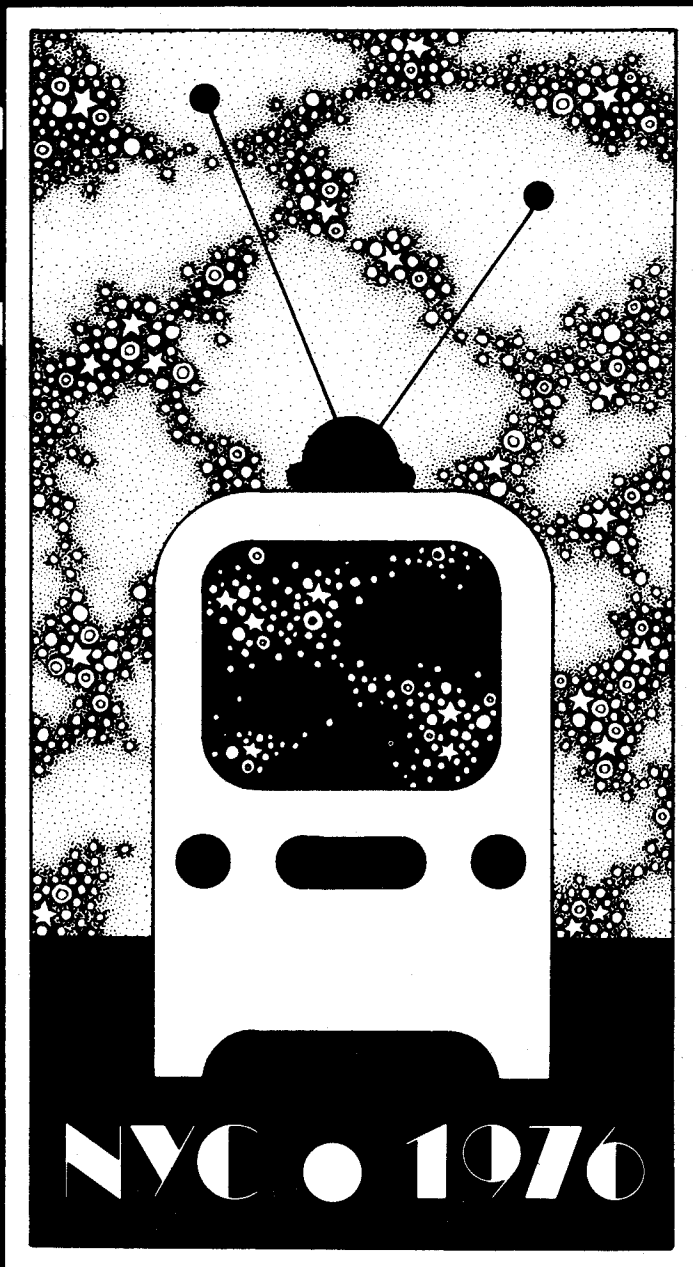


WOMEN'S VIDEO FESTIVAL



NYC • 1976

**WOMEN
VIDEOMAKERS**
in the

**WOMEN'S
VIDEO
FESTIVAL**
NYC • 1976

**COORDINATED BY:
SUSAN MILANO**

**GRAPHIC ARTIST:
CATHY TRAVIS**

**EDITORS:
JEANNE BETANCOURT
ROBIN WOLANER**

**PHOTOGRAPHER:
BARBARA JABAILY**

at the:

**WOMEN'S INTERART CENTER
549 WEST 52 STREET
NEW YORK, NEW YORK 10019**

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Council on the Arts**

INTRODUCTION

Why should a Women's Video Festival exist? Why should women, who constitute more than half of the U.S. population, need a special showcase for their work? The answer, I think, is rooted in the sociological and technological developments of the last decade. In 1968 women made up 32% of the working force. In media alone, they represented only 10% of officials and managers in radio and television and 5% in newspapers according to EEOC figures. Any woman interested in filmmaking in the sixties had to overcome the motion picture industry's rigid union entry rules. Unless she was an actress, script girl, cosmetician, designer, or production assistant, her experience was not unlike that of a black man trying to join a construction trade union. Television, too, was a veritable no-woman's land unless she was young, beautiful and photogenic in which case she could try to get a position in front of the cameras—but even then she had no say in programming.

In 1970 the cover of *Newsweek* finally acknowledged a social movement with photographs of fist-clenching women who had taken to the streets to demonstrate dissatisfaction with the entire system that restricted them. This serious attempt to initiate change was undermined in the media by ridicule ("bra burners") and commercialization ("You've come a long way baby"). Women in the Movement knew that the possibility of change depended on their own ability to reach the public with *their* message—not a reporter's version of it. Many newspapers and publications were born, independent films made, and organizations formed. Very slowly avenues of communication began to open: small monthly publications were able to expand distribution to more states; independent women filmmakers started distributing their own films—first to other women's groups and then to the growing number of universities and colleges offering women's studies programs. There were frequent setbacks, as publications had to cease publishing and many filmmakers could not meet the rising production costs of film and still afford to eat.

During this activity, a quiet revolution was happening in the world of electronics. Since the 1950's a new medium that used magnetic tape to record both sound and picture (much like an audiotape recorder) had been used industrially and commercially. As the process was magnetic and not chemical like film, the recording medium, videotape, could be used over and over again by simply re-recording (changing the coded pattern of the magnetic oxide on the tape). There were no developing costs and you could view your results (using a closed-circuit monitor) immediately.

