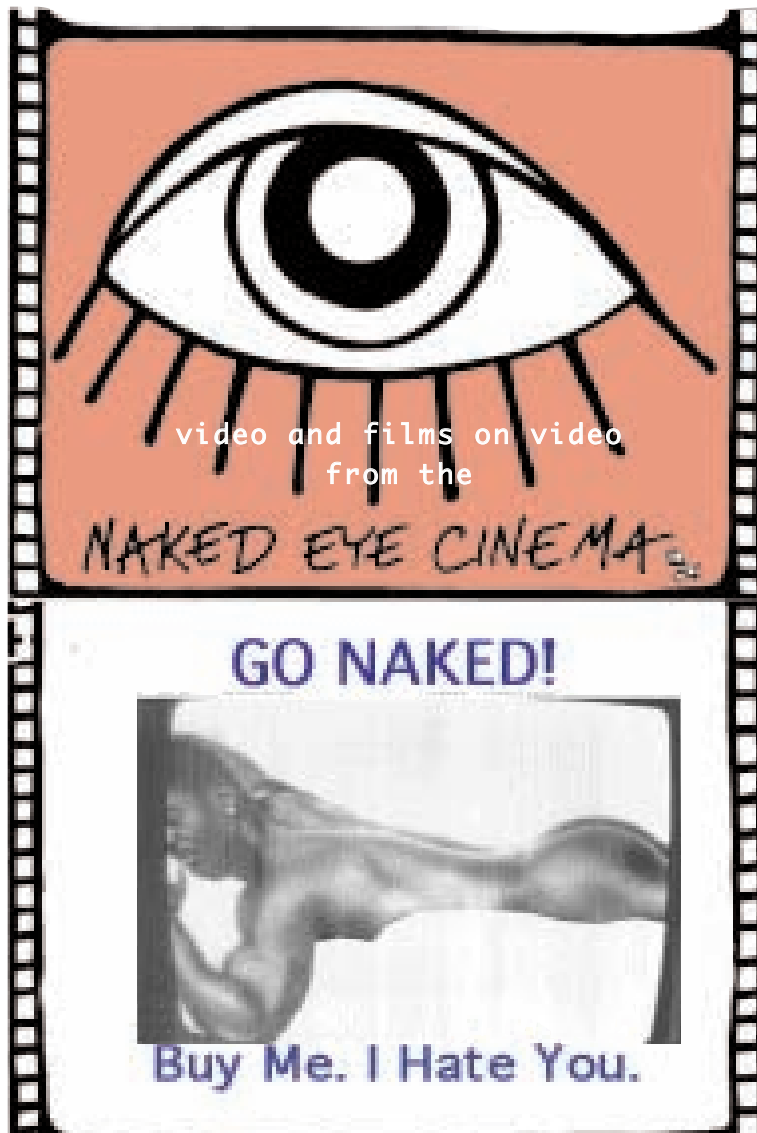


Naked Eye VIDEO



What Is Naked Eye Cinema?

In 1985 artists Leslie Lowe and Jack Waters realized that the only way people were going to see their films (and the films they liked) was to self-exhibit (and to show the films too!). Using the Lower East Side art center ABC No Rio as home base they showed super8, 16mm and video in galleries, theaters, lofts, salons, nightclubs, street corners -- wherever you could fit a projector - all over Manhattan, the U.S.A. ... the World. The mixed bag aesthetic was a rare venue where Todd Haynes, Jon Moritsugu, Penelope Wehrli, Christine Vachon, Bradley Eros, Aline Mare, Kembra Pfahler, Carl George, Richard Kern, Nick Zedd, Cassandra Stark, and Todd Verow, to name a few, showed side-by-side with classic titles like Sergei Eisenstein's Mexican Study Film, Maya Deren's Meshes In The Afternoon, Monterey Pop, and Grey Gardens. Naked eye was the ONLY venue of its era consistently showing film and video by women, queers and other miscreants. A center of the newest and most challenging spheres in contemporary music, performance and visual art, the spirit of Naked Eye Cinema lives in new and "used" videos that belie genre classification. Let's just say, "they're ...different!"

