ART AND ARCHITECTURE VIDEOS

AARON SISKIND
CALL NUMBER: 779 S622Za vhs

15 minutes; c1983; directed and photographed by Ted Haimes; produced by Ed Howard

SUMMARY Photographer Aaron Siskind discusses his work from his social documentaries of the 1930s to his recent photographs of found objects, stone walls and graffiti.

THE ADVENTURE OF PHOTOGRAPHY
CALL NUMBER: 770 A244 dvd

260 minutes; 1998; producer/director, Philippe Azoulay; writers, Elisabeth Cadoche, Roger Therond, Philippe Azoulay.

SUMMARY "Conceived as an introspective journey that takes you from the first daguerreotypes to war photojournalism, from fashion spreads to the greatest contemporary artists, this program includes 1700 pictures, 300 artists, and will appeal to all photographers--amateur and professional alike. This is not only the history of an amazing art form, it is also the adventure of one century and a half during which photography has captured the image of the collective conscience"--Container.

AFRICA, BETWEEN MYTH AND REALITY: THE PAINTINGS AND ETCHINGS OF BETTY LADUKE
CALL NUMBER: 305.42 l157Za vhs

30 minutes, 1997?, directed by Brian Varaday; produced by Joe Brett.

SUMMARY Documents the art of Betty LaDuke, which is influenced by her ten years of travel in Africa. Her experiences with village life, artist cooperatives and artists have inspired her images, a composite of myth, magic and reality.

AGADATI, SCREEN OF AN ARTIST
CALL NUMBER: 791.43023 K213Za vhs

37 minutes; 1997; written and directed by Hillel Tryster; produced by The Steven Spielberg Jewish Film Archive.

SUMMARY Details the life and work of Baruch Agadati.

ALAN BEAN, ART OFF THIS EARTH
CALL NUMBER: 759.13 B367Za vhs

26 minutes, c1990, producer, Rudy Buttignol; director, Murry Battle.

SUMMARY A documentary about astronaut Alan Bean which focuses on his paintings.

ALBERTO GIACOMETTI
CALL NUMBER: 759.9494 G429Zalb dvd

116 minutes, c1963.

SUMMARY Two films about the surrealist artist, Alberto Giacometti, whose sculptures and distinctive approach to the human body have greatly influenced modern art. What is a head? features interviews with several art-world luminaries. "A Man among Men" features an interview with the artist. In French with optional English or German subtitles. Contents: 1. Qu'est-ce Qu'une Tête? (= What is a Head?) (= Was ist ein Kopf?) by Michel Van Zele (64 min., color, c2000.) – 2. Un Homme Parmi les Hommes (= A Man among Men) = (Ein Mensch unter Menschen: Alberto Giacometti) by Jean-Marie Drot (52 min., b&w, c1963.)

ALEX KATZ
CALL NUMBER: 759.13 K19Za vhs
21 minutes; 1996; produced & directed by Vivien Bittencourt and Vincent Katz

**SUMMARY** Shows Alex Katz painting January III on May 2, 1992 in his studio in New York. Finishing the painting took five hours.

**ALFRED STIEGLITZ: PHOTOGRAPHER**

CALL NUMBER: 770.9 S855Za vhs

30 minutes, 1998?, A film produced by Paul Falkenberg and Hans Namuth for Museum At Large, Ltd.

**SUMMARY:** Film about photographer Alfred Stieglitz.

**ALEXANDER CALDER: CALDER’S UNIVERSE**

CALL NUMBER: 709.2 C146Za vhs

30 min, 1962, A film by Paul Falkenberg and Hans Namuth; produced by Museum At Large, Ltd.

**SUMMARY** The universe of Calder’s rotating spheres, spinning mobiles, animated wire sculpture and his toys, prints, jewelry, tapestries, and theater designs are set in motion on the screen. We see Calder as he transforms an old spoon into part of a delicate mobile. He is captured at work and at play and revealed to be an artist for whom the two activities are inseparable.

**THE AMATEURIST**

CALL NUMBER: 791.4372 J952am vhs

14 min, 1998; a movie by Miranda July.

**SUMMARY** "A short, completely captivating video about surveillance, identity, watching and being watched. The amateurist slides along the edges of horror and satire to create an unsettling portrait of a woman on the brink of a technologically-driven madness."--Http://www.vdb.org.

**AMERICA BY DESIGN**

CALL NUMBER: 720.973 A5126 vhs reels 1-5

300 minutes on 5 videocassettes, directed by Werner Schumann; produced by Guggenheim, Inc. and WTTW Chicago.

**SUMMARY** A five-part documentary series hosted by Spiro Kostof, professor of Architectural History at the University of California at Berkeley, which traces commonplace elements in our architecture and design that demonstrate our unique American imagination and ingenuity. The film looks behind both facade and ornament to reveal the values, ideas, and expectations that are implicit in the ways we use what is designed and built, the demands we make on our environment and structures, and the changes we bring about on the face of the land.

**CONTENTS** **THE HOUSE (Reel 1)** Explores the evolution of the single-family detached dwelling as a symbol of the American dream. Kostof looks at how philosophy, politics, technology, and economics influence the American house and determine its shape, its history, and its meaning.

**THE WORKPLACE (Reel 2)** Focuses on farms, mills, factories, warehouses, and office buildings, tracing the changes that have taken place over three hundred years. Kostof visits the workplace creations of architects Frank Lloyd Wright, Albert Kahn, and Louis Sullivan, and explores the delicate balance between productivity and the design of the work environment.

**THE STREET (Reel 3)** Traces the history of American transportation systems from rivers to railways, and from simple roads to high-speed interstate highways. The filmmaker also examines the effects of new technologies on land use and visits the creations of city planners Pierre L’Enfant (Washington, D.C.) and James Oglethorpe (Savannah, GA.).

**PUBLIC PLACES AND MONUMENTS (Reel 4)** Looks at the sites that are our common ground: the parks, monuments, civic centers, libraries, and other spaces and structures that bear witness to those values we hold as a people. The film also examines urban renewal efforts, restoration and preservation programs, and considers the current trend in monuments toward the abstract and the symbolic.
THE SHAPE OF THE LAND (Reel 5) Illustrates how farming and strip-mining, bridges and irrigation projects and, of course, our settlement patterns have left their imprint on the American landmass. The program contrasts American Indian and European concepts of land ownership and use, and also examines the issues involved in the regulation of natural resources.

CALL NUMBER: 709.73074 W621am vhs
29 minutes, c1985, Produced by the Public Education Department; directed, written and narrated by Russell Connor.

SUMMARY In 1930, Gertrude Vanderbilt Whitney, a wealthy sculptor who believed that American artists deserved recognition as much as their European colleagues, founded the Whitney Museum of American Art with 500 works of contemporary art from her own collection. The Museum has played a vital role in the story of American art ever since, and is now the most comprehensive repository of twentieth-century American art. To serve living artists and the public, the Museum presents periodic temporary exhibitions of important current work. American Art Today: 1985 Biennial Exhibition has been called 'the most exciting and accurate portrayal of the current moment in art history.' This video documentary views the exhibition with a lively commentary by artists, critics, and the Whitney Museum curators who assembled it. The artists interviewed are Dara Birnbaum, Robert Breer, Eric Fischl, Donald Judd, Elizabeth Murray, Susan Rothenberg, David Salle, Kenny Scharf, and Ned Smyth. Critics are Arthur Danto and Carter Ratcliff.

AMERICAN ART FROM THE NATIONAL GALLERY OF ART.
CALL NUMBER: 709.73 N2772a ld and guide

SUMMARY Provides a compendium of over 2,600 works by American artists over a span of three enturies.

CALL NUMBER: 709.73 A51285 vhs
28 minutes, c1987, Produced by the Public Education Department; director, Russell Connor.

SUMMARY A walk through the 1987 biennial exhibition of the Whitney Museum of Modern Art, with interviews with some of the artists.

AMERICAN VISIONS
CALL NUMBER:709.73 A51202 vhs
480 minutes on 8 videocassettes, c1996, Written & presented by Robert Hughes; Producer/director, James Kent.

SUMMARY Presents a glimpse of American history through its visual art, painting, sculpture, architecture and monuments. Follows nearly three centuries of creativity, exploring a nation whose art mirrors its diversity. CONTENTS: v. 1 The Republic of virtue -- v. 2. The promised land -- v. 3. The wilderness and the West -- v. 4. The gilded age -- v. 5. A wave from the Atlantic -- v. 6. Streamlines and breadlines -- v. 7. The empir of signs -- v. 8. The age of anixiety.

THE AMIENS TRILOGY: PART 1, REFLECTIONS
CALL NUMBER:726.64 A5162 vhs
13.5 minutes, c1997, Director, Stephen Murray; producer, Maurice Luker.

SUMMARY Enjoy a walk-through of the Amiens Cathedral, located north of Paris and built in the 50 years after 1220, offers an extraordinary vision of Gothic space and structure, expressing the zenith of medieval technical prowess. Experience one of the greatest religious, artistic, and engineering achievements ever constructed. Companion video to Dr. Murray's book: Notre-Dame,
THE AMIENS TRILOGY: PART II, REVELATION
CALL NUMBER: 726.64 A516 vhs

13 minutes, c1995, Executive director, Stephen Murray

SUMMARY Amiens Cathedral, located north of Paris and built in the 50 years after 1220, offers an extraordinary experience of Gothic space and structure, expressing the height of the technical process of the Middle Ages. Using the most sophisticated techniques of our own age, advance computer animation employing Softimage on Silicon Graphics computers at Columbia University, Professor Stephen Murray and his team tell the original story of how the great French cathedral is encoded as an image of Heaven, the way it was built, and why it nearly collapsed. Based on the original research of Professor Stephen Murray of the Department of Art History & Archaeology at Columbia University for his book: Notre-Dame, Cathedral of Amiens: the power of change in Gothic/ Stephen Murray. Cambridge University Press. “The Amiens Project, Part II of the Amiens trilogy.”

ANCIENT PLACES
CALL NUMBER: 978.02 A5413 vhs


SUMMARY Host Philip Abbott visits the canyonlands wilderness of Utah and Hueco Tanks, Texas, two sites where Indian rock art has endured for centuries. There is also a look at a modern-day Indian artist at Zuni Pueblo, New Mexico. Licensed off-air tape recorded on 05/17/89.

ANDREW WYETH: THE HELGA PICTURES
CALL NUMBER: 759.13 W979Zan ld and guide

36 minutes and 237 still frames, c1987, Producer, Margaret Lewis Bates; director, Dennis Powers.

SUMMARY Documentary on Wyeth's art in general and of his pictures of Helga Testorf in particular, followed by a still-frame archive of the Helga collection of paintings, drawings, temporas, watercolors, and drybrush paintings. The paintings of Helga Testorf, Wyeth's neighbor and model, were painted and drawn in secrecy over a period of fifteen years, and ignited the curiosity of the art world when they were first revealed.

ANDY WARHOL
CALL NUMBER: 709.24 W275Za vhs

79 minutes, c1987, Produced and directed by Kim Evans.

SUMMARY A profile of Andy Warhol's life and work, using filmed interviews ranging over 25 years, as well as some footage shot in London shortly before his death in February 1987. Examines his career, which spanned painting, film, publishing, rock music, and television.

ANSEL ADAMS: A DOCUMENTARY FILM
CALL NUMBER: 779.0924 A211Zan dvd

100 minutes; 2002; directed by Ric Burns ; produced by Ric Burns & Marilyn Ness

SUMMARY Portrait of a great artist and ardent environmentalist-for whom life and art, photography and wilderness, creativity and communication, love and expression, were inextricably connected

ANSEL ADAMS, PHOTOGRAPHER
CALL NUMBER: 779.0924 A211an vhs


SUMMARY Profiles the life and work of Ansel Adams, one of America's greatest landscape photographers. Includes conversations with Georgia O'Keeffe and visits to the sites of some of the
most famous photographs of Ansel Adams.

ANTONELLO DA MESSINA
CALL NUMBER: 759.5 A634Za vhs


SUMMARY Through this tape the viewer will become acquainted with one of the greatest masters of the Venetian School of painting, the Sicilian born Antonello da Messina. His achievements put him on a par with Piero della Francesca, Giovanni Bellini and other well known artists of the Italian Renaissance. The role Antonello played in the definition of the art of his times is of such importance that the Renaissance itself would not be the same without him. Antonello is celebrated the world over for his treatment of color, his extraordinary skill in portraiture, and for his ability to render the human figure. This tape is the first to demonstrate in splendid detail, Antonello's virtuosic command of his fellow artists' innovations as well as his own power of original synthesis. Most notable is his incorporation of the discoveries of fifteenth century Flemish painters into the language of the Italian Renaissance.

APPRENTICE TO THE GODS, REUBEN NAKIAN
CALL NUMBER: 730.973 N163a vhs

28 minutes, c1985, Produced, directed, and written by Alison Abelson.

SUMMARY Documents the life and career of the sculptor, Reuben Nakian, from his youth in the early 1900's to the present day.

THE ARCHITECTURE OF FRANK LLOYD WRIGHT
CALL NUMBER: 720.973 W949Zar vhs

75 minutes, 1988?, produced by Barbara and Murray Grigor; written and directed by Murray Grigor.

SUMMARY This videotape is for the viewer willing to be seduced by the elegance of beauty of Wright's designs. His career, the main influences on his work, and his major projects are combined with the biographical milestones and design landmarks of his long life. Theoretical principles underlying Wright's architecture are illustrated by film footage of Wright himself or using his voice. Visual transitions are thoughtful and the slow viewing pace is not gratuitous: film elements are reflected in the narration and will be picked up again later on, either in the concepts illustrated or in the visual narrative. Motifs such as fire, circle, and natural elements enable us to visualize the evolution in Wright's work over the seven decades of his activity. The video presents a comprehensive outline of the architect's career with a clear, jargon-free narration by his granddaughter, and does justice to the complexity and wealth of the building and design corpus. Filming is extremely sensitive to the subject, and the color underlines major design concerns. Each building or project is presented beautifully in a sequence that moves smoothly from the general design to significant details and often back to the overall structure. The addition of extraneous period elements constitutes a subtle visual allusion to a chronological context. Music selection are in harmony with the mood of the projects they accompany.

ART AND LIFE IN THE MIDDLE AGES
CALL NUMBER: 745.67 A784 vhs

36 minutes, c1999, writer/director, Colin Still.

SUMMARY A program on the illuminated psalm book of Sir Geoffrey Luttrell. Section one discusses how the psalter was made and decorated, focusing on what the paintings reveal about fashion, trade, and entertainment. In section two, images of feasting, warfare, heaven, and hell are spotlighted, providing insights into 14th-century values and the prominent role of religion in daily living.

ART CITY: MAKING IT IN MANHATTAN
CALL NUMBER: 709.747 M235 dvd

SUMMARY: Documents contemporary New York artists, collectors, dealers and critics at their work, discussing such topics as inspiration, aesthetics, success and lifestyle.

ART CITY: A RULING PASSION
CALL NUMBER: 709.73 R935 dvd


SUMMARY: Interviews with artists and critics on location in their studios and places of work helps reveal the creative process in action. Visiting such locations as Taos, Los Angeles, Woodstock, and New York, various artists comment on such topics as exhibiting their works, the press, and measures of success in the late 20th century art world.

ART CITY: SIMPLICITY
CALL NUMBER: 709.73 S612 dvd


SUMMARY: Using interviews with artists, this documentary explores emotional and psychological issues that affect these artists, their lives and their work. Topics such as community, emotions, motivation, hiring assistants, and controversy are covered.

ART IN THE CULTURAL REVOLUTION: ESTABLISHMENT OF A NEW AGE
CALL NUMBER: 709.5109 A784 vhs

SUMMARY Examines the Communist Party's rigorously enforced art policies during China's Cultural Revolution from 1966-1976, when pictorial artists were given strict aesthetic guidelines for the production of works designed to promote the ideology and imagery of Mao Tse-tung's illusory new society. Through a detailed study of paintings, posters and operas--from their color scheme and their treatment of light and shadow, to the bodily poses and facial expressions--the video reveals how artists were politically mobilized under the guidance of Mao's wife, Jian Qing, to promote an ideology of revolutionary purity.

ARTIST UNKNOWN
CALL NUMBER: 966.93 A791 vhs

50 minutes; 1995?; producer and director, David Lan.

SUMMARY: In this documentary, Lennie James, a young British man of African descent, journeys to war-shattered Benin City, in the western African country of Nigeria, to discover the origins of a carved mask purchased in London. He uncovers a tale of early African civilization, the looting of treasures and suppression of the traditions by colonial powers, and the amazing persistence of an African artistic vision within a colonial culture. His mission becomes a quest to better understand the essence of Africa itself.

ART MEETS SCIENCE AND SPIRITUALITY IN A CHANGING ECONOMY
CALL NUMBER: 330.904 A784 vhs

265 minutes on 5 videocassettes, c1992, Directed and edited by Maxine Harris.

SUMMARY Pt. 1. From fragmentation to wholeness. Robert Rauschenberg, David Bohm, the Dalai Lama and Stanislav Menshikov discuss creativity, coherence, wholeness, the implicate order and the need to move from a competitive to a compassionate society.
Pt. 2. The chaotic universe. John Cage, Ilya Prigogine and others discuss a new way of thinking about the organization of all living systems, the creativity inherent in chaos and a non-linear world that contains multiple views.
Pt. 3. Crisis of perception. Jacques van der Heyden, Francisco Varela, J.M. Pinheiro Neto and Mother Tessa Bilecki discuss the Buddhist theory of knowledge in relation to modern cognitive science, the groundless nature of reality and the interaction of perception with what is perceived.
Pt. 4. The transforming world. Lawrence Weiner, Rupert Sheldrake, Sogyal Rinpoche et al. discuss art and entropy, reincarnation and the morphogenetic field, the current shift in physics and biology towards the concept of a living Earth, and what the third world has to offer the West.
Pt. 5. The shifting paradigm. Fritjof Capra, Marina Abramovic and Raimon Panikkar discuss ecological sustainability, the existential fear of change, present day man's alienaion from nature,
and the role of creativity in a new perception of nature and reality.

**ART NOUVEAU, 1890-1914**

**CALL NUMBER:** 709.0349 A7843 vhs

33 minutes; 2000; produced and directed by Carroll Moore


**THE ART OF HAITI: THE PRIMITIVE PAINTERS**

**CALL NUMBER:** 709.7294 A784 vhs

26 minutes, c1982, Written, produced, and directed by Mark Mamalakis.

**SUMMARY** A powerful documentary from Chicago filmmaker Mark Mamalakis on the art movement that has emerged from the rage, poverty, and passion of Third World cultures, specifically Haiti. The works of twelve prominent artists are juxtaposed with voice-over narration, interviews, and traditional Haitian folk music. The film includes interviews with artists Philome Obin and Rigaud Benoit, and detailed retrospectives of painters Hector Hyppolite and Andre Pierre.

**ART OF INDONESIA: TALES FROM THE SHADOW WORLD**

**CALL NUMBER:** 709.598 A7845 vhs

28 minutes, c1990, Director-writer: Andrea Simon.

**THE ART OF LIVING**

**CALL NUMBER:** 306.08 M6466 vhs reel 5

58 minutes, 1992, Produced by Michael Grant & Richard Meech.

**SUMMARY** Looks at art as part of daily life and ritual observance among the Wodaabe of Niger, the Dogon of Mali, and in the life of Jack Pollock, a North American artist with the HIV virus.

**THE ART OF MUSEUMSHIP**

**CALL NUMBER:** 069.068 A784 vhs

28 minutes, c1995, execuite producer, Robert Isaacson; producer, Doris Bergman; director, Adam Walker.

**SUMMARY** Betty Gotbaum, executive director of the New York Historical Society, talks about the business of art and running a museum.

**THE ART OF RENAISSANCE SCIENCE: GALILEO & PERSPECTIVE**

**CALL NUMBER:** 520.9 G158 Zar vhs

45 minutes, c1991, produced and directed by Gary Welz.

**SUMMARY** In this videotape from Science Television, Dauben discusses the life of Galileo, the origin of perspective drawing and the interaction of art and science in the Renaissance. His presentation includes dozens of examples from Renaissance painting, sculpture and architectural drawing, including the works of Rembrandt, Michelangelo, and Leonardo DaVinci. Computer graphics are used to recreate the inclined plane and Tower of Pisa experiments of Galileo. Dauben explains how these experiments allowed Galileo to formulate his revolutionary theory of the behavior of falling bodies and projectile motion.

**THE ART OF ROMARE BEARDEN**

**CALL NUMBER:** 759.13 B368 Za vhs

30 minutes; 2003; Produced, written, and directed by Carroll Moore.

**SUMMARY** "Romare Bearden's art captures the diversity and richness of his life. With roots in
North Carolina, Bearden migrated North at an early age, living in industrial Pittsburgh, vibrant Harlem, and, later in his life, on the Caribbean island of St. Martin. These four locales and his memories of their people, music, colors, and stories form the basis of Bearden's collages and paintings, whose style exhibits a unique blend of cultural influences from Harlem, Europe, and Africa. This film traces Bearden's entire career, including his paintings and watercolors of the 1940s, experimental collages of 1964, mature collages of the next two decades, large-scale public murals, and late landscapes. The documentary also features commentary by art historians, artists, and others who knew Bearden, including Wynton Marsalis, Albert Murray, and Emma Amos."

THE ART OF THE DOGON
CALL NUMBER: 730.96623 A784 vhs

24 minutes, c1988, Produced and directed by John Goberman, Marc Bauman.

SUMMARY The Dogon people of Mali possess one of the richest art traditions in West Africa. Residing in an imposing landscape of steep cliffs and arid plains, the Dogon have for centuries created powerful sculpture to use in various rituals and in their daily life. One of the great admirers and collectors of Dogon art is Lester Wunderman. This half-hour film is based on his extensive collection at the Metropolitan Museum and his archival footage, which was shot on location in Mali. The Art of the Dogon attempts to capture the beauty and power of Dogon art while placing it in context within Dogon beliefs and culture.

ART OF THE WESTERN WORLD
CALL NUMBER: 709 A7848 vhs reels 1-9

513 minutes on 9 videocassettes (57 min. each), c1989, Series producers, Tony Cash, Andrew Snell; Directors, Geoff Dunlop and others.

SUMMARY Art history, filmed on location.

CONTENTS
THE CLASSICAL IDEAL: GREECE AND ROME, 600 B.C.-350 A.D. (Reel 1) The origins of Western art are traced to ancient Greece through Kouroi and Korai (male and female) figures, as well as by the architecture of the Parthenon. From Greece to Rome through the Hellenistic period, the program focuses on the new artistic approach to human forms and violent emotions that reached its pinnacle with the altar of Zeus at Pergamum.
A WHITE GARMENT OF CHURCHES: ROMANESQUE AND GOTHIC (Reel 2) The exquisitely preserved church of Paray-le-Monial reveals how monasticism and pilgrimage affected the architectural development of French romanesque churches in the late 11th century, while Gislebertus' sculpture at St. Lazare in Autun illustrates the medieval focus on heaven and fear of damnation. The triumph of the Gothic style is revealed through close range studies of the Durham, Canterbury, St. Denis and Chartres cathedrals.
THE EARLY RENAISSANCE: ITALY AND NORTHERN EUROPE (Reel 3) The revival of the classical tradition is explored and interpreted through the contribution of Florentine artists in the early 15th century. Brunelleschi's soaring dome for Florence's cathedral, Massacio's use of linear perspective in painting, and the sculpture of Donatello and Ghiberti exemplify the merging of Christian and classical values. In the North, the richly detailed 'magic realism' of Netherlandish painter Jan van Eyck emerges in the newly developed medium of oil paint. Grunewald's Isenheim altarpiece conveys the spiritual crisis in Northern Europe on the eve of the Protestant Reformation, while Albrecht Durer's prints and drawings herald the arrival of the Renaissance in Germany.
THE HIGH RENAISSANCE: ROME AND VENICE (Reel 4) With Leonardo, Michelangelo, and Raphael, the artist as genius takes center stage. Their works in a variety of media -- painting, sculpture, drawing, and architecture -- define the aesthetic values of the day and are destined to serve as standards of excellence for centuries afterward. Under Papal patronage, Rome re-emerges as a center of artistic activity, while the Venetian preoccupation with theater, nature, and light is captured in glowing works by Giorgione, Titian, and Verones.
REALMS OF LIGHT: THE BAROQUE (Reel 5) The direct emotional appeal and theatrical power of the Baroque style, stimulated by the Catholic Counter-Reformation, is epitomized in Bernini's sculpture 'The Ecstasy of Saint Teresa.' The exuberant forms and colors of the Baroque found a home in Austria, where the Hapsburg dynasty made effective symbolic use of the Baroque style in the monastery of St. Florian, the Kartskirche, and the Belvedere Palace. Rubens' sensuous, opulent canvases made him the favorite court painter of kings and emperors, while Velasquez, content to serve King Philip of Spain, produced the ambiguous, many layered masterwork 'Las...
Meninas.' The Protestant Dutch Netherlands became a republic where merchants and other citizens were the patrons of artists such as Vermeer, Hals, and Rembrandt.

AN AGE OF REASON, AN AGE OF PASSION (Reel 6) The decadence and corruption of the 18th-century French nobility provoked political and artistic reaction. The elegant allegories of Watteau and the Rococo fantasies of Boucher were favored by the upper classes, but were rejected by a society that was in violent revolt. Western artists turned to classical examples to restore balance and harmony to their work. Jacques-Louis David's cool and ordered paintings urge a return to the noble morality of a classical past. The French Revolution turns David's brush into a powerful weapon for the new order, and inspires his masterpiece 'The Death of Marat.' The optimism of the Enlightenment is shattered in the wake of the French Revolution and the Napoleonic Wars. A new 'Romantic' genre emerges in paintings by Gericault, Delacroix, and Goya.

A FRESH VIEW: IMPRESSIONISM AND POST-IMPRESSIONISM (Reel 7) Courbet defies the entrenched traditions of the official Salon and paints 'the subjects of modern life' as he sees them. His impulse is shared by other artists whose work would be derided as Impressionism. The distinctive contributions of Manet, Renoir, Pisarro, Degas, and Monet are emphasized. The term 'Post-Impressionist' applied to Gaugin, Seurat, Van Gogh, and Cezanne signifies not a common style, but a collective rejection of Impressionism. In Brittany and Tahiti, Gaugin painted pre-industrial, primitive cultures in canvases of intense, saturated color. Through a methodical application of paint, Seurat attempted to wed science and art in 'A Sunday on the Grand Jette.' Van Gogh's radical use of color expressed his tortured and exultant perceptions of the world. In his vision of the subject as an arrangement in form and color, Paul Cezanne laid their foundations for 20th-century art.

INTO THE 20TH CENTURY (Reel 8) The early years of the 20th century witnessed a creative explosion in science, thought, and technology. Vienna's secessionist movement -- most notably Klimt and Schiele -- is the focus of the film's opening sequence. Paris witnessed the Dadaism of the 'Fauves' led by Matisse, and the revolution initiated by Picasso's 'Les Demoiselles d'Avignon,' which set the stage for Cubism. Cubism proved to be adaptable to visions of urban and modern life as disparate as those of the German Expressionists, the Italian Futurists, the Russian Suprematists, and the Dutch De Stijl school. Abstraction proved to be the most influential source in the post-World War I art world. An International Style evolves from the work of four great architects: Frank Lloyd Wright in America, Walter Gropius and Mies Van Der Rohe of Germany's Bauhaus, and Le Corbusier in France. Influenced by Freud's theories on the unconscious, Surrealist painters used dreams and Automatism to produce startling and poetic images full of ambiguity and odd associations, notably in Joan Miro's 'Birth of the World.'

IN OUR OWN TIME (Reel 9) After World War II, the center of the art world moves to New York for the first time. With Jackson Pollock as dynamic innovator, the 'Action Painters' or 'Abstract Expressionists' become an internationally influential force. The post war art world produces a bewildering multitude of styles. Jasper Johns, Robert Rauschenberg, Andy Warhol, and Claes Oldenburg function as participants, celebrants, and critics of modern society. By the 1970s and 80s, the mass media have triumphed, pervading every aspect of our lives and blurring the line between image and reality. For painters, sculptors, and architects who have turned from the 'less is more' of modernism, the past provides a rich mine of images, allusions, and inspirations to be combined freely -- and with a sense of humor -- in their 'Post-Modern works.'

ART TO ART: EXPRESSIONS BY ASIAN AMERICAN WOMEN
CALL NUMBER: 704.042 A784 vhs

27 minutes, 1993, Executive producer, Asian Women United of California; producer, Valerie Soe.

SUMMARY Asian-American women and artists Pacita Abad, Yong Soon Min, Hung Liu and Barbara Takenaga discuss and show examples of their work, each in a separate sequence.

ART 21: ART IN THE TWENTY-FIRST CENTURY
CALL NUMBER: 709.7309 A7837 vhs v. 1-2 and dvd 1-2

Created and produced by Susan Sollins, Susan Dowling; directors, Catherine Tatge, Deborah Shaffer.

SUMMARY Meet twenty-one diverse contemporary artists through revealing profiles that take viewers behind the scenes into artists' studios, homes, and communities to provide an intimate view of their lives, work, sources of inspiration and creative processes. The program is divided into four general themes - place, spirituality, identity, and consumption.
ARTISTIC FREEDOM: INTERVIEW WITH PETER BROOK
CALL NUMBER: 792.023 B871Za vhs

58 minutes, c1992, C-SPAN. Licensed off-the-air recording made by Public Affairs Video Archives on 03/10/92 from a broadcast by C-SPAN 2.

SUMMARY Director Brook speaks about the role of art and the importance of artistic freedom. He describes the anti-authoritarian and anti-governmental nature of theater and stage performance, and tells about the need for art sponsorship that is free of political restraints.

ARTISTS AT WAR
CALL NUMBER: 700.94436 M799 vhs reel 2

52 minutes, c1990, produced by Mechthild Offermanns; directed by Matthew Reinders.

SUMMARY Memories of Montparnasse's revelry and relative prosperity contrast sharply with the writing from the front.

ARTISTS AT WORK: A FILM ON THE NEW DEAL ART PROJECTS
CALL NUMBER: 709.73 A7912 vhs

35 minutes, 1990, produced and directed by Mary Lance.

SUMMARY An in-depth survey of the federal programs for support of visual artists during the depression. Several artists recount experiences with WPA's art project and other programs. "The video chronicles the New Deal effort to spread 'art to the millions' through the country's first comprehensive art education program and looks at the Artists Union and related political activities." It also shows works of art created during the New Deal era and discusses the destruction and loss of many works of art produced then.

ARTS OF AFRICA
CALL NUMBER: 709.6 A7922 vhs

54 minutes, c1990, Written and produced by Take One Video, Inc. in collaboration with the Dept. of Museum Education, the Art Institute of Chicago.

SUMMARY A survey of the diverse artistic heritage and traditions of Africa.

ATLANTA
CALL NUMBER: 791.4372 J952a vhs

10 minutes, 1996, a movie by Miranda July.

SUMMARY Interview of a 12-years-old olympic swimmer and her mother during the athlete's preparation for the 1996 summer Olympic Games in Atlanta.
AUGUSTUS SAINT-GAUDENS: AN AMERICAN ORIGINAL
CALL NUMBER: 730.973 S139Za vhs

28 minutes, Produced, directed and edited by Paul G. Sanderson, III.

SUMMARY This documentary depicts the life of the great American sculptor, Augustus Saint-Gaudens.

THE AVANT-GARDE IN RUSSIA, 1910-1930: NEW PERSPECTIVES
CALL NUMBER: 709.47074 A9468 vhs

89 minutes, 1988, produced by Ann Shanks & Bob Shanks; directed by Robert Benedetti.

SUMMARY Through painting, architecture, sculpture, theater, film and fashion, the avant-garde of the arts in Russia explored primitivism, cubo-futurism, and productivism. The optimism and vitality of Russia's artists were quickly crushed by Social Realism, the official style of Soviet Message Art. This program presents examples of art produced before and after the controls and restrictions were placed on creative artists, and explores the effects and impact of state-controlled art.

BALTHUS
CALL NUMBER: 759.4 B197Zb vhs

30 minutes, 1994, a film by Hans Namuth, Paul Falkenberg and George Freedland.

SUMMARY Documents a major retrospective of the works of the painter Balthus, presenting a selection of the key works exhibited.

B[R]ANUCUSI
CALL NUMBER: 730.924 B816 vhs


SUMMARY We are introduced to Bancusi via a tour of his Paris studio which has been preserved and reconstructed as an installation in the Centre Georges Pompidou, Paris. The film then moves to the Guggenheim Museum in New York where the camera focuses on specific works and circles the spiral core of the museum to provide a vista of the entire exhibition.

THE BARCELONA PAVILION
CALL NUMBER: 720.943 M632ZpaX vhs

17 minutes, 1993, written and directed by Dennis L. Dollens and Ronald Christ.

SUMMARY Using old photographs and digitally restored archival newsreels, Mies van der Rohe's Pavilion for the German government in Barcelona's 1929 International Exposition is shown. Live footage captures the reconstruction of the building on its original site.

BEN NICHOLSON, 1894-1982
CALL NUMBER: 759.2 N624Zb vhs

60 minutes, C1985, director, John Read; producer, Anne Balfour Fraser.

SUMMARY A study of the development of English artist Nicholson's work and his contribution to modern art; with observations and reminiscences by people who knew him well.

BENNY ANDREWS, THE VISIBLE MAN
CALL NUMBER: 751.43 A565Zb vhs

28 minutes, C1996, Created and produced by Linda Freeman; written and directed by David Irving.