The equipment was very large and the cost prohibitive for anything but a wealthy institution or network, but during the 60's many Japanese electronics firms were racing to develop a portable video recorder for the consumer market. Finally in 1967 Sony Corporation began selling a unit called the portapak here in the U.S. For about \$1100 you could buy a VTR (videotape recorder), camera (with built-in microphone), battery pack and power adapter (for recharging or use with AC current) that allowed you to shoot a continuous 20-minute reel of videotape (in black and white) for approximately \$15. The tape could be played back instantly (no developing costs) or used again if desired.

But to Sony's surprise it wasn't so much the average American consumer who bought this toy but rather the independent filmmaker, the artist, the community mobilizer and the curious. Half-inch video (unlike its fat predecessors the tape was only 1/2" wide) was the *new* medium. By connecting one or two cables and flicking a switch you were ready to record—no light meters, no calculations. Your result looked, for the most part, like the image you saw in the one-inch monitor/eyepiece of the camera and sounded like the audio you heard in the headphones—if someone bothered to tell you that wearing them was a good idea.

Pioneers in the use of this equipment paid the price of its eventual improvement and continued sophistication. In the race to corner the market, the manufacturers had made several concessions to cost and speed. One of the results was that the technical standards of half-inch did not meet the Federal Communications Commission's requirements for broadcast on VHF television. So to view the work of people using half-inch one had to go out to watch TV. The Kitchen, a multi-media theatre begun in 1971 by Steina and Woody Vasulka and Andy Mannik, was one of the first such showcases to really open its doors to anyone using video in *any* way (abstract, documentary, live performance) and there the videophile could expose his or her work to an audience.

But when Steina Vasulka organized a collection of work for a show on Video Art in early '72 she found that there were surprisingly few entries from women—surprising because she knew that at least one-third of the New York video community was comprised of women. Because of its newness, half-inch had no rules to break—no glamour jobs, no unions to join, no enclaves to threaten—and in larger cities (notably New York, Chicago, Los Angeles and San Francisco) there was equipment available through schools or community groups. Portable video and the Women's Movement had sprung up together. It was at Steina's request that I agreed to do a collective show of women's work.



Photo: Ann Eugenia Volkes

With the help of Shridhar Bapat (then Kitchen program director) and Laura Kassos (an interested friend) we contacted women from New York and California and assembled six evenings of programming. Using an open-entry policy (what we got was what we played), tapes were not limited as to content or form and were not excluded if men worked on them, but we emphasized that the work be created, produced or directed by women videotape makers.

Since that first series in 1972 the audience interest and continued need for exposure to women's work has prompted us to continue doing the Festival. In 1973 we obtained funding from the New York State Council on the Arts through Electronic Arts Intermix. And in '74/'75 we moved the production of the show to the Women's Interart Center which has provided the kind of support and encouragement vital to the completion of any creative endeavor. Under the Center's aegis we've received funding from the National Endowment for the Arts that has made it possible to experiment with new forms of video—some which don't use tape at all (e.g., viewing environments and sculptures). Since most people watch television in the privacy and comfort of their own homes it always seemed so unnatural to seat them in an austere room with hardback chairs and a table holding "the device." The viewing environments therefore are an attempt to make it *seem* more like you're watching TV at a friend's and to give videotape viewing its own identity separate from moviegoing.

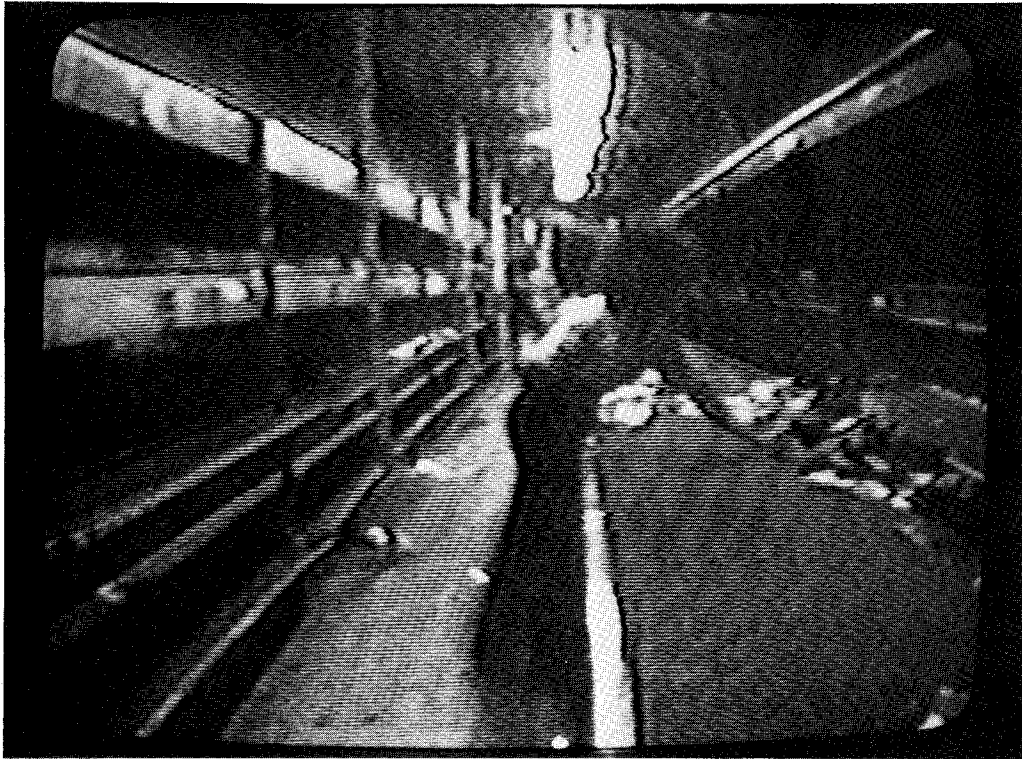
The Festival, which has used the jury system for tape selection since '74/'75, currently writes to individuals and groups across the country and in Canada when looking for new work. It is the response from these women that make the show what it is in any given year. It would be no small oversight to understate the value of this response or the value of past contributors to the show like jurors Jeanne Betancourt, Louise Etra and Lynda Rodolitz or like Ann Eugenia Volkes (co-coordinator in 1974/75) who have each added something very personal to the final product.

