

HOLLIS FRAMPTON

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Center for Media Study  
101 Wende Hall/  
SUNY at Buffalo  
Buffalo, NY 14214

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Permanent home:

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75 Greenfield Street
Buffalo, New York 14214

716/833-6215

Born: Wooster, Ohio, United States; March 11, 1936

Education:

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Phillips Academy, Andover, MA (1951-54)  
Western Reserve University, Cleveland, OH (1954-57)

Teaching:

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Free University of New York, 1966-67. Filmmaking.
School of Visual Arts, New York, 1970-71. Film History.
(Lecturer)
The Cooper Union, New York, 1970-73. Film History
(Lecturer)
Hunter College, CUNY, New York, 1969-73. Photography,
Filmmaking, Design (Assistant Professor)
SUNY at Buffalo, 1973-present. Filmmaking, Film Theory,
Sound, Video, Digital Arts (Associate Professor)

Grants & fellowships:

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Friends of New Cinema, New York, 1969-70 (\$600)  
National Endowment for the Arts, 1975-76 (\$10,000)  
Creative Artists Program Service, 1975-76 (\$20,000)  
NYSCA & Media Study/Buffalo, 1977-78 (\$9,225)  
American Film Institute, 1977-78 (\$10,000)  
NYSCA and LIGHTWORK (Syracuse), 1981 (\$4,000)

Lived and worked in New York City from March, 1958 to May, 1970; since then in Eaton, Madison County, New York.

1961-69 worked as laboratory technician in still photography & cinema, specializing in dye-imbibition color processes ("old" Technicolor, & Dye Transfer).

Primarily engaged in still photography, 1959-66. First work in cinema, late 1962. Almost entirely occupied with film and related aspects of the moving image since early 1966, but has continued work in still photography, showing regularly. Eighty-six films completed to date (February 1, 1981), running some 30 hours.

Occasional work in video sythesis & image processing since early 1971. Work in black-and-white and color xerography begun in 1971, resumed in 1979. Work in computer-generated, -controlled & -processed image, sound & text since early 1977. Co-designer & -programmer of DEMON, an interpretive microcomputer language for audio-frequency data editing & control, 1979, and of IMAGO, a video raster graphics computer language (1980-81). Published theorist of film, still photography & video, particularly in ARTFORUM (New York) and OCTOBER (New York) since 1971.

Participant (1971-73), Visiting Artists Program, NY State Council on the Arts. Participant and interviewer (with Stan Brakhage, Peter Kubelka & James Blue) in "Oral History of the American Independent Cinema," Media Study/Buffalo and SUNY at Buffalo, 1973-75. Panelist (1974), Coordinating Council of Literary Magazines. Permanent participant (1974-77), American Seminar in Film. Member (1974-present), Video Selection Committee, Anthology Film Archives, New York. Film advisory panelist (1976-79), New York State Council on the Arts. Board of Trustees (1978-1979), Media Study/Buffalo. Reviewer (film-making, film theory) SUNY Research Foundation (1979-present).

HOLLIS FRAMPTON: BIBLIOGRAPHY

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A. Articles and books by Hollis Frampton

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Hollis Frampton, "Filmmakers vs. The Museum of Modern Art,"  
FILMMAKERS' NEWSLETTER, Vol. 2, #7, May, 1969, pp. 1-2  
(with Ken Jacobs and Michael Snow).

Hollis Frampton, "Carl Andre," in "Carl Andre," Haags  
Gemeentemuseum, The Hague, Netherlands, August, 1969,  
pp. 7-13 (Exhibition catalog).

Hollis Frampton, "For a Metahistory of Film: Commonplace Notes  
and Hypotheses," ARTFORUM, September, 1971, pp. 32-35.

Hollis Frampton, "HAPAX LEGOMENA: Notes for a Screening on  
2/16/72," Film-Makers' Cinematheque, NYC (Program notes).

Hollis Frampton, "Nostalgia: Voice-Over Narration for a Film  
of that Name," FILM CULTURE, #53-54-55, Spring, 1972,  
pp. 105-111.

Hollis Frampton, "Notes on Nostalgia," FILM CULTURE, #53-54-55,  
Spring, 1972, p. 114.

Hollis Frampton, "Meditations around Paul Strand," ARTFORUM,  
February, 1972, pp. 52-57.

Hollis Frampton, "Statement," Fourth Yale Film Festival, New  
Haven, April, 1972 (Exhibition notes).

Hollis Frampton, "A Pentagram for Conjuring the Narrative," in  
"Form and Structure in Recent Film," Vancouver Art Gallery,  
October, 1972 (Exhibition catalog). (Reprinted in "The Avant-  
Garde Film: A Reader of Theory and Criticism," ed. P. Adams  
Sitney, NYU Press, 1979, pp. 281-289).

Hollis Frampton, "Digressions on the Photographic Agony,"  
ARTFORUM, November, 1972, pp. 43-51.

Hollis Frampton, "Stan and Jane Brakhage, Talking," ARTFORUM,  
January, 1973, pp. 72-79 (Interview).

Hollis Frampton, "Eadweard Muybridge: Fragments of a Tesseract,"  
ARTFORUM, March, 1973, pp. 43-52.



Hollis Frampton, "A Stipulation of Terms from Maternal Hopi,"  
in "Options and Alternatives: Some Directions in Recent Art,"  
Yale University Art Gallery, April, 1973 (Exhibition catalog).  
(Reprinted in FILM DIMENSION, April 18, 1975, pp. 10ff.  
[supplement to THE SPECTRUM, Boston University]).

Hollis Frampton, "Poetic Justice," Visual Studies Workshop,  
Rochester, November, 1973, 248 pp.

Hollis Frampton, "Incisions in History / Segments of Eternity,"  
ARTFORUM, October, 1974, pp. 39-50.

Hollis Frampton, "The Withering Away of the State of the Art,"  
ARTFORUM, December, 1974, pp. 50-55. (Reprinted in "The New  
Television: A Public/Private Art," MIT Press, April, 1977,  
pp. 24-35.)