Summary: Benny Andrews, African-American artist, talks about his life and art.
BERTHE MORISOT: THE FORGOTTEN IMPRESSIONIST
CALL NUMBER: 759.4 M861Zbe vhs

32 minutes, C1989, Teri J. Edelstein. Director, James MacAllister.

BIRD’S EYE
CALL NUMBER: 791.4372 L9376b vhs

10 minutes, C1978, creator, Mary Lucier.

SUMMARY This experimental film combines a bird singing with music and different shapes of light and darkness.

BLACK HISTORY/BLACK VISION: THE VISIONARY IMAGE IN TEXAS
CALL NUMBER: 704.0396 B6274 vhs

41 minutes, C1989, produced and written by Lynn Adele; directed by Luther Bradfute.

SUMMARY Documentary features interviews with Black Texas visionary artists such as John W. Banks, Ezekiel Gibbs, Frank Jones, Naomi Polk, Rev. Johnnie Swearingen, and Willard "The Texas Kid" Watson.

THE BLACK SQUARE see CHORNYI KVADRAT

BLACKWOOD
CALL NUMBER: 769.971 B632Zb vhs

28 minutes, 1992, produced by Tom Daly; directed by Tony Ianzelo and Andy Thomson.

SUMMARY Canadian printmaker David Blackwood demonstrates how he creates a copper plate etching and he describes how his prints are used in conjunction with an animation camera to capture the spirit of Newfoundland and its people.

BLAKE
CALL NUMBER: 821.7 B63Zbke vhs

SUMMARY "William Blake, artist and poet”—Cover. Part of the series “The English Masters” by Cromwell Productions, Ltd.

B[R]ANCUSI: RETROSPECTIVE AT THE GUGGENHEIM MUSEUM
CALL NUMBER: 730.924 B816 vhs


SUMMARY We are introduced to Brancusi via a tour of his Paris studio which has been preserved and reconstructed as an installation in the Centre Georges Pompidou, Paris. The film then moves to the Guggenheim Museum in New York where the camera focuses on specific works and circles the spiral core of the museum to provide a vista of the entire exhibition.

BREAKING FREE OF THE EARTH: KAZIMIR MALEVICH, 1878-1935
CALL NUMBER: 759.7 M248Zbr vhs

54 minutes; c1990; directed by Barrie Gavin

SUMMARY "The most inscrutable of the Russian revolutionary artists, Kazimir Malevich had the misfortune to die in official Soviet disfavor, and to remain under that disapproval for decades afterwards. Now political changes have opened the doors to these hidden storerooms, and Malevich’s art can be publicly viewed once again. The first major retrospective of Malevich’s work since his death more than 50 years ago took place in 1989 at the Stedelijk Museum in Amsterdam. This program documents the exhibition and allows Malevich to reveal his own story, providing viewers with analyses and commentary on his work that is vivid, precise and personal. While his life was relatively short, Malevich's artistic journey was long and complex. He travelled through many different styles before returning at the
end of his life to very nearly the artistic point where he began.”

**BREAKTHROUGH: A PORTRAIT OF ARISTIDES DEMETRIOS**  
**CALL NUMBER:** 730.924 D377b vhs

45 minutes; c1986; director, Eames Demetrios; produced by Eames Demetrios and Donald Bull

**SUMMARY** This 1986 CINE "Golden Eagle" award-winner profiles San Francisco sculptor Aristides Demetrios, creator of abstract metal monuments of monolithic proportions. In this sensitive examination of the creative process, we see a man in love with his work, an artist constantly exploring the relationship between creative expression and the world. The beauty of the film lies in its deft contrast of cold steel and passionate dreams as the sculptor creates on-camera the 30-foot long, 9,500 pound "Breakthrough", a massive yet delicate construction that graces Airport Technology Park in Santa Clara, California.

Underlying this examination of the creative process is an intriguing discussion of the passing of artistic genes from one generation to another. Filmmaker Eames Demetrios is the son of sculptor Aristides and grandson of noted artist George Demetrios and author/illustrator Virginia Lee Burton. As a child he watched mom and dad at "his and hers" welding torches and, like most Demetrios children, Eames has worked in his father's studio. He now pursues art in a different form, defining space through the eye of a lens. *Breakthough* is a sensitive, yet never syrupy portrait of a father, "a testament to the creative drive, with each generation taking its cue from the previous, yet finding its own way" (Los Angeles Herald Examiner).

**BRICE MARDEN**  
**CALL NUMBER:** 741.973 M3225Zb vhs

20 minutes; 1977; directors/producers, Ed Howard, Theodore R. Haines

**THE BRILLIANT YEARS**  
**CALL NUMBER:** 700.94436 M799 vhs reel 1

51 minutes; c1990; directed by Matthew Reinders; produced by Mechthild Offermanns

**SUMMARY** Captures turn-of-the-century Paris with early documentary footage by Eugene Atget which contrasts sharply with the shocking modernity of the era's burgeoning art forms.

**THE BUILDING OF BATH**  
**CALL NUMBER:** 728 B9323 vhs

26 minutes; c1996; directors, Keith Jacques & Duncan Marshall; produced by Faculty of the Built Environment and The Building of Bath Museum.

**SUMMARY** Shows the architectural design and construction of mainly 18th and 19th century Georgian buildings and other structures of Bath, England.

**CADILLAC RANCH SHOW & MEDIA BURN**  
**CALL NUMBER:** 709.04 C124 vhs

37 minutes; c1986

**SUMMARY** Two classic video art films. *Cadillac Ranch Show* records the events surrounding the burial of ten Cadillacs, fins up, in a field near Amarillo, Texas in 1974 and includes an interview with the members of Ant Farm on the tenth anniversary of this event. *Media Burn* records the events of July 4, 1975, when Ant Farm built a massive pyramid of blazing television sets and drove a customized Cadillac Eldorado through the fiery wall.

**CAMEROONS BRASS-CASTING**  
**CALL NUMBER:** 739.52096 C182 vhs

11 minutes; 198-?

**SUMMARY** This documentary follows the process of brass casting of the Bamum people of Cameroon from the initial stage of sculpting of the wax models through the casting of the brass to the burnishing of the finished piece of art.
THE CAPTIVE LOOK, THE TURKISH BATH: JEAN-AUGUSTE DOMINIQUE INGRES (1780-1867)
CALL NUMBER: 759.4 I55ZreX vhs

30 minutes; c1991; director/producer, Alain Jaubert.

SUMMARY An examination of the Ingres painting of 25 nude women that inspires as much repulsion as fascination.

CARAVAGGIO
CALL NUMBER: 795.5 C262Zcar vhs

28 minutes; 1991; director, Claudio Stella; producer, Amedo Angiolillo

SUMMARY A film about the life and art of the Italian painter Michelangelo Merisi, better known as Caravaggio (1571-1610).

THE CARAVAGGIO CONSPIRACY
CALL NUMBER: 364.162 C376 vhs

60 minutes; c1984; directed by Nigel Finch; produced by Alan Yentob

SUMMARY The true story of journalist Peter Watson's undercover work in the recovery of stolen paintings in Italy in 1979. Discusses authentication of the paintings, and the art dealer business.

CARLO SCARPA
CALL NUMBER: 720.945 S286Zca vhs

58 minutes; c1996; directed by Murray Grigor; producer, John Ellis

SUMMARY "Scarpa’s unique ability to successfully incorporate his own designs into historical renovation projects is shown at several locations, including the 15th-century Castelvecchio in Verona and Palazzo Abatellis in Palermo. Brion Memorial--one of the great enigmas of modern architecture--is examined as a hybrid of classical, abstract, and Japanese architectural forms. In Venice, craftsmen and fellow architects fondly remember Scarpa’s endless experimentation with color and textures.”--Container.

CAROLINGIAN LUXURY MANUSCRIPTS
CALL NUMBER: 745.67 C292 vhs

24 minutes; c1987; produced & directed by Bob Rodgers

SUMMARY Discusses religious manuscripts of the Middle Ages in their artistic and intellectual contexts. NUL copy made by University of Toronto Media Centre on Sept. 5, 1990.

CASPAR DAVID FRIEDRICH: THE BOUNDARIES OF TIME
CALL NUMBER: 759.3 F911ZcasX vhs

39 minutes; c1991; director/producer, Peter Schamoni

SUMMARY "This program is a compelling look at the intellectual and historical significance of the great German artist Caspar David Friedrich. It fulfills Friedrich's own desire of having his paintings viewed with classical music. The specially composed score blends beautifully with Friedrich's large masterpieces, creating a deeply spiritual mood. The director captures the drama of the original landscapes with an astonishing number of brilliant scenes. Based on writings by Friedrich's friend and pupil, C.G. Carus, and Friedrich himself, this video offers a beautiful collage of the Romantic world seen through Friedrich's own eyes and explored in his own thoughts."

CATHEDRAL
CALL NUMBER: 726.64 C3633 vhs

58 minutes; 1988; animation created and directed by Tony White; produced by Mark Olshaker and Larry Klein
"A combination of spectacular location sequences and cinema-quality animation, this program takes you to France's most famous and awe-inspiring cathedrals, traveling back in time to 1214 to explore the design of Notre Dame de Bealieu, a representative Gothic cathedral shaped by cultural and religious forces. You are treated to a close look at the vaulted arches, elaborate stained-glass windows, and dizzying cathedral ceilings that evolved with the help of such technology as the flying buttress. More than just an informative narrative on construction, Cathedral tells tales from the period, revealing fascinating stories of life and death, faith and despair, prosperity and intrigue."

THE CATHEDRAL ENGINEERS
CALL NUMBER: 726.6 C3632 vhs

29 minutes; c1983; produced by Richard Longley

Summary: Describes the long process of building New York's Cathedral of St. John the Divine, being built by hand using traditional methods of working with stone. Explores the history of cathedral architecture and tours European Gothic cathedrals, particularly Chartres, used as models for St. John's.

CAVES OF ALTAMIRA
CALL NUMBER: 709.0112 C381 vhs

26 minutes; 1991; director, Jose Antonio Parano; producer, A. Bernaldo de Quiros

Summary: Shows cave paintings of animals and mysterious symbols done thousands of years ago in Altamira Cave, Spain.

CENTERS: A VIDEO TAPE
CALL NUMBER: 709.04 A172c vhs

23 minutes; 199-?; director, Vito Acconci

Summary: The film was made by Acconci using the video monitor as a mirror. As we look at the artist sighting along his outstretched arm and forefinger toward the center of the screen what we see is a sustained tautology: a line of sight that begins at Acconci's plane of vision and ends at the eyes of his projected double. The result turns the activity around: a pointing away from the filmmaker at an outside viewer.

THE CENTRE GEORGES POMPIDOU: THE BIG ESCALATOR
CALL NUMBER: 708.4361 C397 vhs

60 minutes; c1987; director, Adrian Maben

Summary: 25,000 people a day pass through the doors of the "Pompidou," making it the world's most visited center for the arts. The architecture itself is a controversial masterpiece--a metal and glass construction rising from the narrow streets of the historic Beaubourg district. This documentary reveals the center's success in breaking down the elitist barriers of art and in bringing together many sorts of cultural activities under one roof.

CEZANNE: THE MAN AND THE MOUNTAIN
CALL NUMBER: 759.4 C425Zc vhs

60 minutes; c1985; RM Arts; directed by Jochen Richter; produced by Jakob Hausmann

Summary: This portrait of Cezanne revolves around the central theme of his painting: his fascination with nature and his love-hate relationship with his birthplace, Aix-en-Provence, most specifically the nearby mountain, Sainte Victoire, which he painted repeatedly. This story opens with the artist at 67 and traces his career to his final recognition as the "father of modern painting."

CEZANNE: THE RIDDLE OF THE BATHERS
CALL NUMBER: 759.4 C425Zcezan

57 minutes; c1990;
SUMMARY Throughout his entire work, Cezanne was preoccupied with the theme of "the bathers". This film follows "the bathers" from their beginning to Cezanne's late works focusing on the research of art historian M. L. Krumrine and her unique exhibition "Paul Cezanne, the bathers" which took place in Basel in 1989.

CHARLES DANA GIBSON: PORTRAIT OF AN ILLUSTRATOR
CALL NUMBER: 740.973 G448Zc vhs

SUMMARY Tells of the career of illustrator Charles Dana Gibson, whose lasting achievement was the creation of the image of a lovely and capable American woman. This fond remembrance is told by art critics and grandchildren.

CHARLOTTE, LEBEN ODER THEATER?
CALL NUMBER: 759.3 S174Zc vhs

SUMMARY "Based on the work of Charlotte Salomon who, as a young Jewish painter from Berlin, took refuge in Nice during World War II. 'Life or Theater' - a series of 769 poignant, unforgettable paintings - is her moving and singular masterpiece. Unique in the history of art, it has been transposed into a film by careful editing to highlight its dramatic potential. In these gouaches, she tells the story of her childhood, her love for a singing instructor, her dreams of painting, the advent of Nazism, and her exile in France"--Container.

CHOTT EL-DJERID
CALL NUMBER: 791.4372 V7947c vhs

SUMMARY Chott el-Djerid is a magical exploration of electronic impressionism and djinn-like illusions. Bill Viola plays with light and the diffractions created by extreme heat and cold in silent landscapes of the Tunisian Sahara, Saskatchewan, and Central Illinois.

CHICAGO'S MODERN ARCHITECTURE
CALL NUMBER: 720.97731 C5321 vhs

SUMMARY The film shows and discusses many works of Chicago's modern architects and reviews the rich architectural legacy of Louis Henry Sullivan, Henry Hobson Richardson, and Frank Lloyd Wright. Important buildings shown include the Museum of Science and Industry, the Field Museum of Natural History, Orchestra Hall, the Sears Store (one of the first steel framed buildings), the Montgomery Ward Warehouse, and the Wrigley Building completed in 1924. Later buildings include the Sears Tower, the Tribune Tower, Lake Point Tower, the Daley Center, the Federal Center, the Time-Life Building, the State of Illinois Center, and a number of works of Mies van der Rohe.

CHIHULY GARDENS AND GLASS
CALL NUMBER: 748.50282 C534Zc dvd

SUMMARY "Dale Chihuly's decades of exploring the relationship of glass and nature reach a zenith in 2002 at Chicago's historic Garfield Park Conservatory. Follow behind the scenes as Chihuly and his team create and install glass sculptures among the plants at the revitalized urban conservatory"--Container.

CHILLIDA
CALL NUMBER: 730.924 C538chi vhs

SUMMARY Presentation of some of the Basque sculptor's major work (with his own commentary),
his physical surroundings, his time-of-filming progress on terra cotta pieces and massive forged iron.

CHRISTIAN BOLTANSKI  
CALL NUMBER: 700.924 B694Zc vhs  
53 minutes; c1994; produced and directed by Gerald Fox

CHORYNI KVARAT = THE BLACK SQUARE  
CALL NUMBER: 947.084 G5486 vhs reel 7 (part 1)  
60 minutes; 1989; directed by Joseph Pasternak  
SUMMARY  Tells the story of Russia's artistic avant-garde from the 1950's to the 1970's. A cinematic appreciation of works only recently allowed to be exhibited and of the artists that created them.

CHRISTO'S VALLEY CURTAIN  
CALL NUMBER: 709.24 C556cZc vhs  
28 minutes; directed and produced by the Maysles Brothers and Ellen Giffard  
SUMMARY  Valley Curtain, by legendary American filmmakers Albert and David Maysles, was called "the finest film I have ever seen about an artist and his work" by art critic Calvin Tomkins. Nominated for an Academy Award, the film describes the hanging of a curtain in August, 1972 by the Bulgarian-born New York artist, Christo. Christo's curtain, however, was not an ordinary one. "It was made of nine tons of orange nylon polymide fabric, was a quarter of a mile long, was suspended from four steel cables as much as 365 feet above the floor of Rifle Gap, Colorado, and cost $700,000. It lasted for less than 24 hours before it was torn to ribbons by the wind, but that didn't matter."

CINDY SHERMAN: TRANSFORMATIONS  
CALL NUMBER: 770.924 S553Zc vhs  
28 minutes, 2002, producer/director, Paul Tschinkel  
SUMMARY:  Shows Sherman's photographs of herself impersonating various fictitious characters.

CIVILISATION: A PERSONAL VIEW  
CALL NUMBER: 700.1 C582 vhs reels 1-13  
650 minutes on 13 videocassettes of 50 minutes each; 198-?; director, Kenneth Clark; produced by Michael Gill and Peter Montagnon  
SUMMARY  This landmark series, a personal view by noted historian Kenneth Clark, guides viewers through Western architecture, art, philosophy, literature, and music.

CONTENTS  
THE FROZEN WORLD (Reel 1)  Traveling from Byzantine Ravenna to the Celtic Hebrides, from the Norway of the Vikings to Charlemagne's chapel at Aachen, Clark illuminates the Dark Ages.  
THE GREAT THAW (Reel 2)  The reawakening of European civilization in the 12th century is traced from its first manifestations at the Abbey of Cluny to its high point, the building of the Cathedral of Chartres.  
ROMANCE AND REALITY (Reel 3)  Clark journeys from the Loire, through the hill towns of Tuscany and Umbria, to Pisa, as he explores the achievements of the later Middle Ages in France and Italy.  
MAN - THE MEASURE OF ALL THINGS (Reel 4)  Clark visits Florence, where European thought enjoyed new impetus by rediscovery of the classical past. He also journeys to Renaissance centers Urbino and Mantua.  
THE HERO AS ARTIST (Reel 5)  Papal Rome in the 16th century provides the focus for this look at Michelangelo, Raphael, and da Vinci. Rooms and gardens of the Vatican and the Sistine Chapel are
visited.

PROTEST AND COMMUNICATION (Reel 6) The Reformation is explored - the Germany of Durer and Luther, the world of Erasmus, the France of Montaigne, and Shakespeare's Elizabethan England.

GRANDEUR AND OBEDIENCE (Reel 7) Visit the Rome of Counter-Reformation, and the Rome of Michelangelo and Bernini, where the Catholic Church developed a new splendor symbolized by the glory of St. Peter's.

THE LIGHT OF EXPERIENCE (Reel 8) The telescope and the microscope revealed new worlds in space and in a drop of water. The realism of Dutch painting took the observation of human character a stage further.

THE PURSUIT OF HAPPINESS (Reel 9) The melodious flow and complex symmetry of 18th century music - the music of Bach, Handel, Haydn, and Mozart - reflected the rococo architecture of the period.

THE SMILE OF REASON (Reel 10) The polite chat in the elegant salons of 18th century Paris became the precursor of revolutionary politics. Clark's theme takes him to great European palaces and to Jefferson's Monticello.

THE WORSHIP OF NATURE (Reel 11) The belief in the divinity of nature usurped Christianity's position as the chief creative force in Western civilization, ushering in the Romantic Movement.

THE FALLACIES OF HOPE (Reel 12) The French Revolution led to the dictatorship of Napoleon and the dreary bureaucracies of the 19th century. Meanwhile, the disillusionment of Romantic artists showed itself in their works.

HEROIC MATERIALISM (Reel 13) Clark's thoughts on the materialism and humanitarianism of the past 100 years take him from Britain's 19th century industrial landscape to skyscrapers of contemporary New York.

CLAES OLDENBURG
CALL NUMBER: 709.24 O44Zcla vhs
54 minutes; c1996; produced and directed by Gerald Fox

SUMMARY Viewers visit the artist's New York studio, the Guggenheim Museum, and Petaluma, California, for the construction of Giant Houseball, and contemporaries Jim Dine and Roy Lichtenstein discuss the man and his art.

COLLECTING AMERICA: FOLK ART AND THE SHELBURNE MUSEUM
CALL NUMBER: 745.074 C697 vhs
28 minutes; c1988; directed and photographed by Rick Harper; produced by Rick Harper, Byron McKinney

SUMMARY Kaleidoscopic view of the American folk art--from toys to quilts to a side-wheeler--in the 37 buildings of the Shelburne Museum in Vermont, with the story of how pioneering collector Electra Havemeyer Webb came to gather them.

THE COLOR OF THE MOMENT, JAPANESE BRIDGES: CLAUDE MONET (1840-1926)
CALL NUMBER: 759.4 M742ZcoX vhs
30 minutes; c1990; produced by Alain Jaubert.

SUMMARY Claude Monet was inspired by the nature and beauty of the Japanese bridges at Giverny.

COMING OF AGE IN ANCIENT GREECE
CALL NUMBER: 305.23093 C733 vhs
42 minutes; 2003; producer, Sheila Claire Cohen
SUMMARY Using statues and vase paintings, Jenifer Neils and John H. Oakley present the lives of children in ancient Greece at home and at school, at work and at play, participating in ritual and, finally, coming of age as adults. It is a unique story that brings life in the classical past vividly to the present.

THE COMPOSERS
CALL NUMBER: 700.94436 M799 vhs reel 9

55 minutes; c1993; directed by Matthew Reinders; produced by Mechthild Offermanns

SUMMARY Incorporates rare archive material with stories and memories of six composers who forged a friendship during World War I. "Les Six" were Darius Milhaud, Francis Poulenc, Germaine Tailleferre, Louis Durey, Georges Auric and Arthur Honegger.

CONAKRY KAS
CALL NUMBER: 966.52052 C743 vhs

81 minutes; 2004; director, Manthia Diawara.

SUMMARY Director Manthia Diawara visited Guinea, his adopted country, in 2003 to see how the country and its artists and intellectuals have fared since the cultural revolution that began shortly after independence in 1958.

CONCIERTO DE ARANJUEZ
CALL NUMBER: 780 R696c vhs

29 minutes; 1993; director, Larry Weinstein; producers, Niv Fichman and Larry Weinstein.

SUMMARY A film focusing on Joaquin Rodrigo's most famous work. It captures Spanish sculpture and architecture set to the music of Concierto de Aranjuez, and alternately touching as guitarist Pepe Romero relates the story and inspiration behind this work. Featuring Sir Neville Marriner conducting the Academy of St.-Martin-in-the-Fields.

THE CONFESSIONS OF ROBERT CRUMB
CALL NUMBER: 741.5973 C956Zco vhs

55 minutes; c2000

SUMMARY Portrays the life, work, and obsessions of Robert Crumb, an underground comic book pioneer.

LE CORBUSIER
CALL NUMBER: 720.944 J43Zlv vhs

46 minutes; c1986; director, Carlos Vilardebo; production, Condor-Film SA, Zurich

SUMMARY Deals with the life and works of the architect. Explains his revolutionary ideas on architecture and urban renewal and shows their practical application in his most important works in Europe and Asia.

COSTAKIS THE COLLECTOR: A FILM
CALL NUMBER: 709.47074 C8377Zc vhs

54 minutes; c1991; directed by Barrie Gavin; produced by Penny Clark

SUMMARY "George Costakis was the greatest collector of Russian avant-garde art. Born to a Greek immigrant family in Moscow in 1912, he began to collect antiques at the age of seventeen. In 1946 he saw a brilliantly colored work by the abstract painter Olga Rosanova, and his collecting life was changed forever. Costakis, a gifted storyteller, relates his own tale in this program." The video includes extensive footage of his collection and views of the Athenian villa where he lived until his death in 1990.
COWBOY ART
CALL NUMBER: 759.13 C874 vhs
55 minutes; c1983; produced and directed by Alan Benson
SUMMARY By focusing on the work of three contemporary artists, Gordon Snidow, Garry Niblett, and Joe Beeler, this film seeks to explain the new-found popularity of cowboy art. A uniquely American genre, cowboy art originated with the 19th century illustrators Charles Russell and Frederick Remington, who portrayed a romanticized image of the American frontier that transformed the cowboy and Indian legends into a world famous folklore.

CROWNING GLORY: THE VIRGIN MARY IN THE ARTS OF PORTUGAL
CALL NUMBER: 704.94855 C953 vhs
29 minutes; c1999
SUMMARY Of interest to art lovers and to viewers who want to know more about the theology of Mary, this video explores a collection of 75 masterpieces. These outstanding treasures of Portuguese art from medieval times to our own capture familiar moments of Mary's life as suggested by the Gospels and ancient traditions.

THE CUBIST EPOCH
CALL NUMBER: 759.0632 C962 vhs
53 minutes; c1986; produced and directed by Bruce Seth Green.
SUMMARY Surveys cubism in the context of its period by focusing on the cubist epoch exhibition originally shown at the Los Angeles County Art Museum and the Metropolitan Museum of Art. Examines the work of Picasso, Braque, Gris, Leger and others.

CURATORS' CHOICE
CALL NUMBER: 708.1 N5672Zc vhs
30 minutes; 1983; produced and directed by Philip Gittelman.
SUMMARY An unusual exhibition held at the Metropolitan Museum of Art in New York City on January 27, 1982 featuring a variety of works purchased for less than $5,000 each. Narrated by five curators who explain their purchase choices and their professional responsibilities at the museum. A fascinating exploration of the work of a museum curator.

DARA BIRNBAUM ARCHIVE. REEL 1
CALL NUMBER: 709.047 B617d vhs
24 minutes; 199-?
CONTENTS Technology/transformation: Wonder Woman, 1978 (7 min.) -- Kiss the girls, make them cry, 1979 (7 min.) -- Pop pop video part one: General Hospital, 1980 (6 min.) -- Pop pop video part two : Kojak Wang, 1980 (4 min.)
SUMMARY Using repetition, dislocation, and altered syntax, the tapes dissect and convert broadcast television; the rapid-fire imagery and high-energy pacing provide commentary on the media-induced view of the world.

DAYS OF WAITING: THE LIFE AND ART OF ESTELLE ISHIGO
CALL NUMBER: 940.54727 D2755 vhs
28 minutes; 1989; produced, written & directed by Steven Ikazaki
SUMMARY Documentary about artist Estelle Peck Ishigo, a Caucasian woman interned during World War II with her Japanese American husband at Heart Mountain Relocation Center, Wyo. Vivid portrayal through her words, drawings, and watercolors, and through film and photographs of the period, of the deprivations and humiliations of camp life, and the difficulties of readjustment at war's end.
DE ITALIA: ENCYCLOPEDIA OF ITALIAN CIVILIZATION
CALL NUMBER: 945 D278 Id
CALL NUMBER: L945 D278 Id index
C1987; directed by Marcello Pacini; organized and produced by Dario Arrigotti.

SUMMARY Visual presentation of Italy, from its origins to the present, in 20,000 photographs, 15,000 texts, and 500 computer graphic maps, charts, and diagrams. Includes geography, nature, history, politics, economy, humanities, science, art, architecture, traditional and modern culture. Index book gives frame access by: text list for each chapter, alphabetical index, and chronological index. Disk includes text list at beginning of each chapter. Sound accompanies credits only. Hypercard software available.

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DEGAS: BEYOND IMPRESSIONISM
CALL NUMBER: 759.4 D317Z vhs
30 minutes; c1996

SUMMARY Covers the less known work of Degas' mature years, as he moved away from his trademark subjects, concentrated on pastel, and returned to the study of Old Masters. It also highlights the importance of his work for 20th-century artists.

DEGENERATE ART
CALL NUMBER: 709.43 D317 vhs
60 minutes; c1995; producer/director, David Grubin

SUMMARY Describes Nazi attacks on the avant garde and their desecration of modernist art
culminating in the 1937 exhibition of "Entartete Kunst" (degenerate art) in Munich.

**DESIGN WARS**

CALL NUMBER: 727.824 D457 vhs

58 minutes; c1989; produced by Marian Marzynski;

**SUMMARY** "When the Chicago city government decided to sponsor a competition for the design and structure of the new Harold Washington Library Center, the largest municipal library in the country, some of North America's top architects chose to participate. This fascinating documentary focuses on how the five finalists balanced external constraints (budget, building time allowances, physical location) and their own personal values and design challenges to create functional yet aesthetic architectural plans. Viewers are treated to an inside view of how architects strove to resolve the conflicts inherent in the design process--the tensions between building a functional library, creating a safe and appealing space, and making a statement about Chicago's future."

**DIEGO RIVERA: I PAINT WHAT I SEE**

CALL NUMBER: 759.972 R621Zdriv vhs

58 minutes; 1991; directed by Mary Lance; produced by Mary Lance and Eric Breitbart.

**SUMMARY** Diego Rivera "was a communist who counted the Rockefellers and Edsel Ford among his patrons, a friend of Picasso and Trotsky who made Zapata and Pancho Villa his heroes. Rivera embraced controversy and contradiction to become the most famous Mexican artist of our century. Combining home movies, location filming and archival footage of the artist at work with narration from the writings of Rivera and his wife, painter Frida Kahlo, I Paint What I See explores the man behind the murals: the political awareness inspiring his works, his tempestuous relationship with Kahlo and, ultimately, his lasting influence on twentieth century art."

**DIEGO RIVERA: THE AGE OF STEEL**

CALL NUMBER: 759.972 R621Zdri vhs

30 minutes; 1990; director Shelby Newhouse.

**SUMMARY** In 1932 Diego Rivera (1886-1957), one of the leaders of the Mexican muralist movement, was commissioned to decorate the walls of the Garden Court of the Detroit Institute of Arts. This documentary includes archival film footage of Rivera and his assistants at work on the frescoes and describes in detail the technique used. The finished masterpiece is shown in full color with Rivera’s own writings as the basis for the commentary. The muralist considered the Detroit Industry frescoes the most successful work of his career.

**DISCOVERING THE ART OF KOREA**

CALL NUMBER: 709.519 D6113 vhs

59 minutes; c1989; produced and directed by Paula Lee Haller.

**SUMMARY** "This program spans the ages from 3000 BC to the 20th century. Views of burial grounds, temples, ancient cities, and other historical sites are interwoven with footage of recovered art treasures such as gold crowns and jewelry, celadon pottery, landscape and genre paintings, and Buddhist relics including the gilt bronze Maitreya (Buddha of the Future). Also presented are art objects from the National Museum of Korea exhibition 5000 Years of Korean Art."

**DOCUMENTATION OF SELECTED WORKS 1971-1975**

CALL NUMBER: 709.73 B9494d vhs

35 minutes; 1986?; producer/writer, Chris Burden.

**SUMMARY** Presents eleven body art/performance pieces, introduced and narrated by the artist.
DOMINATION AND THE EVERYDAY: A VIDEO TAPE
CALL NUMBER: 791.4372 R821d vhs

32 minutes; 1978; directed by Martha Rosler.

SUMMARY Using two sound tracks, visuals, and running text, all of different content, the artist shows various layers of simultaneous personal experience, and comments on how that experience which is part of the outside world can be influential at the personal every-day level. Rosler's work discusses the political repression in Chile and the more subtle oppressions of media domination in the United States.

DONATELLO, 1386-1466: THE FIRST MODERN SCULPTOR
CALL NUMBER: 730.945 D677Zdo vhs

60 minutes; c1991; produced by Ann Turner

SUMMARY "Donatello was the greatest sculptor of the early Italian Renaissance. A pioneer in the use of linear perspective, he also promoted the revival of Greco-Roman culture and realism in art. Filmed in Florence, Siena, Venice, Padua and London, this video reveals the astonishing variety of his work. Sequences shot in modern-day workshops illustrate tue sculptor's amazing range of skills. Three eminent contemporary sculptors, Elisabeth Frink, Peter Rockwell and the late Henry Moore, describe the inspiration they gained from his work."

DON VAN VLIET
CALL NUMBER: 759.1 V217Zd dvd

13 minutes; [200-?]; director/visuals, Anton Corbijn; producer, Richard Bell for State Ltd.

SUMMARY Film on artist Don van Vliet, formerly avante-garde musician Captain Beefheart.

DOWNTOWN 81
CALL NUMBER: 791.4372 D751 dvd

72 minutes; c1981, released 2001; directed by Edo Bertoglio; produced by Maripol

SUMMARY Fashion-photographer Bertoglio's portrait of the New York art scene circa 1981. The main focus is the provocative 19-year-old artist Jean-Michel Basquiat, already known for his excursions into street graffiti art and pioneering electro-beat. Shot as "New York Beat" in 1980-81 but completed for release nearly 20 years later when archival footage thought to have been lost was recovered. Many of the film's original sound elements were lost during the 20 years it spent in limbo, so much of the dialogue has been re-dubbed.

THE DRAWINGS OF ROY LICHTENSTEIN
CALL NUMBER: 759.13 L699Zd vhs

14 minutes; c1987; produced and directed by Edgar B. Howard.

SUMMARY Artist Roy Lichtenstein and museum curator Bernice Rose discuss the evolution and inspiration of Lichtenstein's work during his pop period, modern period, cubist period, surrealist-expressionist period, and brushstroke period, exhibited at the Museum of Modern Art.

DUANE MICHAELS, 1939-1997
CALL NUMBER: 779 M621Zd

14 minutes; c1993; producers/directors, Theodore R. Haimes, Ed Howard.

SUMMARY The humorous, sinister surrealism of Michals' sequential photo-narratives provides a perfect subject for this film treatment in which editing, sound effects, and Michals' own voice-over narration convey the spirit of his work as an artistic photographer.

THE EARLY ITALIAN RENAISSANCE
CALL NUMBER: 720.945 B894Ze vhs

27 minutes; c1994
SUMMARY Examines the works of Brunelleschi the architect, Donatello the sculptor, and Masaccio the painter.

