

## **Stan VanDerBeek**

Born 1927, New York, NY

Died 1984, Baltimore, MD

### **Education**

1952 Certificate of Art, The Cooper Union for the Advancement of Science and Art, New York, NY

1957 Doctorate (Honorary), Black Mountain College, Asheville, NC

1972 Doctorate (Honorary), The Cooper Union for the Advancement of Science and Art, New York, New York, NY

### **Selected Exhibitions**

1954 *VanDerBeek: Heat Paintings, Polaroids, Oils*, Boylston Street Print Gallery, Cambridge, MA

1960 *New Medium-New Forms*, Martha Jackson Gallery, New York, NY

1961 *Bewogen, Beweging*, Stedelijk Museum, Amsterdam, The Netherlands (March 10-April 17, 1961)

1966 *The World of Stanley VanDerBeek*, The Visual Arts Gallery, New York, NY

1968 *Cybernetic Serendipity*, Institute of Contemporary Arts, London, United Kingdom (Jasia Reichardt, curator), traveled to Smithsonian Institution, Washington, DC (opened January 11, 1969)

*The Projected Image*, Institute of Contemporary Art, Boston,  
MA

1969 *Found Forms*, Intermedia Festival, Tokyo, Japan

1970 *Software*, The Jewish Museum, New York, NY (January 1970)

*Vision and Television*, Rose Art Museum, Brandeis  
University, Waltham, MA

*Telephone Mural Project*, Walker Art Center, Minneapolis, MN

*Telephone Mural Project*, arranged by The Institute of  
Contemporary Art at the following locations: Boston City  
Hall, Children's Museum, DeCordova Museum, and The Elma  
Lewis School of Fine Arts, Boston, MA

*Exploration*, MIT Hayden Gallery, Cambridge, MA

1971 *Information Center*, Bienal de São Paulo with the MIT Center  
for Advanced Visual Studies, São Paulo, Brazil

1972 Murals by Telephone, MIT to Walker Art Center, Minneapolis,  
MN

1972-74 *Multiple Interaction Team*, MIT, Cambridge, MA; Museum of  
Science and Industry, Chicago, IL (November 15, 1972-  
January 15, 1973); The Franklin Institute, Philadelphia,  
PA; The Exploratorium at The Palace of Arts and Sciences,  
San Francisco, CA (February 8-April 8, 1973); Cincinnati  
Contemporary Arts Center, Cincinnati, OH (May 1-July 1,  
1973); The Franklin Institute, Philadelphia, PA (November  
1-December 31, 1973); Museum of Fine Arts, St. Petersburg,  
FL (January 28-March 17, 1974)

- 1973 *33rd Annual Exhibition of the Society for Contemporary Art*,  
Art Institute of Chicago, Chicago, IL  
*New Photographics #73*, Fine Arts Building, Central Central  
Washington College, Ellensburg, WA (May 7-18, 1973)
- 1974 *An Exhibition of the University of South Florida College of  
Fine Arts*, John and Mable Ringling Museum of Art, Sarasota,  
FL (October 3- November 17, 1974)
- 1976 *Machine Art: An Exhibit of "Inter-Graphich" by Professor  
Stan VanDerBeek*, University of Maryland, Baltimore County,  
Library Gallery, Baltimore, MD; *Technological Art*, Towson  
State College Art Gallery (Christopher Bartlett, Gallery  
Director) (March 20-April 11, 1976)  
*New Work in Abstract Video Imagery*, Everson Museum of Art,  
Syracuse, NY (December 1, 1976-January 2, 1977)
- 1978 *Light Mural of Office Windows*, IBM Building, Baltimore, MD.  
*Copy Art: The Art of Xerox*
- 1981 *Computer/Culture [installation of Steam-Screens]*, Toronto,  
Ontario, Canada  
Retrospective and *Steam-Screen* installation, Walker Art  
Center, Minneapolis, MN  
*Photo/Electric Arts Exhibition '81*, T-Court, Village by the  
Grange, Toronto, Ontario, Canada (November 1981)
- 1982 *Computer Art Exhibit and Festival*, Sinclair Auditorium  
Fountain Area, Lehigh University Art Galleries, Bethlehem,  
PA (January 29-March 8, 1982)

- Art by Computer & Video*, The Museum of the Surreal & Fantastique, New York, NY
- 1983 *Whitney Biennial*, Whitney Museum of American Art, New York, NY
- 1984 *Fluxus, etc.: The Gilbert and Lila Silverman Collection*, Contemporary Art Museum, Houston, TX
- The American Independent Cinema: 1958-1964*, Whitney Museum of American Art, New York, NY
- New American Video Art: A Historical Survey, 1967-1980*, Whitney Museum of American Art, New York, NY, travelled to: Video Culture Canada, Toronto, Ontario, Canada (1984); University of California, San Diego, CA (1985); Institute of North American Studies, Barcelona, Spain; University of Houston, Houston, TX; Arvada Center for Arts and Humanities, Arvada, CO; Williams College, Williamstown, MA; University of California, Riverside, CA (1986)
- 1986 *ACM SIGGRAPH Art Show*, Dallas, TX
- 1989 *Bits of Art*, Henry Ford Community College, Dearborn, MI
- 1996 *Beat Culture and the New America: 1950-1965*, Whitney Museum of American Art, New York, NY
- 2001 *Stan VanDerBeek: A Space Art Visionary of the Sixties and Seventies*, Outer Space-Cyber Space Art Workshop, Boulogne-Billancourt, France
- 2003 *Stan VanDerBeek*, Guild & Greyshkul, New York, NY

- 2004 *4D in the Filmmuseum*, Dutch Filmmuseum, Amsterdam, The Netherlands
- X-Screen, Film Installations and Actions in the 1960s and 1970s*, Museum of Moderner Kunst Stiftung Ludwig, Vienna, Austria
- War! Protest in America 1965-2004*, Whitney Museum of American Art, New York, NY
- 2005 *Summer of Love: Art of the Psychedelic Era*, Tate Liverpool, Liverpool, United Kingdom
- 1960s Electric Arts: From Kinetic Sculpture to Media Environments*, Seattle Art Museum Downtown, Seattle, WA
- 2007 *Genesis: Life at the End of the Information Age*, Central Museum, Utrecht, The Netherlands
- bit international-[Nove] Tendencije-Computer and Visual Research* (Darko Fritz, curator), Neue Galerie am Landesmuseum Joanneum, Graz, Austria
- Summer of Love: Art of the Psychedelic Era*, Whitney Museum of American Art, New York, NY
- 2008 *Paul McCarthy's Low Life Slow Life: Part 1*, CCA Wattis Institute for Contemporary Art, San Francisco, CA
- Stan VanDerBeek Works from 1950-1980*, Guild & Greyshkul, New York, NY
- Pretty Ugly*, Maccarone, New York, NY
- Communication Breakdown*, Edlin Gallery, New York, NY;

Galerie Impaire, Paris, France

*Stan VanDerBeek*, Guild & Greyshkul, New York, NY

2009 *Stan VanDerBeek*, The Box, Los Angeles, CA (March 14-April 18, 2009)

*FAX*, The Drawing Center, New York, NY

*Amazement Park: Stan, Sara and Johannes VanDerBeek*, The

Frances Young Tang Teaching Museum and Art Gallery at

Skidmore College, Saratoga Springs, NY (June 6, 2009-April 25, 2010)

*The Front Room*, Contemporary Art Museum, St. Louis, MO  
(July 1-26, 2009)

2010 *Changing Channels*, Museum Moderner Kunst Stiftung Ludwig  
Wien, Vienna, Austria

*Nachleben*, The Goethe-Institut, New York, NY

Gwangju Biennale 2010, *10000 Lives*, Gwangju, South Korea

## **Moving Image**

### Festivals:

1959 Venice Film Festival, Venice, Italy

1960 Bergamo Film Festival, Bergamo, Italy

1961 Oberhausen Film Festival, Oberhausen, Germany

1964 Ann Arbor Film Festival, Ann Arbor, MI

1965 Mannheim Film Festival, Mannheim, Germany

- Midwest Film Festival, Chicago, IL
- 1967 Film Festival, London, United Kingdom
- New York Film Festival, Lincoln Center, New York, NY
- 1969 *Found Forms*, Intermedia Festival, Tokyo, Japan
- 1971 Annual Avant-Garde Festival of New York, The 69th Regiment Armory, New York, NY (November 19, 1971)
- 1972 The North Carolina Film Festival (May 17, 1972)
- The Kitchen Video Festival, The Kitchen, New York, NY (June 23, 1972)
- Second International Festival of Cinema, Montreal, Quebec, Canada (October 18, 1972)
- 1973 *Multi-Screen Image-Event Presents a UAC-Creative Arts Festival with Artist, Filmmaker Stan VanDerBeek*, National Science Auditorium, Ann Arbor, MI (February 20, 1973)
- Stan VanDerBeek, 3 films including: Panels for the Walls of the World, Fastext*, Festival of Independent Avant-Garde Film, Institute of Contemporary Art (ICA), London, United Kingdom (September 5, 1973)
- 1974 *Symmetricks*, screened at Cannes Film Festival, Palais des Festivals, Grand Salle, Paris, France (May 15, 1974)
- 1975 Annual Avant-Garde Festival of New York, NY (September 27, 1975)
- 1976 *Light Brings Us News of the Universe*, The New Theatre Festival, Baltimore, MD (June 1976)
- Baltimore Film Festival, Baltimore, MD

