

The New American Filmmakers Series

2ND SEASON AT THE WHITNEY MUSEUM

Part I — September 23 through December 15

THE NEW AMERICAN FILMMAKERS SERIES IS ASSISTED WITH FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS

Film Strips by Barry Spinnello

LIMITED SEATING — COME EARLY

Film showings every day at 12 (except Thursdays) 2 and 4 o'clock and Tues. & Wed. evenings at 6 and 8 P.M. Film tickets are available at no extra charge at the desk, but must be specifically requested. The regular one dollar admission entitles you to see the films as well as the regular museum exhibits. Film tickets for 12 o'clock show are available when the museum opens. Tickets for all other performances become available 2 hours before screening time.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street, New York, New York 10021 • (212) 861-5322

A NEW 12 WEEK SERIES OF INDEPENDENTLY MADE FILMS

The New York Premiere of
NORMAN MAILER'S

MAIDSTONE

TWO WEEK ENGAGEMENT

■ STARTS THURS., SEPT. 23 through WED., OCT. 6

Norman Mailer, in his most exciting film to date, expertly unites a personal, poetic and political vision of life in a new and revolutionary film structure. The bizarre premise of the film is that America is in such a state of chaos that a movie director, notorious for the sexual films he has made, is able to consider running for President. The film's drama is purposely real and unreal with the lines of demarcation between drama and documentary subtly merging. Mailer expertly juggles our hold on reality, revealing a deeper mystery and complexity to the surface of reality than is generally perceived. **MAIDSTONE** represents Norman Mailer in a new context, both as a screen personality and an important new film director.

■ THURS., OCT. 7 through WED., OCT. 13

In The Family

Independent filmmaking can be as intimate an art as making a film about someone in your family (simply to discover more about them as in Robert Frank's **CONVERSATIONS IN VERMONT** and Barry Shapiro's **I. SHAPIRO & SON**), having an interest in film shared by a brother (the well-known Kuchar Brothers), or passing the filmmaking tradition from father to son (the Whitney family).

The Kuchar Brothers, although both initially chronicling the woes of middle-class Bronx living, have gone in different directions, as their recent films, (George Kuchar's **PORTRAIT OF RAMONA** and Mike Kuchar's **FRAGMENTS**) indicate.

The Whitney family has continued in its tradition of exploring the uses of the computer as filmmaking tool to the fullest, as shown in John Whitney Sr.'s classic film **PERMUTATIONS** and John Whitney Jr.'s newest and quite extraordinary film, **TERMINAL SELF** — perhaps the first romantic computer film ever made. Each of the films mentioned will be shown in this program.

■ THURS., OCT. 14 through WED., OCT. 20

Teenage Filmmakers

Give a teenager a camera, a workshop in basic film technique, and the freedom to create what is really on his mind and the results — as exemplified by many of the films in this program — can be quite startling. Using animation, documentary and narrative techniques, these young filmmakers express their own unique view of the world as they see it and feel it — often revealing the real problems, joys and fantasies of an adolescence long since forgotten (or repressed) by most adults.

YOUNG BRAVES—by Michael Jacobsohn

VISIBLE WOMAN and **CHOP**—by Peter Wallach

OUR REALMS AS WE LIVED THEM—by David Wise

and other films to be announced at a later date.

■ THURS., OCT. 21 through WED., OCT. 27

New York Premiere

BRAZIL: A REPORT ON TORTURE

By Saul Landau and Haskell Wexler (60 min.)

In December, 1970, Swiss Ambassador to Brazil, Giovanni Bucher was kidnapped as a protest against Brazilian government policies of systematic torture and imprisonment of civilians. He was set free after the demand for the release and transportation of 70 political prisoners from prisons in Brazil to Santiago, Chile, was met by the government. Haskell Wexler (director of **MEDIUM COOL**) and Saul Landau (director of **FIDEL!**) went to Chile to find out, first hand from these ex-prisoners, if reports of torture as a routine means of interrogation were true. The result of these interviews, together with demonstrations of the methods of torture used by the Brazilian police force is an important human and political document — as haunting and chilling in its impact as Alain Resnais' film on the Nazi concentration camps, **NIGHT AND FOG**. However, unlike Resnais' effort to reconstruct the past, **BRAZIL: A REPORT ON TORTURE** professes to show conditions existing today in Brazil.

AND

INTERVIEW WITH PRESIDENT ALLENDE

By Saul Landau and Haskell Wexler (30 min.)

Saul Landau interviews the new President of Chile, Salvador Allende, whose Marxist reforms have caused important changes in Chile's domestic and foreign affairs. This film presents a straightforward and revealing view of this important South American leader.

■ THURS., OCT. 28 through WED., NOV. 3

Seven Strange Trips

The fertile imagination of today's experimental filmmakers, coupled with a new sophistication of technique has created this group of unusual and exciting films. Each encased in its own strange world, these films re-awaken a sense of mystery and wonder so often missed in most commercial films made today.

MARGUERITE—by Betty Chen (4 min.)

NECROLOGY—by Standish Lawder (12 min.)

PRIMORDIUM—by Jerry Pantzer (12 min.)

WHAT IN THE WORLD—by Don Duga (6 min.)

PORTRAIT—by Donna Deitch (17 min.)

RUDE VAGABOND—by Larry Grossman (8 min.)

ETHERO—by Fuding Cheng (20 min.)

■ THURS., NOV. 4 through WED., NOV. 10

New York Premiere

JACK JOHNSON

Produced by Jim Jacobs, Directed by William Cayton (90 min.)

Jack Johnson, the legendary black fighter, whose success and bravado created the need for a "great white hope" was a truly unique personality. This unusual documentary is composed almost exclusively of rare footage, collected from many sources around the world over a period of ten years. Expertly edited by John Dandre, narrated by Brock Peters and with a score by Miles Davis, the film starts with the fight that won Johnson the Heavyweight title in 1908. Even up to his death in 1946, Johnson lived an adventurous life, which included numerous fights to defend his crown, marriages to three white women, stints as a race car driver, (filmed by Thomas A. Edison), matador, and even film actor in the 1930's. The whole range of his life, including the obstacles created by a hostile white America, all his major fights, and the inevitable defeat of an older fighter by his younger rivals is captured in this film.

■ THURS., NOV. 11 through WED., NOV. 17

New York Premiere

FAR OUT, STAR ROUTE

by Lenny Lipton (70 min.)

