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Gun Talk (Part One), by Eric Saks, Open Channels '91 grant recipient, 14:40 minutes. GUN TALK is a diary-like approach to issues surrounding gun control. Saks uses tableau interviews, computer animation, speech synthesis, and paper cut-out puppets to focus on a childhood gun incident and its repercussions. The result is a strong argument against the destructive gun culture of America.

Conspiracy of Silence, by Lynn Hershman, Open Channels '91 grant recipient, 15 min. This videotape re-creates the final moments leading to the mysterious demise of Cuban artist Ana Mendieta, who plunged to her death from the 34th floor apartment she shared with her husband, artist Carl Andre. Her death, and the subsequent murder trial of Andre, created heated debate within the art world and raised questions of the sexual, class and racial inequities of the judicial system. Hershman gives Mendieta a voice by detailing the numerous ambiguities and contradictory evidence surrounding the investigation as told by many of Ana's artist friends.

→ The Nomadics, by Ulysses Jenkins, Open Channels '91 grant recipient, 12:40 min. This video composition traces the sojourn of the East African people's movement and cultural influences as cultivators of early human civilization. From the tribal, nomadic travels of the Ethiopians and their ancestral link with the matriarchal sun goddess, to the emerging symbolism of fire and the patriarchal expression of weaponry and property, this conceptual myth is based on the reflective nature of the earth's people's interpretive and creative life based upon a spiritual quest. The utilization of the sandpainting as oracle provides the metaphorical vehicle of dissemination. The original soundtrack accentuates the different cultures represented.

Was It Only A Dream?, by Sue Kornfeld, 1991 Open Channels '91 grant recipient, 13:40 min. Kornfeld combines the look of a 1950s television puppet show for children (eg. USA's "Kukla, Fran, and Ollie") with the animation style of the Melies' film "A Trip to the Moon" to depict the lunar allegory illustrated in Johannes Kepler's book, "The Dream" (circa 1634). Subtitled, "Posthumous Work On Lunar Astronomy And Its Relationship To A Witchhunt," this tape shows how Kepler, one of the first astronomers, disguised his observations of the moon as a dream allegory to avoid persecution from the church and laymen. Because of the interpretation of his dream, Kepler's own mother was tried and tortured for witchcraft.

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ID, by Chris Robbins, VAP '91 grant Recipient, 14:00 minutes. Borrowing the structure of experimental narrative, Robbins offers both an autobiographical and, subsequently cultural analysis of identity construction, by dealing with the late revelation that she was adopted, and the paradigms set forth by her father, an advertising executive.

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The Green Box, by Lorie Erikson, VAP '91 grant recipient, 5 minutes. It is a quote from Virginia Woolf, ("It is in our idleness, in our dreams, that the submerged truth sometimes comes to the top,") that Erikson best describes the ongoing process of creating dreams in her work. If successful, the submerged truth emerges, if only for a moment. This work was conceptualized to be projected on unconventional screening surfaces, such as a pool of milk on the floor, or integrated into a landscape on a frozen lake at night. Presented as a single channel work, The Green Box is like a hypnotic memory, without meaning but memorable.

We Come To Dance, By Carol A. Morton, VAP '91 grant recipient, 7:51 minutes. For ten years the Los Angeles Contemporary Dance Theatre has been turning ordinary, inner-city black girls from ages 8-15, into beautiful dancers who feel good about themselves, and who go on to delight, with their performances, audiences in the Southland. this tape focuses on the company's Children's Jazz Dance Ensemble; the girls' hopes, fears, and inspirations; and illustrates how the arts improve self-esteem and ultimately lives.

Fear of the Human Form, by Eric Hull, VAP '91 grant recipient, 7 minutes. This tape is a humorously staged flashback of Hull's childhood fear of mannequins and statues, culminating in the performed exorcism of his phobia by consuming the mannequin in flames. The act of cleansing by fire is to ease his troubled mind.

From the Vaults of Memory, by Anet Margot Ris, VAP '91 grant recipient, 14:00 minutes. This tape deals metaphorically with the self-image of women - as imposed by culture, and then reinterpreted by the self. Using choreographed movements, (Ris is a dancer) along with state-of-the art video techniques, Ris creates a sensual and free image of women as they become one with the elements and the landscape.

3. Pangaea Dreams, by Rachel Rosenthal, VAP '91 grant recipient, 56:30 minutes. In this experimental video of the performance of the same name, renown Los Angeles performance artist Rachel Rosenthal performs as Gaia, constantly giving birth to and devouring herself in a circular dance. Using the Wegener theory of all land masses having been at one time united in a "Pangaea" supercontinent, Rosenthal's ecologically sensitive work provides a metaphor for all that we do not understand about Mother Nature as a living cosmic body. Wegener's theories were prophetic of plate tectonics, which revolutionized geology.

4. In a Day's Work, by Terry Braunstein - '92 Open Channels recipient, 9 minutes. This was the first Open Channels grant awarded to an artist having never worked in the video medium. Book Artist Terry Braunstein based this tape on a series of photomontages (like those used in her Book Art), combining live action and computer animation to speak about the nature of work and life.

Teasers, by Jean Rasenberger, '92 Open Channels grant recipient, 10:36 minutes. This work attempts to foreground the often pathetic and sometimes sublime confusion of boundaries experienced between the personal and the promotional. The story is told through the narrative space of a personal diary and collides with that of a film trailer. Rasenberger takes an ironic look at the diary and media's myth-making capabilities, juxtaposing its melodramas and banalities.

Carpool August 20, 1992, by Eames Demetrios, '92 Open Channels grant recipient, 18 minutes. Seemingly shot in real time, this tape of four individuals in a carpool on the last day of the Republican convention, is actually an improvisation by actors, centering on the peculiar and arcane specifics of media knowledge that we collectively "pick-up". The reality in this tape is the daydream of the driver of the car, where Demetrios placed the footage of the actor experiencing the Surreal quality of the Republican Convention in Houston, Texas.

dat ol Negro Tradition: de "Hi-Tech Lynch Tree", by Salah M. Abdul-Wahid with The Hittite Empire - '92 Open Channels grant recipient, 15 minutes. This videotape uses documentary footage and enacted sequences to examine, both metaphorically and literally, the spiritual and physical effects of a lynching upon a community. Focusing on the crowd lynching and mutilation of Emmet Till, Abdul-Wahid juxtaposes the historic with the imagined, as performed by The Hittite Empire.

50. Height of Appetite, by Paul Tassie - '92 VAP grant recipient, 12 minutes. This experimental video takes a "Bunuelian" point of view, opposing our horizontal visual and experiential relationship to the world, while creating new visual relationships between dirt and air, fish and bird, humans and their physical universe: the body.

Ratha Hou a.k.a. Chum Sambath, The United Cambodian Community (UCC), '92 VAP grant recipient, 9 minutes. Chum Sambath, a Cambodian artist living in exile in Long Beach, works in the traditional style of Cambodian sculpture. This art form is unknown to a new generation of Cambodians that were born in America. This tape was made as an educational video for exhibition at the Arts of Apsara Gallery for the United Cambodian Community.

Getting Along, by Art Nomura, VAP '92 grant recipient, 23:54 minutes. This short-form experimental documentary was commissioned by KCET as an artist's treatise on racism after the 1992 Los Angeles Riots. Nomura recreates his own childhood memories of racism as a Japanese-American, while interweaving personal testimonials of racism experienced by individuals of all races.