

STAN VANDERBEEK
(Working Biography)

Born 1927 New York, NY
Died 1984 Baltimore, MD

Education

- 1952 Certificate of Art, Cooper Union for the Advancement of Science and Art, New York, NY
- 1957 Doctorate (Honorary,) Black Mountain College, Asheville, NC
- 1972 Doctorate (Honorary,) Cooper Union, New York, NY

Exhibition History

- 1954 *VanDerBeek, Heat Paintings, Polaroids, Oils*, Boylston Street Print Gallery, Cambridge, MA
- 1960 *New Medium-New Forms*, Martha Jackson Gallery, New York, NY
- 1965(?) *The World of Stanley VanDerBeek*, The Visual Arts Gallery, New York, NY
- 1968 *The Projected Image*, Institute of Contemporary Art, Boston, MA
- 1969 *Cybernetic Serendipity*, Institute of Contemporary Art, Boston, MA
- Found Forms*, Intermedia Festival, Tokyo, Japan
- 1970 *Vision and Television*, Billy Rose Art Museum, Brandeis University, 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 (Group show)
- 1971 *Information Center*, Sao Paulo Biennial with the MIT Center of Advanced Visual Studies, Sao Paulo, Brazil
- 1972 *Video Program*, Whitney Museum of American Art, New York, NY
- Multiple Interaction Team*, MIT, Cambridge; Museum of Science and Industry, Chicago; The Franklin Institute, Philadelphia, PA; Palace of Arts and Sciences, San Francisco
- Cine Dreams: Cinema of The Mind*, Strassenburgh Planetarium, Rochester, NY
- 1973 *33rd Annual Exhibition of the Society for Contemporary Art*, Art Institute of Chicago, Chicago, IL
- 1974 *Cine-Naps*, University of South Florida Planetarium, with Ruth Abraham
- 1975 *Fog Mist and Dreams* presented at Art Transition in collaboration with Joan Brigham, sponsored by MIT
- 1976 *Machine Art: An Exhibit of "Inter-Graphich"* by Professor Stan VanDerBeek, U.M.B.C. Library Gallery, Baltimore, Maryland
- Under Aquarius* an event in the Alumni Pool at MIT in collaboration with Joan Brigham
- 1977 *Stan VanDerBeek Retrospective*, Anthology Film Archives
- Under Aquarius* in collaboration with Joan Brigham, Hampshire College, MA
- 1979-80 *Steam Screens*, film performance in collaboration with Joan Brigham, Whitney Museum of American Art, 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, Texas
- The American Independent Cinema: 1958-1964*, Whitney Museum of American Art, New York, NY
- 1986 *ACM SIGGRAPH Art Show*, Film and Video Exhibition, Dallas, Texas
- 1996 *Beat Culture and the New America: 1950-1965*, Whitney Museum of American Art, New York, NY
- 1997 *European Media Art Festival*, Osnabruck, Germany
- 2001 *Stan VanDerBeek: A Space Art Visionary of the Sixties and Seventies*, Outer Space - Cyber Space, Art Workshop in Boulogne Billancourt, France
- 2002 *Crime and Punishment*, Balagan, Brookline, Massachusetts
- 2003 *Stan VanDerBeek*, Guild & Greyshkul, New York, NY
- 2004 *4D in the Filmmuseum*, Dutch Filmmuseum, Amsterdam, The Netherlands
- History from the Avant-Garde Film: Stan VanDerBeek*, Balagan, Brookline, Massachusetts.
- May 2004 Monthly Selection*, Electronic Arts Intermix, New York, NY
- 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, England
1960's Electric Arts: From Kinetic Sculpture to Media Environments, Seattle Art Museum Downtown, Seattle, Washington
Newsreel of Dreams I, Independent Film Show 5th Edition, EM-Arts, Napoli, Italy
- 2006 *Silver Screens to Liquid Crystals: Screen Studies Conference*, University of Glasgow, Scotland
Le Mouvement Des Images, Centre Pompidou, Paris, France
The Expanded Eye: Film Screenings (Cybernetica / Early Computer Films and Film as Material), Kunsthaus Zürich, Zurich, Switzerland
- 2007 *Genesis: Life at the End of the Information Age*, Central Museum, Utrecht, The Netherlands
bit international –[Nove] Tendencije - Computer and Visual Research, curated by Darko Fritz, 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 I*, 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 (Sept. 13 – Oct. 25, 2008) Galerie Impaire, Paris, France (Sept. 24 – Nov. 2, 2008)
Stan VanDerBeek, Guild & Greyshkul, New York, NY (Sept. 13 – Oct. 18, 2008)