One summer, in a run-down mansion, friends of Lenny Lipton come to take in the sun, the woods, swimming and some drugs. A wedding is held in the fields. People talk and are happy. Dogs and children play. Nancy, a vegetarian, becomes alarmed when two fish are seen flapping helplessly in the kitchen sink. She rushes them back to the stream where they were caught — but cannot revive them. Lenny Lipton films it all — amidst controversy over whether his filming is getting people uptight and altering the "reality" of what is happening. Fortunately, he continues his journal and gives us a warm record of people enjoying themselves, the land, and the company of others. **FAR OUT, STAR ROUTE** is one of those rare films which shows that the beauty of life can be felt and shared through the full experience of that which is simplest and most human.

AND

MY LIFE, MY TIMES—by Lenny Lipton (11 min.)

■ THURS., NOV. 18 through WED., NOV. 24

America/Amerika

Attitudes toward what America (or Amerika) is and what it should be — socially and politically — are widely divergent. Is the American worker a king (as the film **KING JOE** shows through colorful Hollywood animation) or is he at the mercy of the large corporations (as Newsreel's **WILMINGTON** and Fred Wardenburg's **WORK** both try to prove)? Is the contentment and placidity evident in Tony Ganz's and Rhody Streeter's **THE BEST OF YOUR LIFE**, a film about a large retirement development in Arizona, representative of a large segment of Americans — or is the rage and horror of Neal Pace's **HOG CALLING BLUES**, in which two radicals joyfully dismember a dead pig, indicative of what may be in store for America? These, and the films, **SYMPATHY FOR THE DEVIL**, by Bruce Benton; **A FABLE FOR FLEAS**, by Alexander Weiss; and **EXCEPT THE PEOPLE**, by Abigail Child, show the enormous range of feeling and political attitudes present in America today.

■ THURS., NOV. 25 through WED., DEC. 1

New York Premiere

Deathstyles

by Richard Myers (60 min.)

(Produced with a grant from the American Film Institute)

Plastic faces / quick lift panties / a girl on a hot dog bun is being devoured / Zapruder frames 258-359 / billboards become movie screens / Ohlrich pogos to the past

Thousands of images, each startling in its originality and force, filter through the mind of the protagonist in Richard Myers' **DEATHSTYLES** like fragments of a half forgotten dream. Complex and compelling, this modern day equivalent of an American Gothic horror tale is fashioned by Myers out of the everyday scenes of a mid-western city magically transformed into a bizarre carnival of the imagination.

AND

THIS IS IT—by James Broughton (10 min.)

RIVERBODIES—by Anne Severson (6 min.)

FIVE O'CLOCK RUSH—by John Knoop (4 min.)

■ FRI., DEC. 3 through WED., DEC. 15

A Special Videotape Show

"It is essential to remember that VT (Videotape) is not TV" — Gene Youngblood

It should be added quickly that videotape is not film either — but rather a new and unique art medium in itself. Independent artists, only recently able to make use of video equipment, have begun to use the medium as an extension of its electrical energy and perceptual components rather than the narrative straightjacket so often imposed on it by commercial television. The result has been the discovery of wholly new types of images, movements, colors, visual-auditory sensations and feelings of kinetic energy peculiar to the medium. The tapes exhibited as part of this show will emphasize these aspects of video (although many other important uses of the medium have been made as well). Selections will include rarely seen tapes from the experimental video center at KQED San Francisco, works by Woody and Steina Vasulka and many others. A full listing will be announced in November. Write for a special schedule or watch for future announcements.

The NEW american FILMMAKERS series

2ND SEASON AT THE WHITNEY MUSEUM

Part II—December 23 through March 8

THE NEW AMERICAN FILMMAKERS SERIES IS ASSISTED WITH FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS

Film Strips by Barry Spinele

LIMITED SEATING — COME EARLY

Film showings every day at 12 (except Thursday) 2 and 4 o'clock and Tues. & Wed. evenings at 6 and 8 P.M. Film tickets are available at no extra charge at the desk, but must be specifically requested. The regular one dollar admission entitles you to see the films as well as the regular museum exhibits. Film tickets for 12 o'clock show are available when the museum opens. Tickets for all other performances become available 2 hours before screening time.

A NEW 12 WEEK SERIES OF INDEPENDENTLY MADE FILMS

■ THURS., DEC. 23 through SUN., JAN. 2
(SPECIAL 11 DAY ENGAGEMENT)

HILDUR AND THE MAGICIAN

by Larry Jordan (90 min.)

Larry Jordan, one of the West Coast's most influential and respected experimental filmmakers, has always been fascinated with the cinema as a new form of magic. His most recent feature takes us into a world of fantasy and magic in the form of a fairy tale for both children and adults. Hildur the Fairy Queen, through the mischievous bungling of a foolish magician, loses her godly powers and becomes a mortal being. In a delightful and absorbing way, Larry Jordan unfolds the adventures that befall her in the strange and unreal human world she enters.

* (NO FILM SHOWING CHRISTMAS DAY, DEC. 25)

■ MON., JAN. 3 through WED., JAN. 12
(10 DAY ENGAGEMENT)

VIDEOFILMS

Videotape is becoming an important filmmaking tool, and independent filmmakers have quickly grasped many of its exciting potentials. Approaches for combining videotape and film vary greatly, ranging from unusual uses of T.V. as a known and familiar instrument for image making to the production on videotape (and transfer to film) of electronic images which could not normally be created on film. This program surveys some of the new ideas being explored in this area.

- OFF-ON by Scott Bartlett (8 min.)
- ELECTRONIC FABLES by Jud Yalkut and Nam June Paik (10 min.)
- THE CASTING by James Pasternak (27 min.)
- THE FALL by Tom DeWitt (18 min.)
- FILM FORM #2 by Stan Vanderbeek (10 min.)
- LIFE WITH VIDEO by Willie Walker (15 min.)
- TELEVISION LAND by Charles Braverman (15 min.)

* (PLEASE NOTE THAT THERE WILL BE NO EVENING SHOWS ON TUESDAY, JANUARY 4)

■ THURS., JAN. 13 through WED., JAN. 19
New York Premiere

ANGELA DAVIS: PORTRAIT OF A REVOLUTIONARY

by Yolande du Luart (60 min.)

Yolande du Luart and other film students at UCLA made this controversial documentary on Angela Davis (against the wishes of the school's film department) while she was an instructor of philosophy at the university. The film gives us an informal view of her during those days of turmoil, both in her role as university teacher and spokesman for the Black Panther Party. The subsequent jailing of Angela Davis in connection with the San Rafael shoot-out and her coming trial makes this film an essential and revealing document on one of America's most important Black women. The film has been presented previously at the Venice, Moscow and San Francisco film festivals.