- 1977 Brooklyn College Film Festival, Brooklyn, NY
- 1981 *Stan VanDerBeek Retrospective*, The Carolina Film and Video Festival, The University of North Carolina, Greensboro, NC (April 3-5, 1981)
- 1982 *Computer Art Exhibit and Festival*, Sinclair Auditorium Fountain Area, Lehigh University Art Galleries, Bethlehem, PA (January 29-March 8, 1982)
- World-Wide Video Festival, The Hague, Netherlands
- 1985 *The Sixteenth Annual Baltimore International Film Festival: A Tribute to Stan VanDerBeek with special guest Stan Brakhage*, The Baltimore Film Forum, Baltimore, MD (April 1985)
- 1997 European Media Art Festival, Osnabrück, Germany  
Centre national du cinema, Paris, France (April 29 1997)
- 2009 Ottawa International Animation Festival, Ottawa, Ontario, Canada (October 2009)

Film Screening Programs:

- 1958 Screening of *Mankinda*, Exposition universelle et internationale de Bruxelles, Competition du Film Experimental (April 25, 1958)
- 1960 *A Retrospective Showing the Works of Stan VanDerBeek*, The Charles Theatre, New York, NY  
*Films-Flims-Flics*, presented by The American Underground Cinema, The Living Theatre, New York, NY (July 24, 1960)



- 1964 *Major Films of Stan VanDerBeek*, presented by the  
Experimental Film Society, Washington Square Theatre, New  
York, NY  
Screening of *Wheeeels* and *Breathdeath*, Park Square Cinema,  
Boston, MA (May 9, 1964)
- 1965 *Vision of '65*, Lincoln Center, New York, NY; Berlin,  
Germany; Vienna, Austria; Copenhagen, Denmark; Carbondale,  
IL  
Screening of *Breathdeath*, Melbourne Film Festival,  
Melbourne, Australia (June 1965)  
*STA Allerton; On Film*, STA Allerton Design Conference,  
Robert Allerton Park, Monticello, IL (October 1-3, 1965)  
*An Evening of Experimental Film*, Cinema Club, New York, NY  
(November 5, 1965)
- 1965-66 Robert Flaherty Film Seminar, New York, NY
- 1966 *RE: VISION* and screenings, The Film Society, New York, NY  
(September 28, 1966)
- 1967 *Feedback #3*, Hancock Auditorium, University of Southern  
California, Los Angeles, CA (April 10, 1967)  
*Stan VanDerBeek: Mixed Media*, Cinema '67, The Union Film  
Society, University of Cincinnati, Cincinnati, OH (April  
26, 1967)
- 1968 *10 Tage New American Cinema*, Park-Lichtspiele, Gelnhausen,  
Germany (June 12, 1968)  
The Vancouver Art Gallery, Vancouver, British Columbia,

- Canada (August 20, 1968)
- Stan VanDerBeek: An Evening of Films, Flims, Flics, Film-Maker's Cinematheque*, New York, NY
- 1969 *Refocus* [screening/lecture], The University of Iowa, Iowa City, IA (March 28-29, 1969)
- Institute of Design of Illinois Institute of Technology, Chicago, IL (May 2, 1969)
- 1970 *Poemfield No. 1*, part of *Program Three of the Kinetic Art 2*, Philharmonic Hall Box Office, New York, NY (April 10, 1970)
- New York University, New York, NY [screening] (May 1970)
- Program presented while in residence at The University of Hawaii, Honolulu, HI (June 25, 1970)
- Dickinson College, Carlisle, PA [screening] (December 1, 1970)
- 1971 University of Ottawa, Ontario, Canada (January 17-19, 1971)
- Stan VanDerBeek*, U.S. Cultural Center, Tel Aviv and Jerusalem, Israel (August 1971)
- The John F. Kennedy Center, Washington, DC [screening] (September 9-11, 1971)
- Stan VanDerBeek Film Retrospective*, American Embassy Auditorium, London, United Kingdom (October 4, 1971)
- 1972 *Cinema '72*, Albright Knox Art Gallery, Buffalo, NY (January 26, 1972)
- John and Mable Ringling Museum of Art, Sarasota, FL (March

6, 1972)  
Binger Theatre, Florida Presbyterian College, St.  
Petersburg, FL (March 15, 1972)  
Millennium, New York, NY (June 24, 1972)

1973 State University of New York at Buffalo, Buffalo, NY (March  
24, 1973)  
The Kitchen, New York, NY (April 7, 1973)  
*Selected New Computer Films: Stan VanDerBeek*, Theatre  
Vanguard, West Hollywood, CA (April 26, 1973)  
*The New American Filmmakers Series*, Smithsonian Resident  
Associate Program, Smithsonian Institution, Washington, DC

1974 *Stan VanDerBeek and Local Independent Filmmakers and Video  
Artists*, Emory University, Atlanta, GA (August 6, 1974).  
*1974 Summer Institute in the Making and Understanding of  
Film and Media*, State University of New York at Buffalo,  
Buffalo, NY (August 19, 1974)  
Institute of Contemporary Arts (ICA), London, United  
Kingdom (September 6, 1974)  
Video Program at Anthology Film Archives, New York, NY  
(December 6-7, 1974)  
Baltimore Museum of Art, Baltimore, MD  
*Underground Filmmakers*, ETV, Madison, WI

1975 Anthology Film Archives, New York, NY (January 4-5, 1975)  
*Stan VanDerBeek: Films and Videos*, Intermedia Church,  
Garnerville, NY (October 31, 1975)

University of New York at Buffalo, Buffalo, NY [video/film screening]

Video Anthology OMS Video and Films, New York, NY

Participant, Computer films, Paris, France

1976 Film Forum, New York, NY (October 4, 1976)

ON/OFF Gallery, Seattle, WA

TNT (The New Theatre), University of Maryland, Baltimore County, Baltimore, MD

*Mind/Art*, Washington Projects for the Arts, University of Washington, Seattle, WA

*Sinking Creek Film Celebration*, Vanderbilt University, Nashville, TN

*Progressions*, University of Maryland, Baltimore County, Baltimore, MD

1977 *Stan VanDerBeek Retrospective*, Anthology Film Archives, New York, NY (January 7-9, 1977)

*Independent Film-Maker Stan VanDerBeek*, Pittsburgh Film-Makers, Pittsburgh, PA (November 12, 1977)

1978 *Stan VanDerBeek*, Berks Filmmakers, Inc., Reading, PA (June 10, 1978)

Video and Film Series, Global Village, New York, NY (December 8, 1978)

1979 *Retrospective, Stan VanDerBeek*, The American Film Institute Theatre at the John F. Kennedy Center, Washington, DC (May 23, 1979)

- 1980 *Cineprobe Retrospective*, Museum of Modern Art, New York, NY
- 1981 *Film and Video Pioneer Stan VanDerBeek screenings*, The Boston Film/Video Foundation, Boston, MA (May 2, 1981)
- Highlights of the Baltimore Film Festival: Stan VanDerBeek*, Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Washington, DC (May 21-22, 1981)
- Walker Art Center, Minneapolis, MN (October 15, 1981)
- The Communication Interface of Motion Pictures, Auditorium, Art Gallery of Ontario, Toronto, Ontario, Canada (November 20, 1981)
- Art Works* [screening and seminar], University of Michigan, Detroit, MI
- Living Artists of Tulsa* [screening and workshop], Tulsa, OK
- 1982 *A Program of Films By and With Stan VanDerBeek*, Beaumont Cinema, University of Miami, Coral Gables, FL (June 10-11, 1982)
- 1984 *Personal Cinema Program, Winter Series 1984*, Millennium Film Workshop, New York, NY
- 1985 *ARTSCAPE '85, Stan VanDerBeek Retrospective*, Maryland Institute College of Art, Baltimore, MD (July 16, 1985)
- 1993 *Kunst or Die* [screening], Zonmèéé, Montreuil, France
- 1995 *9èmes rencontres du cinema indépendant de Châteauroux*, Châteauroux, France (December 10, 1995)
- 1997 Centre national du cinema, Paris, France (April 29, 1997)

- 2002 *Crime and Punishment*, Balagan Experimental Film & Video Series, Coolidge Corner Theatre, Brookline, MA
- 2004 *History from the Avant-Garde Film: Stan VanDerBeek*, Balagan Experimental Film & Video Series, Coolidge Corner Theatre, Brookline, MA
- May 2004 Monthly Selection*, Electronic Arts Intermix, New York, NY
- 2005 *Newsreel of Dreams 1*, Independent Film Show 5th Edition, EM-Arts, Naples, Italy
- 1960s Electric Arts: From Kinetic Sculpture to Media Environments*, Seattle Art Museum Downtown, Seattle, WA (March 2, 2005)
- 2009 *Expanded Cinema: Activating the Space of Reception*, Tate Modern, London, United Kingdom

Video Screenings:

- 1972 *Video Program*, Whitney Museum of American Art, New York, NY (January 8-12, 1972)
- 1974 *Anthology Film Archives*, New York, NY (December 6-7, 1974)
- Baltimore Museum of Art, Baltimore, MD
- 1975 *Computer Generation*, The New Baltimore Independent Film Museum, Baltimore, MD (October 25, 1975)
- Stan VanDerBeek: Films and Videos*, Intermedia Church, Garnerville, NY (October 31, 1975)

University of New York at Buffalo, Buffalo, NY [video/film screening]

Video Anthology OMS Video and Films, New York, NY

1978 *Video Art*, Anthology Film Archives, New York, NY [two generations of VanDerBeeks] (January-February 1978)

Video and Film Series, Global Village, New York, NY  
(December 8, 1978)

1981 *Film and Video Pioneer Stan VanDerBeek Screenings*, The Boston Film/Video Foundation, Boston, MA (May 2, 1981)

1985 *A Tribute to Stan VanDerBeek: Selected Works 1968-1984*, Anthology Video Program, New York, NY (Winter 1985)

Television:

1965 Channel 4, *The Underground Takes to the Air: VanDerBeek tells what your (sic) in for, he's up to, the why for? flics-flims-fill'ums on homey tv!!!!* (October 23, 1965)

1966 Channel 2, *The Underground Comes up for Air...an Electric Collage...by Stan VanDerBeek* (February 27, 1966)

1968 "VanDerBeekiaana." *Camera Three*, by Robert Herridge, CBS.

