FRAMES

A SELECTION OF DRAWINGS AND STATEMENTS
BY INDEPENDENT AMERICAN ANIMATORS

ASSEMBLED IN NEW YORK CITY 1978

In 1978 a group of film artists who had been meeting in New York City to discuss experimental animation decided to put out a book of drawings and statements. They mailed out invitations to other artists and assembled the submissions into a modest catalog they called “Frames.” The title suggested a neutral envelop for a wide range of designs (cartooning, abstraction, photo-collage) and themes (self-referential, conceptual/structural, poetic). The edition of 2000 quickly sold out, but the contents can be viewed below. The alphabetical index is linked to the individual FRAMES pages and relevant websites to update information about these artists.

Jane Aaron
Martin Abrahams
Karen Aqua
Mary Beams
Lisze Bechtold
Adam Beckett
Gary Beydler
David Blum
Lowell Bodger
Barbara Bottner
Robert Breer
Ken Brown
Carter Burwell
John Canemaker
Vincent Collins
Lisa Crafts
Sally Cruikshank
Larry Cuba
Jody Culkin
Howard Danelowitz
Carmen D’Avino
Loring Doyle
Irra Duga
Eric Durst
Tony Eastman
David Ehrlich
Jules Engel
Victor Faccinto
Roberta Friedman
Paul Glabicki
Andrea Gomez
James Gore
George Griffin
Linda Heller
Louis Hock
Al Jarnow
Flip Johnson
Linda Klosky
Ken Kobland
Candy Kugel
Maria Lassnig
Kathleen Laughlin
Caroline Leaf
Francis Lee
Jerry Lieberman
Anthony McCall
Frank & Caroline Mouris
Eli Noyes
Pat O'Neill
Sara Petty
Dennis Pies
Suzan Pitt
Richard Protovin
Kathy Rose
Peter Rose
Susan Rubin
Robert Russett
Steve Segal
Maureen Selwood
Janet Shapero
Jim Shook
Jody Silver
Lillian & J.P. Somersaulter
Robert Swarthe
Mary Szilagyi
Anita Thacher
Stan Van Der Beek
Peter Wallach
James Whitney

Dear

You are invited to contribute to FRAMES, a book illustrating the diversity of personal, experimental animated film in the U.S. Here's what we mean by these terms:

"Animation" refers to both a frame by frame technique and a frame by frame awareness, including optical re-photography. In contrast to cinematography, which records real events, animation constructs a synthetic universe of time and space, resulting in the most radical form of illusion in cinema. By "personal" we mean work which transcends the technology so necessary to filmmaking, reflecting the artist's sensibility in every stage of the production process. Though "experimental" can include film made through new techniques it refers primarily to work which invents its own form, makes its own rules, thereby stretching the definition of the medium. This can apply to any of the various tendencies of independent animation: abstract, cartoon, conceptual, figurative, narrative.

The animation process is unique in cinema in that it often entails work which can be viewed independent of film. FRAMES will serve to catalog these ideas and stimulate dialogue among a wide range of artists and their audiences.

DESCRIPTION OF FRAMES

Page size	8½"X11" wide
Layout size	7½"X9½" wide
Printing	offset, black ink
Paper	70 lb offset stock
Cover stock	natural chipboard
Binding	metal spiral, on 8½" edge
Number of pages	96
Edition	2000
Publication date	August 1, 1978

STYLE/CONTENT OF FRAMES

Please submit 1 or 2 pages (original work or good quality photostat) containing anything you think important or interesting--drawings, diagrams, photographs, text. It must be "camera ready", line copy (halftones must be veloxed) within the layout dimensions. Be sure to include any special layout or printing instructions on a separate sheet.

You will be identified on your page (s) and in the table of contents which, if you request, will include your address or a distribution source of your films. You may consider your page (s) as a separate leaf which can be extracted and used to make a miniature book or other paper work. Though we might have to edit contributions to contend with space limitations, copyright will remain with you.

We will return your artwork when we mail your free copy of FRAMES. You should order additional copies as soon as possible. We expect to recoup our production expenses by direct sales and by consignment to film societies, film bookstores, and artists book stores.

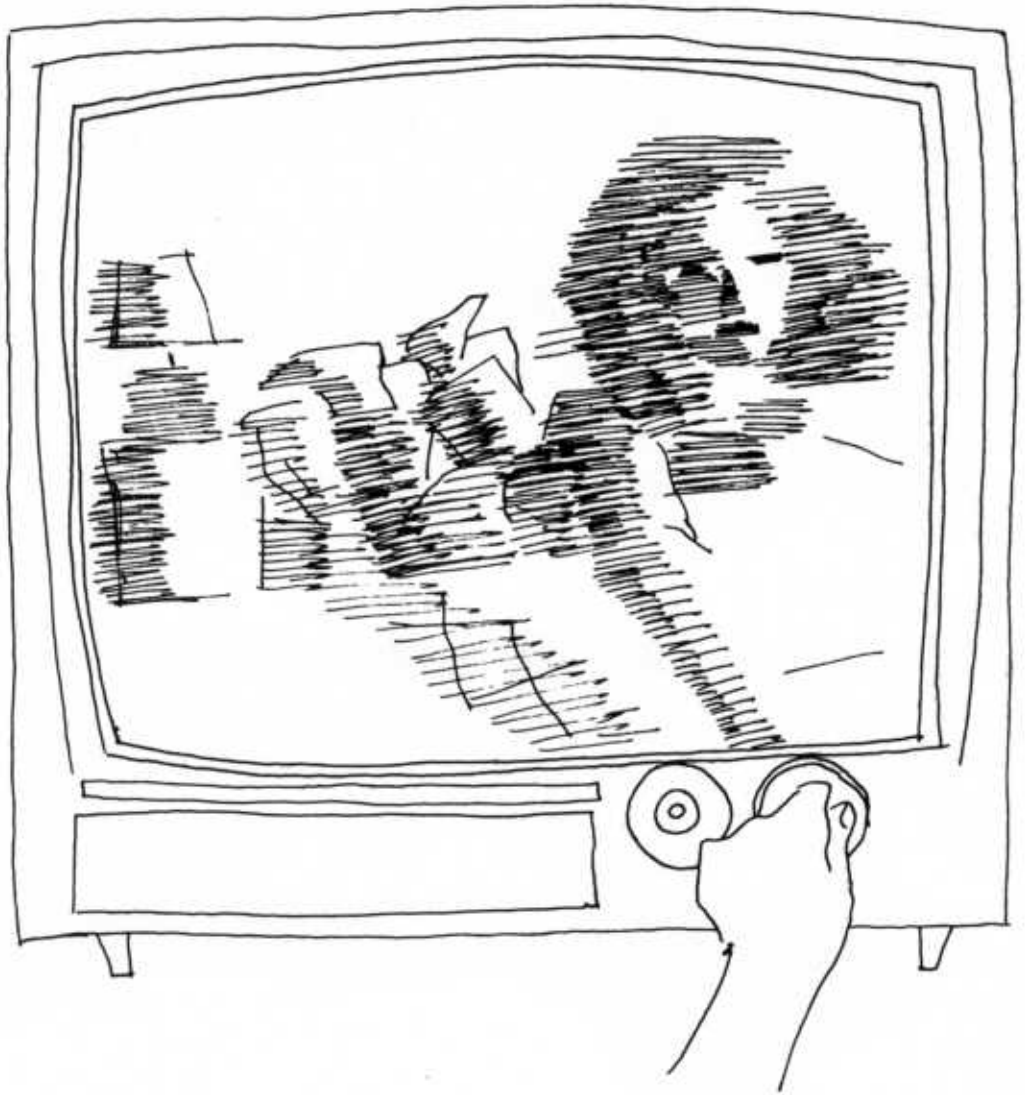
Though our immediate plans call for a unique work, not a periodical, we don't rule out the possibility of a second book if the first proves successful. Nor would we rule out the possibility of a reprint of the first edition, provided the demand exists and your consent is forthcoming.

THE DEADLINE FOR RECEIPT OF YOUR CONTRIBUTION IS: JUNE 1, 1978

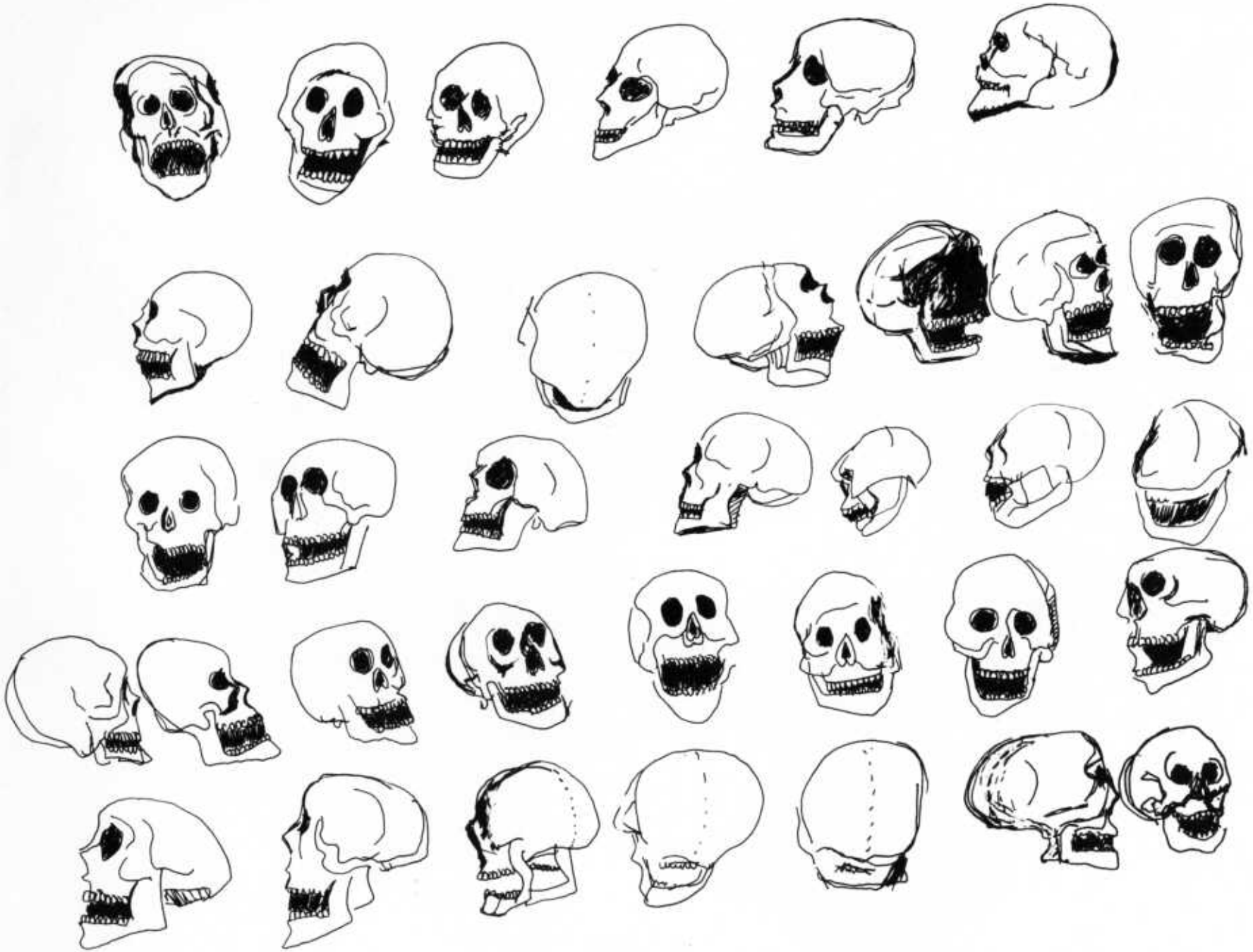
MAIL WORK AND OR INQUIRIES TO: GEORGE GRIFFIN
28 E 4 ST
NYC 10003

Thanks, Victor Faccinto George Griffin Al Jarnow Kathy Rose Anita Thacher

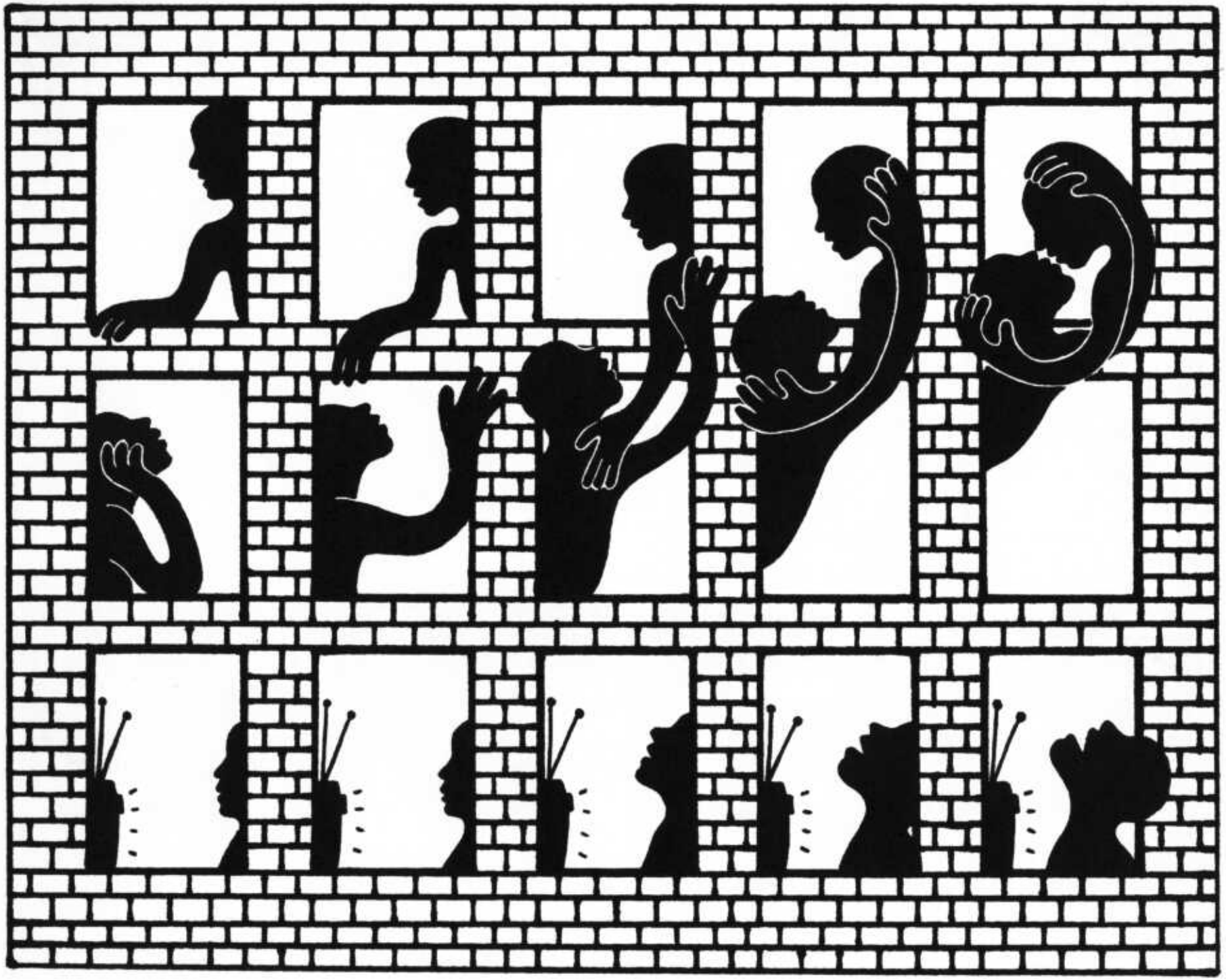
Victor Faccinto George Griffin Al Jarnow Kathy Rose Anita Thacher



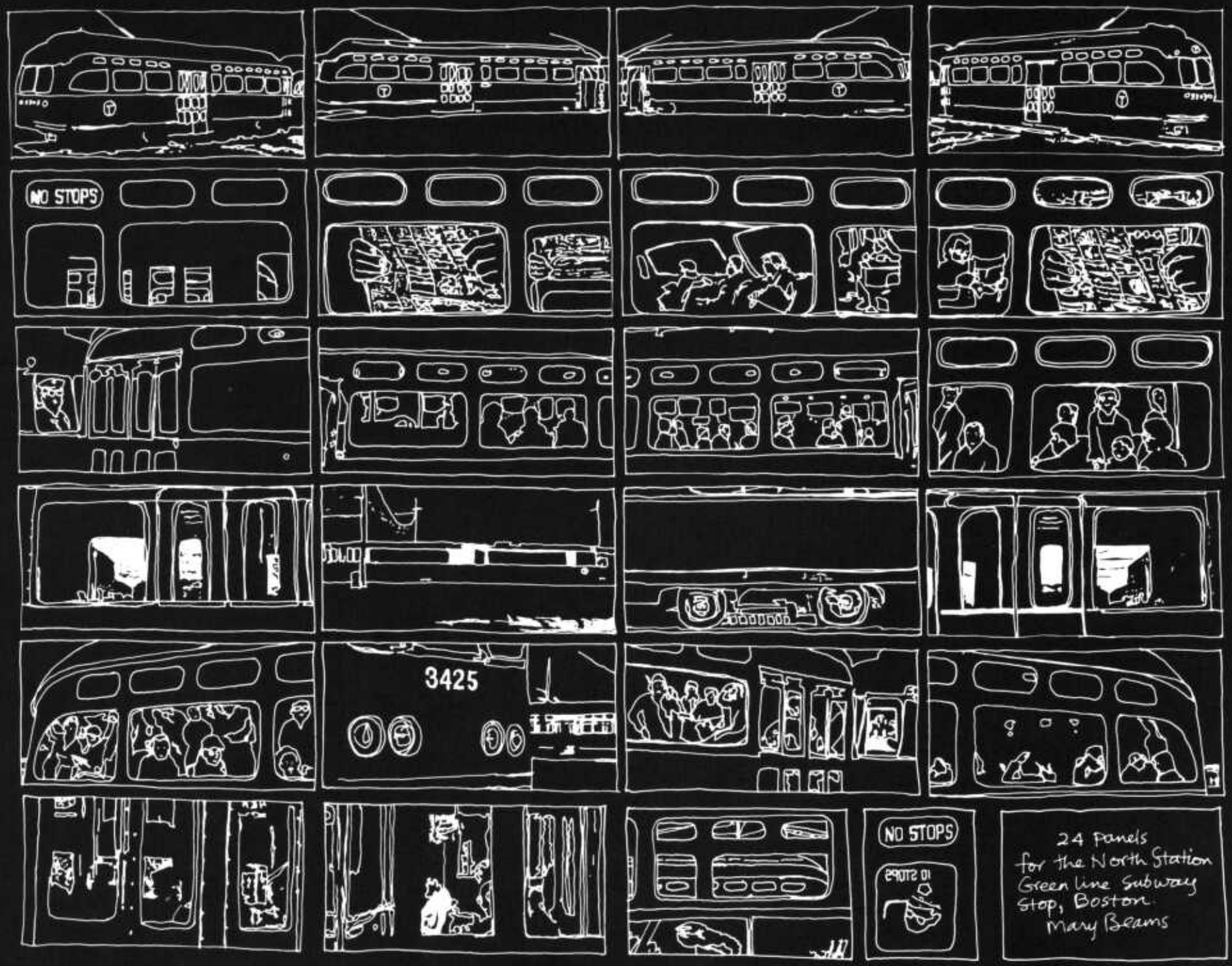
JANE AARON



MARTIN ABRAHAMS



KAREN AQUA



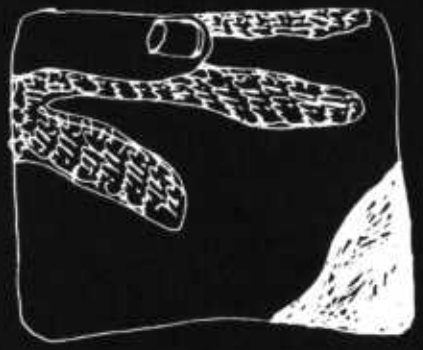
24 Panels
for the North Station
Green Line Subway
Stop, Boston.
Mary Beams

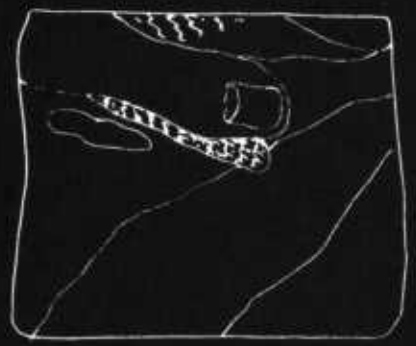
Drawing is touching Time.

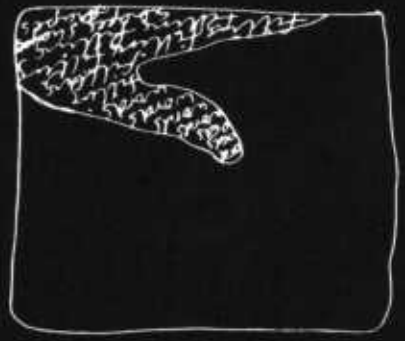
I need a song for a film about whales. Whales sing too, you know, and we can't know what they mean. All we can do is consider what we would mean if we were they.

And yet their songs are sad, we feel. They are full of longing, it seems.

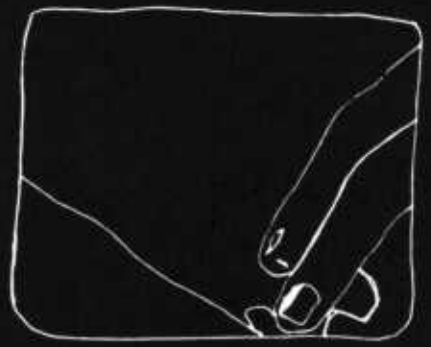
When I rotoscope, I can touch whales, trace around their outlines and command them to move in ways I wish I were capable of.





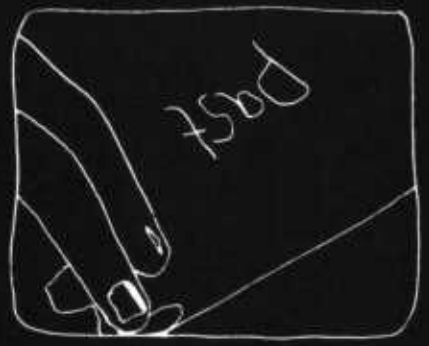


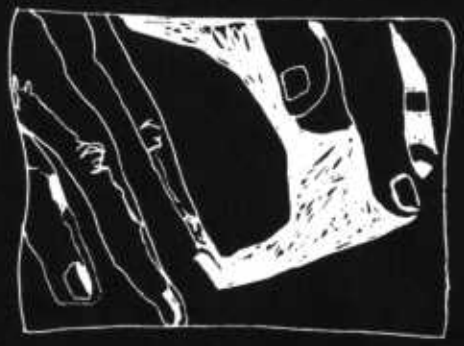
The whales are on film. Once they lived through a certain thirty seconds that my camera was there to see. The camera partitioned the ocean into units of 54 per second,



more than real time is allowed by sound-film measures.

I spent seven days drawing the thirty seconds the whale has forgotten because they were a regular part of his life.





When I know how his thirty seconds best fits into my seven days, I will make a film.

mary Beams

LISZE BECHTOLD

"MARX ON PAPER!"

SOLUTION TO "BECKETT'S" RIDDLE

HI K.R.

to the people

"We dance on the edge of a great incandescent explosion."

BECKETT'S APHORISM: #1 "All men are slaves, but some are their own master's!"

BECKETT'S LAW: "The trouble with GENERAL SOLUTIONS is that they never apply to specific problems."

BECKETT'S RELIGION: "Realism."

BECKETT'S WART:

UNDER "BANDADE"

BECKETTS RIDDLE: "What IS money?" (ANSWER UPSIDE DOWN)

BECKETT'S SOCIAL MOVEMENT: "THE NEW PRAGMATISM"

BECKETT'S political theory: AN ABSOLUTE STATE OF ANARCHY DOES EXIST, ALWAYS HAS EXISTED, AND always shall exist. PROOF: anyone can do anything, any place, any time (ACCORDING TO THEIR Abilities). You better not annoy your fellow ANARCHISTS too much though, some of us have H-Bombs.

I LOVE YOU brothers & SISTERS.

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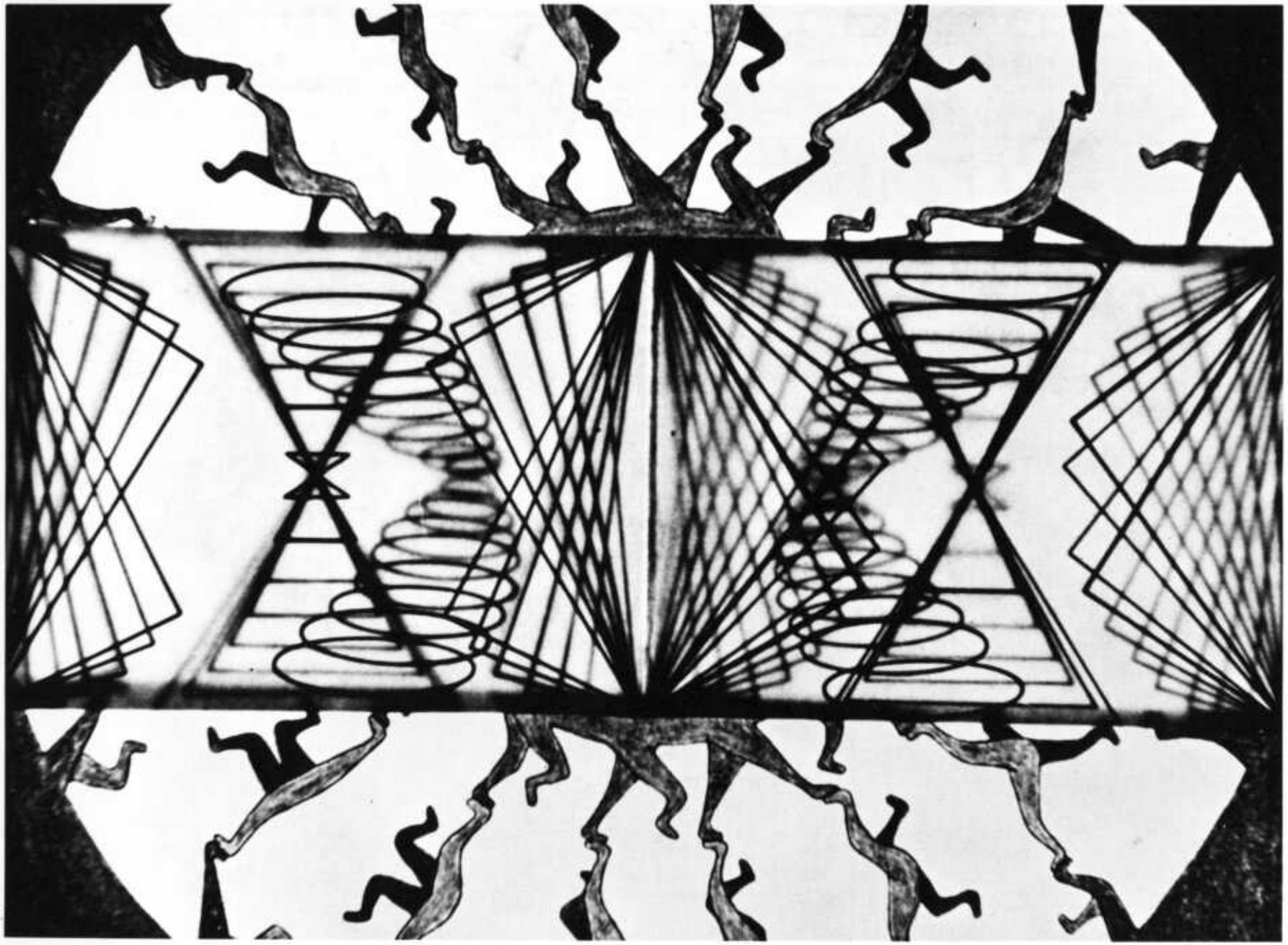
ADAM BECKETT

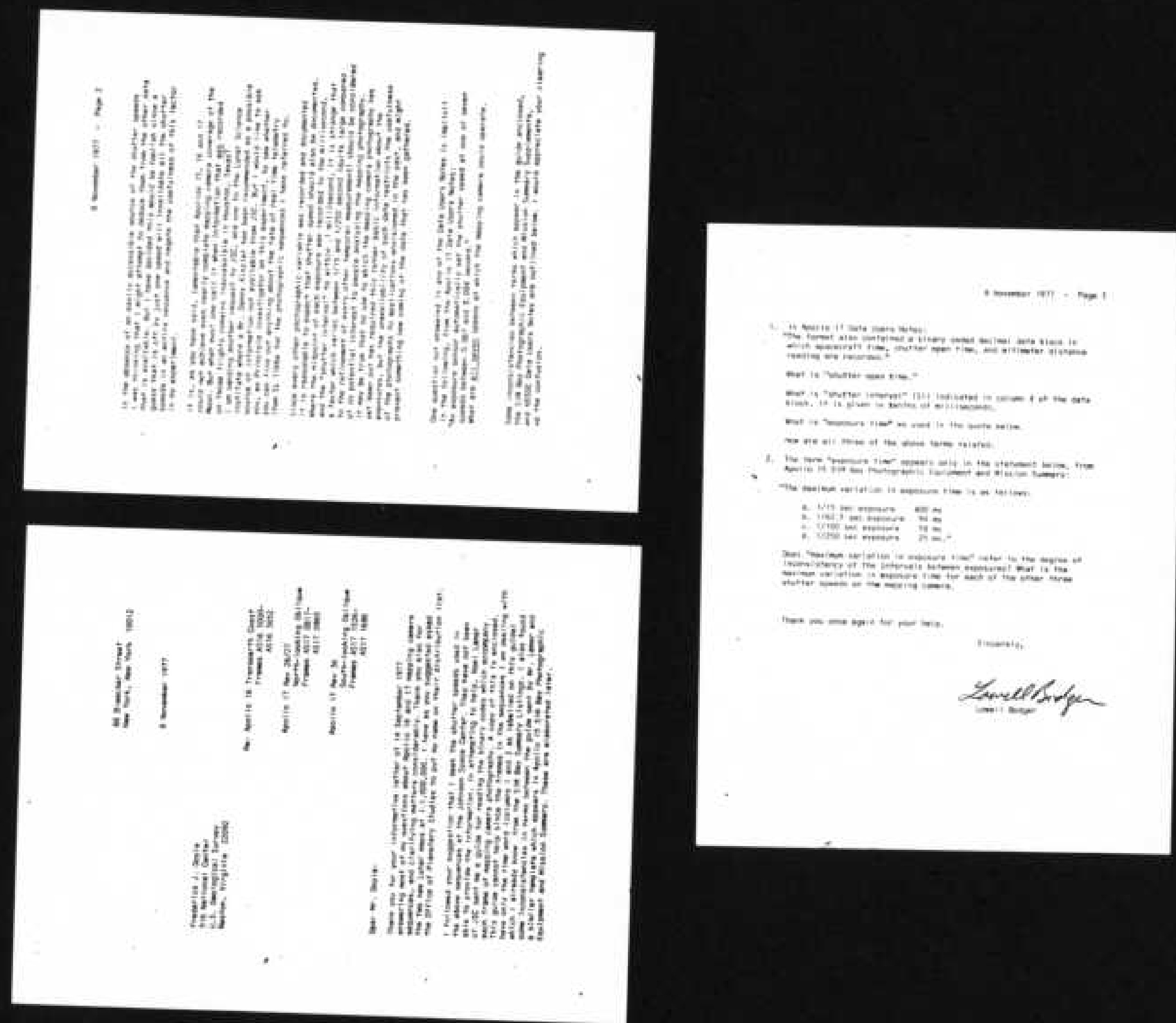
YOUR NAME

Make a color film of your name spelled in block letters, centered in the frame.
Keeping the letters the same size, shape and position, change the scale and materials of each frame.
Make the film as long as possible and remember....its your name that's at stake.

GARY BEYDLER



DAVID BLUM



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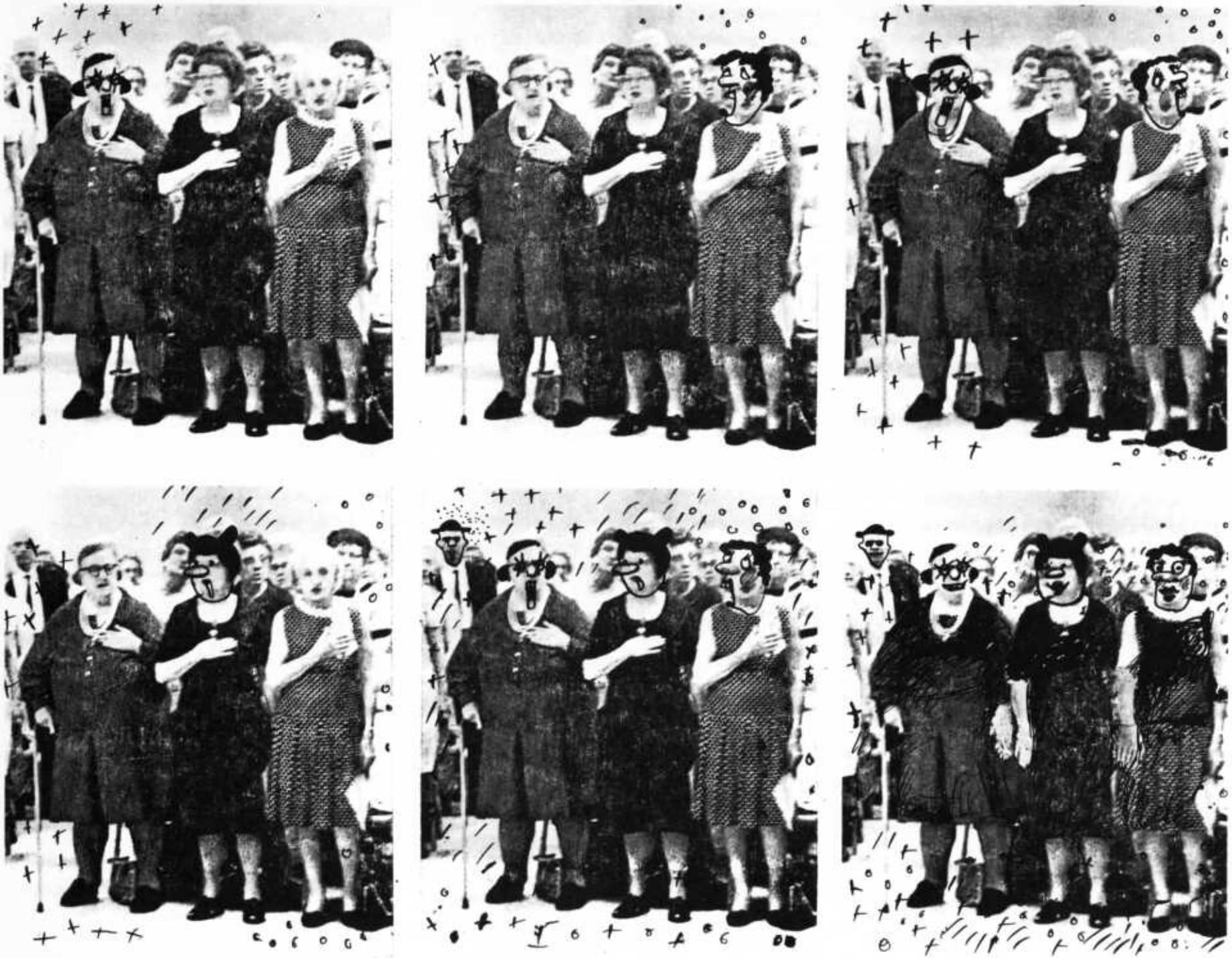
What is "shutter open time."