(short to be announced at a later date.)
A New Yorker Films Release

■ THURS., JAN. 20 through WED., JAN. 26
New York Premiere

FOR EXAMPLE

by Arakawa (90 min.)

Arakawa, creator of the highly acclaimed avant-garde feature WHY NOT, takes us on another unusual film experience in his current feature **FOR EXAMPLE**. A 6½ year old drunkard is his new subject and he explores the complex and compelling world of this strange child as a scientist would a totally foreign being. What he discovers, in the child, is an attitude toward life and experience that combines the ordinary and extraordinary in a way rarely perceived before. **FOR EXAMPLE** is an adventure into a totally new realm of film imagination.

■ THURS., JAN. 27 through WED., FEB. 2
New York Premiere

WINTERSOLDIER

by Winterrfilm (90 min.)

In February 1971 the Wintersoldier Investigation was held in Detroit. It was attended by American soldiers who had served in Viet Nam and who had agreed to testify about their experiences there. Through the recounting of the senseless massacres and atrocities they committed and saw, we get a first hand glimpse of the processes which made these otherwise ordinary American men act in a manner which today they can hardly explain or justify. **WINTERSOLDIER** is one of the most powerful documentaries made about Viet Nam. Its power, however, resides not only in its ability to expose the past, but in the questions it raises about the deeper consequences Viet Nam has had on individuals and our entire society.

(Continued on other side)



■ THURS., FEB. 3 through WED., FEB. 9

NEW WEST COAST FILMS

Some of the newest films by West Coast filmmakers will be presented in this program. Three films have already been chosen — Jordan Belson's **MEDITATION**, Scott Bartlett's **SERPENT** and Peter Hutton's **JULY 1971 — IN SAN FRANCISCO**, **LIVING AT BEACH STREET**, **WORKING AT CANYON CINEMA**, **SWIMMING IN THE VALLEY OF THE MOON**. Each of these films is infused with a deep poetic spirit, which transforms "ordinary" reality to a sense of the magic and wonder of the universe. Both **MEDITATION** and **SERPENT** are the most recently completed films by two of the West Coast's outstanding filmmakers. Other films will be announced at a later date.

■ THURS., FEB. 10 through WED., FEB. 16

ONE P.M.

by D.A. Pennebaker and Jean-Luc Godard (90 min.)

The film **ONE P.M.** was made during Jean-Luc Godard's filmmaking visit to America in the Fall of 1968 and was reportedly intended as a companion film to the never completed feature **ONE A.M.** (One American Movie). The idea, initially, was to shoot a film of **ONE A.M.** being made. With the subsequent abandonment of the **ONE A.M.** project, the well-known American filmmaker, D.A. Pennebaker (Don't Look Back, Monterey Pop, etc.) cameraman for both of the Godard films, edited and finished **ONE P.M.** on his own. The result is a fascinating and rare portrayal of Jean-Luc Godard doing what he does best — directing films. His views of America, captured in scenes with Eldridge Cleaver, Tom Hayden, the Jefferson Airplane, Rip Torn and others, shows his unique ability to bring out the best in his "actors" and impress everything with the strength of his own vision of the world.

A New Yorker Films Release

■ THURS., FEB. 17 through WED., FEB. 23

AN ANIMATION FESTIVAL

The world of animation is one in which anything is possible. Films selected for this program emphasize the freedom of independent filmmakers to explore and reveal their innermost visions and fantasies on film by the utilization of traditional and unusual animation techniques.

U.F.O.'S by Lillian Schwartz and Ken Knowlton (4 min.)

BLACK PUDDING by Nancy Edell (7 min.)

69 by Robert Breer (5 min.)

INSTANT FOREVER by David Lubell (9 min.)

OUR LADY OF THE SPHERE by Larry Jordan (10 min.)

RUNAWAY by Standish Lawder (6 min.)

THE SECRETE OF LIFE by Victor Faccinto (15 min.)

TURTLE SOUP by Irene Duga (5 min.)

FLOWERPOT by John Hawkins (6 min.)

(Others to be announced)

■ THURS., FEB. 24 through WED., MARCH 1

IMAGE, FLESH AND VOICE

by Ed Emshwiller (77 min.)

Ed Emshwiller's perennial subject is the infinite beauty, mystery and majesty of the human body. In **IMAGE, FLESH AND VOICE** he uses the full range of his filmmaking powers to explore the richness of human sensuality. The images are a choreographed movement for camera and body. The voice track is a collage of informal interviews and discussions in which men and women candidly reveal their feelings toward love and sex. It is, in Emshwiller's words "a non-story telling feature film, a structured interplay of sound, image and sensual tensions."

And

CAROL by Ed Emshwiller (8 min.)

■ THURS., MARCH 2 through WED., MARCH 8

OUT THERE, A LONE ISLAND

by Humphrey Leynse (60 min.)

OUT THERE, A LONE ISLAND was made on an isolated Korean Island 200 miles from land. The islanders had never seen a camera before nor much of Western man before Humphrey Leynse and his wife arrived there. Through the sensitive use of black and white photography, and without the necessity of subtitles or narration, Humphrey Leynse has intimately captured the flavor of life in this remote area of the world. **OUT THERE, A LONE ISLAND** is more a poem than a document, for the filmmaker has not tried to film life in a cinema verité fashion, but in a semi-dramatic and poetic style which gives the island and its inhabitants a mythic, almost universal quality. The film is, in short, a deeply moving emotional experience.

And

SUMODO by Humphrey Leynse (15 min.)

A film on Japanese Sumo—the sport of the giant wrestlers.

The NEW american FILMMAKERS series

2ND SEASON AT THE WHITNEY MUSEUM

Part III - March 9 through May 31

THE NEW AMERICAN FILMMAKERS SERIES IS ASSISTED WITH FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS

Film Strips by Barry Spinnillo

A NEW 12 WEEK SERIES OF UNUSUAL INDEPENDENTLY MADE FILMS

■ Thursday, March 9 through Sunday, March 19

New York Premiere

(SPECIAL 11 DAY ENGAGEMENT)

Luminous Procureess

by Steven Arnold (77 min.)

LUMINOUS PROCURESS is a tour de force of the imagination — a journey through peekboxes of naked tableaux, theatres of mechanical dreams, feasts of monsters and piles of humanity. This secret, ritualistic world of sensual and bizarre delights stars Pandora as the Procureess who initiates two young men into this phantasmagoric world. Comparable to Fellini's SATYRICON, and often more outlandish and daring, LUMINOUS PROCURESS mixes male and female, face and mask, mystical and sexual into a strange and virtually indescribable visual experience.