1969 *Feedback*, Syracuse University, Syracuse, NY

1970 *Violence Sonata*, WGBH, Boston, MA [simulcast]

*Flick Out*, WGBH, Boston, MA

*Video Variations*, WGBH, Boston, MA

1971 *Flick Out*, WGBH, Boston, MA

1972 *Camera Three*, "Computer Generation" (March 19, 1972)  
*Video Variations*, WGBH-TV [aired nationally]; Boston  
Symphony, Boston, MA  
*Towards the Year 2000*, ABC

1973 *College Collidoscope*, CBS, Tampa, FL

1977 *Collisions*, WGBH, Boston, MA

1978 *Fast Forward*, interview, Canadian TV

1980 Documentary film by KET Television, Lexington, KY

**Intermedia works ("Expanded Cinema," "Culture: Intercom,"  
Experimental Theatre)**

1963-65 Conceived and built *Movie-Drome*, Stony Point, NY

1967 *Street Meet*, ["multi-media image/sound event"] *Design-In*,  
Central Park Mall, New York, NY (May 12, 1967)

1969 *Crosstalk* [interview and performance], Tokyo, Kyoto, and  
Osaka, Japan

*Found Forms*, Intermedia Festival, Tokyo, Japan

1972 *Cine Dreams: Future Cinema of The Mind*, Strassenburgh  
Planetarium, Rochester, NY (February 25-27, 1972)

1973 *Stan VanDerBeek: Cine Naps*, USF Planetarium, University of  
South Florida, Tampa, FL (February 16 and 23, 1973)

1975 *Fog, Mist, and Dreams* with Joan Brigham, *ARTTRANSITION*  
symposium, MIT, Cambridge, MA [projection of computer-



- generated graphics on live steam in MIT alleyway between  
CAVS and MIT Chapel]
- Stan VanDerBeek projection of film on steam in the  
courtyard, Chicago, IL (December 11, 1975)*
- 1976 *Under Aquarius*, in collaboration with Joan Brigham, Alumni  
Pool, MIT, Cambridge, MA (March 14, 1976)
- 1977 *Under Aquarius*, in collaboration with Joan Brigham,  
Hampshire College, Amherst, MA
- Stan VanDerBeek's Steam Screen: A Cinematic Mirage*,  
International Film Festival sponsored by the Baltimore Film  
Forum, MD (May 1977)
- The Theatre of Light and Shadow*, City of Baltimore  
Commission, Baltimore, MD (June 1977)
- 1978 *As We See it: Introducing Thirty-Six New Holographic Works*,  
Museum of Holography, New York, NY (November 30, 1978)
- 1979 *Steam Screens*, film performance in collaboration with Joan  
Brigham, Whitney Museum of American Art, New York, NY  
(November 27 and December 4, 1979)
- 1980 *Stan VanDerBeek, CHAMBERS in nine parts*, part of the First  
Intermedia Art Festival Performance Series, The Solomon R.  
Guggenheim Museum, New York, NY (February 3, 1980)
- 1981 Retrospective and *Steam-Screen* installation, Walker Art  
Center, Minneapolis, MN (October 15, 1981)

## **Educational Platforms**

### Performances:

1960 *Film of Snapshots from the City*, performance at Judson  
Gallery with Claes Oldenburg, New York, NY

### Lectures:

1966 American Craft Council, Minneapolis, MN (Spring 1966)  
Wagner College, Staten Island, NY (July 1966)  
Fairleigh Dickinson, Teaneck, NJ (September 1966)  
Dartmouth College, Hanover, NH (October 1966)  
Harvard Club, New York, NY  
Design Conference, Aspen, CO  
University of Southern California, Los Angeles, CA  
Museum of Modern Art, New York, NY  
Rockland Community College, Suffern, NY

1967 Art Directors Club, Indianapolis, IN (January 1967)  
Sarah Lawrence College, Bronxville, NY (January 1967)  
*Stan VanDerBeek and Len Lye Informal Group Discussion*,  
Contemporary Voices in the Arts, State University of New  
York at Albany, Albany, NY (February 14, 1967)  
*Contemporary Voices* presented by The Poetry Center of the  
92nd Street Y, New York, NY (February 25, 1967)  
Purdue University, West Lafayette, IN (April 1967)

*Summer Artist Series*, State University College at Potsdam,  
Potsdam, NY (June 12, 1967)

1969 *Cine-Probe*, Museum of Modern Art, New York, NY

Annual Convention of the Illinois Audio-Visual Association,  
Chicago, IL [featured speaker] (March 5-7, 1969)

*Refocus* [screening/lecture], The University of Iowa, Iowa  
City, IA (March 28-29, 1969)

1970 Visit to Haverford College, Haverford, PA (May 8, 1970).

1970-71 Speaker for U.S.I.A. in Media with multi-media

presentation: Israel (Tel Aviv, Jerusalem); Cyprus

(Nicosia); Iran (Shiraz-Persepolis Art Festival, Teheran);

Lebanon (Beirut); Greece (Athens); Turkey (Istanbul, Adana

Film Festival); France (Paris); England (London)

1971 Worcester Polytechnic Institute, Worcester, MA (February  
1971)

Indiana University, Bloomington, IN (February 11-12, 1971)

New England Festival of the Arts, Martin Luther King, Jr.

Memorial Lecture Series, University of Massachusetts,

Amherst, MA (April 7, 1971)

*Feedback*, Syracuse, NY and University of Southern

California, Los Angeles, CA

University of Tennessee, Knoxville, TN (May 3, 1971)

The New England School of Art, Boston, MA (December 9,  
1971)

1972 *See Me: Generative Systems Presents Stan VanDerBeek*, The School of the Art Institute of Chicago, Chicago, IL  
(November 13, 1972)

*The Computer Generation: Stan VanDerBeek*, MIT Center for Advanced Visual Studies, Cambridge, MA

Florida Technological University Village Center (now University of Central Florida), Orlando Florida

1974 *The Future of the Image Lecture Series Directed by Stan VanDerBeek*, The University of South Florida, Tampa, FL  
(Spring 1974)

*The Film Maker Featuring Stan VanDerBeek*, Western Carolina University, Cullowhee, NC (April 29-30, 1974)

Hampshire College, Summer Institute [visiting film artist], Amherst, MA

1975 Maryland Art Institute [multi-screen lecture], Baltimore, MD

1976 Summer Institute in the Making and Understanding of Film and Media, Center for Media Study at University of Buffalo, NY (July 10, 1976)

1981 *2nd Sky Art Conference*, lecturer, Linz, Austria

**Conferences:**

1967 Design Conference, Aspen, CO

International Congress on Art and Religion, New York, NY

National Council of Planning, Washington, DC

- 1968 Participant on *Literarisches Colloquium*, Berlin, Germany
- 1970 *New Media Symposium*, University of Southwestern Louisiana, Lafayette, LA (May 11-16, 1970)
- Toward an Emphasis on the Computer and the Fine Arts in the 1980s*, round table discussion, Hilton Hotel, New York, NY (September 2, 1970)
- The Computer With Man As Creative Director*, presented by the AIGA Book Clinic and McGraw-Hill Book Company, New York, NY (November 25, 1970)
- American Film Institute, Los Angeles, CA [seminar] (December 8-11, 1970)
- 1971 *First National Computer Art Symposium*, Florida State University, Tallahassee, FL (October 22-23, 1971)
- 1972 *Art & Science Symposium*, Chicago New Art Association, Chicago, IL (November 15, 1972)
- 1973 *Summer Institute in the Making, Knowing and Judging of Film/Media*, sponsored by the Center for Media Study, State University of New York at Buffalo, Buffalo, NY (May 29 - July 13, 1973)
- Arts Education and the Challenge of the Future*, Institute for the Study of Art in Education at Bank Street College of Education, New York, NY (November 9-10, 1973)
- Celebration of Literature II: Literature and the Film*, presented by the University of South Florida Department of Speech, Tampa, FL (November 15-17, 1973)

- 1974 *OPEN CIRCUITS: An International Conference on the Future of Television* [*Stan VanDerBeek: Television as Dream/Environment, Social Imagestics: The Artist in Television*], Museum of Modern Art, New York, NY (January 23-25, 1974)
- 1975 *New American Cinema*, with Dr. Gerald O'Grady, Buffalo, NY
- 1976 *Computer Animation Conference*, University of Washington, Seattle, WA
- Television Graphics Conference*, OMS, Educational TV, NE
- Art/Transition* for MIT Art and Technology conference, Cambridge, MA
- 1979 National External Review Panelist for Art Department, Rutgers University, NJ
- 1981 *Sky Art Conference, "Future Perspectives,"* Center for Advanced Visual Studies, MIT, Cambridge, MA (September 29, 1981)
- Art and the Computer, Baltimore*, panelist for National Computer Graphics Association
- Art Works* [screening and seminar], University of Michigan, Detroit, MI

**Teaching/Artist-in-residence**

1963-65 Columbia University, New York, NY, Associate Professor in  
Animation and Film Production

1967 University of Southern California, Los Angeles, CA, Film  
Artist-in-Residence

University of Illinois, IL, Film Artist-in-Residence

1967-73 State University of New York, Stony Brook, NY, Associate  
Professor in Film Projects

1968 University of St. Thomas, U.S. Virgin Islands, Associate  
Professor in Film Projects

Colgate University, Hamilton, NY, Film Artist-in-Residence

University of Washington, Seattle, WA, Associate Professor  
of Filmmaking

1969-70 Center for Advanced Visual Studies, Massachusetts  
Institute of Technology, Cambridge, MA

WGBH-TV, Boston, MA, Artist-in-Residence

1970 University of Wisconsin, Milwaukee, WI

1971-72 University of Hawaii Art Department and KHCT Educational  
Television Station, Honolulu, HI

California Institute of the Arts, Valencia, CA, Film  
Artist-in-Residence

1972 New College, Sarasota, FL

University Film Study Center, Durham, NH

Center for Understanding Media, Buffalo, NY

1972-75 University of South Florida, Tampa, FL

- Special Media seminar for United States Information Agency,  
Washington, DC
- 1975 WNET Artist-in-TV laboratory, New York, NY  
ARTPARK, Lewiston, NY
- 1975-84 University of Maryland, Baltimore County, Baltimore, MD,  
Professor of Art and Film
- 1979 International Communications Agency, Washington, DC  
National Aeronautics and Space Administration (NASA),  
Houston, TX
- 1980 Video: KET Educational Television, Lexington, KY
- 1982 Computer Artist-in-Residence: Pennsylvania State  
University, State College, PA
- 1983 KET Educational Television, Lexington, KY, Computer Artist-  
in-residence (National Endowment for the Arts)

## **Bibliography**

- 1961 Mekas, Jonas and Dick Bergman. "Movie Journal." *The Village Voice*, May 4, 1961.
- 1962 Mekas, Jonas. "Movie Journal: The Year's Best." *The Village Voice*, January 11, 1962.
- Tompkins, Calvin. *The Bride and the Bachelors: Five Masters of the Avant-Garde*. New York: The Viking Press, 1962.
- 1964 Mener, Jacques. "Breathdeath." *Script* 10-12 (March 1964):  
68-9.