Thank you once again for your help.

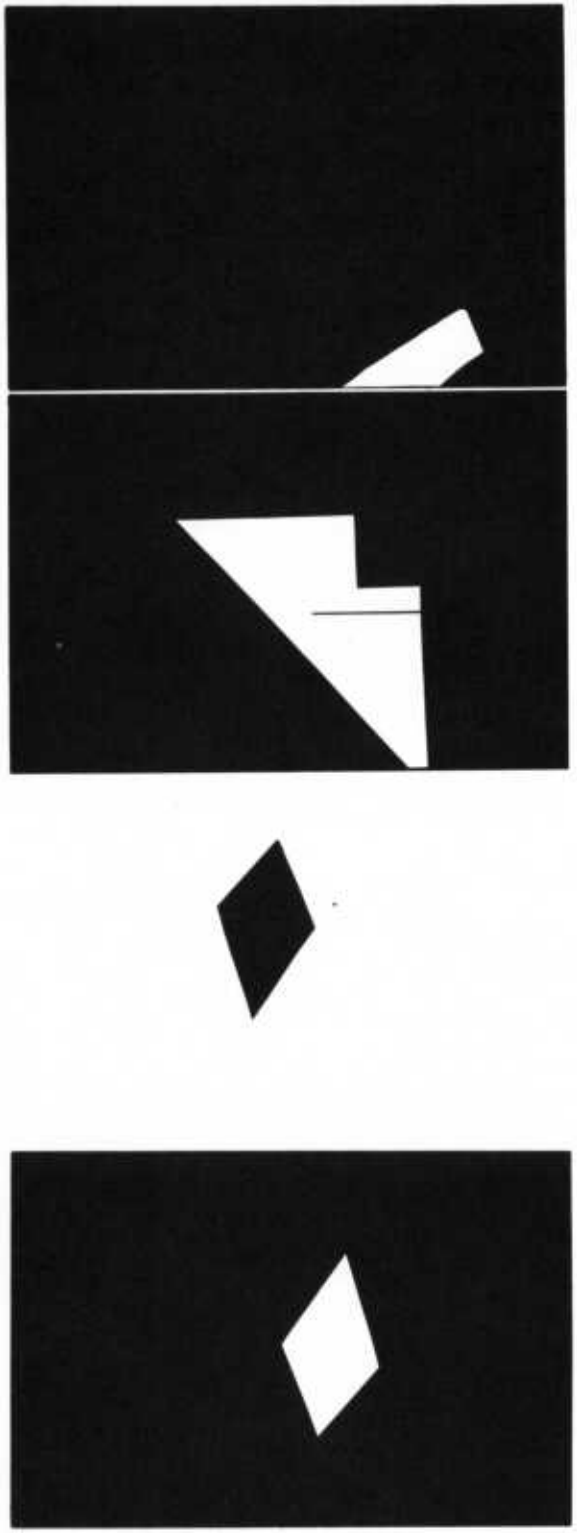
Sincerely,

Lowell Bodger

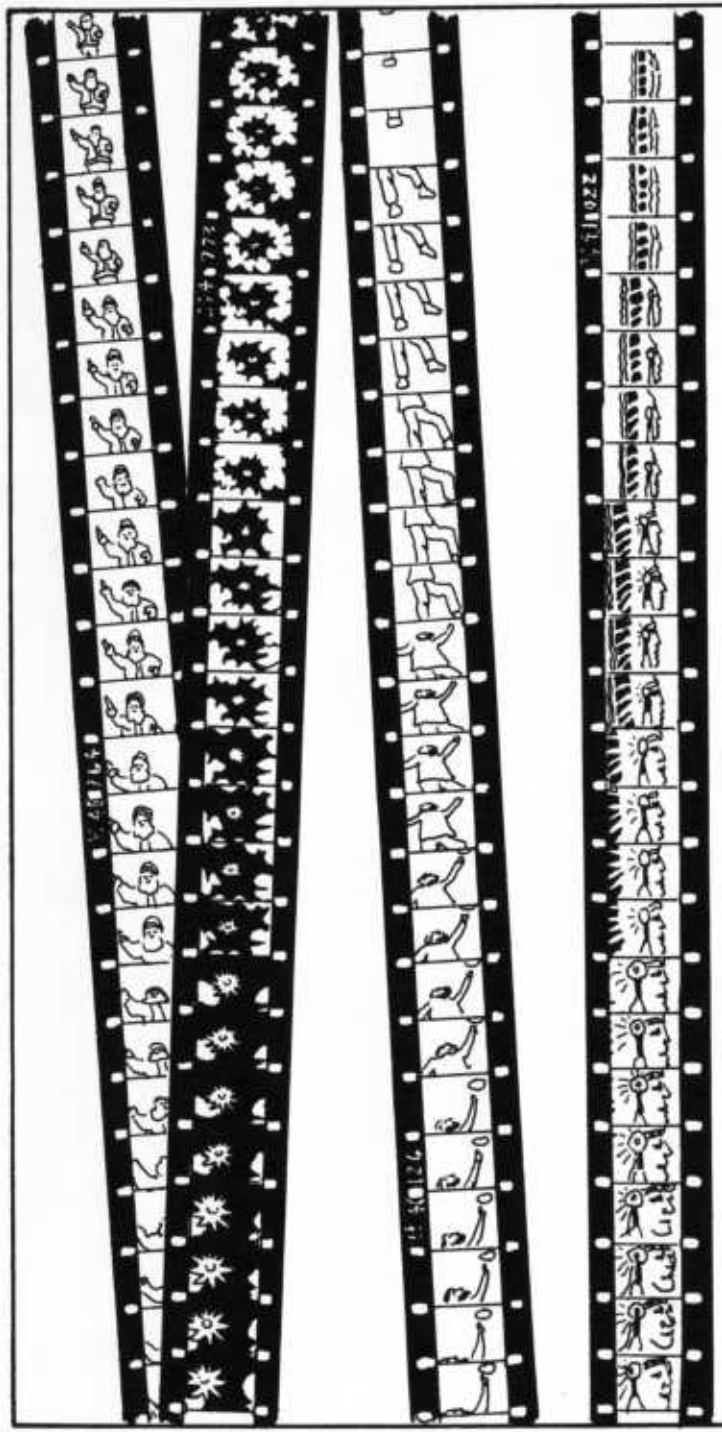
Lowell Bodger



BARBARA BOTTNER



ROBERT BREER



Over the past ten years, I have been keeping a visual diary. It is a chronological recording of textures, places, people, and events, shot in single frame-super eight, edited mostly in camera, and later blown up to 16 MM. on an optical printer. The first film completed in this fashion, (Life Soup-1974), is a 9½ minute compactualization of a year in the life.

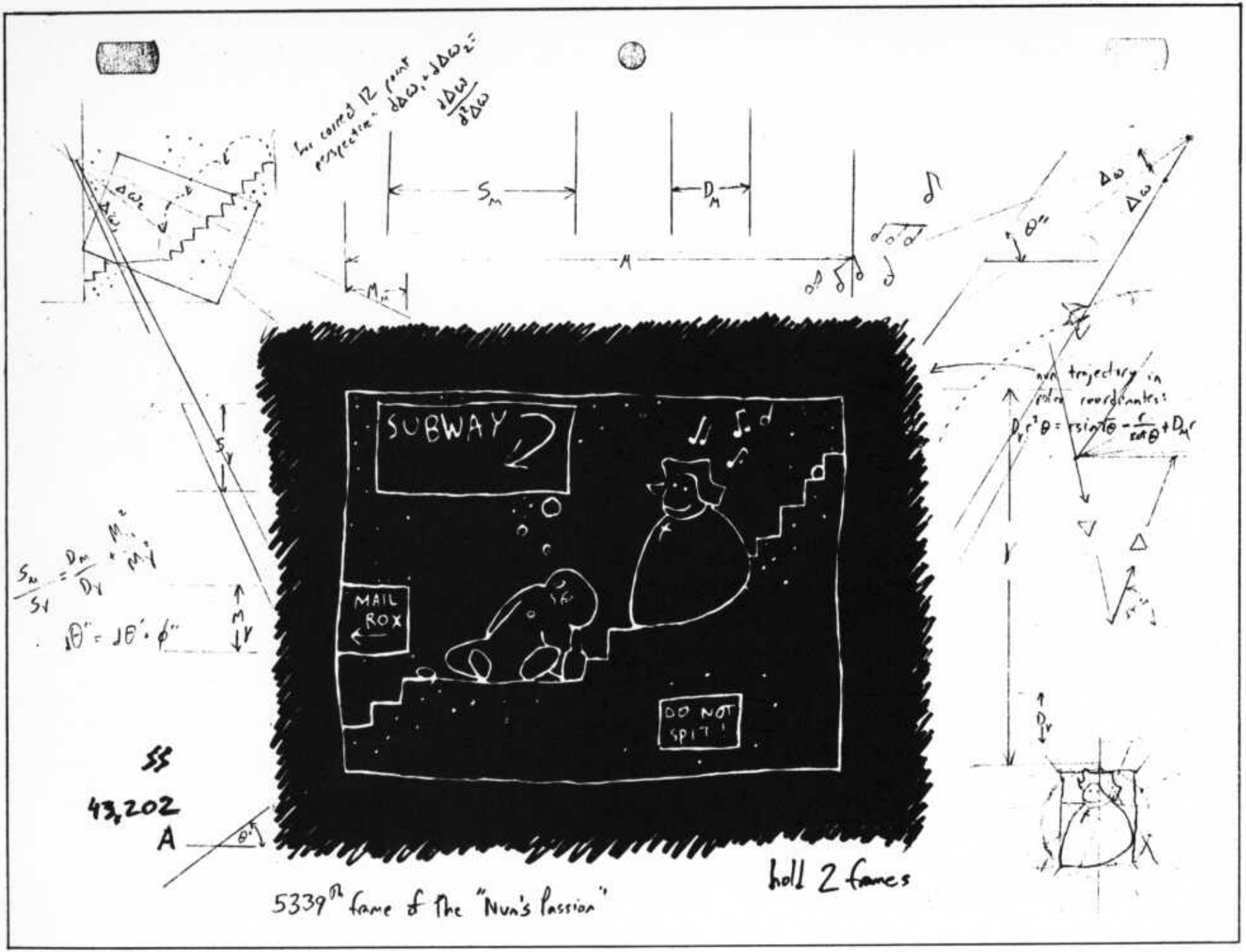
The idea originated many years ago when I was teaching film making to a group of kids. We had been doing pixillation, and after school I started some single frame shooting of things on the way home. The difference being that this time I was doing the moving rather than subjects before the camera.

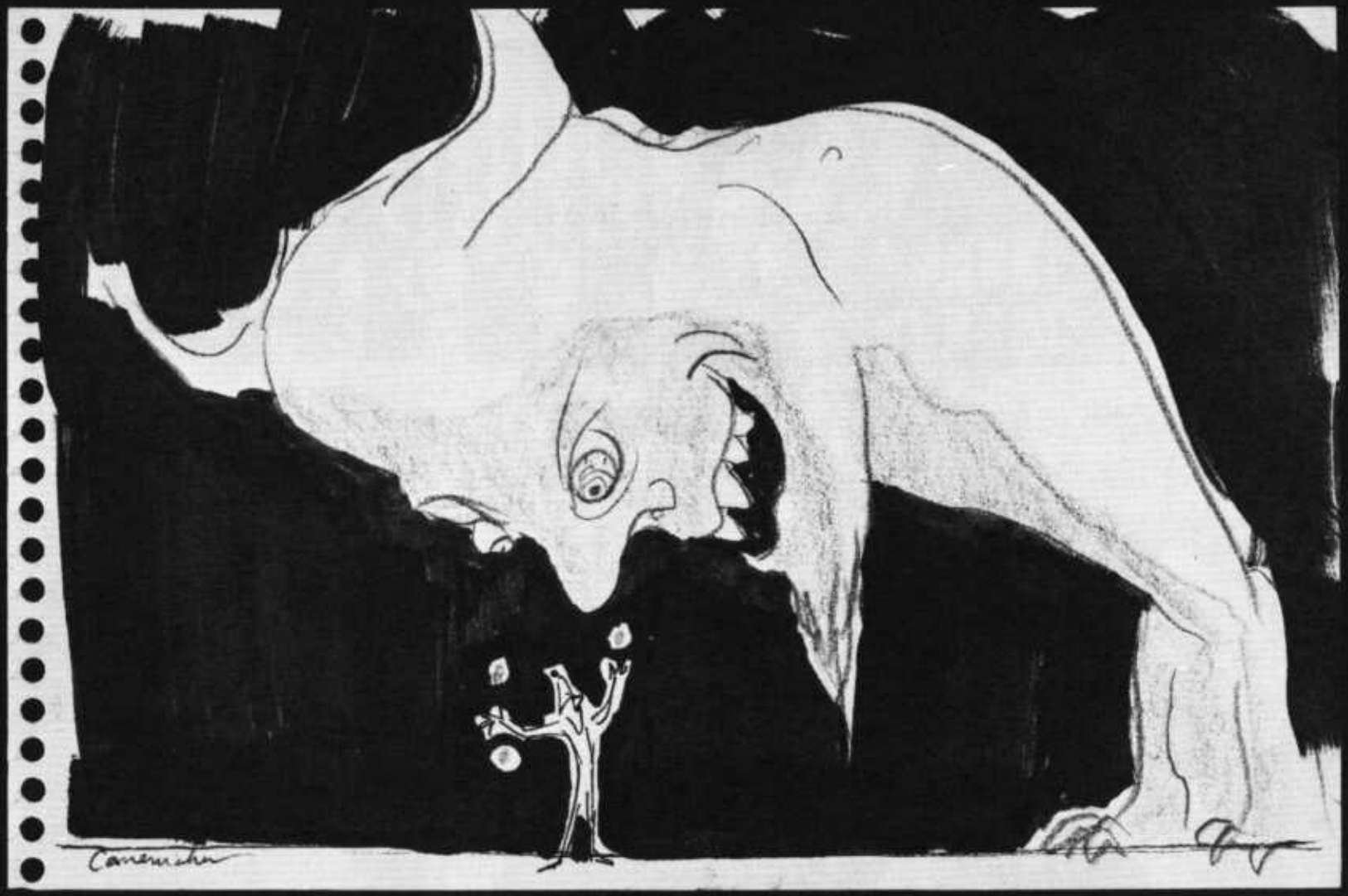
I liked the fluidity of manipulation with a super eight camera and I liked the way images seemed to dance when I projected them at 6 F.P.S.. Later, I would recreate this effect by shooting each frame several times on the optical printer.

This past year I made a film called 'Chika Chika', (the single frame sound), and am presently using this technique on several short, single subject films.

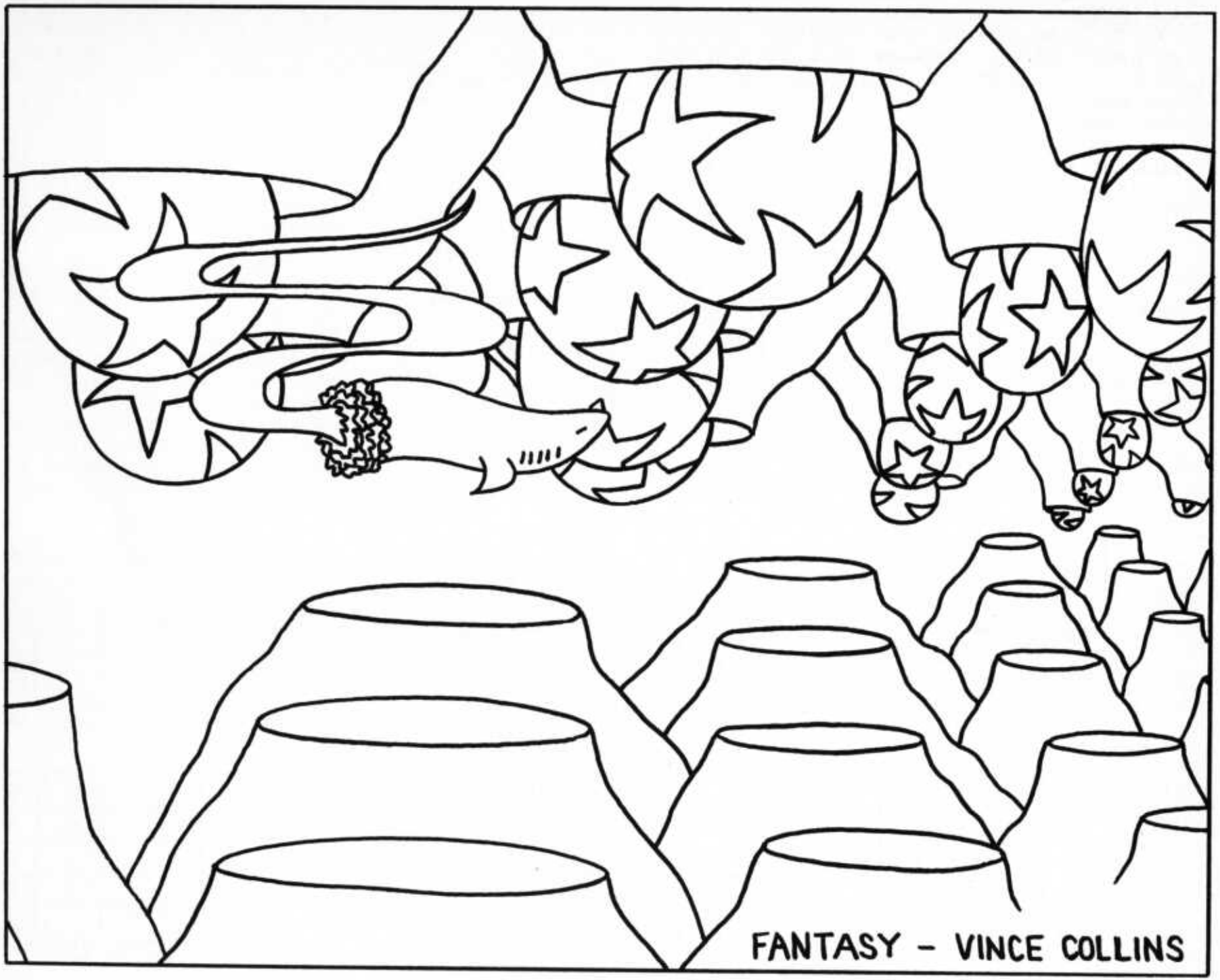
Ken Brown

KEN BROWN

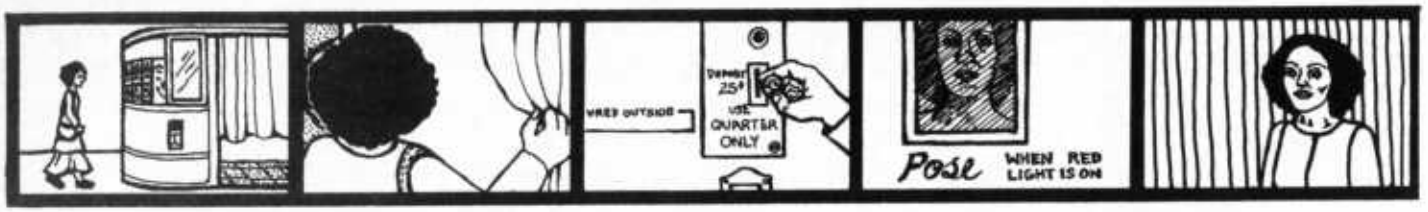

SUBWAY
MAIL BOX
DO NOT SPIT!
hold 2 frames
5339th frame of the "Nun's Passion"
43,202
A

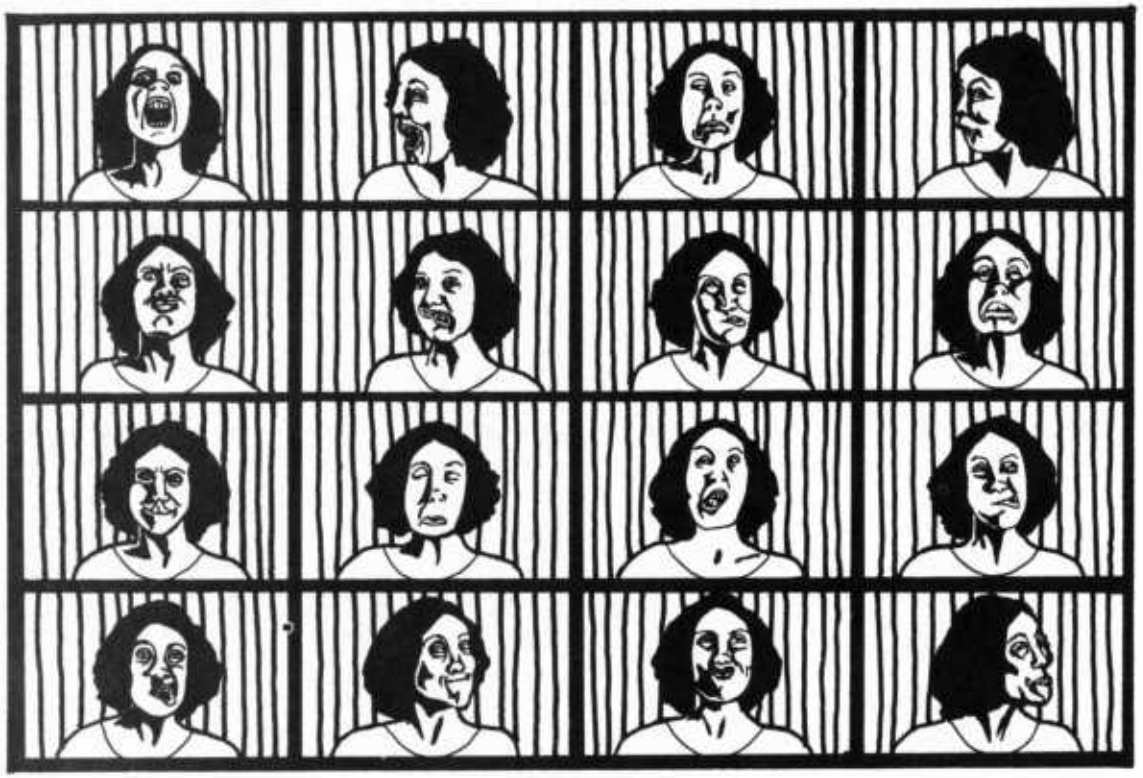


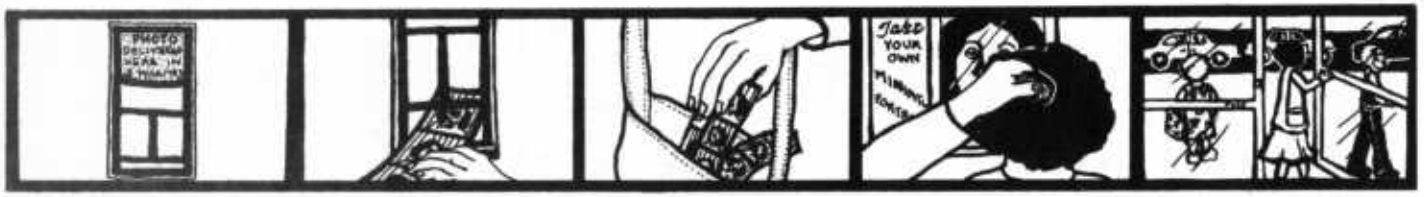
JOHN CANEMAKER



VINCENT COLLINS


FREE OUTSIDE
25¢
USE QUARTER ONLY
Pose
WHEN RED LIGHT IS ON




Take YOUR OWN

LISA CRAFTS

"ALOHA FILMS" CONTRACT PLAYERS

(L. to R.) ANITA, QUASI and SNOZZY relax poolside at Snozzy's house, enjoying a respite between pictures. With QUASI AT THE QUACKADERO and MAKE ME PSYCHIC behind them, these ducks look forward to SNOZZY'S CHARTER FLIGHT and QUASI'S CABARET. Says ANITA of her pet alligators, "I can't forget my roots."

SALLY CRUIKSHANK

cuba

Larry Cuba

THE RULES OF THE GAME

The chronological order of the accompanying filmography arranges the costs of the computer systems in descending order. This is indicative of the well known trend that computers are getting smaller and more powerful for less money at an increasingly rapid rate. This trend began with the introduction of computers in 1946 and is not likely to peak before the end of this century. The end of this decade, however, is a particularly significant point, the turning point that will introduce a new technology into our society that will be with us a long time and will transform the way we do just about everything --- the personal computer.

The personal computer means, of course, that more film and video artists will be working with computer animation, but beyond that exists the potential for transforming animation into a popular medium of expression like photography. Any discussion involving computers and art must be considered in this context. People in our society will be communicating via computer graphics in the next decade and beyond as easily as they use the telephone today.

One hundred years ago it would have been difficult to imagine photography with its cumbersome wet-plate technology as anything but a medium for the professional and the die-hard enthusiast. In 1879, the dry-plate process made roll film and hand cameras possible which immediately transformed picture-taking into a kind of universal literacy. The effects of this transformation on art and society is incalculable. The introduction of the personal computer on a mass scale is sure to perform a similar transformation on the art of animation with equally massive and unpredictable repercussions.

How is this? The most useful approach is, as computer scientist Alan Kay suggests, to regard the personal computer as "the newest example of human mediums of communications. ...their ability to simulate the details of any descriptive model means the computer, viewed as a medium, can simulate any other medium if the methods of simulation are sufficiently well described." The requirement that the methods of simulation be well described would indicate that our computer-simulation capabilities are a direct function of our descriptive abilities---which they are. In fact, the importance of language in determining our world view and what's even conceivable is well-known. Thus, a major concern of computer artists is the computer language in which their simulations can be expressed.

The word 'simulation', however, may have some negative connotations (as it did when I was an undergraduate in architecture school). Using plastic, aluminum, and vinyl to simulate wood grain, leather, brick, etc. was phony and unnatural. But these simulations which function as substitutes of a desired reality, are fundamentally different from simulations which man uses to learn something about reality and about himself. For example, role playing in therapy and schoolroom contexts is used to simulate social situations to understand the viewpoint of others or to build skills like interviewing. In countless applications, computer simulation is used to learn something.

John Lilly, author of Programming and Metaprogramming the Human Biocomputer, called his book on the science of belief: Simulations of God. He describes how our belief systems determine our judgement of statements as "true" or "false." Then he introduces a second pair of logic values, the "as if true/false." which are used when we simulate a system. We use this simulaton mode in choosing among alternative courses of action and their consequences. Also we use it when reading a novel or watching a movie. Afterwards we examine the simulations for their 'real' value. That is, have we learned anything exciting, new, useful or profound by the 'simulated experience'? In this sense, a simulation or model can be thought of as a script or scenario for use by oneself or others. Likewise, a script, (or novel or film or painting) can be considered a simulation---the artist's model of a reality for the audience to experience. Lilly's definition of "simulation" is identical to the computer scientist's. The relationship between modeling, scripts, and computers appears often, as in Joseph Weizenbaum's Computer Power and Human Reason: "An engineer is inextricably impacted in the material world. His creativity is confined by its laws... The computer programmer, however, is a creator of universes for which he alone is the lawgiver. So, of course, is the designer of any game. But universes of virtually unlimited complexity can be created in the form of computer programs. Moreover, and this is a crucial point, systems so formulated and elaborated act out their programmed scripts. They compliantly obey their laws and vividly exhibit their obedient behavior. No playwright, no stage director, no emperor, however powerful, has ever exercised such absolute authority to arrange a stage or a field of battle and to command such unswervingly dutiful actors or troops."

The scripts are programs written in computer languages. Traditionally, philosophers looking for the 'essence of man,' that quality which distinguishes him from all other species, usually cite tool-building as man's unique characteristic. The current consensus, however, is that man's use of symbolic language is not only unique but also an essential aspect of being human. Anatole Rapoport says that more can be learned about the nature of man by examining symbolic language and its role in human existence than from any other characteristic of man. The use of symbolic language is also universal, and as Kay reminds us, tool-making historically has been the province of technological specialists: "Technologies frequently require special techniques, materials, tools, and physical conditions. An important property of computers, however, is that very general tools for using them can be built by anyone. These tools are made from the same materials and with the same effort as more specific creations."

Kay's statement implies that the personal computer is a counterforce to rampant specialization. His "materials" are programs that run on computers to specify behavior which makes a specific creation (e.g. an animated film) or to specify a tool to make filmmaking easier, such as a translation program that allows the film programmer to use a 'higher' level grammar.

Computer science and animated film/video making are two specialized fields which are producing hybrid offspring. The creative work of computer scientists and engineers is directed toward building tools, such as graphic languages, rather than producing entities, like animated films, which would be the artist's main concern. But the design of any high-level language is a trade of formal (theoretical) power for real (useable) power. No single language design can anticipate the needs of every artist. Just as the rank of part-time animated film/video makers has swelled by the conversion of many full-time computer people, more computer artists will become involved in the design of the computer languages which define their universe.

That's why simulation-oriented languages which allow the user to design his or her own syntax and data structures as in Alan Kay's SMALLTALK, will become increasingly more important to the animation artist. In the past, film artists have been tool builders, specifically of animation machines, from Oskar Fischinger's wax block slicing machine (c.1920) to John Whitney's analog computer-controlled animation stand (c.1955), but now as Kay suggests, the personal computer transforms the tool-building activity into a symbol-manipulation activity.

A formal language, or more simply, a translation program, can be viewed as a game for which the rules are not permissive. The outcome of the game (the translated version) is completely determined by the source program and the rules. This determinism is desired of tools. But games that hold any interest for us have permissive rules. Programs can be written that produce animation but have players and rules like games. In music we have a long history of experience with an abstract temporal art form, and consequently many esthetic directions of computer animation have been anticipated by composers. The computer represents a new ablility to manipulate in the visual sphere, parameters comparable to those which determine music (frequency, volume, timbre, rhythm, etc.) which musicians have dealt with freely for hundreds of years. "In C," the composition by Terry Riley, is a game. Riley has written a score which determines what notes are to be played and a general order for playing them, but many parameters (like how many times a measure is to be repeated before moving to the next) are left to the discretion of the individual players of his music/game. Each performance is the same, yet different. That is, there are aspects which are fixed and aspects which are variable---degrees of constraint and variation which constitute a framework within which an instance is determined, in this case at performance time. This approach to music composition has been labled "indeterminate" but no composition (if it's composed at all) is completely indeterminate. The composer chooses at a higher level the nature of the composition/performance game. (It is interesting to note that what Lilly calls a 'simulation' in Simulations of God, Robert DeRopp called a 'game' in The Master Game.)

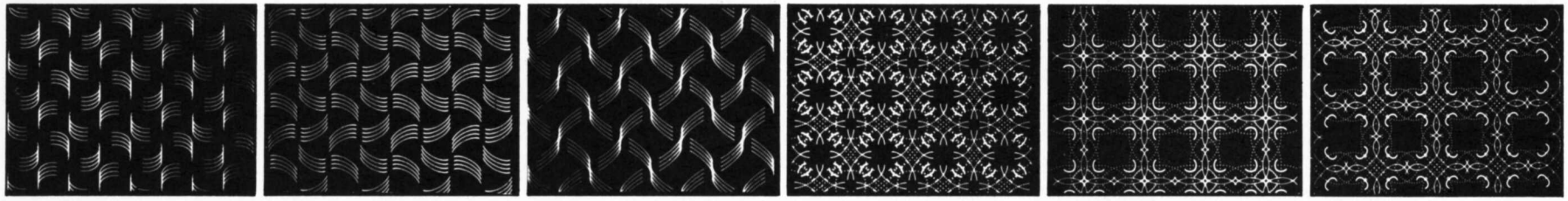
The whole range of indeterminism lies within the boundaries of the game concept. Interactive computer animation extends this game designing and playing into the visual domain and can involve the viewer/audience as game player. A film, although it may produce the illusion of motion, is a static form --- a fixed entity which is passive to passive viewers. The potential of the computer is in bringing animation to life; it enables the animation artist to create an active art form which is experienced actively. Unlike "In C," which is played only by the performers, computer aural and visual experience games can be played by the audience/viewer/participant; the "specific creations" are the results of people experiencing a particular simulation in a world for which the artist/composer has written the rules of the game.