Table of Contents

Page 2	Introduction by Robert Hilferty
Page 3	Works by Peter Cramer
Page 4	Works by Jack Waters
Page 5	Cramer and Waters collaborative work
Page 8	Works by Leslie Lowe
Page 9	Films of Carl George
Page 16	Selected works from the archives
Page 22	Performing Arts
Page 23	Media/Broadcasts
Page 24	Music/Performance Art/Spoken Word
Page 25	Visual Art and Exhibitions and Events

VOICES AND VISIONS: NAKED EYE CINEMA

by Robert Hilferty, 1986

In spite of the recent trend in artist repellent rents and stock market crashes, the spirit of Kenneth Anger, Jack Smith and Andy Warhol is alive and well and living on the Lower East Side in the form of a group which calls itself the Naked Eye Cinema. Originally a handful of performance artists wishing to document their work for the East Village club circuit, Naked Eye Cinema has successfully managed to expand its community of independent filmmakers as well as provide screenings of old masterpieces (i. e. Richter, Baillie, Anger, etc.) and new work for an ever-increasing audience. The underground has resurfaced.

It's a question of the age-old coupling of aesthetics and economics. As Kembra Pfahler, one of Naked Eye's "off the wall" filmmakers, puts it, "My film making technique is not inspired by an intellectual accumulation but by an inspirational availablistic mood method...the availablist movement is based on the theory of making the best use of what is available." And what is available is Super-8 film stock, creativity and communality.

Super-8 is cheap and creativity is overflowing. What's special about Naked Eye is the support system of artists it represents. According to Jack Waters, "the proximity to one another makes it easy for many of the artists to correspond and intermingle within the working process of the films." They all work together in order to see an individual project to its completion. One is reminded of the word of Jonas Mekas twenty years ago: "The beauty, that is our direction--not money, not success, not comfort, not security, not even our own happiness, but the happiness of all of us together."

Naked Eye Cinema is not a name for a single vision, aesthetic or political. On the contrary, the group encourages diversity and freedom of expression. The films range from the feminist (Penelope Werhli's Invasion Of The Amazons "documents the struggle of women to gain control over the sources of the language systems which imprison them.") to the political (Peter Cramer's Corrective Measures, Politically Speaking seeks to evaluate "the state of democracy in a age of fascist deterioration."); from the mythic (Carl George's The Lost 40 Days episodically and out rageously meditates on sex, death and murder) to the romantic (Leslie Lowe and Jack Waters' Nocturnes cinematically choreographs Chopin's music eloquently and decadently); and from the erotic (Cassandra Stark's Wrecked on Canibal Island, where "eroticism arises as the victor, in the battle of love gone mad and abandonment."); to the psychotic (Erotic Psyche's Mutable Fire, "torn between the ecstasy that propels and the horrors that paralyze.").

And the visual styles differ dramatically too. Some have the look of home movies, unpolished and unpretentious. Others can look very professional, like the stunning images and structure of Penelope Werhli's In A Storm Even Dinosaurs Trip and the haunting video-generated effects of Bradley Eros' Pyrotechnics. In an age which values extensive and expensive exercises in meaninglessness, Naked Eye Cinema offers a resourceful antidote.

