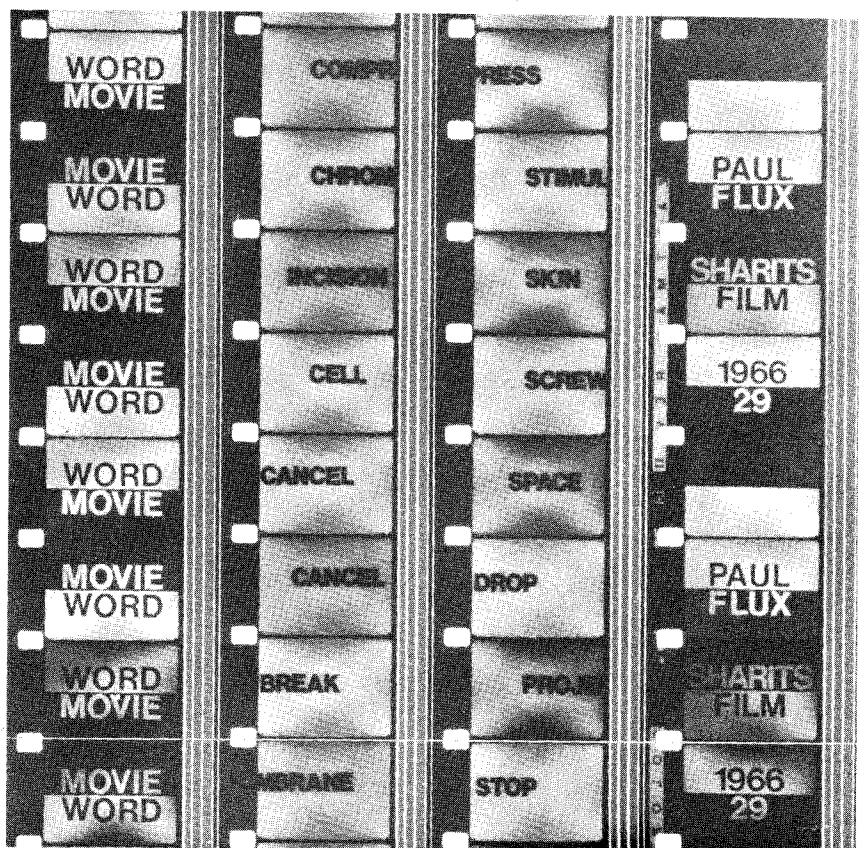


The MOVING image/ statewide

Film and videotapes selected and distributed by Media Study/Bufalo.



**sponsored by
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committee on the Arts,
state university of New York**

Program 1 - Film

FISHER/SHARITS/BRAKHAGE/GEHR/CONNER

Program 2 - Video

CAMPUS/WEGMAN/JONAS/DEVITO

MANN/VIOLA/THE VASULKAS

The MOVING IMAGE/statewide

PROGRAM I

12 FILMS BY FIVE AMERICAN FILMMAKERS

Running time - 72 minutes (1 hour, 12 minutes)

Selected by Thom Andersen

Thom Andersen did his B.A. in Cinema at the University of Southern California (1965) and his M.F.A. at the University of California at Los Angeles (1975). His writings on film have appeared in *Saturday Review*, *Artforum*, and *Film Culture*. His film *Eadweard Muybridge, Zoopraxographer* (1967-1974) was named one of the ten best films released in Britain in 1976 in *Sight and Sound*. He has received grants from the American Film Institute and the California Arts Commission.

STAN BRAKHAGE

Fire of Waters (1965), black and white, sound, 10 min.

Sexual Meditation: Room With View (1971), color, silent, 3 min.

Sexual Meditation: Office Suite (1972), color, silent, 3 min.

Sexual Meditation: Hotel (1972), color, silent, 5-1/2 min.

"To see is to retain—to behold...Once vision may have been given—that which seems inherent in the infant's eye, an eye which reflects the loss of innocence more eloquently than any other human feature...an eye which mirrors the movement of the individual towards death by its increasing inability to see. But one can never go back, not even in imagination. After the loss of innocence, only the ultimate in knowledge can balance the wobbling pivot. Yet I suggest that there is a pursuit of knowledge foreign to language and founded upon visual communication, demanding a development of the optical mind, and dependent upon perception in the original and deepest sense of the word."

Stan Brakhage

PAUL SHARITS

Word Movie/Fluxfilm 29 (1966), color, sound, 3-3/4 min.

Piece Mandala/End War (1966), color, silent, 5 min.