The Rules of the Game (abstract)

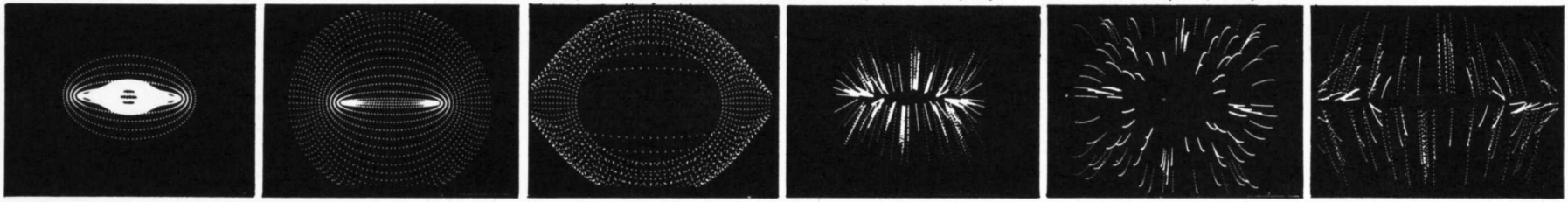
This chronological filmography produces a cost-descending order for computer hardware, consistent with the trend rapidly making personal computing as common as TV. "The Rules of the Game" explores the effects of this development on art and animation by describing the computer as a general communication medium capable of simulating existing or imaginary media of the artist's design as long as a descriptive model can be produced. Thus man's descriptive abilities are now the limiting factor in exploring any real or theoretical visual/aural/tactile art form: informational (dematerialized), kinetic (musicalized), interactive (participatory), event (performed), or 'total' (combined). You consider any desired system a simulation game for which you determine the rules. This also includes the degree to which the results are artist-determined, viewer-determined, and stochastically-determined. The fact that formal languages are used to model games on computers focuses attention on our use of symbolic language which represents both a characteristic unique to man and the limitation of thought by defining the expressible (i.e. conceivable) universe. This inevitably leads to language design as the content as well as the medium of expression. The potential of the personal computer is to transform animation into a popular form of expression like photography and make it interactive, able to engage the viewer in a dialogue on a human scale without precedent.

FIRST FIG (1974) computer: Univac 1108 ($2,000,000.) display: SC 4020 ($80,000.)

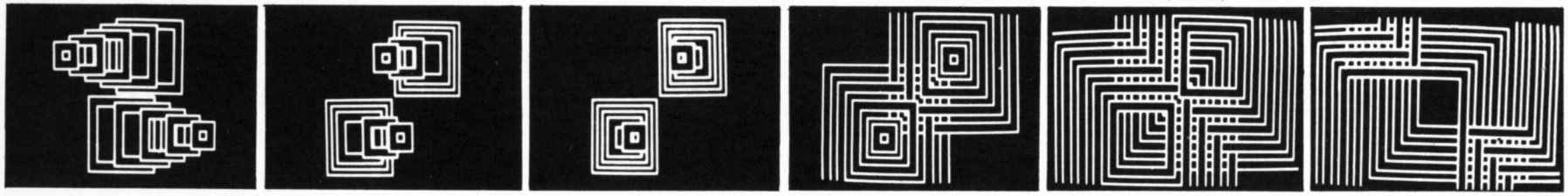
TWO SPACE (1977) computer: PDP 10 ($700,000.) display: FR 80 ($100,000.)



378 (1978) computer: PDP 11/45 ($100,000.) display: Vector General ($50,000.)

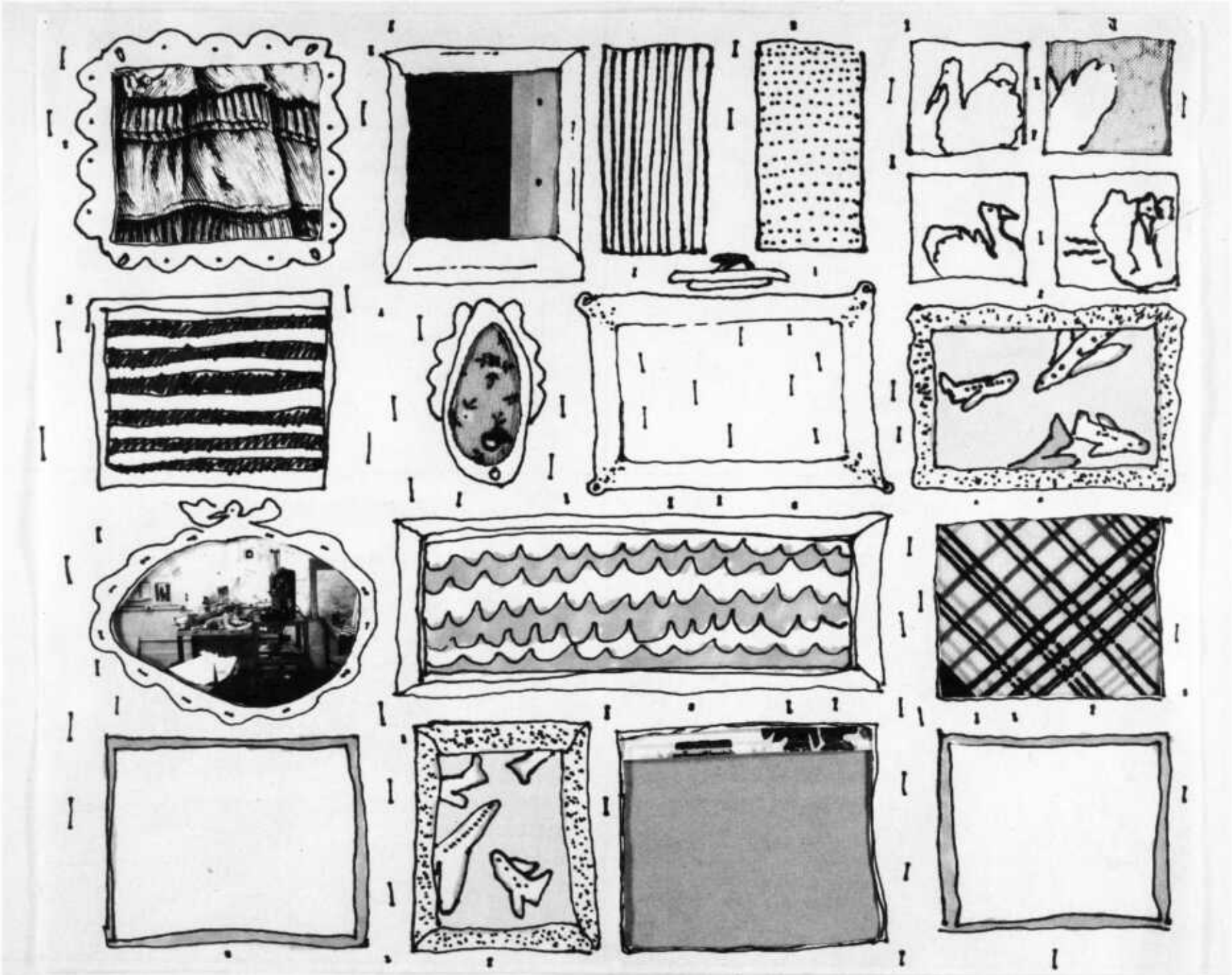


FOREST (in progress, 1978) computer: Bally Arcade ($300.) display: Sony TV ($400.)

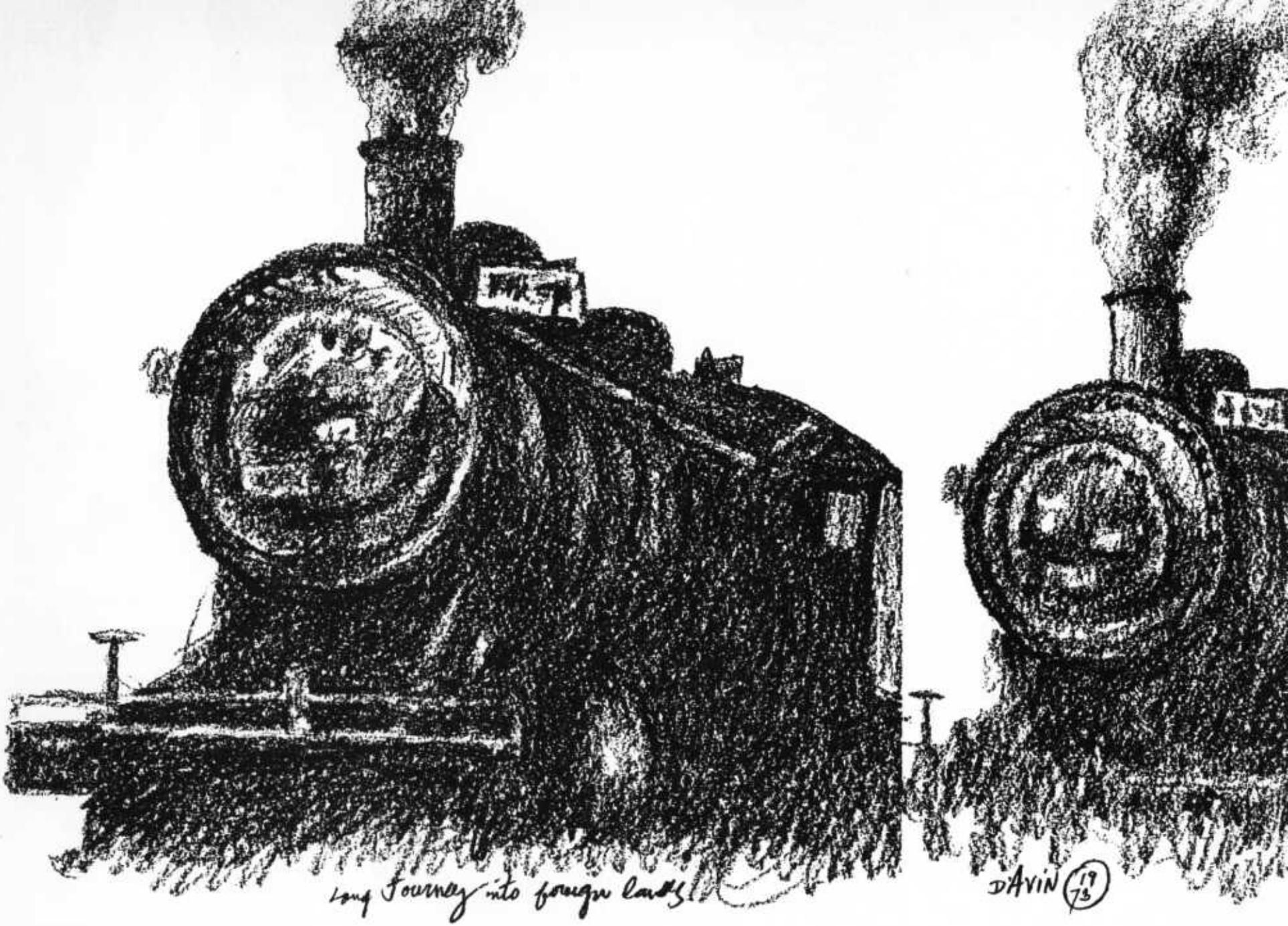


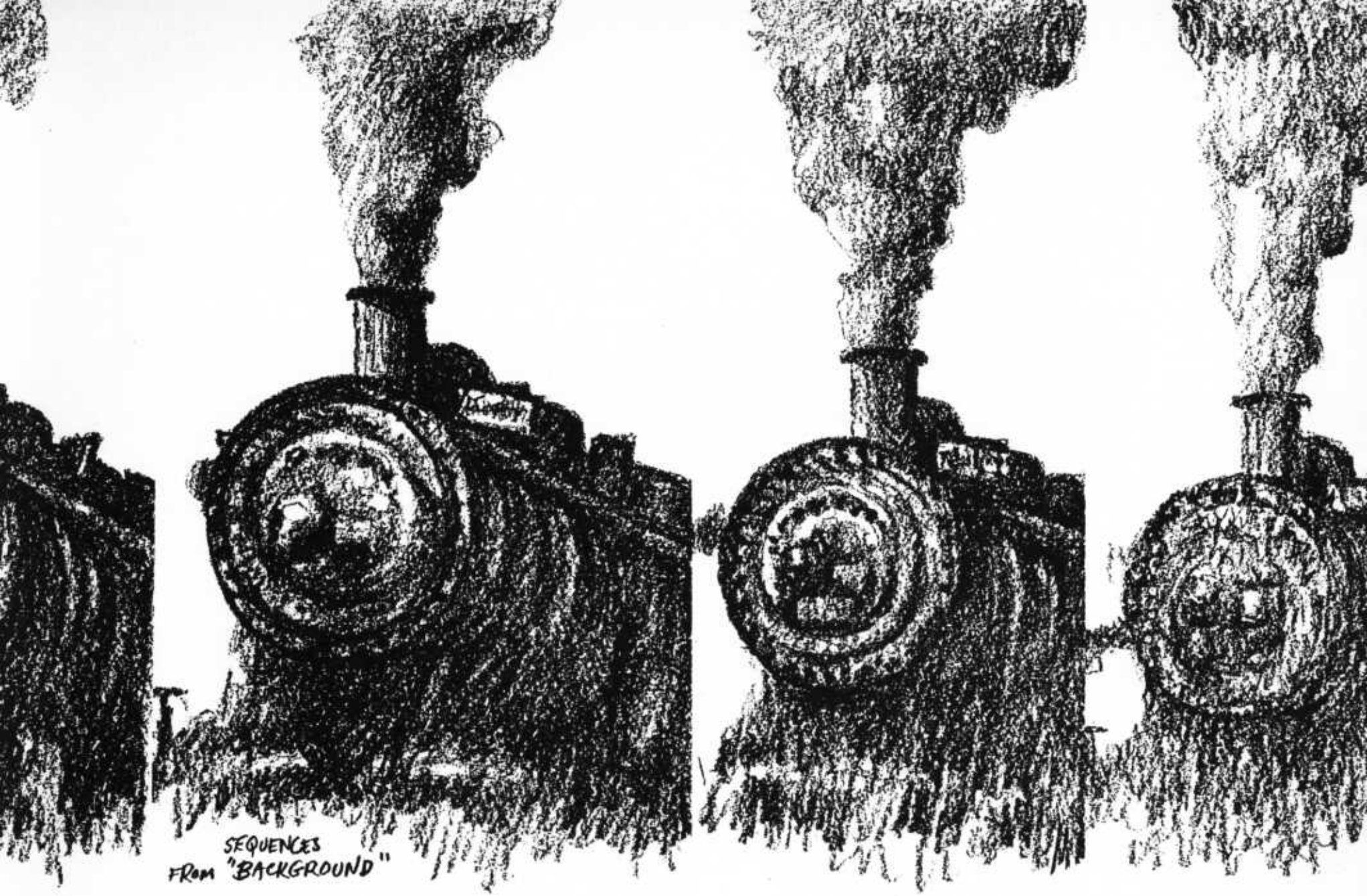
© 1978 Solid State Animation

LARRY CUBA



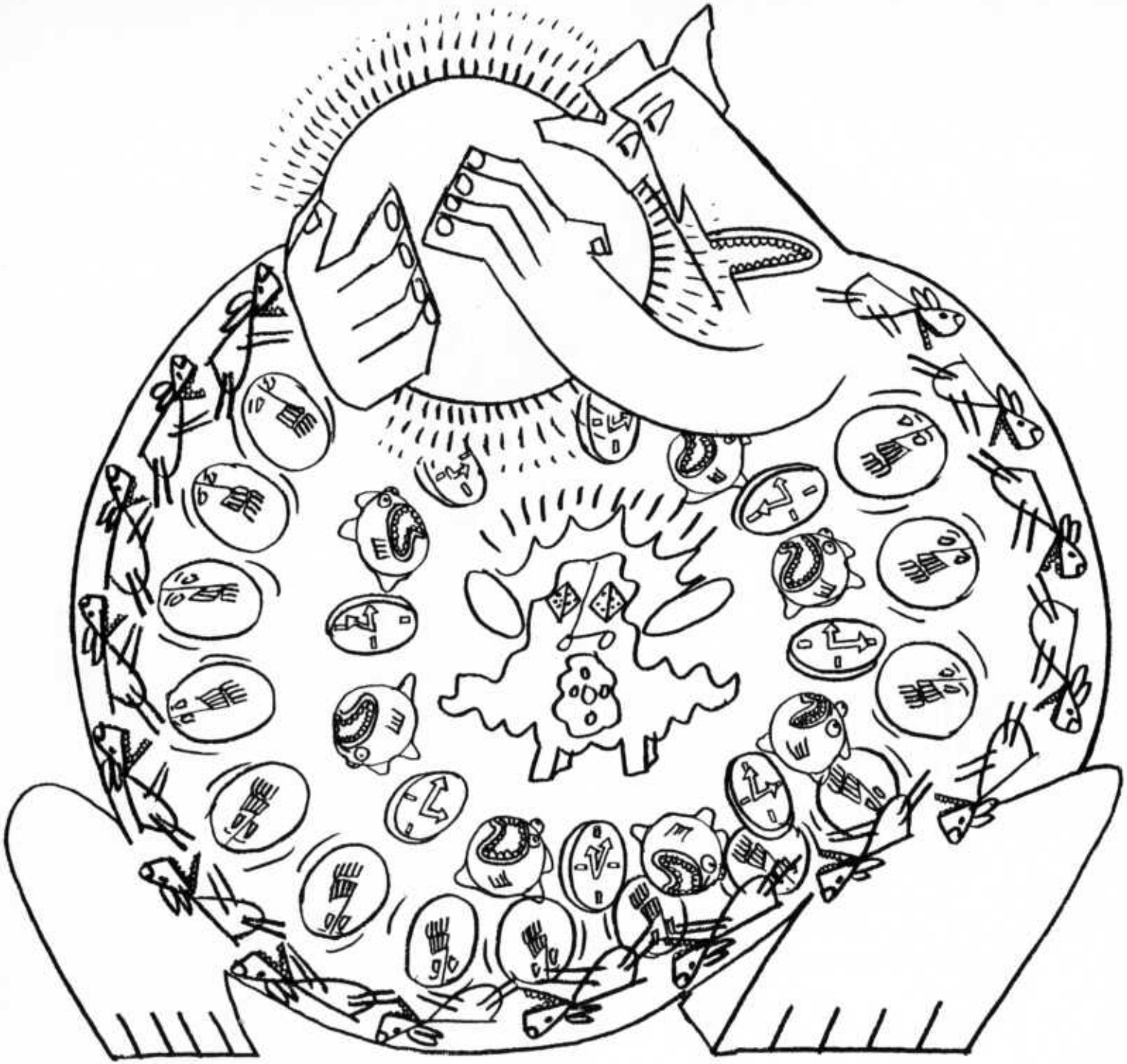
JODY CULKIN


Long Journey into foreign lands!
DAVIN 19 73

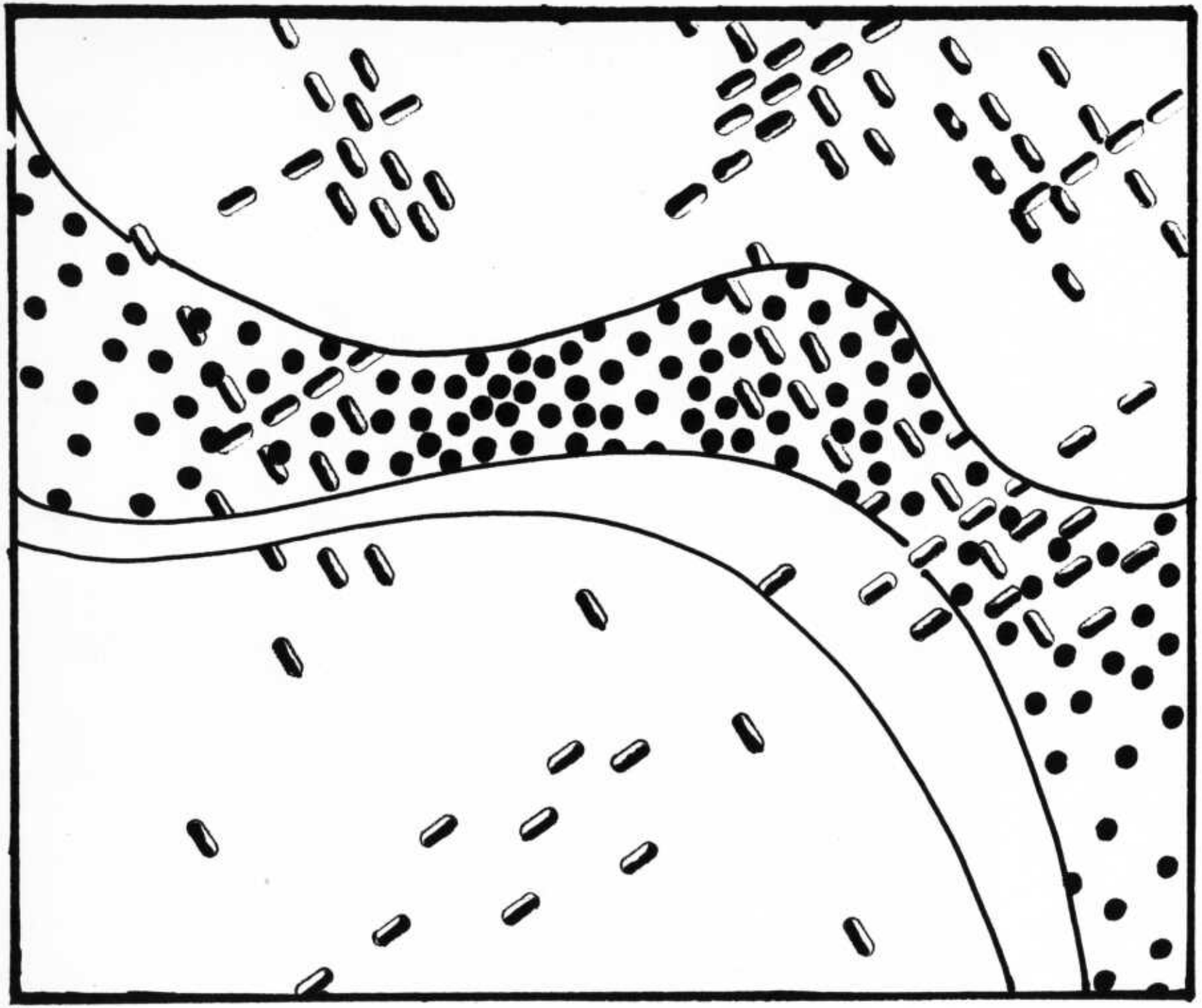


SEQUENCES
FROM "BACKGROUND"

CARMEN D'AVINO

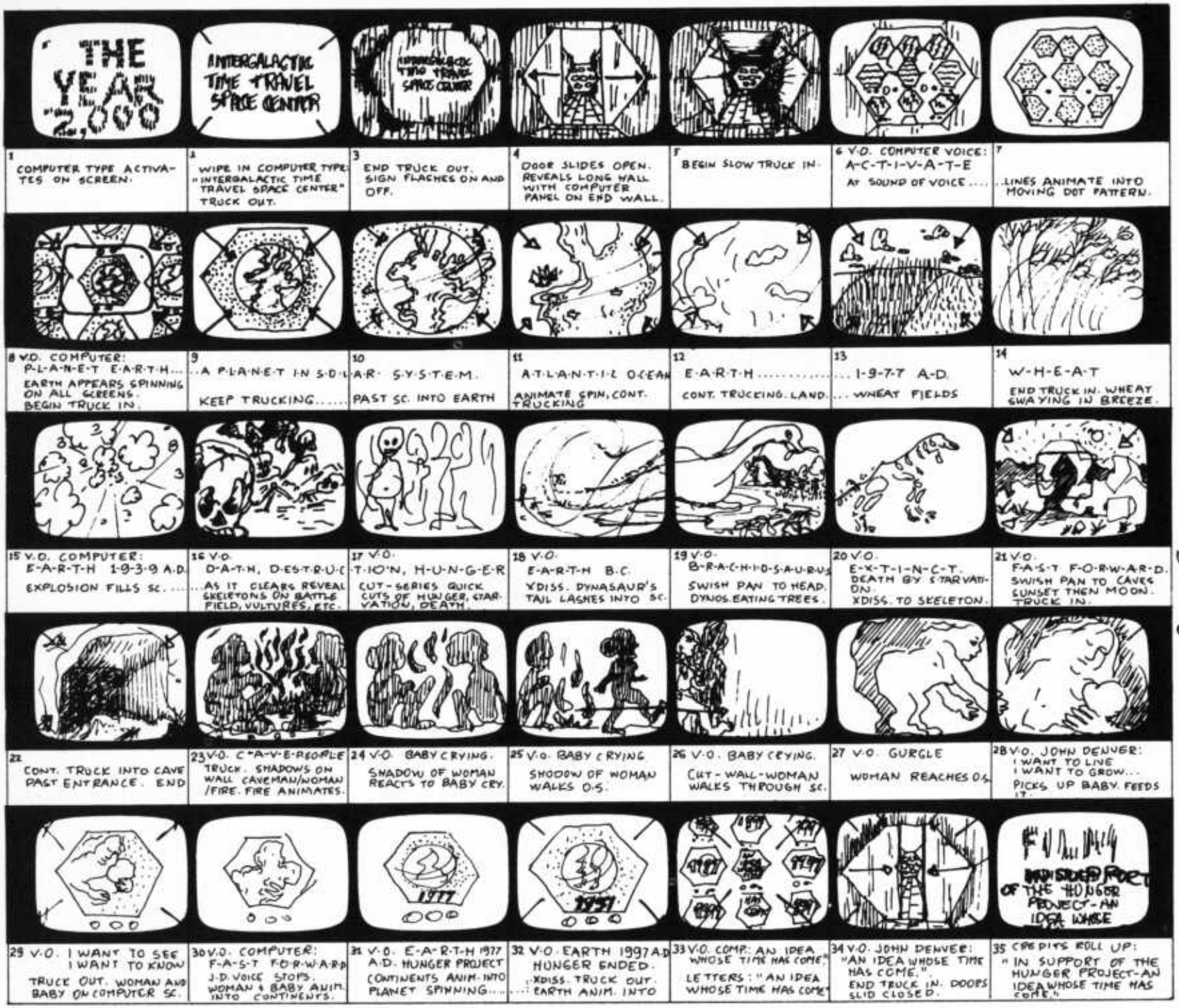


HOWARD DANELOWITZ

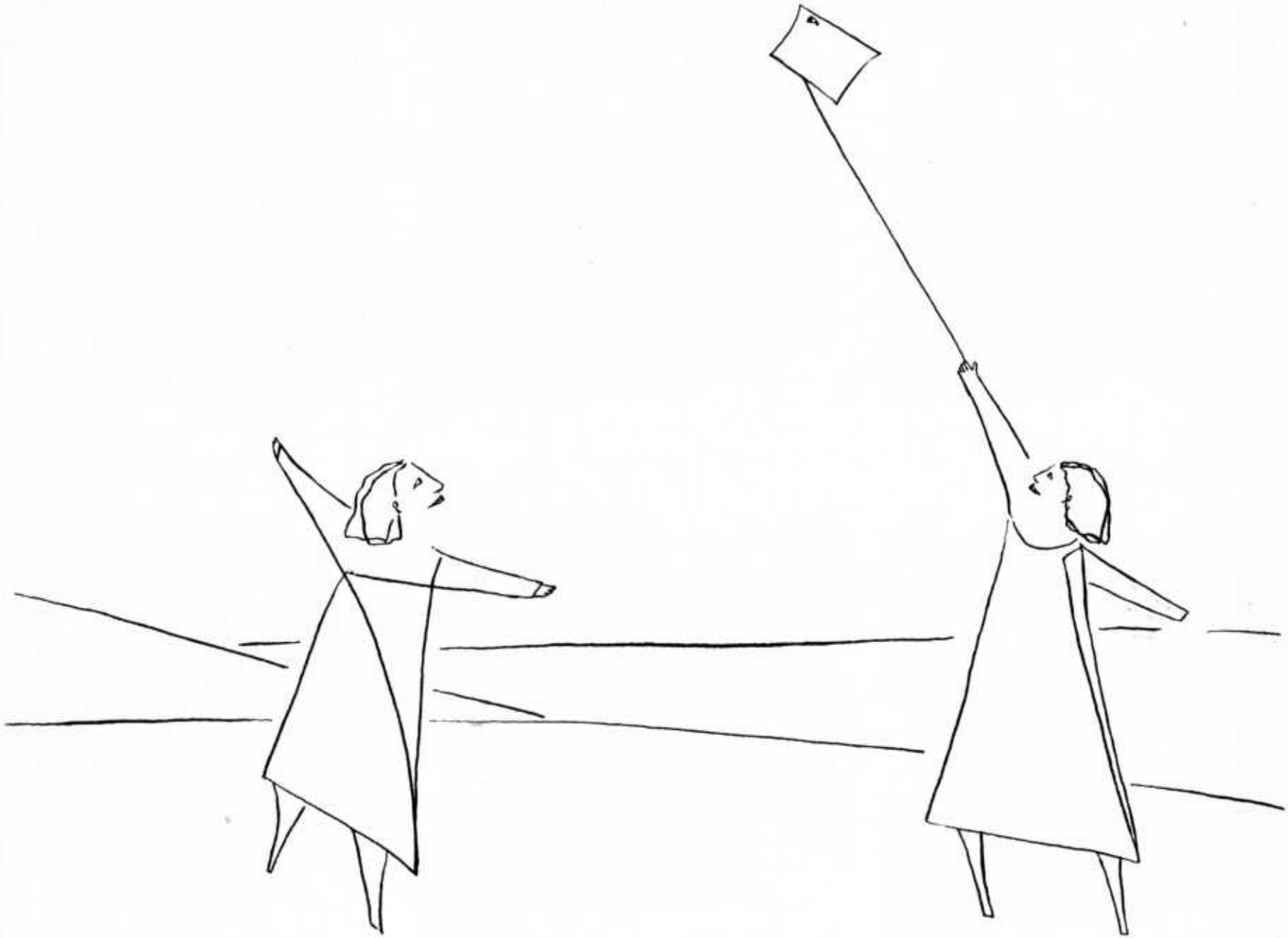


LORING DOYLE

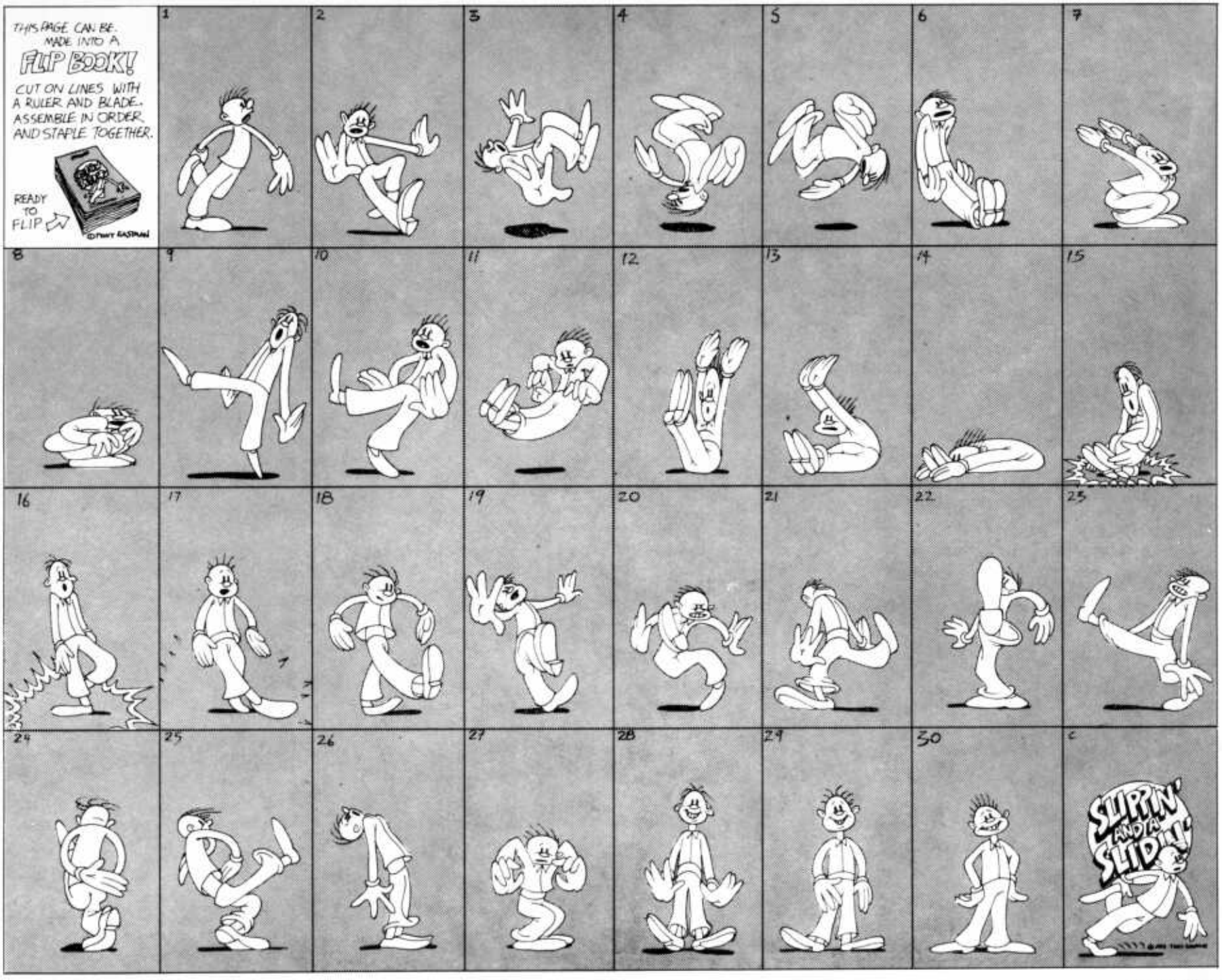
STORYBOARD BY IRRA DUGA FOR FILM IN PROCESS IN SUPPORT OF *The Hunger Project* AN IDEA WHOSE TIME HAS COME.