Hollis Frampton, "Letter to the Editor," ARTFORUM, March, 1975, p. 9.

Hollis Frampton, "Fictcryptokrimsographology," in "Fictcrypto-  
krimsographs," Humpy Press, Buffalo, December, 1975, 48 pp.  
(Preface).

Hollis Frampton, "Notes on Composing in Film," OCTOBER, #1,  
Spring, 1976, pp. 104-110.

Hollis Frampton, "Letter from Hollis Frampton to Peter Gidal on  
ZORNS LEMMA," in "Structural Film Anthology," British Film  
Institute, 1976, pp. 75-77.

Hollis Frampton, "Three Dialogues on Photography," INTERFUNKT-  
IONEN, Cologne, #12, Spring, 1976, pp. 1-12 (with Carl Andre).

Hollis Frampton, "Lecture," in "The Avant-Garde Film: A Reader  
of Theory and Criticism," ed. P. Adams Sitney, NYU Press,  
1978, pp. 275-280.

Hollis Frampton, "Impromptus on Edward Weston: Everything in  
Its Place," OCTOBER, #5, Summer, 1978, pp. 48-69.

Hollis Frampton, "Mind Over Matter: Seven Short Fictions,"  
OCTOBER, #6, Fall, 1978, pp. 81-92.

Hollis Frampton, "Trio," in "Break Glass in Case of Fire,"  
Center for Contemporary Music, Mills College, Oakland,  
1980 (Anthology).



Hollis Frampton, "CPCON: an ALS-8 to CP/M File Converter,  
DR. DOBB'S JOURNAL, #41, Vol. 5, No. 1, Sept. 1979,  
pp. 29-33.

Hollis Frampton, "Carl Andre - Hollis Frampton: 12 Dialogues  
1962-1963," 1980, New York University Press (with Carl  
Andre).

B. Articles about Hollis Frampton

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Anthony Bannon, "The Need to Make an Image," Buffalo Evening
News, March 15, 1975

Anthony Bannon, "Two Camera Artists Explore New, Old Photographic
Forms," Buffalo Evening News, Tuesday, May 6, 1975, p. 14.

Greg Beal, "Zorns Lemma (1970)," CINEMA TEXAS, November 1,
1976, pp. 37-40.

Wanda Bershen, "Zorns Lemma," ARTFORUM, September, 1971,
pp. 41-45.

Stan Brakhage, "Stan Brakhage on Hollis Frampton," in "Form and
Structure in Recent Film," Vancouver Art Gallery, October,
1972 (Exhibition catalog).

Fred Camper, "Hollis Frampton's AUTUMNAL EQUINOX," in "Masters
of the American Independent Cinema," FILMEX, Los Angeles,
March, 1976, pp. 15-16 (Festival notes).

Fred Camper, "Animated Dissection," SOHO WEEKLY NEWS, May 20,
1976, p. 32.

Regina Cornwell, "Some Formalist Tendencies in the Current
American Avant-Garde Film," KANSAS QUARTERLY, Vol. IV, #2,
Spring, 1972, pp. 60-70.

Regina Cornwell, "Structural Film: Ten Years Later," THE DRAMA
REVIEW, Vol. 23, Number 3, September, 1979, pp. 77-92.

Regina Cornwell, "Progress--Discontinuous", ARTFORUM, April,
1980, pp. 60-67.

Robert Cowan, "Letter from N.Y.C.," TAKE ONE, Montreal, Vol. 2,
No. 8, October, 1970.

- Sally Dixon, "Pittsburgh Opens Up to Filmmakers," AFI REPORT, Vol. 4, No. 1, February, 1973, pp. 14-17.
- Gary Doberman, "New York Cut The Crap," THE CINEMANEWS, #79-5&6, Spring, 1980, pp. 23-27.
- Richard Eder, "Abstract Films by Hollis Frampton Shown at Whitney," New York Times, January 8, 1976
- Ellen Feldman, "Nostalgia," in "A History of the American Avant-Garde Cinema," The American Federation of Arts, April, 1976, pp. 157-159 (Exhibition catalog).
- Simon Field, "Alphabet as Ideogram," ART AND ARTISTS, London, August, 1972, pp. 22-26.
- Lucy Fischer, "Magellan: Navigating the Hemispheres," UNIVERSITY FILM STUDY CENTER BULLETIN, Cambridge, MA, July, 1977.
- Lucy Fischer, "Frampton and the Magellan Metaphor," AMERICAN FILM, Vol. IV, No. 7, May, 1979, pp. 58-63.
- Peter Gidal, "Notes on ZORNS LEMMA," in "Structural Film Anthology," British Film Institute, 1976, pp. 73-74.
- Tom Gunning, "The Participatory Film," AMERICAN FILM, October, 1975, pp. 81-83.
- Robert Haller, "Frampton Cubed," PITTSBURGH FORUM, December 1, 1972.
- Robert Haller, "Hollis Frampton: Photography Commentator," Pittsburgh Film-Makers, March 20, 1978 (Introductory notes).
- Lindley Hanlon, "Arson: A Review of OTHERWISE UNEXPLAINED FIRES by Hollis Frampton," MILLENNIUM FILM JOURNAL, Nos. 4/5.
- J. Hoberman, "Where's the Avant-Garde Going?," AMERICAN FILM, November, 1979, pp. 37-40.
- Bruce Jenkins, "Hollis Frampton: Approaching the Infinite Cinema," in "Film Studies Annual: Theory," ed. Ben Lawton & Janet Staiger, Purdue Univ., 1976.
- Bruce Jenkins, "Hollis Frampton's AUTUMNAL EQUINOX: a Modernist Film and Its Pictorial Past," in "Film: Historical-Theoretical Speculations," 1977 Film Studies Annual: Part Two, Redgrave.

