

POST-CURRENTS, a gallery of electronic art  
opens at the University of Buffalo

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POST-CURRENTS, a gallery of Electronic Art, will open Friday night, November 11 and run until Sunday night, November 13 at Baldy Hall, the Kiva, on the Amherst campus of the State University of New York at Buffalo, New York.

No single technological advance has had so large an influence on the world of art as the invention of the computer and other voltage based devices made possible by the evolution of micro-electronics in the last ten years. A small vanguard of artists in video, music, sculpture, performance, painting, and photography have created bold new forms with low cost analog and digital systems.

"Post-Currents", originally called "The Artist and the Computer", and staged in New York City, is an exhibition in its fifth season, being shown for the first time in Western New York. Featured in this exhibition are many artists with deep roots in Buffalo's media community over the last decade, with several new works being shown here for the first time. It is a unique exhibition of avant-garde and post-modern art, video, music, sound, performance, graphics, and technology .

In this exhibition much of the technology itself is unique both in its design and application. Ron Kuivilla's "Parallel Lines", an electronic light/sound installation is concerned with marking blocks of "acoustical" space and time by electrical sparks that accelerate and decelerate rythmically within a darkened gallery. Watching it is an engaging, even hypnotic experience, filled with anticipation although there is no subtext or metaphoric overtone informing our engagement.

John Driscoll is likewise as concerned with the formal issues of electronic space and time as he is with discovering the personalities and magical historical resonances of circuits. "Trout Fishing in Berlin, 1988" is a sound installation which uses twenty to thirty foot telescopic fishing poles as unusual microphones. The audience can create quiet melodies derived from the space by moving the fishing pole microphones in various patterns.

According to Driscoll, the inspiration for this work originated while watching Berlin fishermen casting for fish on the river Spree.

Sara Hornbacher's video installation, "Precession of the Simulacra", is a multiple monitor video installation which uses computer based image processing to construct and deconstruct relations between synthetic and natural geometries. Precession is about a progression from the natural or real, to the completely abstract or synthesized. It has an original soundtrack by composer Brooks Williams, and recycles every thirty minutes.

Matthew Schlanger and Peer Bode, both video artists featured in last year's Biennale at the Whitney Museum of American Art, will premiere two new video installations. Schlanger's two channel three monitor video installation uses 3-D video, sound, and kinetic abstraction in creating a new electro-poetic syntax which is both synthetic and tactile; at times satirically referring to organic structures.

Peer Bode's "A Horse of a Different Color is a Fish in Troubled Waters, You Can Count on That", is a multi-channel video and computer installation that in visual and spatial dialogues unmasks disembodied reason with digital ritual.

Audio artist and designer Ed Tomney will feature a talking, chance narration sound installation culled from AM and FM radio, shortwave, wiretaps and surveillance sounds called "Whispering Elms" and make site specific sound sculpture for the exhibition space at the Kiva.

Mark Resch will lecture on his work with Computer Video 3-D imagery on Saturday afternoon at Two P.M., and hang three dimensional video pieces in the lobby.

Painter Carter Hodgkin will show work that is inspired both by electronic circuitry and ancient Egyptian and Primordial visual forms.

Peter Babula will display a series of fractal prints photographed from a computer display.

Friday evening at 8 P.M. there will be presentations by all the artists displaying installations and they will be available to talk to the public. Featured will be Ed Tomney, Ron Kuivilla, Mark Resch, Matthew Schlanger, Peer Bode, John Driscoll, and Sara Hornbacher.

On Saturday at 8P.M., audio artist Nicholas Collins will perform a concert of his music with homemade instruments. An heir to the David Tudor school of "home-made electronic circuitry, and a pioneer in the use of microcomputers in live performance, he also makes extensive use of radio, found sound material, and "backwards" musical instruments in his compositions and sound installations. Collins' music has been heard around the world and his spirit of technological improvisation is an inspiration to artists working in all fields.

Sunday at 8 P.M. will feature an evening concert by Ron Kuivilla featuring "The Linear Predictive Zoo", which involves the use of speech synthesis and the inference of a model of personality in the mutation of the speech patterns. Kuivilla's work has been seen throughout the world and like Collins, is based on the homemade and home modified electronic instruments that he designs.