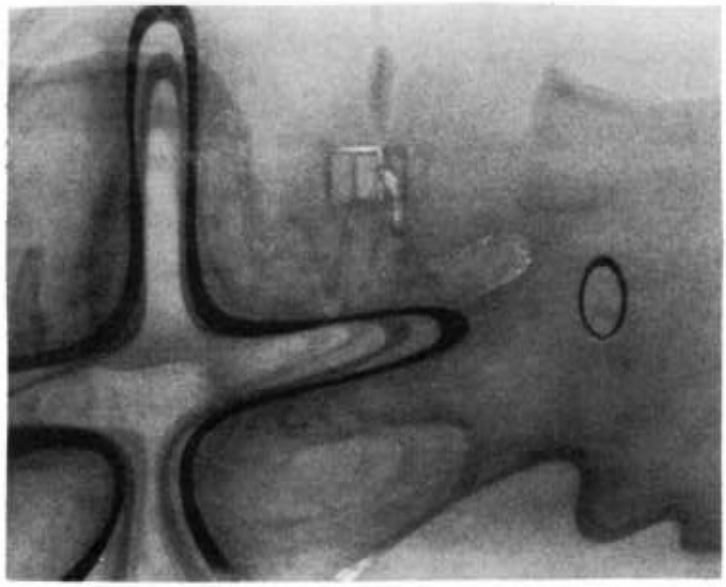
IRRA DUGA

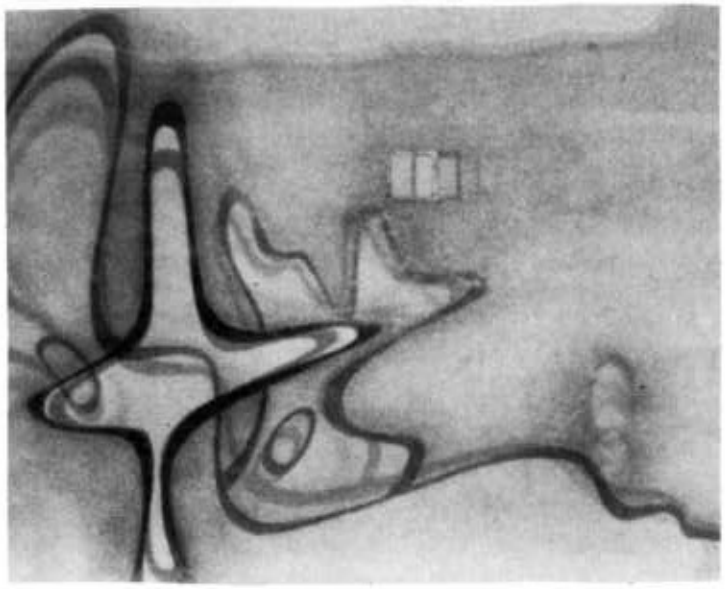


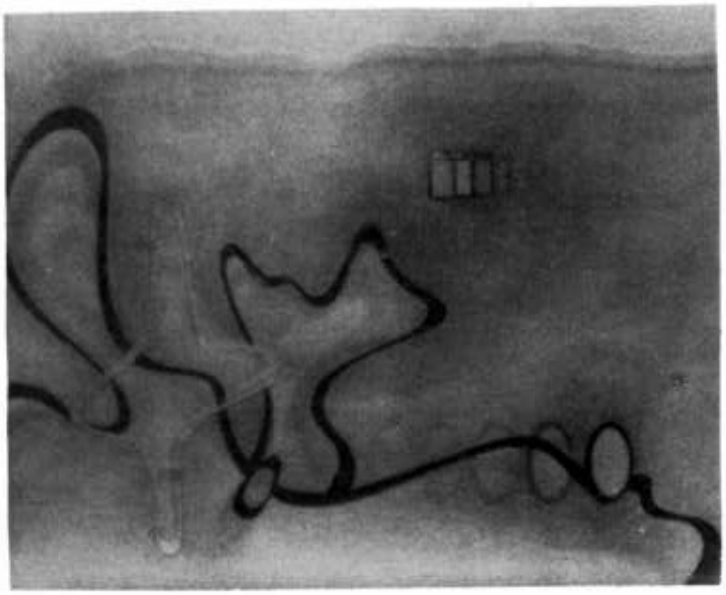
ERIC DURST



TONY EASTMAN







VERMONT ETUDE

(1977: 3') prismacolor on tracing paper

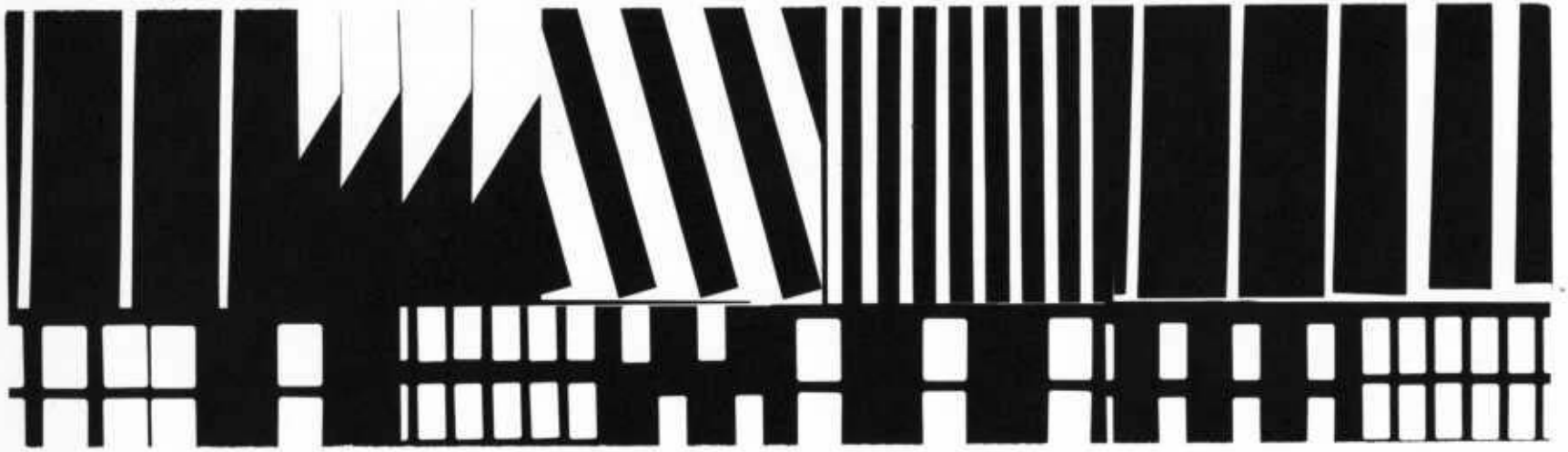
Working the color into both sides of the tracing paper cels, and filming the drawings one above the other in semi-transparency, VERMONT ETUDE was inspired by the effect of the morning mists rising and dissolving above the mountains and by animal tracks in the falling snow, gradually softening into opacity, as in the memory of a dream.

I wanted to express the tension of trying to hold on to the moment which forever passes behind us - the tension of remembering in sadness, yet looking forward to in excitement - a tension between having been and becoming that is at moments transformed into simply and quietly being.

The individual animation cel expresses by its very form, having been, about to be, and being. It is both itself and part of another. It is a border town of potential energy between two fluctuating visual entities in a vital process embracing an infinite progression of borders, propelling the artist forward in search of himself.

DAVID EHRLICH

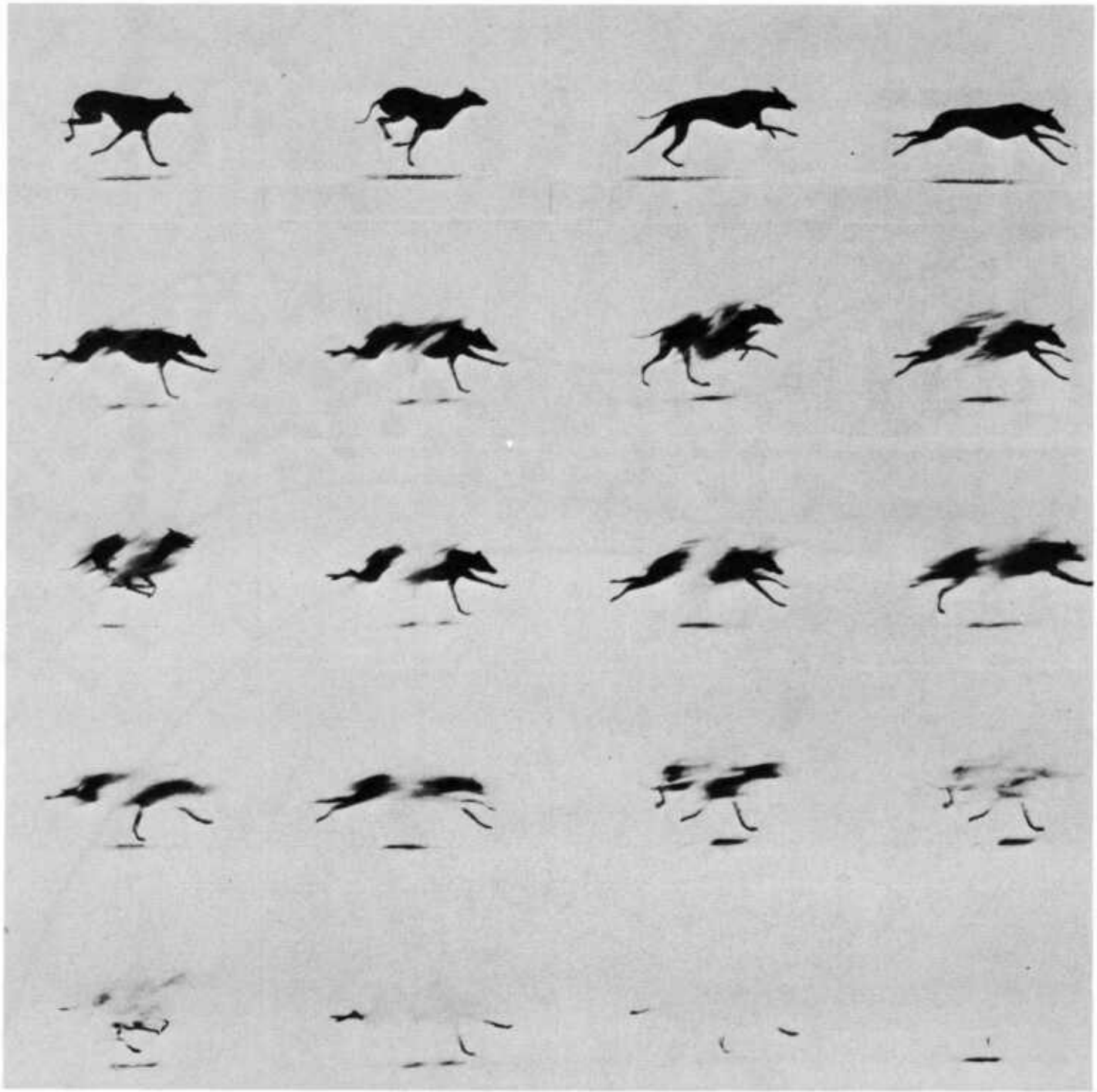
TRAIN-LANDSCAPE



RUMBLE

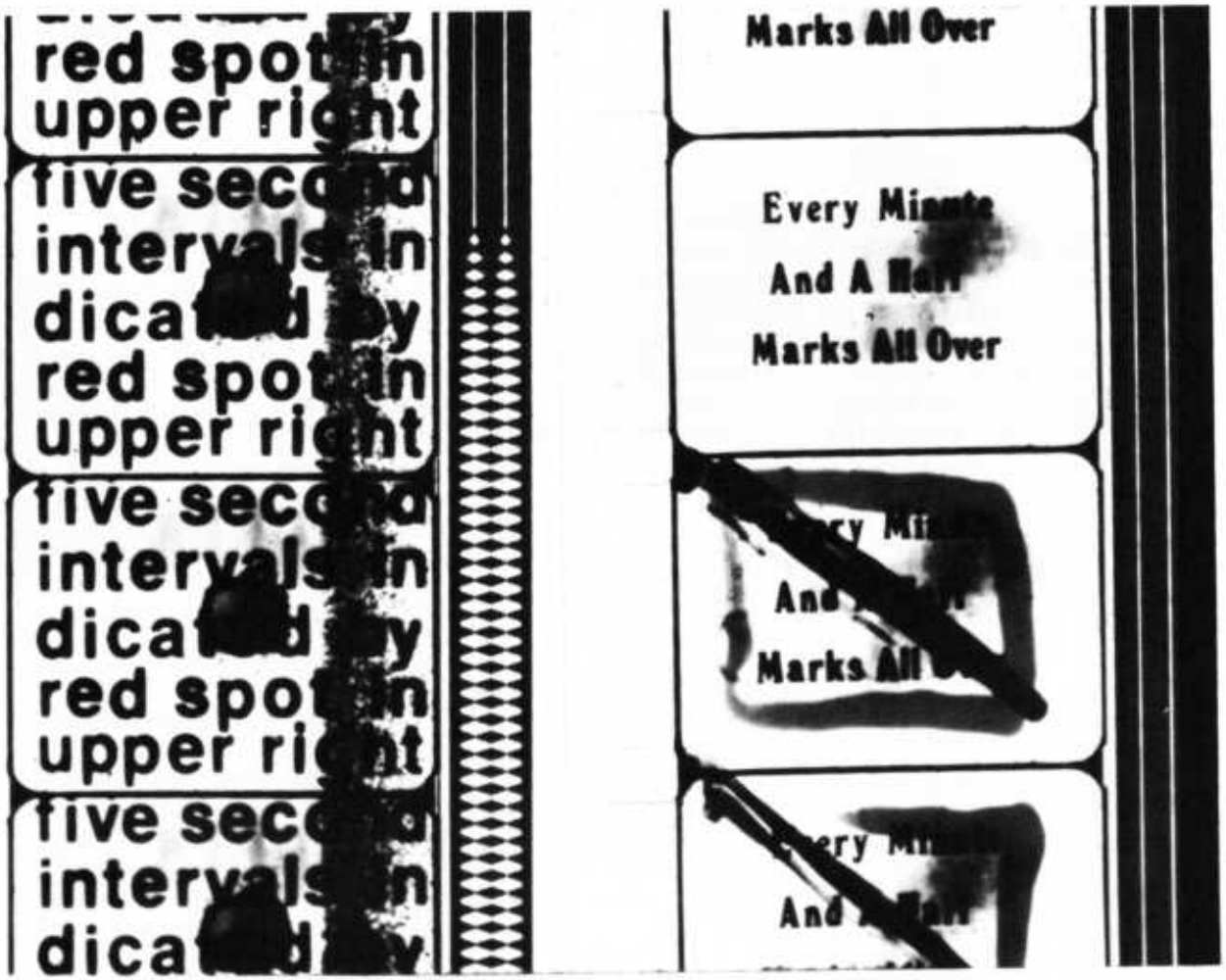
JULES ENGEL

ACCIDENT



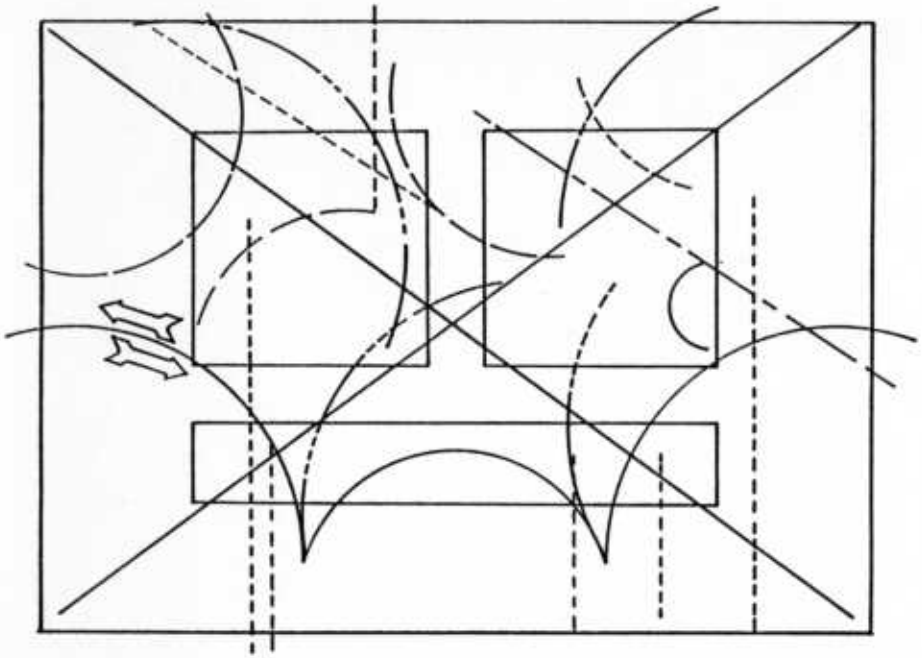
JULES ENGEL

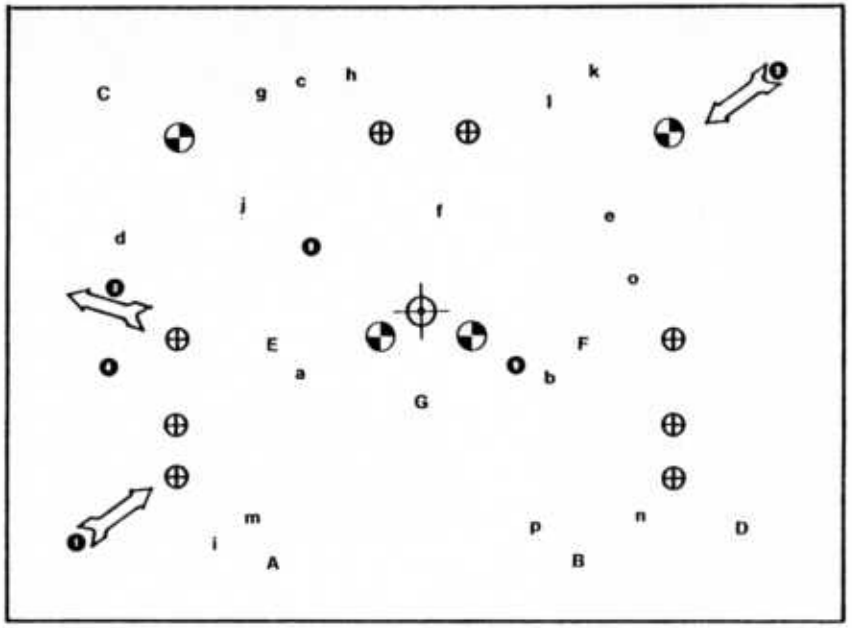
VICTOR FACCINTO



After Ten Minutes Lines
Roberta Friedman

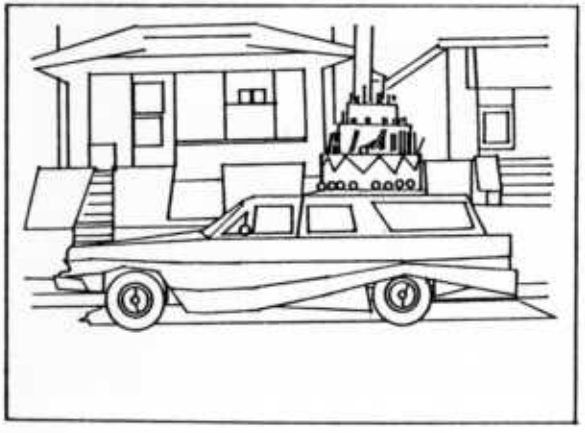
ROBERTA FRIEDMAN

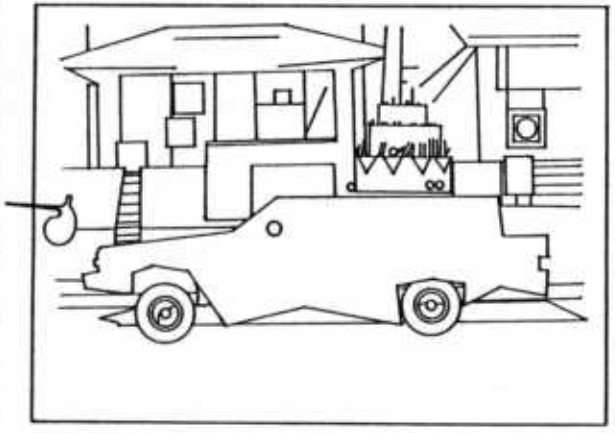


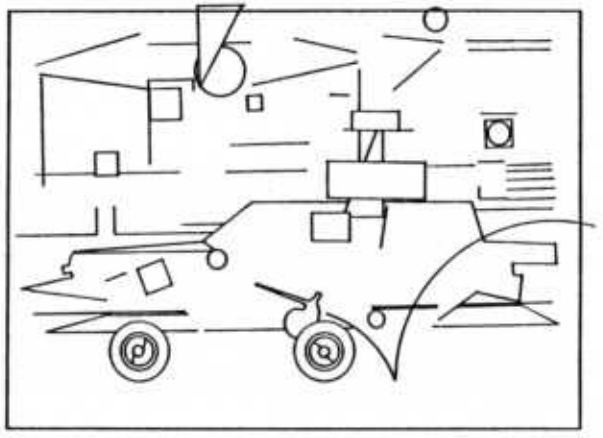


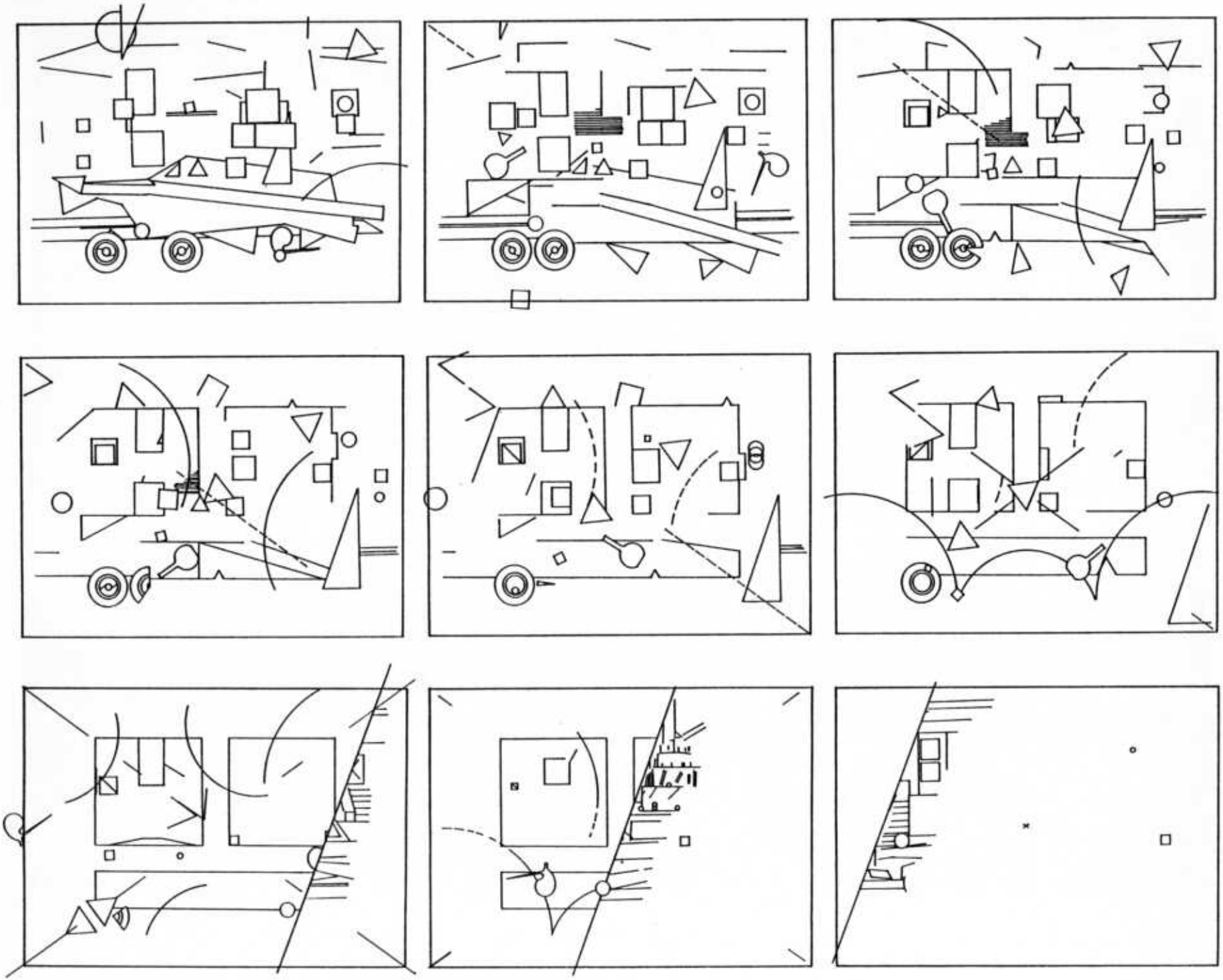
Diagrams for DIAGRAM FILM: This series represents a selection of frames from a sequence of a 200 drawing cycle. A rotoscoped tracing was made from a single frame of "live" footage that precedes the animated diagram. The resultant image and composition were analyzed and reduced to basic geometric shapes, all of these elements were forced to acknowledge the formal units and dynamics of the film frame such as height, width, depth, horizontal motion, vertical motion, diagonal motion, frame boundaries, etc.. The above diagrams designate boundaries, paths of movement, entry, exit, and axis points for beginning and ending individual movements of shapes, and also serve as the vehicle for a carefully structured means of transformation, dissection, and reassembly of the original rotoscoped image.

PAUL GLABICKI DIAGRAM FILM (1978)