With recent developments in technology that make it possible for tapes shot on half-inch to be aired on broadcast television, the crack in the door is getting a little wider. But one still doesn't find many women's names in technical and directorial positions when production credits roll by at the end of a program. One finds even less broadcast programming that has anything to do with what's going on with *real* women today. Until these gaps start closing the need for a Women's Video Festival will continue to exist.

SUSAN MILANO

THE VIDEOMAKERS

(Listed Alphabetically)



JANE AARON

Film animator Jane Aaron has worked on several video productions since 1975. She recently collaborated with Skip Blumberg, an independent television producer and staff member of the Media Center in Lanesville on *When I Was A Worker Like LaVerne*.

When I Was A Worker Like LaVerne (1976) JANE AARON & SKIP BLUMBERG—28½ min.

In a plant housing one of the world's largest conveyer belt systems, an incident between a worker and her supervisor provides revealing insight into the concept of people's control of their own lives on the job. Recorded on ½" and edited on ¾", it was made as part of a series entitled "It's a Living", and televised over public broadcasting in Chicago and in the central states.

SUSAN AMON

Susan Amon has produced and directed videotapes for the University of Southern California's Medical School since 1973. Although she has been working with the medium since she was in college, *Fur Cabbage* was her first attempt to use video for a personal statement. She hopes to continue in this direction and to teach people how to use videotape in therapy.

Fur Cabbage (1975) SUSAN AMON—15 min.—color
A consciousness-raising group's discussion about body hair is used as a background for the artist's agonizing removal of her own hair by shaving. *Fur Cabbage* was shot in ¾" and is unedited.

WENDY APPEL

When Wendy Appel first used video in 1970 she brought with her several years' experience as a costume designer and make-up artist in film. As part of a collective called Women's Video News Service she went to Miami in 1972 to document the Democratic National Convention in ½". A CAPS grantee in 1975, she's interested in developing new ways to successfully combine elements of fantasy and reality on videotape. For the last four years she has worked with TTVV, the Los Angeles-based group that has produced a series of specials for PBS using portable video equipment.

Mary (1973) WENDY APPEL—10 min.

A strangely humorous video comic strip that was shot on ½" and edited on 1". This tape was first shown in the Women's Video Festival in 1973.

ARTDOC/NY—WOMEN ON WOMEN

Women on Women is a unit of ARTDOC/NY, a video documentation project carried out completely by students of the Library Science Department of Queens College. Started in 1974, the program aims to teach documentation processes to students and to create an archives that represents current trends in art in the New York area.

Hannah Wilke (1976) ARTDOC/NY—22 min.—color
Through discussion and demonstration, erotic artist Hannah Wilke explains how and why her work is created. The tape is shot and edited on ½”.

VALERIE BOUVIER (see CHRISTINE NOSCHESI)

NANCY CAIN

Nancy Cain has been a member of the Videofreex since 1969. She works as a staff member of Media Bus and the Media Center in Lanesville New York where each year dozens of visiting artists use production and post-production facilities. A CAPS fellow in 1973, she is interested in new approaches to broadcasting and has been involved in production of over 200 programs for Lanesville TV. She recently worked on a six-part series called “It’s a Living” for public television in Chicago.

State of the Movement Report (1975)

NANCY CAIN—16 min.

“I didn’t know whether to laugh or cry.”—‘Buckaroo’ Bart Friedman
“Devastating.” Joanna Milton—video and filmmaker
“It made me want to vomit.”—Dr. Susan Herman Ph.D.

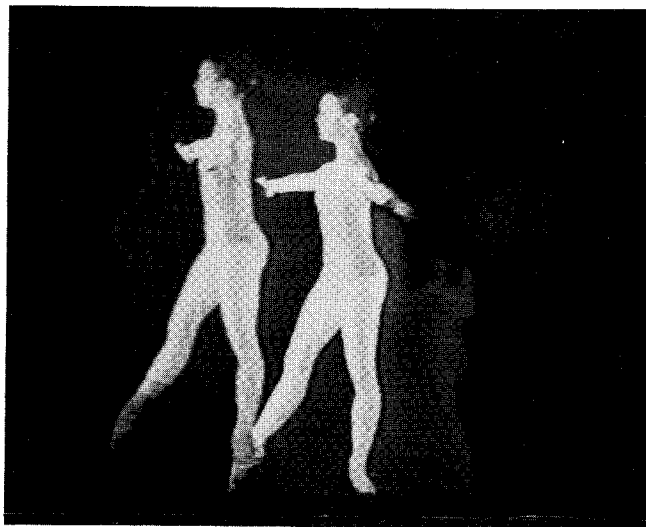
Harriet (1973) NANCY CAIN—15 min.