On the screens will be videotapes by artists whose work emphasizes a personal and direct involvement with the tools of electronic art. The screenings will include work by Irit Batsry, David Blair, Peer Bode, Connie Coleman, Tony Conrad, Tom Dewitt, Mark Gilliland, Shalom Gorewitz, Ernest Gusella, Julie Harrison, Gary Hill, Ralph Hocking, Sara Hornbacher, Ardele Lister, Mary Perillo, Alan Powell, Mark Resch, Alex Roshuk, Aysha Quinn, John Sanborn, Tomiyo Sasaki, Matthew Schlanger, John Sturgeon, Steina, Woody Vasulka, Peter Weibel, and Reynold Weidenaar.

The exhibition is curated by Neil Zusman and is supported by the the New York State Council on the Arts, the Department of Media Study of the University at Buffalo, and Collaborative Projects, Inc., in New York City.

For further information call the University Switchboard at (716)831-2000 or the Department of Media Study at (716)831-2426.

POST-CURRENTS

A Gallery of Electronic Art

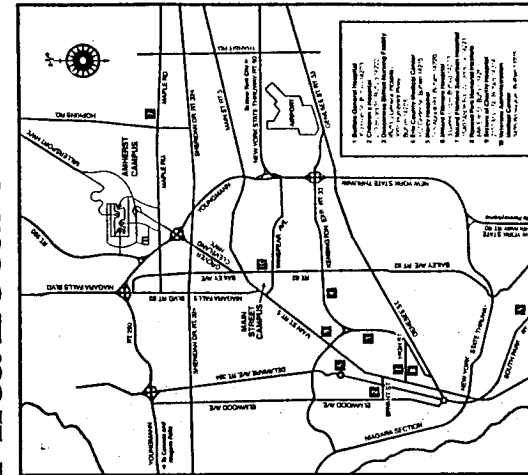
- WHAT:** Electronic Installations  
Performances  
Lectures on Computer Arts  
Videotape Screenings
- WHERE:** State University of New York at Buffalo  
Amherst Campus, Baldy Hall: the Kiva.
- WHEN:** November 11 6pm - 10pm Opening Reception:  
1988
- Lecture Presentations by  
Ed Tomney  
Sara Hornbacher  
Matthew Schlanger  
Mark Resch  
John Driscoll  
Peer Bode  
Neil Zusman
- November 12 12 noon - 10 pm Videotapes and Gallery  
Continuously in the Kiva And Baldy Hall  
2 pm - 3 pm Lecture - Mark Resch  
Three Dimensional Video
- 8pm Performance:  
An Evening with Nicholas Collins
- November 13 12 noon - 10 pm Videotapes and Gallery  
Continuously in the Kiva and Baldy 110
- 8pm Performance:  
An Evening with Ron Kuivilla
- WHO:** Videotapes by: Irit Batsry, David Blair, Peer Bode,  
Connie Coleman, Tony Conrad, Tom Dewitt,  
Mark Gilliland, Shalom Gorewitz, Ernest  
Gusella, Julie Harrison, Sara Hornbacher,  
Ardele Lister, Mary Perillo, Alan Powell,  
Alex Roshuk, John Sanborn, Matthew  
Schlanger, John Sturgeon, Steina, Woody  
Vasulka, Peter Weibel, Reynold Weidenaar.
- Installations: Peer Bode, John Driscoll, Sara  
Hornbacher, Ron Kuivilla, Mark  
Resch, Matthew Schlanger, Ed Tomney.
- Wall Art: Carter Hodgkin, Peter Babula, Mark Resch.
- Performances: Nicholas Collins, Ron Kuivilla.

Curated by Neil Zusman

Supported by the New York State Council on the Arts.

