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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	III.149

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

CINEPROBE

Tuesday, March 18, 1975 at 5:30 p.m.

An Evening with NEDERLANDSE FILMMAKERS KOOPERATIE. (Dutch Filmmakers Cooperative).

Niko Paape and Lynne Tillman, both of whom are filmmakers and representatives of the Nederlandse Filmmakers Kooperatie, will present and answer questions about the program.

Tonight's program will include some of the following works which are listed below by the filmmakers. The descriptions are from Kooperatie sources.

NIKO PAAPE - MOVEMENTS. 197?. Double-Screen. Color. Silent. 15 minutes.
MOMENT. 1974. Double-Screen. B/W. Silent. 3 minutes. Paape graduated from the Dutch Film Academy before he began working with Mattijn Seip and Jos Schoffelen, two other members of the Dutch avant-garde.

LYNNE M. TILLMAN - EARTH ANGEL. 1972. Color. Sound on separate 1/4" tape. 4 minutes. Made for the Intercat Film Festival, New York. 1972. Tillman is a New Yorker who moved to London in 1969 where she worked for the Arts Lab. With Jos Schoffelen she began Amsterdam's Electric Cinema, the first Dutch cinema regularly to screen works of the avant-garde. Her next film is about her family and will take years to make. Tango-Press, Amsterdam, will be publishing Lynne Tillman's book in the spring, Visitors - Americans Abroad, an anthology of American authors living outside the States.

BARBARA METER - FROM THE EXTERIOR. 1971. Color. Silent. 9 minutes. Filmed at about 8 frames per second. SONG FOR 4 HANDS. 1972. Color. Magnetic sound stripe on film. 4 minutes. 6 PORTRETTEEN. 197?. Color. Silent. 4 mins. Meter, having graduated from the Dutch Film Academy, became interested in experimenting with the medium itself after she attended the First London Underground Film Festival. She is currently engaged in political work, and her most recent films reflect this commitment.

MATTIJN SEIP - DOUBLE SHUTTER. 1972. B/W. Magnetic sound stripe on film. 12 minutes. Filmed with a second shutter held in front of the lens. NEGATIVE/POSITIVE LIGHT VIBRATIONS. 1973. B/W. Silent. 8 minutes. A graduate of the Dutch Film Academy, Seip with Paape founded the STOFF-Foundation to support independent film. STOFF merged with the Kooperatie and the Electric Cinema's avant-garde showcase. Like Meter, Seip is using film now exclusively as a social tool.

TOM CHOMONT - PORTRAIT. 1971. B/W. Silent. 2 minutes. ARIA FOR RB AND GM. 1971. Color. Silent. 1 minute. LIJN II. 1973. Color. Silent. 1 minute. RESEARCH, 1972. Color. Sound on separate 1/4" tape. 6 minutes. RE:INCARNATION. 1973-74. Color. Sound on tape. 10 minutes. RE:INCARNATION is made with the collaboration of Peter Erdmann. OPHELIA AND THE CAT LADY. Color. Silent. 4 minutes. ONDERZOEK. Color. Silent. 6 mins. Chomont who was born in Chicago, has lived in many cities but is presently participating in the Kooperatie. His writings have appeared in several film magazines devoted to avant-garde and independent cinema.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FILM	III.149

-2-

JOS SCHOFFELEN - VIOLETS ARE BLUE. 1971-73. Color. Magnetic sound stripe on film. 34 minutes. "... an advanced experiment on time using loops, both visual and aural ... the Kooperatie's own optical printer was used in the making of this film ... some biographical material also appears ..." FILM FOR JANETTE. 197?. B/W. Sound on separate 1/4" tape. 14 minutes. Schoffelen, born in the south of Holland, travelled with Jack Moore's "Human Family". After working in London's Arts Lab he began the avant-garde presentations of the Electric Cinema with Lynn Tillman and later affiliated with Niko Paape and Mattijn Seip in their STROFF-Foundation. He has also organized several film workshops and has at least twelve hours of works completed.

KURT KREN - COOP CINEMA AMSTERDAM-C. 1973. Color. Silent. 3 minutes. Made while Kren was a guest lecturer for one month at a Kooperatie's workshop.

ROBBIE LUTRELL - IMPOLOSION. 1974. B/W. Sound. 10 minutes. Made with Bruce Carpenter. GRABAGE FILM. 197?. Color. Silent. 10 minutes.

SCOTT NEARY - LEAVES ON LINCOLN. 1972. Color. Silent. 7 minutes. DOWN SOUTH CAMP MEETING. 197?. Color. Magnetic sound strip on film. 4 minutes.

Future Cineprobes: (Tuesdays at 5:30; filmmaker present)

March 25	-Jon Jost, from Montana (short films)
April 22	-Yvonne Rainer (FILM ABOUT A WOMAN WHO...)
April 29	-Taka Iimura (short films)
May 13	-Ulvi A. Dogan (with his feature narrative, DRY SUMMER, made in Turkey in 1962)
May 27	-Robert Breer (recent short films)
June 10	-Storm De Hirsch (recent films)
June 17	-Howard Guttentplan (recent films)

Cineprobe is made possible in part by a grant from the National Endowment for the Arts.

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	FILM	III.149

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dutch filmmakers coop.

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studio for the development of film and filmmanifestations

electric cinema

nieuwe herengracht 29

amsterdam

tel. (020)-~~209788~~ 65904

August 26, 1974

Dear Larry Kardish,

We met several years ago in Amsterdam when you were carrying a program of American films around Europe. After all these years, hello again to you and your wife.