Harriet is about a woman living with her family of six in their trailer in the mountains of upstate New York. It’s about her realities and her fantasies and about the day that they came together. Shot on ½” and edited on 1” this tape was first shown in the 1975 Women’s Video Festival.

DORIS CHASE

As a painter and sculptor, Doris Chase became involved with dance in 1968 when she was asked to create sculptural forms to be used in a dance performance. Her interest in this area grew and to com-

municate her ideas to a larger audience she began working in film and finally in video to explore and develop new video/dance forms.



Doris Chase Dance Series in Brooklyn (1975)

DORIS CHASE—12 min.—color

Cynthia Anderson of the Joffrey Ballet dances in what appears to be a duet with video-produced images of herself. Shot with three cameras and edited on 2” quad, the tape was made in cooperation with the Television Center and Dance Department at Brooklyn College.

MAXI COHEN

Maxi Cohen is a film and video artist whose work includes producing documentaries in collaboration with her family, using a combination of techniques. She is currently working on a film (begun in 1973) about her relationship with her father who was dying of cancer and on a series of videoworks entitled “A Family Album of Moving Polaroids.” Maxi has shown her tapes on PBS, at the Kitchen, at Festivals and on cable TV. She has received grants from the National Endowment for the Arts, CAPS and the New York State Council on the Arts.

My Bubi, My Zada; A visit with the folks . . . a living room experience (1975) MAXI COHEN

“The room is dark, except for the mellow light emanating from the floor lamp by the overstuffed chair. The room is my grandparents living room . . . chachkas, *The Forward* on the coffee table, lace doilies. On the TV is a tape of *My Bubi, My Zada*, my Russian immigrant grandparents. The tape is a collage of vignettes exposing the relationship between bubi and zada, and their relationship with me.” M.C.

VICTORIA COSTELLO

Formerly co-director of the Washington (D.C.) Community Video Center, Victoria Costello is a video producer and an editor of *TeleVisions Magazine*, a monthly media journal focusing on new developments and uses for video. She and Larry Kirkman, Managing Editor of *TeleVisions* have co-authored special features together for the publication. *TV Family* is the first in a series of tapes to be produced by the collective energies of the magazine staff.



The TV Family (1976)
VICTORIA COSTELLO & LARRY KIRKMAN—30 min.

The TV Family is a dramatic/documentary which tells the story behind the omnipresence of television in the household of one three-generation working-class family in Astoria, New York. Shot on 3/4" color, the tape was subsequently edited on 2" quad.

LOUISE DENVER

Louise Denver, an Australian studying in England, left college to work for the freedom of the Irish in Belfast. While in the North she met up with a U.S. video crew from New York and came here with them. She subsequently gained access to an American-standard portapak, returned to Belfast with David Redom, a documentary photographer with whom she was working, and spent several months living amidst the fighting. Since 1973 she has lived in Devon England where she occasionally tapes incidents from country life.

Streets of Ulster (1973) LOUISE DENVER & DAVID REDOM—30 min.

Shot in the midst of street battles in Northern Ireland, *Streets of Ulster* provides a look at the people whose lives have been affected by this conflict. The tape was produced entirely on 1/2" and was first shown as part of the Women's Video Festival in 1973.

CARA DEVITO

Since 1974 when she first started using video Cara Devito has concentrated on the social implications of the medium... working on many tapes of current political relevance. More recently she has moved to Minnesota where she is a producer for *Changing Channels*, a weekly alternative video magazine that is broadcast on KTCA-TV, the PBS affiliate in Minneapolis.

Ama L'uomo Tuo (Always Love Your Man) (1975)
CARA DEVITO—20 min.

This portrait of a seventy-five year old Italian widow was first shown as part of the Women's Video Festival in 1975. Shot and edited on 1/2", the tape was awarded Best-in-show and Best documentary in the Ithaca Video Festival of the same year and it has been aired on WNET-TV in New York.

LOUISE ETRA

Louise Etra, co-director of the Computer Art Festival, has been working with the synthesized image since 1970. Her tapes have been exhibited in the U.S., Mexico, and Europe and she was Artist-in-Residence at the WNET-TV Lab in 1974. She is currently researching the use of the computer as a compositional tool for video artists.

Narcisicon (1973)
LOUISE & BILL ETRA—10 min.—color

By multiplying and manipulating the image of Louise Etra's face, this short silent tape reveals some of the capabilities of the Rutt/Etra video synthesizer. Made in collaboration with Bill Etra, *Narcisicon* was first shown as part of the Women's Video Festival in 1973.

DUDLEY EVANSON

Dudley Evanson was a member of the Raindance Foundation where she made tapes and helped to edit their magazine, *Radical Software*. She went on to co-produce *Downsville TV*, a weekly cable program in upstate New York and currently is active in the local origination of programming for Grassroots Cable Network in Aspen, Colorado. She and her husband Dean, who have worked together as instructors and producers, are part of Turtle Island Media Environments, a group concerned with survival information tapes and the documentation of Native American traditions as they apply to the use of the earth.