AMHERST (NORTH) CAMPUS MAP

Area Locations



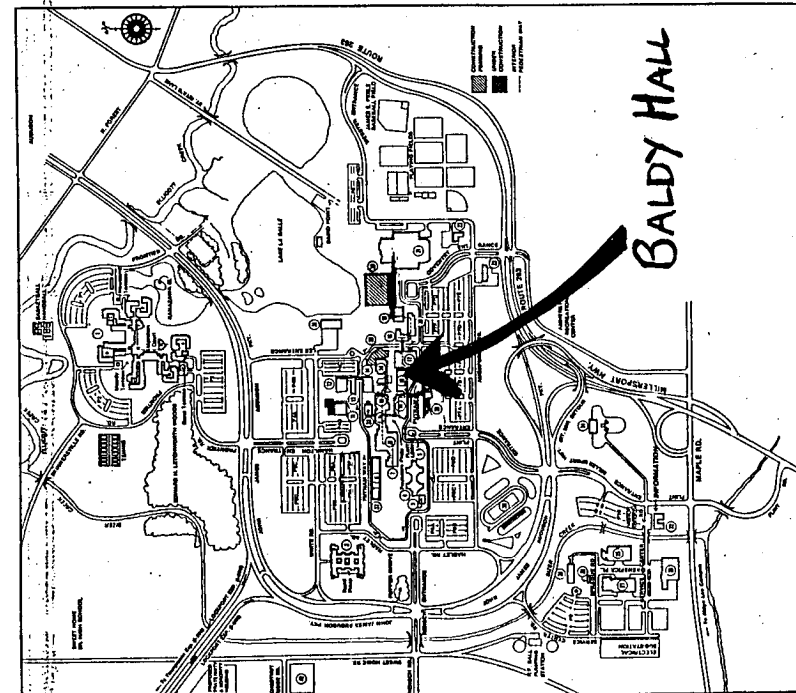
Directions

The New York State Thruway makes the University very accessible to all parts of the State. Rochester is only a 1 1/2 hour drive away; Syracuse, 2 1/2; and New York City, 8 (or just 50 minutes by air).

The Amherst Campus is at Route 263 (Millersport Highway) and Maple Road. From the New York State Thruway, take Exit 50 (I-190), Youngmann Memorial Highway) to the exit for Millersport Highway North. Proceed north to the State University exit (SUNYAB-Flint Entrance).

An alternative is to remain on I-290 to the next exit past Millersport (I-190). Take I-190 North and exit at the first off-ramp, the State University exit.

The Main Street Campus is located at the corner of Routes 5 (Main Street) and 62 (Bailey Avenue). From the New York State Thruway, take Exit 50 to Route 5 West to Route 62.



State University of New York at Buffalo

RE: RIGA, LATVIA, USSR FILM + VIDEO FESTIVAL



RIGA 23 September - 1 October

## Arsenals - Forum des Filmes

It takes two days to travel by train from Cologne to Riga. Alternating flat land and woods determine the view - lots of time to reflect - where am I actually going to? The Baltic states with their traditional Christian-Jewish culture as the crossroads and transfer-point of East and West cinematography. The festival in Riga is one of the few non-commercial film festivals. Even in the Soviet Union there are only two of these (in Moscow and Tashkent, and occasionally in Odessa). But these festivals are not devoted to the cause of experimental film and art video. This is one good reason to applaud the emergence of this FORUM, which is directed by VLADIS GOLDBERGS and ATIS AMOLINS.

The festival was inaugurated by a performance of a number of artists from Riga. An Iron Curtain (a fish net) of about 25 metres long and 4 metres wide was hung in front of the PLANETARIUM (a church converted into an architectural museum) and was cut symbolically with special

scissors. The organizers' intention behind this *Iron Curtain* was to express their desire for communication. According to VLADIS GOLDBERGS, interviewed in *Infermental*, the aim of the FORUM was to induce the population of Riga to adopt a new way of looking at the new visual art and also to stimulate discussion.

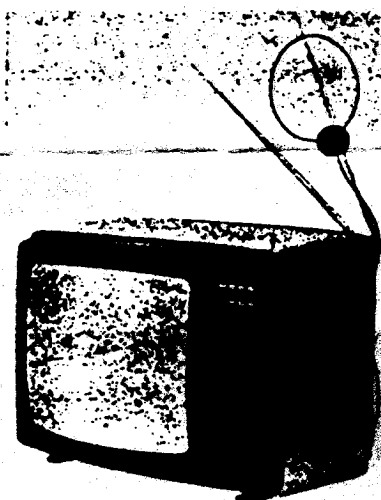
The structure of the festival was well adapted to this idea. There were retrospectives of JEAN-LUC GODARD, MIKLOS JANSO, MILOS FORMAN and JOS STELLING, a series of documentaries from Letland, a programme entitled *Independent American Cinema*, a retrospective of English avantgarde film selected by DAVID CURTIS, and a screening of the new Russian cinema. There was a presentation of the school for animation in Krakau and the Polish experimental scene around JOSEF ROBAKOWSKI and MALGORZATA POTOCKA. The inevitable topical flavour was provided by an international selection of films made in 1987 and '88 and a special video section. The documentary *Jungles Gericht* by HERC FRAKS deals with the

HALL WALLS  
CONTEMPORARY ARTS CENTER  
700 MAIN STREET, BUFFALO, NY 14202

# INFERMENTAL



REVIEW



Stalin - "KVN"  
Khrushchev - "Rekord"  
Breshnev - "Taurus"  
"Stalin" (1966) - 4th generation TV set in the USSR

"BANGA"  
Stalin - 42TC400  
18, Draugate Street  
Kaunas, Lithuania SSR  
Phone 756032

recently executed black-market dealer from Letland, and criticizes social injustice in the USSR; a shocking analysis of the world of judges and convicts.