Tails (1976), color, silent, 3 min.

"Can we begin in the present? If film is to be 'an art,' it will measure itself in terms of the maturity, rigor and complexity of the 'other arts'... Certain attitudes (non-intellectual, non-reflective, self-indulgent, non-critical, 'intuitive-emotional') seem a bit out of place in the 1970's. Certain forms of organization ('the story,' 'metaphor-allegory,' reference to 'psychological states,' etc.) seem to be somewhat expended ... When Bazin asks 'What is cinema?,' he answers by describing the interesting ways in which cinema has been used to tell stories, enlarge upon theatre, cinematize 'human themes.' If we dispense with such non-filmic answers, do we have anything left?"

Paul Sharits

MORGAN FISHER

Projection Instructions (1976), black and white, sound, 5 min.

Cue Rolls (1975), color, sound, 5-1/2 min.

"(In *Projection Instructions*,) the audience sees words and at the same time hears them spoken...By replacing images with a text, *Projection Instructions* tries to undo the prejudice in film against the 'verbal.'...This...might suggest to some that *Projection Instructions* is a step backward in the evolution of film, but to me it implies that we are just starting to discover the constructs that film makes possible, if at the cost of discarding assumptions that have been most sanctioned by its history so far. One of these assumptions is 'normal' projection. Like all films, *Projection Instructions* is an inert object. But unlike other films, in the most material and essential way each performance of *Projection Instructions* is unique."

Morgan Fisher

BRUCE CONNER

A Move (1957), black and white, sound, 12 min.

Breakaway (1966), black and white, sound, 5 min.

"...I am asking you to help me see...I expect people to react differently to what is happening...and I get information from the people who see these films. I feel that a great work of art is a great communication."

Bruce Conner

ERNIE GEHR

Transparency (1969), color, silent, 11 min.

"Traditional and established avantgarde film teaches film to be an image, a representing. But film is a real thing and as a real thing it is not imitation. It does not reflect on life, it embodies the life of the mind. It is not a vehicle for ideas or portrayals of emotion outside of its own existence as emoted idea. Film is a variable intensity of light, an internal balance of time, a movement within a given space."

Ernie Gehr

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PROGRAM II

13 TAPES BY 8 VIDEO MAKERS

Running time - 146 minutes (2 hours, 26 minutes)

Selected by John Minkowsky

John Minkowsky did a double major in English and Media Study for his B.A. (1975) and took his M.A.H. at the Center for Media Study at the State University of New York at Buffalo (1978). He has published a *Survey of Film/Television/Video/Still Photography/Electronic Music Activities at State University of New York Campuses* (1977) and the catalogue essay for Bart Robbett's *Extended Images* (1977), and writes on video for *Afterimage*.

PETER CAMPUS

Double Vision (1971), black and white, sound, 20 min.

Peter Campus' *Double Vision* simultaneously shows images from two camera on a single monitor, to simulate and construct new models of a 'two-eye' system of vision. Seven discrete sections explore increasingly complex relationships, ranging from superimposition to keying, of the images from both cameras.

WILLIAM WEGMAN

Selected Works, Reel 4 (1972), black and white, sound, 20 min.

In the twenty brief, comic pieces that comprise this tape, William Wegman constructs narratives that at times parody television commercials and demonstrations, and at other times derive their human from understatement, incongruity between sound and image, or an absurdity of context. These performance pieces by Wegman are improvisational in feeling, using commonplace objects as props upon which to build a story, and/or his trained Weimaraner Man Ray.

BILL VIOLA

Migration

The Space Between The Teeth

Sweet Light (1976-77), color, sound, 30 min.

Bill Viola's tapes are personal, lyrical statements, realized through symbolic imagery and gesture, a sensitive use of sound, and aspects of image control unique to video. *Migration* is a process of gradual revelation in which the detail — a drop of water — is seen to reflect in its lenslike structure the whole of its surrounding environment. *The Space Between the Teeth* achieves a symbolic purgation, as the artist's screams down a corridor — tracked by a camera — are recondensed through computer editing and rhythmically intercut with a tranquil, domestic scene. *Sweet Light* evokes the powerful attraction to sources of illumination, and suggests both their transcendent and demonic aspects.

CARA DEVITO

Ama L'uomo Tuo (Always Love Your Man) (1974), black and white, sound, 20 min.

Ama L'uomo Tuo is Cara DeVito's portrait of her 75-year-old Italian-American grandmother living alone in New York City. The tape records the woman's general reflections about her life and depicts aspects of daily routine, then focuses on the difficulties she encountered in living by the philosophy expressed in the title, and has a moving climax in her description of a forced abortion.