Earth Birth, Sky High (1975) DUDLEY & DEAN EVANSON—30 min.

A record of Sarah Evanson's New Year's morn entry onto the earth plane in a school bus. It was shot and edited on 1/2".

ESTELLE FARBER

Estelle Farber's interest in video as a visual art is related to her involvement in painting. Using the monitor as canvas, she prefers to deal with the medium in abstract forms and has begun to learn how to use the video synthesizer. She works in the New York City area.

Let There Be More Light (1976)
ESTELLE FARBER—8 min.

Using the simple technique of video feedback (i.e., pointing a camera that's connected to a monitor into that monitor) the artist demonstrates her ability to achieve and maintain control over the forms that are created.

LINDA GIBSON

Linda Gibson's first exposure to video was in a therapeutic group that used tape for role-playing. She subsequently entered a master's program at the Annenberg School of Communications at the University of Pennsylvania where she pursued her interest in video. Her recent work incorporates the medium with other art forms.

Improvisation II (1975) LINDA GIBSON—2½ min.
In this solo dance piece a superimposition in reverse of a single image over itself creates the effect of two performers. It was recorded with two cameras and a special effects generator.

MARISA GIOFFRE (see CHRISTINE NOSCHESI)

JENNY GOLDBERG

Jenny Goldberg studied film and video at New York University before moving to San Francisco where she now takes acting classes and writes film scripts. She made *The Rape Tape* with three other women who, like herself, had been raped and felt a personal need to share experiences and feelings.

The Rape Tape (1972) JENNY GOLDBERG—35 min.
Four women share their experiences of being raped—the police, the courts, the parents, the doctors—the fear, the anger, the shame and the violence. First shown in the Women's Video Festival 1972, this tape was shot and edited on ½".

CYNTHIA GREY

Cynthia Grey, a free-lance film and videotape artist has a varied background in independent and commercial production. As early as 1972 she was developing ideas from her film work into video, using ½" and quad. She's fluent in both media and is currently working on a new film.

The Cats (1976) CYNTHIA GREY—60 seconds—color
This short commentary on the elusive and ephemeral qualities of the cat was produced at WNEW-TV in New York on 2" quad and was edited in Syracuse at Synapse and the Newhouse Communication Center.

INTERNATIONAL VIDEOLETTERS

Initiated as an experiment among five cities in March 1975, this monthly exchange of information, news events and issues has helped to open up communication among women in many communities across the United States. Every other month, participating groups produce a half-hour "letter" on video and send two or three copies to sister groups in other cities. To take full advantage of the immediacy of the medium, the tapes are not highly edited but rather sustain audience interest by the content and the variety of topics included in each VIDEOLETTER.

In each of the cities there is a monthly screening of the newly-arrived tapes plus the home tape. Audience reaction is videotaped at the end of the evening and included as part of the next outgoing VIDEOLETTER. Groups in the following 13 U.S. cities are currently involved in the exchange: Boston, Tampa, Tucson, San Francisco, Seattle, Los Angeles, Portland, Rochester, Chicago, Washington D.C., New York, San Diego and Santa Cruz.

Samples of INTERNATIONAL VIDEOLETTERS shown on the Sunday night programs were not part of the jury selection process but are included as examples of this new form. Represented in the network are a loose collective of over 75 women using video as a tool for communication and change.



SHIGEKO KUBOTA

In the 1960's Shigeko Kubota, a sculptor, performed and participated in many happenings, street events and concerts. As ½" video gained popularity she began documenting many of the art events that were taking place in the U.S. and in Europe. This eventually led to her incorporation of video with sculpture, which is the main focus of her work today—the marriage of the object and the subject. As Video Curator at Anthology Film Archives in New York City she has helped to create a showcase for artists working with the medium.

My Father (1975) SHIGEKO KUBOTA—15 min.
This highly personal tape exposes Shigeko's grief at her father's death. As a video artist she tries to bring her father back by playing tapes she made during their last times together. It was shot and edited on ½".

Marcel Duchamp's Grave (1975) SHIGEKO KUBOTA
Since 1958 Shigeko Kubota has collected photographs and artifacts related to the collaborative work of Marcel Duchamp and John Cage. Following Buddhist tradition she visited Duchamp's grave after his death, bringing with her a personal memento, a book she published about him and Cage. At the graveside she made a tape for which she subsequently built a tower, metaphorically a coffin, to display on multi-monitors a colorized edit of her visit to Rouen. A length of mirror placed on the floor opposite the tower multiplies the images and movement, symbolizing the infinity of life and death.

PAT LEHMAN

Pat Lehman first worked in video in 1970 at the Computer Image Corporation in Denver, Colorado, making computer-animated tapes. From there she went to Boston where she taught ½" video production at the University of Massachusetts. A Carnegie Foundation grantee in 1974, she currently works independently on ½" production in Denver.

Miss Eve (1975) PAT LEHMAN—24 min.
Why does a woman decide to become a stripper? This interview with Miss Eve, shot in a dressing room in the Pilgrim Theatre (Boston) explores her reasons and her feelings about herself. The tape was shot on ½", rescanned and edited on 1".