Apart from the official programme, young Russian filmers also had an opportunity to present their work. The group CINE FANTOM was represented with a programme called PARALLEL, which included work by the ALEINIKOV brothers TEATR & TEATR, and by GREGORJEW OSTREZOW from Moscow, and EVGENIN JUFIT from Leningrad. Really innovative was *Traktor*, the latest film (16mm) by the ALEINIKOV brothers. In a narrative on several levels, IGOR and GLEB ALEINIKOV are able to express very accurately and with subtle humour the ambivalence of a tool and its symbolism for socialist society.

Most spectators were surprised by the homage to PRINZ FASSBINDER by BORIS JOCHANANOW as interpreted by EVGENIN CORBA - after the novel and film *Querelle*. The exposition of so-called extravagant phenomena is not yet part and parcel of the daily practice of Russian filmers.

The showing of *Infermental VII* (Buffalo-New York edition 1988) and *Infermental VIII* (Tokyo edition 1988) - ten solid hours of international video art - provoked the same kind of reaction as the year before at the film festival of Moscow. Many young people stormed the stage asking: *How can I take part in this?* At the end of *Infermental*, some of them spontaneously showed their work. In the video section, videos from England were shown by RENNY BARTLETT, and NORBERT MEISSNER showed a selection from the collection of 235-VIDEO in Cologne.

Therefore, the one thing we hope is that this Forum in Riga will be held regularly in the future. The organization fights for greater independence from the GOSKINO in Moscow, and for a more fluent transfer of film tins and video cassettes, which are still held up at the Customs. VLADIS GOLDBERGS and ATIS AMOLINS have laid the foundation for a cultural-historical Forum.

VERA GALACTICA  
(translation FOKKE SLEEFER)

THE VILLAGE VOICE, New York, March 21, 1989

VOICE MARCH 21, 1989

# CHOICES

AN  
OPINIONATED  
SURVEY OF  
THE WEEK'S  
EVENTS,  
MARCH 15-21

## VIDEO

*Infermental 7*: The most recent and strongest edition of this global village video magazine includes tapes by 58 artists from 17 countries, organized into five hour-length programs under such suggestive headings as "Decolonized Media," "Epidemics," and "Public Images." The fiercely aggressive piece by FRIGO (France) on the "Image Dialects" program is a must see. March 17 and 18 at 7:30 and 9, March 19 at 7:30, Millennium Film Workshop, 66 East 4th Street, 673-0090. (Taubin)

# INFERMENTAL

Cologne, 11<sup>th</sup> dec. 1988

The first international magazine on videocassettes

Dear *Stina & Woody*

We are glad to send you here the Report from INFERMENTAL VII 1988 =

Febr.	Berlin "Panorama" Filmfestival	0,00
March	Lodz/Poland "Clipfestival"	0,00
March	Salsomaggiore/Italy "Festival Film-Video"	1.200,00 DM
April	Budapest "Kossuth Klub"	0,00
April	Maastricht/Nederlande "Theater Cafe" & "Jan van Eyk Academie"	1.500.00 DM
April	Milwaukee, Wisconsin USA, Great Lakes Film & Video	200.00 \$
April/May	Chicago, Illinois USA, Chicago filmmakers	750.00 \$
April/May	Buffalo, New York, USA, Hallwalls contemporary Arts Center	0.00
June	Kopenhagen, Danmark, "Filmfestival"	1.500.00 DM
June	Dortmund BRD, "Theater Pr. Bichel"	1.500.00 DM
Sept.	Australian Tour: Sydney, Melbourne, Cambera, Adelaide, Perth	2.000.00 DM
Sept.	Linz, Austria, "Ars Electronica"	0.00
Sept.	Riga-Leningrad-Moskau	0.00
Sept.	Ithaca, New York, USA, Cornell Cinema-Public access cable TV	750.00 \$
Sept.	Grand Rapids, Michigan, USA, Urban Institute for Contemporary Arts	750.00 \$
Oct.	Sveden-Frölunda-"Monitor"	1.300.00 DM
Nov.	Bonn, BRD, "Kunstverein"	1.500.00 DM
Nov.	Madrid, Spain, "Reina Sophia"	1.500.00 DM
Nov.	Dallas, Texas, USA, Dallas Video Festival	250.00 \$
Nov.	Toronto, Ontario, Canada, Art Metropole	750.00 \$
Dec.	Warszawa, Poland "Videofestival"	0.00
Jan. 89	Binghamton, NY, USA, University Art Museum	500.00 \$
Jan. 89	Hamilton, NY, USA, Performance-Videofestival Colg. Col.	1.500.00 \$
	Finnish Filmarchiv Helsinki - several shows	7.000.00 DM