EDOUARD MANET = LES SILENCES DE MANET
CALL NUMBER: 759.4 M275Zsi vhs

56 minutes; c1989; Written and directed by Didier Baussy

SUMMARY "Heralded as the leader of the avant-garde against his will, Edouard Manet refused to be part of the Impressionist movement. The impressionistic artists sought to challenge public opinion with their new images, but Manet longed for public approval. A desire simply to be himself led him to paint in a way others considered revolutionary. His paintings do not depict stories, or even reality. They are worlds in themselves—expressions of the artist's freedom to follow his own instincts. Travel beyond gallery walls to explore the complex and often contradictory spirit of the man called the father of modern painting." Explains the works in the artist's own words and in those of his friends, Zola, Baudelaire, Mallarme, and others.

EDOUARD MANET: PAINTER OF MODERN LIFE
CALL NUMBER: 759.4 M275Zed vhs

27 minutes; c1983; produced and directed by Judith Wechsler

SUMMARY Produced on the occasion of the Manet Exhibition at the Museum in 1983, the film examines major paintings by Edouard Manet that influenced his contemporaries.

EDOUARD VUILLARD
CALL NUMBER: 759.4 V988Zedo vhs

30 minutes; 2003; Produced and directed by Carroll Moore.

SUMMARY _Unlike his impressionist forbears who explored the fleeting effects of light in the outdoors, Vuillard focused on the psychologically charged private worlds of his friends and family, as well as the decorative effects of color and pattern. This film chronicles Vuillard’s entire career, including his early designs for avant-garde theater, evocative interior scenes, and rarely seen photographs. It also features his grand decorations, with footage of the Parisian gardens that inspired them."--Container.

EDWARD HOPPER: THE SILENT WITNESS
CALL NUMBER: 759.1 H798Ze vhs

43 minutes; c1995; director/producer, Wolfgang Hastert

SUMMARY This docudrama traces Edward Hopper's footsteps along the coast of Cape Cod, searching for the same scenes and inspiration that Hopper may have experienced in creating his masterpieces. Includes several Hopper paintings selected from various museums. Chiefly criticism of his work.

EDWARD JAMES: BUILDER OF DREAMS
CALL NUMBER: 821.912 J27Ze vhs

50 minutes; c1995; directors, Avery Danziger, Sarah Stein; producers, Avery Danziger, Lenore Danziger

SUMMARY "A ‘journey into the world of the Surrealists as the life and accomplishments of the surrealist collector, poet, and architect Edward James unfolds. For the last 20 years of his life, aided by 40 full-time laborers and draftsmen, he build one of the biggest and yet least known architectural monuments of the 20th century, dedicated to Surrealism and hidden in the jungles of Mexico.”.

EDWARD J. STEICHEN
CALL NUMBER: 779 S818Z vhs

55 minutes; 1995; A film by Claude Waringo ; produced by Jani Thiltges
SUMMARY The video recounts the life of the photographer Edward Steichen, the creator of the Family of Man Exhibition, and his accomplishments as a leading portrait photographer and as a cultural force in presenting Picasso in his New York Gallery and reinventing modern fashion and war photography.

THE EIGHTEENTH CENTURY WOMAN
CALL NUMBER: 305.40903 E34 vhs
60 minutes; c1982; produced and directed by Suzanne Bauman, Jim Burroughs

SUMMARY Produced during the creation of an exhibition of the same name at the Metropolitan Museum of Art. Exhibits a vast collection of costumes, accessories, and objets d'art that reveal the unique ways in which fashionable eighteenth-century women made their presence felt in the society, art, and politics of their time.

EL GRECO
CALL NUMBER: 759.6 T397Ze vhs
30 minutes; c1986; directed by Yvon Geralt.

SUMMARY "Here is a recreation of not only the events in El Greco's career, but also the pressures and emotions of the Counter-Reformation, which inspired his religious works. This program, filmed on location in Toledo and Venice, shows the settings familiar to the artist - his house, the streets, churches and countryside of Toledo - and traces his beginnings as a Byzantine icon painter in Crete. El Greco's art expresses both the religion of his times and a private spiritual quest, explored here in masterpieces from great churches and museums of the world, from Madrid to New York."

ELLA MAE BLACKBEAR: CHEROKEE BASKETMAKER
CALL NUMBER: 746.412 B628Ze vhs
26 minutes; c1982; produced, written and directed by Scott and Sheila Swearingen

SUMMARY Follows noted Oklahoma Cherokee basket maker, Ella Mae Blackbear, as she gathers native buckbrush, plants for dyes, and creates a traditional basket.

EMMA AMOS
CALL NUMBER: 759.13074 A5252e vhs
28 minutes; c1996Created and Produced by Linda Freeman; Directed and Written by: David Irving

SUMMARY Emma Amos, an African American artist, talks about her life and her art.

THE EMPEROR'S EYE
CALL NUMBER: 700.951 E55 vhs
57 minutes; c1989 producer/director, Lisa Hsia

SUMMARY: Relates the priceless treasures of China’s imperial art collection to the political climate of their time. Also the story of Emperior Chienlung who tried to create the world’s greatest art collection.
ERNST HAAS: TO DREAM WITH OPEN EYES
CALL NUMBER: 779.3 H112Ze vhs
49 minutes; c1992; director, William Moriarty.

SUMMARY Ernst Haas shares his philosophy of photography, his techniques, and his experience. Illustrated with still examples of his work.

ERTE
CALL NUMBER: 746.92 E73Ze vhs
28 minutes; c1992; produced and directed by Tony Ryan

SUMMARY A portrait of the life and work of Romain de Tirtoff, better known as Erte, the artist who contributed greatly to the development and acceptance of "art deco", a design movement of the early 20th century. Includes archival film footage and interviews with Erte and Carmel Myers.

EUPHRONIUS PAINTED, KRATER OF HERACLES AND ANTAEUS (CIRCA 515-510 B.C.):
EUPHRONIUS, 6TH CENTURY B.C.
CALL NUMBER: 738.382 E89X vhs
30 minutes; c1990; director, Alain Jaubert, Pascal Vimenet

SUMMARY An examination of the painted vase by Euphronius.

EUROPEAN ART FROM THE NATIONAL GALLERY OF ART
CALL NUMBER: 709.40744 N277e ld


SUMMARY Begins with a historical overview and video introduction to the European art collection at the National Gallery of Art. Also includes stills of more than 2,700 art works categorized by national school and type. Each work of art has caption description, full image, and detail image(s).

EVGENI KHALDEI: PHOTOGRAPHER UNDER STALIN
CALL NUMBER: 779.0947 K45Ze vhs

64 minutes; 2001; directed by Marc-Henri Wajnberg.

SUMMARY From Red Square to the Budapest Ghetto, the fall of the Reichstag to Yalta and the Nuremberg trials, Evgeni Khaldei chronicled many of the world's most important events with an artist's eye and a journalist's timing. Even after being hand-picked by Stalin, Khaldei was continuously made a victim of state-approved anti-Semitism. For the first time ever, Khaldei, the greatest Soviet photographer, takes us into his home for a tour and opens up his entire library covering the 60 years he spent as a photographer for his people and the Soviet regime.

EYE TO EYE
CALL NUMBER: 770.92 M297Ze vhs

18 minutes; c1989; produced and directed by Isabel Hegner

SUMMARY Impressions of Robert Mapplethorpe and his work as related by one of his models.
THE FACE: JESUS IN ART
CALL NUMBER: 704.94853 F138 dvd
120 minutes; c2001; director/producer, Craig MacGowan

SUMMARY "The Face" traces the different ways in which Jesus has been represented in art by people throughout history and around the world from the early 3rd century to the present.

FACE TO FACE WITH GIACOMETTI
CALL NUMBER: 700.94436 M799 vhs reel 3
55 minutes; c1991; directed by Matthew Reinders; produced by Mechthild Offermanns;

SUMMARY Primarily an interview with Giacometti, filmed in 1963 at his studio in Paris. Surrounded by the lean and long sculpted figures that are his trademark, the reclusive sculptor speaks frankly about his compulsion to work, his doubts, and his dreams.

FAITH RINGGOLD: THE LAST STORY QUILT
CALL NUMBER: 709.24 R581Zfa vhs
28 minutes; c1991; directed by David Irving; produced by Linda Freeman.

FALLINGWATER: THE HOUSE TOUR
CALL NUMBER: 720.973 W949Zfa vhs
30 minutes; c1997

SUMMARY Your personal tour of Fallingwater, the most famous Frank Lloyd Wright house. A spectacular three-story stone home suspended above a natural waterfall in the rugged Allegheny Mountains of Pennsylvania, Fallingwater is known world-wide. See the unique original furnishings and extensive art collection, all intact and in place.

THE FEAST OF THE GODS
CALL NUMBER: 759.5 B444fZf vhs
27 minutes; c1990; directed by David Sutherland; produced by Byron McKinney and David Sutherland

SUMMARY Documentary presents the history and mystery of Giovanni Bellini's painting, completed in 1514, then within 15 years altered by Dossi, and subsequently by Titian. It shows how modern research methods of X-rays, cross sections, infrared photography, special effects, and computer graphics, take the viewer into the structure of the painting and provide clues to the story of this enigmatic masterpiece.

FEDERICO FELLINI
CALL NUMBER: 791.43023 F319Zf dvd
105 minutes; 2002; director, Damian Pettigrew

SUMMARY Laced with interviews and classic clips, the film literally retraces Fellini's footsteps, dramatizing Fellini's vision and the same world minus that vision. What results is no mere portrait, but an energetic, philosophical inquiry.

FEIFFER'S FOLLIES: THE LIFE AND OPINIONS OF JULES FEIFFER, CARTOONIST AND DRAMATIST IN MOVIE AMERICA
CALL NUMBER: 813.54 F297Zf vhs
52 minutes; c1983; directed by Barrie Gavin; produced by Penny Clark

SUMMARY "Filmed at his summer home on Martha's Vineyard, this documentary shows Jules Feiffer at play, and at work on his weekly syndicated cartoons. Feiffer traces the genesis of his character types: ineffectual authority figures; macho buffoons; and, in Bernard Mergendeller, a middle-aged 'loser' who keeps on trying."
FIGURE IN A LANDSCAPE: A CONVERSATION WITH J. B. JACKSON
CALL NUMBER: 304.23 J13Zf vhs

46 minutes; c1987; Directors/producers, Clair Marino, Janet Mendelsohn
SUMMARY On site in various locales, J.B. Jackson explains his theories of human interaction with landscape and its result: urban and quasi-urban spaces.

FILMS OF ALFRED LESLIE
CALL NUMBER: 791.4375 P982 vhs

40 minutes (2 films); released in 1998; director/producer Alfred Leslie

CONTENTS
Pull my daisy [videorecording] / 20 minutes; 1959; directed by Robert Frank [and] Alfred Leslie; written and narrated by Jack Kerouac.
The last clean shirt / 20 minutes; 1964; produced, photographed, written and directed by Alfred Leslie

SUMMARY Videocassette release of two avant-garde films. Pull my daisy was adapted from the third act of Jack Kerouac's play The Beat Generation.

FIRST PERSON SINGULAR: JOHN HOPE FRANKLIN
CALL NUMBER: 973.0496 F832Zf vhs

60 minutes; c1997; producer and director, Dick Young

5 FILMS ABOUT CHRISTO AND JEANNE-CLAUDE
CALL NUMBER: 709.24 C556ZF dvd discs 1-3

282 minutes; 2004.


SUMMARY The 30 year collaboration between acclaimed filmmakers Albert and David Maysles, and the renowned environmental artists Christo and Jeanne-Claude.

500 MILE SCULPTURE GARDEN
CALL NUMBER: 730.9782 F5654 vhs

59 minutes; 198-?; producer, Byron Knight

SUMMARY A documentary on the Nebraska Bicentennial project of commissioning and erecting major outdoor sculptures at rest areas along Interstate Highway 80. Originally produced for television; released as motion picture in 1976.

FOR MY PEOPLE: THE LIFE AND WRITING OF MARGARET WALKER
CALL NUMBER: 813.5 W1818Zf vhs

26 minutes; 199-?

FOR THE LIVING
CALL NUMBER: 940.5318 F692 vhs

60 minutes; c1993

FRACTAL FANTASY: COMPUTER ART, ANIMATION AND SOFTWARE
CALL NUMBER: 760.0285 F798 vhs

35 minutes; c1987; directed by Charles Fitch.
SUMMARY "Fractal Fantasy" is an artistic study of unusual areas within a mathematically defined region known as the Mandelbrot Set. The Set was discovered by Dr. Mandelbrot while studying a class of shapes which he labeled Fractals. The unique Fractal images seen in this video are actually enlarged areas along the edge of the Set. Large amount of mainframe computer time were required to generate these magnified images. Over 20 different areas are animated in this 30 minute journey. Beautiful color palettes and special effects techniques have been applied to further enhance the impact of the program.

FRANCIS BACON
CALL NUMBER: 759.9415 B128Zf vhs
55 minutes; c1988; produced and directed by David Hinton

SUMMARY Widely regarded as the greatest British painter of this century, Bacon's work brings in more on the open market than almost any other living painter. Born in Dublin in 1909, he began to paint seriously in the forties, when his pictures of screaming popes shocked the art world. Since then he has taken the human figure as his main subject, painting distorted bodies alone in empty rooms. The program follows him from his studio, where he starts work every day at dawn, to his favorite drinking club and gambling joint in Soho and explores how his way of life affects his vision of the world.

FRANK LLOYD WRIGHT AND THE SECRET LIFE OF A MUSEUM
CALL NUMBER: 720.973 W949Zfl vhs
52 minutes; c1993; directed by Peter Lydon; produced by Ultan Guilfoyle

SUMMARY The story of Guggenheim Museum is a extraordinary 17 year drama played out between some of the greatest names of American art and architectural history. Incorrectly built, the Museum was restored to Wright's original design. Includes archival film footage of Wright designing the Museum, and words spoken by Solomon R. Guggenheim.

FRANS HALS OF ANTWERP
CALL NUMBER: 759.9492 H196Zf vhs
54 minutes; c1988; director, Jonne Severijn.

SUMMARY "Frans Hals was a portrait painter whose unique style was much admired in its day for originality and vivacity. After Hals' death, his work fell into obscurity, but around the mid-1800s, revived interest in the Dutch Masters of the 17th century once again brought Hals' work to the fore.

"In this program, filmmaker Jonne Severijn uses Hals' paintings as the key to an understanding of the artist and his work. He presents and extensive montage of Hals' canvases, and each one offers some insight into the artist's story and the age in which he lived. Hals was never free to simply paint as he wished; he has patrons' demands to satisfy. However, he was a great master of his art, and has been admired by many artists, including the Impressionists and Expressionists, for the flexibility of his brushstrokes and the joyful exuberance, fleeting movement, and spontaneous expression he captured in his work."

FREDERIC REMINGTON: "THE TRUTH OF OTHER DAYS"
CALL NUMBER: 759.1 R388Zfr vhs
58 minutes; c1990; directed by Tom Neff; produced by Tom Neff, Amie Knox and Diandra Douglas

SUMMARY "This program focuses on the the life, work and times of the 19th century American painter, sculptor and author, Frederic Remington, who is best known for his scenes of Western life.

The video traces Remington's career as an artist from his sketches as a young boy to his mature work as one of America's finest painters and sculptors at the turn of the century. The video also explores Remington's direct influence on filmmakers such as John Ford and his continuing effect on today's popular culture. The video includes location photography in Cody, Wyoming, upstate New York, Texas, various museums, as well as archival footage, vintage 35mm feature films, period photographs, hundreds of original art works, and interviews with scholars and historians."
FREDERICK LAW OLmSTED
CALL NUMBER: 711.558 F852 vhs
58 minutes; 1990; producer/director, T. W. Timreck

SUMMARY This film documents the creation of Olmsted's first major work, New York City's Central Park in 1858. The project was fraught with obstacles - political, financial, and topographical - yet the completed park serves as a testament to Olmsted's unique and pioneering vision - (from container)

FREEDOM OF SPEECH AND THE ARTS: JOHN FROHNmAYER, CHAIRMAN OF NEA
CALL NUMBER: 338.477 F9285Zf vhs
60 minutes; c1992; C-SPAN

SUMMARY Frohnmayer spoke about free speech and artistic expression around the world, and against critics of the National Endowment for the Arts, especially Patrick Buchanan and President Bush, whom he held responsible for his being forced to resign as Chairman of NEA on 05/01/92. Includes questions from the audience.

FRENCH GOTHIC ARCHITECTURE: THE CATHEDRALS
CALL NUMBER: 726.50944 F873 vhs
25 minutes; c1994

FRENCH IMPRESSIONISTS
CALL NUMBER: 759.4 B5285f vhs
220 minutes on 4 videocassettes of 55 minutes each; 1995


SUMMARY A series of four lectures on the French impressionists given at the Metropolitan Museum of Art.

THE FRESCOES OF DIEGO Rivera
CALL NUMBER: 759.972 R621Zfr vhs
35 minutes; c1989; produced and directed by Michael Camerini

SUMMARY "An artist must be the conscience of his age.' In this way Diego Rivera, a leader of the Mexican mural renaissance movement of the 1920s and 1930s, expressed the philosophy behind his work, in particular the spectacular series of murals he created for public buildings in the United States and Mexico. These frescoes unite themes of nature and revolution, drawing a parallel between the evolution of life and the struggle for human dignity. This program explores Rivera's evolution as an artist, his use of the fresco technique, and his politics, creating a fascinating portrait of one of the geniuses of the twentieth century."

FRIDA
CALL NUMBER: 791.4372 F89827 dvd
123 minutes; c2002; producers, Sarah Green, Salma Hayek, Jay Polstein ... [et al.]; screenplay writers, Clancy Sigal ... [et al.]; director, Julie Taymor.

SUMMARY The life of artist Frida Kahlo, from her humble upbringing to her worldwide fame and controversy that surrounded both her and her husband, Diego Rivera.

FRIDA KAHLO (1910-1954)
CALL NUMBER: 759.972 K12Zfk vhs
62 minutes; c1989; produced by Elia Hershon, Roberta Guerra and Wibke Von Bonin
SUMMARY "Frida Kahlo lived and worked at the center of the Mexican renaissance in the 1920s and 1930s. At the age of 16 Frida was involved in a road accident that left her in constant pain and subject to a series of operations. Her paintings reflect her constant struggle with her ravaged body. At the same time she was hailed as a surrealist by the artist Andre Breton, who described her art as 'playing alternately at being absolutely pure and absolutely pernicious.' For her husband, the cubist and muralist Diego Rivera, her painting 'was the greatest proof of the renaissance of the art of Mexico.'"

FRIDA: NATURALEZA VIVA
CALL NUMBER: 791.4372 F8983 vhs
108 minutes; c1989; director, Paul Leduc Rosenzweig; producer, Manuel Barbachano Ponce
SUMMARY Dramatizes the life story of the Latin American woman artist, political activist, and feminist, Frida Kahlo.

FROM RELIABLE SOURCES: ARCHIVES OF AMERICAN ART
CALL NUMBER: 706 D483Z vhs
26 minutes; c1988; director, Robert Pierce; producer, Paul Johnson
SUMMARY Describes the activities of the Archives of American Art, which collects papers and oral history of and pertaining to American artists and art organizations. Some sections shot on location at the homes/studios of artists. Includes illustrative excerpts from the collection.

THE FUTURE OF THE PAST
CALL NUMBER: 702.88 F9965 vhs
58 minutes; c1990; produced by Mary Rawson
SUMMARY This show "tells of the efforts to save such prized expressions of Western civilization as the Parthenon, the stained-glass windows of Cologne Cathedral, the frescoes of Florence and the Statue of Liberty.

The hour begins in Florence, whose famed frescoes have not recovered from the floods of 1966 and 1983. With the help of modern chemistry, however, the contamination has been halted and the colors are being restored. In Cologne's Gothic cathedral, the windows that managed to survive the Allied bombings in 1944 have come under more insidious attack by air pollution. Now, the deterioration is contained by protective coatings of a specially treated lacquer.

The hour is filled with information about the nature and quality of the materials at risk and about the new materials and techniques being used to preserve them. As the title suggests, present-day technology is coming to the aid of the past for the sake of the future.

American viewers are likely to find particular interest in the formidable job of restoring the Statue of Liberty, which was discovered to be in a state of advanced decay as 1986, its centennial year, arrived. Now stainless steel bars are replacing the corroded iron bars that made up the lady's skeleton. The promise is that the operation will give her another thousand years of life.

The program jumps back and forth between Europe and the United States. Titanium, a noncorroding space-age metal used in jet-engines, is being substituted for the rusted iron bars used in a previous reconstruction of the Parthenon. In California, engineers have devised ingenious custom-designed mounts for the world-class collection of Roman and Greek statues in the J. Paul Getty Museum in Malibu, Calif., which happens to be near six active geological faults.

At the Winterthur Museum in Delaware, layers of varnish that have discolored such paintings as John Singleton Copley's 'Battle of Dunkirk' are being carefully cleaned by soaps made from enzymes.

The hour ends with the still unmet challenge of protecting the marble of the Parthenon reliefs, under harsh attack form the sulfur dioxide spewed by Athens traffic. Visitors in search of the caryatids must now go to the Acropolis Museum, where the lovely figures are kept behind glass. The badly eroded faces, beyond repair, stare out at us like a rebuke. They give urgency to the mission of the architects, archeologists, chemists and engineers whom The Future of the Past properly celebrates."

THE GAME OF ART AND HOW TO PLAY IT
CALL NUMBER: 709.04 G192
51 mintues; c1990; producer, Marie Meijer
SUMMARY Examines how money effects art, focusing on the collectors and art consultants who see modern art less as an aesthetic pursuit and more as an international commodity. Also, investors and specialists consider the transient nature of modern art and the question of conservation.

A GAME OF CHESS WITH MARCEL DUCHAMP
CALL NUMBER: 759.4 D826Zga vhs

56 minutes; c1987; director, Jean-Marie Drot

SUMMARY "Acknowledged as a driving force behind many modern movements--Dada, surrealism, futurism, and kinetic/conceptual art--French artist and theorist Marcel Duchamp did more than any other artist in this century to change the concept of art and challenge the accepted standards of aesthetic beauty. Filmed in 1963, five years before his death, Marcel Duchamp: A Game of Chess offers a rare interview at the Pasadena Art Museum during Duchamp's first one-man show. Duchamp candidly discusses his life, his ideas on art, his obsession with chess, and why he chose to continue living in America after fleeing France in 1915. Originally filmed in black and white, the program has been partially reshot to highlight Duchamp's marvelous use of color."

GAUDI
CALL NUMBER: 720.946 G267Zgau vhs

25 minutes; c1992; produced by Academic and Entertainment Video Corporation

SUMMARY Depicts the architecture of Antoni Gaudi (1853-1926) described as neo-gothic, art-nouveau, organic, and neo-Catalan.

GAUGUIN: TE O'VIRI RERIOA = THE SAVAGE DREAM
CALL NUMBER: 759.4 G268Zp vhs

45 minutes; c1988; produced and directed by Michael Gill

SUMMARY Paul Gauguin lived by extremes. In 1901, he traveled to one of the most remote islands in the world, Hivaoa in the Marquesas: 750 miles from Tahiti, 4,000 from the coast of Peru. There he lived for the last two years of his life until his death in 1903 at the age of fifty-four.

Paul Gauguin: The Savage Dream explores the artist's obsessive search for a "savage" alternative to his own culture, which drove him to that far point of the earth and became a critical aspect of Gauguin's art and life. Shot on location in Tahiti and the Marquesas, the film focuses on Gauguin's final years and his monumental artistic achievement during that period. The story, to a great extent, is told in Gauguin's own words, revealing his unique philosophy of art, life, and civilization.

GEORGE GROSZ IN AMERICA
CALL NUMBER: 730.924 G879Zg vhs

90 minutes; c1988; director, Hilmar Thate; producer, Michael Marton

SUMMARY This film is a portrait of the artist during his American years and an overview of his painting and drawing during that period. Grosz left Hitler-governed Germany in 1933 for political reasons, and emigrated to N.Y. where he was given asylum and where he remained working productively until his death in 1959. So bold and poignant had been his pictures of war and depravity that the Nazis had called him "Cultural Bolshevist Number One." This film reveals Grosz's later works as powerful masterpieces.

GEORGIA O'KEEFFE
CALL NUMBER: 759.1 O41Zg vhs

60 minutes; c1977; produced and directed by Perry Miller Adato.

SUMMARY Georgia O'Keeffe talks candidly about her life and work. The film uses her paintings to illustrate her wide range of style and shows how nature, especially the mountains and desert of New Mexico, continued to inspire her. Also includes comments from friends and fellow artists,
Marjorie Iglow Mitchell Multimedia Center—Art & Architecture Documentaries

particularly Juan Hamilton.

**GERICAULT: MEN AND WILD HORSES**
CALL NUMBER: 759.4 G369Zge vhs

65 minutes; c1982; produced by Leslie Megahey.

**SUMMARY** The painter's life, career, and development as an artist, thoroughly illustrated by his works and set against some events of his time in the early nineteenth century.

**GERMANY-DADA: AN ALPHABET OF GERMAN DADAISM**
CALL NUMBER: 709.0406 G373 vhs

45 minutes; 198-?; directed by Helmut Herbst; produced by Cinegrafik

**SUMMARY** Deals with aims and activities of the revolutionary group of artists and writers who made up the Dadaist movement in Germany.

**GETTING STRONGER EVERY DAY**
CALL NUMBER: 791.4372 G3943 dvd

7 minutes; 198-?; a movie by Miranda July.

**SUMMARY** "There are two movies I saw on TV about boys who were taken from their families and then returned to them years later. One boy was on a fun spaceship for years and the other boy was kidnapped and molested. These boys were never the same again and they just couldn't re-integrate into the family. I saw these movies when I was little. I've often described them to people, always paired together. They are sort of the comedy and tragedy version of the same story and it is a mundanely spiritual story. Getting Stronger Every Day includes these boys' tales"—Miranda July.

**GHOSTS AT THE BANQUET**
CALL NUMBER: 700.94436 M799 vhs reel 7

51 minutes; c1992; directed by Matthew Reinders; produced by Mechthild Offermanns

**SUMMARY** Takes us back to the great parties and masked balls with their extravagant decor, wild reputations, and androgeny. Writers and painters of the era recall the emergence of Dadism and Surrealism, and the acceptance they enjoyed in the creatively fertile, dizzying twenties.

**THE GIANT WOMAN AND THE LIGHTNING MAN: MAGICIANS OF THE EARTH**
CALL NUMBER: 709.0113 G4343 vhs

54 minutes; c1991; directed by Philip Haas; produced by Fernando Trueba

**SUMMARY** Documentary presents an example of aborigines art in two villages (Alice Springs and Yuendumu) in Australia's Northern Territory.

**GILBERT AND GEORGE: THE SINGING STRUCTURE**
CALL NUMBER: 709.04 G464Zg vhs

20 minutes; 1992; producer/director, Philip Haas

**GIORGIONE: THE POET OF VISION**
CALL NUMBER: 759.5 G499Zgior vhs

27 minutes; 1992

**GIOTTO AND THE PRE-RENAISSANCE**
CALL NUMBER: 759.5 G511 vhs

47 minutes; c1986; directed by Luciano Emmer; produced by Lionella Torossi

**SUMMARY** Examines each of the major cycles of Giotto's frescoes and contrasts his innovations...
with the somber Italian art of the period.

**GLORIES OF MEDIEVAL ART: THE CLOISTERS**  
**CALL NUMBER: 708.1471 G562 vhs**  
27 minutes; c1989; produced & directed by John Goberman, Marc Bauman  

**SUMMARY** "This program features The Cloisters, the Metropolitan's branch museum devoted to art created during the Middle Ages. Philippe de Montebello, Director of the Metropolitan Museum, escorts viewers through an ensemble of spaces and gardens that evoke the medieval period—from the massive and strong Romanesque period to the light elegance of the Gothic style. The famed Unicorn Tapestries, illuminated manuscripts by the Limbourg brothers, brilliant stained glass windows, Robert Campin's *Annunciation Alterpiece*, and scores of precious objects housed in the newly refurbished Treasury are some of the highlights seen in this program."

**GOLUB**  
**CALL NUMBER: 791.4375 G629Zg vhs**  
56 minutes; c1996; A film by Jerry Blumenthal and Gordon Quinn  

**SUMMARY** Follows the artist Leon Golub as he creates one of his large canvases, White squad X, from its early sketches to its first major exhibition over a year later in Derry, Northern Ireland. Challenges viewers to question their relationship to the violent nature of the subject of the painting and of modern society.

**THE GOTHIC CATHEDRAL: A LANDMARK IN ENGINEERING**  
**CALL NUMBER: 690.66 G684 vhs**  
**CALL NUMBER: 690.66 G684 vhs guide**  
26 minutes; c1986; directed by Colin Gremshaw; executive producer and series editor, Kathleen Burk.  

**SUMMARY** "Gothic" is the pejorative term applied to that new style of building, with its distinctive structural system, which emerged in northern France in the 12th century. The massive and beautiful buildings are a major part of the architectural heritage of Europe and have been studied, over many years, by historians of art, architecture, and other ecclesiological scholars. But the approach adopted in this program is to view the cathedral itself as an artifact and to examine it as an example of medieval structural engineering. The Gothic building system represents one of the most significant steps in the evolution of structural form.

**GOVERNMENT FUNDING OF EXPRESSION**  
**CALL NUMBER: 353.00854 G721 vhs**  
**CALL NUMBER: L353.00854 G721 vhs guide**  
90 minutes; 1991  

**SUMMARY** Debate concerning the role of government funding of the arts.

**GOYA**  
**CALL NUMBER: 759.6 G724Zu vhs**  
54 minutes; c1986; directed by Jesus Fernandes Santos; produced by Alan Brown  

**SUMMARY** Examines the life and works of Francisco Jose de Goya y Lucientes, one of the greatest Spanish masters of all time.
GOYA: REALITY AND INVENTION
CALL NUMBER: 741.9 G724Zg vhs
28 minutes; 2001; produced by Carol Hambleton

GRACE MEDICINE FLOWER, JOSEPH LONEWOLF, R.C. GORMAN
CALL NUMBER: 704.0397 G7294 vhs
29 minutes; c1988; director, Tony Schmitz; producer, Jack Peterson

SUMMARY "The first half of this video profiles artists Grace Medicine Flower and her brother Joseph Lonewolf, potters from Santa Clara Pueblo in New Mexico. Medicine Flower and Lone Wolf have revived and extended the traditional forms and techniques of their pre-Columbian ancestors in their work. In the second half of the video, viewers meet R.C. Gorman, a Navajo painter and printmaker at work in his Taos, New Mexico, studio completing one of a suite of paintings dedicated to the Navajo woman, his primary subject."

THE GREEK TEMPLE
CALL NUMBER: 722.8 G793 vhs
54 minutes; c1986; produced and directed by Hans-Joachim Hossfeld.

SUMMARY Deals with the construction of the Greek temple, focusing on the evolution of the structure and decoration of temples in Magna Grecia through the Doric, Ionic, and Corinthian styles. Includes scenes of temples at Delphi, Paestum, Agrigento, Sounion, and the Acropolis.

GRIOTS OF IMAGERY: A COMMENT ON THE ART OF ROMARE BEARDON AND CHARLES WHITE
CALL NUMBER: 759.13089 B368Zg vhs
27 minutes; c1993

GUERRILLAS IN OUR MIDST
CALL NUMBER: 709.73 G935 vhs
35 minutes; 1992; director, Amy Harrison

SUMMARY Gallery owners comment on the actions of a group of anonymous women artists who call themselves the Guerrilla Girls. Also interviewed are members of the Guerrilla Girls, who, dressed in gorilla masks, work to promote greater representation of women and minority artists in art exhibitions.

THE HAGUE SCHOOL: TOUCHED BY NATURE
CALL NUMBER: 759.9492 H147 vhs
45 minutes; c1983; directed by Jan Wouter Van Reigen

SUMMARY Influenced by French artists such as Corot and Millet, a group of 19th century Dutch painters took art out of the studio and into nature. Their innovative work captured the vanishing rural beauty surrounding the Hague and influenced two younger Dutch painters, Van Gogh and Mondrian.

HANS HARTUNG: A GERMAN DESTINY
CALL NUMBER: 759.3 H336Zh vhs
55 minutes; c1989; director, Carla Kilian; produced by Kilian-Film

SUMMARY Provides a close-up look at the life and work of this German painter.

HARRY CALLAHAN
CALL NUMBER: 779 C156Zh vhs
20 minutes; c1983; produced & directed by Edgar B. Howard

SUMMARY An extended portrait of photographer Harry Callahan in the family milieu. Highlighted are
experiences from the mid 1940's until the 1960's as recalled by the photographer, his wife and principal subject, Eleanor and their daughter, Barbara.

HEART OF CHINA: A CITY OF CATHAY
CALL NUMBER: 709.51 H436 vhs v. 1-2

60 minutes on 2 videocassettes; c2000

SUMMARY Springtime festivities, markets and thrilling acrobats; a traditional wedding, Chinese architecture and gardens; from majestic mandarins to ordinary townsfolk, the artists of this handscroll paint a vivid portrayal of the Chinese people.

HELLFIRE: A JOURNEY FROM HIROSHIMA
CALL NUMBER: 759.952 M389Zhe vhs

58 minutes; c1987; produced & directed by John Junkerman; co-directed by Michael Camerini & James MacDonald.