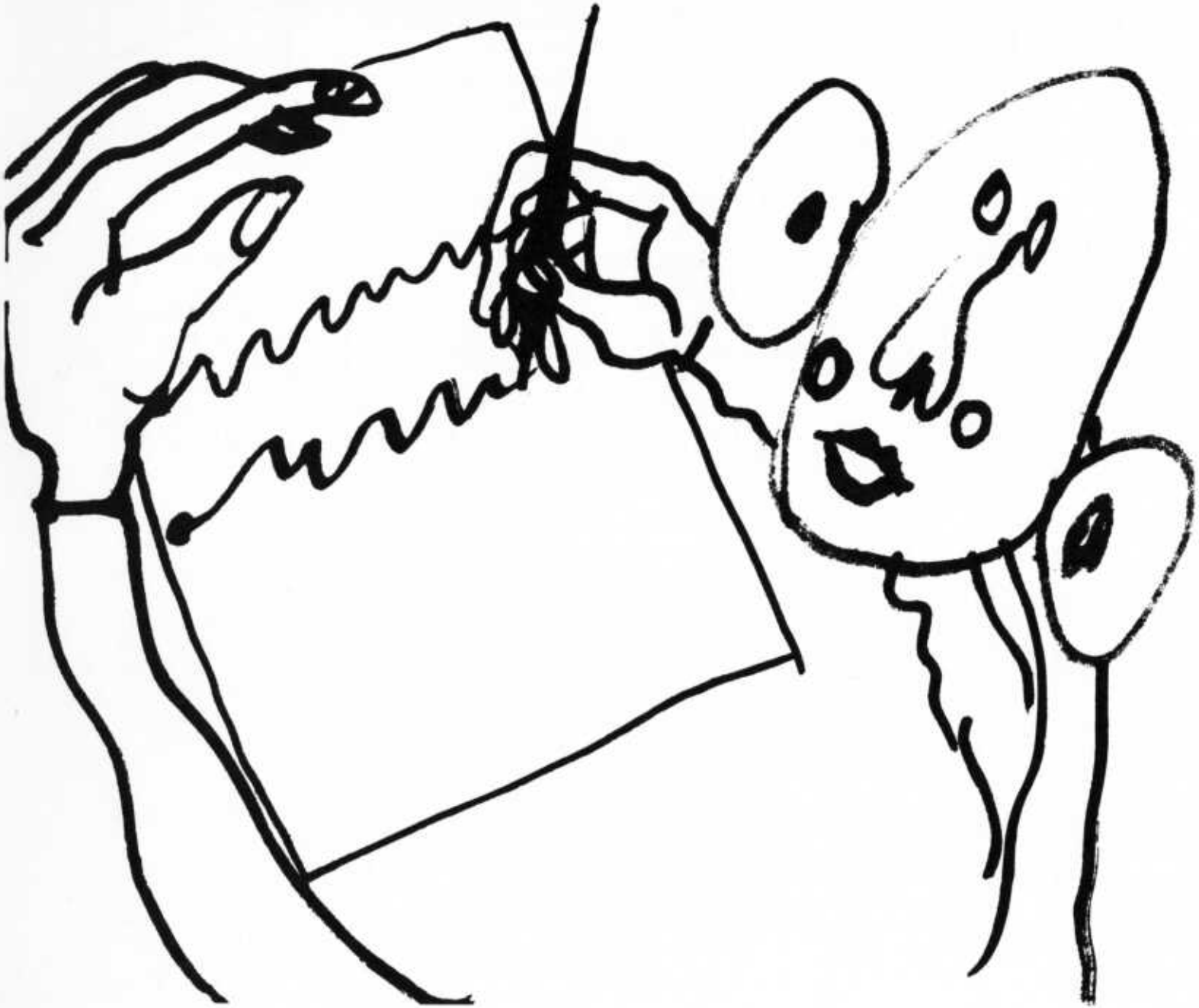




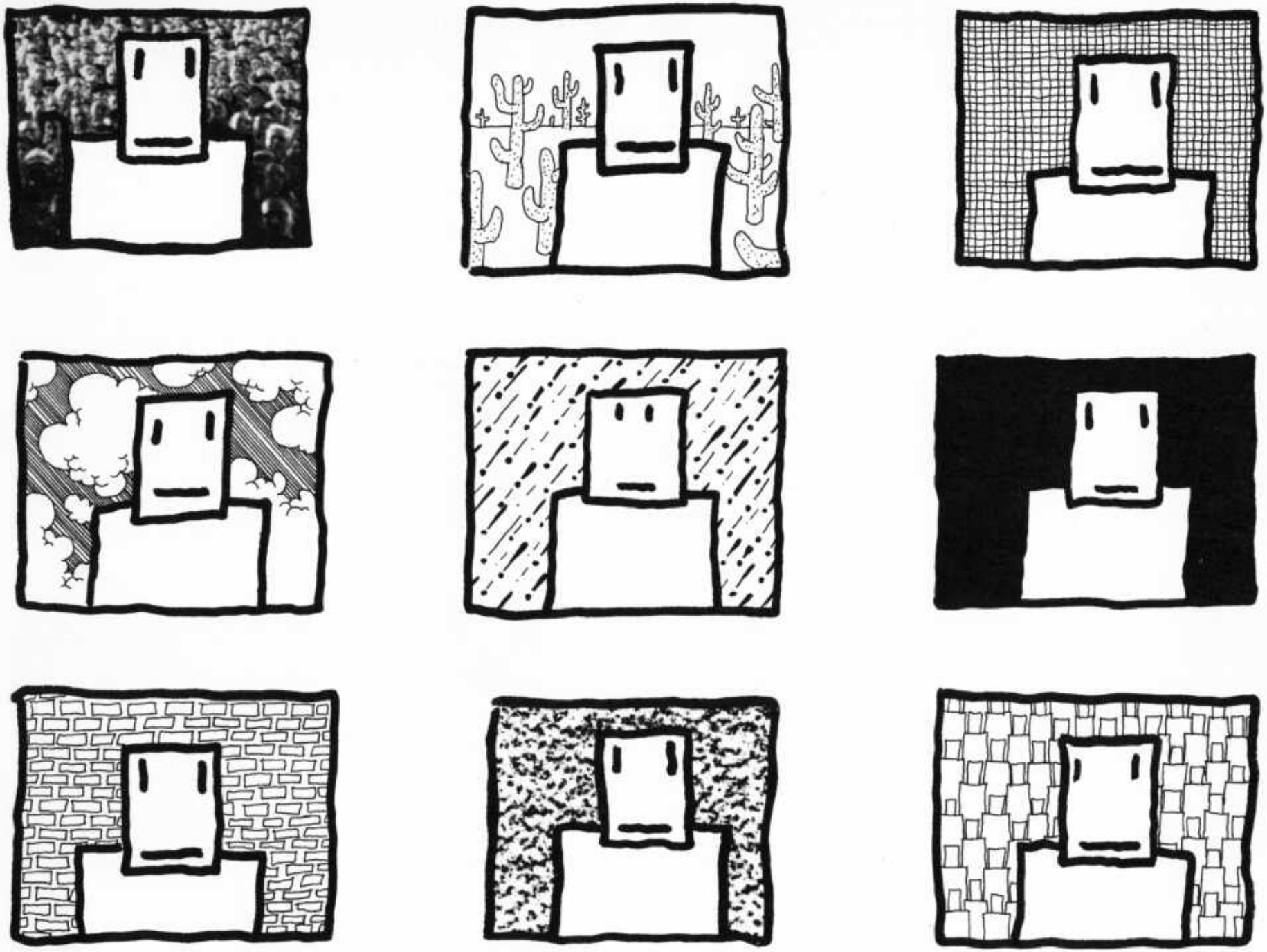


PAUL GLABICKI

ANDREA GOMEZ



JAMES GORE

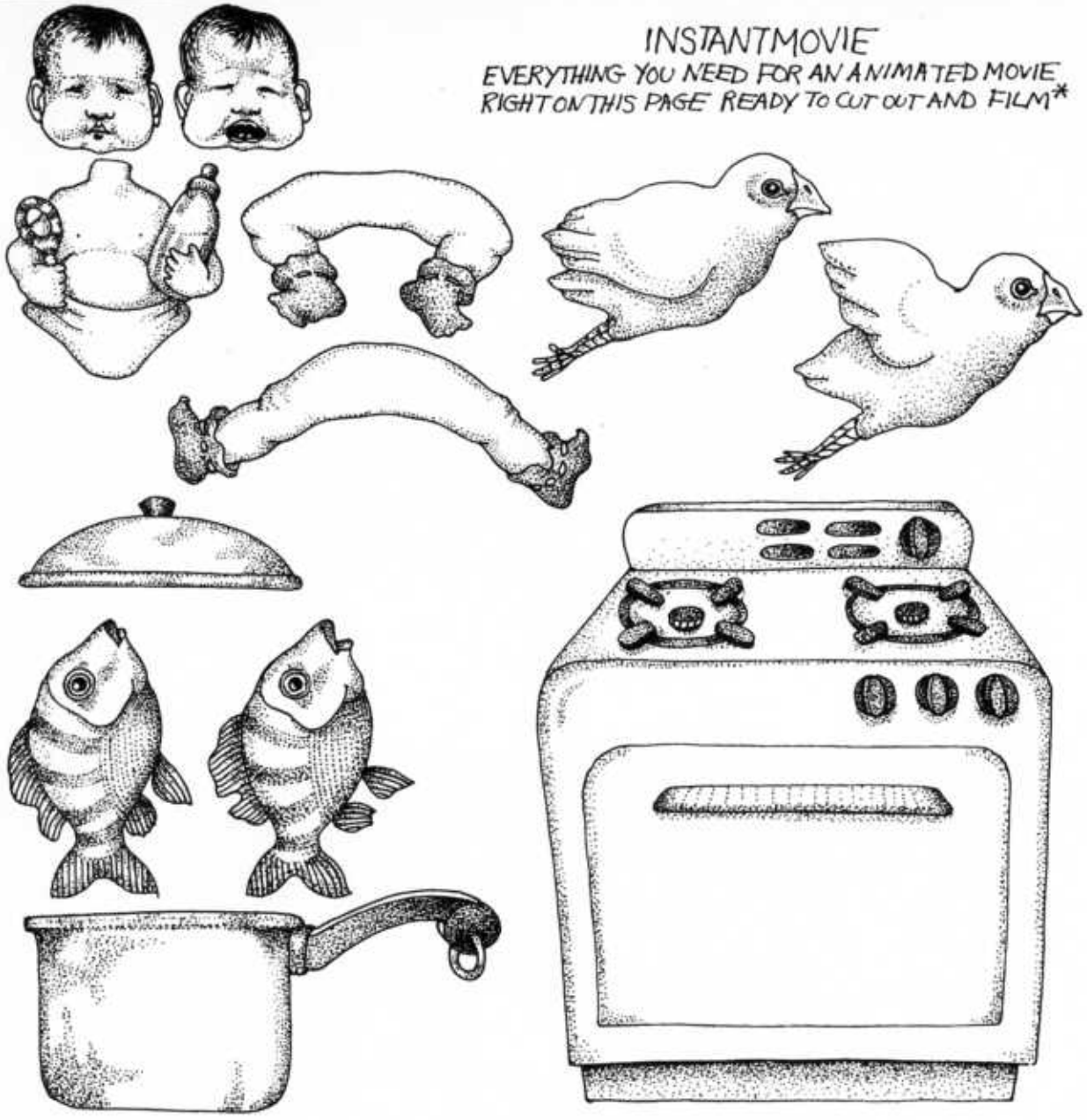


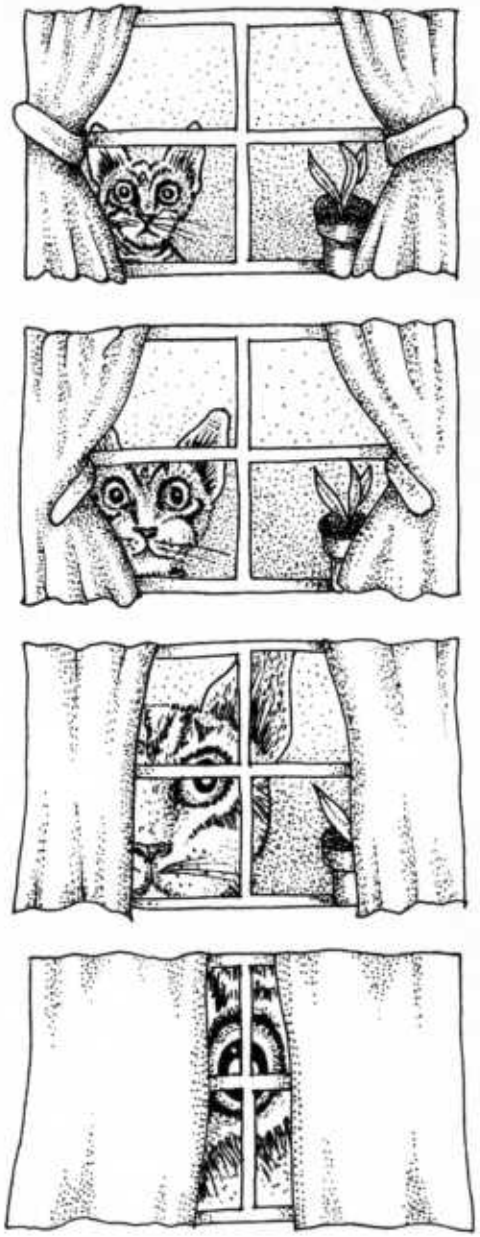
INCIDENTS OF PERSONALITY MODIFICATION INDUCED BY RANDOM VARIATIONS IN WALLPAPER DESIGN

GEORGE GRIFFIN

INSTANTMOVIE

EVERYTHING YOU NEED FOR AN ANIMATED MOVIE
RIGHT ON THIS PAGE READY TO CUT OUT AND FILM*

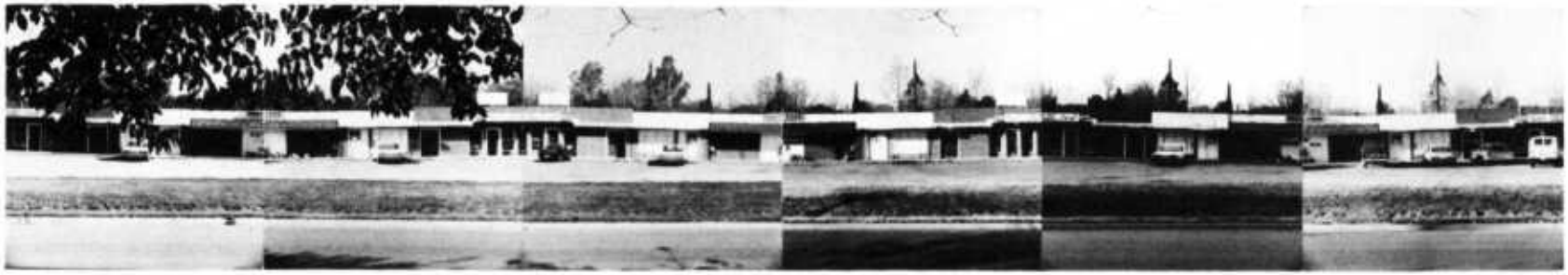




DIRECTIONS — FOR COLOR MOVIE COLOR FIGURES. CUT OUT PIECES CAREFULLY. BY ALTERNATING MATCHING FIGURES BIRD WILL FLY, FISH WILL SWIM ETC. OR USE THEM ALL AT ONCE. SLIT STOVE WITH A RAZOR SO THAT LARGE OBJECTS CAN COME OUT OF POT. ADD YOUR OWN. CREATE CONFLICTS. HAVE FUN. — LINDA HELLER

*SCISSORS NOT INCLUDED

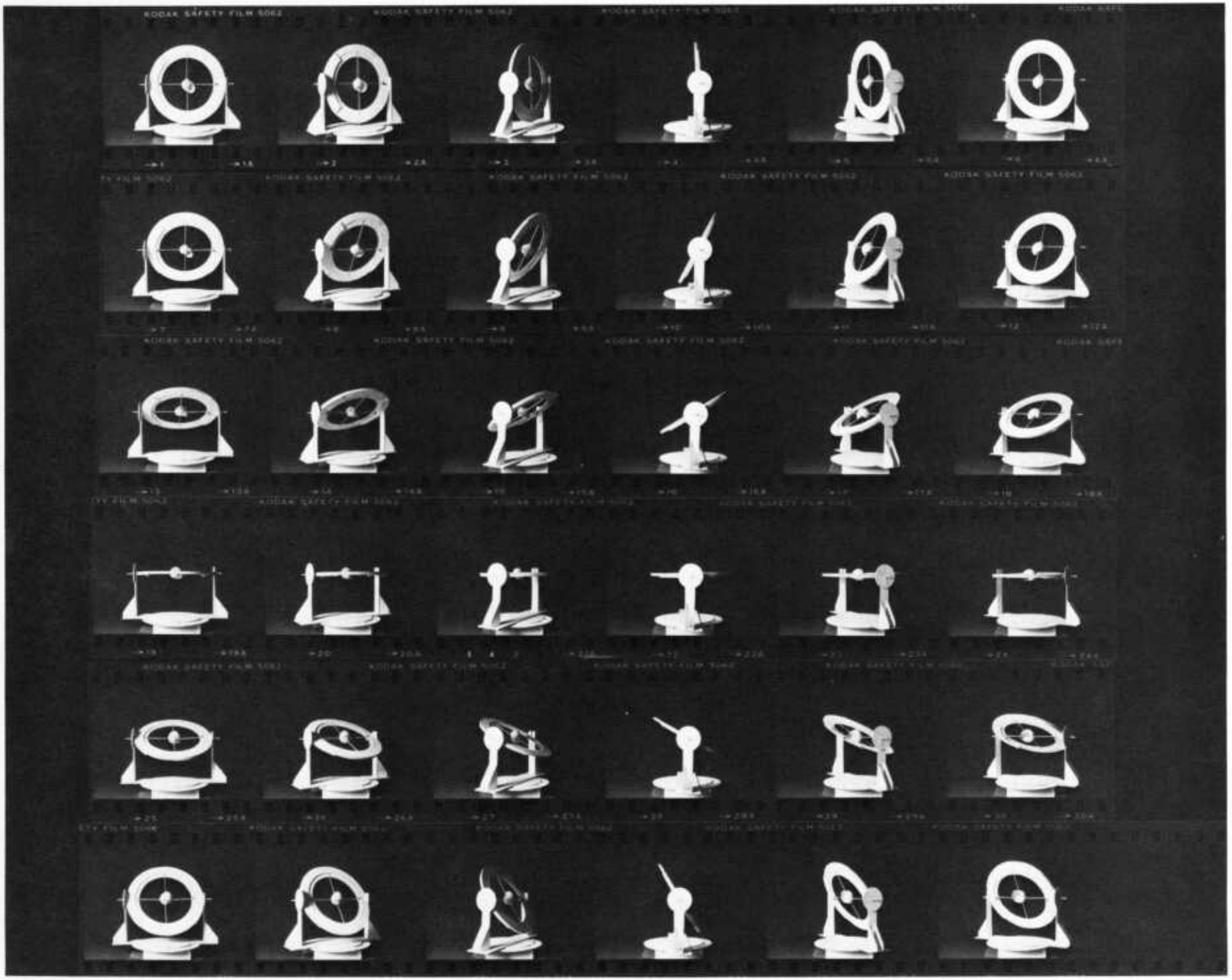
LINDA HELLER

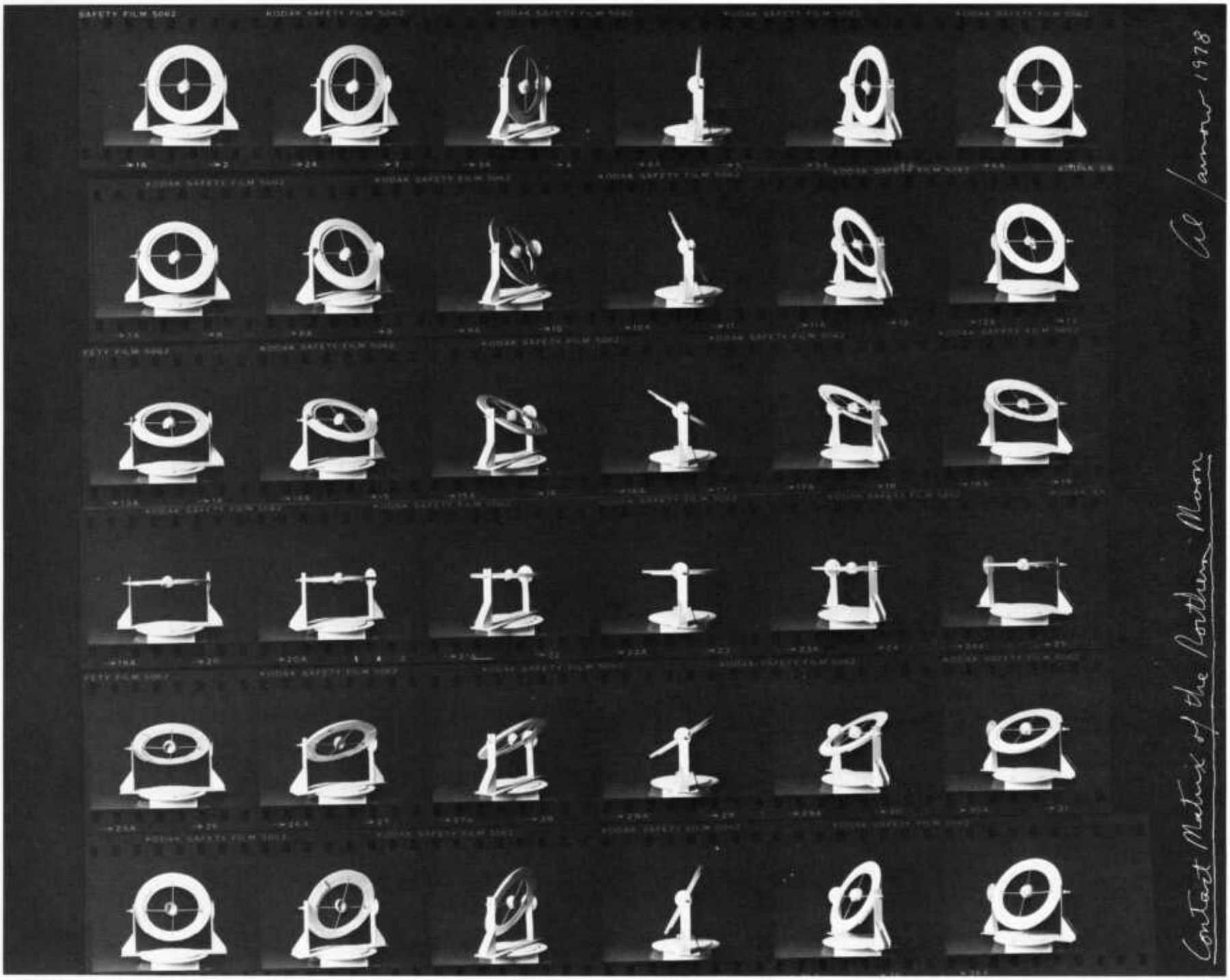


SEP

AUG

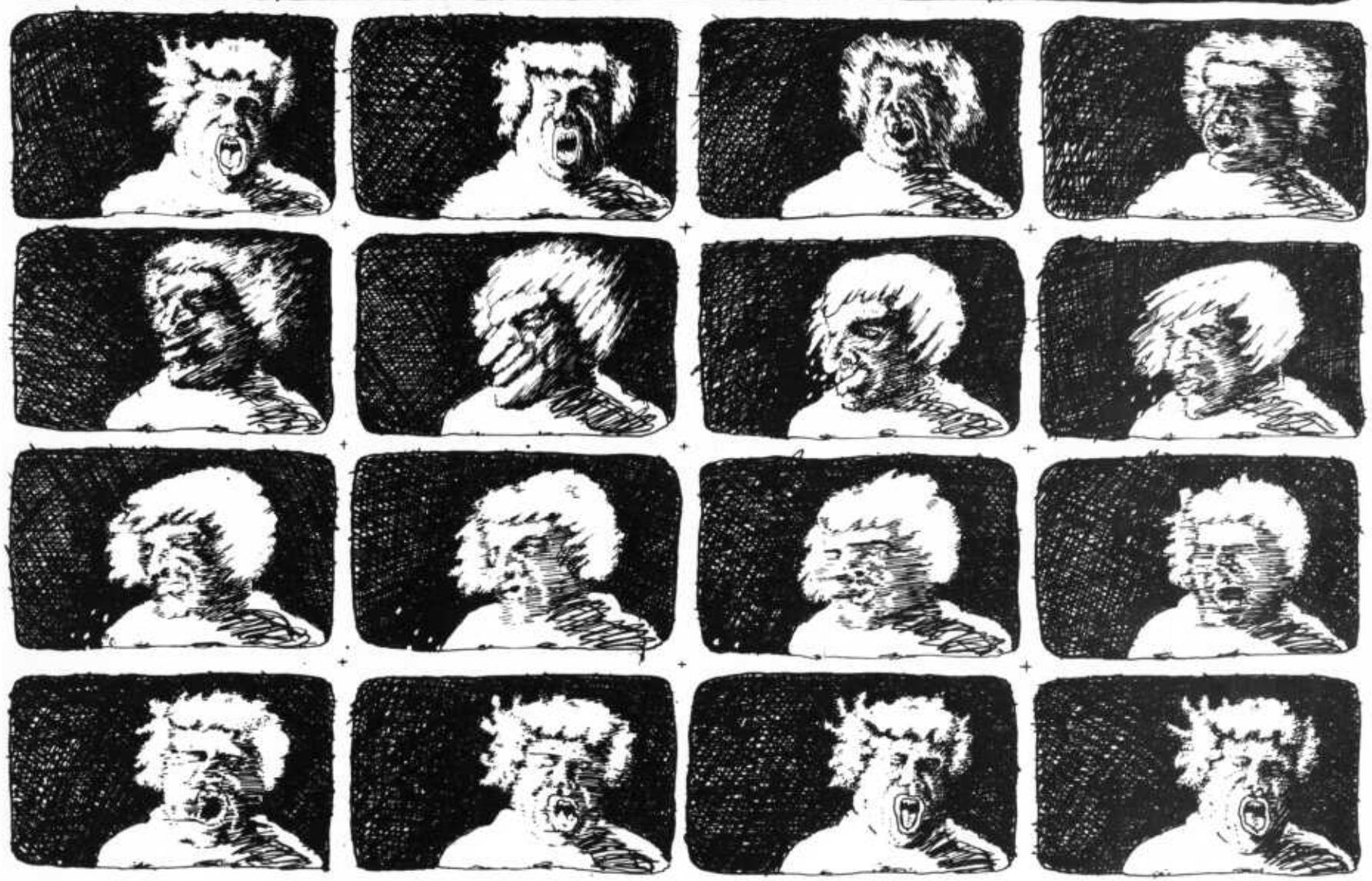
Time Pan / Texas / 1978
L. Hock


KODAK SAFETY FILM 5062



AL JARNOW

With my animation I explore unique motions and animated textures. Rather than use animation as merely a simple means of telling a story, I work at making the images more detailed and textural. I consider the drawings to be like "alive" paintings when they are finally combined onto film, so I design my animation to take advantage of the aesthetic possibilities and properties inherent in film's flickering image.



FLIP JOHNSON

carefully cut out each photo.
position photos in correct sequences.
store in sleeved folder.

sleeve for folder

glue ends together

LINDA KLOSKY

e filmmaker the film work/structure comes out of a perception; an active being-there, making one choice out of many. For the viewer of the film that structure is a fait accompli, ie one which is already complete. As in any work of art, it is fully determined, intentional, loaded; the result of a conscious/physical re-presentation of a particular reality. It can now involve notions of beauty and meaning that often stand outside of the real world itself. The Act-of-Intervention (Discovery) has been accomplished for us, the acquisition of the image is relatively effortless; more a matter of learning(breeding) than of awareness. In modernist sensibility this is all very well understood. For me, to the extent that I want to deal with larger themes of participation/belief and alienation/disbelief, this understanding must be active. I want continually to be brought(back) to the surface of things; and that is why optical re-phot ography, with its implicit statement about film interests me. "Illusion" is nothing to me, or at least means very little, without a kind of re- cognition, a second-thinking, created through the use of something like(some form of) anti-illusio nary present, (using the particularity of the mo ment or of the thing as part of the raw material of the piece). It seems to me that when there is this kind of confrontation with other "realities", (conflicting notions) when things do or don't fit, that a more active involvement, a more attened experience is hap-

fait accompli

pening. That is why I am very interested in the use of the written word in f ilm and why I use subtitles. The words are int ened to stand out side the sensuality of the f ilm-as-illusion, so to to continually place one aspect of the viewers attention at/on the "edge" of the film; whe re the material inter faces, so to speak the social/cu ltural present. The subtitles are an image/idea in themselves. I love words, the way they look, the way they "act" in/ on the mind. But I do mean them to distance and disrupt, to reduce the work to its elements. If this happens, a synthesis, ~~is necessary for the film to be come who~~ ~~re~~, the film must be "rationalized!" In the end(reall y in the beginning) the sensation I most want to effect is called THINKING; by making through a sort of visual, cogni tive architecture, that is radical, sensual and alienated. The aspect of alienation is very important, since it re flects and projects my private self-consciousness into its social realm; presents it as a fact-of-creative-process (object making) -life and allows me to be present in the work on the le vel on which the Audience is present in it; ie as part of the embodied collective Self-Consciousness, as the CULTURE. This critical context is as much a part of the materi ality with which I work, as is the celluloid, so its pedagogy is an aspect of the final work. My contention is that the only works of any real interest now are those which re-construct, in some way, the ambivalent nature of art(object)-making . the vacillation between participation and strangeness which is the meat and potatoes of Modern Life, so to speak Specifically works which "speak" about or

KEN KOBLAND

TITLES ON - "AUDITION"; "A FILM BY CANDY KUGEL"
[work in progress ©1978 Candy Kugel]

← Black wipes on

(applause) BOWS, SMILES

OSCAR + BLACK WIPE → (off)

LOOKING AT "BACKSTAGE - Gen'l Casting"

TWO MEN APPEAR + ANIMATE UP.

"SHE'S THE ONE - HIRE HER"

⊠ Cross dissolve to LOOKING IN MIRROR

C.U. OF MUSIC + MIRROR

MATCH DISSOLVE TO ANIMATION - STARTS SONG

THEN LOOKS AROUND HER...

THE PIANO PLAYER (grimaces)

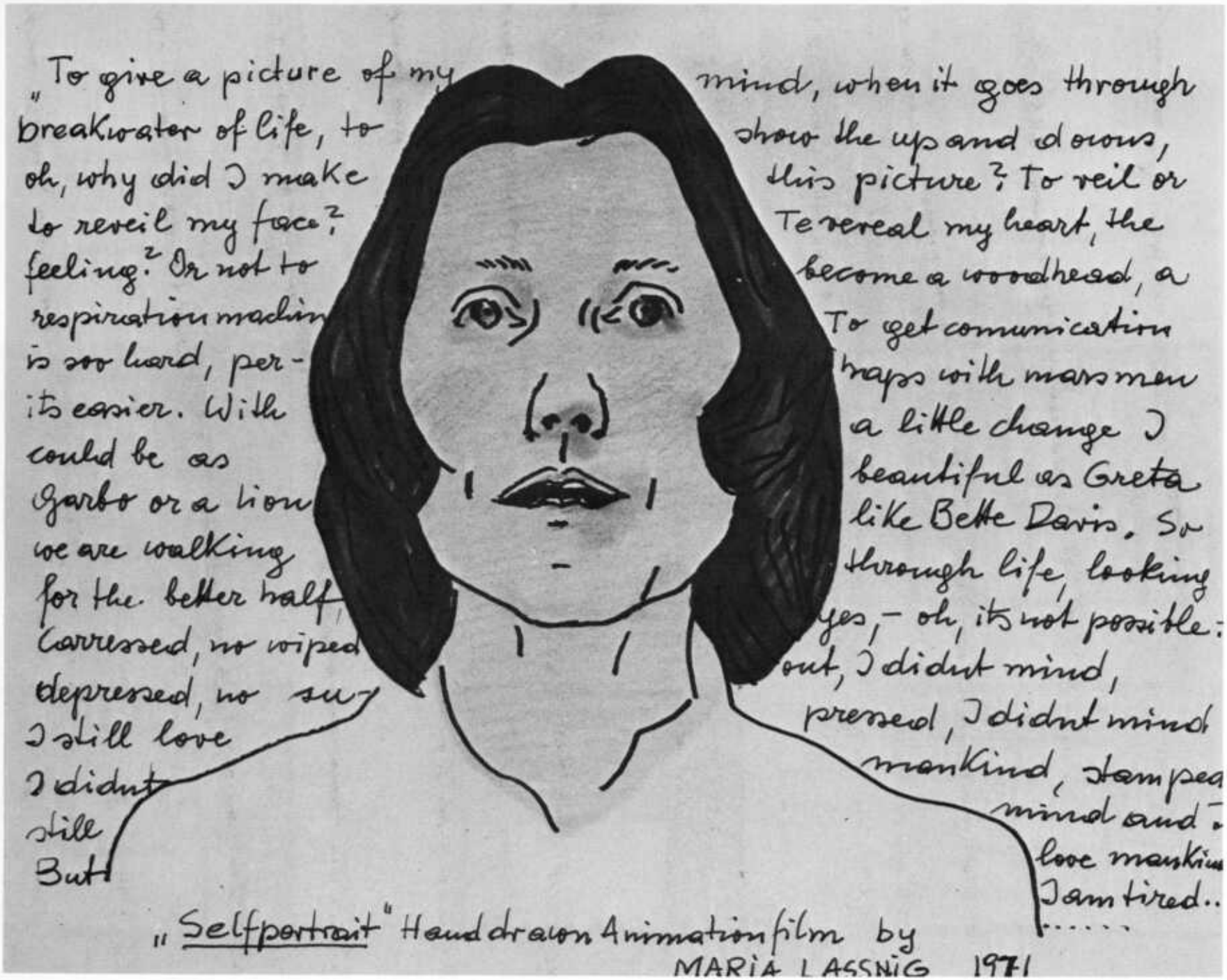
OTHER HOPEFULS (sneering)

DIRECTOR + PRODUCER EATING LUNCH + TALKING

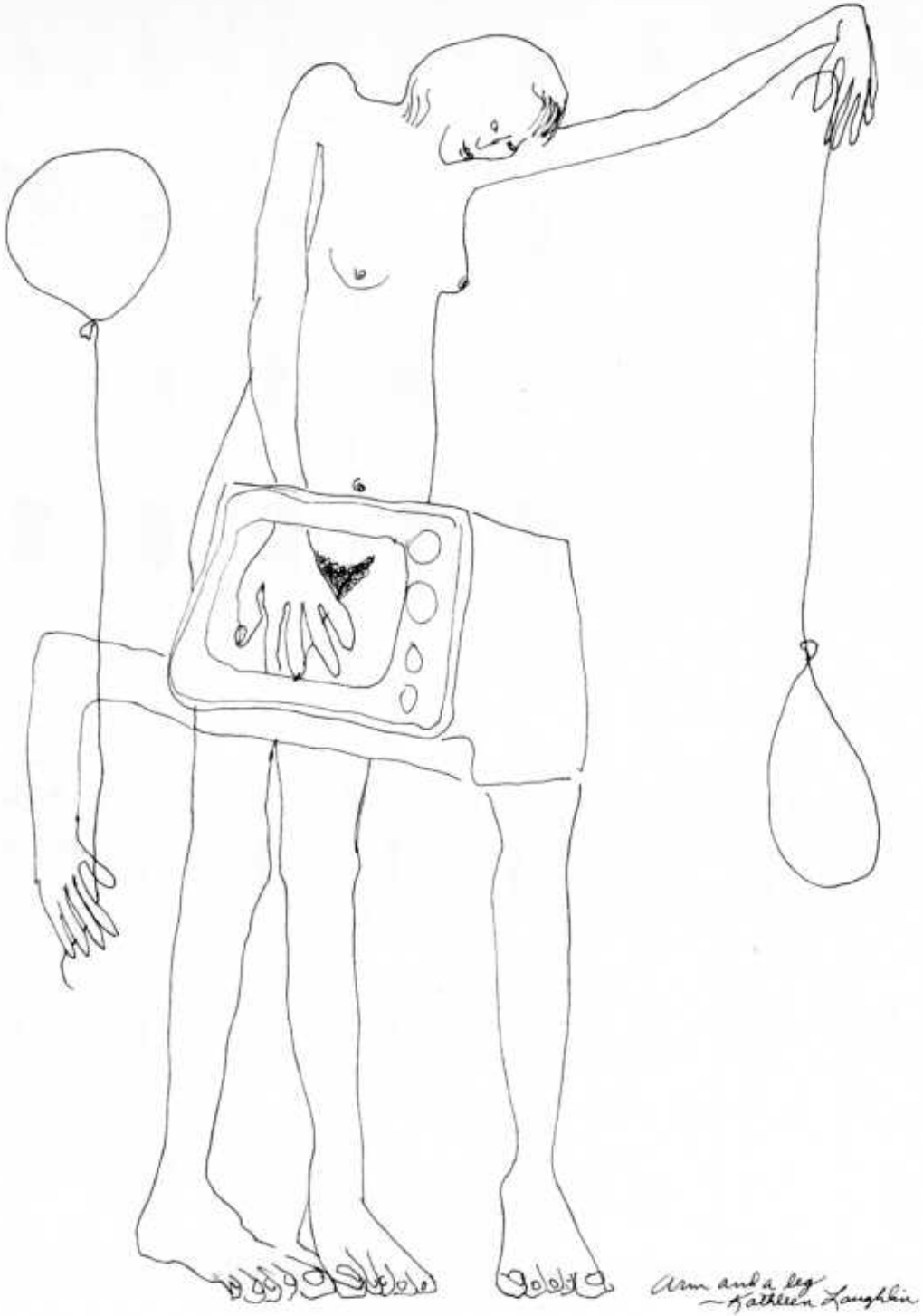
CUT BACK TO LONG SHOT - UNCOMFORTABLE

BACK TO C.U. + MATCH DISSOLVE TO STILL (end 1st verse)

[STILLS - ANDREA HOLLIS
ANIMATION - ©1978 CANDICE KUGEL] P.2



MARIA LASSNIG

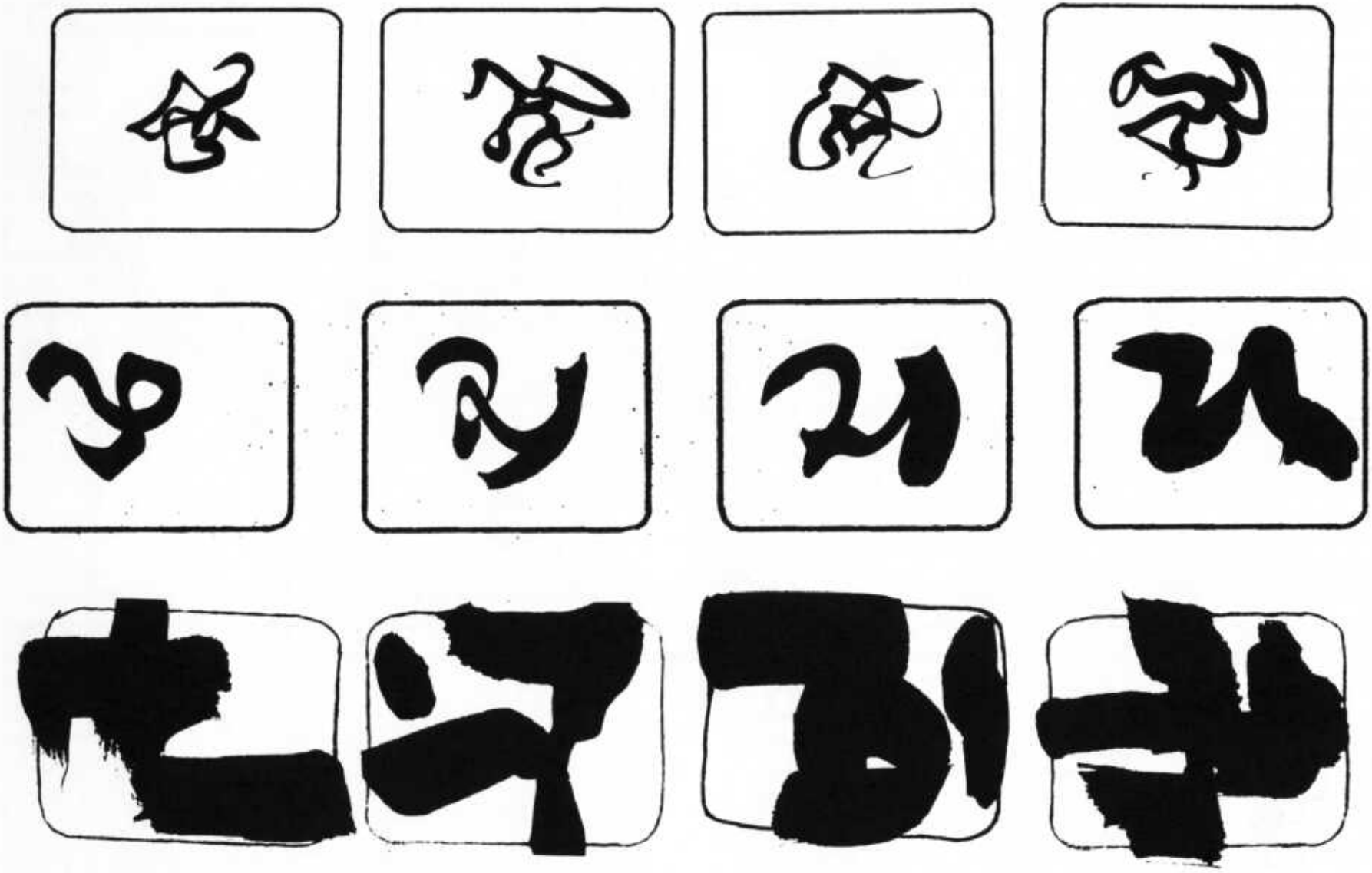


KATHLEEN LAUGHLIN

2 FRAMES FROM A WORK IN PROGRESS:

CAROLINE AND VERONIKA AT A WILD PARTY
TEMPERA COLORS ON GLASS ANIMATED FRAME
BY FRAME UNDER THE CAMERA

CAROLINE LEAF



Scenes from "CH'AN"
(Tentative Title)

Scene from "CH'AN"
(Tentative Title)

FRANCIS LEE

EXPRESSIONS

TURNED ON

MELLOWED OUT

PISSED OFF

FREAKED OUT

WIGGED OUT

SPACED

BLOWN AWAY

IT'S A BUMMER

TURNED ON SIDEWAYS

MELLOWED OUT SIDEWAYS

PISSED OFF SIDEWAYS

FREAKED OUT SIDEWAYS

WIGGED OUT SIDEWAYS

SPACED SIDEWAYS

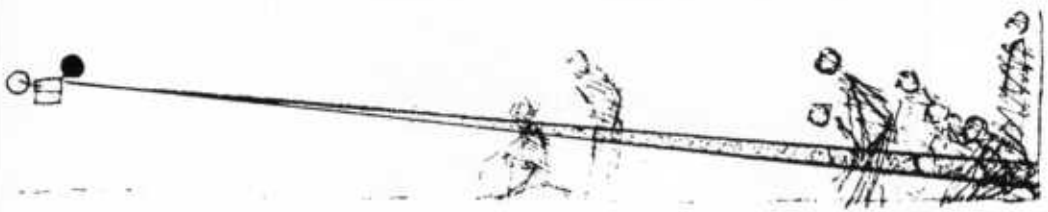
BLOWN AWAY SIDEWAYS

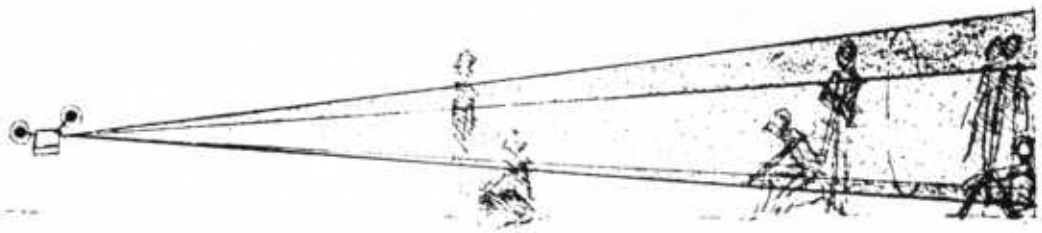
IT'S A BUMMER SIDEWAYS

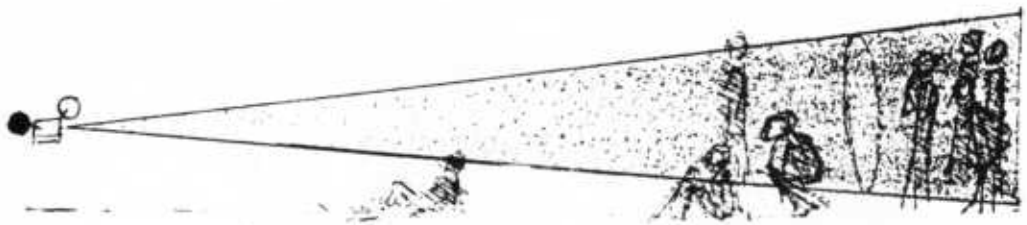
JERRY LIEBERMAN

LINE DESCRIBING A CONE
Anthony McCall 1973 30 mins

Winner of The Marie Josi Prize at The Fifth International Experimental Film Competition at Knokke Belgium 1975







Line describing a Cone is what I term a solid light film. It is dealing with the projected light itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

It is projected in the normal way, on a 16mm projector.

