

## **Volume I, No. 3**

**1973/1974**

**Visual Resources, Inc.** was founded in 1971 to fill a pressing need for reliable and continuous information about current 16 mm films relating to art studies. With the cooperation of over one hundred producers and distributors, art museums and galleries, here and abroad, VRI is now able to serve as a central source of supply of art films. Particular attention is given to the use by artists of videotape as a new medium, both as a means of documentation and as a final product.

*Art + Cinema*, published three times a year, offers a continuous survey of films, videotapes, and related slides and publications. It groups the materials by subject, analyzes their content and usefulness, and acts as an instrument of acquisition. All materials are selected in consultation with art historians, critics, artists, educators, and filmmakers for their importance in study, teaching, museum and gallery exhibition, as well as for their contribution to our understanding of a particular artist's concepts, works, and activities.

### **Ordering**

All items offered in *Art + Cinema* can be ordered individually or in integrated packages. Videotapes are available for standard ½" or 1" systems. Each issue of *Art + Cinema* contains an order form with coded references to all items offered. Please be sure to retain these code references on all orders to identify items wanted.

### **Art + Cinema**

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**Malcolm Le Grice**—Born 1940 in Plymouth, England; studied at the Slade School of Art, London. His paintings were shown at the "Young Contemporaries" exhibition in London during 1964; two shows of his paintings, films, and video took place at the "First Arts Laboratory" in Drury Lane during 1968. From that time on Le Grice became increasingly involved with film as an independent art medium (preceding the introduction of the American underground in England), and though he continues to work with other media, his main work has been in film. "... his work is serious, inspired and inspiring, original and very, very beautiful." (Jonas Mekas). His films have participated in nearly all major festivals in Europe. Le Grice prefers to present his films in person, as many are conceived as performance pieces. He specializes in multi-projection works of which several were shown during a recent USA-tour that he intends to repeat and extend next year. The two films below are among the few he has made for single-screen projection and they are the only films currently available in this country.

### **Malcolm Le Grice**

**L 16**  
**Berlin Horse 1970**

**Source: VRI**  
**8 min color**  
**Pur \$135 Prev/Rent \$25**

This film is the culmination of Le Grice's involvement in the problem of transforming image through the use of printing techniques and re-filming. There are two basic source sequences; the first originates from an 8mm film shot by the artist in the village of Berlin, north of Hamburg, and is of the exercise of a horse going round and round at the end of a long rope. The second is an early piece of newsreel of horses being rescued from a burning barn. The film explores the rhythm of circularity—the circularity of the horse's path, the circularity of the loop of film and counterpoints of repetition. The repetitions are never

exact and are always being transformed, mostly by the gradual heightening of the film's color "key." The sound by the British rock artist, Eno, explores a parallel form of slowly shifting loop melody.

**L17**  
**Whitchurch Down (duration)**  
**1972**

**Source: VRI**  
**8 min color**  
**Pur \$135 Prev/Rent \$25**

Though completed in 1972, this film was being continually reworked for four years. Based on a single landscape location, the Whitchurch Down of the title, the film is a deliberate examination of the problems of time structure in film; image stasis and motion, and is an intricate weave of interior visual relationships. The "duration" referred to in the subtitle links this film to four other films by the artist which are concerned with the establishment of duration as a *concrete* dimension. Time is thought of as a "sculptural" entity. Color here is not used for the visual transformation of the image, but more as an element of "code" in the editing structure.

**Anthony McCall**—Born 1946 in London. Attended the Ravensbourne College of Art, London, from 1964 to 1968. Took part in the exhibition "Computer '70," at Olympia, in "A Survey of the Avant-Garde in Britain" at Gallery House, London, 1972, and in various performance and photographic events in Northweald and Oxford. Among his works shown were "Lecture Theatre," "Circulation Figures," "Landscape for White Squares," a.o. "Landscape for Fire" was shown at the Biennale, Paris, in 1973, and "Fire Cycle" at the Museum of Modern Art, Oxford, in 1974. Besides his work in film and performances, McCall works on two large-scale series of drawings, "Duration for One Pencil." He lives in New York City since 1973.