1964-65 "Interview: Chapter One." *Film Culture*, no. 35 (1964-5)

1965 Christgau, Robert. "VanDerBeek: Master of Animation."

*Popular Photography* (September 1965): 106-11.

Fleck, Dirk C. "Neues aus New York." *Freitag*, December 10, 1965.

Hajek, Peter. "Wien-Premiere: 'Expanded Cinema.'" *Kurier*, December 20, 1965.

"Nette und verspielte Zelluloid-Reformer." *Berliner-Morgenpost*, December 10, 1965.

Niehoff, Karena. "Drehwurm mit Augenflimmern." *Der Tagesspiegel/Feuilleton*, December 10, 1965.

Sheehy, Gail. "Six Hours in the Lobby." *New York Herald Tribune*, September 15, 1965.

"Versuche aus USA." *Telegraf-Feuilleton*, December 10, 1965.

"Völkerverständigung in Bildern, Gespräch mit dem New Yorker Filmregisseur Stan VanDerBeek." *Spandauer*.

*Volksblatt*, December 8, 1965.

1966 Albarino, Richard. "Frug, Pulsating Images, Light Patterns:

Can NY Youth Take so Much Emotion?" *Variety* (March 2, 1966).

"Movies: Masters and Mavericks." *Newsweek* (October 3, 1966): 105B-107.

Sontag, Susan. "On Culture and the New Sensibility." *Against Interpretation*. New York: Dell, 1966.

- 1967 Adams, Marjory. "Movies—Maybe—in the Round, 'Live' Cinema for Tomorrow?" *The Boston Globe*, February 19, 1967.
- Christgau, Robert. "Vanderbeek." *Cavalier* 17, no. 9 (July 1967): 61-65.
- Christgau, Robert. "When VanDerBeek A MovieDrome Decreed." *New York/World Journal Tribune*, March 5, 1967.
- Clark, Tom. "VanDerBeek: Man, Movies, Metaphor." *Focus* (October 1967): 3-4.
- Clarke, Shirley. "A Statement on Dance and Film." *Dance Perspectives* 30 (Summer 1967): 30-2.
- Schwartz, Eugene. "Film Festival: Good Spots." *Columbia Daily Spectator*, October 3, 1967.
- Thomas, Kevin. "VanDerBeek to Show Films." *Los Angeles Times*, March 31, 1967, C10.
- Whitehall, Richard. "Film Artist in Residence at USC; VanDerBeek Uses Light and Live Dance." *The Los Angeles Free Press*, April 21, 1967.
- Van Dyke, Manica A., and W. Van Dyke. "Four Artists as Filmmakers." *Art in America* 55, no. 1 (January 1967): 64-66.
- Zaremba, Chuck. "USC Plans to 'Focus on the Arts.'" *University of South California Daily Trojan*, March 17, 1967.
- 1968 Cook, Camille. "Film Maker Stan VanDerBeek." *ArtScene* (June 1968).

- Cook, Camille. "VanDerBeek's films to be shown Thursday." *Chicago Daily News*, June 19, 1968.
- Currie, Hector, ed. *Cinema Now*. Cincinnati: University of Cincinnati Press, 1968.
- Currie, Hector, and Michael Porte. *Perspectives on American Film: Stan Brakhage, John Cage, Jonas Mekas, Stan VanDerBeek*. Cincinnati: University of Cincinnati Press, 1968.
- Thorpe, Dean. "Producer Cites 'New World of Art Forms.'" *Corpus Christi Caller*, July 11, 1968.
- 1969 *Crosstalk* [interview and performance], Tokyo, Kyoto, and Osaka, Japan
- 1970 Anderson, Web. "Cinematography workshop on UH campus, experimental filmmaker here to teach." *The Sunday Star-Bulletin & Advertiser*, July 12, 1970, 32-33.
- Davis, Douglas. "Improbable Marriage." *Newsweek* (April 20, 1970).
- Davis, Douglas. "Television's Avant-Garde." *Newsweek* (February 9, 1970).
- Durniak, John. "The VanDerBeek Dimension." In *U.S. Camera World Annual 1970*, 72-80. New York: U.S. Camera Publishing, 1970.
- Johnston, Jill. "Thanks for the Zonkers." *The Village Voice* (January 22, 1970).

- Renan, Sheldon. "An Introduction to the American Underground Film." *Film Culture* (1970): 48-9.
- Wasserman, Emily. "Explorations—Toward a Civic Art."
- Youngblood, Gene. *Expanded Cinema*. New York: Dutton, 1970.
- Artforum* 8, no. 10 (June 1970): 87-9.
- 1971 *Al Hayat*, September 7, 1971.
- Al-Liwa*, September 5, 1971.
- An Nahar*, August 28, 1971.
- An Nahar*, September 11, 1971.
- Ayin, Hushang Mehr. "The Computerized Film." *Kayhan International*, August 29, 1971.
- Cines D'Orient*, September 4, 1971.
- Evans, Anita. "American Film-Maker Uses Media for Satire." *The Daily Star*, September 9, 1971.
- Katz, John S., *Perspectives on the Study of Film*. New York: Little Brown & Company, 1971.
- "Media Wrap Around or a Man with No Close." *Filmmakers' Newsletter* 4, no. 5 (March 1971): 20-5.
- Mekas, Jonas. "Movie Journal." *The Village Voice* (July 1, 1971).
- Melies, Georges. "Stan VanDerBeek, un filleul (americain)." *L'Orient-Le Jour (supplement)*, August 28, 1971.
- O'Connor, John. "When it Works, it's Art, When it Doesn't, Well..." *The New York Times*, July 4, 1971.

Sabet, Magda. "Spotlight." *The Daily Star*, September 5, 1971.

"Stan VanDerBeek (Bilan de l'Underground)." *Magazine*, September 16, 1971.

1972 "Cine Dreams is a Sellout." *Rochester Democrat and Chronicle*, January 9, 1972.

Curtis, Davis. *Experimental Cinema*. London: Studio Vista, 1972.

"Dream Job." *Rochester Democrat and Chronicle*, February 29, 1972.

Greenspun, Roger. "Screen: Stan VanDerBeek's Underground Shorts: Retrospective Offered at the Film Forum." *The New York Times*, December 9, 1972, 28.

Mekas, Jonas. *Movie Journal*. New York: Macmillan, 1972.

"Mind Cinema." *Rochester Democrat and Chronicle*, January 21, 1972.

*Multiple Interaction*. Cambridge, MA: The Center for Advanced Visual Studies, MIT, 1972. In collaboration with the Museum of Science and Industry, Chicago, IL; The Palace of Arts and Science, San Francisco, CA; and the Science Museum of the Franklin Institute, Philadelphia, PA. Exhibition catalogue.

O'Grady, Gerald. "Praxis as Axis: Autobiography in the New American Cinema." *SEE* 5, no. 3 (January 1972): 30-4.

Plutzik, Roberta. "It'll Put You to Sleep." *Rochester Democrat and Chronicle*, February 20, 1972.

"They Dreamed of Staying Up." *Rochester Democrat and Chronicle*, February 27, 1972.

1973 Davis, Douglas. *Art and the Future: A History/Prophecy of the Collaboration Between Science, Technology and Art*. London: Thames and Hudson, 1973.

M.R. "Stan VanDerBeek, 'Dans le Vent.'" *Journées internationales du cinema d'animation festival d'annecy* (January 1973): 5.

"Stan Vanderbeek Productor de Peliculas Experimentales se Encuentra en Mexico." *Novedades*, August 10, 1973, 16.

"VanDerBeek stuns Issues crowd with visual images." *Daily Utah Chronicle* 83, no. 12, October 12, 1973.

Vrchota, Janet. "Stan VanDerBeek: Technology's Migrant Fruitpicker." *Print* (1973): 48-54.

Wright, Fred. "The Art Machine: Stan VanDerBeek turns on the computer and the Old Masters gasp—he hopes." *Floridian*, April 8, 1973.

Interview by Ed Emshwiller, Media Center, Inc., State University of New York at Buffalo, Buffalo, NY (recorded December 15, 1973)

1974 English, Diane. "Profile: Stan VanDerBeek, Creator of Dreams." *Vision News* 1, no. 3 (May 1974).

"Films to feature computer animation." *The Oracle*, May 17, 1974.

"UFS's VanDerBeek on Video Visionaries Show," *The Neighbor Newspaper*, October 16, 1974.

Youngblood, Gene. *Expanded Cinema*, 2nd ed. New York: Dutton, 1974.