We've been asked by Millenium and by Canyon Cinema to present a program of Dutch Coop films at the beginning of ~~XXX~~ October, 1974. We are wondering if there would be a chance of arranging a show at MOMA around the same time.

This is the program for Millenium:

Barbara Meter	From the Exterior	9 min
Mattijn Seip	Double Shutter	10
Tom Chomont	Portrait	2
	Aria for RB & GM	1
	Lijn II	1
	Research	6
Kurt Kren	Coop Cinema Amsterdam-C	4
Tom Chomont		
&		
Peter Erdmann	Re: Incarnation	12
Lynne Tillman	Earth Angel	4
Nico Paape	Movements	15
Jos Schoffelen	Violets are Blue	34
		98

Apart from these films, we will bring others, but you can consider this the basic program. Jos Schoffelen will accompany the program.

We hope to hear from you very soon. Thank you for your consideration,

Sincerely,

Lynne Tillman
Lynne Tillman for the Dutch Coop

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tel. (020)-829333 65904

September 10, 1974

Dear Lynne Tillman:

The Museum of Modern Art
Thank you for your interest.
New York

I am sorry about my delay in replying to you but I have only come back to the office after a 'working' holiday.

Of course we would be most interested in seeing the program, but I am afraid our public schedule is printed months in advance and we have already booked ourselves through the end of November. Is there any chance you will still be travelling in the States in December?

Adrienne Mancina, my colleague and I may be able to catch the program at the Millenium, or we might be able to arrange a private screening here. However, the New York Film Festival will be on through the middle of October, and I expect we will be meeting with many of the filmmakers who will be travelling to Lincoln Center for the event. Things may be very hectic around here!

In any case, I look forward to meeting you again (you won't be coming? Do I know Jos Schoffelen?) and can recommend other institutions around the country which may be interested in presenting a program of films from the Dutch Co-op. But, once again, October is not far off....

Best wishes,

Sincerely,

Larry Kardish

Lynne Tillman

Nederlandse Filmmakers Kooperatie

Nieuwe Herengracht 29

Amsterdam, HOLLAND

cc: Howard Guttenplan (Millennium)

Hope to hear from you soon

Jos schoffelen
for the dutch filmmakers coop

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	FILM	III.149

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amsterdam
tel. (020)-~~229733~~ 65904

Larry Kardish
The Museum of Modern Art
11 West 53 Street
New York
N.Y. 10019

Amsterdam sept. 17, '74

Dear Larry Kardish

Thanks for your letter; hope your working holliday was fruitfull.
In the meantime things have changed a little.

We will definately bring the program Lynne mentioned in her ~~first~~^{March} letter to the states in february/~~february~~ '75. That is, i will be travelling with the films, and bring the program mentioned, and also some new work (of the people mentioned, and some multi-projection pieces of myself). We hope this will open the possibility of doing a show at the museum, since we are eager for getting exposure for all this material.

We got a letter from Howard Guttenplan, affirming the possibility of doing a show at the Millennium in oktober, but in the meantime we had already changed our plans, to allow for better organising. So we proposed to him doing the Millennium show as early as possible in february. Which means that best date for us to do a show at the museum would be somewhere in the first two weeks of feb., since that is the time i expect to be in New York. If it is inconvenient for you to have the same show as the Millennium within that time-span (is it? - new york being so big ?) we could think about doing a show at the Museum with a heavier accent on multiple-projection.

We are looking for as many places as we can find around the country, to do shows, because we want exposure, but also because we don't know yet if we can get a travel-grant from the dutch government. So if you could recommend other places, that would be very welcome (i'd also be available for lectures & multiple-~~xxxxxx~~ projection pieces of my own, although my main interest now is with the group-show).

We dont know yet if Lynne will be coming too; that all depends upon how things work out. I don't think you know me, but i'll be looking forward to meeting you.

Hope to hear from you soon

J. Schoffelen
J. Schoffelen

for the dutch filmmakers coop

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	FILM	III.149

I hope this has been helpful. I am sorry I cannot be more definite.

With best wishes,

Larry Kardish

September 27, 1974

Jos Schoffelen

Dear Jos Schoffelen:

Thank you for the interest in a Museum screening. Usually, tho', we do not screen films we ourselves have not seen, and so should we arrange a program of your films this in itself would be exceptional. However, few New Yorkers know anything about the Dutch avant-garde and this might be an appropriate introduction. There are problems with dates, and this might be a stumbling point. We had issued an invitation to a German filmmaker who would be in the U.S. in February, and are still waiting for a reply. If he can do a show in New York, the earliest date I could offer would be March 18th. If not, the first weeks in February might be possible; I won't know this for several weeks.

No, it is not inconvenient for us to screen the same program as Millennium: however, you should ask Howard Guttenplan about his feelings. We do work closely with Millennium.

Our Cineprobe programs of which your presentation would be a part happen on Tuesdays, beginning at 5:30 pm, and always involve a dialogue with the filmmaker(s). We will be able to give whoever takes the question-and-answer period a \$100 honorarium, and perhaps defray some expenses in New York.

If we cannot work out a Cineprobe, we will still be curious to see the works privately. We do not have proper facilities for multiple projection.

Enclosed is a sheet listing several places interested in independent and/ or avant-garde cinema. I would recommend you contact the people I have asteriked. Of importance is the Film-Makers' Travel Sheet which documents and informs organizations of independent filmmakers travelling within the country. You should also make your announcement to Hollis Mekas-Mekas editor of the Bulletin for Film and Video Information (address is on the enclosed material; the heading). Sallie Dixon (one of the asteriked people) is the editor the Travel Sheet. I will send her a copy of the note you sent me.