Performances – Mixed Media, Television, Guest Speaker/Panelist, Festival Participation

- 2009 Ottawa International Animation Festival, Ontario, Canada
- 1960 *Film of Snapshots from the City*, performance at Judson Gallery with Claus Oldenburg, New York, NY
- 1963-65 Conceived and built "Movie-drome" Stony Point, NY
- 1964 "Major Films of Stan VanDerBeek" Presented by the Experimental Film Society, Washington Square Theatre, New York, NY
- 1965 *Vision of '65*, Lincoln Center, New York, Berlin, Vienna, Copenhagen, Carbondale, Ill.
- 1965-66 Films Screened, Robert Flaherty Film Seminar, New York, NY
- 1966 Harvard Club, New York
 Design Conference, Aspen, Colorado
 University of Southern California, Los Angeles
 Museum of Modern Art, New York
- 1967 Film Festival, London
 New York Film Festival, Lincoln Center, New York, NY
 Aspen, Colorado, Design Conference
 Los Angeles, USC
 International Congress on Art and Religion, New York, NY
 National Council of Planning, Washington, D.C
Design-in, Central Park, New York
- 1968 "VanDerBeekiana." Camera Three. By Robert Herridge. CBS.
 Interview and participant on "Literarisches Colloquium" – Berlin, W.G.
 20th Century
- 1969 Interview and performance: "Crosstalk," Tokyo, Kyoto and Osaka, Japan
 Strassenburgh Planetarius: "Cine Dreams" CAPS grant, New York
 State Council for Arts; Whitney Museum, New York
 "Feedback" Syracuse University (TV)
 "Cine-Probe" Museum of Modern Art, New York
- 1970 "Violence Sonata" WGBH, Boston (simulcast)
 Flick Out, WGBH, Boston
 "Video Variations" WGBH, Boston
- 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 Flick Out, WGBH, Boston
 "Feedback" Syracuse, New York and University of Southern California, Los Angeles, CA (Date?)
- 1972 The Computer Generation: Stan VanDerBeek, MIT Center for Advanced Visual Studies, Massachusetts