- 2 - %

COORDINATIONSZENTRALE: Dr. Veruschka Bódy · Süßgürtel 67 · D-5000 Köln 41 · Tel.: 00 49 / 221 / 46 34 04  
Bank account: Köln Dresdner Bank (BLZ 370 800 40) · Konto-Nr. 0936143101

**Aarhus** - Filmwerksted, DK-8000 Aarhus, Carl-Blochs-Gade 28 · **Amsterdam** - Montevideo Singel 137, NL-Amsterdam 1012 WJ  
**Berlin** - Egon Bunne, 1000 Berlin 12, Geisbergstraße 12 · **Budapest** - Béla Balázs Stúdió, H-1026 Budapest, Pasaréti ut 112  
**Buffalo** - N.Y. Hallwalls Gallery, USA-700th Main St. New York, 14202 Buffalo · **Hamburg** - Raskin Stichting / Andreas Coerper, D-2000 Hamburg 60, Jarrestraße 80  
**Lodz** - Robakowski / Potocka, PL-90307 Lodz, Al Mickiewicza 19 m. 29  
**London** - Video Art 23, Friith St., GB-London W 1 · **London** - ICANash House 12, Carlton H.T., GB-London SW 1

- 2 -

Total income : DM 26.565,00  
for artists: DM 13.282,50  
for Hallwalls: DM 6.641,25  
for coordint.: DM 6.641,25

13.282,50 : 58 artists= DM 227,26 for each contribution

- Ars Electronica/Linz and Hallwalls Gallery: gratis, because they are producers
- Berlin Filmfest: gratis, because the premiere and PR
- Lodz, Budapest, Riga, Leningrad, Moscow, Warszawa: gratis, because no \$ in East

Futher to your information: Trailer-info-shows happened in Asia April/Mai 1988:  
Tokyo, Peking, Hongkong, Bangkok /at the Goethe-Instituts/.

Please send us your bank account with an invoice about DM 227,26 as soon as possible.

With the best wishes for 1 9 8 9 !!!!



Vera Bódy  
Coordination



**INFERMENTAL**   
**HALLWALLS**  
CONTEMPORARY ARTS CENTER  
700 Main Street, 4th Floor, Buffalo, NY 14202

April 19, 1988

STEINA  
ROUTE 6--BOX 100  
SANTA FE, NM 87501

Dear STEINA,

Since my last letter to you, I have watched your work many many times!

**INFERMENTAL 7** has been edited, with simple titles and headings added for each of the five hours. It is an impressive program. It holds the viewers' attention, and it has already received many compliments--for all of us.

In February I carried the PAL transfers of **INFERMENTAL 7** to Berlin for our opening program, at the Berlin Film Festival. The follow-through from this premiere will be handled by Vera Body, who is doing all of the international PAL distribution. Her address and phone number are: **Sülzgülte! 67 / D-5000 Köln 41 / W. Germany**; tel. 0049/221/46 34 04.

Elsewhere (in North America) distribution in NTSC video should be arranged through me here at Hallwalls.

Already your work in **INFERMENTAL 7** is being seen--in Budapest, Chicago, Köln, Milwaukee, Rome (Salso Maggiore Film/Video Festival), and in Finland and Poland. We will make an archive of press materials for you, and later you will be receiving more news and money.

The catalog, posters, and postcards are attracting good comments. Please save some of them--and distribute the others. We need you to help us encourage people to show **INFERMENTAL 7**! It will be shown at museums, festivals, media centers, and other places. The fee for **INFERMENTAL 7** is U.S. \$750, of which half is subsequently shared among the artists. This is reasonable for major institutions. Smaller institutions may be considered for a fee reduction. --If you need more promotional materials, please write me, or (speedier!) phone.

Here in Buffalo we are now preparing for a gala U.S. opening on April 30-May 1, as you will see in the Hallwalls calendar enclosed. This will be a major event for the city. Already interviews and articles are appearing in local magazines. You are invited to attend, if you can and would like to. Let me know if you can join us!

All of us here are very excited at the successes which **INFERMENTAL 7** has already achieved; we have been pleased to see it become a program of such confidence and quality, yet with so wide a potential audience. It reaches equally the serious viewer, the student of media, and the general viewer who just wants a good time.

Remember to tell people about **INFERMENTAL 7**--especially in your own geographical area--since the influence and pride of each of us will be one of our most important sources of encouragement for people who should have a chance to see **INFERMENTAL 7** during 1988.