Bruce Jenkins, "Frampton Unstructured: Notes for a Metacritical History," WIDE ANGLE, Vol. 2, No. 3, Fall, 1978.

Standish Lawder, "Hollis Frampton's NOSTALGIA," 5th Annual Bellevue Film Festival, 1971, Exhibition notes, pp. 21-22.

Boris Lehman, "Hollis Frampton: mathématicien, philosophe, poète et cinéaste," CLES, Brussels, February, 1975, pp. 30-31.

Ernest Leogrande, "Movie Marathons," New York Daily News, Sunday, Jan. 27, 1980, pp. 3, 13.

Bernhard Lindemann, "Experimental Film as Meta-Film: Frampton's ZORN'S LEMMA," ENCLITIC, Volume III, Number 2, Fall, 1979, pp. 122-145.

Scott MacDonald, "Hollis Frampton, Exemplar of the Unsung 'Structural' Film Movement," CINEMEDIA NEWSLETTER, Vol. 2, No. 5, Nov./Dec. 1977.

Scott MacDonald, "Hollis Frampton's HAPAX LEGOMENA," AFTERIMAGE, Rochester, January, 1978, Vol 5, No. 7, pp. 8 ff.

Scott MacDonald, "Whitney Film Conference: Back to the Beginning," AFTERIMAGE, Rochester, January, 1980, p. 3.

Donald MacPherson, "Edinburgh Film Festival 1976," SCREEN and Edinburgh International Film Festival 1976 Press Digest, pp. 36-41.

Jonas Mekas, "Movie Journal," VILLAGE VOICE, April 16, 1970.

Jonas Mekas, "Movie Journal," VILLAGE VOICE, April 4, 1974.

Jonas Mekas, "Movie Journal," VILLAGE VOICE, April 11, 1974.

Jonas Mekas, "Movie Journal," VILLAGE VOICE, September 19, 1974.

Jonas Mekas, "Magellan," in "Movie Journal," SOHO WEEKLY NEWS, April 1, 1977.

Louis Marcorelles, "Avant-garde," LE MONDE, Paris, January 2, 1975, p. 7.

Annette Michelson, "New Forms in Film," Guggenheim Museum, NYC, August 3, 1979 (Exhibition notes).

Donald Miller, "An Idea Man in Art Film," Pittsburgh Post-Gazette, Friday, January 22, 1971.

Maggie Patterson, "Frampton Steeled Toward Changes," Pittsburgh Press, Thursday, January 21, 1971.

Maggie Patterson, "Pittsburgh...In" Place To Make A Film," The Pittsburgh Press Roto, Dec. 5, 1971.

Vlada Petric, "Apstraknje Tendencije u Americkom Avangardnom (Nezavisnom) Filmu," Filmska Kultura, #120, Ljubljana, 1980.

Tony Rayns, "Lines describing an impasse: Experimental 5," SIGHT AND SOUND, Vol. 44, No. 2, Spring, 1975, pp. 78-80.

Douglas Resnick, "Hollis Frampton," in "Options and Alternatives: Some Directions in Recent Art," Yale University Art Gallery, April, 1973 (Exhibition catalog).

Donald Richie, "The Films of Hollis Frampton," Museum of Modern Art, March, 1973 (Exhibition notes).

Donald Richie, "Hollis Frampton," in "Seven Days of Films and Filmmakers," Annenberg Center, May, 1973 (Program notes).

Deac Rossell, "The Films of Hollis Frampton," University Film Study Center Newsletter, Cambridge, MA, Vol. 3, No. 5, p. 1 ff.

Victoria Schultz, "Independent Film," CHANGES, May 1, 1972, p. 20.

Mark Segal, "Hollis Frampton / Zorns Lemma," FILM CULTURE, #52, Spring, 1971, pp. 88-95.

Bill Simon, "New Forms in Film," ARTFORUM, October, 1972, pp. 82ff.

Bill Simon, "'Reading" ZORNS LEMMA," MILLENNIUM FILM JOURNAL, Vol. 1, No. 2, Spring/Summer, 1978, pp. 38-49.

P. Adams Sitney, "Structural Film," in "Film Culture Reader," Praeger, New York, 1970, pp. 346ff.

P. Adams Sitney, "Hollis Frampton," in "The American Independent Film, Boston Museum of Fine Arts, Spring, 1971.

P. Adams Sitney, "The Films of Hollis Frampton," Walker Art Center, Minneapolis, November, 1972 (Exhibition notes).

- P. Adams Sitney, "Autobiography in Avant-Garde Film," MILLENNIUM FILM JOURNAL, Vol. 1, No. 1, Spring, 1978, pp. 86-90.
- P. Adams Sitney (ed.), "The Avant-Garde Film: A Reader of Theory and Criticism," NYU Press, 1979, pp. xxxi-xliv, 228-232 and passim.
- P. Adams Sitney, "Visionary Film," Oxford University Press, 1979, pp. 393-397, 408-415 and passim.
- P. Adams Sitney, "The Achievement of the American Avant Garde Cinema 1960-1970," Moderna Museet, Stockholm, 1980, pp. 21-35 (Exhibition catalog).
- Amy Taubin, "Spring Wind Up: Hollis Frampton at the Millennium," SOHO WEEKLY NEWS, June 15, 1978, p. 38.
- Amy Taubin, "The Other Cinema: Whitney Biennial," SOHO WEEKLY NEWS, Feb. 15, 1979.
- Amy Taubin, "Tilting at Linearity," SOHO WEEKLY NEWS, January 17, 1980, p. 58.
- Kevin Thomas, "A Progression of Images," Los Angeles Times, Tues., Oct. 8, 1974 -- Part IV 9.
- Howard Thompson, "3 Visit Pig Butchery in Fontaine's 'Double Pisces, Scorpio Rising'," (rev. of ZORNS LEMMA), New York Times, Sept. 14, 1970.
- Mitch Tuchman, "'Critical Mass' Manipulates Audience, Teaches Grasp Of New Film Techniques," Yale Daily News, New Haven, Thursday, December 9, 1971.
- Mitch Tuchman, "The Mekas Bros., Brakhage & Baillie Travelling Circus," FILM COMMENT, March/April, 1978.
- Mitch Tuchman, "Sail On, Magellan: A Film-Maker for the Long Haul," Los Angeles Times, Mon., Apr. 10, 1978, Part IV, p. 16.
- Sally Walsh, "Photos: Art and theater?," Democrat and Chronicle, Rochester, Tuesday, May 20, 1975
- David Weinstein, "Hollis Frampton--Film as Symbol," ARTWEEK, Vol. 7, #19, May 8, 1976.