- “Video Variations,” WGBH-TV aired nationally; Boston Symphony
CBS Camera Three, “Computer Generation”
“Towards the Year 2000” ABC television
Murals by Telephone, M.I.T. to Walker Art Center, Minneapolis
- 1973 College Collidoscope, CBS, Tampa, Florida
Interview by Ed Emshwiller, recorded 15 December 1973, SUNY at Buffalo, Media Center, Inc.
- 1974 Baltimore Museum: video/film
Hampshire College as visiting film artist, Summer Institute
Underground Filmmakers, ETV, Madison, Wisconsin
- 1975 Maryland Art Institute, multi-screen lecture
University of New York at Buffalo: video/film
Video Anthology OMS Video and Films, New York
Media Artist-in-Residence, “Art Park,” New York
Participant “Computer” films, Paris
New American Cinema, with Dr. O’Grady, Buffalo, New York
- 1976 Participant, Computer Animation conference, University of Washington, Seattle
ON/OFF Gallery, Seattle
Television Graphics Conference, OMS, Educational TV, Nebraska
“Art/Transition” for M.I.T. Art and Technology conference, Cambridge, Massachusetts
TNT (The New Theatre), UMBC
Washington Projects for the Arts, “Mind/Art” University of Washington, Seattle
Sinking Creek Film Celebration, Vanderbilt University
UMBC- “Progressions”
“Art and Technology” at Towson State University Art Gallery
Baltimore Film Festival
- 1977 Brooklyn College Film Festival
Commission for Performance Piece: City of Baltimore
“Collisions” WGBH, Boston
- 1978 “Copy Art: The Art of Xerox”
Interview: “Fast Forward,” Canadian television
Light Mural of Office Windows, IBM building, Baltimore
- 1979 “Retrospective” Kennedy Center, Washington (AFI Theatre)
National External Review Panelist for Art Department, Rutgers University
- 1980 “Cineprobe” *Retrospective* Museum of Modern Art, New York
“Stream-Screen” installation and performance at Whitney Museum, New York
Multi-Media performance, Guggenheim Museum, New York
Documentary film by KET television, Lexington, Kentucky
- 1981 Retrospective and “Steam-Screen” installation, Walker Art Museum, Minneapolis
Toronto “Computer/Culture” exhibition – installation of “Steam-Screens”
Screening and Seminar, “Art Works” at University of Michigan, Detroit
“Living Artists of Tulsa” Screening and Workshop, Tulsa, Oklahoma
Panelist – Super 8 Film Festival, Toronto
Panelist for National Computer Graphics Assn.- “Art and the Computer, Baltimore
Lecturer 2nd Sky Art Conference, Linz, Austria

Publications

- 1962 Tompkins, Calvin. The Bride and the Bachelors: Five Masters of the Avant-Garde. New York: The Viking Press, 1962.
- 1965 Christgau, Robert. "VanDerBeek: Master of Animation." Popular Photography Sep 1965
- 1966 Sontag, Susan . "On Culture and the New Sensibility." Against Interpretation. Comp. Susan Sontag. New York : Dell , 1966.
- 1967 Van Dyke, Manica A., and W. Van Dyke. "Four Artists as Filmmakers." Art in America Jan 1967
Whitehall, Richard. "Film Artist in Residence at USC; VanDerBeek Uses Light and Live Dance." The Los Angeles Free Press, 21 April 1967.
- 1970 Youngblood, Gene. Expanded Cinema. New York: Dutton, 1970.
Renan, Sheldon. "An Introduction to the American Underground Film." Film Culture No. 48-49 1970.