Hope to hear from you soon, and all the best

Jos Schoffelen

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2.

I hope this has been helpful: I am sorry I cannot be more definite.

With best wishes,

Larry Kardish

Jos Schoffelen
Nederlandse Filmmakers Kooperatie
Nieuwe Herengracht 29
Amsterdam, Holland

cc: Howard Guttenplan
Sallie Dixon

ps: In having your films brought into
this country, perhaps the Netherlands
Information Office in New York or your
Embassy in Washington might help.

Hope to hear from you soon, and all the best

Jos Schoffelen

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amsterdam 65904
tel. (020)-229743

Larry Kardish
The Museum of Modern Art
Film Dept.
11 West 53 Street
New York
N.Y. 10019

Amsterdam okt. 20, '74

Dear Larry Kardish

Thanks for your letter, and yes, i agree that it would be a very good thing for these dutch films to be shown in the museum of modern art.

This letter has been delayed a lot, because i was waiting for word from Millennium & Canyon & Carnegie Institute. However, there still has not been a reply to my letters sent at the same time as my previous letter to you.

However, i am confident that shows at these places can be set up. I will write them again today. Also we are in the stage of setting dates with SUNY at Binghamton (Larry Gottheim), Theatre Vanguard, L.A. (Bill Moritz), and Pacific Cinematheque in Vancouver, Canada.

The Pacific Film Archive in Berkeley is also interested, and i wrote to several other places, the ones you indicated and others. I'm quite confident the whole thing will work out just fine.

As far as the Cineprobe is concerned, we were scheduled to get back to New York at the end of the trip, on march 26. We could easily ~~not~~ make that a day earlier. ~~So let's settle this xxxxxx will do the cineprobe show on march 25~~ Which would be tues. march 25. You say the earliest date you could offer would be march 18. Am i right to presume a show would be possible march 25? If so, then lets settle for that. Or, if this german filmmaker does not show up, and you would rather do our show in feb., then our best day would be feb.11 (i would like to keep the first week of feb. open for Millennium). I would set for march 25 right now, even without knowing about the other date, but it's up to you of course to decide definately whether to settle for march 25, or to wait for the feb 11 possibility.

Please let me know as soon as possible.

The program we sent to you has one double-screen film (Niko Paape's 'Movements'). I suggest either to get a second projector - which i would prefer, unless the screen is too small -, or we could substitute other films.

As soon as possible i will send you 'publicity material' -(probably only written material about filmmakers, films & the dutch 'scene'. I will try to include photographs, but that is a question of money)

You have been very helpful indeed. Thanks again.
Hope to hear from you soon, and all the best

Joe Schellekens

last minute info:
Please let's settle for march 25, as we might have to be in Pittsburgh on feb 11

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LT

NOVEMBER 21, 1974

JOS SCHOFFELN

NEDERLANDSE FILMMAKERS KOOPERATIE

NIEUWE HERENGRACHT 29

(AMSTERDAM

(HOLLAND)

DEAR JOS

SORRY FOR DELAY LAST LETTER BUT HAD TO PLAY WITH DATES SINCE
MARCH 25 COMMITTED BEFORE YOUR REPLY UNFORTUNATELY ONLY DATE
BEFORE MAY IS MARCH 13 MUST HAVE IMMEDIATE CONFIRMATION NO
DOUBLE SCREEN PROJECTION

BEST WISHES

LARRY KARDISH

MUSEUM MODERNART

21 WEST 53 STREET

NEW YORK

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re: program dutch filmmakers coop

amsterdam, dec. 11, '74

dear

Carry Kardish

Finally, today, after too many misunderstandings, insults and misdoubts, my basic integrity being misprized, i see no other way to preserve my sanity as a filmmaker and a human being, but to disassociate myself in every way from the dutch filmmakers coop.

I have been trying to avoid this step, in the light of the importance a trip through america would have also for me personally.

However, i am now forced to take this rather drastic step.

I can no longer represent anybody but myself, and by consequence am no longer responsible for previous or future arrangements made by the dutch filmmakers coop.

Others will continue.

I am sorry this is in the form of a xerox. I'll try to write something more personal sometime.

I hope we will sometime meet under a better constellation.

All the best to you, and to the dutch filmm. coop.

love
Jos Schoffelen

jos schoffelen
postbox 3736
amsterdam
holland

P.S. Coop. correspondence to be addressed as usual to the usual address.

P.P.S: It is clear from this letter that i'm not personally coming with the coop. program, ~~not~~^{*}am putting my film in.

* nor

However, i have advised the coop. to immediately write you, to again confirm the shows in the name of the coop. (this to stop eventual confusion).

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	FILM	III.149

January 8, 1975

Dear Niko:

Thank you for the information concerning your trip to America.

I have examined your itinerary and am sorry to see our date takes you so far out of the way. As I wrote to your group originally, we will only be able to provide the visiting filmmaker with a \$100 honorarium for introducing the program and speaking about the Dutch Co-op. I mentioned we might be able to defray some other expenses, but I know - and am sorry that - we will not be able to assume the cost of a roundtrip air ticket from the West Coast. However, I am certain we may be able to secure a little more than the \$100 originally planned.