A NEW LINE CINEMA RELEASE

■ Monday, March 20 through Wednesday, March 29 *

FILMS BY

John Lennon and Yoko Ono

(SPECIAL 10 DAY ENGAGEMENT)

John Lennon and Yoko Ono have joined forces in marriage, music — and now film. This selection of their recent films offers a provocative insight into the cinematic imagination of these celebrated and controversial artists. FLY, perhaps their most talked about film, unravels the experiences of a fly confronting the varied and seemingly gigantic landscape of a nude woman's body. APOTHEOSIS takes us on a balloon trip from earth to "heaven" and RAPE PART II is an enigmatic but visually stunning portrayal of a woman in a state of crisis. Also included in the program are the film-songs THE BALLAD OF JOHN AND YOKO, COLD TURKEY, GIVE PEACE A CHANCE, and the "stills film", ERECTION.

A GENESIS FILMS RELEASE

* Please note there will be no film showings Tuesday Evening March 21.

■ Thursday, March 30 through Wednesday, April 5

THE GREAT BLONDINO

by Robert Nelson (41 min.)

A classic of the absurd and surrealist cinema, THE GREAT BLONDINO is a modern day equivalent of Dali-Bunuel's UN CHIEN ANDALOU. Fashioned after a man who pushed a wheelbarrow across a tightrope over Niagara Falls in 1859, THE GREAT BLONDINO epitomizes the beauty and madness of humanity as it searches for the secrets of the universe while delicately balanced between life, death and total nonsense.

AND

The New York Premiere of

No-more

by Robert Nelson (70 min.)

NO-MORE, Robert Nelson's new feature, is perhaps the ultimate funky film. A spoof on at least a dozen different film styles, it also manages to capture in a light-hearted and irreverent manner, the intrinsic fun of both good and bad filmmaking.

■ Thursday, April 6 through Wednesday, April 12

THE MURDER OF FRED HAMPTON

By Mike Gray (88 min.)

THE MURDER OF FRED HAMPTON investigates the killing by Chicago police of the Illinois Black Panther Party Chairman in a predawn raid on December 4, 1969. It is actually two films — a record of Hampton's last year (21st) of life and a solid investigation of his death. This explosively dramatic film juxtaposes the testimony of State's Attorney Hanrahan, who ordered the raid, and the police who conducted it with the physical evidence recorded by filmmaker Mike Gray and the eye-witness accounts of those who survived it. THE MURDER OF FRED HAMPTON powerfully demonstrates film's capability as an investigative tool. Although one of the most controversial films shown at the Cannes Film Festival last year, the film has rarely been screened in New York since its release.

■ Thursday, April 13 through Wednesday, April 19 *

Films by Artists

Many painters and sculptors have, in the past few years, turned to film as an extension of their art. The result has been the infusion of a new energy and sensitivity to film — an exploration into new visual territory. Included in the program are films that use the computer to create high intensity colors and patterns, an intriguing "document" on camels, a comic spoof on Méliès, "A Trip to the Moon", and some fascinating "minimal" films by Bruce Nauman and Richard Serra.

IZY BOUKIR by Nancy Graves (15 min.)

SHOOT THE MOON by Red Grooms and Rudy Burkhardt (24 min.)

ENIGMA by Lillian Schwartz and Ken Knowlton (6 min.)

PAUL REVERE by Richard Serra (9 min.)

GAUZE by Bruce Nauman (8 min.)

A COMPLETE GUIDE TO ARCHERY AND OTHER CONJECTURES
by Tom Spence (11 min.)

* Please note that there will be no film showings Monday, April 17 and Wednesday evening, April 19.

LIMITED SEATING — COME EARLY

Film showings every day at 12 (except Thursday) 2 and 4 o'clock and Tues. & Wed. evenings at 6 and 8 P.M. Film tickets are available at no extra charge at the desk, but must be specifically requested. The regular one dollar admission entitles you to see the films as well as the regular museum exhibits. Film tickets for 12 o'clock show are available when the museum opens. Tickets for all other performances become available 2 hours before screening time.

Please note that museum art exhibits are not open to the public on Wednesday evening film showings.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street, New York, New York 10021 • (212) 861-5322

(Continued on other side)

■ Thursday, April 20 through Tuesday, April 25 *

TOM, TOM, THE PIPER'S SON

by Ken Jacobs

Ken Jacobs has taken a film made in 1905 entitled TOM, TOM, THE PIPER'S SON and used it as the foundation for an ambitious exploration into the nature of film. The entire work is a detailed analysis of each moment and movement of the original 10 minute silent one-reeler. Like a mad scientist seeking the hidden secrets of the medium, Jacobs explores the mysterious dance of the film's grain — the powerful illusion of movement — and our own mind's strange ability to impart life to the two-dimensional and long dead characters on the screen. All these and more form the uniquely filmic drama and beauty of TOM, TOM, THE PIPER'S SON.

* Please note that there will be no film showings Wednesday, April 26.

■ Thursday, April 27 through Wednesday, May 3

NEW YORK PREMIERE

SACRED ART OF TIBET

by Larry Jordan (50 min.)

Although SACRED ART OF TIBET uses as its focus an unusual collection of Tibetan art exhibited recently in San Francisco, it is really a cinematic blueprint of the spiritual states of consciousness which the art so beautifully symbolizes. Aided by consultation with a Tibetan Lama and his own long interest in the subject, Larry Jordan is well equipped to take us on this difficult but enlightening voyage. And through his expert film sensitivity, we gain an insight into many of the secrets contained in these sacred works of a great culture.

AND

SUN RIVER by Rawn Fulton (20 min.)

An exhilarating and many faceted view of India today.

■ Thursday, May 4 through Wednesday, May 10

Choice Chance Woman Dance

By Ed Emshwiller (44 min.)

Ed Emshwiller's newly completed film tackles the dilemmas, paradoxes and choices available to the middle class woman today. It is a warm and insightful portrayal of woman at a crucial stage in her history — done with all the respect and love Emshwiller obviously has for the opposite sex. And, as usual, Emshwiller's camera-eye is a delight to the senses and the heart.

CIRCUS GIRLS

by Walter Gutman (25 min.)

Walter Gutman, America's oldest "young" filmmaker, reveals his love of the women in the circus, with their strong bodies and thinly disguised, but highly enticing eroticism.

AND

JOG by Gary Drucker (15 min.)

■ Thursday, May 11 through Wednesday, May 24

HIGHLIGHTS OF THE 10TH

Ann Arbor Film Festival

(2 PROGRAMS)

The Ann Arbor Film Festival offers a yearly screening for the newest names, trends and experiments in independently made films. These two programs of highlights from the festival will concentrate on the most unusual and exciting films exhibited this year. Special emphasis will be given to filmmakers whose works have not been seen in New York previously. The selections will be announced in April.