INTERVIEWS WITH HOLLIS FRAMPTON

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James Broughton, "Hollis Frampton in San Francisco," Nov./Dec.
1977, pp. 8-11.

Simon Field and Peter Sainsbury, "Interview with Hollis Frampton,"
AFTERIMAGE, London, #4, Autumn, 1972, pp. 64-72.

Peter Gidal, "Interview with Hollis Frampton," in "Structural
Film Anthology," British Film Institute, Spring, 1976,
pp. 64-72.

Scott MacDonald, "Interview with Hollis Frampton: ZORNS LEMMA,"
Quarterly Review of Film Studies, Vol. 4, No. 1, Winter, 1979,
pp. 23-37.

Scott MacDonald, "Interview with Hollis Frampton: HAPAX
LEGOMENA," Film Culture 67-68-69 (1979), pp. 158-80.

Scott MacDonald, "Interview with Hollis Frampton: The Early
Years," OCTOBER, #12, Spring, 1980, pp. 103-126.

Jonas Mekas, "Interview with Hollis Frampton," VILLAGE VOICE,
January 11, 1973 et seq.

Bill Simon, "Talking about Magellan: An Interview with Hollis
Frampton," MILLENNIUM FILM JOURNAL, Nos. 7/8/9, pp. 4-26.

Michael Snow, "Hollis Frampton interviewed by Michael Snow,"
FILM CULTURE, #48-49, Spring, 1970, pp. 6-12.

Mitch Tuchman, "Frampton at the Gates," FILM COMMENT, Sept./Oct.,
1977, pp. 55-59.

HOLLIS FRAMPTON: FILMOGRAPHY

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- [1] CLOUDS LIKE WHITE SHEEP (1962)
16mm. 25 min. B/W. Silent. (Destroyed)
- [2] A RUNNING MAN (1963)
16mm. 22 min. Color. Silent. (Destroyed)
- [3] TEN MILE POEM (1964)
16mm. 33 min. Color. Silent. (Destroyed)
- [4] OBELISK AMPERSAND ENCOUNTER (1965)
16mm. 1:30 min. Color. Sound. (Lost)
- [5] MANUAL OF ARMS (1966)
16mm. 17 min. B/W. Silent.
- [6] PROCESS RED (1966)
16mm. 3:30 min. Color. Silent.
- [7] INFORMATION (1966)
16mm. 4 min. B/W. Silent.
- [8] A & B IN ONTARIO (1966) (with Joyce Wieland)
16mm. 45 min. B/W. Sound. (Abandoned)
- [9] STATES (1967)
16mm. 17:30 min. B/W. Silent.
- [10] HETERODYNE (1967)
16mm. 7 min. Color. Silent.
- [11] SNOWBLIND (1968)
16mm. 5:30 min. B/W. Silent.
- [12] MAXWELLS DEMON (1968)
16mm. 4 min. Color. Sound.
- [13] SURFACE TENSION (1968)
16mm. 10 min. Color. Sound.
- [14] PALINDROME (1969)
16mm. 22 min. Color. Silent.
- [15] CARROTS & PEAS (1969)
16mm. 5:30 min. Color. Sound.

- [16] LEMON (1969)
16mm. 7:30 min. Color. Silent.
- [17] PRINCE RUPERTS DROPS (1969)
16mm. 7 min. Color. Silent.
- [18] WORKS & DAYS (1969)
16mm. 12 min. B/W. Silent.
- [19] ARTIFICIAL LIGHT (1969)
16mm. 25 min. Color. Silent.
- [20] ZORNS LEMMA (1970)
16mm. 60 min. Color. Sound.
- [21] NOSTALGIA (1971)
16mm. 36 min. B/W. Sound.
- [22] TRAVELLING MATTE (1971)
16mm. 33:30 min. B/W. Silent.
- [23] CRITICAL MASS (1971)
16mm. 25:30 min. B/W. Sound.
- [24] SPECIAL EFFECTS (1972)
16mm. 10:30 min. B/W. Sound.
- [25] POETIC JUSTICE (1972)
16mm. 31:30 min. B/W. Silent.
- [26] ORDINARY MATTER (1972)
16mm. 36 min. B/W. Sound.
- [27] REMOTE CONTROL (1972)
16mm. 29 min. B/W. Silent.
- [28] HAPAX LEGOMENA (1971-72)
16mm. 3 hrs. 22 min. B/W. Sound.
- [29] APPARATUS SUM (1972)
16mm. 2:30 min. Color. Silent.
- [30] TIGER BALM (1972)
16mm. 10 min. Color. Silent.
- [31] YELLOW SPRINGS (1972)
16mm. 5 min. Color. Silent.