Niko, I do need to know what films you plan to show at the Museum and this I should know quickly. We print our members' calendar several months in advance of our screenings, and I would like to list at least the names of the filmmakers represented in the program. Will all the filmmakers whose 'bios' were attached to your note be included? Although it is not essential, we prefer to keep the program to 90 minutes so we might have a discussion afterward (the program begins at 5:30). If possible, please send me the title of the film, the filmmaker, date of production, running time - for each work. Remember, we may not screen any double projection work, but can project at any speed (some filmmakers ask for 16-18 frames per second), and are able to use magnetically-striped film.

With best wishes, and hoping we will meet in early February,

Sincerely,
Larry Kardish

Niko Paape
Nederlandse Filmmakers Kooperatie
Nieuwe Herengracht 29
Amsterdam, HOLLAND

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nieuwe herengracht 29

amsterdam

tel. (020)-229733 65904/186638

larry kardish
museum of modern art
11 west 53 street
new york, n.y. 10019
usa

januari 10

dear larry kardish,

thank you for yr letter of jan. 8..

as i said before money is not a problem, we do realize the financial situation in film is somewhat low, we notice this in holland too.

i have secured a travelgrant from the dutch government for this trip. this grant covers most of the complete travel costs, including a roundtrip from portland to new york for the showing at the museum of modern art. so this is settled.

usually we make up a program during the showing itself, depending on the situation but you may take the program, mentioned in lynne tillman's letter of august 26'74, as basic.

in case you lost it i will mention it again here:

1. from the exterior by barbara meter. 1971/color/silent/9 minutes.
an impressionistic film of typical dutch interiors, filmed at night 'from the exterior' on about 8 frames per second.

2. doublex shutter by mattijn seip. 1972/b-w/mag snd/ 12 mnts
this film was an experiment with a second shutter (using a carton with different kind of slits in it) which was held in front of the lens.

or: negative/ positive light vibrations by mattijn seip.
1973/b-w/silent/8mnts

in this film mattijn used negative and positive images mainly of windows which he cut to attain a very peculiar effect.

3. portrait by tom chomont. 1971/bw/silent/2 mnts
aria for rb & gm tom chomont. 1971/color/silent/1 mnt
lijn ii by tom chomont. 1973/color/silent/1 mnt
research by tom chomont. 1972/color/mag tape/ 6 mnts

re:incarnation by tom chomont & peter ardmann.
1973/1974/color/mag tape/10 mnts

it is a bit hard to say anything about these films, except for the fact that each of them is very beautiful, very well made and extremely delicate. although tom is an american he has been working with us for such a long time that we always include his films in a dutch program.

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tel. (020)-229733 x 65904/186638

larry kardish /2

4. coop cinema amsterdam-c by kurt kren. 1973/color/silent/3mnts
this film was made when kurt kren was invited to be a sort of guest lecturer at the coop workshop for one month. during this period he recorded (very short shots, sometimes single frame) going ons at the coop, lying on his back in front of the screen.
- ✓ 5. earth angel by lynne tillman. 1972/color/mag tape/4 mnts.
this film was made for 'intercat', filmfestival about cats & deals with smudzge, a lovely female cat. like tom chomont, lynne is american but she has been living in europe for such a long time & become involved in the filmmakers coop to such an extent that original nationality has become trivial.
- ✓ 6. movements by niko paape will not be shown at the museum of modern art since this film shd be projected on two screens.
- ✓ 7. violets are blue by jos schoffelen. 1971/1973/color/mag sound/ 34 mnts.
this film is a very much advanced experiment on time. it uses loops on film which are combined with complicated patterns of sound loops. the film has been changed around many times & cd be changed again and again. one aspect of the film is the advanced structure, a technical matter, which was explored mainly on our printer, another aspect of this film is its biographical contents. much of the material were loose end & bits found in garbage bins, markets & other places; other material consists of parts of jos' life.
the film could be projected on several screens but jos prefers it on one. together with his 'projects' radio play, magic/logic of science/fiction, substitute for an orgasm an lost in the stars (which he won't show) i find this one of the most important films during these past years.
- ✓ apart from these films we will bring others;
- ✓ implosion by robbie lutrell/bruce carpenter. 1974/b-w/opt sound/10 mnts
- ✓ song for 4 hands by barbara meter. 1972/color/mag sound/ 4 mnts.
- ✓ leaves on lincoln by scott neary. 1972/color/silent/7 minutes
- ✓ moment by niko paape. 1974/b-w/silent/5 mnts (double screen)

and possibly some others.

so all of the filmmakers whose 'bios' i sent you will be represented in the program.

we are very willing to talk with anybody who feels like it at any time during the showing itself, in between or afterwards. we are more or less trying to get away from the cinema situation where a film is being shown to an audience without any commitment from the filmmakers themselves; we are trying for a circus-like performance of images & sound. sometimes this is a bit difficult for people, as we have noticed, but in itself it has

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nederlandse filmmakers kooperatie

dutch filmmakers coop.

stoff

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studio for the development of film and filmmanifestations

electric cinema

nieuwe herengracht 29
amsterdam

tel. (020)-229733 65904/186638

larry kardish/3

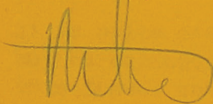
possibilities to create a situation where you can get rid of this strange distinction between the 'artist' (filmmaker) and audience.

i also realise very much that this showing is a bit scattered: it contains films of different kinds of people so it is not as coherent as for instance a showing by one person might be. still i hope that it might give you & others a fair estimate of the fields that dutch filmmakers are working in. maybe, at a later time, a 'one-man exhibition' can be put together.

i hope this answers most of the questions in yr letter, if not please let me know.