SUMMARY "Japanese artists Iri and Toshi Maruki care passionately about what humans have done to themselves and to their earth. In large paper murals, Iri - using the classic inks and styles of Japan - overlays the oil paintings of his wife, and together they create hell. 'Truman is there. Hitler is there. The Emperor of Japan is there. We are all there because we did not prevent war.' Married in 1941, Iri, now 85, and Toshi, 74, refused to use their skills as painter and illustrator to further Japan's cause in World War Two and eked out a very meager living with what few pieces of their art they could sell. This film is a tribute to their lives since then - lives marked by yearly retreats during which they create yet another large mural depicting the inhumanity of the human race - their attempt to awaken all of us to the realization that the violence done in war and the violence done in peace are the same. Be it Hiroshima, Nagasaki, Auschwitz, Nanking, or Minimata, violence is done by soldiers and technicians who obey and act without question with empty, soulless eyes."

HENRY MOORE
CALL NUMBER: 769.924 M822Zf vhs

52 minutes; c1985

SUMMARY Filmed in 1983 when the artist was 83, this is a moving portrait of the great sculptor of the century, revealing Moore to be a man of humor, compassion, and sincerity. Includes many revealing close-ups of his masterpieces.

HENRY MOORE, A LIFE IN SCULPTURE
CALL NUMBER: 730.942 M822Zhn vhs

25 minutes; 2001; Produced, written, and directed by Carroll Moore.

SUMMARY "... traces Moore's journey through interviews with critics and curators, as well as with his former assistant the sculptor Sir Anthony Caro, and American artist Bruce Nauman. The documentary also includes moving footage of sculptures, drawings, and archival photographs, in addition to film footage of Henry Moore at work"--Container.

HERCULANEUM
CALL NUMBER: 937.7 H539 vhs

29 minutes; 1990; directed by Nancy Fisher.

SUMMARY "The thriving town of Herculaneum was submerged by massive torrents of ash and mud in the great eruption if Mt. Vesuvius in 79 A.D. The torrents hardened into stone, and Herculaneum was blotted from sight. The site was discovered by chance in the early eighteenth century, and digging has gradually brought it to light.

This videotape reveals the gigantic task faced by the archaeologists in freeing the remains of the town from a blanket of stone, in some places dozens of feet thick. But the blanket was responsible for so remarkably preserving all that lay beneath.

The sumptuous mansions of the well-to-do, the cramped apartments of the poor, the shops where artisans worked or vendors sold their wares--this entire urban agglomeration is amply illustrated. Buildings, many of them two stories high, and complete right up to the roof, are shown in minute detail:
wooden beams, doors and window frames, staircases, furniture, even food being readied for the table. This archaeological survey is a unique picture of life in ancient times."

**HERMITAGE MASTERPIECES**  
**CALL NUMBER:** 708.7453 H5543 dvd discs 1-3

491 minutes; 2004; executive producer, Nina Gerasimova; producers, Sandra Carter and Harvey Chertok; director, L. Schwartz.

**CONTENTS** Disc. 1. Museum's majestic architecture; Highlights of the masterpieces; Russia in the age of Peter the Great; Decorative arts of Italy, France & England; Art from Mesopotamia to Ancient China; Art of Ancient Egypt; Disc 2. Vast sculpture collection; Classical world of Greece and Rome; Art of the Middle Ages; Art of the Early Italian Renaissance; Raphael, Da Vinci and the High Italian Renaissance; Art of the Netherlands: 15th & 16th century; Disc 3. Rubens, van Dyck & the 17th century Flemish painters; Rembrandt & the 17th century Dutch masters; Velazquez, El Greco, Goya & the Spanish masters; French Classical style of the 17th & 18th centuries; Road to Impressionism: 19th century France; Modernism: Matisse, Picasso & more 20th century painters.

**SUMMARY** After a brief history of the founding of St. Petersburg and a biographical sketch of Peter the Great, the viewer is taken on a tour of the galleries of the Hermitage Museum housing masterpieces from ancient China, Egypt, Greece, and Rome through the Middle Ages and the Renaissance to the 20th Century.

**HIDDEN HERITAGE: THE ROOTS OF BLACK AMERICAN PAINTING**  
**CALL NUMBER:** 759.13089 H632 vhs

54 minutes; 1990; director, Andrew Piddington; producer, Maureen McCue

**SUMMARY** Painter/lecturer David Driskell traces the work of Black American artists from the American Revolution to World War II. He places the artists' individual achievements in the context of social change, abolition of slavery, Jim Crow laws, racial violence and segregation.

**THE HIDDEN SIDE OF CARDS, THE CHEAT WITH THE ACE OF DIAMONDS (ABOUT 1635): BY GEORGES DE LA TOUR (VIC SUR SEILLE 1593 -LUNBEVILLE 1652)**  
**CALL NUMBER:** 759.4 L359ZdX vhs

28 minutes; c1991; directed by Alain Jaubert.

**SUMMARY** An examination of the painting of a game of cards.

**HISTORIC YORK**  
**CALL NUMBER:** 720.94284 H673 vhs

45 minutes; 198-?; director, Peter Taylor; produced by TVA Ltd

**SUMMARY** In 'Historic York', Dr. Patrick Nuttgens relates how the Roman city of York has developed through the ages into the modern city of today. Looking at the major periods in York's history it is possible to see how the face of the city changed with each successive generation of inhabitants. We trace its life from the Romans, the founding fathers of the city, through the Vikings to the Normans, builders of the city walls, and on into the medieval age, with its Minster. The Georgian period, the age of elegance, was replaced by the advent of industry to York during the Victorian era, concluding with the founding of the University during the past few decades--to become a center of learning.

**HITCH**  
**CALL NUMBER:** 808.21 H674Zht dvd discs 1-2

102 minutes; 2004; producer, Tim Kirby.

**SUMMARY** This series presents an examination of the life and works of Alfred Hitchcock, the master of film suspense, whose career spanned over 60 years. Each program features extensive film clips, interviews, commentary, and previously unavailable materials, including outtakes, filmed auditions, and Hitchcock's own home movies.
HOCKNEY AT THE TATE
CALL NUMBER: 759.2 H685Zho vhs
51 minutes; c1988; produced and directed by Alan Benson

SUMMARY To mark David Hockney's 50th birthday, London's Tate Gallery staged a major retrospective of his work. Melvyn Bragg joins Hockney for an exclusive, private showing of the exhibition in which they discuss works from all stages of Hockney's remarkable career.

HOCKNEY THE PHOTOGRAPHER
CALL NUMBER: 779.0924 H685ho vhs
55 minutes; c1983; directed by Don Featherstone; producer, Nick Evans

SUMMARY David Hockney talks about photography versus painting, demonstrates his "joiners" (composite photographs), and experiments with using the method with moving pictures.

HOGARTH'S PROGRESS
CALL NUMBER: 795.2 H689zho vhs
50 minutes; c1997; director, Roger Parsons; producer, Charles Chabot

HOMAGE TO CHAGALL: THE COLOURS OF LOVE = HOMMAGE A CHAGALL: LES COULEURS DE L'AMOUR
CALL NUMBER: 759.7 C433Zho vhs
90 minutes; c1987; produced, directed and written by Harry Lasky.

SUMMARY A study of the life, work, and philosophy of Marc Chagall, with an extensive interview with the artist and his wife, and a look at over 300 of his paintings, murals, and stained-glass windows.

HORST
CALL NUMBER: 779.2 H819Zh vhs
20 minutes; c1988; directed by Mark Trottenberg; producer, Tina Barney

SUMMARY Fashion photographer Horst discusses his life and work.

THE HOUSE ON THE WATERFALL: THE STORY OF FRANK LLOYD WRIGHT'S MASTERPIECE
CALL NUMBER: 720.973 W949Zhou vhs
28 minutes; c1989; produced by Mary Rawson

SUMMARY Frank Lloyd Wright sought to bring beauty of natural things into the great buildings he created. Fallingwater is the essence of Wright's life-long love affair with nature. Located in Southwestern Pennsylvania and constructed in 1936, it became his most famous creation. This video introduces the viewer to the Edgar Kaufmann family for whom Fallingwater was built and shows rare home movie footage of their life in the home.

HOWARD HODGKIN
CALL NUMBER: 759.2 H689Zh vhs
52 minutes; c1996; produced & directed by Melissa Raimes.

THE HUDSON RIVER AND ITS PAINTERS
CALL NUMBER: 758.10973 H885 vhs
58 minutes; c1987; directed by Lee Savage.

SUMMARY "The mid-nineteenth century saw the growth of America's first native school of landscape painters, artists inspired by the compelling beauty of the Hudson River Valley, who portrayed this and other romantic wilderness areas with an almost mystical reverence. This video explores the life and work of the major artists of what came to be known as the Hudson River School--Thomas Cole, Asher Durand, Frederic Church, Albert Bierstadt, John Kensett, Jasper Cropsey, Worthington Whittredge, Sanford Gifford, and George Inness. It presents more than 200 paintings, prints and photographs of the period and
juxtaposes them with dramatic location photography of the Hudson River area."

**HUMANITIES AND THE GIFT OF SIGHT**  
**CALL NUMBER:** 700 H9182 vhs  
30 minutes; c1979  
**SUMMARY** Knoll shows how literature and art shape our perception of the world. Focusing on the American West, he demonstrates how the early settlers viewed this world in terms of their memories of the old world, but eventually were able to see the new land through the eyes of their own artists and writers. The film particularly examines the contributions of Washington Irving, Alfred Jacob Miller, Thomas Jefferson, Benjamin West, and Willa Cather.

**HYPER-REALIST SCULPTURE**  
**CALL NUMBER:** 730.973 H251Zhy vhs  
28 minutes, c2001, producer/director, Paul Tschinkel.  
**SUMMARY:** Duane Hanson exhibition of 1999 at the Whitney Museum of American Art and John De Andrea's 1997 exhibition at the OK Harris Gallery.

**I SAY I AM: WOMEN'S PERFORMANCE VIDEO FROM THE 1970s**  
**CALL NUMBER:** 709.04008 I11 vhs programs 1-2  
134 minutes on 2 videocassettes; c1998; Curated by Maria Troy  
**SUMMARY** Compilation of short performance videos by various women artists. Themes include body image, sexuality, and sex roles.

**ICONS: IMAGES OF GOD**  
**CALL NUMBER:** 704.9482 I175 vhs  
30 minutes; c1969; produced and written by Yanna Kroyt Brandt  
**SUMMARY** A study of early Christian art and its evolution, as exemplified in Byzantine, Greek and Russian icons, as well as interviews with contemporary icon painters, who still follow the ancient traditions and techniques.

**AN ILLUSTRATED GUIDE TO CARICATURE**  
**CALL NUMBER:** 741.5 I29 vhs  
60 minutes; c1985; producer, Mary Dickinson.  
**SUMMARY** Law and Fluck, creators of the puppets of the award-winning series Spitting Image, host a survey of works by such early caricaturists as Low, Daumier, Dantan and Cruikshank, and archival films on or interviews with 20th century artists: George Grosz, Ralph Salton, Gerald Scarfe, Ralph Steadman, Steve Bell, Wally Fawkes. Originally produced as a segment of the British television program Omnibus.

**THE IMAGE OF AN ARTIST**  
**CALL NUMBER:** 709.04 I31 vhs  
53 minutes; c1991; produced by Meijer Film  
**SUMMARY** How fame, the media, agents and money affect the creative process is discussed in interviews with artists Jeff Koons, the Starn twins, William Wegman, and the duo David McDermott and Peter McGough.
IMAGES OF ANTIQUITY
CALL NUMBER: 722 I31 ld

12 minutes; 1989

SUMMARY Still photographs of buildings and other structures from the regions of ancient Egypt and the Roman Empire, 2630 B.C-822 A.D., with indices, and two motion segments.

CONTENTS
INDEX OF 72 RULERS "In this still file section, Ponessa has employed chapter encoding to assist the viewer in understanding not only the eras which generated the monuments, but the flow of history itself. The pictures are present day photographs of ruins, the remains of the various civilizations which once flourished on the edges of the Mediterranean Sea."

DYNASTIES OF EGYPT (Chapters 1-30; 174 slides) "These first thirty chapters are coordinated with the thirty Egyptian dynasties and the first 2500 years of recorded history. Although not all the dynasties are represented with photographs, every era gets at least a chapter and a title card. When photos of obelisks, temples and other architecturally oriented creations are included, they are also preceded by identifying title cards."

FIRST NINE CENTURIES OF WESTERN CIVILIZATION (Chapter 31-39; 249 slides) "These chapters are associated with the first nine centuries of Western Civilization, with an emphasis on Roman architecture, although a few Mayan ruins can be seen as well.

The still section is 600 frames long, including the title cards. The photographs were not taken with specific comparative lessons in mind, but the basics will be obvious to any student. The stone-by-stone simplicity of the earliest Egyptian works are followed by grander and more complex designs. The Roman arch makes an appearance, and within a few hundred years it is being employed by the dozens to support double-decker aqueducts, And 3000 years after the Egyptians, the Mayans can be seen starting their pyramidal versions of blocks on blocks all over again."

EIGHT GATES OF JERUSALEM (Chapter 40; 12 min.) "The Jerusalem Wall segment takes the viewer on a counter-clockwise trip around the Wall. The narrator discusses the names and functions of the few gates which allow passage to Old Jerusalem, and includes other Wall-related trivia where appropriate."

GAZETTEER OF 58 LOCATIONS (Chapter 41)

INDEX OF 29 ARCHITECTURAL FORMS (Chapter 42)

CREDITS (Chapter 43)

FOURTEEN BRIDGES OF ROME (Chapter 44; 12 min.) "This piece begins with views of Roman bridges without contemporary intrusions. The narrator reads Thomas Macaulay's narrative poem 'Horatius at the Bridge,' a florid, early Victorian ballad about overly heroic Romans defending their city from invaders, taking a stand at a bridge not unlike the bridges one is viewing. Then the camera moves up a little to let the people, cars and the trappings of modern day Rome mix with the antiquity of the bridges."

IMPERIAL ROME AND OSTIA
CALL NUMBER: 728.0937 I34 vhs

SUMMARY Title on cassette label: "Imperial Rome, Ostia, and Portus: Ancient Architecture and Technology." This program examines the technology behind the architecture that characterizes imperial Rome and its shipment centers, Ostia and Portus.

IMPERIAL TREASURES OF CHINESE ART
CALL NUMBER: 709.51 I34 vhs, v.1 and v.2

60 minutes on 2 videocassettes; 1999

SUMMARY The National Palace Museum in Taipei is the world's most spectacular showcase of Chinese art and antiquities. Accumulated using all the resources available to Chinese Emperors over the centuries it's collection enshrines the genius of Imperial China's finest artists, scholars and craftsmen.

IMPRESSIONISM: SHIMMERING VISIONS
CALL NUMBER: 759.05 I337 vhs
23 minutes; c1997

**SUMMARY** Presents the birth of impressionist art in Paris in the nineteenth century. Major painters and characteristics of the art work are discussed.

**THE IMPRESSIONISTS: THE OTHER FRENCH REVOLUTION**
CALL NUMBER: 759.4 I339 dvd discs 1-2

200 minutes on 2 videodiscs; Produced, written, and directed by Bruce Alfred.

**SUMMARY** “Tells the story of the first truly modern artistic movement, focusing on five of its most important practitioners: Renoir, Monet, Degas, Pissarro, and Morisot. Their determination to remain true to their convictions--and the price they paid as a result--is vividly captured in their own words, taken from letters and diaries, while the world’s foremost authorities offer fascinating insights into their lives and work.”

**IN A BRILLIANT LIGHT: VAN GOGH IN ARLES**
CALL NUMBER: 759.9492 G613Zi vhs

58 minutes; c1984; directed by Gene Searchinger.

**SUMMARY** A portrait of Van Gogh's climactic 444 days in Arles, in the south of France, which focuses on the artist’s work rather than on his life.

**IN OPEN AIR: A PORTRAIT OF THE AMERICAN IMPRESSIONISTS**
CALL NUMBER: 759.13 I355 vhs

29 minutes; c1992; directed by Roger Snodgrass; produced by Paul B. Johnson

**SUMMARY** Explores the growth of impressionist painting in America in the late nineteenth century, beginning with visits by such American artists as Theodore Robinson, William Merritt Chase, and John Henry Twachtman to Europe. Illustrates how these Americans returned home, adapting the style and techniques of impressionism to the light and textures of their own land.

**IN SEARCH OF CLARITY: THE ARCHITECTURE OF GWATHMEY SIEGEL**
CALL NUMBER: 720.922 G994Zi

45 minutes; 1995; director, Murray Grigor; producer, Alice Shure

**SUMMARY** Documentary takes an in-depth look at the partnership and accomplishments of Charles Gwathmey and Robert Siegel.

**IN SEARCH OF CEZANNE**
CALL NUMBER: 759.4 C425Zi vhs

50 minutes; 2002; produced and directed by Allan Miller

**SUMMARY** In this exploration of the life and legacy of 19th century French painter Paul Cézanne, a young documentary filmmaker (Martha) becomes determined to understand why she is drawn to Cézanne's art. Her inquiry begins at New York's Metropolitan Museum of Art, moves on to Paris and to Cézanne's hometown of Aix-en-Provence, France. She visits the sites of the painter's life and takes in vistas that inspired some of his greatest works. Through meetings with experts in Cézanne's work, including Phillip Cézanne, the painter’s great-grandson, the learns that there is no single way of interpreting the artist's work. Along the way, her journey evolves from an examination of Cézanne to an inquiry into the nature of artistic expression and its appreciation.

**IN SEARCH OF PURE COLOUR: PIERRE BONNARD, 1867-1947**
CALL NUMBER: 759.4 B716Zi vhs

55 minutes; c1984; a film by Didier Baussy

**SUMMARY** Examination of Bonnard’s work through a close look at paintings gathered for a major retrospective at the Paris Centre Pompidou. There is also a glimpse of Bonnard during a seaside outing.
IN THE FOOTSTEPS OF PETER: THE MUSEUMS & THE BUILDINGS OF VATICAN CITY
CALL NUMBER: 708.5634 I35 vhs

480 minutes on 8 videocassettes; c1995-97; directed by Luca De Mata; produced by Edizioni Musei Vaticani


IN THE SHADOW OF ANGKOR WAT
CALL NUMBER: 915.96 I35 vhs

55 minutes; c1997; director, Pierre Oscsr Levey; film by Barbara Spitzer and Pierre Oscar Levy

SUMMARY Highlights the ancient ruined city of Angkor and the nearby temple of Angkor Wat. Details the architecture, emphasizing the extensive bas reliefs found on the temple.

THE INDIANA MURALS OF THOMAS HART BENTON
CALL NUMBER: 759.1 B478Zi dvd

41 minutes; 2001

SUMMARY Presents the story of the murals (depicting the history of the state of Indiana from the early Native Americans until the 1930s) from their creation for the World's Fair of 1933 to a major restoration in the 1990s.

INSPIRATIONS
CALL NUMBER: 153.35 I59 dvd

100 minutes; 2002; directed by Michael Apted; produced by Jody Patton, Eileen Gregory

SUMMARY An exploration of the creative process which starts with the essential question "how do artists get ideas?" and continues into the fascinating world inhabited by seven artists.

ISAAC MONTEIRO: A DIALOGUE WITH AND THROUGH OBJECTS
CALL NUMBER: 709.2 M7755Zi vhs

20 minutes; c1991

SUMMARY Three-dimensional works by Monteiro, previously unexhibited, some in private collections or museums, shown in still or moving pictures.

ISABEL BISHOP: "PORTRAIT OF AN ARTIST"
CALL NUMBER: 759.13 B6223Zib vhs

30 minutes; c1977; directed by Patricia Depew; produced by John Beymer and Patricia Depew

SUMMARY "Master of romantic realism, Isabel Bishop's preoccupation with the ordinary produced a style uniquely her own. For more than half a century she has painted the shopgirls, hoboes, and students she saw on the streets of New York City. Scenes from her paintings and from her life illuminate her personality and bring the viewer to a deeper understanding of her work."

ISAMU NOGUCHI
CALL NUMBER: 730.952 N778Zin vhs

55 minutes; c1980; produced, directed, written and narrated by Bruce W. Bassett.

SUMMARY "For more than a year producer Bruce Bassett followed Isamu Noguchi around the world filming his global ventures. Noguchi narrates that he was two when his Caucasian-American mother took him from California to Japan. Although she soon separated from his Japanese poet father, she kept Isamu in Japan for a decade before sending him back to America for his high school years. In this fusion between
East and West, Noguchi worked out the universality of his creative efforts. Isamu Noguchi tells us, 'I have this special interest in sculpture as it relates to the human urge to make something significant which raises man to a larger view of himself and his place in the universe.'

**ISAMU NOGUCHI: STONES AND PAPER**  
CALL NUMBER: 730.952 N778Zi vhs  
56 minutes; c1997; Director, Hiro Narita; executive producer, William Smock; producer, Steve Burns  
SUMMARY "This detailed documentary examines the distinguished life and career of a prolific Japanese-American sculptor, best known for his naturalistic designs of open space. Earlier works, including the famous Noguchi 'heads,' are discussed within the context of his apprenticeship under the father of modern sculpture, Constantin Brancusi. Ceramics, furniture, interiors, and gardens designed by Noguchi reflect his Japanese ethnic roots and his fondness for Japanese artistic tradition.--Container.

**ISLANDS**  
CALL NUMBER: 709.24 C556chriZi vhs  
57 minutes; c1986; a film by Albert Maysles, Charlotte Zwerin, David Maysles  
SUMMARY "A film that goes far beyond art, Islands celebrates the Bulgarian-born artist's ongoing fusion of culture, environment and politics. Since the late 1950s, Christo's large-scale temporary works of art have helped change our perception of art and society. In 1962, when the Maysles Brothers first met him in Paris, they immediately recognized a kindred spirit. As David Maysles said, 'Christo comes up with an idea that at first seems impossible, then lets it grow; so do we.' Albert Maysles agrees: 'Both Christo's projects and our films are outrageous acts of faith.' From Miami's Biscayne Bay on to Paris and Berlin, this film resonates with political intrigue: Christo's fight for permission to surround eleven Biscayne Bay islands with 6.5 million square feet of bright pink fabric, interwoven with his struggle to wrap the Pont-Neuf in Paris and the Reichstag in Berlin. From raucous public debates to off-the-record discussions, we see seven years of the artist at work: probing, politicking, debating the meaning of art. Then comes the reward: Christo's first view from the air of his completed Islands. Art history in the making."

**THE ITALIAN ROMANESQUE: ARCHITECTURE-SCULPTURE-PAINTING**  
CALL NUMBER: 723.4 I88 vhs  
25 minutes; c1994; produced by Amadeo Angiolillo  
SUMMARY An overview of Italian Romanesque architecture and art with many examples of the style which developed between the end of the tenth century and the beginning of the thirteenth.

**JACK LEVINE: FEAST OF PURE REASON**  
CALL NUMBER: 759.1 L665Zj vhs  
58 minutes; c1986; produced and directed by David Sutherland  
SUMMARY A film portrait of Jack Levine, America's foremost Social Realist painter, with the artist as both subject and host. Shows Mr. Levine creating a painting on-camera of his daughter. The film documents one artist's vision of the political and social climate of the U.S. from the late 1930's to the present.

**JACKSON POLLOCK: LOVE AND DEATH ON LONG ISLAND**  
CALL NUMBER: 759.1 P776Zjk vhs  
46 minutes; c1999; produced and directed by Teresa Griffiths  
SUMMARY Documentary tracing the life of Jackson Pollock through interviews and archival footage.

**JACKSON POLLOCK: PORTRAIT**  
CALL NUMBER: 759.1 P776Zjac vhs  
54 minutes; c1984; directed by Amanda C. Pope; produced by Karen Lindsay  
SUMMARY Presents a documentary portrait of abstract expressionist painter Jackson Pollock. Includes
anecdotes about the artist as remembered by fellow artists, friends, and his wife; views from his early years; studies of his work that reveal Pollock’s changing style of expression; and excerpts from the painter’s private writings.

**JACQUES LIPCHITZ**
CALL NUMBER: 730.944 L764Zj vhs

58 minutes; c1989; produced, directed by Bruce W. Bassett.

**SUMMARY** "Jacques Lipchitz recalls that in 1909, at the age of 18, he ran away from his native Lithuanian village to learn sculpture in Paris. In a few years he was making Cubist works. Along with Picasso, Braque, and Juan Gris, he helped forge a new direction for world art. Fleeing Paris before it fell to the Nazis, he arrived in New York in 1941 to find a rebirth. Part of his last years were spent in northern Italy, where at the foundry of Pietrasanta he made monumental sculpture.” Shows the final stages of construction and installation of his last three commissioned works which were completed after his death.

**JACQUES-LOUIS DAVID: THE PASSING SHOW**
CALL NUMBER: 759.4 D249Zj vhs

50 minutes; c1986; produced by Leslie Megahey

**SUMMARY** Using a replica of David’s studio, the "newsreel" technique, and a commentary derived from David’s own speeches, this film provides a fascinating insight into the man who became the virtual dictator of arts during the French Revolution.

**JAPANESE PRINTS**
CALL NUMBER: 751.4252 J35 vhs

22 minutes; c1997; executive producer: Richard A. Byrnes.

**SUMMARY** Explains the development of Japanese style prints from single block, black and white prints to full color, multi-plate masterworks produced during the 250 year reign of the Shoguns.

**JASPER JOHNS--IDEAS IN PAINT**
CALL NUMBER: 709.24 J65Zj vhs

56 minutes; c1992; produced and directed by Rick Tejada-Flores

**SUMMARY** American Masters takes a rare look at the life, work, and inspiration of artist Jasper Johns. Emerged the preeminent force in American art in the 1950’s with emphasis on the non-abstract, laying the groundwork for both Pop Art and Minimalism. Documentary contains interviews with the painter, and archival film footage with the artist at work in his studio.

**JASPER JOHNS: TAKE AN OBJECT: A PORTRAIT**
CALL NUMBER: 759.13 J65Zj vhs

30 minutes; c1998; produced and directed by Hans Namuth and Judith Wechsler

**SUMMARY** Painter Jasper Johns works in his studio in 1972 repainting and discussing his "Map". John's work over the next 18 years is reviewed and illuminated by John Cage’s readings of Johns’ statements, a text of Samuel Beckett which Johns illustrated and the comments of the curator Mark Rosenthal. The film ends with Johns at work in his final etching of "The Seasons" in 1989.

**JEAN COCTEAU: AUTOBIOGRAPHY OF AN UNKNOWN**
CALL NUMBER: 841.9 C668Zj vhs

58 minutes; c1988; directed by Edgardo Cozarinsky

**SUMMARY** "In an engaging, conversational style, Cocteau tells about his life, growing up, his literary and artistic circle in Paris, and his opinions about art, cinema, theater, and writing. Talking in French with an English translation voice-over, he describes his artistic technique and philosophy and demonstrates his drawing style. From earliest childhood, Cocteau was influenced by theater and a wide variety of music. He was acquainted with such greats as Picasso, Stravinsky, Satie, Proust, Rodin, Nijinsky, and Modigliani, and tells anecdotes about them and scandals and other events of the artistic world of early 20th-century Paris. With cuts to Cocteau’s drawings, theater programs, movie clips and photographs of his friends, the video
is a sympathetic and charming survey of this man's life and art."

**JERUSALEM: THE GATES OF TIME**  
CALL NUMBER: 720.288 J565 vhs

28 minutes; c1987; Writer-director, Alan Rosenthal; producer, Boris Maftzir

**SUMMARY** "Successions of conquering civilizations have periodically laid waste the edifices within ancient Jerusalem's storied walls. Voice-over commentary and archival footage attest to the city's one-time squalor and disrepair, conditions being reversed through the cooperative renovation of archaeologists and architects. The old city's restoration progresses slowly as unearthed archaeological relics are respectfully preserved, restored, and even integrated into the new construction. Chunks of Roman roadway, for example, have been incorporated into the repaved Via Dolorosa."

**THE JEWISH MUSEUM**  
CALL NUMBER: 704.03924 J591 vhs

18 minutes; c1984; produced and directed by Robert and Marjory Potts

**SUMMARY** Provides a close look at the art and artifacts which reflect the remarkable scope and diversity of Jewish experience, ritual, and culture for nearly 4,000 years, using some of the thousands of paintings, graphics, sculptures, and photographs in the Jewish Museum collection in New York City. The museum uses its more than 14,000 objects to teach people of all ages about the Jewish experience through displays, lectures, and classes.

**JOHN JAMES AUDUBON, THE BIRDS OF AMERICA**  
CALL NUMBER: 598.2 A91Zj vhs

29 minutes; c1985; directed by Steve York.

**SUMMARY** "The nineteenth-century American naturalist and artist, John James Audubon, is the subject of this video, which records his accomplishments as a dedicated artist who documented the entire pantheon of American birds and who wrote extensively of his observations of nature and life in the American wilderness. With quotations from Audubon's journals, and illustrated with his original drawings, engravings, and works of art by other artists of the period, the video tells the unique story of Audubon's development as an artist and of his uncompromising devotion to his dream of publishing *The Birds of America*. The works of art are interwoven with live motion picture photography and footage of sites prominent in Audubon's life and work."

**JOHN PIPER**  
CALL NUMBER: 759.2 P665Zj vhs

55 minutes; c1983; produced and directed by Alan Benson

**SUMMARY** John Piper, one of England's finest living artists, started his career as an abstract painter, but eventually settled into the work for which he is best known, romantic pictures of Britain's architectural heritage and landscape. We see the artist in his studio and on one of his outings to record architectural ruins of the English countryside.

**JOHN SZARKOWSKI**  
CALL NUMBER: 779.3673 S996Zj vhs

48 minutes; c1998; directed by Sandra McLeod; produced and conceived by Richard B. Woodward

**SUMMARY** Examines his life as both curator and photographer, a career he abandoned and recently returned to with the publication of Mr. Bristol's Barn. Discusses how he helped establish photography for the first time as a true and different kind of art.

**JOHN SINGER SARGENT: OUTSIDE THE FRAME**  
CALL NUMBER: 759.13 S245Zj vhs

57 minutes; 2000; producer and director, Jackson Frost.

**SUMMARY** Examines the work of John Singer Sargent, one of the great painters of the 19th and 20th
centuries. Includes discussions of his landscapes, figure paintings, and murals and the range of his works.

**JUDGING VERMEER: THE HEALING POWER OF ART**  
**CALL NUMBER:** 709.24 J92 vhs  
30 minutes; c1998; director, Chris Granlund.  
**SUMMARY** The power of art in the psychological healing process is the subject of this program, in which Bosnian war crimes judge Antonio Cassesse visits a gallery and the paintings of Dutch master Jan Vermeer to soothe a troubled spirit.

**KANDINSKY**  
**CALL NUMBER:** 759.7 K16Zkd vhs  
60 minutes; c1986; directed by Andre S. Labarthe.  
**SUMMARY** A look at the life and work of Kandinsky, from his birth in Russia, through his work at the Munich Bauhaus and his participation in the Paris abstract impressionist movement. Filmed during a major retrospective exhibition at the Centre Pompidou.

**KERRY JAMES MARSHALL**  
**CALL NUMBER:** 704.946 M368Zk vhs  
20 minutes; 1999; producer/director Branka Bogdanov  
**SUMMARY** Artist Kerry James Marshall describes his paintings and sculptures which include portraits of African American cultural and political figures.

**KINGS OF THE WATER**  
**CALL NUMBER:** 730.96683 K55 vhs  
58 minutes; c1991; director, Philip Haas  
**SUMMARY** Filmed in Abomey, Benin Republic, it shows the artist as he paints representations of gods and ancestors on their religious houses. It also shows some of their ceremonial dances and customs.

**LAGOS/KOOLHAAS**  
**CALL NUMBER:** 966.921 L1767 vhs  
55 minutes; Director-writer, Bregtje van der Haak; producer, Sylvia Baan.  
**SUMMARY** A film that follows Rem Koolhaas during his research in Lagos over a period of two years as he wonders through the city, talking with people and recognizing the problems of urban life.

**THE LANDSCAPES OF FREDERIC EDWIN CHURCH**  
**CALL NUMBER:** 759.1 C561Zl vhs  
29 minutes; c1989; produced by the National Gallery of Art  
**SUMMARY** "Narrated by Nicolai Cikovsky, Jr., Curator of American Art at the National Gallery, this film traces Church's career from his early studies in the Catskills and the Hudson River Valley with the eminent landscape painter, Thomas Cole, through Church's maturity, when his grand, summary paintings of the great natural wonders of the Americas made him the nation's most celebrated landscape painter. This film includes live motion footage of the Catskill's and of Church's 'final work of art'--Olana, his splendid house overlooking the Hudson River."

**LA NOUVELLE VAGUE PAR ELLE-MEME = THE NEW WAVE BY ITSELF**  
**CALL NUMBER:** 791.43094 N9356 vhs  
57 minutes; 1995; Janine Bazin et André S. Labarthe présentent; script, Christine Van Hecke; réalisation, Robert Valey.  
**SUMMARY** French film directors discuss how the post-war film movement in France attempted to revitalize
cinema. Includes film clips from some of their most important works.

**LARGE SCALE PROJECTS**

**CALL NUMBER:** 730.924 L322 VHS

60 minutes; c1998; a film produced and edited by Lana Jokel and Nick Doob.

**SUMMARY** He's reserved and quietly driven; she's energetic and outspoken. Together they explore the mystery and power of everyday objects by changing their sizes, shapes, and textures in surprising and unsettling ways. Claes Oldenburg and his wife and artistic collaborator, Coosje van Bruggen, have created many projects carried out in collaboration with the American architect Frank Gehry. The film shows various works from conception to installation.

**LARRY RIVERS: PUBLIC AND PRIVATE**

**CALL NUMBER:** 759.113 R622Zl vhs

75 minutes; c1998; A film produced, directed and edited by Lana Jokel.