Video Vitae (1975) PAT LEHMAN—10 min.—color
This piece, executed on a hybrid computer developed by the Computer Image Corp., is an impressionistic view of a woman in conflict. Shot in real time on 2" quad, the tape was first shown in the Women's Video Festival in 1975.

L.O.V.E. (LESBIANS ORGANIZED FOR VIDEO EXPERIENCE)

LOVE was formed in February of 1973 to record the reality and lifestyles of Lesbians. "By showing ourselves to ourselves we seek to overcome the invisibility imposed upon Lesbians in this society by the media." The LOVE group produced some of the first videotape documentation of the spirit of militancy among radical Lesbians. While some members continue to work in ½" others are now studying film production here in New York City.

Snapshot: Doris and the Firemen (1974)
L.O.V.E.—7 min.

The Uniformed Firefighters Association of Greater New York called a rally to protest passage in City Council of the Gay Civil Rights bill, Intro 2 (a bill which was subsequently defeated). In a heated exchange, both sides make their point. This piece was shot on ½".



Snapshot: Florynce Kennedy (1975)
L.O.V.E.—4 min.

Feminist Party founder Flo Kennedy speaks at a Lesbian Feminist Liberation program in New York City. Shot on ½".

MARY LUCIER

Mary Lucier's media and performance work has been shown throughout the U.S. and in Europe since 1969. Recent exhibits include Galleria Documenta (Torino, Italy), the Kitchen and Anthology Film Archives (N.Y.C.). Her photographs and conceptual pieces have appeared in numerous books and magazines on new art and music. She received a CAPS grant in multi-media in 1975 and was Managing Editor of and a contributing artist to *Video Art*, compiled by the Raindance Foundation, published by Harcourt Brace Jovanovich, 1976. A NYC-based artist, she is currently working on a series of video installations exploring vidicon burn and natural phenomena.

Antique with Video Arts and Generations of Dinosaurs (1973) MARY LUCIER

A sculpture incorporating continuous videotape, live cacti, photographs and an antique cabinet. Inhabit.

EVA MAIER

Eva Maier is a New York City dancer/choreographer who has performed with Meredith Monk, Barbara Dilley and Kikuo Saito. Since 1975 she has been making dance/video. Her pieces (*e*)motion, *35th and Dearborn*, *On Land* and *4:01* have been shown on cable TV and at the New York University Video Festival (1976).

4:01 (1975) EVA MAIER—4 min.

In this piece the dancer/choreographer uses her body as a two-dimensional form for the monitor's surface. The tape was shot on ½" and is unedited.

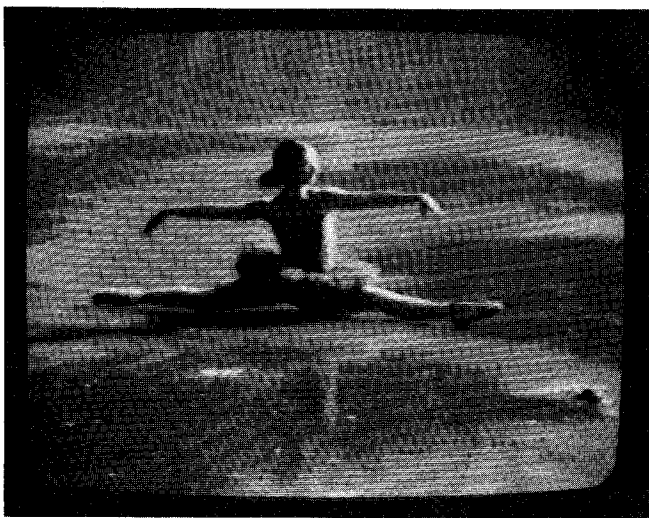
LAURIE MC DONALD

Laurie Mc Donald has been doing video and electronic music for five years and now works with the Electron Movers, Research in the Electronic Arts Inc., a video group in Providence Rhode Island. Her art, reviewed in *Arts Canada*, *Special Issue on Video Art*, has been shown at the Everson Museum in Syracuse and in the New York Avant-Garde Festivals. She is currently involved with the creation of video environments and sculpture.

Hydroglyphs; Early Morning Drift (1975)

LAURIE MC DONALD—15 min.—color

A canoe trip in the great swamp of southern Rhode Island, originally shot in b/w and subsequently colorized on a quantiser (an instrument that synthetically adds color to black and white video).



The Dying Swan (1975) LAURIE MC DONALD—3 min.

A spoof on ballet, shot in conditions of extreme cold on ½".

SUSAN MILANO

Susan Milano, video coordinator of the Women's Interart Center, has been involved with the medium as producer, teacher and performer since 1971. She was awarded a CAPS grant in 1973/74 for her work in documentary and in the following year she began using video and sculpture in performance when she toured with the TP Videospace Troup. As the coordinator of the Women's Video Festival since its inception in 1972, Susan has helped to promote the work of women videomakers in this annual event that has experimented with and originated new approaches to video presentation. Her tapes have been shown widely in the U.S. and in Europe.

Tattoo (1972) SUSAN MILANO—27 min.

A modern-day tattoo artist demonstrating his craft is intercut with Jean Carroll, a woman in her sixties who has spent most of her life as a professional tattooed lady. This tape was shot and edited on ½" and was first shown in the Women's Video Festival in 1972.