- Durniak, John. "The VanDerBeek Dimension." US Camera World Annual.
- 1971 Katz, John S. Perspectives on the Study of Film. Little Brown & Company: New York, 1971.
- 1973 Davis, Douglas. Art and the Future: A History/Prophecy of the Collaboration Between Science, Technology and Art, Thames and Hudson: London, England, 1973.
- Vrchote, Janet. "Stan VanDerBeek: technology's migrant fruitpicker." Print v.27(1973): 48-54.
- 1974 Youngblood, Gene. Expanded Cinema. 2nd ed. New York: Dutton, 1974.
- English, Diane. "Profile: Stan VanDerBeek, Creator of Dreams." Vision News. May 1974, Vol. 1 No. 3
- 1976 Hanhardt, John, and others, A History of the American Avant-Garde Cinema, exhibition catalogue, The American Federation of Arts, New York, 1976.
- Cultural Post (published by National Endowment)- interview (Summer)
- 1982 Weiss, M.W., "VanDerBeek to Students: Take a High Risk," in *Journal of the University Film Association* (Carbondale), Spring
- 1992 Barnouw, Erik. Documentary: A History of the Non-Fiction Film, Oxford University Press
- 1994 Sklar, Robert. Movie-Made America: A Cultural History of American Movies, Vintage; Rev Sub Edition.
- 1999 Curtis, David. Experimental Cinema, (London)
- Rees, A.L. A History of Experimental Film and Video, British Film Institute, London. United Kingdom.
- 2000 VanDerBeek, Johanna, Re:Voir Video Catalogue.
- 2002 Sitney, Adams P. Visionary Film: The American Avant-Garde, 1943-2000. Oxford University Press.
- 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, MIT Press and ZKM/ Center for Art and Media, Karlsruhe, Germany
- 2004 Leung, Simon and Kocur, Zoya. Theory in Contemporary Art Since 1985, Wiley
- Grunenberg, Christoph. Summer of Love. Liverpool University Press.
- 2007 Michaud, Phillippe-Alain. Le Mouvement Des Images. Centre Pompidou.
- Oppenheimer, Robin, "1960s Electric Arts: From Kinetic Sculpture to Media Environments," Seattle, Washington, January
- Cattelan, Maurizio, Gioni, Massimiliano, Subotnick, Ali. Charley 05. Les Presses du Réel, Dijon, France
- 2008 Mack, Joshua. "Stan VanDerBeek, Works from 1950-1980." Time Out New York. 24-30 April, 2008: 101.
- Scott, Andrea K. "All in the Family." The New Yorker Online. 1 May 2008: www.newyorker.com.
- Smith, Roberta. "The Human Face is a Monument." The Listings, The New York Times. 25 April 2008.
- Baker, R.C. "Stan VanDerBeek at Guild & Greyskul." Best in Show, The Village Voice. 1 October 2008.
- Olson, Marisa. "Art Keeps on Slipping Into the Future."
- Cotter, Holland. "Stan VanDerBeek." Art In Review, The New York Times. 10 October 2008.
- Dupuis, Isabelle. "Stan VanDerBeek." Flash Art. November-December 2008.
- Nichols, Matthew Guy. "Stan VanDerBeek: Guild & Greyskul." Art in America. January 2009.

Publications (articles written by Stan VanDerBeek)

- 1961 "Science Friction," in *Film Culture* (New York) Summer
- "The Cinema Delimina: Films from the Underground," in *Film Quarterly* (Berkeley), Summer
- 1962 "If the Actor Is the Audience," in *Film Culture* (New York) Spring.
- 1966 "Culture: Intercom and Expanded Cinema: A Proposal and Manifesto," *Tulane Drama Review*, Vol.11 No. 1, 38-48. Autumn
- "Re:Vision" in *The American Scholar* Spring 1966.
- 1962 "Antidotes for Poisoned Movies," in *Film Culture* (New York), Summer
- 1963 "Simple Syllogism," in *Film Culture* (New York) No.29
- 1964-65 "Interview: Chapter One," in *Film Culture* (New York) No. 35
- 1965 *Popular Photography*, September
- Tulane Drama Review*
- 1966 "Compound Entendre," in *Film: A Montage of Theories*. Edited by Richard McCann, New York
- "Culture: Intercom and Expanded Cinema," in *Film Culture* (New York) Spring
- "Re: Vision," in *The American Scholar*, Volume 35, Number 2, Spring 1966 (Washington, D.C.)
- "Culture: Intercom and Expanded Cinema," in *Motive*, November 1966, New York, NY
- 1967 *Dance Perspectives* 30, Summer 1967, New York, NY
- 1969 "Disposable Art-Synthetic Media and Artificial Intelligence," in *Take One* (Montreal), January/February
- "Movies, Disposable Art, Synthetic Media and Artificial Intelligence" in *The Journal of the First Congress on Religion, Architecture and the Visual Arts*
- Art in America*