**SUMMARY** In the forty years that Larry Rivers has been a prominent artist, jazz musician and recently an author, he has been known for his outspokenness, irreverence, and wit. Here Rivers appropriates images of historically restablished masterpieces and transforms them according to his personal vision. The result is a bombastic display of his superb figurative technique.

**LEMPAD OF BALI**

**CALL NUMBER:** 709.95986 L5613Z1 vhs

55 minutes; c1988; directed by Lorne Blair; produced by John Darling;

**SUMMARY** "History and observation are beautifully combined to produce a remarkable film that defies simple categorization--it is ethnographic observation of a death ritual, construction of history, and filmmaker creativity. The filmmakers, by focusing on the 116-year life of Balinese sculptor, architect, and painter Lempad, who died in 1978, use events and visual archives from that span to examine the cultural and historical context of that life. In the richness of the images, the chronology, and a most intelligently written and executed narrative, the viewer spans the years and the events as if in a time machine. The film switches back and forth from the 20 days of death ritual to historical periods encompassed in the artist's life. Photographic stills are most effectively used. In the life and times of the artist we witness the Dutch invasion, earthquakes, volcanic eruptions, WWII Japanese and Allied invasions of the island, the war of independence, and finally the grand cremation of the artist and the exquisite funerary ritual art."

**LEONOR FINI**

**CALL NUMBER:** 759.4 F498Zl vhs

86 minutes; c1990; a film by Chris Vermorcken.

**SUMMARY** "Noted for her surreal fantasy paintings, the Italian-Argentine painter Leonor Fini has a life deeply rooted in her immediate surroundings and in the people and places she treasures. This program is a portrait that places what Fini loves side by side with what she paints. The film takes the viewer into Fini's home to meet the nineteen cats who share her life and who constantly turn up in her paintings. Also viewed are a number of her canvases, which together offer a tribute to the exotic and the erotic."

**THE LIFE AND ART OF WILLIAM H. JOHNSON**

**CALL NUMBER:** 759.13 J71Zl vhs

28 minutes; c1991

**CONTENTS** Part I: Chronology of life and art -- Part II: Art appreciation.

**SUMMARY** Documentary about the life and works of William H. Johnson, a gifted Afro-American artist destined to become a great painter. 1000 pieces of his art work were saved from destruction by the National Museum of American Art.

**THE LIFE & TIMES OF ALLEN GINSBERG**

**CALL NUMBER:** 811.5 G493Zl vhs

47
SUMMARY Depicts Allen Ginsberg, an American poet and social activist in the different decades of his life and activities.

**A LIFE IN THE DAY OF MAN RAY**
CALL NUMBER: 700.94436 M799 vhs reel 4

55 minutes; c1994; directed by Matthew Reinders; produced by Mechthild Offermanns

SUMMARY "In an extensive interview filmed in 1961, Man Ray speaks of, and with, his fellow artists of the Dada and Surrealist movements in Paris and the United States ... Combining reminiscence, anecdote and visual material, this program reports insightfully on the life, work, and times of Man Ray" - Slipcase.

**LIFE IS SHORT**
CALL NUMBER: 709.04 L722 vhs

50 minutes; c1991; produced by Meijer Film

SUMMARY Examines the changing role of art in contemporary culture through the opinions of British "rubbish" sculptor Tony Cragg, American artist Jackie Winsor, and the artistic duo David McDermott and Peter McGough. Along with curators, conservationists, and collectors, they describe a modern art scene in which timing is everything, and museums are run like businesses.

**THE LIFE OF LEONARDO DA VINCI**
CALL NUMBER: 759.5 L581Zlif vhs reels 1-3

277 minutes on 3 videocassettes; c1990; directed by Renato Castellani; produced by RAI-Radiotelevisione Italiana/ORTF/TVE/Instituto Luce

SUMMARY Documentary explores the life and works of the master genius of the Renaissance. Da Vinci was not only a great artist, but he also investigated virtually every field of learning, including anatomy, history, geology, meteorology, physics, mathematics, geometry, and music.

CONTENTS
1452-1482 (Reel 1) This episode "chronicles the first 30 years of Leonardo da Vinci's life. The circumstances of his birth and childhood, as well as the people with whom he associated, were all influences that molded the future of the genius of the Renaissance.

1482-1500 (Reel 2) "Leonardo da Vinci leaves Florence for Milan and works for Duke Ludovico Sforza. He continues his scientific studies as well as his art, devoting five years to "The Last Supper," until the French invade Milan. He flees to Venice, remaining there only a few months. Then, at age 50, Leonardo returns to his home of Florence, a city so changed that it is no longer familiar to him."

1500-1519 (Reel 3) "While in Florence, Raphael is introduced to Leonardo da Vinci, and the young artist is in awe of the maestro's work, "The Mona Lisa." At this time, Leonardo also meets and forms a bitter rivalry with the sculptor Michelangelo. After six years, in 1506, he again leaves for Milan. Leonardo da Vinci is welcomed by the French in Milan, and is invited by the King to move to France. The invitation is accepted, and it is there Leonardo da Vinci stays until his death in 1519."

**LIFTING A CURTAIN: CONSERVATION OF RUBENS' CROWNING OF ST. CATHERINE**
CALL NUMBER: 751.62 L7225 vhs

29 minutes; c1987; directed by Don Payne; produced by the Toledo Museum of Art

SUMMARY Conservator Gabrielle Koppelman explains and demonstrates the work done on the painting: removing old varnish, restoring chipped paint, revarnishing. Museum officials talk about why it was done, and about the history of the painting.

**LIGHT OF THE GODS**
CALL NUMBER: 709.38 L7235 vhs

28 minutes; c1988; produced and directed by Suzanne Bauman
SUMMARY View of the extraordinary evolution of Greek art from the late tenth to the early fifth century B.C. Filmed on location, with a narrative organized around the effort of the Greeks to understand the natural world and the human condition.

LIP SYNC
CALL NUMBER: 709.04 N299l vhs

60 minutes; c1986; By Bruce Nauman.

SUMMARY With the camera held upside down and focused in a close-up of the artist's mouth, Nauman's lips and tongue articulate the words "lip sync" as the audio track shifts in and out of sync with the video. The disjunction created between what is seen and heard keeps the viewer on edge, struggling to attach the sound of the words with the out-of-kilter movements of Nauman's mouth.

LOLOMA, HELEN HARDIN
CALL NUMBER: 704.0397 L8383 vhs

29 minutes; c1988; director, Tony Schmitz; producer, Jack Peterson

SUMMARY "The world-famous Hopi jeweler Charles Loloma displays some of his work and discusses his heritage in the first half of this video. His interests inside and outside the reservation are revealed in his art which uses only materials indigenous to his homeland: ironwood, ivory, coral, turquoise, lapis lazuli and shell.

The second half of this video explores Helen Hardin's attempts to integrate the Indian and artist parts of herself, painting sophisticated and colorful geometric patterns and traditional Indian motifs of dancers, deer and sun and seasons."

LOOKING BACK AT YOU
CALL NUMBER: 779 S164Zl vhs

59 minutes; 1993

SUMMARY Examines the photography of Sebastião Salgado and places his photographs into the context in which they were taken. Places particular emphasis on his book, "Workers."

THE LOOP: WHERE THE SKYSCRAPER BEGAN
CALL NUMBER: 720.97731 L863 vhs
CALL NUMBER: 720.97731 L863 vhs guide

29 minutes; c1992; directed by Wayne Boyer; produced by Judith Paine McBrien.

SUMMARY Gives an architectural history of Chicago's downtown, the Loop. The guide booklet gives specific information about 39 landmark buildings, with glossary and map of locations.

LORENZO Ghiberti--The Gates of Paradise
CALL NUMBER: 730.945 G422Zlg vhs

30 minutes; c1989; directed by U. Romano; produced by Istituto della Enciclopedia Italiana

SUMMARY "This video focuses on the three sets of bronze doors created during the 14th and 15th centuries for the Florentine Baptistry, particularly the last doors, Lorenzo Ghiberti's so-called 'Gates of Paradise.' The narration is highly factual and largely accurate. Unfortunately, the level of photography is not up to that of the script, and the visual effects are particularly hampered by the disastrous condition of Ghiberti's doors. The sole reference to condition occurs when the narrator mentions that, at the time of filming, one panel of the doors had been restored, and was photographed in the Cathedral Museum; aside from this, an otherwise uninformed viewer might conclude that the bronze, gilded doors were supposed to look stained, blackened, and pitted as the video reveals them to be. The narrator refers incongruously to the 'idealized beauty' of figures, or 'precise and refined details' which are thoroughly concealed by accumulated dirt."

THE LOST WOODEN SYNAGOGUES OF EASTERN EUROPE
CALL NUMBER: 726.30947 L881 vhs

48 minutes; c2000; Co-producer/director, Carl Hersh; co-producer, Kathy Barber Hersh
SUMMARY This program documents the last remaining wooden synagogues of Eastern Europe, in Lithuania and Latvia. The film tells the story of the synagogues: their art, architecture and the life that surrounded them before World War II, and what has happened to them since.

LOUISE NEVELSON IN PROCESS
CALL NUMBER: 730.973 N512Zlo vhs

30 minutes; c1977; A film by Susan Fanshel and Jill Godmilow

SUMMARY American sculptor Louise Nevelson talks about her work and, on camera, creates two new sculptures. Nevelson was in her seventies before critics recognized her contribution to art in America.

LOUVRE 200
CALL NUMBER: 708.4 M986ZI vhs

90 minutes on 3 videocassettes; c1993

CONTENTS v. 1.-Louvre: a museum in time / directed by Richard Copans --v. 2. Louvre: selected places / directed by Alain Fleischer --v. 3. At the Louvre with the masters / directed by Stan Neumann.

SUMMARY Celebrates the bicentennial of the Louvre with 3 guided tours.

LOUVRE VIDEODISC
CALL NUMBER: 708.4361 L894 ld discs 1-3
CALL NUMBER: 708.4361 L894 ld diskettes 1-3
CALL NUMBER: 708.4361 L894 ld guides v. 1-3

3 videodiscs; c1989; directed by Andre Hatala

SUMMARY Presents paintings, drawings, sculpture, and objets d'art from antiquity through the middle of the 19th century chosen from the 7 depts. of the Louvre Museum. 67 sequences of moving images with narration, approx. 1 min. each, illustrate a number of the most important masterpieces. Also includes approx. 30,000 fr. of still images which illustrate about 4,550 works of art.


THE LUGGAGE IS STILL LABELLED
CALL NUMBER: 709.687 L951 dvd
CALL NUMBER: 709.687 L951 vhs PAL

60 minutes; c2003; directors, Vuyile C. Voyiya and Julie L. McGee.

SUMMARY Many contemporary South African artists explore the construction of race and gender through their art.

MADE IN HOLLYWOOD
CALL NUMBER: 791.4372 M181 vhs

58 minutes; 1990; directors, Bruce and Norman Yonemoto.

SUMMARY "The principal storyline elements revolve around a movie mogul's familial intrigues, the conflicts of two artists selling out to make movies and a simple country girl's angelic rise above it all."--Michael Bash.

THE MAKING OF A MANUSCRIPT
CALL NUMBER: 091 M235 vhs

23 minutes; c1974; producer-director, Bob Rodgers.

SUMMARY Discusses in detail, with clear visual demonstrations, the production of medieval manuscripts (codices and booklets), including such topics as parchment, paper, inks, writing instruments, folding into
gatherings for binding, arranging text on pages, scribes' and rubricators' work, with mention of later scholars' additions and physical preservation problems.

**THE MAKING OF LIBERTY: THE STORY OF THE STATUE OF LIBERTY**
CALL NUMBER: 974.71 M2354 vhs

58 minutes; c1988; produced and directed by Charles Guggenheim

**SUMMARY** Traces the history of the Statue of Liberty from its conception in 1886 by Auguste Bartholdi, with emphasis on its restoration and significance, to its rededication in New York Harbor on July 4, 1986.

**MAKING MASTERPIECES**
CALL NUMBER: 701.18 .A784 vhs

180 minutes; c1997

**SUMMARY** Vol. 1: program one, "Pictures as things"; program two,"The materials of faith" -- vol. 2: program three, "The conquist of light"; program four, "From illusion to emotion" -- vol. 3: program five, "Old tricks and new pigments"; program six, "Loss and recovery".

**THE MAN BEHIND PICASSO: DANIEL-HENRY KAHNWEILER**
CALL NUMBER: 700.94436 M799 vhs reel 6

52 minutes; c1991; directed by Matthew Reinders

**SUMMARY** Kahnweiler talks candidly about his personal involvement with some of the greatest artists of this century.

**MAN IN THE WOODS**
CALL NUMBER: 770.973 B948Zm dvd

24 minutes; c2003; director, Vivien Bittencourt & Vincent Katz; producer, Checkerboard Film Foundation; edited by Henry Hills; music by Alvin Curran.

**SUMMARY** Filmed shortly before his death in 1999, Burckhardt's work is examined in interviews with the artist and others. Color and black-and-white footage are combined with archival film clips and stills to capture Burckhardt's creative endeavors in photography, film, and painting.

**THE MAN WHO MADE MEIJI ARCHITECTURE: JOSIAH CONDER AND HIS FOUR APPRENTICES**
CALL NUMBER: 720.952 C745Zm vhs

54 minutes; c1999; director, Junsei Tanabe, produced by Nippon Eiga Shinsya Ltd.

**SUMMARY** Tells the story of Josiah Conder, an English architect, who went to Japan in 1877 and at the age of 25 assumed the professorship of the architectural course at the Imperial College of Engineering. There he taught Kingo Tatsuno (1854-1919), Tôkuma Katayama (1853-1917), Tatsuzô Sone (1852-1937), and Shichijirô Satachi (1856-1922).

**MARC CHAGALL**
CALL NUMBER: 759.7 C433Zma vhs

55 minutes; 1985; produced and directed by Kim Evans

**SUMMARY** This portrait of Chagall, made shortly before his death in 1985, takes the viewer on a journey through time and place on the trail of this enigmatic artist. Born in a Jewish ghetto in Russia, he escaped the restrictions of this background, moved to Paris, and worked with such artists as Matisse, Leger, and Dufy. There he began to create the floating surrealistic style that remained his hallmark.

**MARCEL DUCHAMP: A GAME OF CHESS**
CALL NUMBER: 759.4 D826Zga vhs

56 minutes; c1987; A film by Jean-Marie Drot

**SUMMARY** An interview at the Pasadena Art Museum, filmed in 1963 in black and white. Partially
reshot in 1979 to highlight Duchamp's use of color.

**MARCEL DUCHAMP: IN HIS OWN WORDS**
CALL NUMBER: 709.2 D826Zm vhs

35 minutes; c1998; A film and script by Lewis Jacobs.


**SUMMARY** One of the most important artists of the 20th century, Duchamp is seen studying a chess board. In recordings taken in 1968 in Cadaques, Spain shortly before his death, Duchamp (1987-1968) reminisces: "I discarded brushed and explored the mind more than the hand." This informative and charming film is divided into segments:
"The Art", which explores his early drawing, painting, and Cubist period and "The Object and the Gesture", concerned with his "ready made" objects and Dada period. The final segment chronicles the last major work: "Given:1 The Waterfall 2. Illuminating Gas", a mixed media assemblage of materials, techniques, and forms erected at the Philadelphia Museum of Art in 1969.

**MARY CASSATT: A BRUSH WITH INDEPENDENCE**
CALL NUMBER: 759.1 C343Zmary vhs

57 minutes, 2002, producer/director, Jackson Frost.

**SUMMARY:** The extraordinary story of a woman who defied tradition, a painter whose work captivated Edgar Degas, and the only American asked to join the French Impressionists. Best remembered for her tender yet unsentimental depictions of mothers and children, Cassatt was also a driving force for women's suffrage and other issues of her day.

**MARY CASSATT: IMPRESSIONIST FROM PHILADELPHIA**
CALL NUMBER: 759.1 C343Zma vhs

30 minutes; c1977; produced and directed by Perry Miller Adato.

**SUMMARY** This documentary provides a vivid portrait of Mary Cassatt, one of the great American artists of the 19th century. Using on-location footage and stills, her personal life, her years in Paris, her relationship with Degas, the influence of her socially prominent Philadelphia family, and the places she lived and painted are presented.

**MARY ELLEN MARK: THE SEARCHING EYE**
CALL NUMBER: 770.92 M345Zm vhs

24 minutes; direction, Everett LaBoda; produced by Media Loft, Inc.

**SUMMARY** Mary Ellen Mark is a freelance documentary photographer committed to making powerful images from disturbing, even dangerous, subjects such as drug abuse, teen pregnancy, runaways, and bordello life in India. She reveals that one may have a fulfilling, artistic career dealing with "real world" subjects while making a living as a photographer.

**MASACCIO: A VIEW OF MANKIND**
CALL NUMBER: 759.5 M394Zma vhs

41 minutes; 1983

**SUMMARY** "When Masaccio died at the age of twenty-seven in 1429, he left a legacy of art that established a view of mankind that we still share 500 years later. He introduced the view that it was possible for humans - in the humdrum light of every day - to be the heart of an artist's work. A century before, Giotto had explored the way light struck figures, but Masaccio gave human form solidity with an attentiveness to individual shape and even to the way clothing fell. He would not idealize the human form. This program, written and narrated by artist Sir Lawrence Gowing, takes us from Masaccio's native town of San Giovanni Valdarno to Florence where, from twenty-one years old until his death, Masaccio was engaged in his most ambitious works. With contemporaries, architect Brunelleschi and sculptor Donatello, Masaccio laid a foundation of energetic art with its own rational beauty. A master of
perspective and color, Masaccio collaborated with the Gothic master Masolino and influenced artists Piero della Francesca, Giovanni Bellini, and Raphael."

MASTERPIECES OF BRITISH ART FROM THE YALE CENTER FOR BRITISH ART: ONE MAN'S ENGLAND
CALL NUMBER: 760.0941 Y17m vhs
30 minutes; c1990; produced and directed by John Musilli.

SUMMARY "The Yale Center for British Art is home to the most comprehensive collection of British Art outside Great Britain. Among its outstanding paintings, the collection includes 15 Turners, 21 Gainsboroughs, 7 Reynolds and 44 Constables. This program shows major works from this collection. The Center's collection contains paintings, drawings, prints, rare books, and sculpture."

MASTERPIECES OF ITALIAN ART
CALL NUMBER: 709.45 M423 vhs reels 1-5
290 minutes on 5 videocassettes; direction, Marino Nicora Hribar; producer, Marino Nicora Hribar.

SUMMARY "Beginning with Greeks and Romans, these programs cover 2,000 years through the late Baroque and neo-classic period. Italy's foremost art historian Professor Argan and Rizzoli received permission to light and photograph many rarely seen art works as well as innumerable familiar works of Italian art. This comprehensive survey of painting, sculpture and architecture has been translated by American scholars of Italian art."

CONTENTS
GREEK TO GOTHIC (Reel 1) Beginning with the Greek temples in Sicily's Valley of the Temples, this segment reveals Italy's early artistic masterpieces: Greek sculpture, the mysterious Etruscan tombs, Roman buildings, the catacombs, the early Christian mosaics at Ravenna, Romanesque churches and the great Gothic cathedrals.

BIRTH OF THE RENAISSANCE: Giotto to Masaccio (Reel 2) "The beginning of the Renaissance in Italy was like a great light going on. In this program the viewer travels to Florence, Siena, Pisa, Mantua and Padua to discover Renaissance masterpieces in these cities. Shown are the paintings, the sculpture and the cathedrals by these masters--Alberti, Brunelleschi, Luca della Robbia, Donatello, Michelozzo, Lorenzetti, Martini, Giotto, and Masaccio."

15TH CENTURY: RENAISSANCE IN FULL BLOOM (Reel 3) This episode shows "the flowering of the Renaissance in 15th century Italy--Botticelli's Birth of Venus and Fra Angelico's beautifully simple works. Venice's architecture comes into being with Codussi and Lombardo. We see also Bellinis Carpaccio and Andrea del Castagno as the camera moves from Florence to Rome, Ferrara, Urbino, Mantua and Venice."

DA VINCI, MICHELANGELO, RAPHAEL, TITIAN (Reel 4) This segment shows "the pinnacle of Renaissance artistic achievement--Leonardo da Vinci, Michelangelo, Raphael, Giorgione and Titian. The camera journeys from Florence into the Vatican in Rome and to Venice, as we see a treasury of great works including Leonardo's Mona Lisa, The Last Supper, Adoration of the Magi, Michelangelo's David, the newly restored Sistine Chapel, Raphael's Madonnas and Vatican paintings, Giorgione's The Tempest, Titan's vital and dramatic portraits and much more."

CARAVAGGIO AND THE BAROQUE (Reel 5) "Caravaggio, Correggio, Lotto, Parmigianino and Tintoretto find new, often deeply emotional, directions in art as the High Renaissance gives way to the Baroque. In Venice the viewer sees the architect Sansovino's design for St. Mark Square as we know it today while Palladio brings the country villa into being. In Rome, architects Bernini and Borromini recreate the city from graceful fountains to St. Peter's."

MASTERPIECES OF THE HERMITAGE MUSEUM OF ST. PETERSBURG
CALL NUMBER: 708.7453 G682m ld
CALL NUMBER: L708.7453 G682m ld guide
540 minutes on 9 videodiscs; c1992; produced by Studio Quart, Moscow, Russia; executive producers Sandra Carter, Harvey Chertok.

CONTENTS v. 1. DISC 1. SIDE A. Russia in the age of Peter the Great. SIDE B. Highlights of the masterpieces --DISC 2. SIDE A. The vast sculpture collection. SIDE B. Art from Mesopotamia to ancient China --DISC 3. SIDE A. The art of ancient Egypt. SIDE B. The classical world of Greece & Rome --DISC 4.

SUMMARY Eighteen half-hour tours of the Hermitage Museum collections, highlighting works from ancient China and Egypt and European art from Greece and Rome through the Middle Ages and the Renaissance to the 20th century. Some material on St. Petersburg, Peter the Great, and the architecture of the museum building. Each tour is devoted to a place or period and examines two or three dozen works, with commentary. Guide includes index by artist. Still-frame viewing available at any point by CAV still-step.

MASTERPIECES OF THE MET
CALL NUMBER: 708.1471 M423 vhs

60 minutes; c1988; produced and directed by John Goberman, Marc Bauman.

SUMMARY "Philippe de Montebello, director of the Metropolitan Museum, leads a tour of thirty of the Museum's masterpieces, from the boat models of an ancient Egyptian tomb to a reliquary sculpture from Africa and paintings such as Rembrandt's self-portrait of 1660 and Monet's Terrace at Sainte-Adresse. Filmed on location at the Metropolitan Museum, this program covers five thousand years of world civilization and offers a stimulating look at some of the treasures of one of the finest art institutions in the world."

MASTERS OF ANIMATION
CALL NUMBER: 791.4375 M423 vhs reels 1-4
CALL NUMBER: 791.4375 M423 vhs guide

369 minutes on 4 videocassettes; c1986; produced, and directed by John Halas

SUMMARY Outstanding collection of long excerpts from well over a hundred of the world's best serious and comic animated films and several dozen interviews with the films' creators. Computer animation sections combine talk about technology and non-entertainment applications with the examples.

CONTENTS
NORTH AMERICA (Reel 1) U.S.A. (29 min.); Canada, National Film Board (27 min.); Canada, CBC-Radio Canada/independent (29 min.). Includes interviews with Chuck Jones, Barrie Nelson, Leo Salkin, master animator Norman McLaren, Caroline Leaf, and Don Arioli. Other artists represented by their works include Walt Disney, the Hubleys, Joanna Priestley, Derek Lamb, Ishu Patel, Frederic Back, and Andre Theroux.

GREAT BRITAIN AND WESTERN EUROPE (Reel 2) Great Britain (28 min.); Italy (29 min.); France (30 min.). Includes interviews with John Halas, Joy Batchelor, John Coates, Emanuele Luzzati, and Giulio Gianini. Films by George Dunning, Bruno Bozetto, Osvaldo Cavandoli, Paul Grimault, Emile Cohl, Alexeiiff and Parker, Atelier Gaumont, and many others.

EASTERN EUROPE (Reel 3) U.S.S.R. (28 min.); Yugoslavia (28 min.); Poland (29 min.); Hungary (28 min.). Animation from these countries "encompasses folk tales, novel imagery, and central European humor--all explored in a wide variety of styles. This rare look at Eastern European animation features works by influential artists such as Ivanov-Vano, Boris Stepansev, Yuri Norstein, Dusan Vukotic, Nеделко Dragic, Borivoj Dovnikovic, Witold Giersz, Daniel Szczechura, Sandor Reisenbuecher, and Josef Gemes."

JAPAN AND COMPUTER ANIMATION (Reel 4) (Japan (28 min.); Computer animation part I (29 min.); Computer animation part II (27 min.); "The delicacy of oriental art and a refined technical sense characterize the best animation from Japan. Representative artists include Renzo and Sayoko Kinshita, Yoji Kuri, Kihachiros Kawamoto, and Osamu Tezuka. Computer animation has opened up new horizons in space research, medicine, advertising, architecture, entertainment, and the arts. This sweeping worldwide survey includes works by Pacific Data Images, Toyolinks Corporation, Sogitec Audiovisuel, the Moving Picture Company, and Ko Makajima."
MASTERS OF ILLUSION
CALL NUMBER: 701.82 M423 vhs

30 minutes; c1991; director, Rick Harper

SUMMARY "Masters of Illusion" is a film about how to see, what we see, or what we think we see. It opens in a special effect studio in Hollywood. This setting underscores the fact that the extraordinary special effects we are accustomed to seeing today, in films such as Star Wars, are based on principles established more than five hundred years ago by Renaissance masters such as Brunelleschi, Michelangelo, Leonardo da Vinci, Botticelli, and Raphael.

"The film examines artistic and scientific discoveries of the Renaissance, offering new insights into what was a remarkable visual revolution. While Columbus and Copernicus were changing our understanding of the world, the Renaissance masters were dramatically changing the way we see that world.

"This film about vision and illusions focuses on the discovery of perspective and the development of visual tools that create the magic of illusion. Extensive use of special effects dramatically illustrates how great masterpieces of the Renaissance were created. The award-winning commentator James Burke is our narrator and visual guide. At the same time he becomes an imaginative part of the special effects. This unique film uses new technology to look at old masters in new ways."

MATISSE: CENTENNIAL AT THE GRAND PALAIS
CALL NUMBER: 709.2 M433m vhs

55 minutes; c1998; A Museum at Large production; by Paul Falkenberg, Hans Namuth.

Cast: Narration written and spoken by Pierre Schneider. Production coordinator, George Freedland.

SUMMARY A timeless classic, this is the only film record of the historic Matisse exhibition in Paris in 1970. It covers practically all of his oeuvre, including important, rarely seen work on loan from Russian collections at the Pushkin Museum and the Hermitage. The film also features live footage of Matisse at work on his design for the Chapel of Venice. Pierre Schneider, noted Matisse scholar and author of "Matisse", both curated the exhibition and narrated this film.

MATISSE--VOYAGES
CALL NUMBER: 759.4 M433Zmv vhs

56 minutes; c1989; directed by Didier Baussy

SUMMARY Matisse painted the relationship between things. He gave absolute freedom to color, letting it control all other components of painting, transforming the ordinary image into a work of art.

Matisse: Voyages traces the development of the artist's brilliantly colored work, from his early canvases, images of dance and music, and odalisques to his cut-out pieces and his decorations for the Chapel of the Rosary at Vence. Filmmaker Didier Baussy draws on a wealth of painting, archival footage, photographs, and extracts from Matisse's Notes of a Painter to capture the richness of the artist's legacy and the splendors of his achievements."

MATISSE AND PICASSO
CALL NUMBER: 709.22 M433Zm vhs

26 minutes; 2000; directed by Ginny Martin, Rob Tranchin; produced by Joe Bellotti, Ginny Martin, Rob Tranchin

SUMMARY Inspired by the Kimball Art Museum's exhibition, Matisse & Picasso: a gentle rivalry, and the writing of Françoise Gilot, this video explores the relationship of Picasso and Matisse. Through paintings, historical photographs and critical comparisons of the painters' works, the viewer learns of the respect and admiration each artist had for the other and of their friendship.

MAX AND DAVE FLEISCHER: THE FATHERS OF MOVIE ANIMATION
CALL NUMBER: 791.43092 F596Zm vhs

27 minutes; 1999; director, Laurent Maupas.

SUMMARY This program illustrates the Fleischers' pioneering role in the development of movie animation, providing a concise history of the art form during the early decades of the 20th century. Clips from Popeye
and Betty Boop cartoons reveal the caustic vitality of the Fleischers, while numerous excerpts from the feature-length Gulliver's Travels clearly demonstrate the lifelike quality associated with their productions.

**MAYA LIN: A STRONG CLEAR VISION**

**CALL NUMBER:** 720.973 L735 Zm vhs

98 minutes; c1994; A film by Freida Lee Mock, director, producer

**SUMMARY** Portrays the career of Maya Lin as an architect/artist as told by her and others, with special focus on the design and emotional impact of the Vietnam Veterans and Civil Rights Memorials.

**MEDAL MAKER**

**CALL NUMBER:** 737.2 F841Zm vhs

30 minutes; c1997; producer/director, Mike Craven

**SUMMARY** This release couples the original 1929 b&w footage of coin and medal sculptor Laura Gardin Fraser designing the Special Medal of Honor for the National Sculpture Society with narration and color sequences featuring former US Mint Chief Engraver Elizabeth Jones. Each step of the process, from original sketches to finished medal, is shown. A commercial for the Medallic Art Company is included at the end of the video.

**THE MEDICI AND THE LIBRARY: MANUSCRIPTS AND PRINTED BOOKS IN RENAISSANCE FLORENCE**

**CALL NUMBER:** 091 M489 vhs

37 minutes; c1989; directed by Nancy Fisher; American edition by Roger S. Wieck

**SUMMARY** "During the Middle Ages, learning served a single purpose, the worship of God. For a thousand years, monastic centers of learning produced literally thousands of illuminated manuscripts for the service of church scholars. With the dawn of the Renaissance, this situation was radically changed. With a new interest in the civilizations of Greece and Rome, the lost writings of Antiquity were eagerly sought out and copied by humanist scholars. Educated members of the aristocracy commissioned artists to decorate manuscripts for their personal enjoyment. Public libraries were instituted, providing more people greater access to knowledge; and most importantly, the invention of the printing press revolutionized the system of education.

This video takes viewers on a tour of the Laurentian Library in Florence, the earliest printing shops of Europe where they can witness the Medicean colonization of world culture. The Medici and the Library tells the stories of the great bibliophiles, Cosimo the Elder and Lorenzo the Magnificent, the expert scribes they employed, and it shows the beautiful books and manuscripts created by these great masters."

**MEDIEVAL ABBEYS**

**CALL NUMBER:** 726.70942 M4893 vhs

30 minutes; c1986;

**SUMMARY** Tells the story of the rise and fall of England's monasteries against the background of Fountains, Rievaulx, Mountgrace and Gloucester revealing the faith, vision, labour and sometimes the follies of the monks who lived there.

**MEDIEVAL CHURCHES**

**CALL NUMBER:** 726.50942 M4894 vhs

19 minutes; c1986; directed by Peter Taylor

**SUMMARY** "The church was a mirror of medieval society, a storehouse filled with images of faith and day-to-day life. This film shows what is revealed of the Middle Ages in the stonework, stained glass, woodwork and monuments of the parish church and has been compiled in churches in northern and eastern England."

**MERCHANTS AND MASTERPIECES**

**CALL NUMBER:** 708.1 N5672Zme vhs

88 minutes; c1989; directed by Suzanne Bauman; produced by Suzanne Bauman and Carolyn Neipris
SUMMARY Documentary offers the viewer a chance to not only see several remarkable collections in the Metropolitan Museum, but also to meet the people who originally collected and lived with these masterpieces. This is accomplished by interviews with descendants of the collectors along with still living notable collectors themselves. The video recounts the stories of J. Pierpont Morgan, Benjamin Altman, and Robert Lehman and includes interviews with David Rockefeller, J. Watson Webb, and Mary Rockefeller Morgan.

MICHAEL HOPKINS, DEVELOPING STRUCTURES
CALL NUMBER: 721.04496 M621 vhs

28 minutes; 1989; produced by Monica Pidgeon in association with Leonie Cohn

SUMMARY "Before starting his own practice in 1976 with his wife Patti, the architect Michael Hopkins had worked in partnership with Norman Foster for six years. Today his practice figures among Britain's 'top ten' with many awards to its name, and it is flooded with work.

Hopkins finds great pleasure in structural clarity and precise details. The buildings he describes in the video recording are mainly of steel frame construction with steel and glass cladding. In two cases translucent fabric membrane roofs have been added. All the work of the practice, he says, is a continual development of systems used again and again and refined in each building."

MICHELANGELO
CALL NUMBER: 709.45 B94Zmichel dvd

85 minutes; 2003; produced and directed by Robert Snyder

SUMMARY Nearly four decades after The Titan: Story of Michelangelo won the academy Award for best documentary, Robert Snyder once again fixes his trademark verite lens upon the legendary artist whose story is told in his own words gleaned from Michelangelo's letters, diaries, poems, and contemporary biographers.

MICHELANGELO AND THE SISTINE CHAPEL
CALL NUMBER: 709.45 B94Zmich vhs

35 minutes; 1994; directed and edited by Lou Tyrrel; produced by Leah Jay

SUMMARY Explores the ceiling of the Sistine Chapel and studies its meaning and beauty, as well as the legends behind each painting.