Though inevitably there will be a wall that limits the length of the beam, a screen is not necessary.

The viewer watches the film by standing with his, or her, back towards what would normally be the screen and looking along the beam towards the projector itself. The film begins as a coherent pencil of light, like a laser beam, and develops through the thirty minute duration, into a complete hollow cone of light.

Line describing a Cone deals with one of the irreducible, necessary conditions of film: projected light. It deals with this phenomenon directly, independent of any other consideration.

It is the first film to exist in real, three-dimensional space.

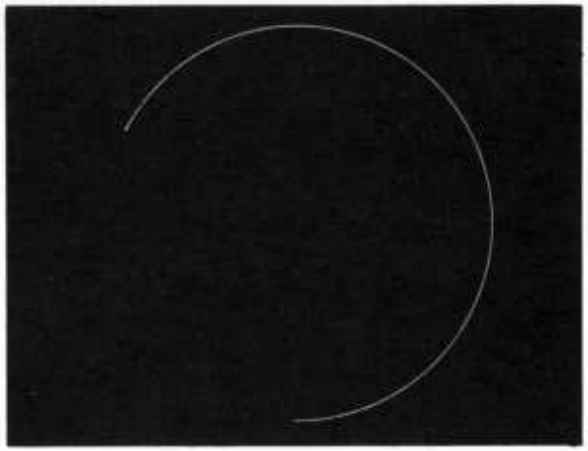
It exists only in the present: the moment of projection. It refers to nothing beyond this real time. (In contrast most films allude to a past time).

It contains no illusion. It is a primary experience, not secondary: ie, the space is real, not referential; the time is real, not referential.

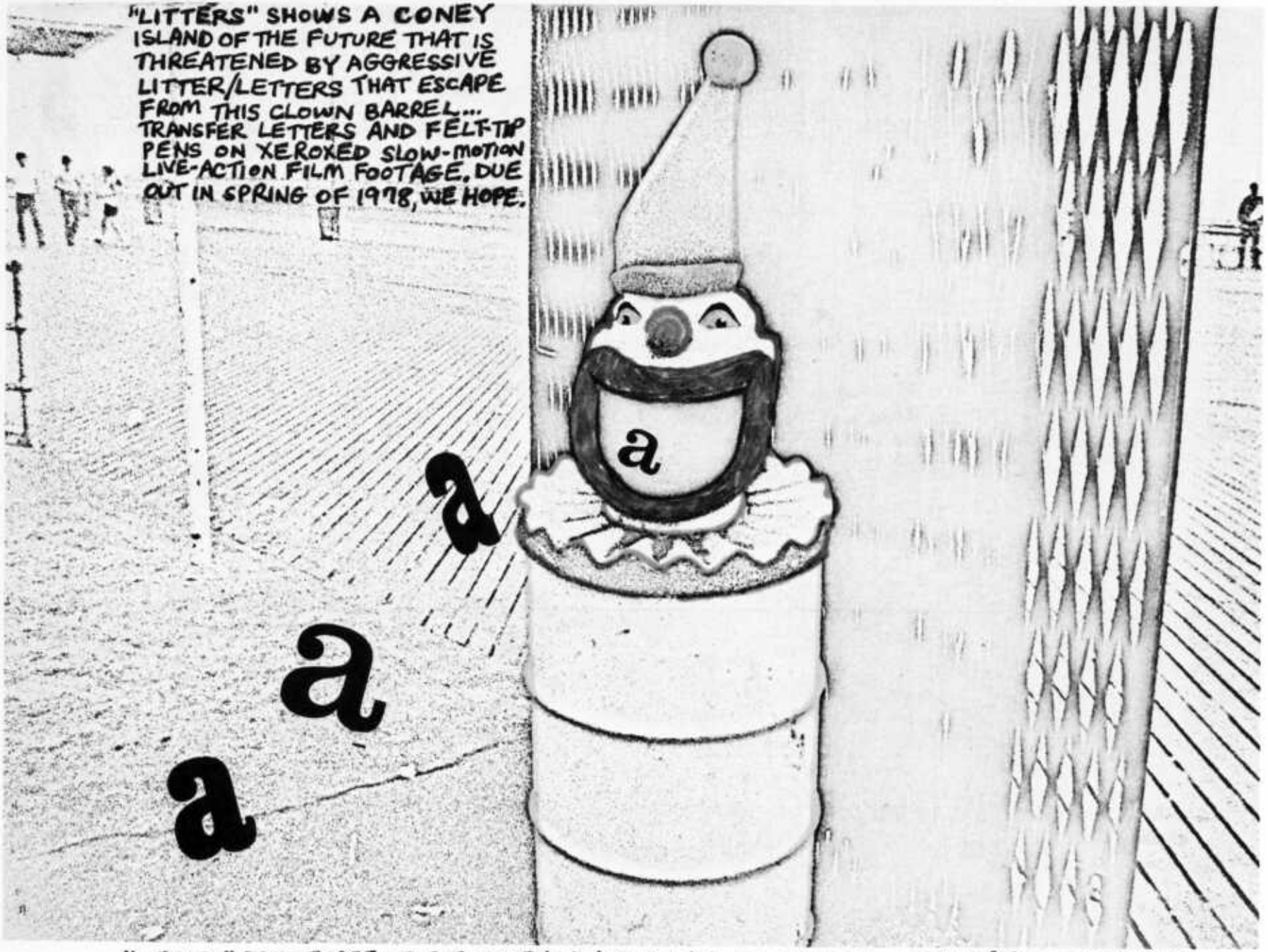
No longer is one viewing position as good as any other. For this film, every viewing position presents a different aspect. The viewer therefore, has a participatory role in apprehending the event: he or she can, indeed needs, to move around relative to the slowly emerging light-form. This is radically different from the traditional film situation, which has as its props, row upon row of seats, a giant screen and a hidden projection booth: here, the viewer sits passively in one position whilst the images of the film are "brought" to the viewer; this viewer can only participate vicariously.

-Anthony McCall (from the catalogue of the 5th International Experimental Film Competition, at Knokke-Heist, Belgium, 1975.

photo Peter Moore

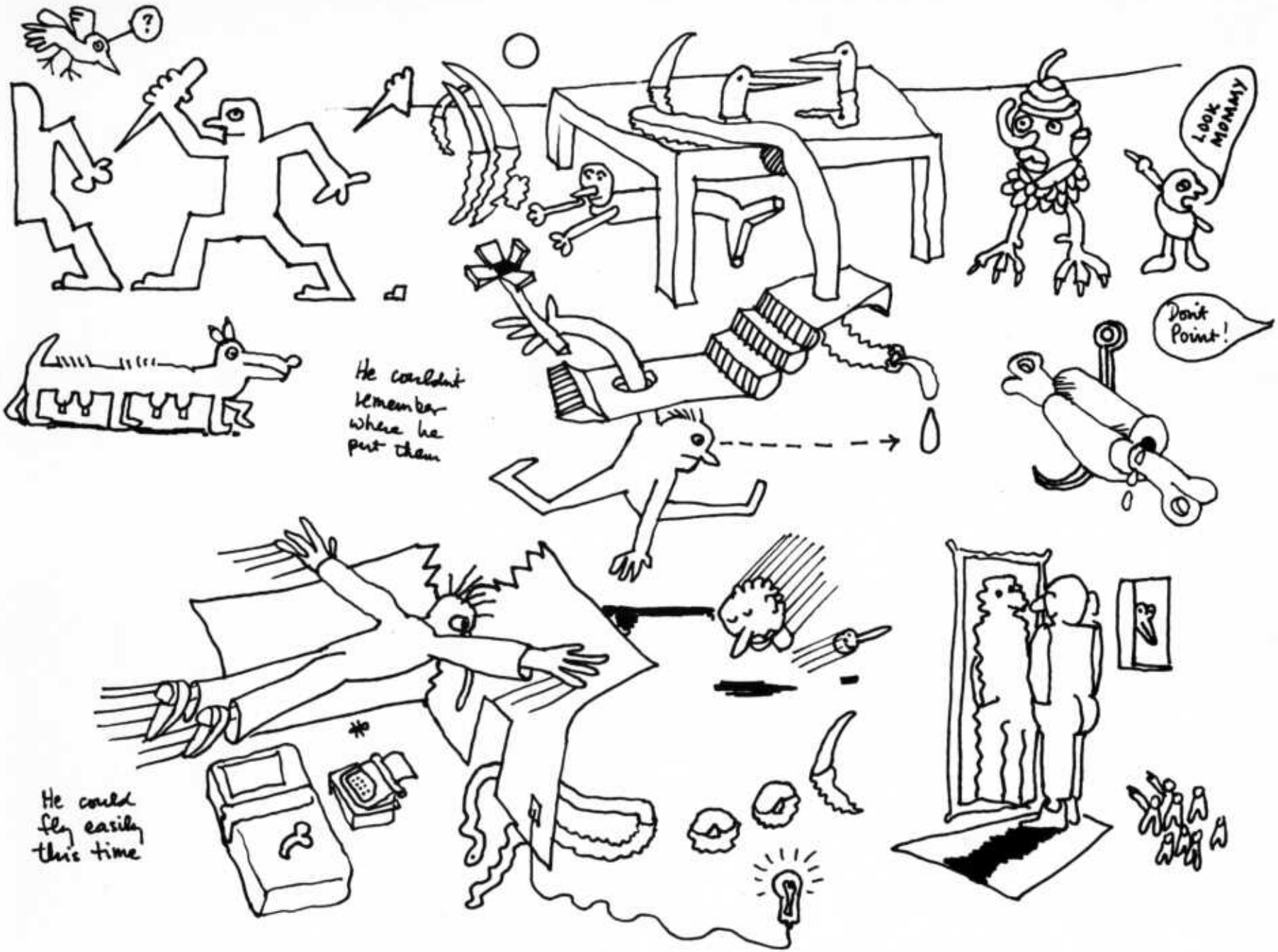


ANTHONY McCALL

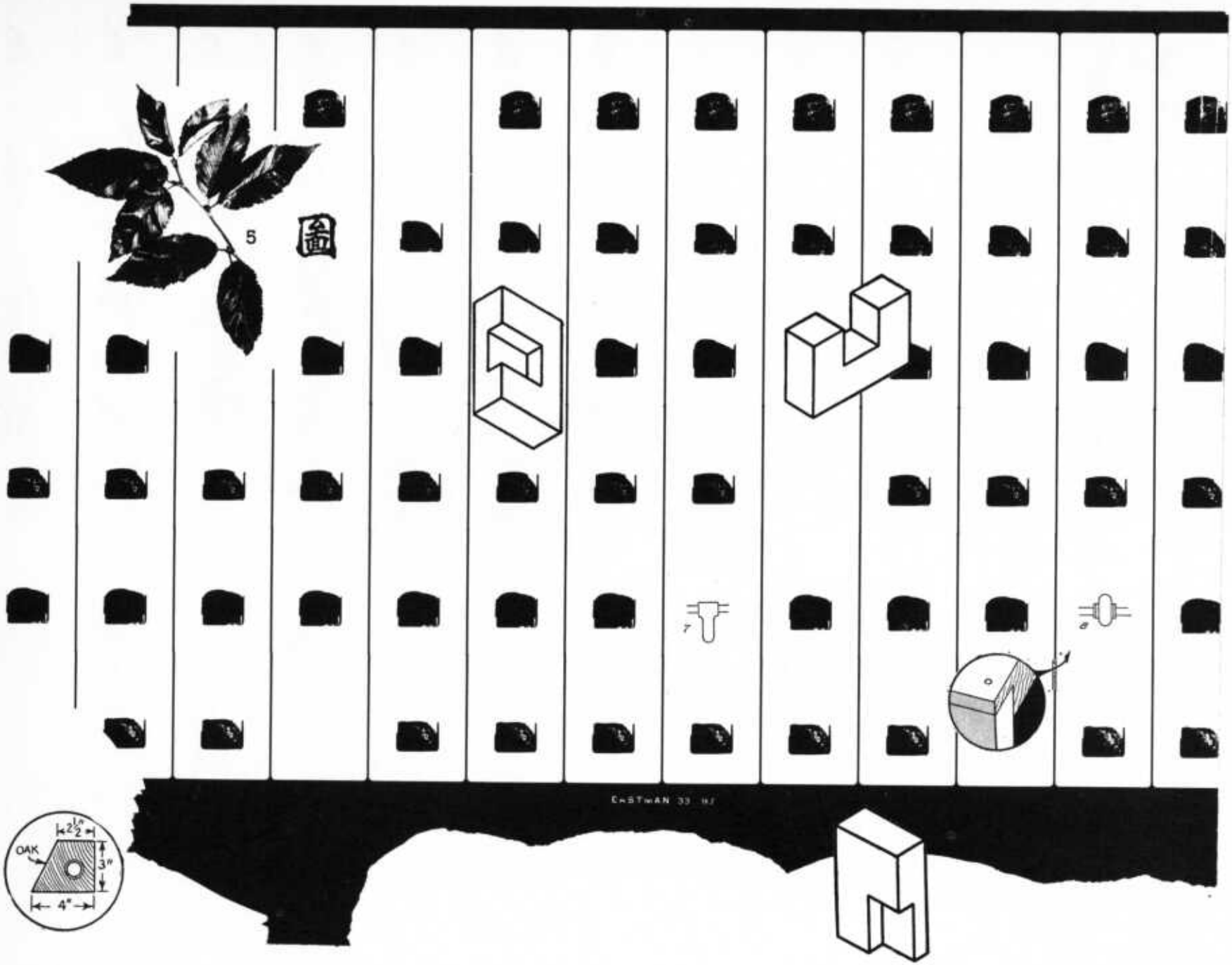


"LITTERS", PART THREE OF THE CONEY ISLAND ANIMATED TRILOGY – PAST, PRESENT + FUTURE.
© FRANK AND CAROLINE MOURIS, 1978.

FRANK MOURIS
CAROLINE MOURIS


?
LOOK MOMMY
Don't Point!
He couldn't remember where he put them
He could fly easily this time

ELI NOYES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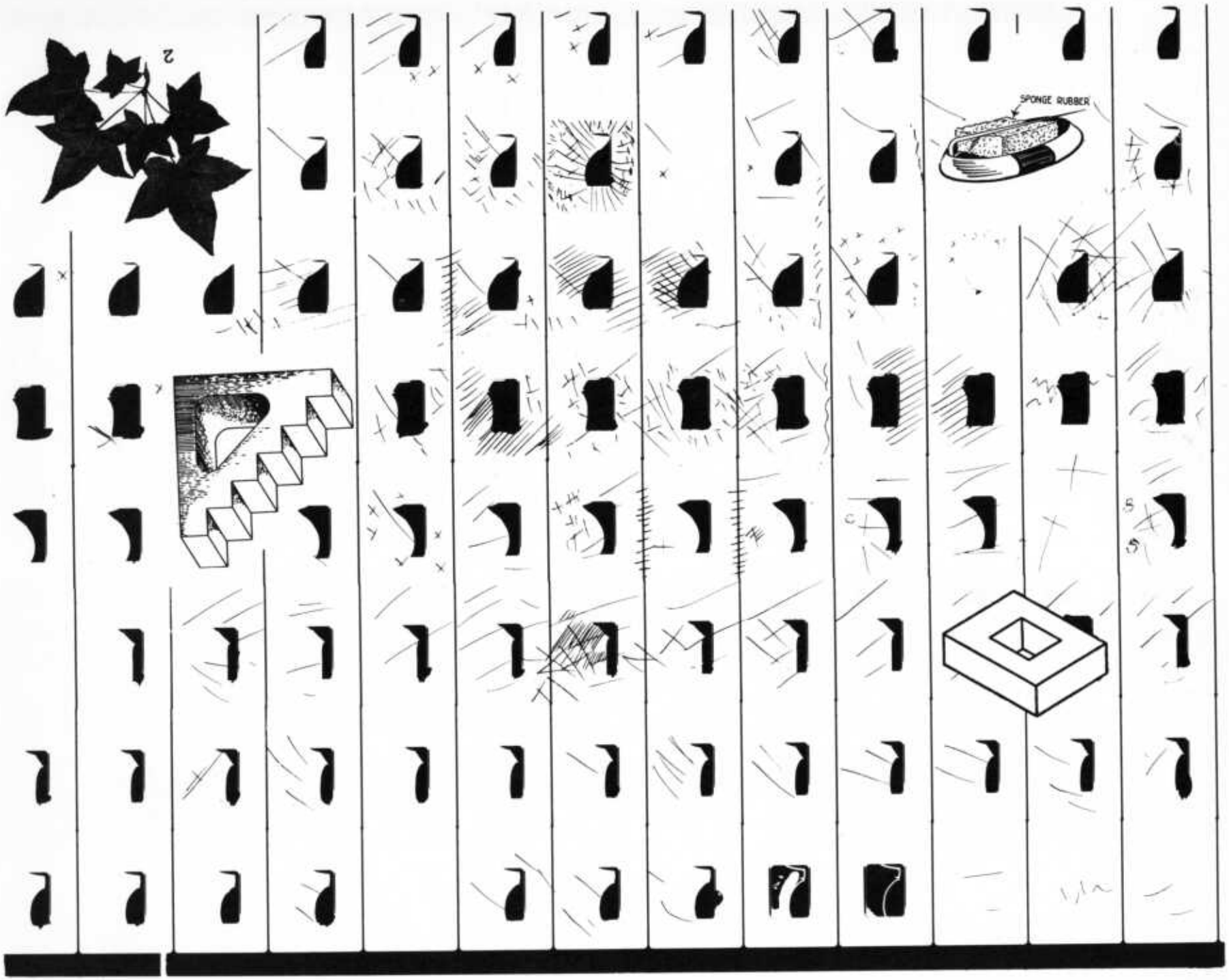
3"
4"



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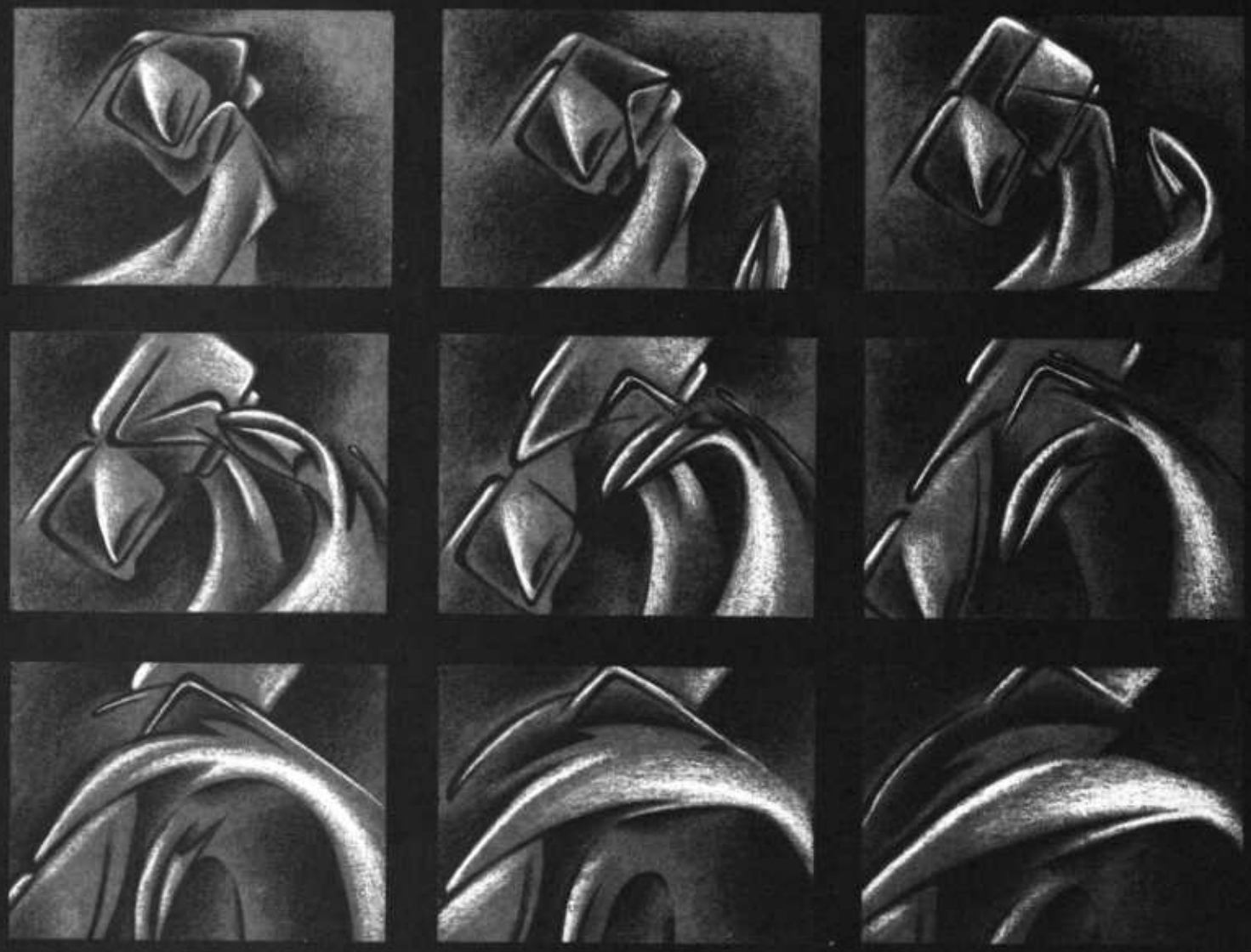

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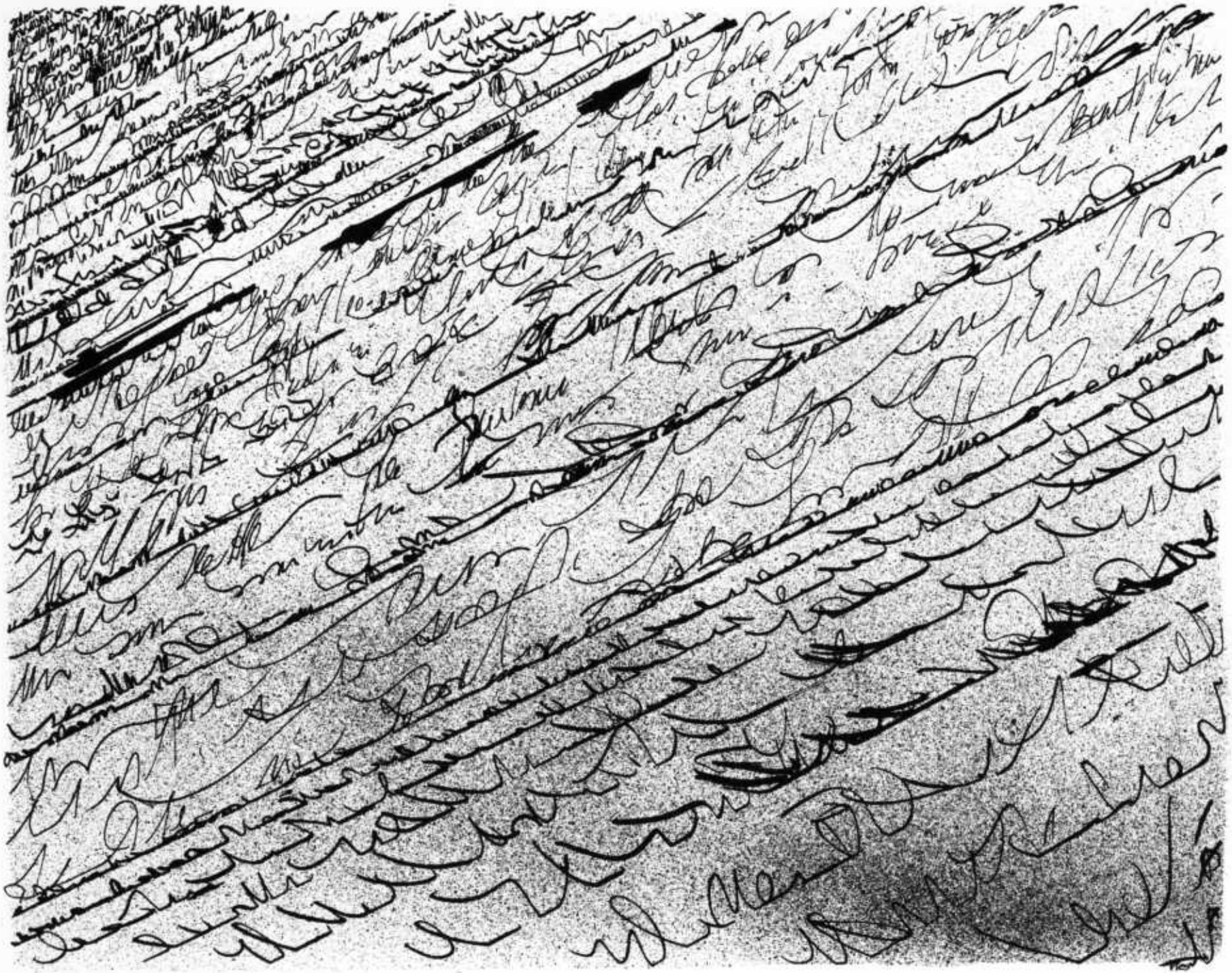
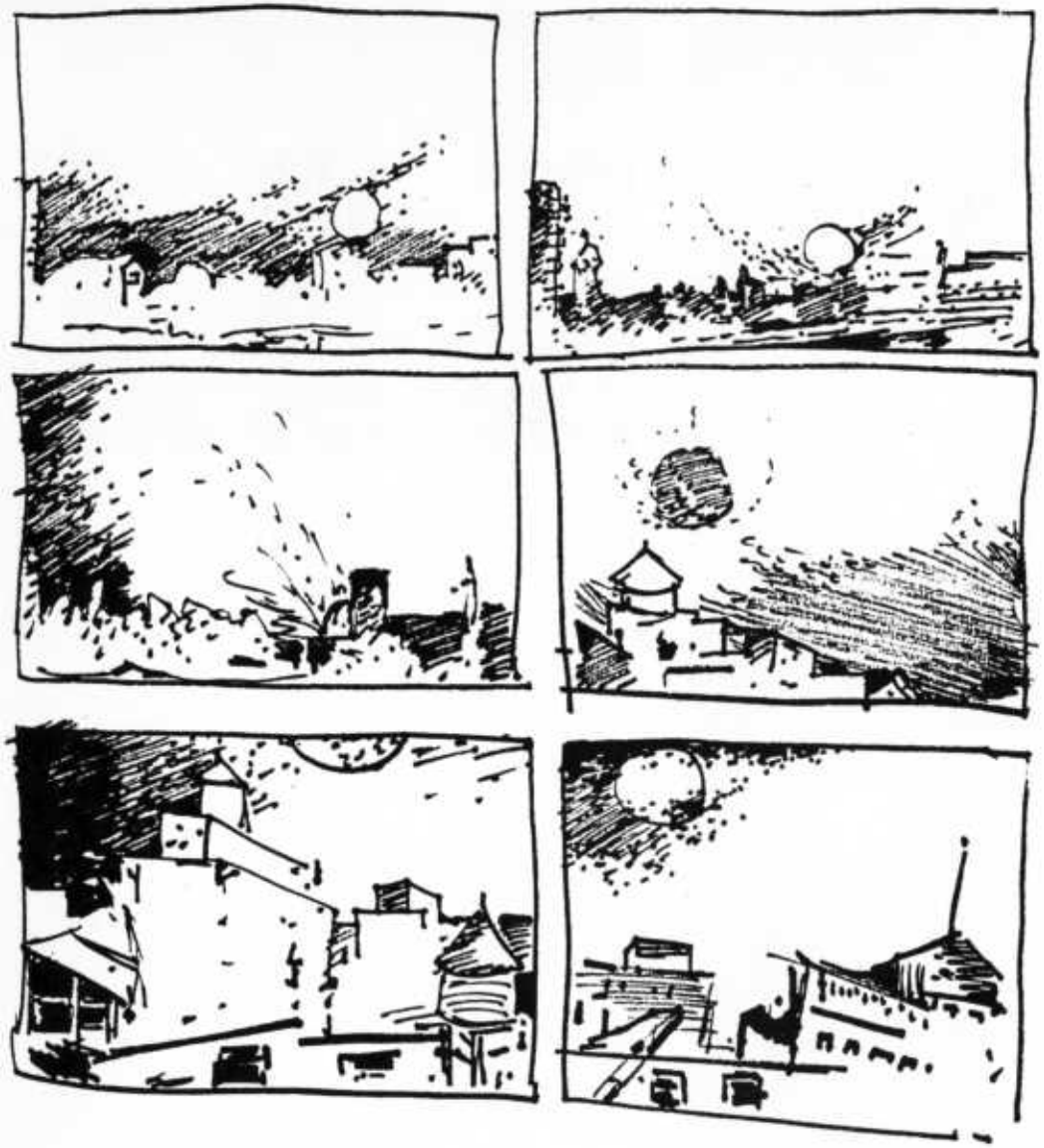


DENNIS PIES

SUZAN PITT

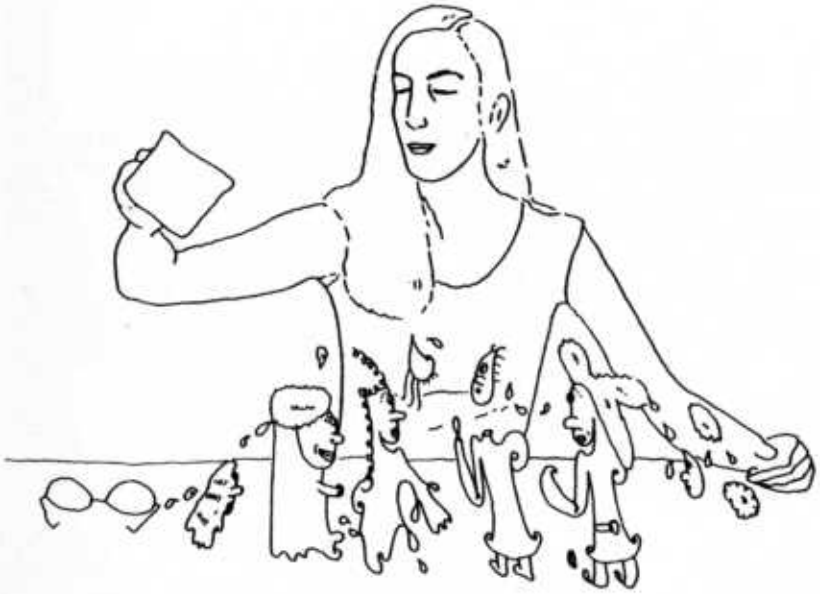


① Sunset + SUN.
MOONRISE + MOON.
OVER Piers 48 + 51
ON the WESTside ON
a Spring evening.
The MOON was full
the SUN was Red.