1975 Martin, Robert. "VanDerBeek's images: pathways or seducers." *The Tampa Times*, June 12, 1975.

Powell, Fred. "Filmmaker's computer art fascinating visual experience." *Falcon Times*, January 29, 1975.

Schoettler, Carl. "Artist of the Future Working with Computers, Videos, Lasers." *The Baltimore Evening Sun Accent*, December 2, 1975.

1976 Hanhardt, John, et al. *A History of the American Avant-Garde Cinema*. New York: The American Federation of Arts, 1976. Exhibition catalogue.

"National Endowment" (interview). *Cultural Post* (Summer 1976).

Russett, Robert, and Cecile Starr. *Experimental Animation: An Illustrated Anthology, 197-202*. New York: Van Nostrand Reinhold Company, 1977.

"'Under Aquarius' To Transform Pool," *MIT Tech Talk* 20, no. 30, March 10, 1976.

"VanDerBeek Exhibit in Library: The Work of a New Futurist." *Retriever*, April 12, 1976, 5.

- "National Endowment" [interview]. *Cultural Post* (Summer 1976)
- 1978 MacDonald, Scott. "Independent film: where's the audience?" *Afterimage* 5.9 (March 1978): 6-7.
- "VANDERBEEK with Computer Graphics by Stan VanDerBeek." *Lightworks*, no. 10 (Fall 1978): 17-9.
- Fast Forward*, interview, Canadian TV
- 1979 Giuliano, Mike. "The Membrain brain: He's ahead of the times back in the womb." *The News American*, October 28, 1979.
- "VanDerBeek wins Guggenheim Fellowship." *Retriever*, May 14, 1979.
- "Whitney to Show Computerized Film Images on Steam." *The New York Times* (November 15, 1979): Page C17.
- 1980 Hill, Michael. "Look at Independent Filmmakers on PBS is surprising, irreverent." *Evening Sunpapers*, September 10, 1982.
- Weiss, M.W. "VanDerBeek to Students: Take a High Risk." *Journal of the University Film Association, Carbondale* 34, no. 2 (Spring 1982): 19-21.
- "Not to be Mist." *The Village Voice* (November, 1980).
- 1983 Allen, Jane Addams. "Computer Art: Future Shock." *The Washington Times Magazine*, August 26, 1983.
- Reid, Bruce. "It's video screens as well as canvases for computer-age art students." *The Sun*, May 29, 1983.



- 1984 Feiler, Alan. "VanDerBeek dies of cancer at age 57." *Retriever*, September 25, 1984.
- Hitzig, Michael. "Innovative Rockland filmmaker succumbs to cancer at age 57." *The Journal News*, September 21, 1984.
- "Stan VanDerBeek Dies at 57; Made Experimental Movie." *The New York Times*, September 22, 1984, 32.
- "VanDerBeek honored." *The Columbia Flier*, February 9, 1984, 87.
- "Video: Stan VanDerBeek." *The Village Voice* (March 21-27, 1984).
- 1985 Vogel, Amos. "Orbits: Eternal Experimenter." *Film Comment* 21, no. 1 (February 1985): 69.
- 1986 ACM Siggraph. *ACM Siggraph 86 Art Show: 13th Annual Conference on Computer Graphics and Interactive Techniques*. Dallas: ACM Siggraph, 1986. Exhibition catalogue.
- Artists in the Computer Age*. Toledo: Owens-Illinois Art Center, 1986. Exhibition catalogue.
- 1992 Barnouw, Erik. *Documentary: A History of the Non-Fiction Film*. USA: Oxford University Press, 1992.
- Toung, Art. "Cinema Experimental: Stan VanDerBeek." *Revue & Corrigée*, no. 14 (Fall 1992): 24-5.
- 1994 Sklar, Robert. *Movie-Made America: A Cultural History of American Movies*, 314. New York: Vintage, 1994.
- 1999 Rees, A.L. *A History of Experimental Film and Video*. London: British Film Institute, 1999.

- Sitney, P. Adams. *Visionary Film: The American Avant-Garde, 1943-2000*. USA: Oxford University Press, 2002.
- 2000 VanDerBeek, Johanna. *Re:Voir Video Catalogue*. Paris: 2000.
- 2003 Sutton, Gloria. "Stan VanDerBeek's Movie-Drome: Networking the Subject." In *Future Cinema: The Cinematic Imaginary after Film*, edited by Jeffery Shaw and Peter Weibel. Karlsruhe: Center for Art and Media (ZKM) and MIT Press, 2003.
- 2004 Leung, Simon, and Zoya Kocur. *Theory in Contemporary Art Since 1985*. Hoboken, NJ: Wiley, 2004.
- Michalka, Mathias, et al. *X-Screen: Film Installations and Actions in the 1960s and 1970s*. Koln: Verlag der Buchhandlung Walther König, and Vienna: Museum Moderner Kunst Stiftung Ludwig, 2004. Exhibition catalogue.
- 2006 Curiger, Bice, et al. *The Expanded Eye: Stalking the Unseen*. Ostfildern, Germany: Hatje Cantz, 2006. Exhibition catalogue, Kunsthaus Zürich.
- Grunenberg, Christoph. *Summer of Love*. Liverpool: Liverpool University Press, 2006. Exhibition catalogue.
- Michaud, Phillippe-Alain. *Le Mouvement des images*. Paris: Centre Pompidou, Musée national d'art moderne-Centre de création industrielle, 2006.
- 2007 Cattelan, Maurizio, Massimiliano Gioni, and Ali Subotnick. *Charley 05*. Dijon: Les Presses du Réel, 2007.

2008 Baker, R.C. "Best in Show: Stan VanDerBeek at Guild & Greyshkul." *The Village Voice* (October 1, 2008): 43.

Bartlett, Mark. "The Politics of Media in Stan VanDerBeek's Poemfields." *animation: an interdisciplinary journal* 3, no. 3 (November 2008): 266-287.

Cotter, Holland. "Art in Review: Stan VanDerBeek." *The New York Times*, October 10, 2008, C34.

Dupuis, Isabelle. "Stan VanDerBeek." *Flash Art* 41, no. 263 (November-December 2008): 85.

Leighton, Tanya, ed. *Art and the Moving Image, A Critical Reader*. London: Tate Publishing in association with *Afterall*, 2008.

Mack, Joshua. "Stan VanDerBeek, Works from 1950-1980." *Time Out New York* 656 (April 24-30, 2008): 101.

Olson, Marisa. "Art Keeps on Slipping Into the Future." *Rhizome*, October 2, 2008.  
<http://rhizome.org/editorial/1937>.

Scott, Andrea K. "All in the Family." *The New Yorker: "Goings On" Blog*, May 1, 2008. Accessed May 2008.  
<http://www.newyorker.com/online/blogs/goingson/2008/05/10.html>.

Sholis, Brian. "Sara VanDerBeek: 500 Words." *Artforum*, September 14, 2008. <http://artforum.com/words/id=21092>.

Smith, Roberta. "The Listings: The Human Face is a Monument." *The New York Times*, April 25, 2008, E19.

Wiley, Chris. "Exhibition Review: Stan VanDerBeek at Guild and Greyshkul" *Daylight Daily Blog, Daylight Magazine* 7, October 15, 2008. Accessed on December 14, 2010.

2009 Amidi, Amid. "A Stan VanDerBeek Retrospective." In *Ottawa International Animation Festival 2009 Reader*, 74-78.

Ottawa: Ottawa International Animation Festival, 2009.

Meade, Fionn. "Stan VanDerBeek: Guild & Greyshkul."

*Artforum* 47, no. 5 (January 2009): 210.

Nichols, Matthew Guy. "Stan VanDerBeek: Guild & Greyshkul."

*Art in America* 97, no. 1 (January 2009): 108.

Myers, Holly. "Layer Upon Layer of Technology." (Review of Stan VanDerBeek at the Box.) *Los Angeles Times*, April 3, 2009. Accessed December 13, 2010.

<http://articles.latimes.com/2009/apr/03/entertainment/et-galleries3/4>

2010 Bartlett, Mark, ed. *animation: an interdisciplinary journal* 5, no. 2 (July 2010).

#### Writings by Stan VanDerBeek:

1961 "The Cinema Delimina: Films from the Underground." *Film Quarterly* 14, no. 4 (Summer 1961): 5-15.

"On 'Science Friction'" *Film Culture* 22-23 (Summer 1961): 168.

- 1962 "If the Actor Is the Audience." *Film Culture* 24 (Spring 1962): 92.
- 1963 "Simple Syllogism." *Film Culture* 29 (1963): 11.
- 1964-65 "Interview: Chapter One." *Film Culture* 35 (1964-5): 20-22.
- 1966 "Compound Entendre." In *Film: A Montage of Theories*, edited by Richard McCann, 329-32. New York: Dutton, 1966.
- "Culture: Intercom and Expanded Cinema: A Proposal and Manifesto." *Film Culture* 40 (Spring 1966): 15-18.
- "Re:Vision." *The American Scholar* 35, no. 2 (Spring 1966): 335-340.
- "Culture: Intercom and Expanded Cinema: A Proposal and Manifesto." *Tulane Drama Review* 11, no. 1 (Autumn 1966): 38-48.
- "A Proposal by Stan VanDerBeek & Expanding Cinema." *Motive* XXII/2 (November 1966): 13-23.
- 1967 *Polemic* XI, no. 2 (Spring 1967): 20-31.
- Dance Perspectives* 30 (Summer 1967).
- 1969 "Disposable Art-Synthetic Media and Artificial Intelligence." *Take One* (January-February 1969): 14-16.
- "Movies, Disposable Art, Synthetic Media and Artificial Intelligence." In *Revolution, Place, and Symbol*, edited by Rolfe Lanier Hunt. New York: International Congress on Religion, Architecture, and the Visual Arts, 1969.
- Art in America* 57 (November 1969).