MING GARDEN
CALL NUMBER: 712.60974 M664 vhs

28 minutes; c1983; director, Gene Searchinger; executive producer, Thomas Newman

SUMMARY Shows the installation, by Chinese craftsmen, of a Ming-style garden in the Metropolitan Museum of Art, "which when installed in 1980 was the first permanent cultural exchange between the People's Republic of China and the United States." These gardens have been constructed in China for hundreds of years, and are renowned for their unusual rock sculptures and their elegant architectural and decorative elements. "The techniques involved in the construction of these gardens, largely unknown in the West today, are revealed in this film."

MIRACLE IN THE LOGGIA, MADONNA WITH CHANCELLOR ROLIN (CIRCA 1435): JAN VAN EYCK (BRUGES, CIRCA 1376-1441)
CALL NUMBER: 759.9493 E97ZmX vhs

28 minutes; c1989; director, Alain Jaubert.

SUMMARY An examination of this complex painting by Jan van Eyck.

MIRO: THEATRE OF DREAMS
CALL NUMBER: 759.6 M676Zm vhs

60 minutes; c1978; directed by Robin Lough; produced by Christopher Martin.
SUMMARY The life and works of Miro, with interviews of the painter at 85, at work in his Majorcan studio, and about to embark upon a new venture, an original stage production with a Spanish theater group.

THE MIRROR OF PARADOXES, SELF-PORTRAITS: REMBRANDT VAN RIJN (1606-1669)
CALL NUMBER: 759.9492 R38ZmiX vhs

30 minutes; 1991; produced by Alain Jaubert.

SUMMARY An examination of Rembrandt's use of himself in his art.

MISFITS: 30 YEARS OF FLUXUS
CALL NUMBER: 700.904 M678 vhs

80 minutes; 1993; producer/director, Lars Movin

SUMMARY This documentary is an unconventional video portrait of the Fluxus movement, an international group of artists who since the early 1960s have challenged and disrupted our ideas of what art can be. The tape was produced largely in Venice in 1990, when many of the original Fluxus artists met for a major exhibition in connection with the Biennale, almost thirty years after the first iconoclastic Fluxus concerts were held in cities around the world. Employing layered manipulations of video technology, this portrait includes interviews with leading Fluxus artists, documentation of their works and historic archival footage from thirty years of groundbreaking Fluxus performances, films and video tapes.

MOBILE BY ALEXANDER CALDER, 1898-1976
CALL NUMBER: 730.973 C146Zmo vhs

24 minutes; c1980; producer, director, writer, Robert Pierce

SUMMARY "The first work of art placed in the National Gallery's East Building, this mobile is also one of the last major pieces by one of America's great artists, Alexander Calder -- the man who invented this form of art. This video takes the viewer on an absorbing journey as Calder, architect I.M. Pei, artist/engineer Paul Matisse, craftsmen, and museum officials face the challenges of producing this monumental and technically complex piece."

THE MOM TAPES
CALL NUMBER: 791.4375 M732 vhs

30 minutes; [1990?]; directors, Ilene and Elaine Segalove.

SUMMARY Humorous skits illustrating the love hate relationship between mother and daughter.

MONDRIAN
CALL NUMBER: 759.9492 M741Zmond vhs

30 minutes; 1992; producer, Amedeo Angiolillo

SUMMARY A study of de Stijil painter Piet Mondrian and his landscapes of the mind.

MONET--LEGACY OF LIGHT
CALL NUMBER: 759.4 M742Zml vhs

28 minutes; c1989; produced, and directed by Michael Gill

SUMMARY "Light and color flood the canvasses of Claude Monet with beauty beyond compare. Graceful images of his home at Giverney, the seasonal, timeless charm of the rustic haystack, and the loveliest of scenes--luminous waterlilies in a pond--endure as Monet's legacy to the world of art. This film brings you Monet's story as an artist and giant of the Impressionist movement using his own words with excerpts from journals, personal interviews, and of course, his magnificent paintings."

MONEY MAN
CALL NUMBER: 704.949 M7424 vhs

59 minutes; c1993; directed by Philip Haas; produced by Philip Haas and Belinda Hass
SUMMARY An artist enjoys making exact copies of the front side only of United States currency. He attempts to circulate this money by convincing people that it will become valuable as a collectors item. This way he can make a profit from his work. But not everybody agrees with his idea. The US Federal Prosecutor drops all charges but will not return his "art work". Includes scenes from the Bureau of Engraving and Printing, and from the artist at work.

MONSIEUR RENE MAGRITTE
CALL NUMBER: 759.9493 M212Zre vhs
60 minutes; c1978; director, Adrian Maben; producers, Michele Arnaud, Reiner Moritz

SUMMARY This film portrait takes us from Magritte's house in a small Belgian town to Brussels, Paris, the casino, and the racecourse, all of which the artist managed to portray as new and strange. Archival film, featuring conversations with Magritte himself, help illuminate this unique surrealist.

MORE THAN SHELTER: THE PUBLIC LIFE OF BUILDINGS
CALL NUMBER: 724.60973 M836 vhs
28 minutes; c1988; producer, Peter Mattaliano

SUMMARY "Well-known architecture critics from the American Institute of Architects, academia, and the press discuss postmodern architecture, giving illustrations of some controversial examples--the AT&T corporate headquarters in New York City, the Portland Building in Oregon, the Los Angeles Museum of Contemporary Arts, and the Vietnam Veterans Memorial in Washington DC. Questions asked include how well the building functions, whether it fits in with our society, and what the intent of the architect is. People who use the buildings are asked for their point of view. There are a variety of opinions and interpretations, and the conclusion reached is that postmodern architecture is in a period of transition."

MUNCH AND ENSOR
CALL NUMBER: 759.9493 E59Zm vhs
21 minutes; c1994; director, Claudio Stella; producer, Amedeo Angiolillo

SUMMARY This video uses the art of Munch & Ensor to introduce the artistically revolutionary & terrifying themes of Northern European expressionism. It describes expressionism’s impact within 20th century art, & it’s development in antithesis to the southern European tradition of classical, formal beauty.

MUSEE D’ORSAY = MUSEUM OF ORSAY
CALL NUMBER: 759.4 M9863Zmu ld
CALL NUMBER: 759.4 M9863Zmu ld guide
60 minutes; 1990; directed by Andre Hatala


MUSEUM OF ORSAY see MUSEE D’ORSAY

LE MYSTERE PICASSO = THE MYSTERY OF PICASSO
CALL NUMBER: 759.4 B586m vhs
77 minutes; c1985; producer/director, Henri-Georges Clouzot

SUMMARY Picasso painting at a light box, so the camera sees 15 paintings being created and recreated by one of this century’s artistic masters. Nothing has ever shown the raw creative process so clearly.

THE MYSTERY OF PICASSO see LE MYSTERE PICASSO

THE MYSTERY OF HENRY MOORE
CALL NUMBER: 730.942 M822Zm vhs
84 minutes; c1985; produced, directed and written by Harry Rasky.

SUMMARY "From his treasure-filled house in Hertfordshire, England, Henry Moore gives one of his last interviews before his death in August, 1986. Moore discusses his sculptures in wood, stone and bronze. He
tells us of the influences that gave shape to his sculpture--the crowded air-raid shelters of World War II, the weathered monuments of Stonehenge and the sheep of the neighboring countryside.

This definitive portrait of Henry Moore's work explores the textured natural shapes he created. His sculptures demonstrate the extent of his study and understanding of the many forms of nature and his fascination with the human form.

Harry Rasky's film captures the emotional impact of Moore's work as we listen to the great man's reflections on life and art. We learn of the grandeur and mystery of his vision which has spanned sixty years."

**MYTH, MAN & HEPHAISTOS: BRONZE SCULPTURE OF ANCIENT GREECE & ROME**

CALL NUMBER: 733.3 M999 vhs

31 minutes; c1996; producer, Sheila Claire Cohen

**CONTENTS** The myth of Hephaistos -- Bronze: a preferred medium -- Pandor's legacy -- Puzzles from the past -- Seeing ghosts.

**SUMMARY** Beginning with tales of Hephaistos, god of metalworking, Prof. Mattusch uses myth, archaeology and science to recreate the flourishing industry of bronze casting in ancient Greece and Rome. Provides close-up views of bronze statues on exhibit, scenes of conversation scientists in their laboratory, and a glimpse into a modern foundry bring the past to life.

**NAJI AL-ALI: AN ARTIST WITH VISION**

CALL NUMBER: 741.5 A398Zn vhs

52 minutes; director/producer, Kasim Abid

**SUMMARY** The Palestinian cartoonist Naji al-Ali produced thousands of cartoons satirizing the powers in the Middle East. He condemned Israel's military presence in Palestine, but was also critical of the Palestinian governernent and of groups like the PLO. On July 22, 1987, he was shot as he left the London offices of the Al Qabbas newspaper. His assailant's identity remains unknown.

**THE NATIONAL GALLERY OF ART**

CALL NUMBER: 708.153 N277 ld

and 708.153 N277 ld diskettes 1-2

50 minutes; c1983; Written, directed, and produced by Jerry Whiteley

**SUMMARY** Includes the history of the National Gallery of Art, a tour of the museum by its director, J. Carter Brown, and a catalog of 1,645 paintings, sculptures, drawings and prints.

**NATIVE GRACE: PRINTS OF THE NEW WORLD, 1590-1876**

CALL NUMBER: 769.973 N278 vhs

30 minutes; c1988

**SUMMARY** "There was a time when the New World was a faraway, exotic place. This video shows what artists like Catesby, Audubon, Catlin, Bodmer, and others experienced and beautifully documented when America was young. Shown are Catesby's at times strange view of this country's wildlife; Audubon's birds and animals; Catlin and Bodmer's depictions of the Native American; and more. This is an informative introduction to an important but neglected aspect of art history where art becomes a priceless record of vanished or vanishing plants, animals, environs, and cultures."

**THE NAZI DRAWINGS BY ARTIST MAURICIO LASANSKY**

CALL NUMBER: 769 L339Zn vhs

**SUMMARY** Includes interviews with Mauricio Lasansky, Edwin Honig, and Richard S. Levitt. "Rarely has the true horror of human degradation been so powerfully expressed ... Explore the history and passion behind this stunning graphic portrayal of man's inhumanity to man...."

**NEST OF TENS**

CALL NUMBER: 791.4372 N468 dvd

27 minutes; 1999; written and directed by Miranda July.
SUMMARY Linked by a lecturer enumerating phobias in a quasi-academic seminar, these three perverse, unnerving scenarios involving children and adults provide glimpses into the queasy strangeness that lies behind the everyday.

NEVER GIVE UP: IMOGEN CUNNINGHAM
CALL NUMBER: 779.0924 C973Zn vhs
28 minutes; 1992; produced and directed by Ann Hershey
SUMMARY "An inspirational and intimate visit with the noted elderly portrait photographer, who tells us: "There are some people who for some foolish reason want just me to photograph them. It's all foolishness. Why didn't they discover me years ago?"

NEW IMAGES: ART IN A CHANGING AFRICAN SOCIETY: OSHOGBO, WESTERN NIGERIA
CALL NUMBER: 709.6692 N532 vhs
27 minutes; c1989; Made by Francis Speed, Ulli Beier.
SUMMARY This documentary discusses the artistic and cultural life of the Yoruba of Oshogbo, Nigeria and the ties between art and religion. The focus is on the new generation of artists and their connections with their cultural heritage and traditions.

NEW SPIRIT IN PAINTING: SIX PAINTERS OF THE 1980'S
CALL NUMBER: 759.06 N5323 vhs
58 minutes; c1985; produced and directed by Michael Blackwood
SUMMARY Discusses and illustrates the paintings and work styles of Markus Lupertz, George Baselitz, Sandro Chia, Francesco Clemente, David Salle, and Julian Schnabel, six leaders of the neoexpressionist movement. Each artist discusses his art, techniques, and the creative process.

NEW WAYS OF SEEING: PICASSO, BRAQUE, AND THE CUBIST REVOLUTION
CALL NUMBER: 759.0632 N5327 vhs
66 minutes; c1990; directed by Andrew S. Clayman; produced by Burton S. Minkoff
SUMMARY "For the first time an exhibition explores a creative partnership unequaled in the history of art--the exchange between Pablo Picasso and Georges Braque that led to Cubism, the most influential art movement of this century.
Like 'mountain climbers roped together' Braque and Picasso defined the concepts of Cubism. Fundamental differences in technique, vision and temperament fueled their joint exploration. Inventive in the use of materials and textures, they created complex, fragmented and sometimes disconcerting images. Cubism virtually transformed all the visual arts, and remains what most of us still think of as 'modern art.'
This film documents the extraordinary exhibition mounted by The Museum of Modern Art and presents a rare and provocative view of Cubism and the inspired collaboration of Picasso and Braque. The video is followed by a short 'behind-the-scenes' look at the complex and exciting process of organizing a major exhibition of international scope.
Includes interviews with contemporary cultural figures such as David Hockney."

NEW WORLD VISIONS: AMERICAN ART AND THE METROPOLITAN MUSEUM (1650-1914)
CALL NUMBER: 708.1 N5672n vhs reels 1-2
116 minutes on 2 videocassettes; c1983; directed by Lorna Pegram, Bruce Nalepinski, Richard Manichello; produced by Lorna Pegram
SUMMARY Explores American painting, sculpture, decorative arts, and architecture from the seventeenth century through the work of Frank Lloyd Wright.

NIGERIAN ART: KINDRED SPIRITS
CALL NUMBER: 709.669 N685 vhs
58 minutes; c1990; produced by Carroll Parrott Blue Weston, Joshua Uzoigwe, Akin Euba. Originally
produced for television. "SMIW504"--Cassette label.

**SUMMARY** Where does the vitality of Nigerian art come from, tradition or modernism? Who are the artists and what are they telling us? What is the role of art in Nigerian culture? This program answers these and other questions through interviews with Nigerian artists, and provides historical background on Nigerian art.

**NORMAL ROCKWELL'S WORLD: AN AMERICAN DREAM**
*CALL NUMBER: 759.13 R684Zn vhs*

30 minutes; 1987; directed by Robert Deubel

**SUMMARY** An Academy Award-winning documentary study that uses stills, paintings, old film footage, reenactments, and commentary by the artist to explore the vision of Norman Rockwell.

**OPERCLUM**
*CALL NUMBER: 791.4372 O613 vhs*

14 minutes; c1993; video by Tran T. Kim-Trang.

**SUMMARY** Operculum features seven cosmetic surgeons specializing in blepharoplasty (eyelid operation), within the West Hollywood, Beverly Hills area, while they are conducting initial consultation sessions for cosmetic surgery on the upper and lower eyelids on an Asian woman, the artist.

**O PICASSO**
*CALL NUMBER: 759.4 P586Zop vhs*

80 minutes; c1994; director; Gilles Carle; production, Lorraine Richard

**SUMMARY** Documentary about the life and work of Picasso as told by his colleagues, acquaintances, and contemporaries, who provide personal and frequently contradictory glimpses of Picasso. Includes a Picasso interview.

**ON THE LUCE: THE LUCE SCHOLARS PROGRAM**
*CALL NUMBER: 370.1962 O58 vhs*

25 minutes; c1993; director, Gactano Kazuo Maida.

**SUMMARY** "For twenty years the Luce Scholars Program has offered a select group of young Americans an experience in Asia designed to broaden their professional perspectives and to sharpen their perceptions of Asia, America, and themselves. Past Scholars now occupy positions in American business, diplomacy, education, medicine, philanthropy, journalism and the arts. For many, the Luce Scholar year was a life-changing experience, and most maintain relationships with the people and institutions they encountered in Asia.

"On the Luce" takes us through a Luce Scholar year with in-depth profiles of several Scholars and alumni filmed on location in Asia and the U.S., along with behind-the-scenes viewed of the selection process, orientation, and the year-end wrap-up session. Also featured are Henry Luce III, Chairman of the Henry Luce Foundation, Robert E. Armstrong, Director and former President of the Henry Luce Foundation, and William P. Fuller, President of The Asia Foundation."

**OTTO DIX: THE PAINTER IS THE EYES OF THE WORLD**
*CALL NUMBER: 759.3 D619Zod vhs*

58 minutes; c1990; directed by Reiner E. Moritz; produced by Thierry Garrel and Horst Cramer.

**SUMMARY** This video is the "first comprehensive study of German artist Otto Dix. With his experiences of war, Dix painted a 'pitiless realism.' His art captured the constant movement, raw energy, and atrocities of war rather than its political meaning. And because many of his paintings were destroyed by the Nazis or simply 'lost in storage,' Dix left confusion in the minds of some critics regarding his attitude to war. This video explains the work of this important 20th century artist and seeks to fathom the depths of his vision on war by considering both his life and his paintings. It offers reappraisal of his many well-known portraits and his two famous triptychs, *War* and *City."
**PAESTUM**

CALL NUMBER: 937.7 P126 vhs

30 minutes; c1990; directed by Nancy Fisher.

**SUMMARY** "The rich mosaic of ancient history in Southern Italy was primarily shaped by the interaction of three civilizations: Greek, Italic and Roman. Paestum has preserved the most remarkable images of this process. Recalling the chance discovery of the archaeological area in the early eighteenth century, this tape begins by displaying, through magnificent aerial views, the urban structures that reveal the successive stages of the town's development.

The viewer is then taken on a tour of Paestum's monumental buildings. The temples of Hera and Athena rank among the best preserved examples of Greek architectural styles, on a par with the Athenian Acropolis.

This survey includes a visit to the nearby early Greek sanctuary of Hera, with splendid illustrations of its votive and decorative sculpture, impressive bronze and ceramic vessels, and painted tombs. Ranging from great temples to mysterious sanctuaries, the exploration of the public and private religious life of Paestum's inhabitants is the centerpiece of this unique videotape."

**PAINTERS PAINTING: THE NEW YORK ART SCENE 1940-1970**

CALL NUMBER: 709.73 P148 vhs

117 minutes; c1989; produced and directed by Emile de Antonio

**SUMMARY** "Emile de Antonio was a close friend to many New York painters long before the art world thrust Abstract Expressionism, Action Painting and Pop Art into international prominence. At this exciting and pivotal moment, de Antonio chose to film the painters informally in their studios. They drink and talk about the how and why of it: edge and color, what it means for them, their influences, their processes, their ambitions, about where they came from and their place in time. Shot in black-and-white and employing color for the paintings, the effect is beautiful and startling." Artists include Willem de Kooning, Jasper Johns, Robert Motherwell and Andy Warhol, among others.

**A PAINTING ON TRIAL, THE FEAST IN THE HOUSE OF LEVI, 1573: PAOLO CALIARI CALLED VERONESE, VERONA 1528-VENICE 1588**

CALL NUMBER: 759.5 V549ZtX vhs

31 minutes; c1989; director, Alain Jaubert

**SUMMARY** An examination of the Veronese painting showing his talent, guile, and imagination.

**PAINTING THE WORLD**

CALL NUMBER: 701.03 P148 vhs

120 minutes on 2 videocassettes; 1999; Producer/director, Patricia Wheatley

**SUMMARY** One key painting from a different country in each 30-minute program illustrates the ideas and assumptions in vogue at the time it was created.

**PALLADIO: VENETIAN PALAZZOS & VILLAS**

CALL NUMBER: 720.945 P164Zpall vhs

30 minutes; c1991

**PANDORA'S BOX**

CALL NUMBER: 305.40949 P189 vhs and 305.40949 P189 dvd

48 minutes; 1995

**SUMMARY** Examines the roles of women in the Greek classical period through a study of the art and myth from that period.


CALL NUMBER: 759.5 S2518ZrX vhs
32 minutes; c1990; directed by Alain Jaubert

**SUMMARY** An examination of the altarpiece by Sassetta now disassembled and dispersed throughout 10 museums.

**PANTHEON AND THE TREVI**

CALL NUMBER: 720.944 P197 vhs


1 videocassette (40 min.): sd., col.; 1/2 in. Collectors series (Kultur International Films) Videorecording #: 1879 Kultur.

**Cast:** Barry Bergdoll, Jean Pierre Mouilleseaux.

**CONTENTS** pt. 1. The Pantheon of Domes: Sainte Genevieve (20 min.) -- pt. 2 The Trevi Fountain (20 min.)

**SUMMARY** Explores the church of Sainte Genevieve in Paris, also known as the Pantheon, designed by French architect Jacques Soufflot in the 1770's. Follow the camera while two specialists in eighteenth-century architecture, Barry Bergdoll of Columbia University and Jean-Pierre Mouilleseaux of the Caisse Nationale des Monuments Historiques et des Sites, as they explore the Sainte Genevieve building, then explore the relationship between the original and present meaning of the famous Trevi Fountain monument and how it has become altered over time.

**PAOLO UCCELLO**

CALL NUMBER: 759.5 U16Zp vhs


1 videocassette (VHS) (32 min.): sd., col.; 1/2 in. -- (Art and Architecture Series) Narrator: Robert Milli. Directed by Pier Paolo Ruggerini; camera operator, Alessandro Greco; graphics created by Armando Testa Advertising.

**SUMMARY** "Along with Masaccio, Donatello, Brunelleschi and other pioneers of Italian Renaissance art, Paolo Uccello extended the boundaries of painting and brought it to a degree of unprecedented sophistication. This tape presents the extraordinary expressivity of his surviving works, as Uccello responds to a wide scope of Renaissance commissions: prestigious public monuments as well as a wide variety of images created to be enjoyed by private patrons. One of the highlights of this documentary is a visit to the Green Cloister of S. Maria Novella in Florence to witness two restored frescoes which mark the beginning and the maturity of the artist's career. Paintings like his Battle of San Romano and Stories of Noah display Uccello's fascination with the new science of perspective and demonstrate his legendary mastery of this technique. This tape, while explaining the principles of that innovation, enhances the breadth of the artist's imagination, ranging from high seriousness to witty fantasy."

**PAOLO VERONESE: BETWEEN ART AND INQUISITION**

CALL NUMBER: 759.5 V549Zpao vhs

60 minutes; c1993; directors, Renate and Wolfgang Liebenwein; produced by Hessischer Rundfunk

**PARIS WAS A WOMAN**

CALL NUMBER: 810.99287 P232 vhs and 810.99287 P232 dvd

75 minutes; 2003; produced by Greta Schiller, Andrea Weiss, and Frances Berrigan; written and researched by Andrea Weiss; directed by Greta Schiller.

**SUMMARY** Through a combination of still photos, archival film footage, and interview commentary, documents the creative community of French, English and American women, many of whom were lesbians, who gravitated to the Left Bank in Paris during the early part of the 20th century.

**PASSAGE, A RICHARD ERDMAN SCULPTURE**
SUMMARY Documentary. Records Vermont sculptor Richard Erdman's "Passage", a creation of the largest sculpture ever carved from travertine. Shows how the 750 ton block of marble from Tivoli, Italy was transported to Carrara and carved by a team of Italian stone cutters, then shipped 6,000 miles to N.Y., where it was placed by crane into New York's PepsiCo Sculpture Gardens.

SUMMARY Documentary on American painter and printmaker Paul Cadmus, which demonstrates his mastery of ancient painting techniques and candidly recounts his past as a prominent scene painter and social satirist. A unique film biography in which the artist acts as host in a film about himself.

SUMMARY Presents the most relevant aspects of Paul Klee's work by analyzing some of his masterpieces. Shows, through the variety of styles and media Klee used, the kind of influence he has on western arts both during his time and generations to come.

SUMMARY Examines the career, both artistic and political, of Paul Robeson, from his first Broadway appearance in 1924 to his death in 1976. Includes clips from his films The Emperor Jones and King Solomon's Mines. One segment includes a sequence from The Emperor Jones which was edited from the original because censors at the time objected to showing a black man with a knife.

SUMMARY "The architect Peter Foggo joined Ove Arup and Partners in 1950 and in 1963 he moved into the newly-formed architectural practice Arup Associates, becoming a director in 1969. Twenty years later, in 1989, he started his own practice, Fogo Associates. It was he who led the Arup Associates team which designed and built the first four phases of Broadgate, one of the largest and most prestigious offices complexes in the City of London. It replaces Broad Street Station and encompasses an expanded Liverpool Street Station. The Arup scheme, completed in four years, includes two beautifully landscaped public squares. The developer is Rosehaugh Stanhope PLC in partnership with the British Rail Property Board."

SUMMARY Philip Johnson discusses various periods of his work from the Philip Johnson Estate, New Canaan, CT.

SUMMARY 29 minutes; 1986; directors: Edgar B. Howard, Seth Schneidman; producer, Edgar B. Howard
THE PHOTOGRAPHER’S EYE
CALL NUMBER: 770.92 G723Zp vhs
28 minutes; 1989; produced and directed by Mike Jackson

SUMMARY "This program looks at the creative impulse in the art of photography. Moyers observes that the camera is only a machine. Without the individual behind the lens, all pictures would look the same. However, photographs indicate that each of us sees objects differently and nowhere is this more apparent than in the work of two very different photographers, Emmet Gowin and Garry Winogrand."

PHOTOGRAPHY
CALL NUMBER: 770.232 P575 vhs
30 minutes; c1982; produced and directed by Mickey Lemle.

SUMMARY Focuses on five people who make their living behind the camera. Features photo-essayist Bruce Davidson, Pulitzer Prize-winner David Kennerly, New York Daily News photojournalist Mary DiBiose, commercial photographer Michael O’Neill and wedding photographer Gil Amaral.

PICASSO
CALL NUMBER: 759.4 P586Zpco vhs
81 minutes; c1986; directed by Didier Baussy and Marie-Laure Bernadac

SUMMARY "Pablo Picasso has dominated modern art and changed the way we see things. Like the minotaurs of Greek myth, an important theme in his work, Picasso embraces the duality of the human and the savage. His works are a constant revelation and serve as a testimony to the paradoxes of his elusive personality. On view in this program are the works Picasso felt to be his own personal legacy to the world, filmed both in the vaults of the Palais de Tokyo and during the hanging of the new collection in the Musee Picasso."

PICASSO AND HIS TIME
CALL NUMBER: 759.4 P586Zpicas vhs
61 minutes; 1993

PICASSO: THE MAN AND HIS WORK
CALL NUMBER: 759.4 P586Zp c vhs reels 1-2
90 minutes on 2 videocassettes; c1986; producer/director, Edward Quinn

SUMMARY Using intimate and exclusive home movies and photos, Quinn has created a documentary showing the evolution of the artist's work from 1896 through 1973. This unique film chronologically follows his works and the episodes of his life in parallel, and contains over 600 of his works, many never seen in public.

PICASSO: WAR, PEACE, AND LOVE
CALL NUMBER: 759.4 P586pwa vhs
51 minutes; c1986; directed by Lucien Clergue.

SUMMARY Examines the work of Pablo Picasso from Guernica (1937) to the time of the film's release, showing photographs from several museums, galleries, and private collections. Presents live sequences of the artists in his studio near Cannes.

PICTURES BENEATH THE COBBLESTONES, JULY 28, 1830, LIBERTY LEADING THE PEOPLE (1830):
EUGENE DELACROIX (CHARENTON 1798-PARIS 1863)
CALL NUMBER: 759.4 D332ZsoX vhs
29 minutes; c1989; director, Alain Jaubert
SUMMARY An examination of the famous painting by Delacroix.

PICTURING DERRY
CALL NUMBER: 941.60824 P611 vhs

59 minutes; 1985; directed by Dave Fox, Sylvia Stevens; producer, David Glyn

SUMMARY This is a film about photographic images of a particular place--Derry in the North of Ireland. It is concerned with the way images are generated withing a situation of conflict and how, in turn, they affect that situation. In the past fifteen years, Free Derry Wall has become one of the most photographed of locations, largely through its association with street violence. This photographic reinforcement of a particular interpretation of the city, in a world already saturated with images of violence, is the starting point for the film's analysis.

PIERRE BONNARD AND THE IMPRESSIONIST VISION
CALL NUMBER: 759.4 B716Zp vhs

12 minutes; 1988; directed by Lisa Nebenzahl

SUMMARY "Pierre Bonnard considered himself 'the last of the French Impressionists,' and much in his canvas and prints--especially the radiant light and familiar surroundings--reminds us of them. But Bonnard developed his own distinct style, combining his love of color with the simple forms and compositions he admired in Japanese woodblock prints and the work of Paul Gauguin. Using such world-class paintings in The Minneapolis Institute of Arts as Bonnard's Dining Room in the Country (1913), Vuillard's Room in the Country (1912-13), and Pissarro's Place du Théâtre Français, Rain (1898), this program explores Bonnard's relationship with his contemporaries and his desire to depict the 'poetry' of life in his art."

PIET MONDRIAN: MISTER BOOGIE WOOGIE MAN
CALL NUMBER: 759.9492 M741Zmis vhs

49 minutes; 1995; directed by Janice Sutherland

SUMMARY "Dutch painter Piet Mondrian (1872-1944) is one of the most enigmatic as well as seminal figures in 20th-century art. Neoplasticism, the spare, severely geometric style for which he is known, exerted international influence on painting, architecture, interior decor, furniture, design, and typography." This video "traces the artistic growth of this extraordinary man from his childhood in the Netherlands to his years in Paris and New York."-- Container.

PIONEERS OF MODERN ARCHITECTURE IN CHICAGO
CALL NUMBER: 720.97731 P662 vhs

20 minutes; c1985; written and directed by George Barford; produced by Egons Tomsons.

SUMMARY This film highlights the work of Henry Hobson Richardson, Louis Henry Sullivan, and Frank Lloyd Wright, and some of their now-famous students and followers. Richardson was brought to Chicago in 1885 to design Marshall Field's Warehouse, which was demolished in 1930. His most famous Chicago building is Giessner House, completed in 1887. A number of Sullivan's buildings are discussed, including the Auditorium Building, the Transportation Building at the Columbian Exposition of 1893, and the Chicago Stock Exchange. The work of Sullivan's assistant, Frank Lloyd Wright, is discussed at length and many of his buildings and those of other Prairie School architects are shown.

PISSARRO (AT THE HEART OF IMPRESSIONISM)
CALL NUMBER: 759.4 P678Zpi vhs

45 minutes; c1998; directed by Judith Wechsler; produced by Judith Wechsler.

SUMMARY This film traces the artistic development and life of Camille Pissarro, Jackson Pollock and Willem de Kooning.
POINT, COUNTERPOINT: THE LIFE AND WORK OF GEORGES SEURAT, 1859-1891
CALL NUMBER: 759.4 S496Zpo vhs
75 minutes; c1979; produced & directed by Ann Turner

SUMMARY Explores the life and work of Georges Seurat and provides a fresh look at the creator of the pointillist technique; highlighted by conversations with modern artists Henry Moore and Bridget Riley.

POMPEII
CALL NUMBER: 937.7 P788 vhs
31 minutes; c1990; directed by Nancy Fisher.

SUMMARY "During excavations in the eighteenth century there came to light what was to prove one of the greatest archaeological sites of all times--Pompeii. Embalmed in the volcanic ash of the devastating eruption of Mt. Vesuvius in 79 A.D., Pompeii has lain untouched through the ages.

This videotape surveys the astonishingly well-preserved remains of Pompeii's history, from the ruins of a temple dating back to the sixth century B.C., to the monumental public buildings and elegant mansions of the town's golden age.

The House of the Faun, with the celebrated mosaic of Alexander the Great battling with Darius, the House of the Vettii with its enchanting garden, the Villa of Mysteries with its fascinating pictures of a religious rite, the newly discovered sumptuous village at Oplontis, illustrate the taste for the refined and the splendid.

Through the grid of Pompeii's streets the viewer is taken to temples, theatres, baths, and shops preserved in their near entirety. This tape offers a magnificent opportunity to experience daily life in a flourishing town that was frozen in time."

THE POWER OF CHANGE IN GOTHIC: NOTRE-DAME CATHEDRAL OF AMIENS
CALL NUMBER: 726.60944 P887 vhs
13 minutes; c1995; director, Stephen Murray.

SUMMARY "Amiens Cathedral, located north of Paris and built in the 50 years after 1220, offers an extraordinary experience of Gothic space and structure, expressing the height of the technical prowess of the Middle Ages. Using the most sophisticated techniques of our own age, advance computer animation employing Softimage on Silicon Graphics computers at Columbia University, Professor Stephen Murray and his team tell the original story of how the great French cathedral is encoded as an image of Heaven, the way it was built, and why it nearly collapsed"--container.

THE POWER OF THE PAST: FLORENCE
CALL NUMBER: 709.4551 P887 vhs
105 minutes; c1990; produced and directed by David Grubin

SUMMARY "If one place in the world were chosen as the birthplace of the Renaissance, that place would be the great city of Florence. For a moment in history, 500 years ago, Florence was one of civilization's magical places. Nestled in the Tuscan countryside on the banks of the Arno River, it was a surprisingly small city. It took only 20 minutes to walk across it. But within its narrow compass, men like Brunelleschi, Donatello, Michelangelo, Masaccio, Fra Angelico, Dante, Leonardo da Vinci, Machiavelli, Boccaccio and Botticelli all went about their business on these same streets. Although Columbus left for the new world from Spain, it was in Florence that mankind left its old and solid moorings and launched on the exhilarating and perilous journey of making itself the measure of all things.

Through interviews with a variety of individuals including noted author Umberto Eco and film and opera director Franco Zeffirelli, Moyers explores the centuries-old roots of certain contemporary ideas--such as the pre-eminence of the individual.