i think we will arrive in new york around jan. 27/28. for sure we will see you at that time. as it stands now lynne tillman & i will travel with the films (jos has backed out, as you know maybe by now. i'm sorry for it but it is his own decision).

see you,



niko

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	FILM	III.149

travel schedule based on dec 15 '74 deadline
=====

feb 2 millennium/ new york/howard guttenplan
feb 5 larry gottheim/SUNY at binghamton
feb 7 barry grant/SUNY at buffalo
feb 12 sally dixon/carnegie inst./ pittsburgh
feb 17 lorna meyers/ purdue university/ lafayette indiana
feb 20 melinda ward/walker art center/minneapolis
feb 27 virgil grillo/r mountain film center/boulder/col.
march 6 vincent grenier/ canyon cinema/ san francisco
march 11 bill moritz/ theatre vanguard/ los angeles
march 12 tom luddy/ pacific film archive/ berkeley
march 16 robert sitton/ portland art museum/ portland
march 18 larry kardish/museum of modern art/ new york
march 23 tony reif/ pacific cinematheque/vancouver/col./canada

it is quite possible that, apart from these showings, other showings may be arranged during the gig. as long as they don't interfere with this travel schedule we will do them & let you know where we can be reached.

/

we have considered several possibilities of giving you information. words do not represent film, neither does one picture of one frame so we left that idea. instead we send pictures and short descriptions of most of the people involved (we didn't have a picture of kurt kren) which doesn't say anything about the films either, but it might give you some idea of the people themselves.

/

we will not make a problem about money; every arrangement suggested to us by mail is ok, we are familiar with the money situation & will be happy to be able to show film & talk about it.

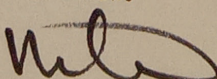
/

apart from the original program we will bring other films as well, mostly by the same people, for a part made by others. usually in holland we decide about the actual program on the spot, depending on atmosphere, people, technical possibilities or impossibilities, so that's no problem.

/

if there is anything you need to know between now and jan. 26 (departure from holland) please let us know.

for the coop, niko



Produced by D.O.A. call 010-202-4141

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Lynne / riko

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh, Pennsylvania 15213 (412) 622-3212

Reply via RCA: call 212-363-4141

NNNN

ZCZC DAB2000 RMZ3497 NSP0938

URRG CO NLAM 022

AMSTERDAM 22/21 24 1721

LARRY KARDISH MUSEUM OF MODERN ART 21 WEST 53 STREET
NEWYORK/NY

MARCH 18 ALRIGHT NO DOUBLE SCREEN BEST WISHES

JOS SCHOFFELN NEDERLANDSE FILMMAKERS COOPERATIE

COL 21 53 18

Reply via RCA: call 212-363-4141

Also, here's a card for complementary

Leon Anthony Arkus director

Film Section

Globe

RCA

Global Telegram

Telegram

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh, Pennsylvania 15213 (412) 622-3212

Lynne / riko

Dear Larry -

Feb. 12

We know you don't normally do double screen projection but if you just get another projector in the booth & have 2 zoom lens, we can make a very interesting double projection part of the show. Some of our work would not be seen otherwise & it would be a shame if we couldn't experiment within the normal museum way of showing film. If it's a problem of money, we would be willing to have costs subtracted from our payment from the Museum, since we're most interested in presenting our best & strongest program.

Also, here's a list for complementary

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Tickets so far -- I've been generous,
as you suggested I could be.

✓ Robert Huot	(2 tickets)	
✓ Doug Ohlson	1	
✓ Lynn + David Rattray		
✓ Carolee Schneemann	2 tickets	
✓ Susan Hiller	1	"
✓ David Coxhead	1	"
✓ Barbara Tillman	1	"
✓ Nancy Stiefel	2	"
✓ Hope Ruff	1	"
Alfred Weissman	2	"

I think that's it for now

Love Lynne

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information about filmmakers

lynne m. tillman

born in ny, came to europe in 1969 where she assisted jim haynes and jack moore in running the arts lab in drury lane, london. with jos schoffelen she began the electric cinema, amsterdam, the first cinema to show experimental films regularly in holland. her film earth angel was made for intercat 1972, an international cat film festival organised by pola chapelle and carla liss. her book visitors-americans abroad, an anthology of american writers living outside america will be published this spring by tango-press, holland. her next film will be called tillman family and will take years to make.

barbara meter

finished the dutch film academy, amsterdam. made several government subsidized short films. got interested in experimental film after the first london underground film festival and started successful circuit throughout holland which showed, in combination with the filmmakers coop of which she was a member, experimental film. at the same time she made several films herself of which from the exterior is just one; most of her films are dealing with research on possibilities of film itself. after the coop-circuit she programmed a series of experimental film showings at the stedelijk museum, amsterdam, most expanded cinema shows. she became discouraged with the effect of experimental film and turned to politics. now she has stopped making experimental film almost completely and is engaged in political film and women's lib. movements. she has one adorable little son, allan.

mattijn seip

finished dutch film academy, amsterdam and made 3 government subsidized films. started in 1968 together with niko paafe the STOFF-foundation which was set up to create chances for independent film. the foundation got grants from the government and with these assembled equipment and material which was given out freely to experimental and political filmmakers. at this time the equipment is still for free, material must be paid for. he also led the occupation of the dutch rijksmuseum during one night which caused for a national tremor. at a certain moment the STOFF-foundation fused with the dutch filmmakers coop (reorganized by australian albie thoms) and the electric cinema. he became interested in the structuralist aspect of film and made several films a.o. after the colors, positive/negative light vibrations, rubbish, double shutter, dots & salad.