- 1970 "New Talent-The Computer." *Art in America* 58, no. 1 (1970): 86-91.
- "Re Computerized Graphics" *Film Culture* 48-49 (1970): 37-40.
- U.S. Camera World Annual 1970*. New York: U.S. Camera Publishing, 1970, 72-80.
- 1971 "Media (W)rap-around: Or a Man with No Close." *Filmmakers Newsletter* 4, no. 5 (March 1971).
- 1973 "Social-Imagistics: What the Future May Hold." *American Film Institute Report* 4, no. 2 (May 1973): 54-7.
- Print Magazine* 27 (March 1973): 48-54.
- 1975 "Cinema Is..." *Up to Speed, The Journal of The Baltimore Film Festival* 1, no. 1 (Fall 1975): 6.
- 1976 *Machine Art: An Exhibit of "Inter-Graphics."* Baltimore: University of Maryland Baltimore County Library, 1976.
- "Culture: Intercom and Expanded Cinema, a Proposal." *The New American Cinema*. Edited by Gregory Battcock. New York: Dutton, 1976.
- 1977 "Animation Retrospective." *Film Comment* 62 (October 1977).
- "Lengthy Interview." *Cultural Post* [published by the National Endowments Publication].
- 1981 "Re: Vision of Cine-Dreams." *DreamWorks* 2, no. 1 (Fall 1981): 4-12.

#### **Awards/Honors**

- 1958 Bronze medal for *Mankinda* and *What Who How*, Brussels  
International Experimental Film Competition, Brussels World  
Fair, Brussels, Belgium  
Award of Distinction for *What Who How* Cinema 16, New York,  
NY
- 1959 Award of merit for *What Who How*, Creative Film Foundation,  
New York, NY
- 1960 Award of distinction for *Science Friction*, Creative Film  
Foundation, New York, NY  
First prize, animation for *Mankinda*, Oberhausen Film  
Festival, Oberhausen, Germany
- 1964 Lincoln Center Film Festival, *Skullduggery*  
London Film Festival, *Skullduggery*  
Prizes at Midwest and Ann Arbor Film Festivals for  
*Breathdeath*  
Award winner at The Experimental Film Festival, Brussels,  
Belgium
- 1965 Top prize for *Breathdeath*, Fourth Annual Independent Film-  
Makers' Festival at Foothill College, Los Altos Hills, CA  
(May 8-9, 1965)
- 1967 *See Saw Seems*, Lincoln Center Film Festival, New York, NY  
and London Film Festival, London, United Kingdom  
Participant, *Literarisches Colloquium*, Berlin, Germany.  
Second prize for *Man and His World*, Computer film Expo '67,  
Montreal, Quebec, Canada

- 1968 First prize, animation for *Superimposition*, Mannheim, Germany
- 1972 First prize, experimental film for *Symmetricks*, Hawaii Film Festival, Honolulu, HI
- 1974 American Film Institute (AFI) Independent Filmmakers Award, Los Angeles, CA
- 1978 First prize, experimental film, *Poemfield No. 7*, Washington International Film Festival
- 1980 Short film selected for NY International Film Festival, *Euclidean Illusions*, Lincoln Center, New York, NY
- Maryland Arts Council award for Media Art.
- Guggenheim Award for Media Art
- Award in appreciation of devoted and invaluable services rendered to International Visual Literacy Association
- 1982 Ars Electronica, Linz, Austria
- New World Festival of the Arts, Miami, FL
- Maryland Filmmaker Award, Baltimore International Film Festival, Baltimore, MD
- Arts and Humanities Award, University of Pennsylvania in Computer Graphics, Philadelphia, PA

### **Grants**

- 1963-64 Ford Foundation for Experimental Films
- 1965-66 Rockefeller Grant for Non-Verbal Communication Film Studies



- 1969-70 Rockefeller Grant for Experimental Artist in Television,  
WGBH, Boston, MA.
- New York State Council for the Arts Creative Artists  
Public Service (CAPS) Grant for *Cine Dreams*,  
Strasenburgh Planetarium, New York, NY
- New York State Council for Arts, Whitney Museum of  
American Art, New York, NY
- 1970 New York State Council for the Arts Creative Artists  
Public Service (CAPS) Grant for Performance of *Cine  
Dreams*, 1970
- 1973 National Endowment for the Arts (NEA) Grant for  
Experiments in Video, KET Educational Television,  
Lexington, KY
- 1974 Rockefeller Grant, Experiments in Video, WGBH, Boston,  
MA
- 1975-76 NEA "Regional Media Center," University of Maryland,  
Baltimore County, Baltimore, MD
- 1977-78 NEA "Regional Media Center," University of Maryland,  
Baltimore County, Baltimore, MD
- 1977 NEA Grant for Experimental Film and Video
- 1978 NEA Grant for Experimental Film and Video  
NEA Grant for Performance and Research, "Artist and  
the Computer" and "Services to the Field"
- 1978-79 NEA "In-Residence" program

1981-82 NEA Individual Artist Grant for Computer Animation  
research

1982 Jewish Federation of Cleveland, "Experimental Video,"  
Cleveland, OH

Arts and Humanities Award, University of Pennsylvania  
in Computer Graphics, Philadelphia, PA

### **Public Collections**

Museum of Modern Art, New York, NY

Centre Pompidou, Paris, France

The Art Institute of Chicago, Chicago, IL

The National Library of Australia Film Collection, Parkes  
(Canberra), Australia

The Pennsylvania State University, State College, PA

The Arts Council of Great Britain, London, United Kingdom

### **FILMOGRAPHY**

**What Who How** (1957) 16mm, 8 min, b&w, sound. An animated collage. Bronze medal 1958 Brussels International Experimental Film Competition. Award of Merit 1959, Creative Film Foundation, NYC. Listed on Filmmaker's Coop as "What, Who, How, An animated collage film, a landmark in the beginning of social surrealism and pop art in 1957."

**Mankinda** (1957) 16mm, 10 min, b&w, sound. A "drawn film in stop motion." Bronze medal 1958 Brussels International Experimental Film Competition. First Prize in Animation 1960 Bergamo Film Festival, Italy. Listed on Filmmaker's Coop as "Various projects by VanDerBeek include the construction of the "Movie Drome" in Stony Point, New York, an audio-visual laboratory for

simultaneous projection of dance, magic theatre, sound, and film; computer graphics: the development of images and graphics designed by manmade dialogue; animation and new graphics, projection systems, multi-media: integrated information concerts, movie-murals experiments with motion/light/stills/film/magic theatre. MANKINDA is an experimental combination of verse and hand-painted images creating graphic as well as verbal excitement. The letters themselves assume an almost ideographic significance. VanDerBeek described this film as a "visual tunnel, with a poem carved in light upon walls."

**One and Yet** (1957) 16mm, 1 min, b&w, sound. A "drawn film in stop motion." Not Released.

**Yet** (1957-8) 2 min, color, listed on Filmmaker's Coop as "A short film-fillum."

**Astral Man** (1958) 16mm, 2:30 min, color, no sound. A "drawn film." Listed on Filmmaker's Coop as "An animated vision... a subliminal glance at man in light and space" S.V.

**A La Mode** (1958) 16mm, 6:18 min, black and white, sound. Listed on Filmmaker's Coop as "A montage of women and appearances, a fantasy about beauty and the female, a fomage, a mirage. An attire satire." S.V.

**Vision III** (1958) 16mm, 7 min, b&w, sound on tape. A newsreel collage, multi-screen.

**Science Friction** (1959) 16mm and 35mm, 9:46 min, color, sound. Animated collage and live action. Award of Distinction 1969, Creative Film Foundation, NYC. First Prize in Animation 1961, Oberhausen Film Festival, Germany. Listed on Filmmaker's Coop as "A social satire aimed at the rockets, scientists, and competitive mania of our time." S.V.

**Street Meat/meet** (1959) 16mm, 15 min, color, sound on tape. 6 screens, can be shown on a single screen. "A 6 screen documentary film circumnavigating and compiling images and scenes of New York City. Simultaneous-Theatre. A saturation flow of images, views, glimpses of the city, time spanned into 15 min. (including ride down Broadway at 700 mph shot in stop-motion). The flux, disorder, beauty, and power of a city overwhelming and exhausting." S.V.

**Dance of the Looney Spoons** (1959) 16mm, 7 min, b&w, sound. Begun 1959, finished 1965, stop motion. Listed on Filmmaker's Coop as "An animated and live action fantasy, the loop de loops of ten

spoons, forks and tableware...a parable in the shape of a soup spoon...conceived as a children's film."

**Revenge of the Looney Spoons** (1959) 16mm, b&w, live action and stop action. Uncompleted.

**Wheeeeels No. 1** (1958) 16mm, 5 min, b&w, sound. Collage animation, completed 1965. "A companion piece to Wheeeeels No. 2, exploring more of the highways and by-ways of "American on Wheels" with the filmmaker's gentle surgery on the American pop-consciousness very much in evidence." (source Filmmaker's Coop)

**Wheeeeels No. 2** (1959) 16mm, 5 min, b&w, sound. Collage animation, "also called 'The Immaculate Contraption.' Dedicated to Detroit." Dedicated to Detroit and subtitled 'America on Wheels.' A fantasy farce on the car of everyday life. Everything is a vehicle, life is in motion, motion is the means, the automation is the mean mania of today." S.V.

**Wheeeeels No. 3** (1959) 16mm, 7 min, b&w, no sound. Collage animation. Uncompleted.

**Achoo Mr. Kerrooshchev** (1959) 16mm, 1:43 min, b&w, sound. Animation and live action. "A sneezing, displeasing, crooked-looked of visual pratfalls by a patented politician in animation and live." S.V. (source Filmmaker's Coop)

**Skullduggery** (1960) 16mm and 35mm, 5 min, b&w, sound. Animation and live action. "Double exposure and other methods are used including animated collage, 'live' newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at so-called leaders." S.V. (source Canyon Cinema)

**Blacks & Whites, Days & Nights** (1960) 16mm, 7 min, b&w, sound. "A 'drawn' film, with images that are constantly changing, drawings of landscapes that keep escaping, traces of faces, everything is almost what it is but never stays that way. The soundtrack punches out a wild monotone of dirty, nonsense limericks to the accompaniment of hand-drawn images related only in their complementary rhythm."—David Holmstrom (source Canyon Cinema)

**Snapshots of the City** (1961) 16mm, 5 min, b&w, sound. Documentary of a happening by Claes Oldenberg. "A black statement about the city in which two people represent the populace after a bomb raid." S.V.