To set the stage for the Renaissance, Moyers begins by talking to Eco about the Medieval spirit. In the Middle Ages, Eco explains, people's lives were bound and circumscribed by the organic nature of the community. Art was meant to serve a purpose--to instruct in religious matters and to 'excite feelings of devotion.' The subject was of primary importance; beauty and meaning were one. Artists were anonymous craftsmen, often the simple members of religious orders, since the church was the major patron. They were trained, apprenticed while still children, and employed in a communal spirit to work collectively on frescoes and mosaics, as well as shop signs or flags and banners for celebrations and festivals.

The Medievals were far from the conception of art as a creative force, an expression of a powerful imaginative genius to be appreciated for its own sake. It was hard for them to 'experience aesthetic
pleasure in anything which fell short of their ethical ideals.' The structure of society relied on a 'harmonious dependence of things upon one another.'

'Medievals,' Eco points out, 'tended to stress the points of convergence and unity, overcoming the contradictions by faith and hope. While we wander in a world bereft of meanings, where all that seems to matter is matter, the Medievals found meanings hidden everywhere among the things of the world. Meaning was in fact the essence of things.'

With Piero Morselli, Florentine art historian and teacher, Moyers visits the Medieval mosaic masterpiece on the ceiling of the Cathedral of Florence's Baptistry. The rendering of the Christ of the Last Judgement and the images of Heaven and Hell stand in sharp contrast to the Renaissance that follows. Moyers notes that, although the Middle Ages reign supreme inside the Baptistry, outside on the doors, the Renaissance shines in all its glory with the 12 magnificent bronze panels created by the 24-year-old Lorenzo Ghiberti. These doors were later described as the 'gates of Paradise' by Michelangelo. Moyers then views the great Michelangelo masterpieces in Florence—the David, the Medici tombs, the Pieta—with the American author Sidney Alexander, who has spent over 30 years in Florence and written three books on Michelangelo.

Professor and art historian Timothy Verdon talks about the works of Donatello, whose featured sculptures include St. George, Jeremiah, Mary Magdalene, and David. In discussing Donatello, Verdon emphasizes the human qualities in the works; how with hammer and chisel Donatello fused inanimate matter with life, movement and feeling.

What Donatello did for sculpture, the great artist Masaccio did for painting. With Federico Zeri, one of the world's greatest authorities on Italian painting, Moyers views the frescoes in the Brancacci Chapel of the Church of Santa Maria del Carmine. The frescoes, created by the young Masaccio, are perhaps the most important frescoes of the Renaissance. For centuries, their glorious color and texture have been hidden under grime and dirt. This video offers American audiences the first opportunity to see the frescoes since they have been restored.

In The Power of the Past Moyers' real interest lies in the social and cultural history behind the revolution in artistic expression. The great art of the Renaissance grew out of the economic ferment of the rising merchant class who became merchant princes. Moyers talks with Count Neri Capponi, a descendant of a distinguished Renaissance Florentine family, who reminisces about the most powerful and ruthless Florentine family: the Medicis. The Capponis and the Medicis were friends and rivals in the 1500s. Capponi describes the great Cosimos de Medicis political tactics and patronage of the arts as if it were yesterday.

An individual should be 'free to express himself,' runs the modern argument. This idea has its roots in the Renaissance. In 15th century Florence, and especially in the life and work of Brunelleschi, Donatello, and Michelangelo, one can see the evolution of a new and proud individuality. Eco writes of the artist of the Renaissance that 'If his world is no longer encompassed by fixed and definite meanings, relations, species and genera, anything then is possible. He finds that he is free, and by definition a creator.' Such a description of the role of the artists is appropriate for our own time. And it fits not only the artist, but all of us.

This video shows how our own epoch draws its vision of the world from the Renaissance—from the celebration of the individual to the celebrity of the artist, from the vitality and expectations of democracy to the quarrels and conflicts of faith and humanism, from the triumph of the ego to the discontent and uneasy sense that the center has collapsed—and is collapsing still."

THE PRE-RAPHAELITE REVOLT
CALL NUMBER: 759.2 P922 vhs

30 minutes; c1996; director, David Thompson

SUMMARY Investigates the Pre-Raphaelite Brotherhood (1848 to early 1850's), which protested against the academic conventions of the art of the day. Studies works fo Ford Madox Brown, Millais, Ruskin, Holman Hunt, Arthur Hughes and D. G. Rossetti. Commentary includes poems by Tennyson, D. G. Rossetti and Christina Rossetti.

RALPH GIBSON
CALL NUMBER: 779 G4493Zr vhs

28 minutes; c2002; directed by Paula Heredia; produced by Edgar Howard

SUMMARY Presents a documentary on the life and work of American photographer Ralph Gibson. Includes an interview with the artist in which he describes the details and process of his work, as well as commentary by painters Eric Fischl and April Gornik, and sculptor Brian Hunt.
RAOUl DUFY: PAINTER AND DECORATOR
CALL NUMBER: 759.4 D865Zrd vhs

53 minutes; 1989; directed by Andrew Snell; produced by Elizabeth Queenan

SUMMARY "Whether the scene is the Henley Regatta, the yacht of Deauville, or the casinos and promenades of Cannes, the works of Raoul Dufy capture all the color and excitement of the moment. His work, however, is not limited to paintings of people at play. Dufy chose to explore design in other mediums, such as ceramics, wall hangings and furniture design--some of the exquisite dress fabrics he designed for Paul Poiret in the 1920's are still produced today. Discover why Dufy's design influence is still very much alive, and why many consider him a painter of genius, ranking alongside Matisse and Leger."

RAPHAEL
CALL NUMBER: 759.5 R13Zrap vhs reels 1-3

174 minutes on 3 videocassettes; c1980; produced and directed by Ann Turner

SUMMARY Reel 1 examines Raphael's life and career up to the age of 25. Locations include the landscapes and architecture of Urbino, Perugia and Florence. Reel 2 is devoted to his work for the Vatican and his appointment as architect of St. Peter's. Reel 3 looks at Raphael's heritage, as evidenced in the art treasures found all over Europe.

CONTENTS (Reel 1) The Apprentice Years --(Reel 2) The Prince of Painters -- (Reel 3) Legend and Legacy

RAT ART
CALL NUMBER: 709.4972 R232 vhs

50 minutes; 1997; directed by Zev Asher

SUMMARY Croatian artists, filmmakers, musicians and photographers discuss the art that they have been creating in response to, and in spite of, the Yugoslav war.

THE REAL WORLD OF ANDREW WYETH
CALL NUMBER: 759.1 W979Zr vhs

69 minutes; c1980; directed by Andrew Snell.

SUMMARY This documentary is a relaxed and friendly interview intercut with sensitive footage of Wyeth's work and of the landscapes and environmental images which are his inspiration.

THE REFLECTING POOL
CALL NUMBER: 791.4375 V795r vhs

62 minutes; c1980; a videotape by Bill Viola.

SUMMARY Visual poems which comprise a single body of work representing the stages of a personal journey from birth to death to rebirth.

THE RESTLESS EYE, EUGENE DELACROIX
CALL NUMBER: 759.4 D332Zre vhs

65 minutes; c1980

SUMMARY Using the artist's journal, the film presents the story of one of France's greatest painters, who was also a lover of music and an accomplished writer. We see the places and people Delacroix knew and get rare glimpses of his childhood drawings along with a fresh look at his masterpieces.

RETURN TO GLORY: MICHELANGELO REVEALED
CALL NUMBER: 709.45 B94Zr vhs

52 minutes; c1986; produced by Nippon Television Network Corporation

SUMMARY Examines the first phase (from 1982-1984) of the cleaning of the Michelangelo frescoes in the
Sistine Chapel. As the restorers carefully analyze and remove the centuries of dirt, they reveal the magnificent colors of the original art. This has led to a reassessment of Michelangelo as a bold colorist, who painted with astonishing subtlety and skill. Includes interviews with the art historian in charge and with key restorers.

**RIBBONS OF THE OSAGE: THE ART AND LIFE OF GEORGEANN ROBINSON**  
**CALL NUMBER:** 976.60049 R6613Zr vhs  
28 minutes; 1993; produced and directed by Scott and Sheila Swearingen.  
**SUMMARY** Documents the life and art of Georgeann Robinson, a full-blood Osage from Pawhuska, Oklahoma. She is a nationally recognized master of ribbon work. The film examines the importance of her work to Osage traditions and the ways in which these traditions are passed from one generation to the next. The history and technique of ribbon work are explained, as is its use in the traditional dance outfits for the Elonska Dance.

**RIDING WITH THE KING**  
**CALL NUMBER:** 781.66 P934Zr vhs  
59 minutes; 1989; directors, Lisa Roach, Daphne Ireland; producer, Lisa Roach  
**SUMMARY** This documentary captures the spirit and charm of the legacy of Elvis Presley. Follows a fan as he enters a land of pink Cadillacs, blue suede shoes, teddy bears, hound dogs, pompadours, and true believers.

**RIVERS AND TIDES**  
**CALL NUMBER:** 709.2 G624Zr dvd  
90 minutes; 2004; director of photography, Thomas Riedelsheimer; editor, Thomas Riedelsheimer; music, Fred Frith.  
**SUMMARY** Rivers and tides follows Andy Goldsworthy's bohemian free spirit all over the world as he demonstrates and opens up about his creative process from his long-winding rock walls and icicle sculptures to his interlocking leaf chains and multi-colored pools of flowers. Goldsworthy's painstakingly intricate masterpieces are made entirely of materials found in Mother Nature--who threatens and often succeeds in destroying his art, sometimes before it is even finished.

**ROBERT HENRI AND THE ART SPIRIT**  
**CALL NUMBER:** 759.1 H518Zro vhs  
30 minutes; 1991; produced by Lori Maass  
**SUMMARY** Documentary about the life and works of the American painter Robert Henri, who, while studying in Paris, came under the influence of Dutch and Spanish masters. Forced to change his name and flee his childhood home on the frontier when his father shot a man. Henri was regarded by many as the most influential single force affecting the development of American art in his generation. As a teacher with prominent art schools in the East, and a founder of his own school in later life, Henri influenced hundreds of Artists including Edward Hopper, Rockwell Kent, George Bellows and Guy Pene du Bois. Other students of Henri who followed paths outside the visual arts were Ariel Durant, Clifton Webb and Leon Trotsky." Includes archival film footage and photos.

**ROBERT MOTHERWELL AND THE NEW YORK SCHOOL: STORMING THE CITADEL**  
**CALL NUMBER:** 759.13 M918Zr vhs  
56 minutes; 1990; produced and directed by Catherine Tatge

**ROBERT RAUSCHENBERG: MAN AT WORK**  
**CALL NUMBER:** 759.1 R248Zrob vhs and 759.1 R248Zrob dvd  
58 minutes; c1997; director, Chris Granlund; executive producer, Andrea Miller  
**SUMMARY** A look at one of the most influential artists of the 20th century.
ROBERT WHITMAN
CALL NUMBER: 709.73 W6152 dvd
2003

SUMMARY Accompaines the book of the same title.

ROME, ART AND ARCHITECTURE
CALL NUMBER: 709.37 R7633 vhs
70 minutes on 2 videocassettes; 199-?; directed by Claudio Stella; produced by Amedeo Angiolillo

SUMMARY Surveys the fine art, history and architecture of Rome by touring the many fountains of the city, erected from classical time to the late Renaissance.

ROSAMOND BERNIER AT THE METROPOLITAN MUSEUM OF ART
CALL NUMBER: 759.4 B5285r vhs reels 1-5
218 minutes on 5 videocassettes; c1988

SUMMARY "As co-founder and, for fifteen years, co-director of L'Oeil, the influential avant-garde art magazine published in Paris, Bernier became friendly with Matisse, Picasso, Miro, Leger, Braque, Man Ray, Max Ernst, Duchamp, Giacometti, and many other artists, as well as important writers, musicians, and composers. These priceless friendships--and the experiences that grew out of them--she shares with her audience, giving a depth and liveliness to her lectures that only firsthand acquaintance would allow."

CONTENTS (Reel 1) The Miro I knew (c1985, 50 min.) -- (Reel 2) The Picasso I knew (c1987, 54 min.) -- (Reel 3) The Picasso nobody knew (c1987, 51 min.) -- (Reel 4) The Matisse nobody knew (c1987, 52 min.) -- (Reel 5) The Matisse I knew (ca. 50 min.)

ROY LICHEINSTEIN: REFLECTIONS
CALL NUMBER: 759.13 L699Zroy vhs
30 minutes; 1993; directed and produced by Edgar B. Howard.

SUMMARY This video features one of the great pop artists of our time, discussing his work, his artistic process and the sources of his inspiration. Also featured are the artist's large-scale murals, his Relections Series and his Interior Series.

RUNNING FENCE: CHRISTO'S PROJECT FOR SONOMA AND MARIN COUNTIES, STATE OF CALIFORNIA, 1972-76
CALL NUMBER: 709.24 C556chZr vhs
58 minutes; c1977; a film by David Maysles, Charlotte Zwerin, Albert Maysles.

SUMMARY "A portrait of one man's persistance, Running Fence documents the Bulgarian-born artist's efforts to build a twenty-four-and-a-half-mile-long, eighteen-foot-high fence of white fabric across the hills of California. Since the late 1950's, Christo's large-scale temporary works of art have helped change our perception of art and society. In 1962, when the Maysles Brothers first met him in Paris, they immediately recognized a kindred spirit. As David Maysles said, 'Christo comes up with an idea that at first seems impossible, then lets it grow; so do we.' Albert Maysles agrees: 'Both Christo's projects and our films are outrageous acts of faith.'

Both dramatic and poetic, this engrossing documentary tracks Christo's struggle with local ranchers, environmentalists and state bureaucrats. To some, it sounded absurd: a three-million-dollar fence, made of nylon, designed to be in place for two weeks, then taken down? Despite Christo's perseverence, opposition seemed insurmountable--until at last the fence was unfurled, reuniting the community in a celebration of beauty."

THE RUTHWELL CROSS
CALL NUMBER: 730.9411 R976 vhs
20 minutes; c1974; directed by John Barry; produced by the Centre for Medieval Studies, University of Toronto, in co-operation with the Instructional Media Centre.
SUMMARY Panel-by-panel look at the Ruthwell Cross (Ruthwell, Scotland), a ca. 8th century 18-foot stone standing cross containing Romanesque sculpture, Northumbrian inhabited vine scroll, and Roman and runic alphabet inscriptions in Latin and Old English, including a version of the poem "Dream of the Rood."

SACRED GROUND
CALL NUMBER: 720.97471 S123 dvd
60 minutes; c2004; producer, Nick Rosen; director, Kevin Sim.
SUMMARY This documentary examines the controversy surrounding the plans to rebuild on the site of the World Trade Center after the tragedy of Sept. 11, 2001.

SALAMANDE: CHATEAUX OF THE LOIRE
CALL NUMBER: 728.81094 S159 ld
30 minutes; c1984; direction, Andre Hatala; U.S. version produced by Kathryn Kanehiro
SUMMARY An in-depth look at the architecture, art and history of 18 French chateaux in the scenic Loire Valley, with breathtaking aerial fly-bys and narrated walks through the majestic interiors. Also includes a computer-animated sequence on the construction of several chateaux, and over 750 photographs covering architectural details, furniture, paintings and tapestries.

SAM ABELL: SIGHT AND INSIGHT
CALL NUMBER: 779.092 A141Zs vhs
30 minutes; 1992
SUMMARY Viewers go on assignment with Abell to photograph Shaker heritage in Kentucky and Maine. Abell identifies the qualities he looks for in subjects and explains how he interprets, captures and communicates these qualities on film. Images in this program are drawn from seventeen years of Abell's work for National Geographic as well as his personal photography.

SATYAJIT RAY INTROPECTIONS
CALL NUMBER: 791.43 R264Zsat vhs
55 minutes; c1998; produced and directed by K. Bikram Singh.
SUMMARY A biography of Indian film director Satyajit Ray.

SAVING THE SISTINE CHAPEL: THE CONTROVERSIAL RESTORATION OF MICHAELANGELO'S MASTERPIECE
CALL NUMBER: 709.45 B94Zsav vhs
56 minutes; 1989; produced and directed by Susanne Simpson
SUMMARY Examines the controversial project to restore Michelangelo's frescoes on the ceiling of the Sistine Chapel to their original brilliance. The exact original colors were determined by scientific methods.

SCARLET EMPRESS
CALL NUMBER: 947.06 C363 Zsc vhs
105 minutes; c1993; directed by Josef von Sternberg; produced by Adolph Zukor
SUMMARY Catherine, a German princess, married the Grand Duke Peter, the heir to the Russian throne. Because of his madness, she was able to seize the throng and become known as Cathering the Great.

SCENES AND SONGS FROM BOYD WEBB
CALL NUMBER: 709.04 S289 vhs
20 mintues; c1991; directors, Boyd Webb and Philip Haas; producer, Philip Haas
SCENES FROM THE SURREAL
CALL NUMBER: 791.4375 S289 vhs

58 minutes; c1993; directed by Jan Svankmajer.

SUMMARY Three animated films by Svankmajer followed by a documentary about him and his techniques. In the first animated film, a fragmented man tries to rebuild his body with help and hindrance from some very insistent body parts. The second is about a soccer match in which "taking out a man" is more important than scoring goals. The third is an iconoclastic and humorous look at the mythic downfall of Stalinism in Czechoslovakia.

THE SEARCH FOR ALEXANDER / JOHN ROWE WORKMAN
CALL NUMBER: 938 A37Zw vhs

30 minutes; c986; produced by Wm. J.

SUMMARY A lecture by Professor John Rowe Workman on the occasion of the international exhibition entitled The Search for Alexander. Professor Workman discusses the life and times of Alexander the Great (356-323 B.C.), and also looks at Alexandrian scholarship and how contemporary historians and biographers such as Plutarch viewed Alexander the Great.

SELECTED FILMWORKS 1972-1982
CALL NUMBER: 791.4375 M538s vhs

33 minutes; 199?-; creator, Ana Mendieta.

SUMMARY A collection of experimental films by the early Cuban artist, Ana Mendieta.

SEMIOTICS OF THE KITCHEN
CALL NUMBER: 791.4372 R821s vhs

6 minutes; 2003?; creator, Ana Mendieta.

SUMMARY In this art parody of a cooking demonstration, "an anti-Julia Child" replaces the domesticated meaning of tools with a lexicon of rage and frustration.

SEURAT
CALL NUMBER: 759.4 S496bZs vhs

30 minutes; c1997; Produced by the National Gallery Audio Visual Unit.

SUMMARY This video looks at Bathers at Asnieres in detail, considering its radical nature as an image of men, its initial reception and its place in Seurat's later work. Many images of later paintings are included such as Sunday afternoon on the island of La Grande Jatte and The circus. Seurat's relationship to Impressionism is discussed as well as his development of a new technique, pointillism, and his position in the Paris art world of the later 1880's.

THE SHAPE OF OUR VISION
CALL NUMBER: 759 S529 vhs

30 minutes; 1986

SUMMARY Examines the anatomy of painting, using George Seurat's "Sunday Afternoon at the Grande Jatte" to take the viewer inside the artist's work and discover the relationships within it and with respect to other works of art, compares the techniques of Seurat with similar and contrasting techniques used by other artists, including Picasso, Klein, Da Vinci and Homer.

SHARING THE DREAM
CALL NUMBER: 770 L289Zs vhs

45 minutes; 1994

SUMMARY Pulitzer prize-winning photographer Brian Lanker shares the elements of his two-year project
photographing 75 great Black women. The program details how he obtained grant funding, gained access to his subjects, and guided the work into both a book (I dream a world) and a show at the Corcoran Gallery.

THE SHOCK OF FUTURISM
CALL NUMBER: 709.04 S5589 vhs

23 minutes; c1992; produced by Amedeo Angiolillo

SUMMARY Documentary examines the least known and most extreme of all the 20th century Avant-Gardes, the Futurists, who developed many concepts and artistic principles.

THE SHOCK OF THE NEW
CALL NUMBER: 709.04 S559 vhs reels 1-8; 709.04 S559 dvd v. 1-8

416 minutes on 8 videocassettes or 4 discs; c1979-1980; produced by Lorna Pegram

SUMMARY Each reel explores a different aspect of modern art and the social history related to these various 20th century artistic movements.

CONTENTS
THE MECHANICAL PARADISE (Reel 1) "The period 1870-1914 was one of the hinge points in Western culture. Its emblem, the Eiffel Tower, symbolized the reign of the engineer, the inventor."

THE POWERS THAT BE (Reel 2) "Dada and Expressionism were set against the collapse of Germany after World War I. The avant-garde's energies were about to be used in service of real political revolutions."

THE LANDSCAPE OF PLEASURE (Reel 3) The South of France and the Mediterranean became a generator of color-filmed images of well-being that permeated the work of Monet, Cezanne, and other impressionists."

TROUBLE IN UTOPIA (reel 4) "The glass palaces of German architects gave way to the functionalists. Concern for social programs, culminating in the town plans of le Corbusier, the speculations of Buckminster Fuller and the strange wasteland of Brasilia."

THE THRESHOLD OF LIBERTY (Reel 5) "Surrealism was the last revolutionary art movement of the 20th century, much like a religion. Dali, Miro, Magritte were striving to liberate the unconscious mind through fantasy/reality."

THE VIEW FROM THE EDGE (Reel 6) "Figurative Expressionism was ruined by the realities of the Nazi death camps whose horrors surpassed any distortions of the human body an artist could imagine.

CULTURE AS NATURE (Reel 7) "In the mid-20th century, symbols of modern culture reflecting the power of mass media, advertising, radio and television, became subjects for artists. Pop art explodes onto the scene."

THE FUTURE THAT WAS (Reel 8) "We sit at the end of a cycle. The new age of Modernism that began with this century is now the establishment, as are its consequences."

LES SILENCES DE MANET see EDOUARD MANET

SISTER WENDY'S STORY OF PAINTING
CALL NUMBER: 759 S622 vhs reels 1-5

300 minutes on 5 videocassettes; c1997; series producer, David Wilcock; producer, John Silver


SUMMARY Sister Wendy Beckett travels throughout the world to explore paintings from cave drawings, through the Renaissance, and all the way to New York's Soho scene.

SITE/RECITE
CALL NUMBER: 791.4372 H6458s vhs
4 MINUTES; c1989; creator, Gary Hill.

**SUMMARY** A video art piece using shifting images and spoken words.

**THE SMILE AND THE INTERWEAVE, MADONNA, CHILD AND SAINT ANNE (CIRCA 1500-1515): LEONARDO DA VINCI, VINCI 1452-AMBOISE 1519**

CALL NUMBER: 759.5 L581ZsoX vhs

30 minutes; c1991; directed by Alain Jaubert.

**SUMMARY** An examination of this complex painting by Leonardo da Vinci.

**SOFT SELF-PORTRAIT OF SALVADOR DALI**

CALL NUMBER: 759.6 D143Zsof vhs

53 minutes; c1992; directed by Jean-Christophe Averty; produced by Thomas F. Madigan

**SUMMARY** Documentary. A surreal journey into the mind of Salvador Dali, one of the great artists of the 20th century. Filmed on location at Dali's villa in Port Lligat, Spain, this film visually explores Dalí's world, his art and his philosophies.

**I SOLIDI PLATONICI = PLATONIC SOLIDS**

CALL NUMBER: 704.94951 S6866 vhs

26 minutes; c1994

**SUMMARY** Explores the connections between art, mathematics and science by tracing human interest in the five regular geometric solids (tetrahedron, etc.) from Plato (hence, "the Platonic solids") through art and artist/mathematicians of the Renaissance up to the twentieth century. Includes examples of natural occurrences of the forms in crystals, viruses, etc.

**SONGS AND SENTIMENTS**

CALL NUMBER: 700.94436 M799 vhs reel 8

51 minutes; c1992; directed by Matthew Reinders; produced by Mechthild Offermanns

**SUMMARY** Recalls the heyday of the music hall, with its lavish decor and egalitarian atmosphere.

**THE SOUND OF THE CARCERI: THE SECOND CELLO SUITE**

CALL NUMBER: 787.41858 B118s no. 2 vhs

55 minutes; c1997; directed by Francois Girard; produced by Niv Fichman

**SUMMARY** Explores relationship between music and architecture by placing cellist Ma, playing Bach's Suite no. 2 for unaccompanied cello, in computer-generated three-dimensional recreation of Piranesi's prison etchings. Ma and sound producer work to create right acoustics for the imaginary space Ma performs in. Discussion and performance. One of a series of films presenting Ma's collaborations with artists from different disciplines, using Bach suites as starting points for new works in those artists' mediums.

**SOUTINE THE OBSESSED**

CALL NUMBER: 700.94436 M799 vhs reel 10

52 minutes; c1993; directed by Matthew Reinders; produced by Mechthild Offermanns

**SUMMARY** Reflections on Chaim Soutine and his work by fellow artists.

**SPHINXES WITHOUT SECRETS**

CALL NUMBER:700.82 S753 vhs

58 minutes; c1991; produced and directed by Maria Beatty.

**SUMMARY** Women artists discuss performance art and the significant role women have played in it. Includes excerpts from several performances.
SPEAKING WITHOUT WORDS
CALL NUMBER: 302.222 S7413 vhs

50 minutes; 1984; produced and directed by Martin Carr

SUMMARY Documentary examines the scope of communication forms starting with the silent language of symbols of many of Washington, DC's monuments. Includes the portraiture of 19th century lithographers, and explores the language of animals, modern art and mathematics. "Other forms of communication are revealed through roadside architecture and the way in which bones recount history."

A SPIRITUAL ORDERING: THE METAL ARTS OF AFRICA
CALL NUMBER: 739.0967 S759 vhs

20 minutes; c1991; A film by Dean Parisot; produced by the African-American Institute.

SUMMARY Introduces the viewer to major objects from western and central Africa, illustrating how African artists have utilized a rich repertory of sacred gestures and frozen them in metal. Traces important themes such as the equestrian figure and zoomorphic representations of the snake. Originally produced as a motion picture in 1983.

STAN BRAKHAGE: HAND-PAINTED FILMS
CALL NUMBER: 791.4375 B814s vhs

SUMMARY Originally interested in abstract expressionist painting, Stan Brakhage steadily completed over 200 films in forty years. His project of recreating "closed eye vision" in the camera led him to these entirely hand-painted films which are so well-knit and ultimately so rich that there is no need for sound.

STAN BRAKHAGE: SELECTED FILMS, VOLUME 2
CALL NUMBER: 791.4375 B814st vhs


THE STONE CARVERS
CALL NUMBER: 730.92273 S877 vhs

29 minutes; Written, produced and directed by Paul Wagner and Marjorie Hunt.

SUMMARY Amidst the gargoyles at the Washington Cathedral, some of the last remaining stone carvers in America demonstrate their traditional skills and exchange lively stories.

STONES AND FLIES RICHARD LONG IN THE SAHARA
CALL NUMBER: 709.24 L849Zs vhs

38 minutes; c1993; producer and director, Philip Haas

SUMMARY Follows Long on a journey across the southern Sahara as he stops to rearrange rocks, scuffs a line in the dirt ant builds a fire. This film depicts how these actions become rituals toward a remarkable art.

SURREALISM
CALL NUMBER: 791.43615 S962 vhs

60 minutes; c1993; produced and directed by Karl Krogstad

SYNAGOGUES IN GERMANY: A VIRTUAL RECONSTRUCTION
CALL NUMBER: 726.30943 S9923 dvd

2004.

SUMMARY "The exhibition was shown for the first time in the year 2000 in the Art and Exhibition Hall of the Federal Republic of Germany, Bonn"--P. 159. Accompanied by DVD containing photographs of
15 synagogues and their corresponding panned exterior/interior computer reconstructions. Soundtrack has choir and canting with organ. Includes bibliographical references (p. 152-156).

TEACHING A PLANT THE ALPHABET
CALL NUMBER: 491.4372 B176t vhs

19 minutes; 1986; creator, John Baldessari.

TESTING THE LIMITS OF THE FIRST AMENDMENT: DENNIS BARRIE
CALL NUMBER: 779.24092 M297Zt vhs

38 minutes; c1991; C-SPAN

SUMMARY The ASNE held a forum focusing on the First Amendment in American culture. The panel discussed Dennis Barrie, who had been arrested and then acquitted on charges of obscenity for exhibiting six sexually explicit photographs as part of a showing of the works of photographer Robert Mapplethorpe.

THE TEXTURE OF LIGHT, THE ASTRONOMER (1668): JOHANNES VERMEER (DELT 1632-1675)
CALL NUMBER: 759.9492 V523ZgraX vhs

29 minutes; c1989; directed by Alain Jaubert.

SUMMARY An examination of the Vermeer painting.

THE THEATRES OF THE SUN, SEAPORT AT SUNSET (1639): CLAUDE LORRAIN (1602-1682), THE LOUVRE MUSEUM, PARIS
CALL NUMBER: 759.4 G31ZtX vhs

28 minutes; c1989; produced by Alain Jaubert

SUMMARY An examination of the Claude Lorrain painting including the secrets of the canvas, the painter's intentions, and the techniques used by the painter.

THEY DRAW FIRE
CALL NUMBER: 704.94994 T421 dvd

57 minutes; 2003; directed by Brian Lanker; produced by Nicole Newnham & Bonni Cohen.

SUMMARY Seven World War II artists present an intimate and often startling look at combat and the task of transforming the horrors of war into stark, revealing, and enduring works of art. Artists featured include Franklin Boggs, Howard Brodie, Manuel Bromberg, William Draper, Richard Gibney, Robert Greenhalgh, Edward Reep.

30 SECOND SPOTS: TV COMMERCIALS FOR ARTISTS
CALL NUMBER: 709.04 T447 vhs

15 minutes; c1982; produced and directed by Joan Logue

SUMMARY Library of Congress subject headings:
Performance art.
Video art.


THOMAS EAKINS: A MOTION PORTRAIT
CALL NUMBER: 759.13 E11Zt vhs

60 minutes; c1986; directed by T.W. Timreck; produced by Richard Kilberg

SUMMARY A film portrait of Thomas Eakins, one of America's greatest painters, which combines dramatic re-creation with documentary photographs, interviews, and archival footage to tell the story of his life.
THOMAS HART BENTON
CALL NUMBER: 759.1 B478Zth vhs

86 minutes; c1988; produced by Ken Burns, Julie Dunfey

SUMMARY The life and work of artist Thomas Hart Benton as shown through his paintings, through old newreels, and through interviews with people who knew him.

THREE COLORS CEZANNE
CALL NUMBER: 759.4 C425ZT vhs

56 minutes; c1999; Writer, Matthew Collings; editor, Michael Poole; director, Janice Sutherland; executive producer, Alex Graham.

SUMMARY This video analyzes the radical nature of Paul Cézanne's invention, tracing its origins in the art of the nineteenth century and work of the Old Masters, revealed all the more clearly by a broad view of his lifetime preoccupations.

THREE WOMEN ARTISTS: ANNA SOKOLOW, ALICE NEEL, MURIEL RUKHAUSER
CALL NUMBER: 700.92 T531 vhs

60 minutes; 1998; A film by Lucille Rhodes, Margaret Murphy

CONTENTS Anna Sokolow -- Alice Neel -- Muriel Rukeyser.

SUMMARY Describes the careers and lives of three American women artists. Follow the outstanding choreographer of the twentieth century, Anna Sokolow, and famous figure painter Alice Neel, along with poet Muriel Rukeyser as they explain their interesting, yet diverse careers as artists.

THE THREE WORLDS OF BALI
CALL NUMBER: 959.86 T5313 vhs

59 minutes; 1988; produced, directed and narrated by Ira R. Abrams

SUMMARY Anthropologist Steve Lansing guides the viewer on an exploration of the Indonesian island of Bali, which is coming to terms with the technological West. The Balinese make artistic offerings of music, dance, poetry, and even food in order to maintain the delicate balance between the world they live in, the world of the gods, and the world of the demons.

THUNDER IN THE SKIES
CALL NUMBER: 609 C752 vhs reel 6

52 minutes; 198-?; produced by Mick Jackson and David Kennard

SUMMARY Host James Burke details many of the changes in building construction and energy usage which occurred when the climate of Europe changed dramatically in the 13th century. He shows how the scarcity of firewood contributed to the invention of the steam engine, which was the predecessor of gasoline-powered engines used today.

TILTING AT SPACE: THE WORK OF JAN GROOVER
CALL NUMBER: 770.924 G876Zt vhs

28 minutes; 1994; director, Mark Trottenberg; producer, Tina Barney

SUMMARY Presents a documentary on the techniques and work of artistic photographer, Jan Groover.

TINTORETTO
CALL NUMBER: 759.5 T59Zt vhs

65 minutes; directed by Didier Baussy.

SUMMARY The words of Jean-Paul Sartre guide us through this exploration of Tintoretto's work. Tintoretto's visionary approach to scale and color is shown vividly in his most famous works--the
decorative panels and vast frescoes which are all situated in Venice.

**TITIAN**
CALL NUMBER: 759.5 T61Ztit vhs
57 minutes; a film by Didier Baussy

**SUMMARY** "Titian, master painter of the Venetian school, had an incalculable influence on the course of European art. As this program shows, he was also a master of self-promotion and could be ruthless in his pursuit of wealth and prestige. Taking the viewer to Venice, Rome, Madrid, and Vienna to view his work, this program recounts the drama of his life and reveals the magnificence of his talent."