■ Thursday, May 25 through Wednesday, May 31

DREAMWOOD

by James Broughton (46 min.)

James Broughton, one of the pioneers of the independent film movement in America, has been making films for almost 30 years. DREAMWOOD is his longest and without question, his major work to date. It is a modern day spiritual Odessey, in which a man is mysteriously compelled to leave his home and embark on a voyage to a strange, magical island. On the island he faces the most improbable and most intense experiences of his life, ranging from total humiliation and degradation to a deep sense of oneness and love with the forces of life. Heroic in concept, yet ever so subtle in execution, DREAMWOOD is an exquisitely beautiful film by a true master of the medium.

THE BED By James Broughton (20 min.)

Broughton's whimsical and comic homage to the bed — that essential ingredient of life, death and love.

AND

NUPTAIE by James Broughton

"AN IMAGINATIVE, VISUAL, BRUTAL ASSAULT ON THE SENSES!" -Cue Magazine



VANESSA REDGRAVE

OLIVER REED

IN
KEN RUSSELL'S FILM
THE DEVILS

from Warner Bros. - A Kinney Leisure Service

Fine arts THEATER
58th St. Bet Park and Lexington - PL 5-6030



CINEMA 5/RUGOFF THEATRES

**THE BEAR
AND THE DOLL**

PARIS (Pathé) 58 St. W. of 5th Ave.

**THE ANONYMOUS
VENETIAN**

PLAZA 58th St. E. of Madison

**CHAPLIN:
THE GOLD RUSH
AND
KEATON:
THE GENERAL**

PARAMOUNT 61st St. and 8th way

ON ANY SUNDAY

CINEMA II 3rd Ave. at 60th St.

**THE HELLSTROM
CHRONICLE**

MURRAY HILL 3rd Ave. at 34th St.

MARX BROS:

NOW-SAT.

**A NIGHT
AT THE OPERA
AND
AT THE CIRCUS**

SUN.-TUES.

A DAY AT THE RACES

AND
THE BIG STORE

BEEKMAN 65th St. at 2nd Ave.

**THE MARRIAGE OF A
YOUNG STOCKBROKER**

SUTTON 57th St. at 3rd Ave.

CARNAL KNOWLEDGE

CINEMA I 3rd Ave. at 60th St.

KLUTE

GRAMERCY 23rd St. near Lex.

See "Village Movies"
for local listings

The NEW american FILMMAKERS SERIES
2ND SEASON AT THE WHITNEY MUSEUM
Part I - September 23 through December 15

LIMITED SEATING - COME EARLY
Showings every day at 12 (except Thursday) 2 and 4 o'clock and Tues. & Wed. evenings at 6 and 8 P.M. Film tickets available at no extra charge at the desk, but must be specifically requested. The regular one dollar admission you to see the films as well as the regular museum exhibits. Film tickets for 12 o'clock show are available when it opens. Tickets for all other performances become available 2 hours before screening time.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street, New York, New York 10021 • (212) 861-5322

A NEW 12 WEEK SERIES OF INDEPENDENTLY MADE FILMS

The New York Premiere of NORMAN MAILER'S

MAIDSTONE

TWO WEEK ENGAGEMENT

■ STARTS THURS., SEPT. 23 through WED., OCT. 6

Norman Mailer, in his most exciting film to date, expertly unites a personal, poetic and political vision of life in a new and revolutionary film structure. The bizarre premise of the film is that America is in such a state of chaos that a movie director, notorious for the sexual films he has made, is able to consider running for President. The film's drama is purposely real and unreal with the lines of demarcation between drama and documentary subtly merging. Mailer expertly juggles our hold on reality, revealing a deeper mystery and complexity to the surface of reality than is generally perceived. MAIDSTONE represents Norman Mailer in a new context, both as a screen personality and an important new film director.

■ THURS., OCT. 7 through WED., OCT. 13

In The Family

Independent filmmaking can be as intimate an art as making a film about someone in your family (simply to discover more about them as in Robert Frank's CONVERSATIONS IN VERMONT and Barry Shapiro's I. SHAPIRO & SON), having an interest in film shared by a brother (the well-known Kuchar Brothers), or passing the filmmaking tradition from father to son (the Whitney family).

The Kuchar Brothers, although both initially chronicling the woes of middle-class Bronx living, have gone in different directions, as their recent films, (George Kuchar's PORTRAIT OF RAMONA and Mike Kuchar's FRAGMENTS) indicate.

The Whitney family has continued in its tradition of exploring the uses of the computer as filmmaking tool to the fullest, as shown in John Whitney Sr.'s classic film PERMUTATIONS and John Whitney Jr.'s newest and quite extraordinary film, TERMINAL SELF - perhaps the first romantic computer film ever made. Each of the films mentioned will be shown in this program.

■ THURS., OCT. 14 through WED., OCT. 20

Teenage Filmmakers

Give a teenager a camera, a workshop in basic film technique, and the freedom to create what is really on his mind and the results - as exemplified by many of the films in this program - can be quite startling. Using animation, documentary and narrative techniques, these young filmmakers express their own unique view of the world as they see it and feel it - often revealing the real problems, joys and fantasies of an adolescence long since forgotten (or repressed) by most adults.

YOUNG BRAVES - by Michael Jacobsohn

VISIBLE WOMAN and CHOP - by Peter Wallach

OUR REALMS AS WE LIVED THEM - by David Wise

and other films to be announced at a later date.

■ THURS., OCT. 21 through WED., OCT. 27

New York Premiere

**BRAZIL:
A REPORT ON TORTURE**

By Saul Landau and Haskell Wexler (60 min.)

In December, 1970, Swiss Ambassador to Brazil, Giovanni Bucher was kidnapped as a protest against Brazilian government policies of systematic torture and imprisonment of civilians. He was set free after the demand for the release and transportation of 70 political prisoners from prisons in Brazil to Santiago, Chile, was met by the government. Haskell Wexler (director of MEDIUM COOL) and Saul Landau (director of FIDEL!) went to Chile to find out, first hand from these ex-prisoners, if reports of torture as a routine means of interrogation were true. The result of these interviews, together with demonstrations of the methods of torture used by the Brazilian police force is an important human and political document - as haunting and chilling in its impact as Alain Resnais' film on the Nazi concentration camps, NIGHT AND FOG. However, unlike Resnais' effort to reconstruct the past, BRAZIL: A REPORT ON TORTURE professes to show conditions existing today in Brazil.

