

VILLAGE VOICE

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FILM

The Brooklyn Museum presents

BEST OF THE WEST

*A Festival of Short Film and Video
from the Western United States*

Saturday, June 14, 1-5:30 p.m.

*Join us for a provocative afternoon of documentary, narrative, experimental work, animation, claymation, and color xerography
....from the sublime to the surreal.*

*The Brooklyn Museum
200 Eastern Parkway
Brooklyn, N.Y.
(718) 638-5000 (ext. 232.)*

THE TRIP, Sal Giammona, 1984, 5 mins.

The routine is rendered sublime in this highly stylized filming of a car trip. Shot from a variety of vantage points, the film is an assemblage of stunning visual passages which exploit the effects of reflected light and speed, creating the illusion of other-worldly travel.

VOICES, Joanna Priestley, 1985, 4 mins.

An engaging film featuring a swiftly shifting series of animation techniques and images accompanied by a narrative that conveys Priestley's fears and vulnerabilities in a quirky, candid, and comic fashion.

UP!, Mike Hoover, 1985, 15 mins.

This Academy Award-winning short is a stunning film relating the art and allegory of a young man's hang gliding adventure. Spectacular aerial maneuvers and soaring sequences alternately provoke disbelief and evoke a mood of exquisite transcendence.

We would like to extend our appreciation to the following individuals and organizations for their advice and assistance regarding the program: Northwest Film and Video Center, Portland; Film Arts Foundation, San Francisco; Southwest Alternate Media Project, Houston; Picture Start, Inc., Champaign, Illinois; Long Beach Museum of Art, Long Beach, California; Helena Film Society, Helena, Montana; Pyramid Pictures, Los Angeles; Utah Media Center, Salt Lake City; Video Data Bank, Chicago; Steina and Woody Vasulka, Santa Fe; New Mexico.

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Project Coordinators: Missy Sullivan
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Project Consultant: Nick Manning
Audio Visual Coordinator: John Mata
Audio Visual Assistant: Bruce Gluck

THE CENTRAL MERIDIAN, Jay Teitzell, 1984, 11 mins.

Artist M.C. McMillan conducts a walking tour through his installation piece exhibited at the Los Angeles County Museum of Art. His explanations of this facsimile of a typical American garage are intercut by black and white dramatizations of the garage's fictional creator, an archetypal tinkerer with visionary schemes.

WHY'D THE BEETLE CROSS THE ROAD?, Jan Skretny, 1984, 8 mins.

Finally, an answer to the age old question that has confounded millions of minds throughout history. As a highschool class struggles toward a solution, Skretny takes us live to the site of an intrepid beetle's pilgrimage, the perils of which become alarmingly clear.

PLACE OF EMERGENCE, Paul Brekke, 1984, 20 mins.

Exhibiting highly refined technical talents, Brekke has created a powerful mosaic of images that suggest a fertile world of potent primeval forces. Changing images develop slowly and subtly, challenging the viewer's eye to discern detail and derive meaning.

TEN MINUTE BREAK

BOOMTOWN, Bill Plympton, 1984, 6½ mins.

Based on a Jules Pfeiffer script, Plympton's delightfully satiric animation introduces the Android sisters and their views of the changing military-industrial complex. Boomtown transmits a provocative message through deceptively simple means including a wonderfully funky, syncopated score.

* WHITE BIRD/ BLACK BIRD, Joan E. Price, 1985, 12 mins.

A breathtakingly beautiful study of birds in motion against the mountainous New Mexico landscape. Price has captured some mesmerizing sequences of swarms and formations and set them to an expressive original score. City-dwellers will weep.

METAL DOGS OF INDIA, Chel White, 1985, 3½ mins.

Images painted directly on the film move in sync with the repetitive rhythms of an improvised jazz score. Quick and quirky, the work uses this "cameraless" animation technique to create mechanical, barking dogs amid a fantasia of brightly pulsating forms.

* LAST CALL FOREVER, Irv Broughton and Gerry Cook, 1985, 27 mins.

A unique documentary which sensitively examines the impact of the closing of the Magnet Bar, a mostly Indian hangout in Spokane. A provocative and poignant look at the complexity of a community's conflicting needs and interests.