**TITIAN, THE VENETIAN COLORIST**
CALL NUMBER: 759.5 T61Ztiti vhs
28 minutes; c1991

**SUMMARY** This tape traces Titian’s artistic development from its initial stages under the influence of Giorgione, through the great works of the middle period such as the famous Assumption and the many portraits of nobles, emperors and popes, to the very personal and dramatic style of his old age.

**TOGU NA & CHEKO: CHANGE AND CONTINUITY IN THE ART OF MALI**
CALL NUMBER: 709.6623 T645 vhs
28 minutes; c1989; producer, S.J. Staniski

**SUMMARY** "Togu Na & Cheko: Change and Continuity in the Art of Mali explores two dynamic forms of art in present-day Mali, West Africa.

For the dogon peoples, the meeting house or *toug na*, is the centerpiece of each village. Men gather there to discuss matters involving the entire community. Its massive millet-stalk roof is supported by columns masterfully sculpted with figures in high relief.

The Bamana peoples have developed a unique form of communal theater, called *cheko*. The principal actors in *cheko* performances are colorful, animated puppets. Some of these puppets are small enough to be manipulated by hand. Others tower above the rooftops of the village and require two or more people to move them.

These fascinating Dogon and Bamana works of art depict both traditional and contemporary themes. They vividly show how art continues to evolve in Africa today."

**TOKYO BRUSH STROKES**
CALL NUMBER: 759.13 L699Zt vhs
30 minutes; 1995; directed by Mark Trottenberg.

**SUMMARY** The work of Roy Lichtenstein is highlighted in this video. Also shown is the artist at work, from start to finish, creating sculptures on display in Tokyo, Japan.

**TOM BENTON’S MISSOURI**
CALL NUMBER: 759.1 B478Zt vhs
31 minutes; c1992; produced, directed, and edited by James Bogan and Frank Fillo

**SUMMARY** Documentary about the life and work of the American painter Tom Benton, who by 1924 was the best muralist in America. After art studies in Chicago and Paris, Benton was commissioned in 1936 to paint a mural history of Missouri in the Missouri State House. This controversial work included themes from the U.S. frontier days to life in modern American cities. Many of his critics wanted the mural destroyed.

**TOULOUSE-LAUTREC**
CALL NUMBER: 759.4 T725Ztou vhs
51 minutes; c1988; produced & directed by Hilary Chadwick

**SUMMARY** "Henri Toulouse-Lautrec (1864-1901), a great artist and devotee of Parisian night life, painted his haunts with a sharp eye that saw beneath the gay surface to the corruption underneath. In the superb
lithographic posters he produced for these clubs, Lautrec pioneered a style that shaped the future of graphic art. He created striking images by focusing on simple but dramatic shapes and using flat, pure colors. He and his most famous client, the singer Aristide Bruant, introduced the concept of a single image to be repeated in a variety of advertising formats.

This video, produced in conjunction with an exhibit of Toulouse-Lautrec's work at London's Royal Academy, follows his colorful life and ground-breaking work. Historic photographs and location shots of Montmartre, together with a visit to a present-day lithography print works, bring the drama and poignancy of his career to life."

TOULOUSE-LAUTREC AND MONTMARTRE  
CALL NUMBER: 759.4 T725Ztoula dvd

30 minutes; 2005; producer, writer, director, Carroll Moore.

SUMMARY This film traces the relationship between the aristocratic painter and the avant-garde culture of the Montmartre neighborhood, using works of art by Lautrec and his colleagues, rare archival footage, and sound recordings and interviews.

TRADESMEN AND TREASURES: GOTHIC AND RENAISSANCE NUREMBERG  
CALL NUMBER: 943.32 T763 vhs

60 minutes; c1987; directed by Yasmin Bauernfeind; produced by Friedrich Mager, Peter Zill. --

SUMMARY Documents the flowering of art and culture in Nuremburg during the 14th, 15th, and 16th centuries, when the city evolved from an important Late Gothic city within the Holy Roman Empire to a Renaissance center whose artistic, humanistic, and scientific achievements had far-reaching consequences.

TRAJAN'S COLUMN  
CALL NUMBER: 733.5 T7682 vhs

50 minutes; 1989; directed by Pier Paolo Ruggerini; American ed. by Martha Leeb Hadzi; directed by Nancy Fisher.

SUMMARY "In the year 113 A.D., Roman Emperor Trajan victoriously concluded his two campaigns against the ancient inhabitants of Romania, the Dacians. To celebrate this sensational and dramatic feat, Trajan erected a gigantic marble column. In the 600 feet of its spiral band the campaigns’ episodes unfold without any formal division between them, creating a sculptural motion picture.

Trajan's column ranks among the most famous monuments of all time, a unique example of both classical art and political propaganda. This tape pans over the splendid frieze and illustrates in minutest detail the daily social life of the Romans and of their 'barbaric' opponents; it offers unparalleled information about road and bridge building, and gives an irreplaceable insight into Roman military struggles at the borders of the Empire.

Comparisons are drawn between the column and other monuments it has inspired through time, such as the column of Place Vendome in Paris, erected by Napoleon to celebrate his own victories. Finally, this video discusses the various dangers of Trajan's Column's continued survival and remarkably presents the problems of its restoration."

TREASURES OF THE HOLY LAND: ANCIENT ART FROM THE ISRAEL MUSEUM  
CALL NUMBER: 709.33074 T7841 vhs

30 minutes; c1986; produced and directed by John Goberman, Marc Bauman

SUMMARY Tour of sculpture, jewelry, inscriptions, mosaics, Biblical artifacts, and household objects through the 7th century A.D.

THE TRECENTO: ITALIAN ART & ARCHITECTURE IN THE FOURTEENTH CENTURY  
CALL NUMBER: 759.5 G511Ztr vhs

26 minutes; c1992

SUMMARY Focuses on Giotto who brought the illusion of reality and insight into the emotional truth of events portrayed in art while taking viewers on a tour of Holy's art and architecture.
TROUPERS
CALL NUMBER: 792.30979 T861 vhs

84 minutes; c1985; produced and directed by Glenn Silber and Claudia Vianello.

SUMMARY Documentary history of the San Francisco Mime Troupe, begun a street theater in the 1960's and committed to social change. Presented through historical footage of the troupe's performances and interviews.

THE TRUE MEANING OF PICTURES
CALL NUMBER: 779.99769 A217Zt dvd

71 minutes; 2003; produced by Nick de Pencier and Jennifer Baichwal; directed by Jennifer Baichwal.

SUMMARY Shelby Lee Adams has been photographing the eastern Kentucky Appalachian mountain people for thirty years. Accused of perpetuating stereotypes, Adams is said to exploit his subjects. This documentary explores the controversy.

THE TUGENDHAT HOUSE
CALL NUMBER: 720.943 M632Ztu dvd

50 minutes; c2004; directors, June and Paul Finfer.

SUMMARY Architect Paul Finfer and filmmaker June Finfer visit the Tugendhat House, Mies van der Rohe's 1930 masterpiece which is now a museum in Brno, the Czech Republic.

TURNER AT THE TATE
CALL NUMBER: 759.2 T94Ztur vhs

55 minutes; 1987; produced and directed by Daniel Wiles

SUMMARY Joseph Mallord William Turner (1775-1851), considered by many to be England's finest painter, was a man of extraordinary energy and initiative. He was enormously successful in his own time and is recognized today as one of the world's great and truly original artists. In 1987 London's Tate Gallery opened a special gallery, the Clore Wing, to house its massive collection of Turner's works. This video explores Turner's genius from a variety of perspectives. Artists, designers and scholars of note comment on their favorite works from the collection. The program is enhanced by background information on Turner's life, his bequest to England, and the innovative architecture of the Clore Wing.

20TH CENTURY AMERICAN ART: HIGHLIGHTS OF THE PERMANENT COLLECTION
CALL NUMBER: 709.73074 W621t vhs

26 minutes; 1988; directed and narrated by Russell Connor

SUMMARY "In 1930, Gertrude Vanderbilt Whitney, a wealthy sculptor who believed that American artists deserved recognition as much as their European colleagues, founded the Whitney Museum of American Art with 500 works of contemporary art from her own collection. The Museum has played a vital role in the story of American art ever since, and is now the most comprehensive repository of twentieth-century American art. To serve living artists and the public, the Museum presents periodic temporary exhibitions of important current work.

20th-Century American Art: Highlights of the Permanent Collection presents the dramatic story of American art in our century based on the exhibition on the third floor of the Museum. Beginning with the neglect of American artists at the turn of the century, the film traces American art history from the opening of the Whitney Museum through the triumph of Abstract Expressionism and the subsequent impact of Pop Art and Minimalism in the 1970's."

20TH CENTURY AMERICAN ART: HIGHLIGHTS OF THE PERMANENT COLLECTION OF THE WHITNEY MUSEUM OF AMERICAN ART
CALL NUMBER: 709.04 T9715 vhs

30 minutes; 1998; produced by The Public Education Department.

SUMMARY Illustrates the diversity and richness of twentieth century American art at the Whitney Museum using a documentary style combined with a subjective personal essay.
20TH CENTURY ART AT THE METROPOLITAN MUSEUM: THE LILA ACHESON WALLACE WING
CALL NUMBER: 708.1471 T9715 vhs

60 minutes; c1987; produced & directed by John Goberman, Marc Bauman

SUMMARY "This program is devoted to the inaugural installation of 20th-century art in the Lila Acheson Wallace Wing at the Metropolitan Museum. Named for the co-founder of Reader's Digest, the new wing displays selections from more than 8,000 paintings, sculptures, works on paper, and objects of design and architecture created by American and European artists in this century.

Philip de Montebello, director of the Metropolitan Museum, is the host of this tour, which is divided into two half-hour segments. Part I, covering 1900 to 1940, includes important works by such artists as Pierre Bonnard, Pablo Picasso, Wassily Kandinsky, Henri Matisse, Stuart Davis, Paul Klee, and Georgia O'Keeffe. Part II, 1940 to the present, features works by Jackson Pollock, Willem de Kooning, Clyfford Still, Robert Motherwell, Milton Avery, Ellsworth Kelly, Robert Rauschenberg, and many others."

TWO FACES OF THE SEVENTEENTH CENTURY
CALL NUMBER: 759.9492 R38Zt vhs

28 minutes; c1984; Rembrandt, Self-portrait of 1660: producer, Camera Three Productions; director, John Musilli; Velazquez, the Portrait of Pareja: producer, Equinox Films; director, Gene Searchinger

SUMMARY Explores two masterpieces of painting in the collection of the Metropolitan Museum of Art: the 1660 Self-portrait by Rembrandt and the 1650 Portrait of Juan de Pareja by Velazquez.

GLI UFFIZI--STORIA DI UNA GALLERIA
CALL NUMBER: 708.551 U243Z vhs

60 minutes; 1988; director, Francesco Schino;

SUMMARY Documentary traces how the Uffizi in Florence evolved from a single gallery, or private cabinet of curiosities, to one of the world’s major resources, with careful reference to the building plans. The scope and organization of the collections is discussed along with the successive catalogs that have been devised for the collections.

UNCOMMON PLACES: THE ARCHITECTURE OF FRANK LLOYD WRIGHT
CALL NUMBER: 720.973 W949Zu vhs

60 minutes; Producer, director, writer, David Iverson.

SUMMARY Documentary on the renowned architect and his philosophy of design. The film examines the numerous Wright homes in Oak Park, Illinois and the architect’s home, Taliesen, in Wisconsin. Shows the influence of nature and in particular the Wisconsin area of the Mid-West in his development of the Prairie Style. Includes interview with Olgivanna Wright, his widow, and many people, both supporters and critics, who were part of his life.

THE UNITY OF PICASSO'S ART
CALL NUMBER: 759.4 P586Zu vhs

83 minutes; 1987-?; produced & directed by Philip Gittelman

SUMMARY Meyer Schapiro, Professor of Art History at Columbia University, talks about Picasso's painting, drawings, and sculptures. Taped from lectures given at Brandeis University on April 11, 1967 and in Buffalo, New York on December 5, 1973.

UNKNOWN SECRETS: ART AND THE ROSENBERG ERA
CALL NUMBER: 700.904 U58

30 minutes; c1990; produced and directed by Daniel Keller, Charles Light and Rob Okun;

SUMMARY "This film is a moving passage through the works in the nationwide touring exhibition with the same name. The viewer sees visual works by artists like Picasso and Sue Coe, and hears the words of Arthur Miller and Adrienne Rich, all responding to the fate of Julius and Ethel Rosenberg, the only Americans sentenced to death for espionage by a public jury. The film begins by setting a historical
context for the responses of artists to the highly questionable verdict of this infamous case. The outpouring of artworks is explored through interviews and the documentation of the exhibition. The viewer is introduced to the peculiarities of the case that prompted artists to set down, for generations to come, their own assessments to the controversial case."

THE UNQUIET SPIRIT: THE LIFE AND ART OF EDGAR DEGAS, 1834-1917
CALL NUMBER: 759.4 D317Zu vhs

65 minutes; c1980; produced by Ann Turner

SUMMARY This film portrait explores the life and work of a complex man and an unorthodox artist. Especially controversial was his treatment of women as subjects whom he dared to show as real people engaged in often unglamorous activities. Includes many paintings, drawings, prints and a collection of rarely-viewed wax sculptures.

UTOPIA ORANGE, GREEN, PURPLE, A SUNDAY ON LA GRANDE JATTE, 1884: GEORGES PIERRE SEURAT, PARIS 1859-1891
CALL NUMBER: 759.4 S496ZuX vhs

32 minutes; c1991; director, Alain Jaubert.

SUMMARY An examination of the Seurat painting that upset the traditional rules of painting.

VAN GOGH REVISITED
CALL NUMBER: L759.9492 G613Zvg ld guide
CALL NUMBER:759.9492 G613Zvg ld

1988; directed by Jean-Pierre Isbouts

SUMMARY Examines Van Gogh's life and art during his major painting periods. Five overview chapters with choice of audio tracks: Nimoy's narrative, or readings from Van Gogh's letters. Catalog and reference chapters are in still frames.


VAN MEEGEREN'S FAKED VERMEERS
CALL NUMBER: 759.9492 M494Zv vhs

27 minutes; 1990; directed by Jan Botermans and G.A. Magnel

SUMMARY "Van Meegeren's faked Vermeers details the discovery as well as the uncovering of a most intriguing career in art forgery"--Container excerpt.

THE VANISHING REMBRANDTS
CALL NUMBER: 759.9492 R38Zvan vhs

48 minutes; c1993; produced by Clive Syddall; written and directed by Geoff Dunlop

SUMMARY Documentary. In the late 1960's the Dutch government began the Rembrandt Research Project. X-rays and laboratory examinations now bring new evidence to the formerly subjective tradition of connoisseurship. The number of paintings attributed to Rembrandt has fallen from 1000 to 300. Includes interviews with art dealers, collectors, academics, and scientists.

VELAZQUEZ: THE PAINTER OF PAINTERS
CALL NUMBER: 759.6 V43Zv vhs

60 minutes; 1991; Written and directed by Didier K. Baussy

SUMMARY "In the 17th century, those who worked with their hands were generally considered 'unworthy' of nobility. Yet on November 28, 1659, Diego de Silva Velazquez was admitted to the Order of Santiago,
whose emblem, a red cross, the painter wears in his self-portrait in *Las Meninas*. Legend has it that the cross was added to the canvas after Velázquez' death by none other than Philip IV himself. This film of Velázquez explores the special relationship between an artist and a king.

"At a recent exhibition at the Prado in Madrid, director Didier K. Baussy was granted special access to film the 79 paintings on display. (Velázquez painted fewer than 100.) This portrait of the artist looks to Velázquez' works to reveal his character: from the paintings of his youth, to those of the royal family and entourage, destined for the walls of the Spanish palace. Through his works and historical evidence, we begin to grasp the scope of Velázquez' achievements and gain a better understanding of this enigmatic master painter."

**VERMEER: LIGHT, LOVE, AND SILENCE**

CALL NUMBER: 759.9492 V523Zve vhs

52 minutes; c1996; produced and directed by Michael Gill

**SUMMARY** Vermeer, an artist from the Golden Age of Dutch painting, painted only 35 pictures and left no drawings or letters. His life and message are shrouded in mystery.

**THE VEVER AFFAIR**

CALL NUMBER: 745.67091 V5945 vhs

58 minutes; c1989; produced and directed by Suzanne Bauman

**SUMMARY** "The Vever Affair tells the suspenseful tale of the long-lost Vever Collection of Persian and Indian paintings. Owned by Henri Vever, Parisian jeweler, connoisseur, and leader of the Art Nouveau movement, the magnificent collection 'disappeared' in France during World War II. Forty years later it 'surfaced' and set off a wild scramble in today's volatile art world. This program assesses the significance of the collection, perhaps the most important acquisition in the history of the Smithsonian institution."

**VIDEO SYNTHESIZER AND THE TV CELLO COLLECTIBLES**

CALL NUMBER: 791.4375 V6517 vhs

24 minutes; [1990?]; directors, Nam June Paik and Jud Yalkut.

**SUMMARY** "This newly restored collection of rare early collaborative works by Nam June Paik and Jud Yalkut is historically significant as well as remarkably prescient. Recorded between 1965 and 1971, these 'video-films' reveal insights into the evolution of Paik's work in video, performance and installation, and are among the earliest explorations of the interfacing of film and video."--From the online catalogue of Electronic Arts Intermix (http://www.eai.org/catalogue/).

**VIENNA 1900**

CALL NUMBER: 943.6 V6622 vhs

30 minutes; c1986; directed by Bob Rosen & Andrea Simon; produced by Bob Rosen

**SUMMARY** Tour of Vienna around the turn of the century. Emphasis on the people as well as the architecture and art.

**VIENNA, THE SPIRIT OF A CITY**

CALL NUMBER: 943.613 V6628 ld


**SUMMARY** A guided tour comprised of 15,000 still pictures, 20 minutes of motion footage and two audio tracks. Begins with a grand tour along the Ringstrasse, followed by prints and photos of 600 years of Hapsburg rule, the major collections of 20 museums, generations of musical genius, and the architecture of this once imperial capital.

**VINCENT**

CALL NUMBER: 759.9492 G613Zvince vhs

25 minutes; 2001; producer-director, Peter Strand
SUMMARY Television program on the life and art of Vincent van Gogh, using images of paintings and drawings from a 1963 exhibition at the Detroit Institute of Art.

**VINCENT: A DUTCHMAN**

CALL NUMBER: 759.9492 G613Zvi vhs

30 minutes; c1989; produced and directed by Christopher Higham

**SUMMARY** Through Van Gogh's paintings and letters, narrator Christopher Reeve follows the artist's extraordinary life, from his childhood in Holland, through his years in a socialist commune in Paris, where he worked with such artists as Degas, Gauguin, Pissaro, and Toulouse-Lautrec. The program explores the incredibly productive period in Arles and St. Remy.

**VINCENT: THE LIFE AND DEATH OF VINCENT VAN GOGH**

CALL NUMBER: 759.9492 G613Zvn vhs

95 minutes; 1990; a film by Paul Cox; produced by Tony Llewellyn-Jones

**SUMMARY** This brilliant portrait of Van Gogh is a shattering journey through the life of a tortured genius who, spurned in his own time, became the single most influential artist of modern history. The video presents a breathtaking array of original paintings and passages from his letters and diaries.

**VOICES IN CELEBRATION**

CALL NUMBER: 708.153 N277Zv vhs

45 minutes; c1991; produced/directed by Aviva Slesin

**SUMMARY** "The National Gallery of Art opened in Washington, D.C., in 1941 with the multimillion-dollar art collection donated by Andrew Mellon serving as the nucleus of the museum's holdings. This video profiles this prestigious art museum and introduces the endeavors and duties of museum staff, ranging from the deputy director to security guards. Newsreel snippets highlight notable museum events, such as the arrival of the loaned *Mona Lisa*. Views of conservators cleaning and preserving artwork, caterers planning elaborate functions, and lighting designers working on exhibits reveal the complexities involved in running this landmark facility."

**W. EUGENE SMITH: PHOTOGRAPHY MADE DIFFICULT**

CALL NUMBER: 779.0924 S663Zwe vhs

87 minutes; c1989; directed by Gene Lasko.

**SUMMARY** "If a picture says 1,000 words, no one has said more that W. Eugene Smith, the legendary photojournalist whose unforgettable photographs have touched the minds and hearts of millions. Smith was one of the originators of a new art form: the photographic essay. As a photographer for *Life* magazine, he documented subjects as varied as a Japanese mother bathing her blind, maimed daughter; Spanish villagers struggling to survive under Franco's rule; and in one of his most familiar photos, a triumphant Harry Truman flaunting the premature headline 'Dewey defeats Truman.' His desire to create photographs that were lasting works of art was matched only by his passion for social justice. When Smith dies in 1978, he left behind some of the most powerful photographs in the history of photojournalism. *Photography Made Difficult* (a title taken from a class he once taught) showcases over 600 of Smith's photos and included a reenactment of his life. Archival footage and interviews with Smith's family, friends, and colleagues bear witness to the genius - and the legacy - of this complicated and compassionate man."

**THE WASHINGTON COLORISTS**

CALL NUMBER: 709.753 W3194 vhs

37 minutes; 1987; produced and directed by Jackson Frost

**SUMMARY** "During the 1950's and early 60's Washington witnessed the emergence of a talented group of artists who would have a profound effect on modern art. Morris Louis, Kenneth Noland, Paul Reed, Gene Davis, Howard Mehring and Tom Downing had a common interest in emphasizing color as the integral part of painting, which led them to be known as 'The Washington Color School.' When New York art critic Clement Greenberg selected some of Louis' and Noland's works for inclusion in a 1952 show called 'Emerging Talent,' the art world awoke to the creative explosion in Washington. Includes interviews with
some of the artists, art experts and art critics, along with beautiful photography of the works of the Washington Colorists."

**THE WEST OF CHARLES RUSSELL / WRITER, RICHARD HANSER**
CALL NUMBER: 759.1 R961Zw vhs

52 minutes; c1970; Producer-director, Donald E. Hyatt

**SUMMARY** Story of Charles Russell's paintings and sculptures of the old American West that was vanishing even at that time: frontier life, cowboys, wildlife. With archival photos and location filming.

**WHAT'S WRONG WITH THIS BUILDING?**
CALL NUMBER: 727.70286 W555 vhs

26 minutes; 1989; directed & edited by Garth Ferguson Stein; produced by Paula Schaap and Garth Ferguson Stein

**SUMMARY** "This documentary on the controversy surrounding the proposed addition to the Whitney Museum of American Art in New York City provides factual background information on the development of the Whitney and of the design, construction, and eventual utilization of Marcel Breuer's architectural interpretation in 1966. It further investigates the solutions suggested for an addition by Michael Graves (in 1985, '87, and '89) through interviews with prominent individuals (museum directors, architects) who hold different points of view on the matter. The film also evaluates the controversy that had developed from additions to other New York City museums--the Museum of Modern Art, the Metropolitan Museum of Art, and the Guggenheim Museum."

**WHEN I THINK OF RUSSIA**
CALL NUMBER: 325.247 W567 vhs

54 minutes; c1986; produced, written and directed by Vladimir Rif;

**SUMMARY** An intimate portrait of six exiled Russian artists, filmed in New York. Each left Russia under different circumstances, yet each considers art, not politics, to be their primary motive for leaving. Features ballet star Mikhail Baryshnikov, concert pianist Vladimir Ashkenazy, poet Joseph Brodsky, chess grandmaster Victor Korchnoi, sculptor Ernst Neizvestny and painter Mikhail Chemmaikin.

**WHO WAS MODIGLIANI?**
CALL NUMBER: 700.94436 M799 vhs reel 5

55 minutes; c1991; directed by Matthew Reinders; produced by Mechthild Offermanns

**SUMMARY** Focuses on Modigliani's life in Paris, where his single one-man exhibition in 1917 resulted in five of his paintings being removed from the gallery by an outraged police chief. Interviews with his daughter Jeanne and with the sculptor Chana Orloff reveal insights into the painter's short, tragic life.
WHY DO THINGS GET IN A MUDDLE?
CALL NUMBER: 791.4372 W629 vhs

33 minutes; c1984; Text, Gregory Bateson, with excerpts from Through the looking glass by Lewis Carroll.

NOTES "When a conversation about problems between people mirrors the problems themselves, a metalogue is happening."

WHOSE PAINTINGS?
CALL NUMBER: 751.77 W628 vhs

45 minutes; c1995; produced by Lindsey Powell

SUMMARY An ethnographic approach to an encounter between Alwin Bellak, a collector of Rajput miniature paintings, and Jayasinhji Jhala, a Rajput visual anthropologist.

WIEVIEL FARBEN HAT DIE HAND
CALL NUMBER: 759.3 E71Zw vhs

50 minutes; c1987

SUMMARY Two documentaries on one tape about two pivotal artists. The first is a 40-minute documentary on the life and work of Max Ernst (1891-1976); the second a 10-minute interview in the late 1960's with the French artist Marcel Duchamp (1887-1968).

WILIGELMO: MASTER SCULPTOR OF THE MIDDLE AGES
CALL NUMBER: 730.945 W679Zw vhs

44 minutes; c1990; directed by Nancy Fisher; American edition by Karen Christian

SUMMARY "During the Romanesque period, in the early twelfth century, European art witnessed the resurgence of stone sculpture; Wiligelmo was one of its first identifiable masters.

This tape closely examines a group of fascinating reliefs that decorate the facade of the cathedral in Modena, Italy. Carved by Wiligelmo during the first decade of the twelfth century, they constitute one of the most extensive sculptural projects of their time. The subjects range from fantastic beasts and warring animals to biblical scenes drawn from the book of Genesis.

The unique details of this outstanding work are here shown for the first time and compared with earlier Romanesque sculptures from France and Germany, as well as with other creations of Wiligelmo's workshop.

Wiligelmo's vigorous style, sense of design, and unrivalled narrative skills were highly influential in his times. This tape discusses the relevance within the context of both Italian and European art, and reveals how this artist founded a tradition of stone sculpture where none existed before."

WILLEM DE KOONING: ARTIST
CALL NUMBER: 759.1 D328Zw vhs

32 minutes; c1994; director, Robert Snyder; produced by Robert Snyder

SUMMARY "This rare historical document shows de Kooning in his milieu: at work on his paintings and talking about art with friends Franz Kline, Harold Rosenberg, Michael Sonnabend and Fairfield Porter. We see him in the act of painting and hear him talk about what he has in mind as he begins and develops a painting. He refers often to being a glimpse and to his work as capturing and being inspired by glimpses. A selection of 31 works, spanning his career from 1938-86, are interwoven into the fabric of the film."
WILLIAM ALBERT ALLARD: SEEING FOR HIMSELF
CALL NUMBER: 779.092 A419Zw vhs

27 minutes; 1992

SUMMARY An interview with photographer William Albert Allard, in which he discusses the importance of relating to his subjects, finding passion in his work and shooting on the edge of action and light.

WILLIAM KENTRIDGE: DRAWING THE PASSING
CALL NUMBER: 741.22 K37Z vhs

50 minutes; 1999; directed by Maria Anna Tappeiner, Reinhard Wulf; produced by Westdeutscher Rundfunk

WILLIAM MERRITT CHASE AT SHINNECOCK
CALL NUMBER: 759.1 C487Zwi vhs

26 minutes; c1991; produced by the National Gallery of Art, Department of Extension Programs, Ruth R. Perlin and Joseph J. Reis with Nicolai Cikovsky, Jr. in association with Cinemotion, Inc.

SUMMARY "The video highlights Chase's years at Shinnecock, on Long Island, N.Y., where in 1891 the artist established the first important outdoor summer school of art in America. Images of Chase's paintings and archival photographs--many of the artist's studios--are interwoven with footage of the hills and beaches at Shinnecock and of Chase's house and studio as they are today. Also included are pictures from Chase's student days in Munich and early career in New York City, when he was on his way to becoming one of the most prominent and influential painters of his day."

WILLIAM WORDSWORTH AND THE AGE OF ENGLISH ROMANTICISM
CALL NUMBER: 821.7 W92Zww vhs

29 minutes; 1988

SUMMARY Discusses the exhibition "William Wordsworth and the Age of English Romanticism", which was on display 1987-1988 at the New York Public Library, the Indiana University Art Museum, and the Chicago Historical Society. "The video reveals ideas of the period which, though radical for their time, have formed the underpinnings of much of our modern thought. Works by Wordsworth, Blake, Byron, Coleridge, Keats and Shelley are featured, as are paintings by Turner, Constable and others."

WINSLOW HOMER: THE NATURE OF THE ARTIST
CALL NUMBER: 759.1 H766Zwi vhs

29 minutes; c1986; produced and directed by Steve York

SUMMARY "This film deals with the development of Homer's art, from his early illustrations of the Civil War, his picturesque and charming scenes in the country and at the shore, to the powerful images of nature that characterize his mature and late work. Commentary by the eminent historian of American art, John Wilmerding, provides a guide to Homer's artistic progress and to his achievements--particularly his transformation of the watercolor medium from the purely descriptive into a highly expressive vehicle."

WOMANHOUSE
CALL NUMBER: 704.042 W8725 vhs

43 minutes; between 1990 and 1996; directed by Johanna Demetrakas.

SUMMARY Art created by the women who lived and worked in Womanhouse, the Feminist Art program of the California Institute of the Arts, 1971-72. Features Judy Chicago and Miriam Schapiro.

WORKS BY WOMEN: FROM THE HEART
CALL NUMBER: 709.04 W926 vhs

60 minutes; 1998; director, Nancy Schreiber; producer Carolyn Schroeder

SUMMARY This film explores twentieth-century art by women, focusing on nine of the thirteen artists whose works compose the Gihon art collection: Works by Women. The artists provide the dialogue,
about artistic techniques employed, family background, philosophy of art, self-criticism, and success.
Artists featured in the film are: Lynda Benglis, Nancy Chambers, Clyde Connell, Janet Fish, Hermine Ford, Dorothy Hood, Mary McCleary, Gail Stack and Dee Wolff.

THE WORK OF DIRECTOR CHRIS CUNNINGHAM
CALL NUMBER: 791.4375 C973w dvd

130 minutes; 2003; producers, Richard Brown and John Payne; interviewer, Lance Bangs.

SUMMARY Includes the director's music videos for the bands Autechre, Aphex Twin, Portishead, Madonna, Leftfield featuring Afrika Bambaataa, Squarepusher, and Bjork; commercials for Sony Playstation, Levis, and Nissan; video installations; and the documentary, "The Making of All is Full of Love."

THE WORLD BEGAN AT ILE-IFE: MEANING AND FUNCTION IN YORUBA ART
CALL NUMBER: 730.9669 W927 vhs

18 minutes; 1990; Writer/ producer, Celia Marriott

SUMMARY "The Yoruba people of West Africa and their many American descendents share a magnificent artistic heritage. Since the eleventh century, Yoruba city-state kingdoms, with their highly developed art and religion, have flourished in West Africa in what is now Southwestern Nigeria and the Republic of Benin. The Yoruba language is spoken by over fifteen million people. The Yoruba today continue the traditions of their ancestors. For them, the world began at Ile-Ife.

This videotape was produced on the occasion of the exhibition Yoruba: Nine Centuries of African Art and Thought held at The Art Institute of Chicago from February 10 through April 1, 1990. The video supplies a context for the objects in the exhibition and includes photographs and music from the field as well as a retelling of the Creation Myth of the Yoruba."

A WORLD OF ART: WORKS IN PROGRESS
CALL NUMBER: 700.904 W927vhs
CALL NUMBER: 700.904 W927 vhs guide

260 minutes on 10 videocassettes of 26 minutes each; c1997; series producer, Bobbi Rice; project producer, Sandy Brooke; co-executive producers, Henry M. Sayre, John Lindsay.


THE WORLD OF GILBERT AND GEORGE
CALL NUMBER: 709.04 W9275 vhs

69 minutes; 1981; director, Gilbert and George; producer, Philip Haas

THE WORLD OF JOHN WHITNEY
CALL NUMBER: 760.0285 W619w ld
GUIDE: 760.0285 W619w ld guide

60 minutes; c1984; directed by Toshifumi Kawahara.

SUMMARY Six experimental films by John Whitney in which the images are created by a computer and accompanied by music. Also includes a segment in which Mr. Whitney discusses his work. A pioneering work in computer art and an attempt to create "visual music" from abstract motion graphics.

THE WYETHS: A FATHER AND HIS FAMILY
CALL NUMBER: 759.13 W9795Zw vhs

58 minutes; c1986; produced and directed by David Grubin

SUMMARY Documentary about painter and illustrator N.C. Wyeth, focusing on his relationships with his five talented children, perhaps the most famous of whom is the painter Andrew Wyeth. Includes home movies, and interviews with the children, in which they discuss their father's work, personality, opinions, and effect on their own creative development.
YOUNG AT ART: NEW YORK HIGH SCHOOL FOR PERFORMING ARTS  
CALL NUMBER: 792.09747 N5328ZY vhs

60 minutes; 1989; directed by Mark Benjamin; produced by Mark Benjamin and Elisabeth Fink Benjamin

SUMMARY This documentary explores the creativity in the self-discovery that these ambitious high school students exhibit in the classroom, rehearsals and in performance as they struggle to become actors, musicians or dancers in addition to passing the required academic courses for their diploma.

A YOUNG MAN'S DREAM AND A WOMAN'S SECRET  
CALL NUMBER: 732.20995 Y74 vhs

58 minutes; 1991; director, Philip Haas; producer, Fernando Trueba

SUMMARY One of a series of films on traditional art. Presents an artist in Madagascar who works as a funerary sculptor and an artist in Papua New Guinea who builds spirit houses in villages.