AND

INTERVIEW WITH PRESIDENT ALLENDE

By Saul Landau and Haskell Wexler (30 min.)

Saul Landau interviews the new President of Chile, Salvador Allende, whose Marxist reforms have caused important changes in Chile's domestic and foreign affairs. This film presents a straightforward and revealing view of this important South American leader.

■ THURS., OCT. 28 through WED., NOV. 3

Seven Strange Trips

The fertile imagination of today's experimental filmmakers, coupled with a new sophistication of technique has created this group of unusual and exciting films. Each encased in its own strange world, these films re-awaken a sense of mystery and wonder so often missed in most commercial films made today.

MARGUERITE - by Betty Chen (4 min.)

NECROLOGY - by Standish Lawder (12 min.)

PRIMORDIUM - by Jerry Pantzer (12 min.)

WHAT IN THE WORLD - by Don Duga (6 min.)

PORTRAIT - by Donna Deitch (17 min.)

RUDE VAGABOND - by Larry Grossman (8 min.)

ETHERO - by Fuding Cheng (20 min.)

■ THURS., NOV. 4 through WED., NOV. 10

New York Premiere

JACK JOHNSON

Produced by Jim Jacobs, Directed by William Cayton (90 min.)

Jack Johnson, the legendary black fighter, whose success and bravado created the need for a "great white hope" was a truly unique personality. This unusual documentary is composed almost exclusively of rare footage, collected from many sources around the world over a period of ten years. Expertly edited by John Dandre, narrated by Brock Peters and with a score by Miles Davis, the film starts with the fight that won Johnson the Heavyweight title in 1908. Even up to his death in 1946, Johnson lived an adventurous life, which included numerous fights to defend his crown, marriages to three white women, stints as a race car driver, (filmed by Thomas A. Edison), matador, and even film actor in the 1930's. The whole range of his life, including the obstacles created by a hostile white America, all his major fights, and the inevitable defeat of an older fighter by his younger rivals is captured in this film.

■ THURS., NOV. 11 through WED., NOV. 17

New York Premiere

FAR OUT, STAR ROUTE

by Lenny Lipton (70 min.)

One summer, in a run-down mansion, friends of Lenny Lipton come to take in the sun, the woods, swimming and some drugs. A wedding is held in the fields. People talk and are happy. Dogs and children play. Nancy, a vegetarian, becomes alarmed when two fish are seen flapping helplessly in the kitchen sink. She rushes them back to the stream where they were caught - but cannot revive them. Lenny Lipton films it all - amidst controversy over whether his filming is getting people uptight and altering the "reality" of what is happening. Fortunately, he continues his journal and gives us a warm record of people enjoying themselves, the land, and the company of others. FAR OUT, STAR ROUTE is one of those rare films which shows that the beauty of life can be felt and shared through the full experience of that which is simplest and most human.

AND

MY LIFE, MY TIMES - by Lenny Lipton (11 min.)

■ THURS., NOV. 18 through WED., NOV. 24

America/Amerika

Attitudes toward what America (or Amerika) is and what it should be - socially and politically - are widely divergent. Is the American worker a king (as the film KING JOE shows through colorful Hollywood animation) or is he at the mercy of the large corporations (as Newsreel's WILMINGTON and Fred Wardenburg's WORK both try to prove)? Is the contentment and placidity evident in Tony Ganz's and Rhody Streeter's THE BEST OF YOUR LIFE, a film about a large retirement development in Arizona, representative of a large segment of Americans - or is the rage and horror of Neal Pace's HOG CALLING BLUES, in which two radicals joyfully dismember a dead pig, indicative of what may be in store for America? These, and the films, SYMPATHY FOR THE DEVIL, by Bruce Benton; A FABLE FOR FLEAS, by Alexander Weiss; and EXCEPT THE PEOPLE, by Abigail Child, show the enormous range of feeling and political attitudes present in America today.

■ THURS., NOV. 25 through WED., DEC. 1

New York Premiere

Deathstyles

by Richard Myers (60 min.)

(Produced with a grant from the American Film Institute)

Plastic faces / quick lift panties / a girl on a hot dog bun is being devoured / Zapruder frames 258-359 / billboards become movie screens / Ohlrich pogos to the past

Thousands of images, each startling in its originality and force, filter through the mind of the protagonist in Richard Myer's DEATHSTYLES like fragments of a half forgotten dream. Complex and compelling, this modern day equivalent of an American Gothic horror tale is fashioned by Myers out of the everyday scenes of a mid-western city magically transformed into a bizarre carnival of the imagination.

AND

THIS IS IT - by James Broughton (10 min.)

RIVERBODIES - by Anne Severson (6 min.)

FIVE O'CLOCK RUSH - by John Knoop (4 min.)

WHITNEY MUSEUM OF AMERICAN ART

SPRING 1989

EXHIBITIONS

1989 Biennial Exhibition

April 18-July 9, Second Floor & Lobby Gallery
April 27-July 16, Fourth Floor

The Biennial, an invitational survey of some of the most provocative and challenging American art of the past two years, offers multiple examples of the work of individual artists. The 1989 Biennial presents some relatively unfamiliar figures, younger and under-recognized artists, as well as a number of artists outside the New York area. Approximately two-thirds of them have never exhibited at the Whitney Museum before. The 65th in the series of Annuals and Biennials inaugurated in 1932, this exhibition will present a range of painting, sculpture, photography, film, video, and installations in various media by approximately 80 artists. The 1989 Biennial is sponsored by generous grants from the Lila Wallace-Reader's Digest Fund and Emily Fisher Landau.