SUSAN MOGUL

Originally from New York, Susan Mogul moved to Hollywood in 1973 where she has been actively involved in the feminist art movement. Her interest in personal and social satire lends itself very well to photography and video, two media with which she currently has been working. She has exhibited widely in museums and galleries across the U.S.

Dressing Up (1973) SUSAN MOGUL—5 min.

"Never buy anything full price" says Susan Mogul as she addresses the camera and expounds on a philosophy that's been handed down from mother to daughter. The tape was shot in real time on ½" and is unedited. It was first shown as part of the Women's Video Festival in 1973.

TIRZAH MUTRUX & MADGE STEWART WILLNER

Tirzah Mutrux and Madge Stewart Willner are painter/sculptors who turned to video as a means to express ideas that could not be communicated with the still image. As graduate students they used the facilities of the Tyler School of Art in Philadelphia to collaborate on a series of tapes.

Little Leroy (1975) TIRZAH MUTRUX & MADGE STEWART WILLNER—3 min.

A return to a childhood experience . . . this time, camera in hand. The tape was shot on ½" and is unedited.

CHRISTINE NOSCHESE, MARISA GIOFFRE & VALERIE BOUVIER

In 1973 Christine Noschese, Marisa Gioffre and Valerie Bouvier joined a video workshop at the Women's Interart Center and began taping a group project that became *Women of Northside*. Although their professional backgrounds differed, all three women were raised in ethnic working-class families and this provided a common ground for their work together. Christine Noschese is now director of the National Congress of Neighborhood Women, a community organization established to provide educational opportunities to ethnic neighborhood women whose ambitions have been limited by economic and cultural situations. She has made several tapes on working-class community life and sees video as a means for women to develop their artistic skills and present their viewpoints. Her new film, *Mary-Therese*, the story of a young Italian/American bride-to-be, is a further attempt to deal with ethnic images in a non-stereotypical way.

Marisa Gioffre acted in many productions in regional theatres in the North and Southeast before getting an MFA in directing from New York University School of the Arts. Her first script "Bread and Roses" has been performed at numerous colleges throughout the U.S. She recently completed a teleplay mystery about a repressed nun who kicks her habit.

Valerie Bouvier started using video to document the struggles of several community groups around housing issues. More recently she has been working with fiction taping off-Broadway productions for cable TV and completing post-production of a play, *The Verdict on the Shooting of a Police Officer*.

Women of Northside Fight Back (1974)
CHRISTINE NOSCHESE, MARISA GIOFFRE &
VALERIE BOUVIER—27 min.

When an expanding paper box company threatened to destroy the homes of a working class community in Brooklyn, New York, residents in the area (many of them women) discovered that with a lot of determination you can fight city hall. The tape was shot on ½", edited on 1" and first shown in the Women's Video Festival in 1975.

OPTIC NERVE

Optic Nerve has been working in small-format video in San Francisco since 1972, producing programs like *Fifty Wonderful Years*, which give a unique view of the culture, institutions and myths of America. They have recently completed a program on San Francisco County Jail, *Dead Action*, and are in pre-production

on a 60-minute color documentary on independent truck drivers. Optic Nerve is a member of the Coalition for New Public Affairs Programming, a group of video producers organized to get the work of independents shown on public television.

Fifty Wonderful Years (Miss California Pageant 1973)
(1973) OPTIC NERVE—30 min.

This behind-the-scenes look at an American tradition provides a perceptive approach to the beauty pageant business. Made in cooperation with KQED-TV, the PBS station in San Francisco, the tape was shot on ½" and edited on 1". It was first shown as part of the Women's Video Festival in 1973.

MARCIA ROCK

Since 1970 when she first became involved with video, Marcia Rock has been a teacher and producer. Because of her concern with the technology of the medium she became a solid state circuit technician at Rutt Electrophysics where she helped to build the Rutt/Etra video synthesizer. Her own explorations with computer animation resulted in *Raster's Muse*. Beside electronic art Marcia is interested in interpreting literature through video.

Raster's Muse (1975) MARCIA ROCK—4½ min.—color

This electronic animation based on Rodin's drawings of Isadora Duncan, was achieved using the Rutt/Etra video synthesizer. The interplay of the computer's variable wave forms and frequencies creates an almost human, dance-like style of movement.

LYNDA RODOLITZ

As video consultant to the Twyla Tharp Dance Foundation for three years, Lynda Rodolitz was involved in the use of video with dance as a tool for teaching, documentation and performance. In 1974/75 she worked with the TP Videospace Troupe and with David Cort at the WNET-TV Lab exploring the relationship of the performer to the videospace. Recently she has been working with still photography and this winter was video cameraperson and assistant film editor on a feature-ette about the film "Bound for Glory".

Teaching Projects for the Winter Tour (1974)
LYNDA RODOLITZ—13 min.

A documentary made about the Twyla Tharp dance company residency in Minneapolis, Minneosta in 1974. The tape was shot on ½" and edited on 1" and was first shown in the Women's Video Festival in 1975.

ULRIKE ROSENBACH

Ulrike Rosenbach, a German sculptor who has been making videotapes since 1972, refers to her art as feminist . . . meaning that she deals with the question of her own identity; with her psychological condition as a woman; with her body; with her emotions and with her position in society. Her work has been widely shown in Europe and in 1975 she was selected for Biennale de Jeunes in Paris, an international avant-garde show for artists under the age of 35 who are selected by their governments to represent their country.