- 1970 VanDerBeek, Stan. "New Talent-The Computer." *Art in America* v.58 (1970): 86-91.
 "Re Computerized Graphics," in *Film Culture* (New York) No. 48-49
US Camera World Annual
- 1971 "Media (W)rap-around: Or a Man with No Close," in *Filmmakers Newsletter* (Ward Hill, Massachusetts) March
- 1973 "Social-Imagistics: What the Future May Hold," in *American Film Institute Report* (Washington, D.C.), May
Print Magazine
- 1975-76 *Baltimore Sun and Washington Post*
- 1976 "Machine Art: An Exhibit of 'Inter-Graphics,' Exhibition Catalogue, Maryland, Baltimore, March
 "Culture: Intercom and Expanded Cinema, a Proposal" in "The New American Cinema." Gregory Battcock (ed.), Dutton, New York
- 1977 "Animation Retrospective," in *Film Comment* (New York) October
 "Lengthy Interview" in the *Cultural Post*, published by the National Endowments Publication
- 1981 "Re: Vision of Cine-Dreams," in *DreamWorks*, Volume 2, Number 1, Fall 1981.

Awards

- 1958 Bronze medal "Mankinda" and "What Who How" Brussels International Experimental Film Competition, Brussels World Fair
- 1959 Award of Merit, "What Who How" Creative Film Foundation, New York
 Participant: Venice Film Festival
- 1960 Award of Distinction – "Science Friction", Creative Film Foundation, New York
- 1961 First prize- animation: "Mankinda", Oberhausen Film Festival, Germany
- 1964 Lincoln Center Film Festival- "Skullduggery"
 London Film Festival- "Skullduggery"
 Prizes at Midwest and Ann Arbor Film Festivals- "Breathdeath"
 Award Winner at The Experimental Film Festival, Brussels
- 1967 "See Saw Seems"- Lincoln Center Film Festival and London Film Festival
 Interview and participant on "Literarisches Colloquium" – Berlin, W.G.
 Second Prize, "Man and his World," Computer film Expo '67, Montreal, Canada
- 1968 First prize, animation: "Superimposition", Mannheim, W.G.
- 1971 First prize, experimental film "Symmetricks," Hawaii Film Festival
- 1974 AFI Independent Filmmakers Award
- 1978 First prize, experimental film "Poem Field #7" Washington International Film Festival
- 1980 Short film selected for N.Y. International Film Festival, Lincoln Center, "Euclidean Illusions"
 Maryland Arts Council award for "Media Art"
 Guggenheim Award for Media Art
- 1982 Ars Electronica, Linz, Austria
 New World Festival of the Arts, Miami, Florida
 Maryland Filmmaker Award: Baltimore International Film Festival
 Arts and Humanities Award, State University of Pennsylvania in Computer Graphics

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 at WGBH, Boston
- 1970 New York state CAPS Grant for Performance of "Cine Dreams, 1970"
- 1973 NEA Grant for Experiments in Video, K E T educational TV, Kentucky
- 1974 Rockefeller Grant, Experiments in Video, WGBH, Boston
- 1975-76 NEA "Regional Media Center" - UMBC
- 1977-78 NEA "Regional Media Center" - UMBC
- 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 grant) for Computer Animation research
1982 Jewish Federation of Cleveland: Experimental Video"

Artist-in-Residence / Teaching Positions

1963-65 Columbia University, New York; Associate Professor in animation and film production
1967 University of Southern California; Film artist-in-residence
University of Illinois; Film artist-in-residence
1967-73 New York State University, Stony Point, NY; Associate Professor in Film Projects
1968 University of St. Thomas, Virgin Islands, Associate Professor in Film Projects
Colgate University, Film artist-in-residence
University of Washington, Seattle; Associate Professor of Filmmaking
1969-70 Center For Advanced Visual Studies, Massachusetts Institute of Technology, Boston, MA
WGBH-TV, Boston, MA, Artist in Residence
1970 University of Wisconsin, Milwaukee
1971-72 University of Hawaii Art Department and KHCT Educational Television station, Honolulu
California Institute of the Arts, Film artist-in-residence
1972 New College, Sarasota, Florida
U.F.S.C Durham, New Hampshire
Center for Understanding Media, Buffalo, New York
1972-75 University of South Florida, Tampa
Special Media seminar for USIA, Washington DC
1975 WNET Artist-in-TV laboratory, New York
ARTPARK, Lewiston, New York
University of Baltimore County, Baltimore, MD; Art and film Professor
1979 International Communications Agency, Washington D.C. NASA, Houston, TX
1980 Video: K E T educational television, Lexington, Kentucky
1982 Computer artist-in-residence: State University of Pennsylvania
1983 Computer artist-in-residence: K E T educational television, Lexington, Kentucky (NEA)