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visited the free academy, den haag, and made sculptures.
he then became less interested in experimental film and, as barbara meter,
turned to politics. he became very much interested in especially the
problems of working youth and started using film as a political means.
he visited cuba last year and afterwards started a study in social sciences.
up to now he has made one political film.
he also has one cute little son, allan.

niko paape

finished dutch film academy, amsterdam and made one government
subsidized film. then, with mattijn seip, started the STOFF-foundation
for artistic and economical reasons. received a large personal government
grant for an extensive project but has not used it up to now because
of lack of time. shot a lot of footage and completed two films so far.
has been busy with jos schoffelen in setting up alternative kind of
showings than the usual.

tom chomont

born in chicago but lived in skokie, florida, in boston, new york,
orselina, zürich, brussels, berkeley, brugge, amersfoort, amsterdam,
london, berlin, münchen, nützing, vienna, istanbul, trabzon, teheran,
mahshad, herat, kabul, thessaloniki, athens and various points around
and between.
ars bacheloris (art major, psychology minor) from rollins college;
graduate studies in film at boston university.
published in film culture, il sipario (italy), masque (australia),
film en televisie (belgium), cinema (switzerland) and under letters in
sight and sound and the filmmakers' newsletter.
film copies are in the collections of la cinemathèque royale de belgique,
österreiches filmmuseum, national film library (london).
film a.o. anthony, morpheus in hell, portret, aria, love objects,
onderziek, lijn II, re: incarnation (with peter erdmann).

jos schoffelen

born in the south of holland, one time teacher. began travelling with
jack moore's human family. worked at the arts lab in london and, back
in holland, started the electric cinema together with lynne tillman.
he then became connected with the STOFF-foundation/filmcoop and ran
several film workshops.
developed during these past years very personal way of making film
and got very much film together; experiments with loops (also sound
loops) (lost in the stars, violets are blue a.o.), experiments with
printing techniques.
other films are a.o. manolito, black city snow, radioplay, substitute
for an orgasm, the magic/logic of science. he has by now material to
do a showing of at least 12 hours.

peter erdmann

born in berlin. began ca 1964 travelling and living in los palmas,
france, spain, amsterdam, switzerland, turkey, iran, afghanistan, pakistan,
austria, greece, as well as berlin.
films: re:incarnation and photography for abda (1974) jointly made with
tom chomont.

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	FILM	III.149

nederlandse filmmakers kooperatie

dutch filmmakers coop.

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electric cinema

nieuwe herengracht 29

amsterdam

tel. (020)-229733

list of films from the dutch filmmakers koop for showings
in the usa.

X tom chomont	ophelia and the cat lady	colo/sil/4mnts
	onderzoek	,, , 6mnts
	lijn II	,, , 2mnts
	aria for r.b. & g.m.	,, , 1mnt
(with peter erdmann)	re:incarnation	,, , 14mnts
X barbara meter	6 portretten	,, , 6mnts
	from the exterior	,, , 9mnts
	song for 4 hands	,, mag snd/4mnt
X lynne tillman	earth angel	,, mag snd/4mnt
X mattijn seip	negative/positive light	
	vibrations	b/w/sil/9mnts
	double shutter	,, , 12 mnts
Y robbie luttrell	garbage film	col/sil/10mnts
	implosion	b/w/sil/8mnts
X niko paape	movements	col/sil/15mnts
	moment	b/w/sil/3mnts
X jos schoffelen	violets are blue	col/mag snd/34m
	film for janette	bw/mag tape/14 m
X scott neary	leaves on lincoln	col/sil/6mnts
	down south camp meeting	,, /mag snd/4mnts
X kurt krenn	coop cinema amsterdam-c	,, sil/3mnts

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Mr. Larry Kardish
The Museum of Modern Art
Department of Film
11, West 53 Street
NEW YORK/N.Y.10019

USA

filmuseum

Vondelpark 3 - Amsterdam

Telefoon: 020 - 14 16 46

Telegramadres: Filmmuseum Amsterdam

Bank: Algemene Bank Nederland N.V.
rek. 54.02.77.770

Giro: postrekening 68027

verzoeke alle post te adresseren: Nederlands Filmmuseum Vondelpark 3 Amsterdam west
Amsterdam, january 29, 1975

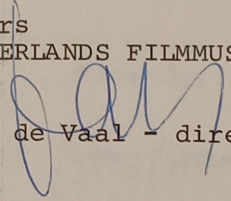
Dear Larry,

Thank you very much for your letter of january 18, 1975. A copy of this letter I will send to Johan van der Keuken, so that he is informed. I am happy that you will help him and thank you for your kind collaboration.

I am surprised to hear that the dutch filmmakers coop (N.Paape and L.Tillman) will be with you on march 18, 1975. Why was this never possible for Van der Keuken? Anyway I hope the screening is successful.

Once again thanks for your help to Van der Keuken.
With best wishes,

yours
NEDERLANDS FILMUSEUM


Jan de Vaal - director

c.c. J.van der Keuken

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February 12, 1975

Dear *Larry*

We would like to make sure that you have the following equipment available so that we can do the best possible job. February 4, 1975

a) 3 projectors; all of them having 16 and 24 frames speed;

Dear Jan:

2 but at least 1 having mag. sound

The flu is visiting New York; I got immunized this time, but I think the after effect of the 'shot' could not be much worse than the disease.