VIDEO and FILM ON VIDEO

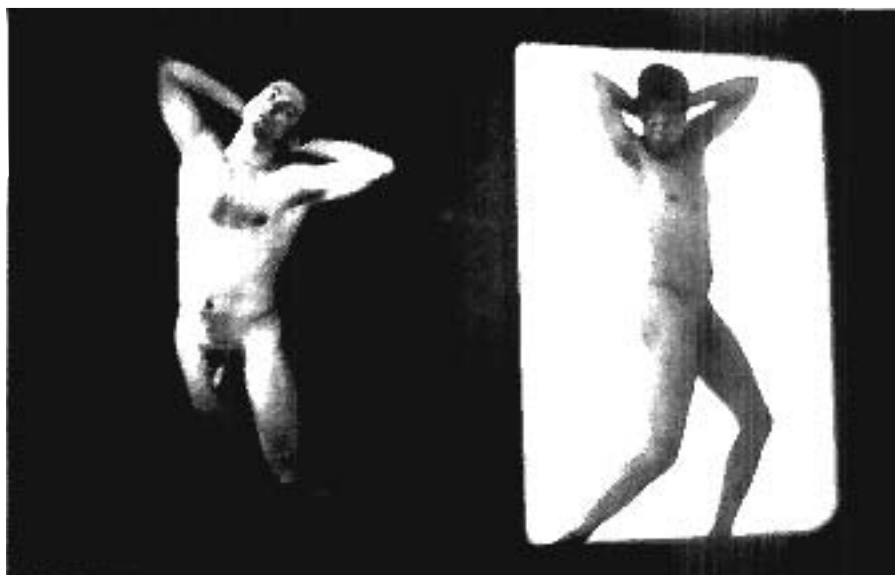
PETER CRAMER

Peetie-Pete rocks. He comes from "a fine tradition in classical dance", but you'd NEVER know it. Brilliant conceptual film making at it's best. The work is simple, concise, distilled... but not esoteric.



Corrective Measures S8 10 min 1986

Capturing the conflict of fighting violence with violence, terror against terrorism, politics exploiting itself.



Black & White Study 1990 6 min.

Premiered at the New York Lesbian and Gay Experimental Film Festival (now MIX) Festival. An exploration of chiaroscuro, nudes, movement and film techniques in constantly shifting fields of perception. Eroticism and humor highlight an interracial couple engaged in a tableau vivant of opposites and attractions.

Patty "Rocks The Blocks" 1996 5 min.

This Super-8 film to video encapsulates the ebullience of demonstrating our free speech rights with a bittersweet reality of the continued struggle for inclusion by lesbians and gays of Irish identity in the St.

Patrick's Day parade. The Gaelic pageantry and pagan revelry among the groups participating in the "Rock The Sham - Rock the Block"



events are captured as Judy Garland belts out a rousing, "It's A Great Day For The Irish". Icon Judy reassures us again to keep our chins up with the song from the musical Carousel, "When You Walk Through a Storm". Cheer the lads and lassies from Glenveigh to Glockamora; from Christopher Street to Prospect Park in this green 'n lavender Fifth Avenue Moment.

PC TAPE #1 - Films
Corrective Measures
Haiku Study
Black And White Study
Tilted Arc
Patty Rocks The Blocks

PC TAPE #2 -
Installations
Casa Moscas and
Coney Island. Shown at
Abc No Rio, NYC and
The New Leonard Beach
Hotel in Miami Beach.

PERCODAN AND WISDOM BY JACK WATERS

Videography by PETER CRAMER

20 minutes
1995

Based on the
poem by SUR RODNEY (SUR)

Dream/Memory/Reflection. Fidelity of
Friendship vs Sexual Attraction.

In this dreamlike remembrance of New
York City in the '80s the narrator is irre-
sistibly drawn to the west side highway
where his fantasies lie with Russel, and
the area's other manly lures.

Reminiscent of a time and a scene that has gone
the way of disco, poppers, and free love, the video
is a reflection of lust and loss.

with LEE RIVERS
and
MELISSA WYNN

Sounds by
DJ Spooky.