**Miscellaneous Happenings** (1961-62) 16mm, b&w and color. Documentaries of happenings by Claes Oldenberg.

**Croquet Quacks** (1962) 35mm, b&w. Live action and animation. Uncompleted.

**Carbop** (1962) 35mm, b&w. Live action. Uncompleted.

**Summit** (1963) 16mm, 12 min, color and b&w, sound. (listed in SV documents as "Some It") 2<sup>nd</sup> Prize Manheim film festival, 1965. "World leaders at the crossroads." S.V. "Constructs a plastic universe where familiar objects lose precision, the usual relations and when we have adjusted the new picture, another shuffle occurs, more improbable and more comic than before." Dick Bergman.

**Newsreel of Dreams No. 1** (1963/64) 16mm, 8 min, color, sound. (listed in SV Maryland Filmography as "Newsreel of Dreams (Part I)") Listed on Filmmaker's Coop as "Newsreel of Dreams No. 1 (1964). Dream matrix, history written in lightning image, memory and the TV syntax, images flowing and fused together to other images and electronic tapestry of images half seen, sought for, seeking man's dreams, movies as dreams, history as media. 'The artist will tell you it is as much a process he is interested in ... as a result. Art is a process -- life is a process -- are they the same process? So many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of work as a process, constantly becoming something else, tentative, allowing more than one interpretation.' " -- Dick Higgins

**Newsreel of Dreams No. 2** (no date) 16mm, 8 min, color, sound. "Dream matrix, history written in lighting image, memory and TV syntax, images of flowing and fused to other images, and electronic tapestry of images half seen, sought for, seeking man's dreams. Movies as dreams, history as media." S.V. Listed on Filmmaker's Coop as "A video/graphic collage of old newsreel footage synthesized with color and superimpositions to produce vision of history as dream-events that look like history but disappear inside each other. Each film is part of an endless series of newsreels of dreams to include any found film and present newsreel footage."

**Newsreel of Dreams No. 3** (no date) 16mm, 9 min, color, sound.

**Breathdeath** (1963) 16mm, 14:33 min, b&w, sound. Awards: Bell Telephone Prize; Third Experimental Film Competition, Knokkele-Zout, Belgium, 1964; Midwest Film Festival, 1965; Ann Arbor Film

Festival, 1964. Dedicated to Charlie Chaplin and Buster Keaton. A surrealistic fantasy based on the 15<sup>th</sup> century woodcuts of the dance of the dead. A film experiment that deals with the photoreality and the surrealism of life. It is a collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact (Why is Harpo Marx playing a harp in the middle of a battlefield?) with the inexplicable act (Why is there a battlefield?). It is a black comedy, a fantasy that mocks at death... a parabolic parable." (source Filmmaker's Coop)

**Facescapes No. 1** (1964-65) 35mm, 10 min. b&w. Drawn animation, the face of a man as a door.

**The Human Face is a Monument** (1965) 16mm, 12 min, b&w, sound. Camera animation over stills, "a portrait study of mankind, beginning with an infant and growing up to old age and death... using still pictures from the collection of 'magnum photos on the range of expression and moods of people from all over the world, it reflects the human condition." S.V.

**Pastorale** (1964-65) 16 mm, 10min, color. Live-action superimpositions, uncompleted. "Choreography for trees, sky, sun, a cinema for shut-ins, a valentine for the hills of upstate New York, close-ups, split screens, pixilation and color filters turn the forest into a tapestry filled with the mystery of nature, a beautiful film." S.V.

**Snow-Show** (1964-65) 35mm, 7 min, b/w. Camera animation over still photos, "A continuous zoom into the center of the microscope's eye, into the heart of the symmetry of the snow flake, in a visual tunnel filled by the details of snowflakes, colorized by Brown/Olvey." S.V.

**Night Eating** (1964-65) 35mm, 4 min, b&w. Drawn animation for loop projection, "Animated drawings that invoke the illusion of endless space. Etchings in light, the perfect harmony of geometry and color designed as a loop, the film could run endlessly. Show regularly in 8 loops." S.V.

**Fluids** (1964-65) 35mm, 7 min, b&w. Stop motion of fluids, uncompleted (used as a 3 screen with "Snow Show" and "Night Eating.") "An anamorphic graphic study of liquids under the animated camera." S.V.

**Curious Phenomena (Phenomenon No. 1)** (1965) 16mm, 7:38 min, b&w, silent. "An optical experiment in animation, making use of graphics that when moved produce optical illusions of color and form from black and white material. It is a study in visual

stimuli, part of a series in research about the eye alphabet." S.V.

**Site** (1964) 16mm, 7:14 min, b&w, silent. "A 3-screen film documentary of a dance by Bob Morris and Carolee Schneemann set in a black infinite space. A man moves, carrying and moving large planes and shapes- uncovering a nude woman- metaphor of architectural and metaphysical space." S.V.

**A Dam Rib Bed** (1964-65) 35mm, 15 min, b&w. Collage animation and live action, uncompleted.

**Birth of the American Flag** (1965) 16mm, 20 min., b&w. Documentary of Claes Oldenberg happening.

**Home and Dome** (1965) 8mm, 21:30 min, color, sound.

**Room Service** (1965) 16mm, 10 min, b&w. "A filmed version of the dance piece by Yvonne Rainer as performed at the 81<sup>st</sup> Street Theatre Rally." S.V.

**Leadville** (1965) 16mm, 5 min., b&w. "A film made of the dance theater of Alex Hay in which man is portrayed as a machine." S.V.

**Variations V** (1965) 35mm and 16mm, 30 min, b&w. Live action, documentary, animation collage for multi-projection with Merce Cunningham, Yvonne Rainer." S.V.

**Variations V** (1966) 16mm, 50 min, b&w. Choreography by Merce Cunningham, music by John Cage, assisted by Gordon Mumma and David Tudor, distortion of TV images by Nam June Paik, film images by Stan Vanderbeek, with Yvonne Rainer.

**Feedback** (1965) 16mm, 12 min, b&w and color. Mixed media, live and animation, a movie mural.

**See, Saw, Seams** (1965) 16mm/35mm, 9:06 min, b&w, sound. "Juxtaposed to what we see, is what we think we see...that is, the memory of the dream is as real as the dream itself, but it is completely different from the dream. This film is an experiment in animation, in which the eye of the viewer travels deeper and deeper and deeper into each scene, finding new relationships and visual metaphors in what appears, at first sight, a simple scene. Symbolic intention is the mother of symbolic retention... that is, sight you are...if you think you are." S.V.

**Computer Art No.1** (no date) 16mm/35mm, 4 min. "A study in computer generated images, where the computer is programmed to

produce an alphabet of images and forms in motion, an examination of the possibilities of the computer as a new graphic tool." S.V.

**Poemfield No. 1** (1965) 16mm, 5 min, b&w, sound.

**Poemfield No. 2** (1966) 16mm, 6 min, color, sound. "COMPUTER ART SERIES is an animated computer/graphic film(s). The series is called POEMFIELD. All of these films explore variations of poems, computer graphics, and in some cases combine live action images and animation collage; all are geometric and fast moving and in color. These are eight films in the computer animated art series. As samples of the art of the future all the films explore variations of abstract geometric forms and words. In effect these works could be compared to the illuminated manuscripts of an earlier age. Now typography and design and created at speeds of 100,000 decisions per second, set in motion a step away from 'mental movies.' POEMFIELD No. 2, 3, 4, 5, 7 are all colorized by Brown and Olvey." (source Filmmaker's Coop)

**Poemfield No. 3** (1967) 16mm, 9:45 min, color, silent.

**Poemfield No. 4** (no date) 16mm, 10 min, color, sound.

**Poemfield No. 5** (1967) 16mm, 6:23 min, color, sound. (listed on Filmmaker's Coop as "Poem Field No. 5: Free Fall (1967))

**Poemfield No. 6** (no date) 16mm, no running time, color, sound.

**The Smiling Workman** (1967) 16mm, 6 min, color, silent.

**Poemfield No. 7** (1971) 16mm, 4:09 min, color, sound. Calligraphic computer animation of the enigmatic poem, 'There is no way to peace- Peace is the way.' Black and white animation is colored by Brown/ Olvey. This film with soundtrack by John Cage is a lyric accidental stylization of Christian myth/crosses. The patterns are written by random programs on a computer with help by Ken Knowlton." S.V. (source Filmmaker's Coop)

**Poemfield No. 8** (no date) 16mm, 1 min, color, sound.

**Collidoscope** (no date) 6min, color.

**Panels for the Walls of the World** (1967) also listed as (1966) 16mm, 7:57 min, b&w, sound. "An experiment in videotape control, an electric collage that mixes the image by way of electronic mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one screen. A film commissioned by CBS for TV, it is the first such attempt to



examine the almost unlimited graphic and visual possibilities of videotape intermix." (source Filmmaker's Coop)

**Moirage** (1967) 8 min, color. Stan VanDerBeek and G. Oster, "A study in ocular illusions, pattern superimposition producing other patterns and illusions of three dimensionality. A thorough demonstration of the richness and varied qualities of moiré patterns by the acknowledged scientist/artist Gary Oster." S.V.

**Ad Infinitum** (no date) 10 min. 3 screens can be shown as single, highway of electronic computer generated images, symmetrical, balanced and unbalanced, stroboscopic, microscopic, biostropic images of infinite configurations. Electronic mandalas drawn by Stan into a line drawing computer graphic display unit.