- [32] PUBLIC DOMAIN (1973)
16mm. 18 min. E/W. Silent.
- [33] LESS (1973)
16mm. 1/sec. B/W. Silent.
- [34] AUTUMNAL EQUINOX (1974)
16mm. 27 min. Color. Silent.
- [35] NOCTILUCA (1974)
16mm. 3:30 min. Color. Silent.
- [36] WINTER SOLSTICE (1974)
16mm. 33 min. Color. Silent.
- [37] STRAITS OF MAGELLAN: DRAFTS & FRAGMENTS (1974)
16mm. 52 min. Color. Silent.
- [38] SUMMER SOLSTICE (1974)
16mm. 32 min. Color. Silent.
- [39] BANNER (1974)
16mm. 40 sec. Color. Silent.
- [40] INGENIUM NOBIS IPSA PVELLA FECIT (1975)
16mm. 67 min. Color. Silent.
- [41] SOLARIUMAGELANI (1974-75)
16mm. 2 hrs. 39 min. Color. Silent.
- [42] DRUM (1975)
16mm. 20 sec. Color. Silent.
- [43] PAS DE TROIS (1975)
16mm. 4 min. Color. Silent.
- [44] MAGELLAN: AT THE GATES OF DEATH (1976)
Part I: THE RED GATE: 16mm. 54 min. Color. Silent.
Part II: THE GREEN GATE: 16mm. 52 min. Color. Silent.
- [45] OTHERWISE UNEXPLAINED FIRES (1976)
16mm. 14 min. Color. Silent.
- [46] NOT THE FIRST TIME (1976)
16mm. 6 min. Color. Silent.
- [47] FOR GEORGIA O'KEEFE (1976)
16mm. 3:30 min. Color. Silent.

- [48] QUATERNION (1976)
16mm. 4:30 min. Color. Silent.
- [49] TUBA (1976)
16mm. 3 min. Color. Silent.
- [50] PROCESSION (1976)
16mm. 4 min. Color. Silent.
- [51] MORE THAN MEETS THE EYE (1979)
16mm. 7:30 min. Color. Silent.
- [52] GLORIA! (1979)
16mm. 10 min. Color. Sound.
- [53] THE BIRTH OF MAGELLAN:
DREAMS OF MAGELLAN: Parts I-VI (1977-79)
16mm. 1 hr. 48 min. Color. Silent.
- [54] THE BIRTH OF MAGELLAN:
MINDFALL: Parts I-VII (1977-80)
16mm. 2 hrs. 33 min. Color. Sound.
- [55] THE BIRTH OF MAGELLAN:
FOURTEEN CADENZAS (1977-80)
16mm. 1 hr. 17 min. Color. Sound.
- [56] MONSIEUR PHOT: A FILM BY JOSEPH CORNELL (1973...)
16mm. Color. Sound. (Work in progress)
- [57] MAGELLAN (1972...)
16mm. 36 hrs. Color. Sound. (Work in progress)
- [58] R (1980...)
16mm. Color. Sound. (Work in progress)

STILL PHOTOGRAPHY

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- [1] REASONABLE FACSIMILES (1971)
Xerography, collage.
- [2] A VISITATION OF INSOMNIA (1973)
B/W silver prints.
- [3] 16 STUDIES FROM VEGETABLE LOCOMOTION (1975)
B/W silver prints (with Marion Faller).
- [4] FALSE IMPRESSIONS (1979)
Color xerographs (with Marion Faller).
- [5] BY ANY OTHER NAME (1979-81)
Color xerographs.
- [6] SUPERFICIAL INDICATIONS (1981)
Color photographs.

ARCHIVES AND PUBLIC COLLECTIONS:

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The Museum of Modern Art, New York  
Anthology Film Archives, New York  
State University of New York at Binghamton  
Queens University, Ontario, Canada  
New York University School of the Arts  
University of Hartford  
Carnegie Institute Museum of Art, Pittsburgh  
German Film Archive, Berlin  
The New York Public Library  
Arts Council of Great Britain  
Texas Commission on the Arts and Humanities  
University of Western Ontario  
National Library of Australia  
The Art Institute of Chicago  
Walker Art Center, Minneapolis  
United States Cultural Information Agency  
Rutgers University  
Centre Beaubourg, Paris  
Pacific Film Archive, Berkeley  
George Eastman House, Rochester  
The National Gallery of Canada, Ottawa  
Photographic Archives, Louisville, KY

The Royal Film Archive of Belgium preserves the entire body of  
work in film.



PRIVATE COLLECTIONS:

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Stan and Jane Brakhage, Rollinsville, Colorado
Bill Brand, New York
Ruth Breil, New York
Jeff Browning, San Francisco
Cail Camhi, New York
Flora Clancy, Albuquerque
Patrick Clancy, Hamilton, New York
A. D. Coleman, New York
Sally Dixon Block, Minneapolis
Susan Eder, Williamstown, Massachusetts
William and Louise Etra, Oakland, California
Marion Faller, Eaton, New York
Simon Field, London
Mark Freund, Los Angeles
Ronald and Louisa Green, Columbus, Ohio
Robert Haller, Pittsburgh
Kathy Henchman, Boulder, Colorado
Robert Huot, New Berlin, New York
Leslie Krims, Buffalo
Scott MacDonald, New Hartford, New York
Adal Maldonado, New York
Annette Michelson, New York
Lee Miller, Boulder, Colorado
Stephen Osborn, Chicago
Marcelle Pecot, Buffalo
Paul Sharits, Buffalo
Dale Stulz, New York
Twyla Tharp, New York
Carmen Vigil, San Francisco

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- 1965 - JUL Peninsula Gallery, Palo Alto, CA (STILL)  
NOV Goddard College, Plainfield, VT (STILL/LECTURE)
- 1966 - APR APB Gallery, Tacoma, WA (STILL)  
AUG Film-Makers' Cinematheque, NYC
- 1967 - JAN "Toronto Cinethon," Toronto, Ontario (GROUP)  
NOV Hunter College CUNY, NYC (GROUP)
- 1968 - APR Millennium Film Workshop, NYC (LEC/SCR)  
MAY Bellevue Film Festival, Bellevue, WA  
OCT Hunter College CUNY, NYC (LEC/SCR)  
NOV 3rd Independent Film-Makers' Festival, St. Lawrence Univ., Canton, NY (PRIZE)
- 1969 - FEB Film-Makers' Cinematheque, NYC  
MAR Maryland Film Festival III, Baltimore (PRIZE)  
Paula Cooper Gallery, NYC (GROUP)  
Goddard College, Plainfield, VT (STILL/GROUP)  
XV Westdeutsche Kurzfilmtage, Oberhausen  
APR Gallery of Modern Art, NYC (GROUP)  
American International School, New Delhi, India  
MAY Foothills Film Festival, Los Altos, CA  
United States Embassy, Paris, France (GROUP)  
JUL Resistance Film Festival, Philadelphia  
Jewish Museum, NYC (GROUP)  
SEP Seattle Art Museum Pavilion, Seattle, WA (GROUP)  
VII Avant Garde Festival, NYC  
NOV Yale Film Festival, New Haven (PRIZE)  
DEC Wadsworth Atheneum, Hartford  
Paula Cooper Gallery, NYC (GROUP)