INTRODUCING MR. DIANA

Peter Cramer and
Jack Waters

Video/27 min. 1996

INTRODUCING MR. DIANA IS A VIDEO SHORT DOCUMENTING THE NEW YORK CITY ARRIVAL OF CONTROVERSIAL COMIC BOOK ARTIST AND ILLUSTRATOR MICHAEL DIANA. MICHAEL DIANA, THE HOTTEST ASTRAL FLAME TO SCORCH NEW YORK CITY'S CREATIVE UNDERBELLY FACED OBSCENITY CHARGES IN FLORIDA, HAVING ALREADY DONE TIME THERE FOR HIS SHOCKING AND OUTRAGEOUSLY FUNNY PICTORIAL OBSERVATIONS.

News Item:

[Largo, FL] - A ruling issued on May 31, 1996 by Circuit Judge Douglas Baird has declared Mike Diana's zine's, BOILED ANGEL #7 and #ATE as obscene. The judge emphasized throughout Mike's ruling that he personally found Diana's comics "patently offensive.", referring to Diana as the appellant," and stated, "The evident goal of the appellant's publication is to portray shocking and graphic pictures of sexual conduct so it will be noticed. If the message is about victimization and that horrible things are happening in our society, as the appellant alleges, the appellant SHOULD HAVE created a vehicle to send his message that was not obscene."

Mike's stellar popularity in the underground realm of ribald iconoclasm has made him a current target of authoritarian "zine'-ophobia". In his art he exposes the hypocrisy of common atrocities committed in the name of Traditional Values; those of Family, Church, and Nation; ideas he gets straight from TV news. Mike's soft spoken, gentle character is a sharp contrast to the harsh images of bloody sexuality he creates. His persona combines the raw innocence of Melville's Billy Budd with the lusty ingenuousness of Voltaire's Candide.



The video features the "three faces of Mike": Artist, Political Scapegoat, and Object Of Desire. He stands poised amidst the jumble of severed limbs, human genitalia, and visceral secretions of his own creation. Explore the territory inside Michael Diana, as the video makers survey his trials, his art and his surfer-buff physique.

INTRODUCING MR. DIANA FEATURES AN APPEARANCE BY **MARTHA WILSON**, WHOSE POLITICAL AND SEXUALLY EXPLICIT PROGRAMMING OF ARTISTS LIKE **ANNIE SPRINKLE** AND **KAREN FINLEY** MADE HER ALTERNATIVE SPACE **FRANKLIN FURNACE** A FRONT-RUNNER IN CHALLENGING TODAY'S HARSHLY VINDICTIVE CLIMATE OF CENSORSHIP IN AMERICAN PUBLIC ART.

THE FLOWER MARKET

Video 15 Min

Director/Producer: Jack Waters
Film/Videography: PETER CRAMER



Synopsis:

Homoerotic
Fantasy of New
York City Flower
Market District.



PHOTOS: PETER CRAMER

Running Time: 15 Min
Released: 1994

New York's floral district, like Amsterdam's is a scene that is most vibrant at the crack of dawn when flowers are shipped in to wholesalers. Very convenient timing if you've spent all night at the disco! If you want it fresh you have to be there early. Not only are the better florists there to get the freshest flowers, but also the latest, freshest, and hottest dish. The scenario of this video is inspired by the central core of the design world: Inuendo, rumors, and gossip. Hearsay based on the cruising practices of one of New York's top gay floral designers. A vignette in a pastoral country setting - full of sunflowers and wild flowers - shows what the honey bee is really attracted to. Two lusty youths get it on atop a bed of exotic varieties.



BRAINS BY REVLON 16MM 18 min 1986
Jack Waters

Three women, the modern Graces represent the ideals of Production, Advertisement, and Mass Appeal. These cultural arbiters prophesize through their control of print media



NOCTURNES 16MM 13 min 1987
Leslie Lowe And Jack Waters
Chopin Nocturnes accompany this study in black and white
inspired by Huysman's decadent novel A Rebours



DEMETER AND PERSEPHONE
Leslie Lowe Super 8 1984

Persephone's descent into the underworld with a contemporary twist.



