

LANGLOIS FOUNDATION GRANTS

The Daniel Langlois Foundation for Art, Science, and Technology, a private charitable foundation established in 1997 and based in Montreal, is awarding grants internationally to promote contemporary artistic and scientific practices in digital technologies and to encourage and sustain interdisciplinary research in these areas. The five categories into which the grants fall are the residency and commissioning of artworks program; the exhibition, distribution and performance program; the organizations from emerging countries (outside Western Europe and North America) program; the conservation and preservation of mediaworks program; and the research by individual artists or scientists program.

The recipients of 1999-2000 grants totaling nearly \$1 million are the Avatar (Quebec City) DisKlavier residency program, Australian Network for Art and Technology (Adelaide) for their masterclass in New Media Art Curation and Theory, The Banff Centre for the Arts for their Aboriginal interactive streaming project,

the Arizona State University Art Museum for an exhibition and residency of Jim Campbell's electronic installations, Théâtre Les 400 Coups (Montreal) for research on the Russian filmmaker Ladislav Starewitch, Exhibition centre at the University of Montreal for an exhibition "Curieux univers," Media arts research group at UQAM for translation and development of an on-line version of a media arts dictionary, Irit Batsry (New York) for installation and residency at the Montreal Biosphere, Pat Binder (Berlin) for the Internet project *Voices of Ravensbrueck*, Juan Geuer (Almonte, Canada) for a video project based on scientific principles, Thomas McIntosh and Emmanuel Madan (Montreal) for the second phase of *The Symphony for Dot Matrix Printers*, Catherine Richards (Ottawa) for research on an aesthetic of the electromagnetic environment and Concordia University (Montreal) for the creation of a chair in digital technologies and fine arts.

SILENT FILM PRESERVATION GRANT

The National Film Preservation Foundation has received a federal grant of \$1 million for the preservation of specific silent films to be distributed to three institutions: the George Eastman House International Museum of Photography and Film in Rochester, NY (which houses the only permanent school of film preservation [see *Afterimage* 24, no. 6]); the Museum of Modern Art in New York City; and the University of California, Los Angeles, Film and Television Archive. These archives will produce new masters and exhibition prints of 67 shorts, serials and feature films produced from 1895 to 1928.

According to the George Eastman House, less than 20 percent of films produced during the silent era have survived. These films were printed on highly flammable silver nitrate film stock and many were neglected after the arrival of sound film in 1928. It is estimated that one-half of the silent film titles in these institutions'

archives need preservation work—at costs sometimes in excess of \$40,000 each—in order to be screened. Works to be preserved include 20 short fictional films by Thomas Edison; three films by director/producer Thomas H. Ince; three one-reel comedies by Harold Lloyd; *War on the Plains* (1912), the first Western; and films starring actors John Barrymore, Clara Bow, Lon Chaney and Douglas Fairbanks.

The film preservation program, entitled "Saving the Silents," is part of Save America's Treasures, a national initiative designated for the preservation of historic sites and collections of cultural significance. The program has distributed a total of \$30 million for 1999. Also among the 62 projects funded by Save America's Treasures are the preservation of the Washington Monument in Washington, D.C. and Frank Lloyd Wright's Fallingwater in Bear Run, Pennsylvania.

REPOSITIONING AT ICP

The International Center of Photography (ICP) has announced the appointment of Brian Wallis as Director of Exhibitions/Chief Curator. Wallis comes to ICP with varied experience as a curator, editor, scholar, critic and educator. He has organized such exhibitions as "Hans Haacke: Unfinished Business" and "Damaged Goods: Desire and Economy of the Object" at the New Museum of Contemporary Art in New York City, where he was curator from 1982 to 1988, and "Counterculture: Alternative Information from the Underground Press to the Internet" at Exit Art/The First World, and "This is Tomorrow Today" at P.S. 1/The Clocktower, both in New York City. Wallis served as a senior editor of *Art*

in America from 1988 to 1994 and has written and edited several books including *Art after Modernism: Rethinking Representation* (1984), *Blasted Allegories: An Anthology of Writings by Contemporary Artists* (1986), *Constructing Masculinity* (1995, with Maurice Berger and Simon Watson) and *Art Matters: How the Culture Wars Changed America* (1999, with Marianne Weems and Philip Yenawine). Wallis lectures across the country and has taught at Yale University, Williams College, the City University of New York and in the ICP/NYU Masters in Photography program. His doctoral coursework was in American Studies.

NOTES FROM THE FIELD

The Pew Charitable Trusts, a Philadelphia-based philanthropic organization, has inaugurated a program aimed at strengthening the cultural base in the United States. The program seeks to establish "a framework for strong cultural policy in the U.S." through a five-year, multi-million dollar program of study and implementation. Pew expects this landmark national policy initiative to increase political and financial support for nonprofit cultural institutions. The first objective is to commission an 18-month study of the development of the cultural sector (the first since the 1966 publication of *Performing Arts—The Economic Dilemma* by economists William J. Baumol and William G. Bowen) by the RAND Corporation, a research institution in Santa Monica, California. This information will lead to the establishment of a centralized information resource and the expansion of media arts coverage. This project also endeavors to encourage discussion of cultural topics among policy makers; assist cultural organizations in improving reporting of programmatic results; and develop leadership capabilities within these institutions. The Pew Charitable Trusts will devote 40% of its culture budget—\$50 million—to this project. For more information call (215) 575-4800. . . . Three photographers have been chosen to participate in the third edition of *PhotoWork(s) in Progress*, the international program concerned with social