ANDY MAN

One-Eyed Bum (1974), black and white, sound, 6 min.

Andy Mann's *One-Eyed Bum* represents a different type of video portrait, and a different approach to the medium. The tape is an unedited document of a spontaneous conversation between Mann (unseen behind the camera) and a street bum, who speaks about his life and expounds his philosophy. The tape is exemplary of Mann's use of video as a means of observing and interacting with new and unexpected situations.

JOAN JONAS

Vertical Roll (1972), black and white, sound, 20 min.

The vertical roll of the television picture has been adopted by Joan Jonas "as a structural device with which activities were performed in and out of sync with its rhythm." She uses a close-up of the percussive movement of hands and feet to underline each roll with an audible beat or to establish more complex rhythmic relationships to the continuous and regular movement of the vertical roll. She creates visual illusions by juxtaposing the lower and upper edges of the frame in the rolling image.

THE VASULKAS

Vocabulary

The Matter

Heraldic View

Solo For 3

Reminiscence (1973-74), color, sound, 30 min.

The tapes of Woody and Steina Vasulka explore a range of possibilities for the generation and manipulation of video images through new electronic tools. Processes explored in these five short tapes include: the interaction of camera images with electronically synthesized images, the manipulation of the television raster (the pattern of scan lines of which the TV screen is composed) with a Rutt-Etra Scan Processor, the generation and control of both image and sound from the same signals produced by waveform generators, as well as complex video keying and electronic colorization of black-and-white images.

THE MOVING IMAGE/STATEWIDE

The University-wide Committee on the Arts has initiated a new program in which film programmers and video curators will select groups of films and videotapes and write extensive notes on them for campus and community audiences. The works and notes will be made available to any campus which invites one of the artists whose work is represented or an informed critic to discuss the program.

The film artists participating in the initial program are Stan Brakhage, Bruce Connor, Morgan Fisher, Ernie Gehr, and Paul Sharits. The video artists are Peter Campus, Cara Devito, Joan Jonas, Andy Mann, Steina and Woody Vasulka, Bill Viola, and William Wegman.

The film critics who have agreed to visit campuses as part of the program are:

Noel Carroll, Department of Cinema Studies, New York University
Jonas Mekas, Director, Anthology Film Archives and author of **Movie Notes**

Amy Taubin, Film Critic, **Soho Weekly News**

The video critics are:

Peggy Gale, Video Director, Art Metropole, Toronto, and editor of **Video by Artists**

Johanna Gill, author of **Video: State of the Art (1976)** and teaches at Massachusetts College of Art in Boston

Davidson Gigliotti, Video Critic, **Soho Weekly News**, and Video Artist

The University-wide Committee on the Arts has contracted with **Media Study/Buffalo** to administer the program—scheduling the films and tapes, shipping, and storing.

Availability

Both programs are available beginning March 1, 1978, and may be booked through February 1, 1980, including summers. The program must be shown in one day or evening and returned on the following day. One of the artists or critics listed above must be invited as part of the program.

Copies of the notes will be provided free to each campus and will be mailed together with the works.

Costs to Campus

\$250 toward fee, travel and ancillary expenses of the visiting artist or critic. The campus also provides overnight accommodations. The University-wide Committee on the Arts has assumed the costs for the films, tapes, and notes.

To Apply for the Program

To bring one or both of the programs to your campus, please write or call **Media Study/Buffalo**, 207 Delaware Avenue, Buffalo, New York 14202, 716/847-2555. Before a final booking can be made, the visiting artist or critic must have accepted the campus's invitation to be present. **Media Study/Buffalo** will put each campus directly in touch with the requested artist or critic.

For further information on this program, call or write Patricia Kerr Ross or Nancy Brown at University-wide Programs in the Arts, State University of New York, 99 Washington Avenue, Albany, New York 12246, 518/474-4962.

The Purpose of the Program

Film and video are among the most important art forms of the 20th century, but the personal works of independent film and video makers are hardly ever seen in most communities, even in New York State. There is also the situation that, unlike traditional art forms, there are as yet few critics and historians to lend understanding to these works. It is therefore important that students and faculty at the various State University of New York campuses and members of the public in their communities have contact with the major works of these makers, and that such screenings take place in a doubly informed context in which notes are provided by leading programmers and curators, and the artists themselves or knowledgeable critics are present to discuss and comment on them.



Vocabulary by Woody and Steina Vasulka