I will look forward to writing you again shortly, with further news and arrangements for the return of your tapes.

Yours truly,



Christine Hill  
Video Curator, Hallwalls

P.S. Attached please find our check for fifty dollars (U.S. \$50.00), which is your initial honorarium for **INFERMENTAL 7**.

Also enclosed are copies of the catalog, poster, and other promotional materials, as mentioned above.

**INFERMENTAL**   
**HALLWALLS**  
CONTEMPORARY ARTS CENTER  
700 Main Street, 4th Floor, Buffalo, NY 14202

April 19, 1988

WOODY VASULKA  
ROUTE 6--BOX 100  
SANTA FE, NM 87501

Dear WOODY VASULKA,

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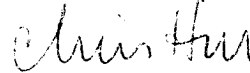
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# HALL WALLS

## CONTEMPORARY ARTS CENTER

### PRESS RELEASE

FOR FURTHER INFORMATION: Contact Chris Hill at 854-5828

Hallwalls Contemporary Arts Center presents **OFF THE TRACK; An International Film & Video Series** in conjunction with the World University Games held in Buffalo, June & July, 1993. Featured throughout the OFF THE TRACK festival in Hallwalls' second floor theater space will be **TOKYO 4**, an installation by video pioneer Steina Vasulka.

### VIDEO INSTALLATION

**TOKYO 4**  
by Steina Vasulka (Japan, Iceland/USA)

Opening Friday, June 17, 7:00 PM  
Hallwalls, 700 Main St., 2nd floor

On view: June 17-July 17 (evenings, in conjunction with film and video events, or by appointment)

Embedded in Steina's remarkable 4-channel video installation is a veritable fugue of carefully observed public movements in Tokyo---Tokyo department store elevator girls, Shinto priests meticulously grooming their gardens on New Year's Eve, train conductors monitoring rush hour crowds, and a vertiginous inspection of food in a supermarket.

Steina's multi-screen video installation is structured as a musical composition for a string quartet, using the different channels of image and sound in ways equivalent to musical polyphony, exchanging visual and audio point and counterpoint. An example of her compositional devices is the flipping or reversing an image and playing it at imperceptibly different speeds on different screens, gradually synchronizing the movements at the same speed toward a unified conclusion.

Steina and Woody Vasulka are certainly video pioneers---major figures in contemporary art with each of them having contributed significant technical and theoretical innovations over the last 25 years. Originally trained as a violinist, Steina was one of the first artists in the early 1970's to interface video with musical performance. In the late 1970's she developed a series of installations on the theme of "Machine Vision," which premiered at the Albright-Knox Gallery in Buffalo. During this time, Steina and Woody were teaching in SUNY Buffalo's Department of Media Studies.

Thanks to SUNY Buffalo Department of Media Study and Armin Heurich for their generous equipment loans to this project.

EASTERN EUROPE--TV & POLITICS 1...continued

Thursday, June 17, 7:30 PM  
Hallwalls, 700 Main St., 2nd floor

EASTERN TV CULTURE(S) & CULTURE(S):

PETR VRANA, VISITING ARTIST (Czech) to screen PERUMOS (BOMBS) and DOST BOLO DOST (ENOUGH IS ENOUGH). Both tapes were shown extensively on Czech TV, and the music featured on Czech radio.

1989--THE REAL POWER OF TV (1989) by Gusztav Hamos (Hungary). While his grandmother makes soup and televised events from Hungary, Romania, China, and East Germany, Hamos, who is visiting Budapest after a 10 year absence, analyzes news coverage in recent years by Hungarian television.

BUNKER TV IN LITHUANIA (1992) by Judit Kopper & Friz Productions (Lithuania, Hungary).

TV stations, including an underground radio and TV bunker, were sites of strategic struggle in Lithuania's 1991 independence from the former USSR.

REGULAR FUNERALS 1924-92 (1992) by Judit Kopper & Friz Productions (Russia, Hungary).

Film and television spectacles of state funerals, from the idealism of Lenin's through the celebration of Brezhnev's gerontocracy.

MIHALY KORNIS VIDEO UNIVERSE (1992) by Judit Kopper & Friz Productions (Hungary).

Kornis, one of Hungary's leading writers has compiled his own TV/video archive since 1986. "You can't trust TV. Who knows what part of Hungarian and world history Hungarian TV puts away for the future. Maybe they save everything, but I can imagine they might not show it to me."