1970 - JAN SVA Gallery, School of Visual Arts, NYC  
(with Michael Snow)  
Yale University, New Haven (LEC/SCR)  
MAR University of California, Los Angeles  
Art Institute of Chicago (STILL)  
APR UNH Film Festival, Univ. of New Hampshire,  
Durham (LEC/SCR)  
"Cineprobe," Museum of Modern Art, NYC  
(LEC/SCREENING)  
Goddard College, Plainfield, VT (LEC/SCR)  
MAY Konrad Fischer Gallery, Duesseldorf (STILL)  
Denison University, Granville, OH (LEC/SCR)  
JUN "Information," Museum of Modern Art (GROUP)  
AUG 16th Robert Flaherty Film Seminar, Lakeville,  
CT (GUEST OF THE SEMINAR)  
SEP London Avant Garde Film Festival, London, UK  
New York Film Festival, Lincoln Center  
OCT "Critics' Choice," New York State Council on  
the Arts (4 videotaped studio discussions)  
NOV Bard College, Annandale-on-Hudson, NY (LEC/SCR)  
Millennium Film Workshop, NYC (LEC/SCR)

1971 - JAN Carnegie Institute Museum of Art, Pittsburgh  
(LEC/SCR)  
University of Iowa, Iowa City  
FEB "New Cinema," Whitney Museum of American Art  
Harpur College SUNY, Binghamton (LEC/SCR)  
Canyon Cinematheque, Berkeley, CA  
MAR USA Film Festival, Dallas, TX (PRIZE)  
Musee de l'Art Moderne, Paris  
APR SUNY College at Potsdam (LEC/SCR)  
MAY Antioch College, Yellow Springs, OH (LEC/SCR)  
JUL "Sonsbeek 71," Rijksmuseum, Otterloo (GROUP)  
Bellevue Film Festival, Bellevue, WA (GRAND  
PRIZE)  
SEP New York Film Festival, Lincoln Center  
OCT "Prospect," Duesseldorf, Rhld. (GROUP)  
NOV VIII Avant Garde Festival, NYC  
Chatham College, Pittsburgh (VISITING ARTIST)  
Millennium Film Workshop, NYC (LEC/SCR)  
Yale University, New Haven (LEC/SCR)  
DEC Philadelphia Institute of Cinema



1972 - JAN Hansen Fuller Gallery, San Francisco  
FEB Elgin Theatre, NYC (with Stan Brakhage &  
Michael Snow)  
Museum of Contemporary Art, Chicago  
MAR SUNY at Buffalo (LEC/SCR)  
"Film Alternatives '72," NYC (GROUP)  
Harpur College SUNY, Binghamton (LEC/SCR)  
APR Yale Film Festival, New Haven (JUDGE)  
Sarah Lawrence College (LEC/SCR)  
MAY Hamburger Filmschau, Hamburg DBR  
London Film-Makers' Cooperative (LEC/SCR)  
JUN Internationales Forum des jungen Films,  
West Berlin  
"American Experimental Film Festival 1972,"  
American Center, Tokyo, Japan (GROUP)  
JUL Bellevue Film Festival, Bellevue, WA (PRIZE)  
"New Forms in Film," Guggenheim Museum (GROUP)  
AUG USIA, Washington, DC (LEC/SCR)  
OCT Pacific Film Archive, Berkeley, CA  
"Form and Structure in Recent Film," Vancouver  
Art Gallery, BC (GROUP)  
NOV Visual Studies Workshop, Rochester (LEC/SCR)  
Pittsburgh Film Workshop (LEC/SCR)  
Walker Art Center, Minneapolis (RETROSPECTIVE  
and LEC/SCR)  
Millennium Film Workshop, NYC (LEC/SCR)

1973 - FEB "New American Filmmakers," Whitney Museum of  
American Art  
MAR "Buffalo Conference on Autobiography....,"  
SUNY at Buffalo (GROUP, LEC/SCR)  
Annenberg Communications Center, Philadelphia  
(LEC/SCR)  
Museum of Modern Art, NYC (RETROSPECTIVE and  
LEC/SCR)  
MAY Anthology Film Archives, NYC (Special screening  
of HAPAX LEGOMENA)  
"Options and Alternatives," Yale University  
Art Gallery (STILL and FILM, GROUP)  
JUN UFSC Summer Institute, Hampshire Coll (LEC/SCR)  
Indianapolis Museum of Art  
JUL Skidmore College, Saratoga Springs (VISITING ARTIST)  
AUG Blossom/Kent Art Program, Kent State Univ  
(VISITING ARTIST)  
SEP Contemporary Arts Museum, Houston, TX  
2nd London Avant Garde Film Festival  
OCT Princeton University  
NOV "Seven Film-Makers," Albright-Knox Gallery,  
Buffalo (GROUP)  
DEC School of the Art Institute of Chicago  
(VISITING ARTIST)  
Film-Makers' Cinematheque, NYC (GROUP)

