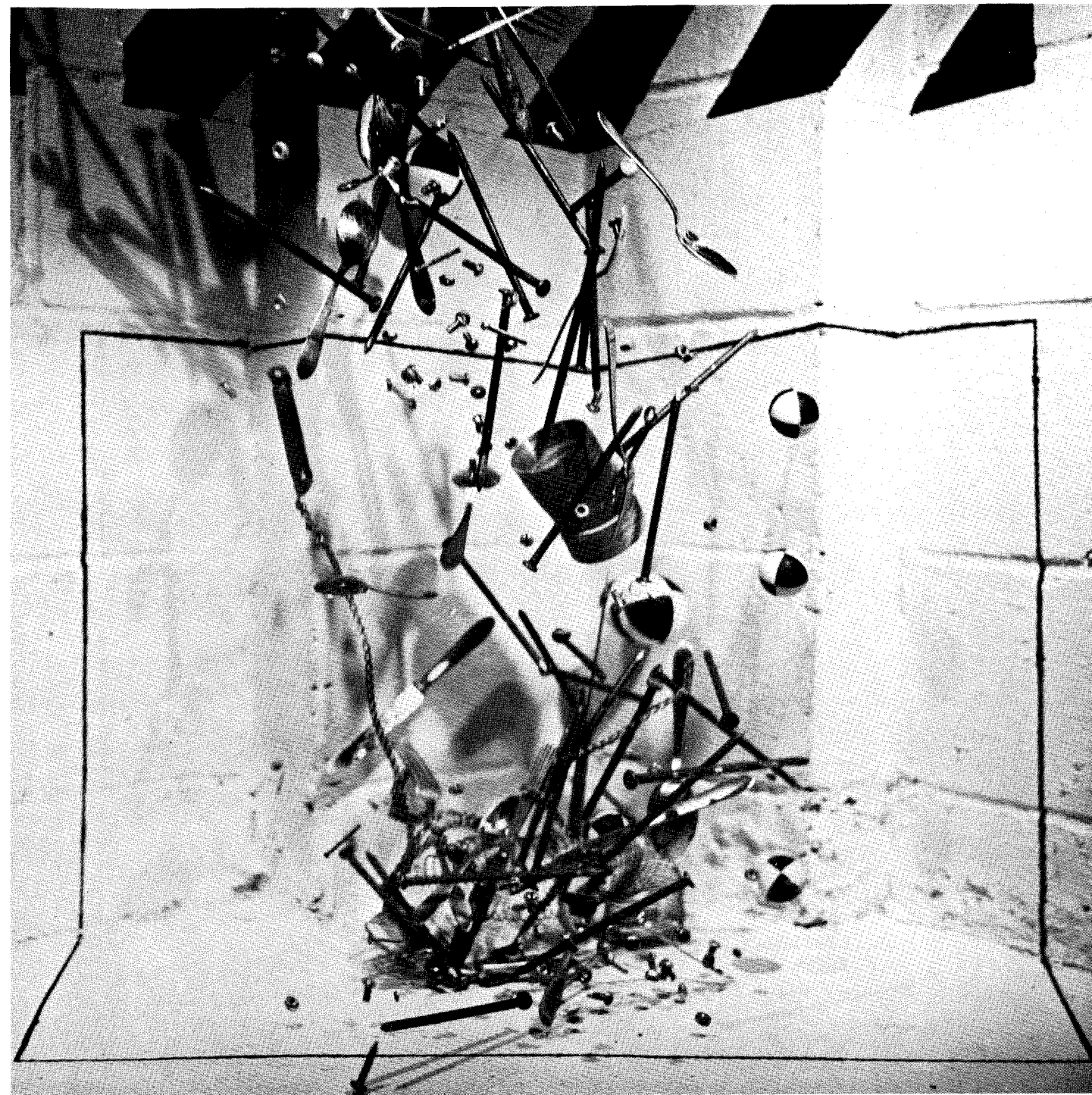
*The Annual Ithaca Video Festival is a presentation of Ithaca Video Projects, an independent media production center, with support from the National Endowment for the Arts and the New York State Council on the Arts.*

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**Indian Circle 30:00**  
**Eugenia Balcells/ Peter**  
**Van Riper, New York,**  
**New York**

*"A collaboration with musician Peter Van Riper, this 30 minute tape is an unedited action/ response improvisation between the sound performance and the*

The 8th Annual Ithaca Video Festival wishes to thank Adwar Video Corporation for its generous assistance in making this presentation possible.



Left:(top) 'California Freeze-Out' by Jan Peacock; (below) 'Smothering Dreams' by Daniel Reeves and Jon Hilton; (bottom) 'Emergency Delirium' by Jim Whiteaker. This page: 'Slowly Sounding' by William A. Brown.