EASTERN EUROPE--TV & POLITICS 2

Friday, June 18, 7:30 PM  
Hallwalls, 700 Main St., 2nd floor

CITIZENS' MOVEMENT VIDEO, 1989-93, PART 1, curated by Keiko Sei. Tapes by Romanian citizens' Group of Social Dialogue, recognized to have played a major role in the political reform of 1989, include THE REVOLUTION?, ORIGINAL DEMOCRACY, and MONARCHY SALVAGES ROMANIA.

CONTINUED...

and...

Friday, June 18, 9:30 PM  
Hallwalls, 700 Main St., 2nd floor

**VIDEOGRAMMES--A REVOLUTION (1993) by Harun Farocki & Andrei Ujica (Germany, Romania).**

This film constructs the 1989 uprising in Timisoara, Romania and events at the TV station using camcorder documentation shot by local participants--multiple records of what the official media didn't want to see--as well as some of the 120 non-stop hours broadcast by Romanian television.

**EASTERN EUROPE--TV & POLITICS 3**

Thursday, June 24, 7:30 PM  
Hallwalls, 700 Main St., 2nd floor

**CITIZENS' MOVEMENTS VIDEO, 1989-93, PART 2, curated by Keiko Sei.** Citizens' groups in Eastern Europe, working independently with camcorders, were able to broadcast, cablecast and circulate videotapes of political events, demonstrations, and discussions to fellow citizens. This program features work from Hungary's Black Box Foundation, including **FAULT LINES IN HUNGARY** about ethnic problems, and **Black Box, Ltd.** Work from former Czechoslovakia's **Original Video Journal** includes **I SHALL MAKE A LONG WAY**, a documentary about Gypsies.

**EASTERN EUROPE--TV & POLITICS 4**

Tuesday, June 29, 7:30 PM  
Hallwalls, 700 Main St., 2nd floor

**ART & POLITICS IN THE EAST, curated by Keiko Sei.** Media artists' work addresses startling political changes during the period 1989-93. Tapes in this program include **ME(D)IA** by Gabor Bora & Laszlo Laszlo Revesz (Hungary), **TOTALITARIAN ZONE** by Vaclav Kucera (Czech Republic), and **THE PENAL CODE WAS RATIFIED** by Vivi Dragan-Vasile (Romania).

Tuesday, June 29, 9:00 PM  
Hallwalls, 700 Main St., 2nd floor

**THE COUNTESS (1989) by Peter Popzlatev (Bulgaria).** A young, brash, urban (Sofia) woman coming of age in radical and hopeful times (1968) asserts her independence from her father, her peers, and the state. She is sent to an isolated village for re-education, to a prison camp for discipline, and to a mental hospital for drug rehabilitation. Popzlatev battled with censors in 1989 to produce this startling film.

...END

# HALL WALLS CONTEMPORARY ARTS CENTER



## INFERMENTAL 7 SCREENINGS:

- 2/88 Berlin Film Festival, Berlin
- 3/88 Video-Art-Clip Festival, Lodz, Poland
- 3/88 Salsomaggiore Film & Video Festival, Rome, Italy
- 4/88 Kossuth Klub, Budapest, Hungary
- 4/88 Hallwalls Contemporary Arts Center and public access cable TV, Buffalo, NY, USA
- 4/88 Chicago Filmmakers, Chicago, IL, USA
- 4/88 Great Lakes Film & Video, Milwaukee, WI, USA
- 4/88 Jan van Eyck Academy, Maastricht, Netherlands
- 6/88 Offensive Video Kunst at Theater Fletch Bizzel, Dortmund, W. Germany
- 6/88 Copenhagen Film & Video Festival, Copenhagen, Denmark
- 9/88 Ars Electronica Festival, Linz, Austria
- 9/88 Riga Film Forum, Riga, Latvia, USSR, and Moscow, Leningrad, USSR
- 9/88 Australian Film & Video Festival, Melbourne, and 5 city tour: Sydney, Adelaide, Canberra, Perth
- 10/88 Cornell Cinema and public access cable TV, Ithaca, NY, USA
- 10/88 Film Archives, Turku, Finland
- 10/88 Urban Institute of Contemporary Arts, Grand Rapids, MI, USA
- 10/88 Monitor, Frolunda, Sweden
- 11/88 Dallas Video Festival, Dallas, TX, USA
- 11/88 Art Metropole, Toronto, Canada
- 11/88 Kunstverein, Bonn, West Germany
- 11/88 Reina Sophia Festival, Madrid, Spain
- 11/88 Videofestival, Warsaw, Poland
- 1/89 University Art Museum, State University of NY at Binghamton, Binghamton, NY, USA
- 2/89 University of Iowa, Ames, IA, USA
- 2/89 "Whole Lotta Shakin' Goin' On" Festival, Hamilton College, Clinton, NY, USA
- 3/89 New Orleans Video Access Center and Loyola University, New Orleans, LA, USA, and public access TV through NOVAC
- 3/89 Millennium, New York, NY, USA
- 4/89 Ed Video, Guelph, Ontario, Canada
- 4/89 Tallahassee Video festival, Tallahassee, FL, USA