Madonnas of the Flowers (1975)
ULRIKE ROSENBACH—11 min.

A hypnotic study of movement and form created by the fanning motion of a piece of flexible plastic over the tapemaker's image. The tape was shot on 1/2" in real time.



Port of Paradise (1975) ULRIKE ROSENBACH—5 min.

This humorous piece builds to a climax without benefit of plot by combining an over-produced musical number with a single visual image. It is unedited and was shot on 1/2".

SANTA CRUZ WOMEN'S MEDIA COLLECTIVE

This collective of nine women first came together in 1972 to develop their skills as filmmakers. After completing their film *Wishfulfilling: A Women's Film Collective*, they turned to video because of its flexibility and economy. *On the Job Training* is part of a women's series that they produced for their local cable television station. Although the group is no longer making tapes or films, all of its members have continued working in media and communications.



On the Job Training (1973)
SANTA CRUZ WOMEN'S MEDIA COLLECTIVE—6 min.

This short work is one of a series which pokes fun at our common conceptions of sexuality. It was shot on 1/2" using two cameras and a special effects generator.

TOMIYO SASAKI

Tomiyo Sasaki is a Canadian painter/sculptor who began using film as an extension of her painting and then learned to do video when she realized the possibilities of sync sound. In her work she often plays on the traditional techniques that video is noted for e.g., real-time process tapes become studies of an action caught in time and repeated over and over until a new story develops through the repetition. In her current work, Tomiyo would like to start introducing elements of color and continue her experiments in space/time distortion.

Untitled #12 (1976) TOMIYO SASAKI—5 min.
Isolated moments repeated in succession and variation create a fractured sense of time.

ROCHELLE SHULMAN

Rochelle Shulman was one of the founders of the Women's Video Project, a feminist media group that worked out of the now-defunct Video Access Center (New York City, 1972-74). As a staff member of the Center she was an instructor and producer. In early '74 she died while on a hiking trip in California.

Women Who've Lived Through Illegal Abortions (1973) ROCHELLE SHULMAN—15 min.

This testimony by women in New York State was made in an effort to prevent the repeal of the newly-liberalized abortion laws. The tape was shot on 1/2" using a multi-camera set-up with special effects generator and then edited on 1". It was first shown as part of the Women's Video Festival in 1973.

SPECTRA FEMINIST MEDIA

Spectra Feminist Media is a collective of women in Washington D.C. whose goals are to develop feminist media and teach women to use it as a tool for power. Currently involved in a three-part series on Women and Criminal Justice, the group also gives video workshops for women and provides production services to other organizations.



Forest of Canes (1975)

SPECTRA FEMINIST MEDIA—20 min.

This tape about the former Chinese practice of foot-binding comments on the physical and psychological oppression of contemporary women. Spectra used both ½" and 1" for shooting and then edited on 1".

STEINA VASULKA

As a classical violinist, Steina Vasulka was first introduced to video through her husband Woody Vasulka. Working initially in a documentary style, their fascination with the effects of feedback soon led them to experiment with the abstract image. When they started the Kitchen in New York City in 1971 they provided a showcase for many video artists who until that time could find little audience or interest in experimental work. Since then they have moved to Buffalo where they continue to make tapes and to teach. Steina's work has been shown extensively in the U.S. and in Europe and she was awarded a Guggenheim Fellowship in 1976.

Let It Be (1971) STEINA VASULKA—4 min.

Inspired by the Lennon/McCartney song, this short tape is one of Steina Vasulka's earliest works and is atypical of later explorations with video as an electronic art. In 1972 it was awarded first prize in the

conceptual category of the First National Video Festival held in Minneapolis, Minnesota. It was recorded live on ½" and was first shown as part of the Women's Video Festival in 1972.

CAROL VONTOBEL

As a member of Media Bus/Videofreex Carol Vontobel has helped to produce live programs for their local show on Lanesville TV in upstate New York. These loosely-structured broadcasts have been a mix of live and taped segments featuring video work by people from around the world; dramatic and comic pieces made in Lanesville, starring local residents; guest appearances by the famous and the not-so-famous and an open on-air phone line for calls while the programs are in progress.

Portapak Conversation (1973)

CAROL VONTOBEL—5 min.

In this video fantasy, a portapak and its camera come to life for an informal debate. *Portapak Conversation* was shot on ½" using a special effects generator and keyer. It was first shown in the Women's Video Festival in 1975.

MADGE STEWART WILLNER (see TIRZAH MUTRUX)

SUSAN WOLFSON

An experimental filmmaker since 1969, Susan Wolfson first started working with the Paik Abé synthesizer in 1974. As a recipient of a grant from the Canada Council the same year she was able to continue making videotapes at the Experimental Television Center in Binghamton. After a brief tour in Europe she returned to Canada where she is working on some new films and tapes.

A Tape for Deirdre Yet To Be (1975)

SUSAN WOLFSON—4 min.—color

This abstract work was generated on the Paik/Abé synthesizer as a live unedited tape performed to the music of the Soft Machine.

A Rare Beauty Near Yonkers, N.Y. (1974)

SUSAN WOLFSON—7 min.—color

This short abstract work is a mix of feedback and assorted wave form signals that have been processed live through the Paik/Abé synthesizer. The tape was first shown in the Women's Video Festival in 1975.