RICHARD PROTOVIN

1.

2.



3.

4.

5.

6.

7.

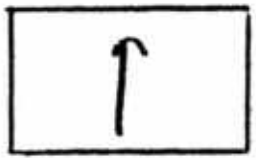
8. KATHY ROSE 1978

KATHY ROSE

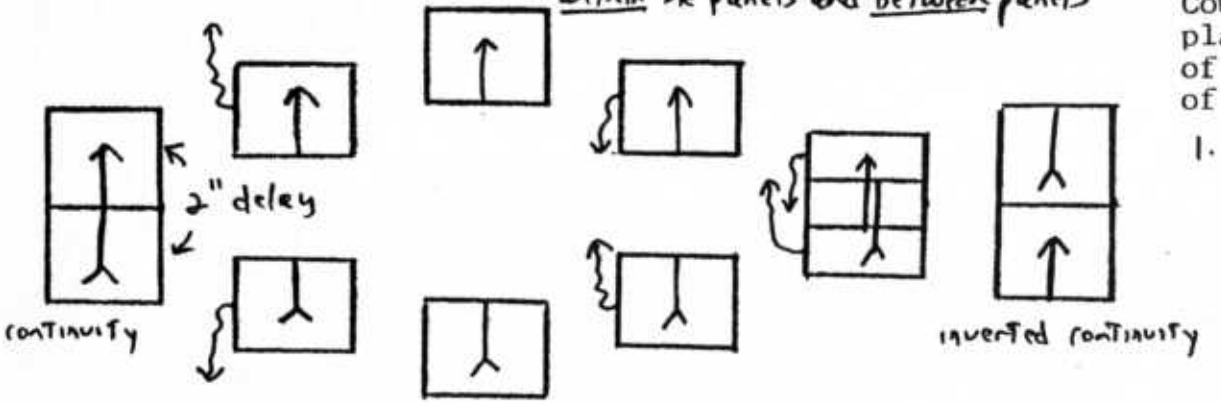
Claude Levi-Strauss speaks of the "science of the concrete" and suggests that it is in the categorization, the ordering, and the associations of objects in primitive societies that we may find the evidence of a kind of thinking, a thinking <u>through</u> objects, rather than about them. Godard is reputed to have said that when we go to the cinema "we don't think, we are thought," suggesting that the act of viewing film obliges us to perform, as if hypnotized, the mental operations constituted by the flow of images on the screen. These two remarks persuade me to believe that film sustains the potential for demonstrating new operations of thought by organizing, correlating, and reinterpreting those things from our world which lay claim to iconic potency. This potential resembles the old idea of montage, but it is to be realized in a different way - not for the purpose of reconstructing narrative or for refining description - but to the end of modifying what we mean by "understanding," to the end of constituting new kinds of knowledge, perception, and feeling.

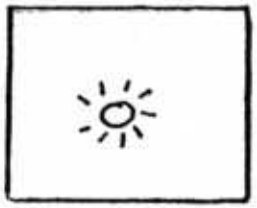
What, we may ask, remains
and space remain mysteries
The deepest metaphors for
resonant with the multiple
they remain elusive. Further,
all, with the shape of thought)
topologies: N-dimensional
catastrophe theory, uncountable
Could we sustain a visual meta-
playing with the formal proper-
of visual experience that be-
of knowing?

original material: vertical tracking shot 2" movement from bottom to top

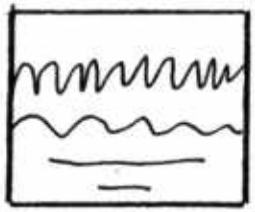


This shot is optically printed into a two panel strip so that, initially, there is continuity across the edge. The panels are pulled apart, optically, and then reassembled in inverse order: analogies between movement <u>within</u> the panels and <u>between</u> panels





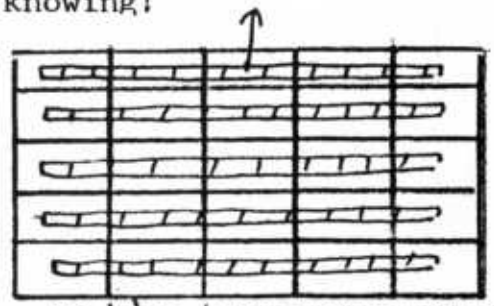
Time-lapse sunrise



ocean waves breaking on a beach

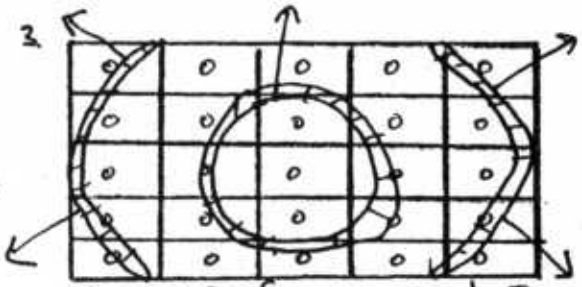
These two films are sandwiched and then optically printed into a twenty-five panel grid. changes in the time delays between panels yield changes in the wave structure of the grid.

1.

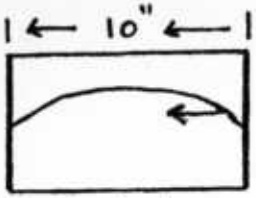


sun below horizon, waves move up

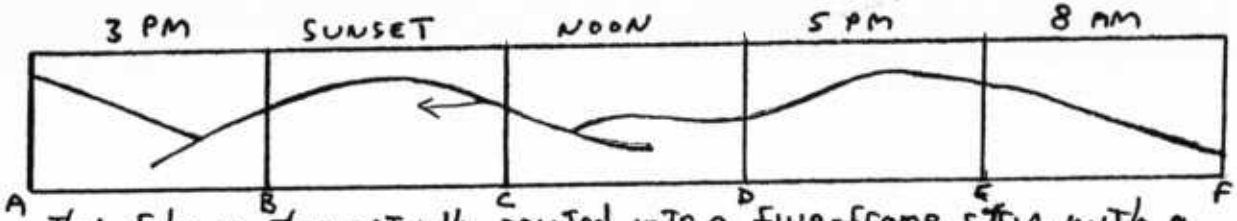
3.



sun in center frame, waves radiate concentrically



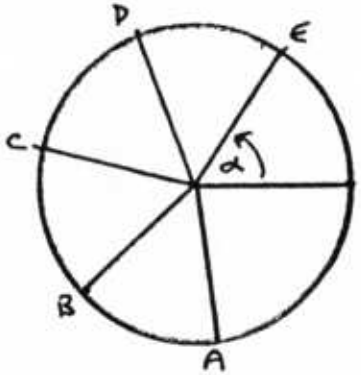
360° pan of landscape at different times of day. 10 sec for information to run right to left.



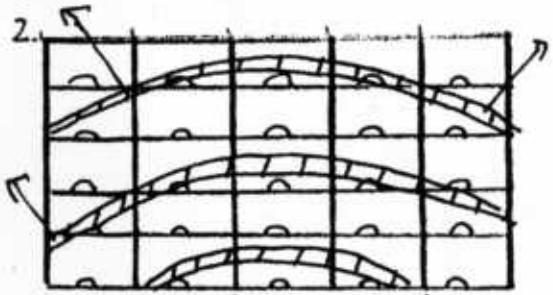
This film is then optically printed into a five-frame strip, with a 10" stagger between frames - this yields a continuous 270° view of the landscape: as objects cross the edges, they are depicted from a different temporal perspective - a translation of time into space.

to be seen? What do we not know? Time despite our pretensions to the contrary. experience allude to them, our lives are interpretations we make of them, and yet there are mathematicians (concerned, after who allude to other kinds of space, other manifolds, non-replicate curved matrices, infinities, etc. What do these look like? phor for these categories of experience by ties of film, by offering new structuring gins to suggest another kind of perception,

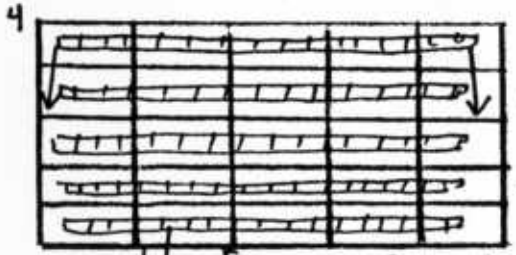
α is the angle subtended by a 10 mm lens. Camera must rotate at precisely the same speed for each run



During each shot, brief dramatic events would be staged - choreographed - in specific parts of the landscape. Like Noh these would be dense, gestural, evocative.



sun enters frame, waves begin to radiate from bottom edge



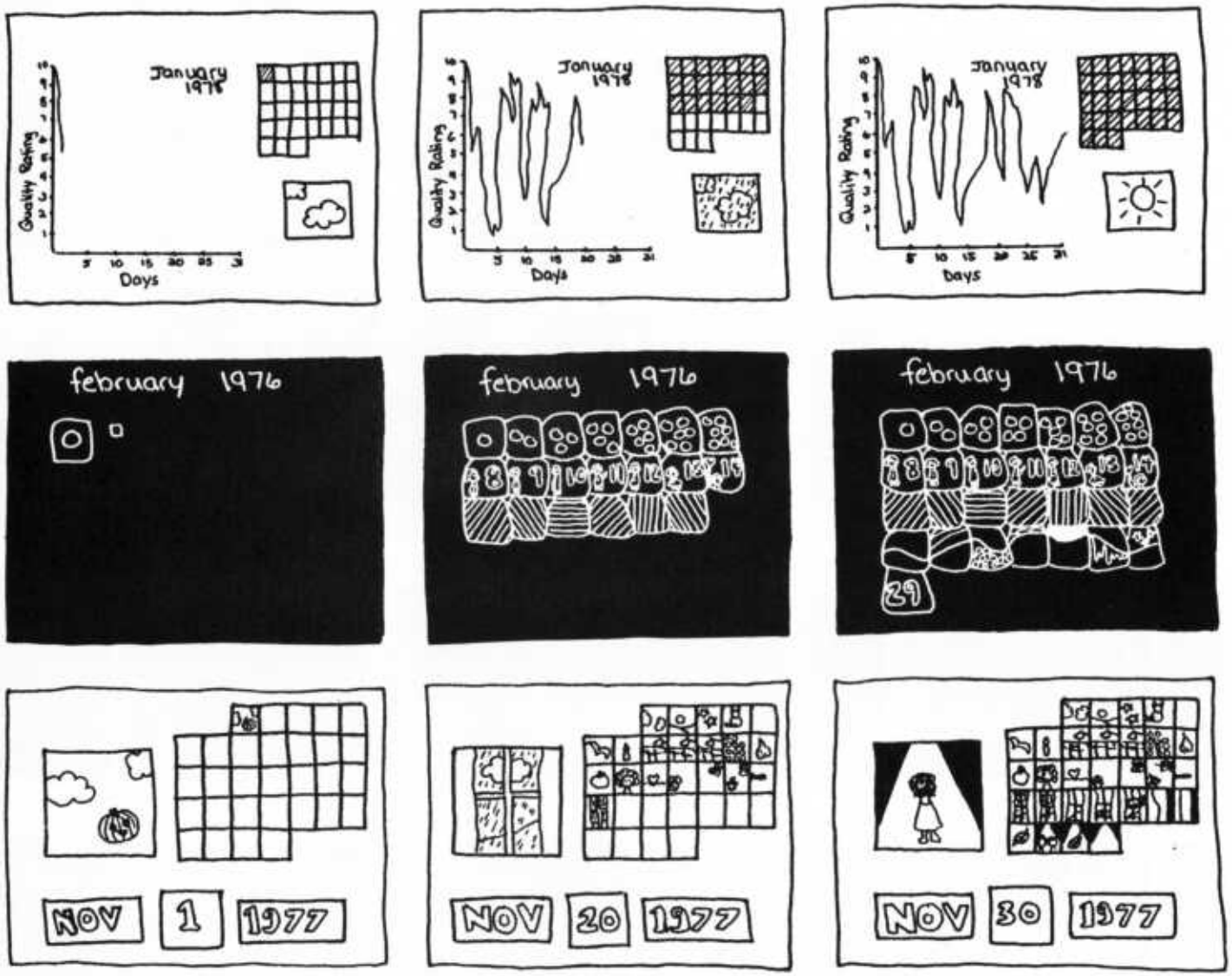
sun above frame, waves move downwards

cross-hatch lines indicate panels which show identical moments of beach wave.
arrows indicate apparent propagation of action across screen arising from time delays between panels
circles represent position of sun within each panel.

I would like to think so. Wavelength, Nostalgia, Serene Velocity, et al, represent the foundations of this investigation. But the structuralist approach, for all of its significance, defines its own limitations by denying the value of richness, metaphor, resonance, implication, and feeling, and by asserting the primacy of objectivity, logic, form, and the necessity of adopting a rhetorical stance. One wants to find an intersection of the structural with the lyrical, of the sensual with the miraculous, to sustain a new construction of time and space that, nevertheless, serves as a vehicle for passion, that matters in a more than formal way.

It is with these issues in mind that I am working: these sketches are offered with the caveat that they represent the form, only, of some of my films: Analogies, Sunrise, and Landscape, and that the experience, in the end, remains to be seen.

P. Rose


January 1978
Quality Rating
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January 1978
Quality Rating
Days
January 1978
Quality Rating
Days
february 1976
february 1976
february 1976
29
NOV 1 1977
NOV 20 1977
NOV 30 1977

SUSAN RUBIN

EACH NUMBER REPRESENTS A SINGLE FRAME AND REFERS TO A CODED PATTERN

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FRAME STRUCTURES FROM "PRIMARY STIMULUS: RED HITS GREEN"

ROBERT RUSSETT

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"PRIMARY STIMULUS: RED HITS GREEN," 1978

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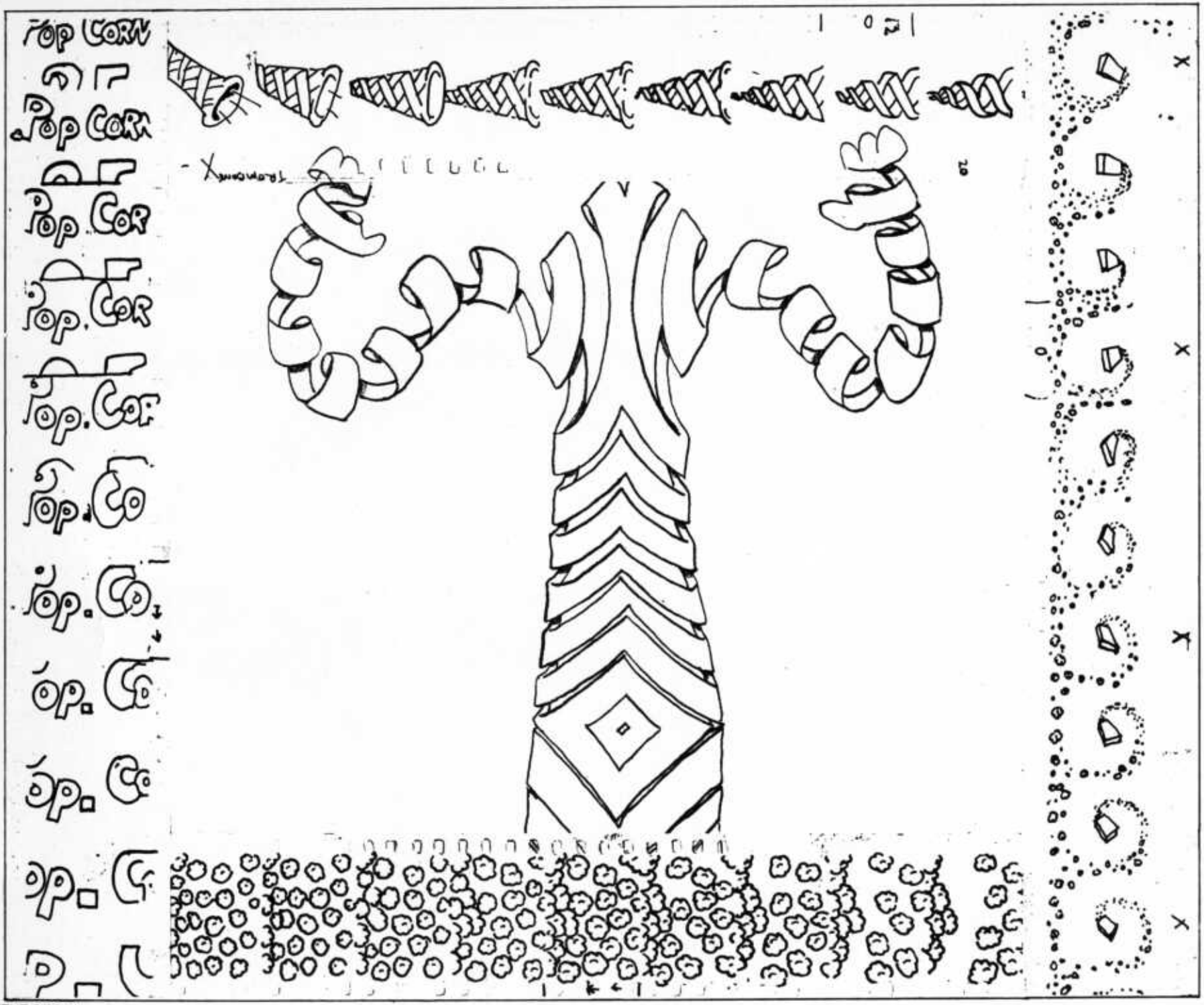
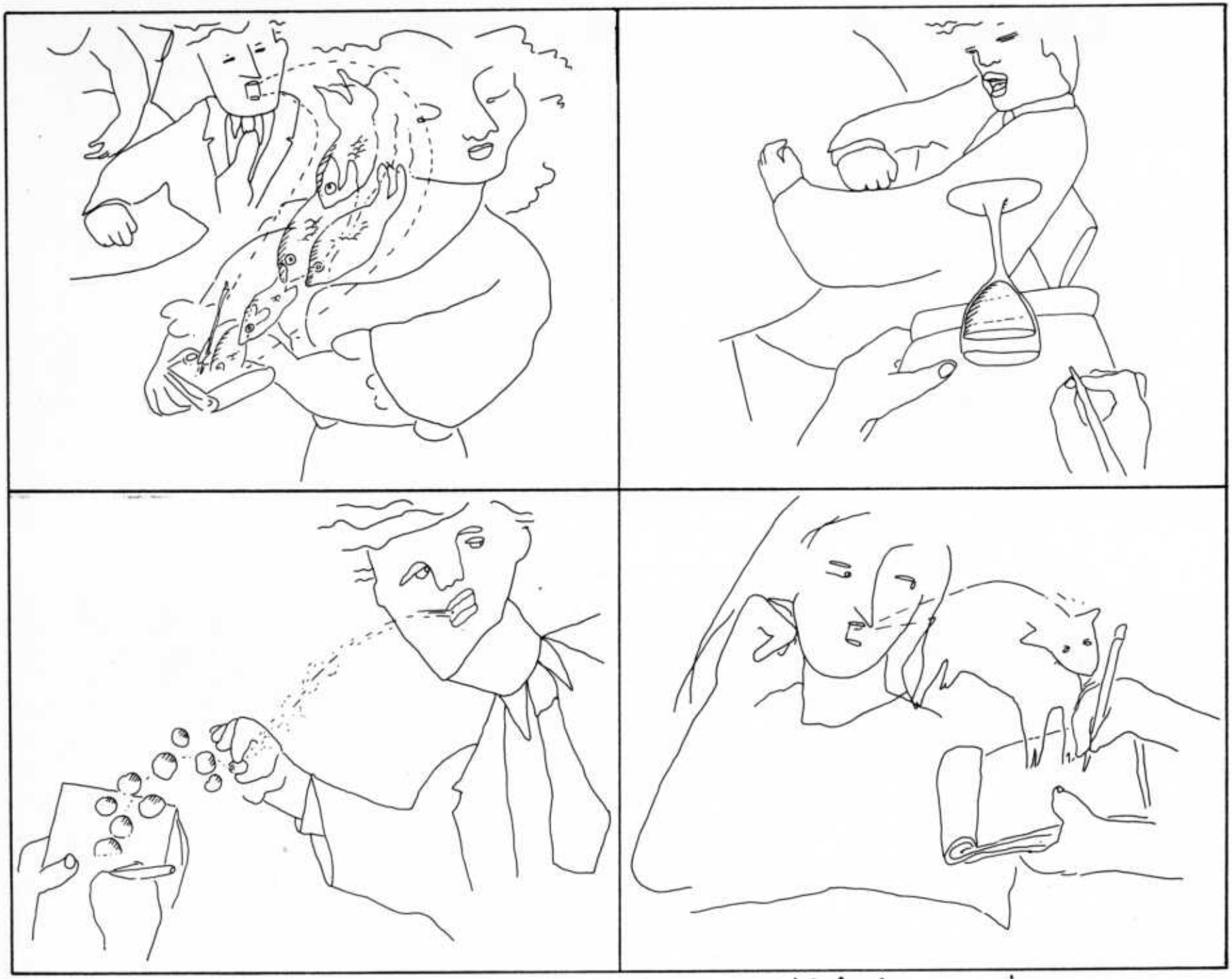
ROBERT RUSSETT



STEVE SEGAL



animation drawings from cafe sequence - 'Odalisque'

MAUREEN SELWOOD

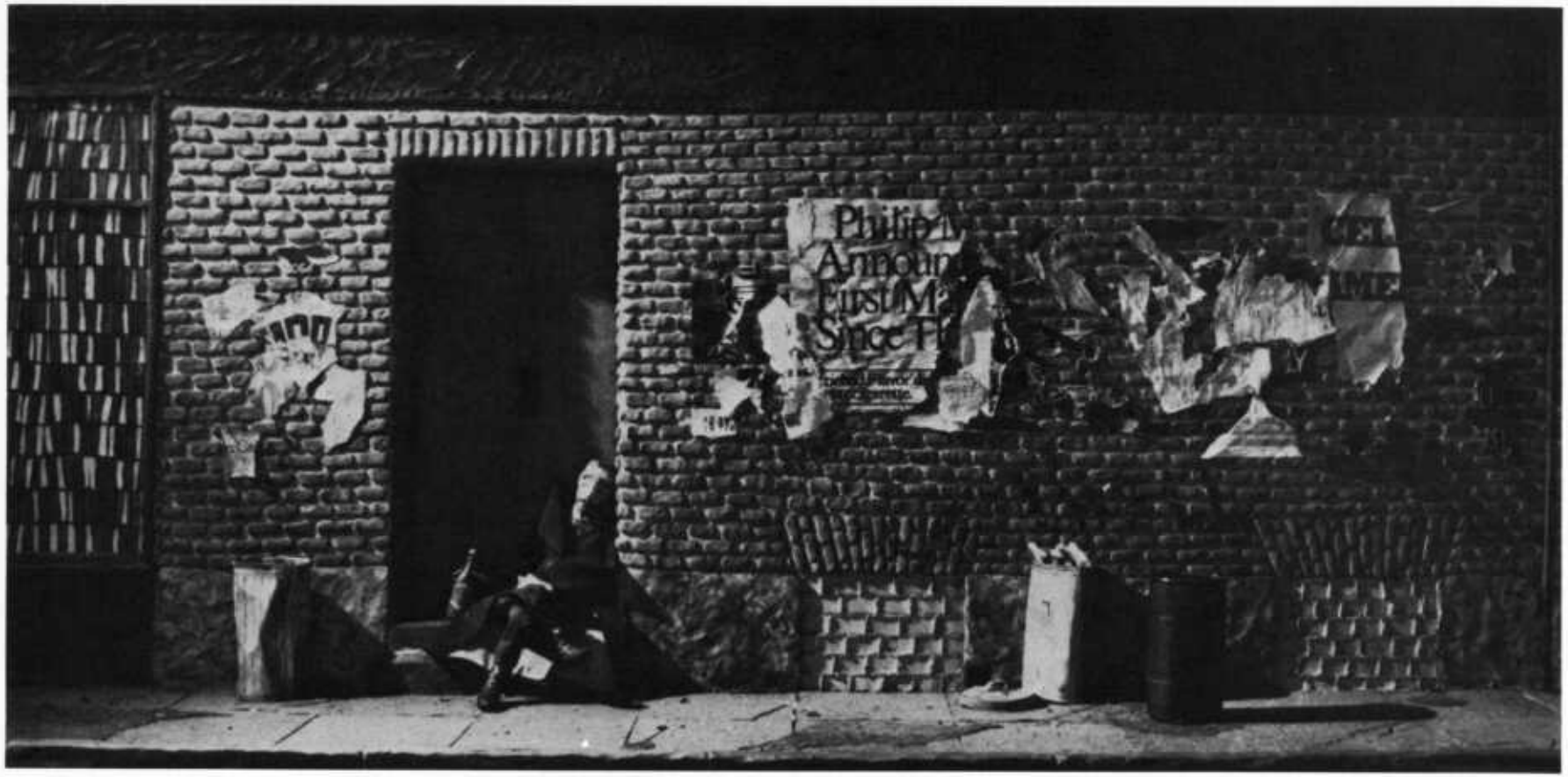
I consider myself to be primarily a sculptor whose main concern is people. For several years I have been interested in figures and their relation to eachother and to their environment. I am especially concerned with portraying the sense of isolation and internal struggle of the individual. While studying in Italy, I was struck by the age, beauty and evocative quality of the buildings, and began incorporating the walls and doorways in my sculpture. Upon my return to the United States I started working on "DEAD END", an animated film which is a further development of my sculptural ideas as well as an investigation into the nature of film and a personal statement about the human condition in our cities.

"DEAD END" is a subjective view of a walk down Skid Row. Initially the viewer seems to be a casual passer-by. Later he discovers that the shoes he is walking in are those of an unfortunate individual who passes out after a series of hallucinations and who awakens to find himself lying in the gutter.

In order to create a strong sense of reality which would evolve smoothly into a distorted sense of reality, I decided to use clay animation. I built the set and characters on a scale of one-sixth life-size. The set, which is twenty-four feet long, is derived from a composite of various buildings in the Boston area. Each of the seven characters in the film are based on actual people that I spoke with and drew at a home for alcoholics. I used colored plasticene on wire armatures in constructing the figures. The plasticene's flexibility enabled me to achieve subtle movements as well as changes in facial expression. The film set and characters formed one long sculpture, full of its own particular atmosphere. The next step was to transfer that atmosphere onto film, using the sequence of events that had already composed to bring the characters to life.

Perhaps the greatest difficulty that I encountered in making this film arose from my desire to use the subjective camera technique in creating the sensation of a walk down this Skid Row. To begin with, I had to devise a system of moving the camera smoothly along the length of the set in calibrated movements. I solved this problem by building a long platform running parallel to the set, on top of which I laid a double metal track. I then built a wooden sled for the camera, with four insets of ball-bearing units which fit perfectly onto the tracks, thus enabling smooth lateral movement. As I wanted this movement to appear to be the natural pace of someone walking, I had to calculate the rate of motion with many variations in speed, at times slowing down to a halt. I then plotted each camera movement on fine graph paper which I laid along the inside of the track. The movement of the characters had to be worked out together with that of the camera as it was necessary that the desired character fall within the camera frame and within the range of focus. The actual filming was tricky as it involved interrelated camera and character animation.

After developing this realistic subjective action, I had to achieve the smooth evolution of a distorted vision. I used



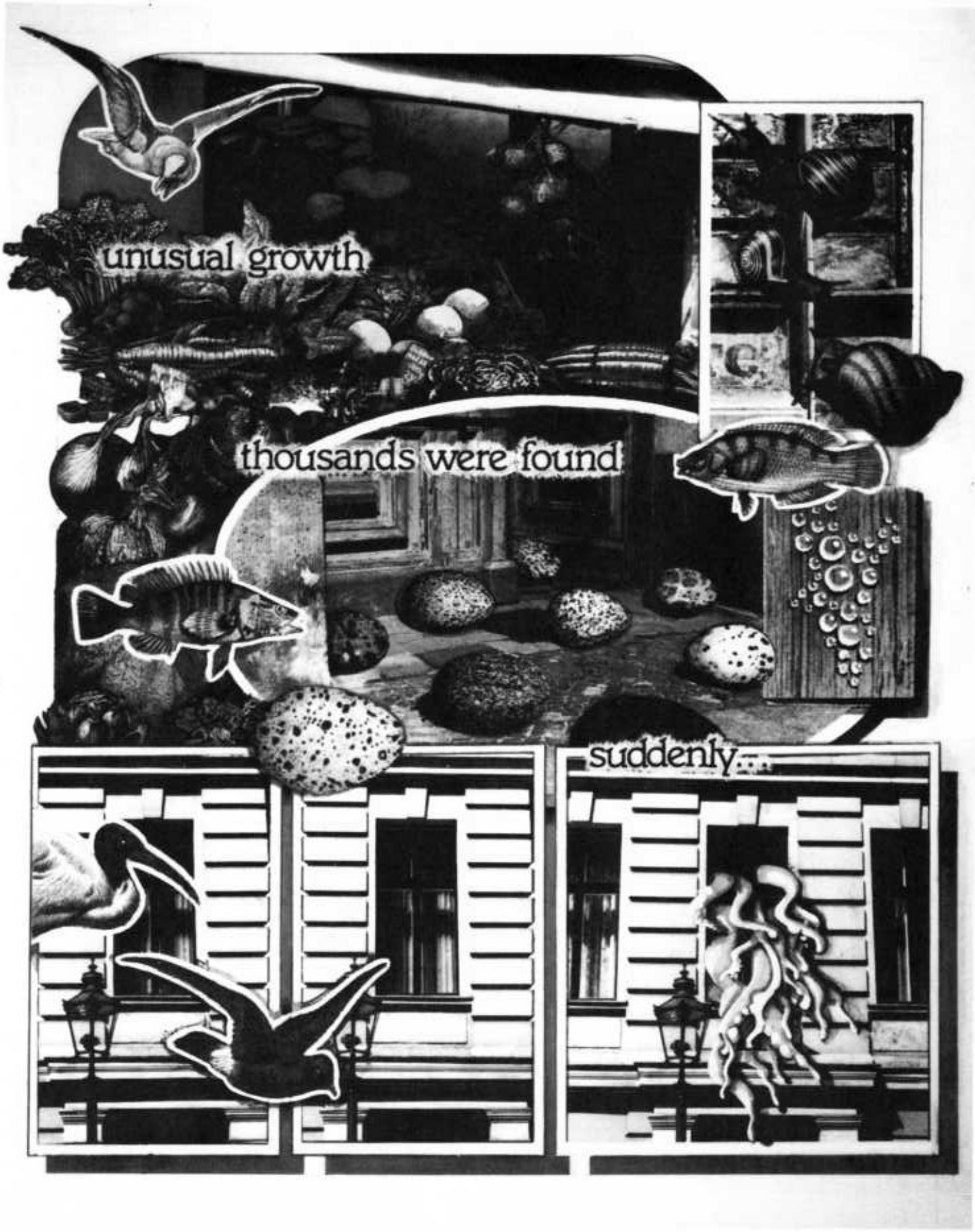
several techniques, such as blurring the focus and zooming rapidly in and out. By manipulating the plasticene, I was able to distort many realistic images, for example, turning a brick wall into flames or creating a face from a mass of cracks in the sidewalk. Other hallucinations required different means. It was a matter of trial and error. I first pictured a succession of images and then tried to arrive at a way of realizing them on film. Some of the solutions worked better than others; some images were stronger than others visually - those I retained.

Finally, when the film was edited, I began working on the sound track. As the visuals of the film were rich in detail and atmosphere, it seemed necessary that the sound be equally rich. I recorded all of the sounds that I could imagine hearing from the streets of such a neighborhood, as well as the music, dialogue, obvious sound effects and almost continuous footsteps. These sounds then had to be edited together in such a way that they synchronized with the moving images. I ended up with ten different tracks of sound which coordinated with eachother, weaving together to create a rich texture of sound which tied the film together and added another dimension to it.

