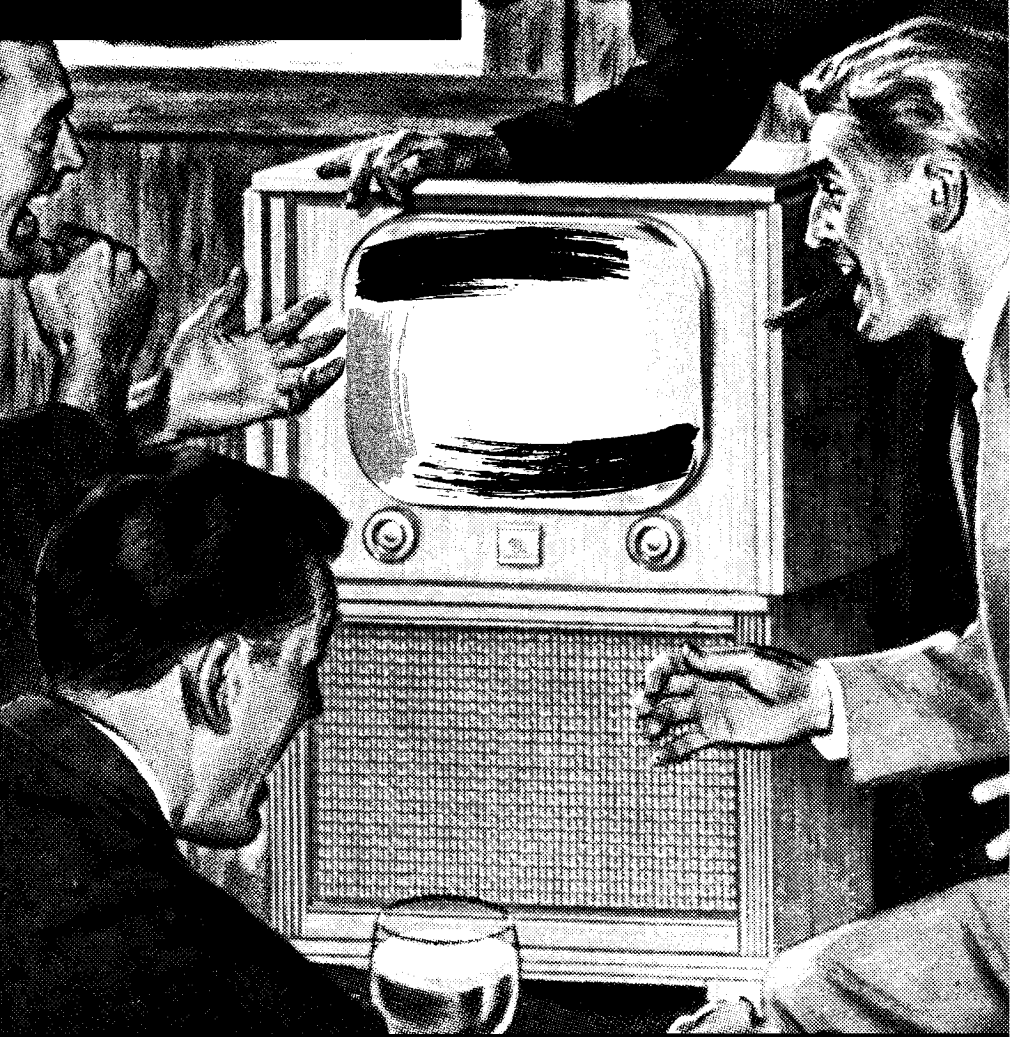


Dallas Video Festival



October 8-11, 1987

DALLAS VIDEO FESTIVAL SCHEDULE

Admission information:

All festival tickets \$20 / \$18 for USA Film Festival, DMA members and students. Individual event tickets also available: opening night \$12 / \$10, which includes reception; all other programs \$3. Children's video showings, Mary Lucier talk, installations and college activities are free. Starck Club admission is free with festival ticket.

Thursday Oct. 8

8 pm - 10 pm

DMA - Ernie Kovacs with Edie Adams

9 pm - 2 am

Starck Club - Opening reception for Edie Adams; ambient video by Davis Hynds; performance by Happy TVs

Friday Oct 9

3 pm

SMU - Video by Woody and Stena Vasulka

7 pm - 9 pm

DMA - "Pee-Wee's Playhouse" with Kevin Dole

9 pm - 11 pm

DMA - "Zbig" - Zbigniew Rybczynski- latest work

10 pm - 4 am

Starck Club - Feminist erotica video; Video installations by David Hynds and Octavio Solis

Saturday Oct 10

Noon

DMA - Sports as Video Art

2 pm - 5 pm

Metamorphosis Records - 3609 Parry Ave.
Performance Art by Mike Rainey

3 pm - 4:30 pm

DMA - "Impact Dallas" - Dallas film / video industry showcase

5 pm - 7 pm

DMA - "Grandeur et Decadence" by Jean-Luc Godard

7 pm - 9 pm

DMA - "The Eternal Frame" by Ant Farm

9 pm - 11 pm

DMA - World Premiere - "SubGenius- A Home Video"