Public Collections

Museum of Modern Art, New York
Centre Pompidou, Paris, France

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, 4 min, color, no sound. (listed in SV Maryland Filmography as 1957, 1:20 min, color) A "drawn film." Listed on Filmmaker's Coop as "Astral Man (1957) 16mm, black and white, sound, 2 min. An animated vision... a subliminal glance at man in light and space" S.V.

A La Mode (1958) 16mm, 10 min, color, sound. (listed in SV Maryland Filmography as 1958 5 min, b&w) Listed on Filmmaker's Coop as "A La Mode (1957) 16mm, color, sound, 10 min. A montage of women and appearances, a fantasy about beauty and the female, a fommage, 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, 10 min, color, sound. (listed in SV Maryland Filmography as 9 min) 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 9 min long, "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. (listed in SV Maryland Filmography as 5 min) 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, 8 min, b&w, sound. (listed in SV Maryland Filmography as Wheels No. 1 (1958), 5 min, b&w) 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." Listed on Filmmaker's Coop as "Wheeeeels No. 2 (1959) 16mm, 4 min, black and white, sound. 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. Keroochev (1959) 16mm, 2 min, b&w, sound. (listed in SV Maryland Filmography as 1:45 min) 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. (listed in SV Maryland Filmography as 5 min.) "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- 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 (1964) also dated (1963) 16mm, 15 min, b&w, sound. Awards: Bell Telephone Prize; Third Experimental Film Competition, Knokke-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 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. (listed in SV Maryland Filmography as "The Human Face is a Monument" (1963) 9:50 min) 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, colored 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.

Phenomenon No. 1 (1965) 16mm, 7 min, b&w. "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 (1964-64) 16mm, 10min, b&w. "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.

Room Service (1965) 16mm, 10 min, b&w. "A filmed version of the dance piece by Yvonne Rainer as performed at the 81 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." 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.

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

See, Saw, Seams (1965) 16mm/35mm, 12 min, b&w. (listed on Filmmaker's Coop website as 16 mm, 10 min) "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. (listed on Filmmaker's Coop website as 4 min)

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, an 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 colored by Brown and Olvey." (source Filmmaker's Coop)

Poemfield No. 3 (no date) 16mm, 10 min, color, sound.

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

Poemfield No. 5 (no date) 16mm, 7 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.

Poemfield No. 7 (no date) 16mm, 5 min, color, sound. (listed on Filmmaker's Coop as "Poem Field No. 7, 16mm, 4 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, 8 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 patters and illusions of three dimensionality. A thorough demonstration of the richness and varied qualities of moiré patters 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 sigh 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, 12 min, color, sound. (listed on Filmmaker's Coop as 10 min) "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, 10 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. (listed in SV Maryland Filmography as "Form Film No. 1" 1964) "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. (listed on Filmmaker's Coop as 6 min) "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 highways 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, 8 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 (no date) 16mm, 10 min, color, sound. Electronic sound by Ted Connant. (listed on Filmmaker's Coop, "Who Ho Ray No. 1" (1972) 16mm, color, silent, 8 min.) "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 at University of Illinois winter 1967.

"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, 7:47 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. Series of five short computer animated works, produced at KCET

DOCUMENTARIES

"Vanderbeekiana" (1968) 16mm, 29 min, color & b/w, sound.

CBS "Camera Three" (1968) interview/documentary, including the interpolation of three Vanderbeek films: "See Saw Seems,"

"Image after Image," "Poem Field no. 1"