1974 - JAN "Open Circuits," Museum of Modern Art, NYC  
The Cooper Union, NYC (LEC/SCR)  
FEB Carnegie Institute Museum of Art, Pittsburgh (LEC/SCR)  
California Institute of the Arts, Valencia  
MAR Millennium Film Workshop, NYC (LEC/SCR)  
APR "Five Evenings," Boston Museum of Fine Arts (LEC/SCR)  
"Celebration," SUNY College at Fredonia  
(GROUP, LEC/SCR)  
MAY "Time and Photography," Albright-Knox Gallery,  
Buffalo (LECTURE)  
Yale University, New Haven (LEC/SCR)  
Pratt Institute, Brooklyn (LEC/SCR)  
Center for Understanding Media, NYC (LEC/SCR)  
JUL Nova Scotia College of Art and Design, Halifax  
(VISITING ARTIST)  
AUG Skidmore College, Saratoga Springs (VISITING ARTIST)  
"New Forms in Film," Montreux, Switzerland (GROUP)  
OCT Goddard College, Plainfield, VT (VISITING ARTIST)  
NOV Anthology Video Archives, NYC (VIDEO & FILM, LEC/SCR)  
DEC "EXPRMNTL 5," Fifth International Festival of  
Experimental Film and Video, Knokke-Heist,  
Belgium (RETROSPECTIVE)



1975 - FEB "Autobiography," Dana Art Center, Colgate Univ  
(with Robert Huot and Melissa Shook)  
NAME Gallery, Chicago  
MAR "Cineprobe," The Museum of Modern Art (LEC/SCR)  
Media Study/Buffalo (LEC/SCR)  
APR Anthology Film Archives, NYC (RETROSPECTIVE)  
Univ. of Colorado, Boulder (VISITING ARTIST)  
Rocky Mountain Film Center, Boulder (LEC/SCR)  
Univ. of Oklahoma, Norman (VISITING ARTIST)  
Colgate University, Hamilton, NY (LEC/SCR)  
MAY Whitney Museum of American Art (SEMINAR)  
Millennium Film Workshop, NYC (LEC/SCR)  
Visual Studies Workshop, Rochester (STILL,  
with Marion Faller)  
JUL UFSC Summer Institute, Hampshire College  
(VISITING FACULTY)  
Skidmore College, Saratoga Springs (VISITING ARTIST)  
AUG Telluride Film Festival, Telluride, CO  
SEP XII Avant Garde Festival, NYC  
OCT "Conference on Researching Composing," SUNY  
at Buffalo (PAPER)  
"Art Transition," MIT, Cambridge (GROUP, LEC/SCR)  
"Language & Structure in North America,"  
Toronto (GROUP)  
DEC SUNY College at Brockport (LEC/SCR)  
Ramapo College, Mahwah, NJ (LEC/SCR)  
"Muybridge: Photographer in Motion," UCLA  
(GROUP, SEMINAR)  
"A. C. Champagne: Photographic Images from  
the Collection of A. D. Coleman," Univ. of  
Bridgeport, CT

1976 - JAN "Autogeography," Whitney Museum, NYC (GROUP)  
"Une Histoire du Cinema," Centre Beaubourg,  
Paris (GROUP)  
FEB "The Photographer and the Artist," Sidney  
Janis Gallery, NYC (GROUP)  
SUNY College at Buffalo (LEC/SCR)  
MAR "Masters of the American Independent Cinema,"  
FILMEX, Los Angeles (FESTIVAL)  
"New American Filmmakers," Whitney Museum, NYC (GROUP)  
APR Princeton University (LEC/SCR)  
San Francisco Art Institute (VISITING ARTIST)  
Canyon Cinematheque, San Francisco (LEC/SCR)  
Pacific Film Archive, Berkeley (LEC/SCR)  
Univ. of Wisconsin, Madison (VISITING ARTIST)  
Northwestern Univ., Evanston, IL (LEC/SCR)  
Jan Abbemuseum, Eindhoven, The Netherlands  
Fort Worth Art Museum, Fort Worth, TX  
MAY "The Future of Video," Anthology Video Archives  
(PANEL with David Ross)  
Millennium Film Workshop, NYC (LEC/SCR)  
"A History of the American Avant-Garde Cinema,"  
Museum of Modern Art, NYC (GROUP)  
"The Materials of Film," SUNY at Buffalo  
(CONFERENCE)  
Colgate University, Hamilton, NY (LEC/SCR)  
JUN Wadsworth Atheneum, Hartford, CT  
AUG Media Study/Buffalo Summer Institute (LEC/SCR)  
Edinburgh Film Festival, Edinburgh, Scotland  
(SEMINAR and LEC/SCR)  
SEP London Film-Makers' Cooperative (LEC/SCR)  
OCT "Filme," Staetisches Museum Moenchengladbach,  
Rhineland (GROUP)  
Boston Museum School (LEC/SCR)  
"Screening Room," 1 hour TV interview by Robert  
Gardner, WCVB-TV, Boston, MA  
NOV "A. C. Champagne: Photographic Images from the  
Collection of A. D. Coleman," University of  
Bridgeport, CT (GROUP)  
DEC Univ of Rhode Island, Kingston (LEC/SCR)  
Bard College, Rhinebeck, NY (LEC/SCR)  
Albright-Knox Gallery, Buffalo (LEC/SCR)

1977 - FEB Anthology Film Archives, NYC (RETROSPECTIVE of  
the Magellan cycle)  
"Locations in Time," International Museum of  
Photography at George Eastman House, Rochester  
(STILL, GROUP)

MAR School of the Art Institute, Chicago (VISITING ARTIST)  
NAME Gallery, Chicago (LEC/SCR)  
Univ. of Wisconsin, Milwaukee (LEC/SCR)  
"Words, A Look at the Use of Language in Art,"  
Whitney Museum, NYC (GROUP)  
"Photo-Images," Dayton Art Institute (GROUP)

APR Otis Art Institute, Los Angeles (LEC/SCR)  
Dickson Art Center, UCLA (LEC/SCR)  
USC at Los Angeles (LEC/SCR)  
Univ of California at Santa Barbara (LEC/SCR)  
California Inst of the Arts, Valencia (LEC/SCR)  
Film Oasis, Los Angeles (LEC/SCR)  
San Francisco Art Institue (LEC/SCR)  
Canyon Cinematheque, San Francisco (LEC/SCR)  
Pacific Film Archive, Berkeley (SEMINAR and LEC/SCR)  
Mills College, Oakland (LEC/SCR)  
Bleecker Street Cinema, New York