development and sponsored by the Nederlands Foto Instituut and the Mondriaan Foundation. Jannes Linders (The Netherlands), Susan Meiselas (U.S.) and Fazal Sheikh (U.S.) were chosen for the commission from among 21 nominated photographers based on proposals in coherence with this year's topic of "Constructing Identity," and the effects that rapid changes in communications technologies and visual culture have on individual and cultural identity. Linders's work centers on situations in which new communication technologies in The Netherlands influence the conduct and identity of the people. Meiselas, recently acclaimed for her book *Kurdistan: In the Shadow of History* [see *Afterimage* 26, no. 5], will explore the development and representational history of a Papuan tribe "discovered" in 1950. Sheikh will examine the culture of Islam in The Netherlands, particularly in relation to how younger generations of Muslims integrate into Dutch society. All three projects will be presented in Spring 2001. . . . After a four-year absence, *Oriental New Seagull* paper is once again available. A favorite of many fine art photographers for its rich blacks, pure whites and long tonal range, this line includes both graded and variable contrast papers and three graded resin-coated papers. For more information see www.orientalphotousa.com.

CONTENTS

NEWS

LANGLOIS FOUNDATION GRANTS page 2

SILENT FILM PRESERVATION GRANT page 2

REPOSITIONING AT ICP page 2

NOTES FROM THE FIELD page 2

NATIONAL ENDOWMENT FOR THE HUMANITIES GRANTS page 3

REPORTS

FROM HI-8 TO HIGH CULTURE by Joe Milutis page 3

PRESSURE POINT by Erika Dalya Muhammad page 4

OUTTAKES AT THE FLAHERTY by Laura U. Marks page 5

FEATURES

THE MCLUHAN EFFECT by Nancy Roth pages 6-8

OLD ART AND NEW MEDIA: THE CONTEMPORARY MUSEUM by Ursula Frohne pages 9-11

REVIEWS

NORTHERN LIGHTS by Chuck Twardy page 12

THE AVENGER by Akira Mizuta Lippit page 13

LAY OF THE LAND by Stephen Longmire pages 14-15

JOINING FORCES by Deborah Tudor page 15

RECEIVED AND NOTED pages 16-18

NOTICES pages 19-24

COVER: Detail from *Musée du Louvre IV, Paris 1989* by Thomas Struth.

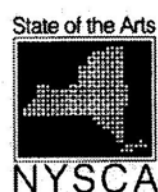
Afterimage provides a forum for the discussion and analysis of photography, independent film and video, alternative publishing and multimedia and related fields.

Afterimage Editor: Karen vanMeenen. Managing editor: Cynthia Young. Editorial assistant: Erik Wander. Subscriptions: Catherine Higgins. Interns: Kristen Miller, Meghan Murphy, Laura Thompson. Editorial and business offices: 31 Prince St., Rochester, NY 14607. Phone: (716) 442-8676. FAX: (716) 442-1992. E-mail: afterimg@servtech.com. Web: www.vsw.org.

Afterimage welcomes proposals for reviews, essays and other articles. Please discuss your contribution with the Editor prior to submission. Editorial guidelines are available upon request. All manuscripts must be submitted on disk, and accompanied by a double-spaced hard copy as well. Unsolicited manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility will be assumed for loss or damage. Letters in response to articles published in *Afterimage* must be clearly addressed: "To the Editor." Letters may be edited for length and clarity.

Afterimage is published by the Visual Studies Workshop, a nonprofit organization founded in 1969 to promote and support the media arts. Director, Visual Studies Workshop: Nathan Lyons. Board of Trustees: Nathan Lyons, Susan E. Cohen, Carvin Eison, David Gordon, Jennifer Hecker, Hank Herrera, Sebby Jacobson, Dennis Moriarty, Anne Tucker. National Advisory Board: John Giancola, Estelle Jussim, Arthur Kramer, William Parker, Charles Traub, John Wood, Robert Forth, Robert Frank.

All contents © 1999 Visual Studies Workshop, unless otherwise noted. Reprints require written permission and acknowledgement of previous publication in *Afterimage*. *Afterimage* is indexed and abstracted by the International Repertory of the Literature of Art, H. W. Wilson Company, Film Literature Index, Book Review Index and BHA. 16mm microfilm, 35mm microfilm and 105mm microfiche and article copies are available through University Microfilms International, 300 North Zeeb Rd., Ann Arbor, MI 48106-1346. Phone: (313) 761-4700. The Visual Studies Workshop is supported in part by public funds from the New York State Council on the Arts; the National Endowment for the Arts; the County of Monroe; and by private contributions from individuals and foundations.



Afterimage (ISSN #03007472) September/October 1999, Vol. 27, no. 2. *Afterimage* is published bimonthly (July/Aug., Sept./Oct., Nov./Dec., Jan./Feb., Mar./Apr., May/June) by the Visual Studies Workshop, 31 Prince St., Rochester, NY 14607. Subscription rates: Individuals: \$30 for one year; \$55 for two years. Libraries/Institutions: \$60 for one year. For delivery outside the U.S., add \$15 per year; \$30 for guaranteed airmail service. Foreign subscriptions must be drawn in U.S. funds payable by a U.S. bank. Address all subscription inquiries, back issue orders and change of address to: *Afterimage*, Subscription Department, 31 Prince St., Rochester, NY 14607. Phone: (716) 442-8676. Periodicals postage paid at Rochester, NY. POSTMASTER: Send address changes to *Afterimage*, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607.