Film and Video Schedule

April 27-May 4

Wednesday-Sunday at 1:00; Tuesday at 1:00 and 6:30

Constance DeJong and Tony Oursler, *Relatives*, 1988, 50 min., videotape and simultaneous live performance

May 9-16

Wednesday-Sunday at 1:00; Tuesday at 1:00 and 6:30

Eleanor Antin, *The Last Night of Rasputin*, 1989, 60 min., film and live performance

May 18-24

Wednesday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 5:30

Jon Jost, *Plain Talk and Common Sense (Uncommon Senses)*, 1987, 117 min., film

Wednesday-Saturday at 3:00; Sunday and Tuesday at 4:00

Michael Wallin, *Decodings*, 1988, 20 min., film; Daniel Eisenberg, *Cooperation of Parts*, 1987, 42 min., film

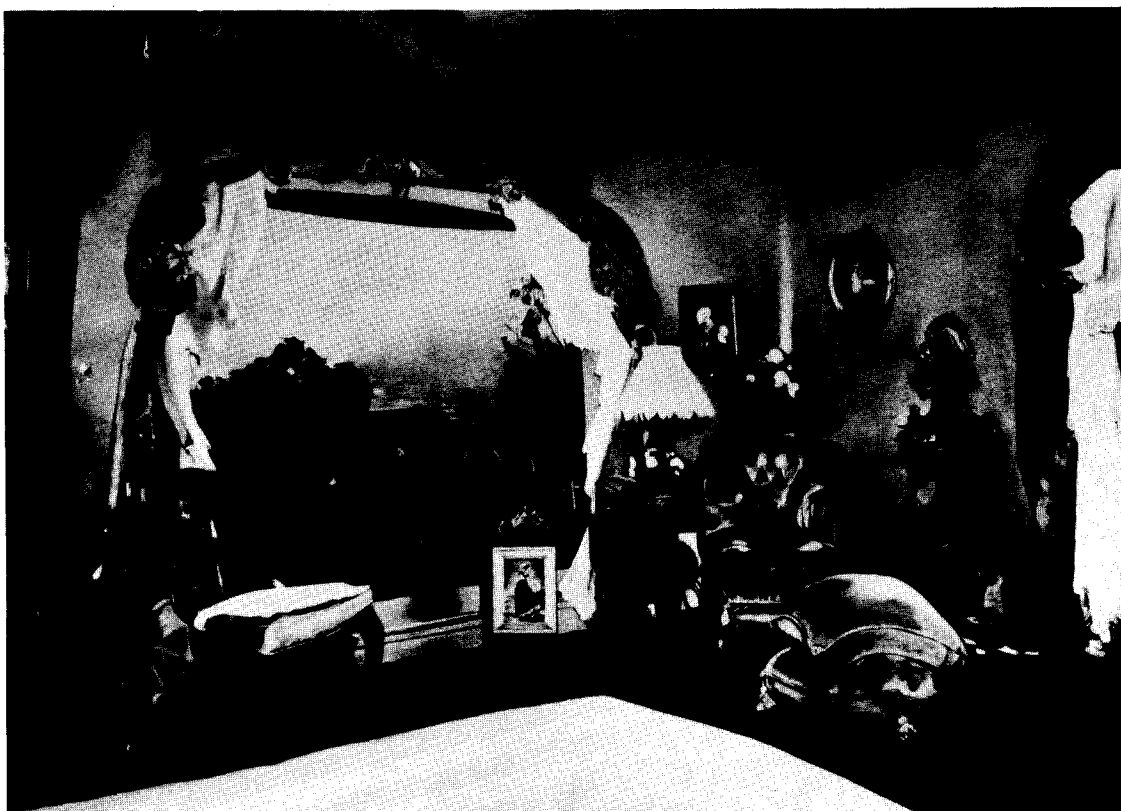
May 25-31 and June 22-28

Wednesday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30

Sachiko Hamada and Scott Sinkler, *Inside Life Outside*, 1988, 57 min., videotape; John Arvanites, *Blues for Piggy*, 1987, 12 min., videotape; Ken Feingold, *India Time*, 1987, 45 min., videotape; Sherry Millner and Ernest Larsen, *Out of the Mouth of Babes*, 1987, 26 min., videotape

Wednesday-Saturday at 2:00; Sunday at 3:00; Tuesday at 4:00

Woody Vasulka, *Art of Memory*, 1987, 37 min., videotape; Francesc Torres, *Belchite-South Bronx: A Trans-Historical, Trans-Cultural Landscape*, 1987, 39 min., videotape; Martha Rosler, *Born to Be Sold: Martha Rosler Reads the Strange Case of Baby \$ M.*, 1988, 35 min., videotape; Jason Simon, *Production Notes: Fast Food for Thought*, 1987, 28 min., videotape



Michele Zalopany, *Bequest*, 1987. Charcoal and pastel on paper mounted on canvas, 85 x 120". The Eli Broad Family Foundation. On view in the 1989 Biennial Exhibition.

Tuesday, May 30 at 6:30

Rosler, *Born to Be Sold*; Simon, *Production Notes*

Tuesday, June 27 at 6:30

Vasulka, *Art of Memory*; Torres, *Belchite-South Bronx*

June 1-7

Wednesday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 6:00

Jane Aaron, *This Time Around*, 1989, 5 min., film; Andrew Noren, *The Lighted Field*, 1987, 61 min., film

Wednesday-Saturday at 3:00; Sunday and Tuesday at 4:00

Sandy Moore, *Reverse Transcriptase*, 1988, 10 min., film; Larry Gottheim, *The Red Thread*, 1987, 11 min., film; Nathaniel Dorsky, *Alaya*, 1987, 28 min., film; Linda Klosky, *Bosque del Apache*, 1988, 17 min., film

June 8-14 and June 29-July 5

Wednesday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30

Gary Hill, *Incidence of Catastrophe*, 1988, 44 min., videotape; Constance DeJong and Tony Oursler, *Joyride TM*, 1988, 17 min., videotape; Rea Tajiri, *Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain*, 1987, 15 min., videotape; Hans Breder, *Under a Malicious Sky*, 1988, 10 min., videotape; Leslie Thornton, *Peggy and Fred and Pete*, 1988, 23 min., videotape; and *Peggy and Fred in Kansas*, 1987, 11 min., videotape

Wednesday-Saturday at 2:00; Sunday at 3:00; Tuesday at 4:00

Chip Lord, *Motorist*, 1989, 69 min., videotape; Victor Masayeva, Jr., *Ritual Clowns*, 1988, 18 min., videotape; Steina Vasulka, *Lilith*, 1987, 9 min., videotape; Nam June Paik, with Betsy Connors and Paul Garrin, *Living with the Living Theater*, 1989, 30 min., videotape

tion comments on memory, how the present changes the past, and how changes in materials alter aesthetic intent and experience. Yoko Ono also made an important contribution to the art of film with a series of works produced in the late 1960s and early 1970s. These films will be shown concurrently with the exhibition in the Film/Video Gallery. The exhibition is sponsored by the Lobby Gallery Associates.

Frederick Kiesler

Through April 16, Fourth Floor

The first retrospective organized in the United States of the work of visionary artist Frederick Kiesler (1890-1965) presents more than 200 drawings, sculptures, architectural plans and models, furniture, and paintings. The exhibition includes full-scale reconstructions of his famous L&T installation system for gallery exhibitions and the Surrealist room he designed for Peggy Guggenheim's Art of This Century gallery. The exhibition is sponsored by the Enid and Crosby Kemper Foundation, The Mnuchin Foundation, and the National Endowment for the Arts, with additional support from the Nathan Cummings Foundation and the Graham Foundation.