THE GREAT COGNITO, Will Vinton and Susan Shadburne, 1982, 5 mins.

Vinton's award-winning "claymation" technique is masterfully exploited in this hilarious portrait of the chameleon-like Cognito, a stand-up comic-communicator. John Wayne, FDR, Hitler, and the Andrews sisters are just a few of his myriad faces that constitute a work that is as topical as it is transformational.

HERMANN AND LUIGI, Erich Seibert, 1983, 9 mins.

The works and ideas of two 20th century Futurists, German Hermann Finsterlin and Italian Luigi Russola are the subjects of an amusing poetic and pictorial tribute. Sophisticated optical printing and animation are combined with time-lapse photography, pixillation, found footage, and filmed paintings to create a sumptuous visual experience.

TEN MINUTE BREAK

SUSPICIOUS CIRCUMSTANCES, Jim Blashfield, 1985, 13 mins.

Blashfield (the creator of the Talking Heads video "And She Was") uses an innovative color xerox animation technique to fashion a fabulous and funny surrealist adventure story. Herbert wakes up one night to discover his home possessed by deviant household objects. A mysterious, madcap pursuit ensues.

MY FRIEND, Gus Van Sant, 1983, 3 mins.

The filmmaker recounts a series of episodes in a significant male friendship. The tone is alternately comic and disturbing, and the film constantly riveting.

MY NEW FRIEND, Gus Van Sant, 1985, 2½ mins.

Van Sant takes us on a unique excursion with his new friend the "headbanger". His direct, deadpan approach endears us to the tale's absurdly mundane quality.

* DOROTHY DAVIS: MAKE A WAY, Laurie MacDonald and Janet Densmore, 1984, 26 mins.

Davis, a Texan folk artist who transforms junked materials into new decorative and functional items, is the subject of this easy-paced documentary. A tour through her house reveals necktie upholstery, a button-encrusted fireplace, and a bedroom set embellished with pantyhose. More than a creator of the unusual and the outrageous, Dorothy emerges as a woman of intense spirituality and humane concerns.

TATER PEOPLE, William Garrison, 1983, 8 mins.

This gently satirical film dishes up some deliciously deadpan small-town humor, focusing on the trials and tribulations of a potato farmer's wife.

The Brooklyn Museum Presents
"BEST OF THE WEST"
A Festival of Short Films and Video

Today's program presents a selection of the finest short film and video works produced in the western United States during the last few years. The wide range of genres, techniques, and styles encompasses documentary, narrative, and experimental pieces and the use of animation, claymation, and color xerography processes. Needless to say, the diverse interests and orientations of western filmmakers make the search for common currents and sensibilities a virtually impossible one.

The selection process was a stimulating if sometimes strenuous task. Although regrettably we were unable to include many outstanding works, this very abundance allowed us to assemble a program of richness and variety. From the political to the personal, the satiric to the lyrical, these twenty-one pieces promise a provocative and enjoyable afternoon.

* Indicates video. All others are film.

EYEPIECE, Michael Long, 1982, 3 mins.

A quick succession of clever pictorial metamorphoses take place in an eye-shaped field, revealing a funny, animated fantasy world.

COWGIRLS: PORTRAITS OF AMERICAN RANCH WOMEN, Nancy Kelly, 1985, 27 mins.

This award-winning documentary featuring three generations of western ranch women captures both the grit and spirit of the rigorous work they consider as natural to them as to their cowboy counterparts.

*"PASTRAMI SANDWICH" and "DIAL 116" from MORE TV STORIES, Ilene Segalove 1985. These two pieces administer a concentrated dose of Segalove's off-beat⁵ mins. brand of humor. The power dynamics implicit in the TV/viewer relationship are satirically dramatized, creating absurd and mildly menacing effects.

*VOICE WINDOWS, Joan La Barbara, Steina and Woody Vasulka, 1986, 8 mins.

A technically impressive collaborative work between vocal and video artists, Voice Windows uses its sound track to generate visual imagery. An interactive system developed by the Vasulkas allows La Barbara's voice to interact and pass secondary images into a primary one. The specific vocal sounds affect the shape and patterns of the bleed-through