3 but at least 2 having zoom lenses (or C.)*

The Dutch co-op contacted me very early, in August as a matter of fact, to sound us on the possibility of a Cineprobe program. Fortunately I was just compiling the Cineprobe 1974-1975 season at this time, and I had an available "slot". Since the filmmakers were travelling on a government grant, and since we were familiar with some of the work, Adrienne and I thought this would be an appropriate, convenient and inexpensive opportunity to introduce our audience to the work of the Dutch avant-garde. Indeed, the filmmakers were willing to route back from Oregon to New York for the Museum's screening. As the Godfather says it was the sort of offer 'you can't refuse'.

With best wishes,

projection who is in absolute control of all the equipment and who will help.

Sincerely,

we will contact you in time to find

Larry Kardish

Jan de Vaal Dutch filmkoop presently at pittsburgh
Nederlands Filmmuseum
Vondelpark 3, Amsterdam
Holland

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 12, 1975

Dear

Larry -

We would like to make sure that you have the following equipment available so that we can do the best possible program:

a) 3 projektors; all of them having 16 and 24 frames speed;

2 but at least 1 having mag. sound

3 but at least 2 having zoom lenses (or c.)*

b) 1 tapeplayer which can carry a 10 inch reel (revox, nagra etc) and which can be hooked up to the sound system.

*c) screen (or combination screen/proj. distance) which will be big enough to carry two images side by side.

it would be very nice if you cd meet with the above as much as possible, it would save us a lot of time setting the thing up. also, what i find very important, somebody shd be there during projektion who is in absolute control of all the equipment and who will help.

we will contact you in time to find out.

Jane Lynne / niko
dutch filmkoop presently at pittsburgh
lynne tillman/niko paape

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February 18, 1975

Dear N and L:

Got our March calendars and your note today. Enclosed our copies of the March calendar; please note your listing for March 18th.

About double-screen projection. Whatever arrangements we have made in the past have proved unsatisfactory. Since all our projectors are fixed, permanently installed to cast one large, central image, in order to meet your request we would have to rent 2 Mark VII's and 2 zoom lenses - this would certainly eat up any of the honorarium which was to go to the Co-Op. Moreover, eventhough we need the Mark for their light intensity, our throw is still too long. In other words, the double-screen film will appear significantly darker than the other films on the program.

Yes, on our regular projectors we can stop down to 16 fps, and play films that have a magnetic strip down one of the sides.

We have a Wollensack; we do not have a Nagra.

If you have any questions about the program, please call me.

The decision about double-screen is yours, but consider what I wrote above.

Hope the tour is going well.

Sincerely,

LARRY KARDISH
(212) 956-4211

Niko Paape; Lynne Tillman
c/o Melinda Ward
Walker Art Center
Vineland Place
Minneapolis, Minnesota
55403

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MADELINE MATZ cc: STEVE CITRON, ELECTRICIAN

LARRY KARDISH

FEBRUARY 25

March 18 Cineprobe at 5:30 pm; DUTCH FILMS

Part of this program is a double-screen projection. Would you please rent two MARK III projectors with 2" lenses and make certain they are installed for a rehearsal for 4pm March 18th. Since the presentation is at 5:30, they machines may be returned on the 19th.

We are diverting the \$200 honorarium and travel money for the rental of these machines. Please let me know how much the rental is; in any case it should not be more than \$200. Our CINEPROBE account number is #1017. If it is less than \$200, I can give the balance to the filmmakers.

Also in the booth a WOLLENSACK should be installed and an outlet run into the sound system. One of the film's track is on quarter-inch tape.

Thanks.

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The Museum of Modern Art

To : FRANZ SKRYANZ cc: MARGARETA AKERMARK

From : LARRY KARDISH

Date : FEBRUARY 25, 1975

Re : \$200 CINEPROBE CHECK WHICH WAS TO HAVE BEEN DRAWN FOR DUTCH C6-OP
FOR MARCH 18. -- I have made out a Cineprobe check requisition
for this but would like to cancel this. The honorarium/travel
money will be diverted for the rental of special projection
equipment needed for the auditorium screening of that date.
Thank you.

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: Bill Bodden cc: David Cash (Operations)

: Larry Kardish

: March 11, 1975

: CINEPROBE, MARCH 18 and honorarium check for DUTCH COOP (Nederlandse

This CINEPROBE devoted to the filmmakers of the Dutch Co-operative
is complicated and will need a rehearsal. In addition to a double-
screen projector, we will need to play some soundtracks from quarter-
inch tapes, probably from the booth. Would you please CANCEL the
We would like an electrician to be available Tuesday at 4:00 in the
projection booth. He would be on duty through the question-and-answer
period. Thank you.

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	FILM	III.149

: Arlene

: Larry Kardish

: March 18, 1975

: CINEPROBE \$200 travel and honorarium check for DUTCH COOP (Nederlandse Film Kooperatie)

Because we will have extraordinary expenses involved in the presentation of this program today, the filmmakers have diverted their honorarium to the rental of projection equipment. Would you please CANCEL the \$200 check and redeposit the money to Cineprobe Account #1017.

+ regards to some of the
 "gentlemen"
 What an adventure we were...
 I'm sure I told you that Mike & I
 would be writing a report to the
 Dutch govt, detailing each show &
 what value we place on the trip
 etc. We would appreciate very
 much if both of you, together or
 individually, would write your
 impressions of the show & the

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April 7, Austin

Dear Larry + Adrienne —

I'd like to thank you for your card to Mike + for calling The Dutch Consulate, so enthusiastically.

Would you again give my thanks + regards to Steve + Jeff + the electrician + the "two gentlemen". What an assortment we were!!