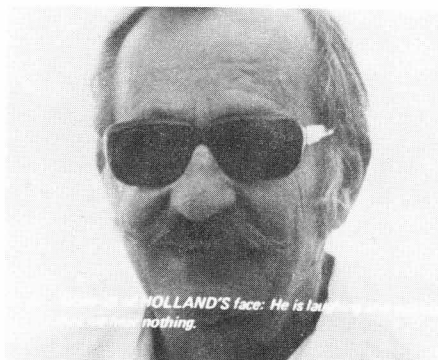
### **Anthony McCall**

**L19**  
**Line Describing a Cone 1973**

**Source: VRI**  
**30 min light silent**  
**Pur \$295 Prev/Rent \$35**

**Line Describing A Cone** may be called a light event rather than a film. The work begins with the basic premise of the projector lamp functioning as a light source which radiates across space in the form of a cone. The viewer watches the beam of light from a position near the screen. Looking in the direction of the projector intensifies the observer's awareness of receiving the information from the light source. The film material itself functions as a stencil regulating the amount and shape of the beam. At first, the light is a pencil-thin line. Gradually, as it expands on a circular path around the film frame, more of the fragile cone-shape beam develops. On the screen, this is perceived as a white dot cutting a circle into a black field. As the cone develops, the element of time intrudes as one senses that the completion of the cone will signal the end of the event. The viewer's position determines the visual shape and effect of the light beam. He may even participate by blowing smoke or dangling objects into the beam, thus actively contributing to its content. Since the work does not necessitate a screen, it could conceivably be projected in many different environments. Its potentially infinite scope, limited only by the amount of open space available and the strength of the projector bulb. The experience offers the viewer a wide latitude of references, suggesting particularly the power of meditation mandalas of certain Oriental cultures.

## Part II Artists of the Present: The Artist / Filmmaker

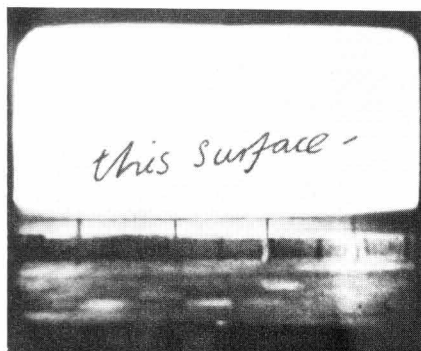


### John Baldessari

L 24  
Titles 1974

Source: Sonnabend Gallery and VRI  
18 min b/w with color  
Pur \$400 Prev/Rent \$75

In ten separate episodes of increasing cinematic complexity, John Baldessari explores and catalogues the basic grammatical structures available to film. He explores, in sequence, the single object in space, the relationship between more than one object, the relationship between sound and image, the nature of movement in stationary cinematic space, the elements of dramatic dialogue, color, the effect of lighting, the implications of camera angle, the relationship between subject movement and camera movement, and finally the relationship between words (titles) and short narrative scenes. Especially interesting is the last section, which not only summarizes the previous nine, but which also extends into the dimension of time. Baldessari's current interest in the relationship between words and images. For though the titles are the script directions from which the scenes were shot, nevertheless there remains a shifting tension between the referentiality of the words and that of the images to which theoretically they are equivalent, sometimes poignant, sometimes disturbing, but always stimulating. Though Baldessari offers this work as "a primer on the grammar of film," it is much more, creating, paradoxically perhaps, semiotic distinctions that are more subtle than the terms of the film's apparent content would allow.



### David Hall and Tony Sinden

L 25  
This Surface 1972

Source: VRI  
12 min color  
Pur \$375 Rent \$45

The film opens with a scene of ineffectuous wit, at once giving the viewer a pleasurable sense of anticipation. A man is seen in a crowded bar, balancing a large glass of beer on his head while dancing to an irresistible Irish tune. From this highly theatrical image we are taken to an oceanfront. The camera is travelling in a car at boardwalk level, focusing on the sand, water, and boardwalk. The words "This Surface" are then subtitled onto the image and subtitles proceed to give the viewer a dictionary definition of film projection. With this, the film is beginning to delve deeper into the two-dimensional properties of the medium and to bring us closer to the actual mechanics of filmmaking.

Another traveling shot follows along a row of storefronts on a street. The camera stops in front of a fascination-type wax museum, where we see a mechanical stage set depicting a man being subjected to the torture of a pendulum, conjuring up a literary reference to Poe's *Pit and the Pendulum*.

In this film, Hall and Sinden play with our own experiences of the cinema in a humorous and delightful manner. Ultimately, the camera takes us back to the man with the glass on his head, suggesting the type of image most of us have encountered when first exposed to "the movies." Here, the surface of the screen is ignored by the viewer

### Situations and Observations

who is absorbed in watching the activities on the screen-surface. In bringing us through a variety of uses of the surface, the filmmakers give us a mini-lesson in the great variety of interpretive uses that can be made of the medium.

**James Herbert**—Born 1931, graduated from Dartmouth College and got his M.A. in painting from the University of Colorado. Currently member of the art faculty at the University of Georgia. Received a Guggenheim grant for filmmaking in 1971, which served him to make four works described below, which he refers collectively as "the Guggenheim Quartet." His work has been widely shown in museums and festivals around the country and is in various collections, including that of the Museum of Modern Art, New York.