10 pm - 4am

Starck Club - Kamali Fashion Video; Bits & parts by Ziebell

Sunday Oct 11
Noon - 2pm

DMA - Desk Top Video Workshops

3 pm - 4 pm

DMA - Mary Lucier

4 pm - 5 pm

DMA - Artist's Reception

5 pm - 7 pm

DMA - The Dallas Show

10 pm - 2 am

Starck Club - Performance Art - Environmental Installation

“VIDEO DISCOURSE: MEDIATED NARRATIVES” curated by Chip Lord

University of Texas
at Arlington Center
for Research &
Contemporary Art

Saturday, Oct. 10
2:30 p.m Talk by
Chip Lord
Admission free.
Room 171 in the Fine
Arts Building
at UTA, Cooper off
Abrams in Arlington
Screening Schedule

“Video Discourse” is a survey of stories told by artists through the contemporary medium of videotape. The show was first presented at La Jolla Museum of Contemporary Art.

“What unites these works is individual authorship - they expound a point of view as independents working in video, a conventionally commercial medium familiar to Americans as TV. In “Video Discourse” we see a kind of work that resists TV by virtue of its independence, originality and its context in the art world. It is work that both engages and makes demands on the viewer.” - Chip Lord

10:05 A.M.: “I Saw Jesus In A Tortilla” (1982) and “Deaf Dogs can Hear” (1983) by Jeanne C. Finley. “The Commission” (1983) by Woody Vasulka.

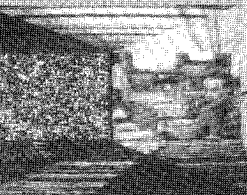
Based on a newspaper account, “I Saw Jesus” uses a series of still images and a professional voice to relate the story of Ramona Barraras, a New Mexican woman, who saw the face of Jesus while making tortillas. “Deaf Dogs” is about a child’s first pet, a sad chihuahua, and the tribulations of its life. In “The Commission, “ Vasulka creates an electronic stage applying an intricate array of video and audio effects to live performance as narrative device.

11:05 A.M.: “Hell” (1985) by Ardele Lister. “Scenes From The Micro-War” (1985) by Sherry Milner. “Windfalls” (1982) by Matthew Geller.

In “Hell,” inspired by Dante’s “Inferno,” lost souls are trapped and stored on computer disks and tortured with the icy precision of digital video effects. “Scenes From the Micro-War” uses the obsessive visual metaphor of camouflage to examine hidden stresses and contradictions in the everyday life of the American family. “Windfalls” is built out of a rambling, jumpy and (at first) nonsensical pair of narratives.

12:15 P.M.: “Why Do Things Get In A Muddle (Come on Petuna)” by Gary Hill. “Double Lunar Dogs” (1984) by Joan Jonas. “The Complete Anne Frank” (1985) by Dale Hoyt.

Backtracking through an accumulation of visual/aural catastrophes, “Come on Petuna” leads the viewer through the looking glass to witness her processual equivalent - Once Upon a Time -establishing the ingress to a conversation muddled with entropic sadness. Joan Jonas’ video is based



on the short story "Universe" by science fiction writer Robert Heinlein and was first presented as a performance at the University Art Museum, Berkeley, in 1980. Described by Dale Hoyt as "a psychedelic soap operetta," "The Complete Anne Frank" depicts the famous diary in a montage of lush, abstract and prismatic visuals set against a traditional teleplay staging of the story.

2 P.M.: "Virtual Play : the double-direct monkey wrench in "Black's machinery" (1985) by Steve Fagin. "Virtual Play" is an essay on representation, narrative and love humorously woven through the life of Lou Andreas Salome, turn-of-the-century intellectual and romantic giant, who captivated among others, Freud, Nietzsche, and Rilke.

7:30 P.M.: "Der Riese (The Giant)" (1983) by Michael Klier. "Der Riese" is an ominous work structured almost entirely of material generated by video surveillance cameras that monitor traffic and travelers, department stores and shoppers, private property and public parks.

PAPER TIGER TELEVISION

A half-hour compilation of the best of "Paper Tiger Television," the weekly New York cable TV series, which criticizes media, monopolies and analyzes the politics of the communications industry, will be shown. Each week a different publication is considered by a different commentator.

The "Brian Winston Reads 'TV Guide' " episode will be shown in its entirety after the compilation tape. Video by Tom Giebink, David Smith and Lee Murray also will be shown.

VASULKA VIDEO

Video by Woody and Stena Vasulka, founders of the New York City performance space "The Kitchen," who are leaving for a year's stay in Japan. Woody's "Art of Memory" captures two ends of the video art world working with abstract imagery and political content. It's a narrative using electronic means in operative form relating to political history of the 20th century.

Stena's "Voice Windows" and "Land Pieces" interpret music visually. It's essentially a color organ.

This presentation will run Thursday thru Saturday Oct. 8-22 UTA Fine Arts Bldg, Rm 171, Arlington

University of Texas at Dallas

Oct. 8 1 p.m.-4 p.m.,
Oct. 9 4 p.m.-7 p.m.
Oct. 12 6 p.m.-8 p.m.
Oct. 13 2 p.m.-5 p.m.

UTD Video Studio
Visual Arts Building,
Floyd at Campbell,
Richardson

Southern Methodist University

Friday, Oct. 9 3 p.m.
Owen Fine Arts Center, Room M1, Binkley and Hillcrest
Admission free