20th-Century American Art: Highlights of the Permanent Collection II

Third Floor

This ongoing exhibition consists of more than 60 outstanding paintings and sculptures by some of the foremost American artists of this century. The works have been selected from the holdings of the most comprehensive collection of 20th-century American art in the world. Among the artists represented are George Bellows, Louise Bourgeois, Alex-

39 min., videotape; Martha Rosler, *Born to Be Sold: Martha Rosler Reads the Strange Case of Baby S M*, 1988, 35 min., videotape; Jason Simon, *Production Notes: Fast Food for Thought*, 1987, 28 min., videotape



Tom Wudl. *The Birth of Jan Van Eyck and the Extent of His Influence on the Art of Painting, for a Period of 600 Years*, 1988. Oil on canvas, 96 x 60". L.A. Louver Galleries, Los Angeles. On view in the 1989 Biennial Exhibition.

Camp Lord, *Motorist*, 1988, 65 min., videotape; Victor Masayesva, Jr., *Ritual Clowns*, 1988, 18 min., videotape; Steina Vasulka, *Lilith*, 1987, 9 min., videotape; Nam June Paik, with Betsy Connors and Paul Garrin, *Living with the Living Theater*, 1989, 30 min., videotape

Tuesday, June 13 at 6:30
Lord, *Motorist*

June 15-21

Wednesday-Saturday at noon; Sunday at 1:00;
Tuesday at 1:30 and 6:00
Christine Choy and Renee Tajima, *Who Killed Vincent Chin?*, 1987, 87 min., film

Wednesday-Saturday at 3:00; Sunday and
Tuesday at 4:00

Barbara Hammer, *Endangered*, 1988, 18 min., film;
Su Friedrich, *Damned If You Don't*, 1987, 42 min., film;
Abigail Child, *Mayhem*, 1987, 20 min., film

Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center

Through April 2, Second Floor

Almost 200 outstanding works from the collection of the Abby Aldrich Rockefeller Folk Art Center illustrate the full range of American folk art. This exhibition was organized by the Colonial Williamsburg Foundation with The Trust for Museum Exhibitions, Washington, D.C. It is sponsored at the Whitney Museum by the Annie Laurie Aitken Charitable Trust and Alliance Capital Management.

Yoko Ono: Objects, Films

Through April 16
Lobby Gallery and Film/Video Gallery

This exhibition features sculptures created between 1961 and 1967 by one of the key figures in Fluxus, a loosely based art movement of the 1960s that rekindled the provocative spirit of Dada and Marcel Duchamp. These original pieces, including *Forget It* (1966) and *Cleaning Piece* (1966), will be exhibited with versions recently cast in bronze. The juxtaposi-

tion of outstanding paintings and sculptures by some of the foremost American artists of this century. The works have been selected from the holdings of the most comprehensive collection of 20th-century American art in the world. Among the artists represented are George Bellows, Louise Bourgeois, Alexander Calder, Stuart Davis, Edward Hopper, Jasper Johns, Georgia O'Keeffe, Jackson Pollock, Mark Rothko, David Smith, and Frank Stella. The exhibition is supported by grants from The Equitable, the Alcoa Foundation, and the National Endowment for the Arts.

PUBLICATIONS

Catalogues

Frederick Kiesler, by Lisa Phillips. 168 pages, 200 illustrations. Published in association with W.W. Norton & Co., Inc. This publication is supported in part by Z. Bank of Vienna. Cloth \$45.00, paper \$25.00.*

Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center, by Beatrix T. Rumford and Carolyn J. Weekley. 240 pages, 185 color illustrations. Published by Little, Brown and Company—Bulfinch Press in association with The Colonial Williamsburg Foundation. Cloth \$35.00, paper \$22.50.

1989 Biennial Exhibition, by Richard Armstrong, John Hanhardt, Richard Marshall, and Lisa Phillips. 264 pages, 190 illustrations, 150 in color. Published in association with W.W. Norton & Co., Inc. Price to be announced.*

32 Postcards of Twentieth-Century American Masterpieces from the Whitney Museum of American Art. Published in association with Dover Publications, Inc. \$6.00.

*This publication is supported by income from endowments established by Henry and Elaine Kaufman, the Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, and the Primerica Foundation.

Posters

Treasures of American Folk Art
Boy with Finch, c. 1800. 36 x 24 inches. \$10.00.
Jephthah's Return, c. 1812. 40 x 28 inches. \$9.00.
On mail orders, please add \$3.00 per book and \$5.00 per poster, plus tax where applicable.



Store Next Door, at 943 Madison Avenue, features an unusual and varied selection of household objects, furniture, jewelry, T-shirts, and scarfs created by leading American artists, architects, designers, and craftsmen. Fine-crafted, handmade goods and well-designed, mass-produced items related to Whitney Museum exhibitions and American culture will augment the selection of catalogues, books, posters, and cards available at the Museum's Sales Desk. Store hours: 10:00 to 6:00; Tuesday evening to 8:00; Sunday noon to 6:00; closed Monday.

NEW AMERICAN FILM AND VIDEO SERIES

Yoko Ono: Films

Through April 16

Presented in the second-floor Film/Video Gallery, they are included with Museum admission.

March 7-12

Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30
Rape, 1969, 77 min.

March 14-19

Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30
Freedom, 1970, 1 min.; *Up Your Legs Forever*, 1970, 70 min.

March 21-26

Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30
Bed-In, 1969, 61 min.

March 28-April 2 and April 4-9

Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 12:00 and 3:00; Sunday at 1:00 and 4:00
Ten for Two: Sisters, O Sisters, 1972, 4 min.; *Walking on Thin Ice*, 1981, 6 min., videotape; *Goodbye Sadness*, 1982, 2½ min., videotape; *Woman*, 1981, 3½ min., videotape; *Imagine*, 1971, 70 min.

April 11-16

Tuesday at 1:30, 3:30, and 6:15; Wednesday-Saturday at 11:30, 1:30, and 3:30; Sunday at 12:30, 2:30, and 4:30
Rape, 1969, 77 min.

These exhibitions of independent film and video are made possible in part by grants from Manufacturers Hanover Corporation, George S. Kaufman and the Kaufman Astoria Studios, Inc., the Consolidated Edison Company of New York, Inc., The Andy Warhol Foundation for the Visual Arts, Inc., The Bohemian Foundation, the John D. and Catherine T. MacArthur Foundation, the New York State Council on the Arts, and the National Endowment for the Arts.