MAY "The 1st Postcard Show," Contemporary Arts Gal-  
lery, New York Univ (GROUP)  
"Time," Philadelphia College of Art (LEC/SCR)

JUN XIII New York Avant Garde Festival  
"Photo-Images," Dayton Art Institute, Dayton, OH  
(STILL, GROUP)

AUG Rice University, Houston, TX (VISITING FACULTY  
and LEC/SCR)

OCT Rijksmuseum, Otterloo, Netherlands (RETROSPECTIVE)

NOV Colgate University, Hamilton, NY (LEC/SCR)

DEC Harvard University, Cambridge, MA (LEC/SCR)



1978 - FEB Rochester Institute of Technology (LECTURE and  
SEMINAR)  
Bucknell University (LEC/SCR)  
MAR Pittsburgh Filmmakers' Workshop (LECTURE)  
Carnegie Institute Museum of Art (LEC/SCR)  
APR "A Short History of the Relationship between  
Cinema and Still Photography," International  
Center for Photography, NYC (Lecture series  
by Jonas Mekas)  
Otis Art Institute, Los Angeles (ARTIST IN RESIDENCE)  
Theatre Vanguard, Los Angeles (LEC/SCR)  
Univ of California at Irvine (LEC/SCR)  
San Francisco State University (LEC/SCR)  
Canyon Cinematheque, San Francisco (RETROSPECTIVE  
and 3 LECTURES)  
San Francisco Art Institute (SEMINAR)  
Utica College of Syracuse University (LEC/SCR)  
MAY Millennium Film Workshop, NYC (LEC/SCR and SEMINAR)  
"Digital Arts: Hardware/Software," SUNY at Buffalo  
(CONFERENCE)  
"Frameworks," Whitney Museum, NYC (GROUP)  
JUN "Cinema des Refuses," Cannes, France (GROUP)  
SEP Stedelijk Museum & Filmmuseum, Amsterdam  
(RETROSPECTIVE)

1979 - FEB 1979 Biennial Exhibition, Whitney Museum of  
American Art, NYC (GROUP)  
MAR "Alternative Imaging Systems," Everson Museum,  
Syracuse (VISITING ARTIST)  
"Toward the New Histories of Photography,"  
School of the Art Institute of Chicago  
(LECTURE, SEMINAR, INTERVIEW)  
APR Albright-Knox Gallery, Buffalo (LEC/SCR)  
MAY "Film as Film: Formal Experiment in Film 1910-  
1975," Hayward Gallery, London (GROUP)  
Antioch College, Yellow Springs, OH (ARTIST IN  
RESIDENCE)  
"The Gary M. Hoffer Memorial Photography  
Collection," Picker Art Gallery, Colgate  
University (GROUP)  
JUN 3rd International Avant-Garde Festival, British  
Film Institute, National Film Theatre (GROUP)  
"A Tribute to Summer," Media Study/Buffalo (GROUP)  
SEP "Explorations in Color Xerography: The Electro-  
static Print as a Creative Medium," Dana Art  
Center, Colgate University (GROUP)  
OCT Museum of Fine Arts, Houston, TX (Ruth Shartle  
Memorial Symposium) (LEC and PANEL)  
NOV "Electroworks," International Museum of Photo-  
graphy at George Eastman House, Rochester  
(SYMPOSIUM)  
SUNY Film and Video Festival, SUNY at New Paltz  
(GROUP)  
DEC "Avant Garde Film in America," Honolulu Academy  
of Arts, HI (GROUP)  
"Film: Its Origins and the Avant Garde," Whitney  
Museum of American Art, New York (LEC)

- 1980 - JAN Collective for Living Cinema, New York  
"Ten Years of Independent Film and Video," Whitney  
Museum of American Art, New York (LEC/SCR)  
FEB "The Pleasure Dome: Amerikansk Experimental Film  
1939-1979," Moderna Museet, Stockholm (GROUP)  
Moore College of Art, Philadelphia (LEC/SCR)  
"Marginal Works," Picker Art Gallery, Colgate  
Univ. (PERFORMANCE with Patrick Clancy)  
MAR Kent State University (LEC/SCR)  
"Conference on Visual Anthropology," Temple Univ.,  
Philadelphia (SCREENING)  
APR California Institute of the Arts, Valencia  
(VISITING ARTIST)  
Canyon Cinematheque, San Francisco (LEC/SCR)  
Armory for the Arts, Santa Fe, NM (LEC/SCR)  
"Introducing Alternative Cinema," Arnolfini  
Cinema, London (GROUP)  
AUG Summer Institute, Visual Studies Workshop,  
Rochester, NY (VISITING FACULTY)  
NOV "Critical Dialogue", International Center of  
Photography, New York (LEC)  
DEC Univ. of New Mexico, Albuquerque  
"Avant-Garde Film in Amerika 1939-1980," Stedelijk  
Museum, Amsterdam
- 1981 - JAN "Animated Images/Still Life", Macalester College,  
St Paul, MN (GROUP)  
FEB Whitney Biennial, Whitney Museum of American Art,  
New York (GROUP)  
"Meanings of Modernism," Walker Art Center,  
Minneapolis (LEC/SCR)  
APR "The Digital Arts Lab," Media Study/Buffalo  
(Video & Music/GROUP)  
"12 Personal Filmmakers," Art Institute of Chicago  
(LEC/SCR)  
MAY Centre Beaubourg, Paris, France (RETROSPECTIVE/  
LECTURES)
- 1982 - FEB "Recollections, Recreations, Resurrections,"  
University of New Mexico, Albuquerque  
(NON-FILM RETROSPECTIVE)



# CARNEGIE MUSEUM OF ART

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