JANET SHAPERO

AFTER THE FLOOD

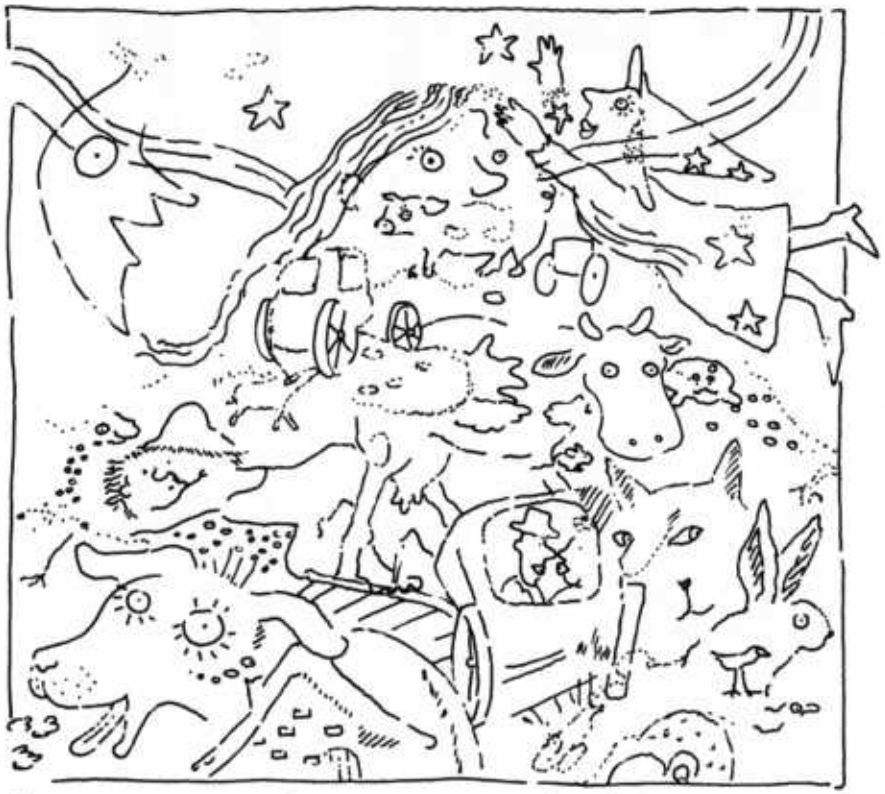
A report from our correspondent, the first to reach the stricken area



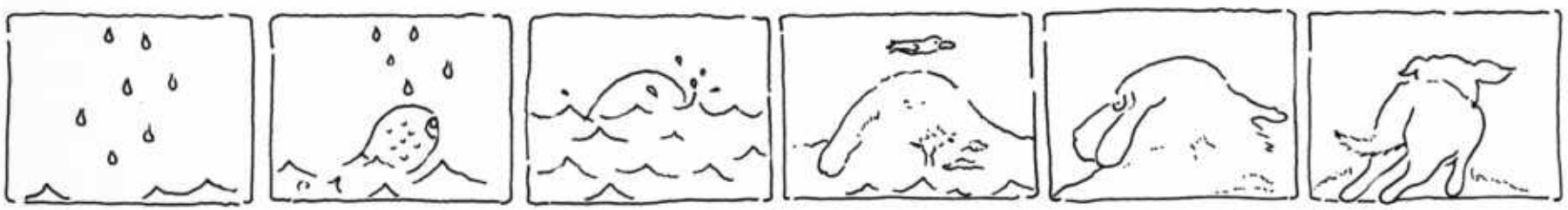
JIM SHOOK

JODY SILVER

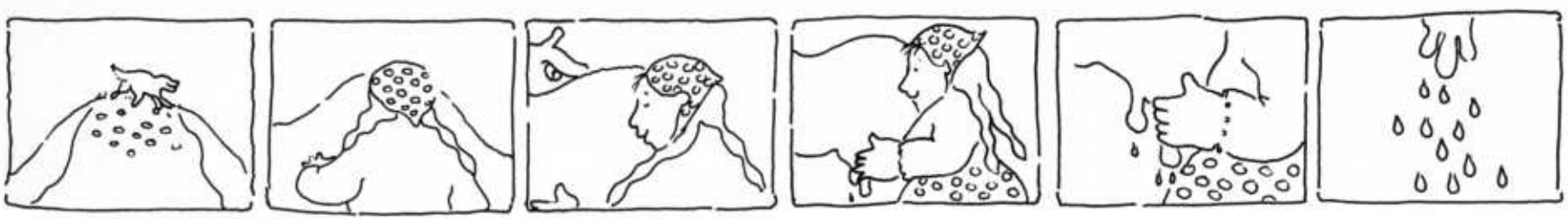
A watercolor painting I did, with its transparency of forms built up over one another, inspired me to animate the cycle of drawings below. The colored drawings are bottom-lit allowing for further cycles of drawings to move simultaneously either over or under one another. The drawing on the right, conveys some of the feeling of the original painting.



All things live and die and share the same space at different times. The serenity of that space sometimes allows us to contemplate the layers of life that have come before and will come, each



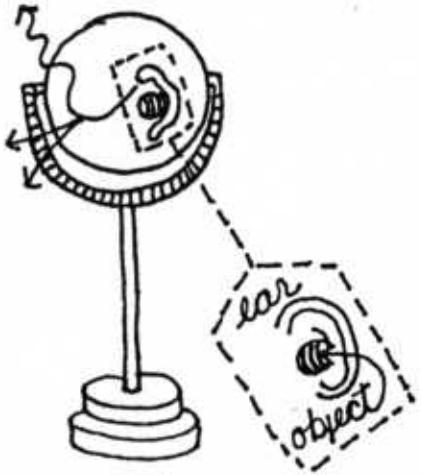
having its moment of greatest focus, but also remaining as part of the landscape.



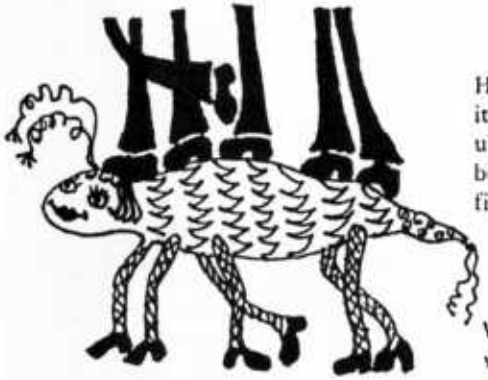
JODY SILVER

Lillian + J.P. Somersaulter : THE SILVERFISH KING

I am getting a little worried now, about my ear. There is quite a deep passage in the ear. The ear leads to the mouth and nose, and to the brain as well. I found something strange in my ear just a little while ago. Not a mud clod; it was a striped object—soft like putty but silver-gray with white bands. It was embedded. I could not hear well for several days before I found it. Now I have arranged some mirrors on stands in such a way that I can peer into my ear while looking straight ahead. Always too, I keep one eye on my floor and one on my walls. My apartment, you see, is infested with silverfish. Sometimes I wonder if one hasn't crawled into me—that is the reason for my concern about my ear.

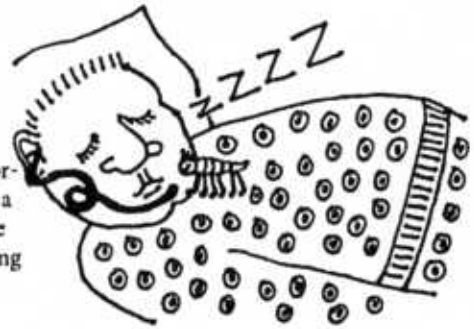


I remember a cartoon character called the Silverfish King. He was a diabolical little fellow who always smiled at the audience and puffed up his body after each cartoon. And as he smiled, a orange poison juice would slide out of the side of his mouth onto the "H" in "The End." Often, he took a special kind of cheese and shoved it into the noses of sleeping humans attempting to murder them. Even so, he was extremely funny.



His greatest triumph was escaping from a bathtub—a miraculous feat which no other silverfish could manage. He did it by clinging to one smear of bathtub scum after another—leaping this way and that, where the traction was greatest, ultimately finding his way up and over the top, one split second before a large old woman would thrust her fist from behind the shower curtain and twirl on the boiling hot tap water, bringing down upon the heads of the inferior silverfish a torrent of waves which drove them brutally into the drain of death.

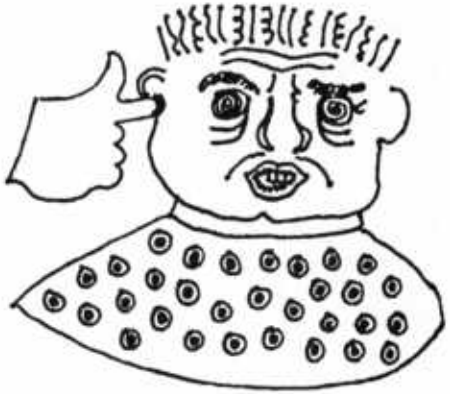
Waiting, always, on the bathmat beside the tub was Fanga, the most beautiful of female silverfish. She would open wide her glazed brown eyes and bend her shimmering antennae forward in a beckoning gesture. The Silverfish King would leap atop her back, and she would carry him into the wall crack to the old familiar strains of "Oh You Red Hot Firecrackers,"—the Silverfish King's theme song.



When I was nine years old, I went to see my favorite Silverfish King cartoon ten times! Now it seems almost too horrible to relate. The king had crawled upon the stubby chin of a heartless politician. Standing ready on the wall was a legion of one hundred lesser fish, led by the fiercely plumed Fanga; but the King motioned them back with a subtle twist of his anus. Then he scurried headlong across the cheek and through the stubble of the sleeping victim, entering ultimately the forbidden cavity.

Suddenly, we became the king, saw through his eyes and felt his terror as the index finger of the man, like a guided missile, angled in with crushing force.

But it's the man, not the king, who cries out; as the impact of finger against bug POPS the king through the tiny opening in the tympanic membrane and into the inner ear!

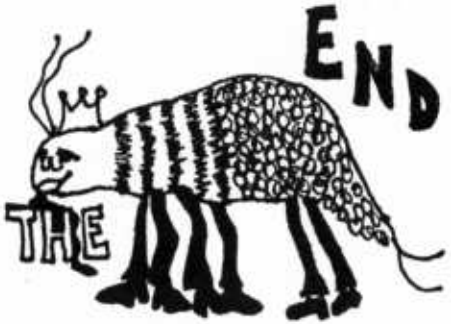


A scream echoes up the long connecting cavity from the nose and mouth, as the king, four legs broken, clings tightly to the delicate bones of the inner ear: the hammer, the anvil, and the stirrup; and manages with his last ounce of strength to flutter his mangled feelers against the sensitive tissues! It is just enough to drive the devil into the man's already guilt-ridden brain.

Now there is a quick series of steps, a sudden crash of glass, and the long ten story trip down to the deadly pavement below. The evil career of the heartless politician has been ended single-handedly by the king. But what of the king himself? Blood oozes from his abdomen, orange poison juice slides out of the side of his mouth, and we are led to believe that he too is dead. But of course he was not. It was not long before, once again, he was atop the pretty back of the wreckless beauty, Fanga, riding into the crack of the wall.

Now it is time for bed. It is time to set the clock and to turn out the lights. One last look in the mirrors.

I do not sleep very near a wall. My bed I have placed upon several porcelain tables which I keep spotlessly clean. I do not live in a ten story building, and I am not a cigar smoking politician. Still, I am uneasy about the idea of a silverfish getting into my ear. And then, there is one other possibility. I remember that I once had a kit to make miniature putty silverfish—they were silver-gray with white bands. I do not believe that what I found just a little while ago was one of those tiny models. It seems impossible that I could have had such a model embedded in my ear for eighteen years without knowing it. Still . . . there has to be come logical explanation.



Other films by Lillian and J.P. Somersaulter: "J.P. Somersaulter's Premiere Cartoon Cartoon", "The Signs of Quoctaas", "The Light Fantastic Picture Show", "The Wizard", "Spooky Boo's + Room Noodles" "The Magic World of Whiselphasoon", "Mural"

KICK ME is an animated cartoon drawn directly on frames of 35mm motion picture film

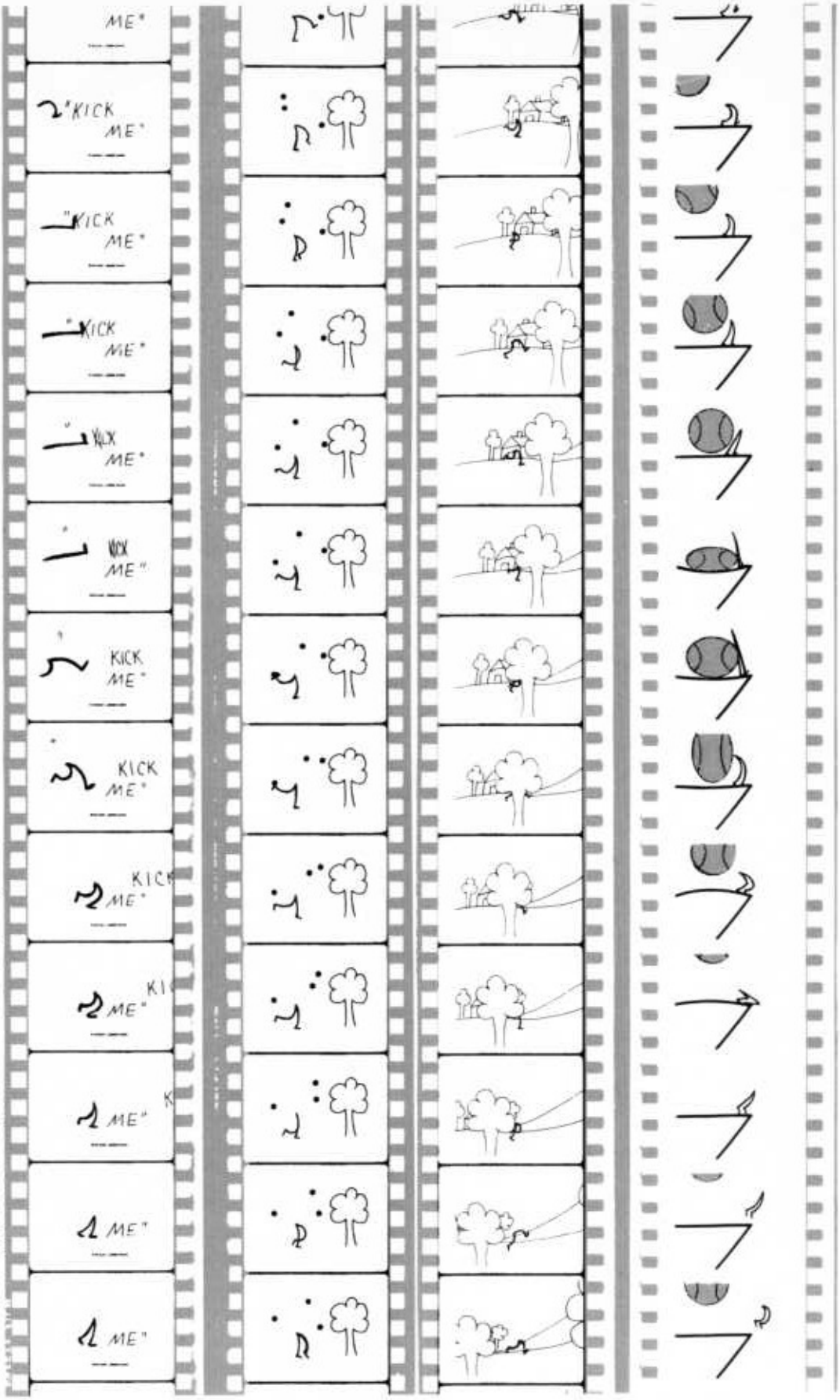
Most films using this technique are abstract or non-objective

I used it to tell a story in pantomime with simple characters in full animation

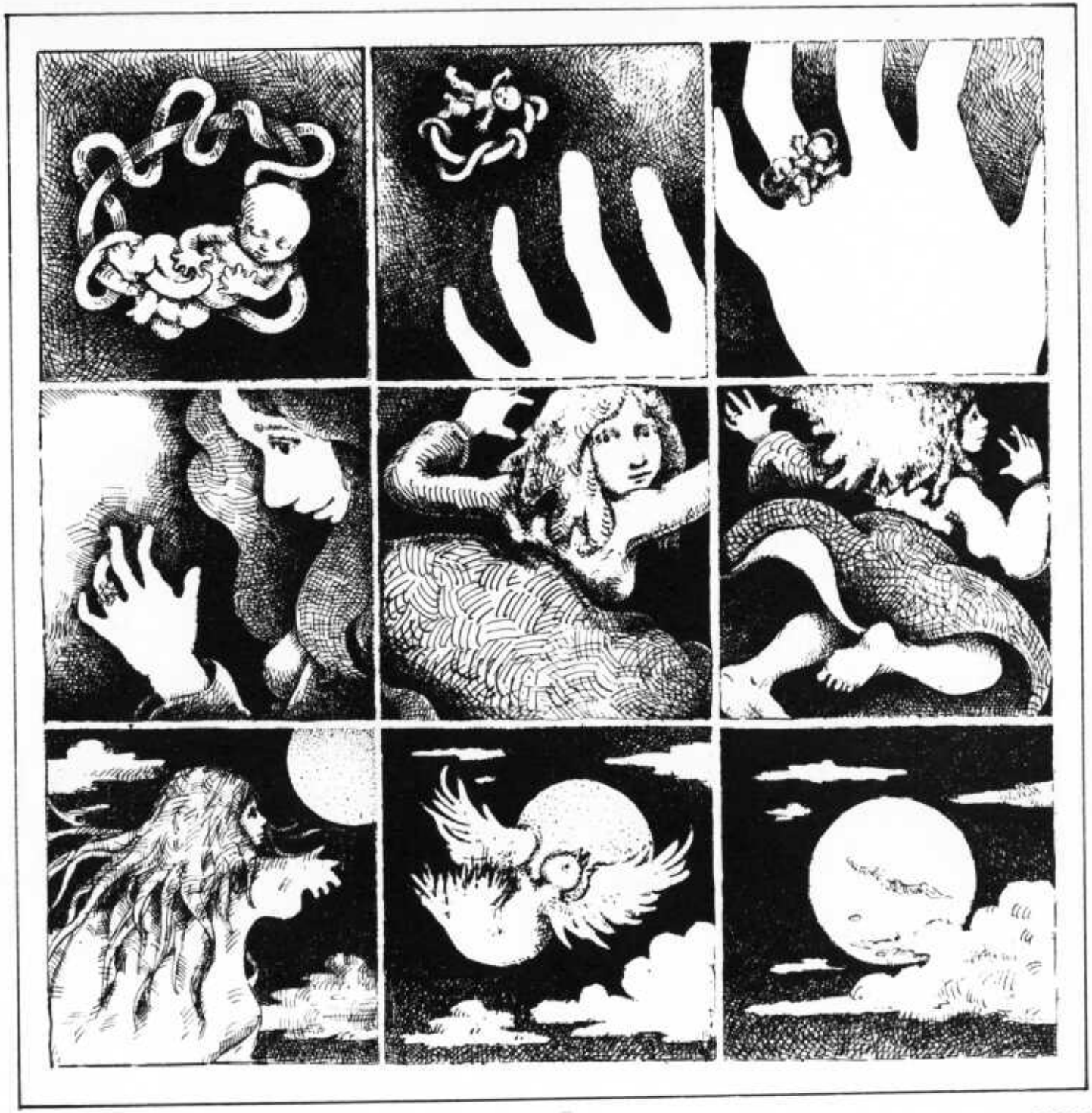
Although the film is in color, the drawings were done in black and white

The characters, objects and backgrounds were drawn on separate pieces of film and combined together in color on an optical printer

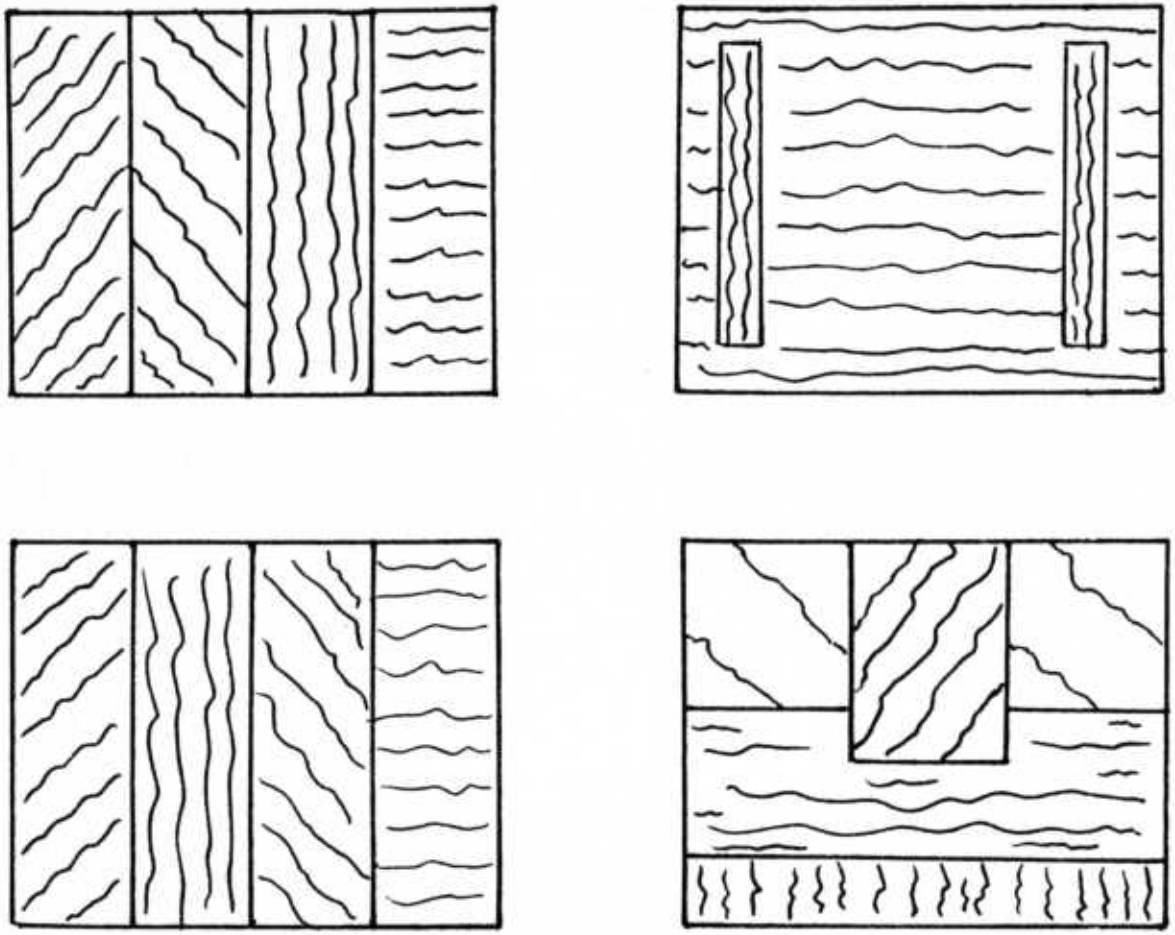
The frames shown here are from preliminary tests made in black and white to see how the separate elements work together before going to full color



©1978 by ROBERT SWARTHE



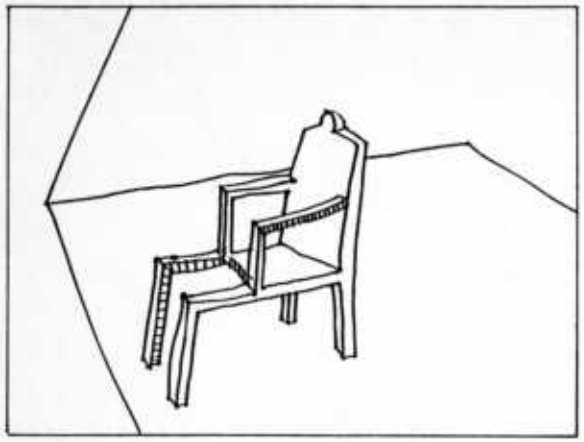
MARY SZILAGYI

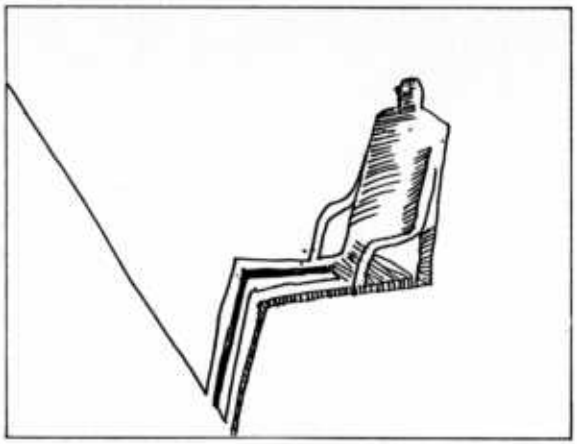


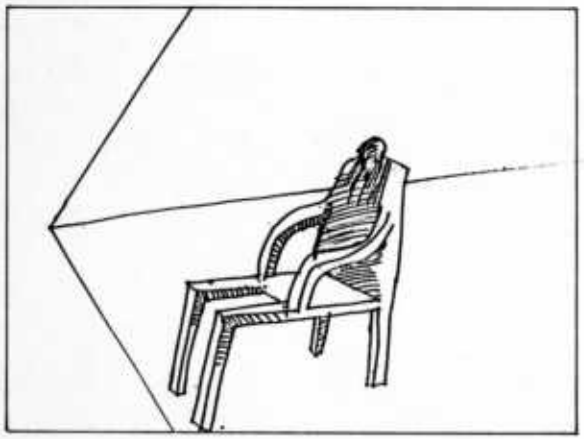
These are frames of water optically arranged. I had wanted to include them in my film Sea Travels but I was able to use only parts of the last frame. The upright rectangle was to be a kind of water door that opened.

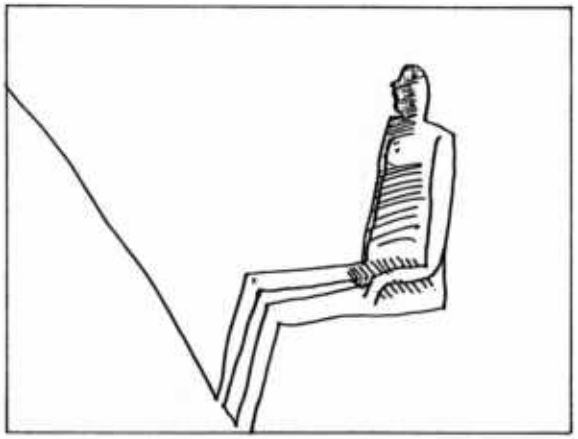
A.T.

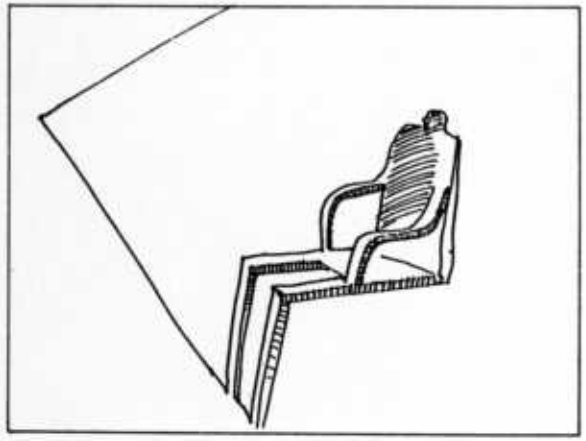
ANITA THACHER

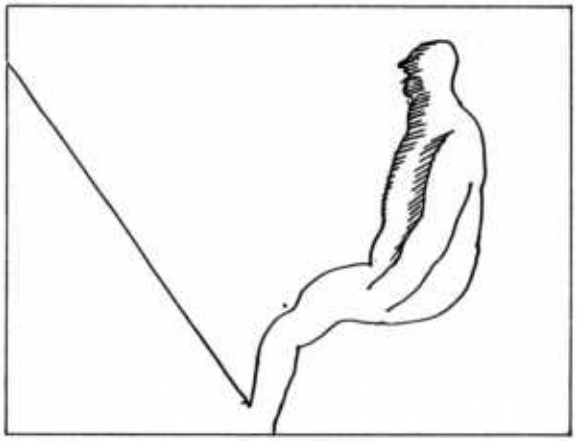






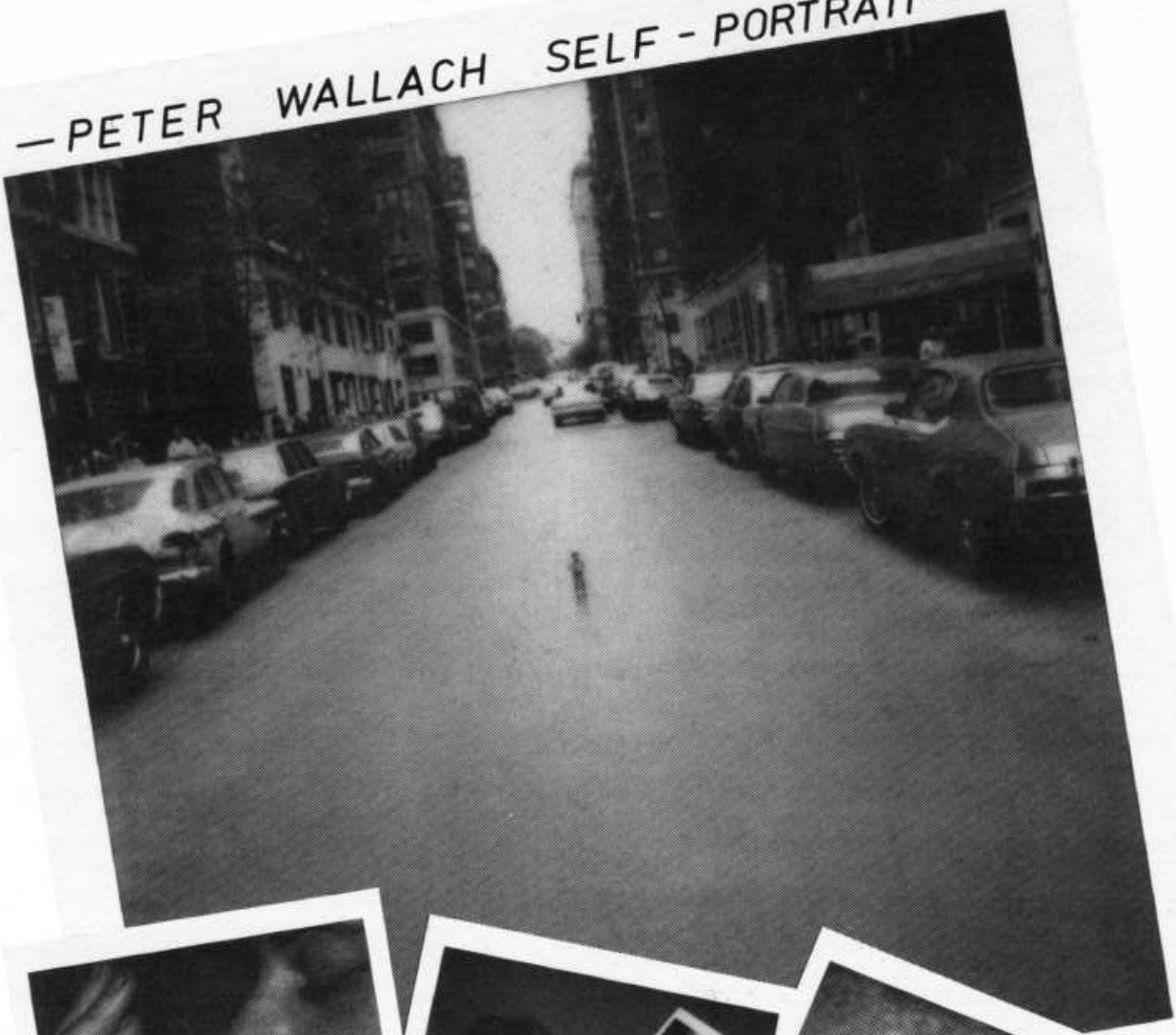


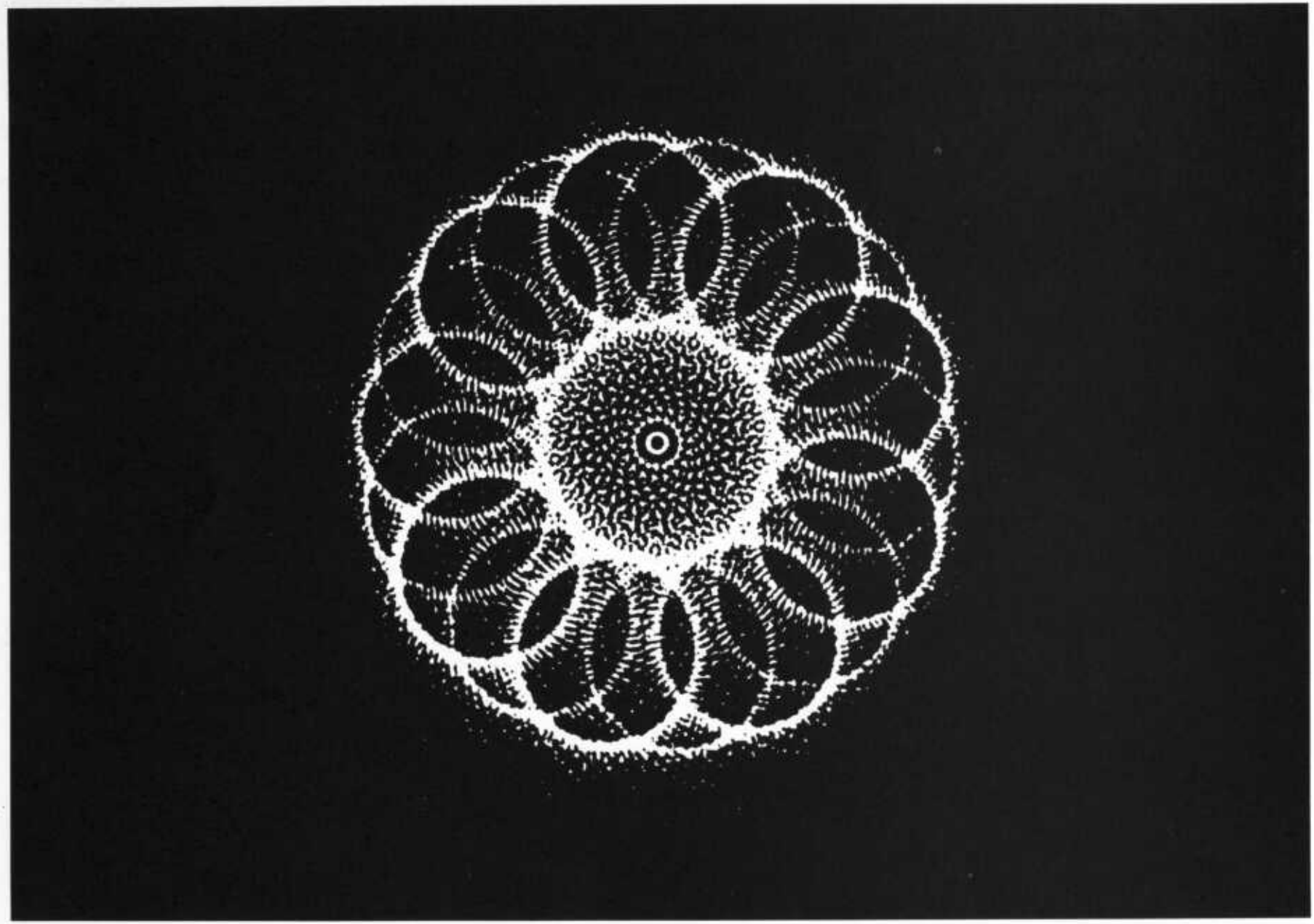




STAN VAN DER BEEK

—PETER WALLACH SELF - PORTRAIT—





JAMES WHITNEY