**HALL WALLS**  
**CONTEMPORARY ARTS CENTER**

**INFERMENTAL**



April 10, 1989

Dear Artist,

The enclosed check for \$127.00 represents your share (1/58) of 50% of the income received from the 1988 screenings of INFERMENTAL 7. The 1988 and 1989 screenings to date of INFERMENTAL 7 are listed on the attached sheet. You will receive the income from the 1989 screenings in January, 1990. If your address changes during the coming year, please contact us at Hallwalls.

We are pleased that the five hours of INFERMENTAL 7 have indeed served as an effective forum for aesthetic, social, and political issues engaged by independent mediamakers from all over the world. INFERMENTAL 7 has also worked as a vehicle to introduce many emerging artists into an international media discourse and to very diverse audiences, as the screening schedule suggests. You will find the two brief reviews enclosed indicate enthusiastic responses to the program.

We will be continuing our efforts to distribute INFERMENTAL 7 through 1989. If you have any ideas about interested presenters, or libraries that include media art in their collections, please contact us at Hallwalls.

Thanks again for your participation in the INFERMENTAL 7 project.

Yours,

*Chris Hill*

Chris Hill  
Coordinator, INFERMENTAL 7

*Acina + Woody -*

*Greetings from your friends & fans in Buffalo.*

*Chris*

# HALL WALLS

## CONTEMPORARY ARTS CENTER

August 10, 1993

Vasulkas  
Pt. 6 Box 100  
Santa Fe, NM 87501

Dear Steina,

The enclosed check for \$885 covers the honorarium (\$500), equipment rental (\$300) and shipping fee (\$85). I'm very sorry that the amount is so modest. And of course we appreciate your generosity in sending the installation under such budget constraints.

One piece of good news is that the director of NEA Visual Arts (a woman, whose name I don't remember at this moment) came to Hallwalls to do a site visit and was quite taken with the installation. Apparently you have a funding request in to her program, and she was very pleased to be able to speak (eventually) directly to the application having seen the project.

I've enclosed 4 tapes which may be of interest: 1) ORIGINAL VIDEO JOURNAL 5/89 (PAL)--please return 2) ORIGINAL VIDEO JOURNAL 5/90 (PAL)--please return 3) Gusztav Hamos 1989 THR REAL POWER OF TV (NTSC) 4) excerpts from program I showed in Potsdam (VIDEO AS HOMEOPATHY) including Brian Springer's work-in-progress based on his year's worth of satellite Tv scanning-SPIN; JOLLIES by Sadie Benning made with Pixelvision fisher-Price toy camera; NO EUROPE by Tony Conrad; and THE NATION ERUPTS (a 15 min. excerpt of a 30 min. tape produced by a Brooklyn public access collective using excerpts of tapes by many others from around the country) by Not Channel Zero(NTSC). Only the 2 PAL tapes need to be returned. The script for the ORIGINAL VIDEO JOURNAL tapes was sent by Keiko Sei.

On a completely different subject, Kate Horsfield and I will be working again on the history project and we will be contacting you about that in the fall.

I've spoken to Don Metz about the possibility of a violin performance in the fall and he's waiting for Ivar to return. I hope something will work out around that event.

Thanks again, Steina,

*Chris*

**RECENT BINOCULAR WORKS**

**ON FILM**

**BY**

**VASULKA**

**8:30 P.M.  
SATURDAY  
NOVEMBER 27**

**STEREO VISIONS Part II**

**HALLWALLS**

30 Essex St. Buffalo, N.Y. (716)886-7592

Hallwalls is funded by the New York State Council on the Arts and the N.E.A.

# CMMIS

NEWS

SECTION

SUNDAY 2/13

HALLWALLS  
30 Essex Street  
8 PM

BUFFALO VIDEOMAKERS  
PREVIEWINGS OF NEW WORK

Amy Gissen and Jay Patterson  
Jon Burris  
Steina Vasulka  
and other local videomakers

ALBRIGHT-KNOX ART GALLERY  
8:30 PM

EVENINGS FOR NEW MUSIC

Works by LaBarbara, Xenakis