I'm sure I told you that Mike + I would be writing a report to the Dutch govt, detailing each show + what value we place on the trip etc. We would appreciate very much if both of you, together or individually, would write your impressions of the show + the

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	FILM	III.149

value you place on it, this kind of exchange, etc.

If you would, we'd appreciate your sending a letter, an "essay" or notes, any form you prefer, to my sister Barbara's address by the end of April. We'll be going back to Holland at the beginning of May + would like to make the report as quickly as possible. Please address it c/o: Niko + Lynne

c/o B. Tillman

25 Bedford St.

NYC, NY 10014

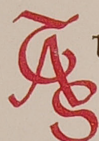
We hope to see you, even briefly, before we return.

All the Best +

Jane Lynne / Niko

P.S. Niko will be writing you later today.
Am rushing to get this to you. XX

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TEXAS ARCHITECTURE SURVEY

sponsored by the School of Architecture, The University of Texas, Austin, and Amon Carter Museum of Western Art, Fort Worth

P.O. Box 2365
Fort Worth, Texas
76101

adrienne mancia/
larry kardish

museum of modern art
11 west 53 street
new york city/n.y. 10019

austin, texas, april 10 '75

dear adrienne and larry;

thank you very much for yr beautiful card, sometimes, very striking, we felt ourselves to be in a position like the two girls, but i guess that's the risk, going around with films to the weirdest places.

i appreciate very much yr communication with the dutch consulate and yr comments on lyane's prescence, since she has been, since we started out, pretty much under constant attack, from both the dutch governement and dutch filmmakers. yr comments clearly validate and support her being on a trip like this and will surely help beating down opposition to it. (some)

on the show at MOMA itself, i can say that we were very happy that you allowed us to do it. we have had technical problems everywhere; we were not informed of let's stay the standard projection situation in america. if we will come next time (if that is possible) i hope to bring our own equipment, that shd solve a lot of problems. still i'm glad that you gave lyne the help she needed to get things together. i realize also that 'experimental' film is a strange thing in a certain way and we have come to realize that much more during this trip; it is something without a clear general reference, or 'history' as brakhage wd call it, and therefore not naturally accesible, it obviously needs a lot of explaining and discussion, clearing away many preconceptions about film and the world in general and trying to verbalize a new language. in some places we talked with the people for two hours after a showing or werem in classrooms for three hours. although that is very tiring (being confronted with the same type of questions over and over again) it is also very rewarding because it helped us more than we had ever experienced before in europe to really think about film and verbalize 'filmlanguage'.

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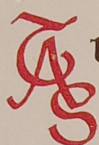
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TEXAS ARCHITECTURE SURVEY

sponsored by the School of Architecture, The University of Texas, Austin, and Amon Carter Museum of Western Art, Fort Worth

P.O. Box 2365
Fort Worth, Texas
76101

/2

so in general this filmtrip has been very useful (we realized the good things about the films - for instance at a certain point we realized that a certain film shd be projected on 16 frames instead of 24 to make clearer the poetic values of it-, and the mistakes we made - for instances at a certian place, walker arts center, we saw that a certain film was projected too big, the size of the images destroyed good perception of it-), we learned an enormous lot from it all, some places were very good to be in, others were not.

the only thing we hope to have given in return to the people, seeing those films, is a possibillity of understanding film, however slim, marginal or whatever. we have seen there is a lot of things going on in this country, some are really good, some are mystifying and some are bad, we hope to have contributed to the good part of it all.

a story: we were in los angeles with pat and beverly o'neill, seeing films. afterwards we tried to talk about pat's films because there were things in it ^{which} puzzled us very much, with filmcritic bill moritz. he refused, saying he cd only talk with us about them if we liked them and if we liked them we didn't (or shd not have) have questions and if we had questions we showed the same prejudice that 'eastern' filmmakers had. for us that was very strange, being exposed now for 2 months of constant questioning and answering as well as is possible.

another: in minneapolis we saw work from people there and talked about it with the filmmakers. afterwards, next day, we ~~were~~ being told that it was quite an unusual happening since it was not a custom that filmmakers discussed or critizized each others work.

o.k., i realize i cd tell you many stories so i shd stop it. one comment i still want to make: we have seen that in all instances where 'professional' people were around (like projectionists) they indeed were very, very professional.

so, when we get to n.y. we will sure try to see you again and maybe we can talk for a while, ~~we~~ look forward to it. our best wishes to both of you and hope to see you soon,

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To Whom It May Concern:

It is always worthwhile for artists and students of one country to familiarize themselves with the work of artists from another. Even in an environment as cosmopolitan as New York, there is a tendency toward artistic myopia; visits from foreign artists are an effective preventative against provincialism. Communities more isolated than New York usually suffer an aggravated but unwanted case of this narrowness, and so, to inform themselves against this constricted view, they welcome - frequently with more enthusiasm than in New York - artists from abroad.

The Government of the Netherlands is to be congratulated for making possible a needed dialogue between the articulate artists of one country and the interested students of another. Subsidized tours, such as the recent national one of the filmmakers representing the Dutch avant-garde, not only educate, they promote. Interest in Dutch independent filmmaking has certainly been stimulated through this program.

The reputation of these films and of the "movement" of which these works are a part preceded the program. It was valuable for us to view the works and not only assess what had been experienced in terms of what had been heard of the films but to compare the films with the works of our native avant-garde, and, of course, to view the films in and for themselves.

Thank You!

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Two filmmakers will be present.
Tuesday, March 18, 5:30

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