**Spherical Space No. 1** (1967) 16mm, 5 min, color, sound on tape. "A dance film made with Elaine Summers in which the nude figure is placed against nature, in the case, a particular, and spherical sense of nature as produced by a spherical lens (that takes in 195 degrees of sight in film.)" S.V. Listed on Filmmaker's Coop website: "Man does not move in or reach for vanishing one-point perspective, he lives on a sphere spinning in orbit. This film is a metaphor of the change of perspective from the 19th century railroad man to 21st century spaceman. The nude dancer extends herself and moves through a bending landscape, sky, trees, earth seem to circumnavigate about her. The piece is danced by Elaine Summers."

**T.V. Interview** (1967) 16mm, 13 min, b&w, sound. "An electronic collage via video tape of an interview with Stan VanDerBeek. An exercise in discontinuous imagery and the graphic possibilities of video-tape...the interview covers computer art, movie from theaters and the new language of images." See also Roy Grundmann's article in "Velvet Light Trap."

**Vangrams No. 1** (no date) 5 min, color.

**Oh** (1968) 16mm, 9:17 min, color, sound. "Assassination, falling down, animated drawings from the landscape of memory, mankind falling down, faces within faces, a haunting view of man drawn in brilliant animation graphics." (source Filmmaker's Coop)

**One** (no date) 10 min, color, sound. "A re-completed film combining drawn and animated graphics with live action video graphics, images welded together by the flow of TV techniques, colors added to black and white film electronically; a fusion of electronic-collage-graphics and the painted image."

**Oh-Or-War** (no date) 6 min, color, sound. "War, for or, for, war, or war, fare, or why? Man's symmetrical hate-love, love-hate duel. War as a symptom of man's logic of putting order to disorder of putting death into life." S.V.

**Super-Imposition** (1968) 16mm, 15 min, sound. Prize at Mannheim. "Similes of a slippery TV tube gesticulate break and supply -- a long view of multiple images (Mr. Johnson's war, is it Howard Johnson's or President Johnson's war?) -- a long curving view, breakfast with aspirin, good grief -- or Goodbye. (SUPER-IMPOSITION is a videotape experiment with multiple images, made with film artist-in-residency at Colgate University.) Life and art ... interacting ... it is interesting to note that movies and psychoanalysis are approximately the same age ... there are now more TV sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than ten percent have flush sanitation. Some 40 percent of American children have one or more." (source Canyon Cinema)

**The History of Motion in Motion** (no date) 16mm, 11:19 min, b&w, sound. Hasty history of motion pictures compressing all the different styles profiles of motion pictures beginning with "the Kiss" ending with Godard.

**Charlemagne's Spherical Dream** (1968) 7 min, color, sound. A dance-film choreography for wide angle light, curved-space, mirrors and dancers. Done with film artist in residence at Colgate University, winter 1968.

**Will** (1968) 16mm, 5 min, color, sound. "Man dance-hand glance on-off video electromagnetic circumnavigation- man in space man's foot to the ground-a color collage of graphics by electronic mixing -(A videotape electronic collage. All the color has been added to black and white film by electronic means.)" (source Filmmaker's Coop)

**Film Form No. 1** (1970) 16mm, 10 min, color, sound. "A hypnotic dance film of colors, dancers, forms and music all sweeping through the TV tube eye mixed together into a flow of female bodies and colors, a brilliant study of color printing from black and white. Collaboration on the project by Brown/Olvey." S.V. "The mysterious, gracefully repeated dancer of Stan VanDerBeek's Film Form No. 1 puts the video film in a perspective that makes the mere ordering of space for a few minutes seem reason enough for the whole perilous business of reducing time and movement to anything so substantial as film or tape." Roger Greenspun (source Filmmaker's Coop)

**Found Film No. 1** (1970) 16mm, 7 min, b&w, sound. "A hit-witty-film-flam-slap-strack-collage of tempting TV tits and bits, lest we forget the steady drone of TV spots, running together the non-such nonsense of social surrealism." S.V. (source Filmmaker's Coop)

**Dance Works No. 1** (no date- but included in Feb. 3, 1970 screening at the Whitney) Dance by Barbara Lloyd, music composed by Gordon Mumma. Electronic manipulation of dancer in the electronic space sense and matrix of TV adding to b/w films a fusion of shapes and color.

**Future** (no date) 16mm, 7 min, color, sound, 3 screens. "3-screen film, live action, animation, the history of today in rapid transit 20-20 view of today, used as a guess about the future, a good way to start an evening of ecology-thoughts." S.V.

**Hyway Culture** (no date) 16mm, 15 min, color and b&w, sound. Can be shown as single screen, as well as 3 screen. A 3 screen drive through the 'Los Angelesization' of the world, the city of the future. Cars and hyways are worn like clothes no one stops and nothing rests. America on the movie, look out." S.V.

**Image After Image** (no date) 8 min, b&w, sound. "3 screen, can be shown as single. A 3 screen film of an electric collage technique (video-tape) of dancers, movies, slides and a subtle image flow like a river of dance forms. The soundtrack is by John Cage." S.V.

**Violence Sonata** (screened at the Whitney Feb. 2, 1970) version two screen and slides, 27 min.

**Violence Sonata No. 2** (1969) 45 min, color, magnetic sound, 2 screen. "A continuation of the earlier version, this one was made while the artist was in residence at WGBH-TV in Boston, it is a project in a two screen TV (called simulcast) exploring a non-verbal essay."

**Symmetricks** (1972) 16mm, 6:12 min, b&w, sound. Electronic-optical computer finger paintings. Laws of reflective mirror images an interplay between drawing by hand and computer. Art from the future, electronic calligraphy. Computer-animated drawing that works at the speed of light. Developed as an experiment at MIT while at the Center for Advanced Visual Studies. "Computer-animated drawing that works at the speed of light. Developed as an experiment at MIT while at the Center for Advanced Visual Studies, this film explores the rapid tracking of drawn line images compounded by the symmetry of multiple

images; one result of the experiment is the phenomenon of color that comes from the black and white images, a blend of music and images that mystifies and delights the eye." (source Canyon Cinema)

**Who Ho Ray No. 1** (1972) 16mm, 8 min, color, sound. Electronic sound by Ted Connant. "The shapes of sound filmed from a computer system that reproduces analog patterns from sounds. This pioneer work in animated computer mandalas is a lyric abstract song to the analog molecular rhythms of the computer." S.V.

**You Do, I Do, We Do** (no date) 16mm, 14 min, b&w, sound. "A visual trip of unfolding unconscious drawings that reveal themselves only to change again. Animated biological and erotic day dreams of men into beasts by one of the leading animated film experimenters in the country, inspired by a trip to Haiti." S.V.

**Videospace** (1972) 16mm, 7 min, color, sound. Boston Symphony Orchestra. From Filmmaker's Coop website: "A film of video light and color. Dancers move through computer-generated patterns and fields of soft color to the music of Ravel. An experiment in video graphics combining the new technologies of video matting and analog computer patterns. One of the most successful of the Boston Symphony Experiments, 1972, aired nationally." S.V.

**Computer Generation** (no date) 16mm, 29 min, color and b&w, sound. Intercut with Symmetricks, Poemfields, and Videospace.

**Euclidean Illusions** (1980) 16mm, 9 min, color, sound. Music by Max VanDerBeek. A fantasy film of illusive geometry, changing and rebuilding itself by computer animation, unique magic done while artist-in-residence at NASA in Houston in conjunction with Richard Weinberg.

**Transforms** (no date) 16mm, 3 min, b&w, sound. "Computer animation tricks the eye to believe space and 3d. This film made at the University of Toronto is an experiment in international remote-control filmmaking. Made in cooperation with a Canada Council grant and the programming help of Les Mezi and Tom Britton. Demonstrates the ease of making drawing into a computer image." S.V. (source Filmmaker's Coop)

**Alamo 01** (1957) 16mm, 10 min, color, sound.

**Man And His World** (1967) 16mm, 1 min, color, sound. Computer animation in four languages.

## VIDEO

"Will You Miss Me While I'm at the Toilet" (1967) video, 8 min, b/w, sound. "A film pantomime, images as stages of man, man as a victim, as an inventor of victimization." A video tape exercise made while artist in residence as University of Illinois winter 1967.

"Newsreel of Dreams: Part 1," (1976) video, 28 min, color, sound. Created in the WNET studio, includes dancers shot in the studio.

"Mirrored Reason" (1979) video, 9:22 min, color, sound.  
Performer: Denise Koch. Editor: Si Fried

"Face Concert" (1981) video, 11:54 min., color, sound

"Strobe Ode" (1977) video, 11 min, color, sound. Produced at WGBH. Sound/music VanDerBeek and ZBS

"Vanishing Point Left" (1977) video, 9:30 min, color, sound.

"Color Fields Left" (1977) video, 7:47 min, color, sound,  
produced at WGBH

"After Laughter" (1981) video, 7:28 min, color, sound. Poetry:  
produced at KCET

"Reeling in TV Time" (1983) video, 3:40 min, color, sound

"Self-poured Traits" (1983) video, 4:52 min, color, sound.  
Poetry: Kenneth Rexroth. Produced at KCET

"Sonia and Stan Paint a Portrait of Ronnie" (1983) video, 13:30 min. color, sound. In collaboration with Sonia Sheridan

"Micro Cosmos 1-5" (1983) video. 15 min, color, sound. Series of five short computer animated works, produced at KCET

## DOCUMENTARIES

*The Computer Generation* (1968) 30 min. (broadcast on *CBS Camera Three*, interview/documentary, including the interpolation of three VanDerBeek films: *See Saw Seems*, *Image after Image*, and *Poemfield No. 1*)

*Home and Dome* (1965) 15 min.

*Vanderbeekiana* (1968) 16mm, 29 min., color and b&w, sound