Mathew Courtney in
Death And The Compass
by Leslie Lowe Circa 1985
(uncompleted)

THE FILMS OF CARL MICHAEL GEORGE



**GORDON STOKES KURTTI IN
LA BELLE FLEUR**

**BELOW L-R
Hedda Lettuce in
“The Right To Love”
“The Boy Is Gone”
Kembra Pfahler in
“Les Lesbiennes
Dangeureuses”**

“Whiporwill”



WHIPPOORWILL

Carl Michael George

Super-8 Color 17 min. 1987

A grand scale oeuvre featuring Washington D.C. as the star. Ethel Merman makes a comeback as "Americana" - Uncle Sam in drag. A brutal scrap between two yuppies over the wares of an Apple Annie ensues on the steps of the New York Stock Exchange. Through the use of tableau vivant, the paintings of Rockwell Kent, Edward Lannan and Raphael Sayer come to life and combine with visions of Lower East Side tenements and urban squalor to illustrate the lies and broken promises behind the "greatness of a nation".

MISS KITT

Super-8 Color 6 min. 1987

CATS...CATS...CATS! George "lets his hair down" in this purrrrrfect homage to lifetime idol Eartha Kitt. The feline Leslie Lowe and swarthily handsome Noel Robichaud tango and spin the strain of Eartha's vibrato. The winners and losers of the New York City Cat Show highlight the central theme of this aMEWsing flick.

THE BOY IS GONE

Super-8 Color 14 min. 1988

Master raconteur and poet Edgar Oliver collaborates with George to create a film of a young boy's unqualified devotion to his mother and her negligent response and abandonment. An odd tale weaving images of emptiness, confrontation and the subsequent void. A profound statement of loss.

MIAMI - THE LAST RESORT

Super-8 Color 6 min. 1989

Beautiful bodies and decrepit deco in America's current glam urban hot spot. Big baskets and breasts provide the only beach picnic.

LES LESBIENNES DANGEREUSE

Super-8 Color 12 min. 1989

This comic spoof, replete with accurate sets, costumes and music stars Kembra Pfahler as "Gland Closed" - the virginal young maiden who, unbeknownst to her, is being spied upon by two lesbian suitors as she strolls in the garden. A mad chase ensues. Guest appearances by Ace Tedeschi, Carol Myers and Squeeky as the forbidden lover.



THE LOST 40 DAYS
Carl Michael George

Sex, murder and birth vie in this collection of vignettes linked by an eclectic score of exotic and soulful music.

THE STAR SPANGLED BASHER

16mm (original Super-8) Color 8 min 1991 .

Examines the relationship between the rise in homophobia and racism during times of frenzied patriotism. The image of Whitney Houston singing the national anthem at Superbowl XXV is juxtaposed with CNN newsreel of military maneuvers in the Persian Gulf and a five-borough anti-violence march organized by the New York City Gay and Lesbian Anti -Violence Project.

THE RIGHT TO LOVE

16mm Color 4 min. 1991

Features the lip synch artistry of drag queen Hedda Lettuce. Using split screen the film depicts Lettuce lip synching Nancy Wilson's 1978 classic song along side images of gay and lesbian couples. A truly stellar performance by Miss Lettuce.

DHPG MON AMOUR

Carl Michael George

16mm (original Super-8) Color 12 min. 1989

A Super-8, homestyle movie which explores the radical advances made by PW (People With AIDS), in developing their own health care. Focusing precisely the ordinary minutiae of David Conover and Joe Walsh's daily life, DHPG Mon Amour shows the struggle for self-determination and control over one's own body, and resonates on an intimate and more broadly political level.

"DHPG MON AMOUR" was featured at the 1990 New Directors Series at the Museum of Modern Art and has been exhibited at museums and theaters throughout the U.S. and Europe.

LA HISTORIA ME ACUSARA

1/2" or 3/4" Video 20 min. 1993

A look at the rapidly changing and increasingly volatile situation in Cuba from a gay perspective. Filmed and narrated by Carl George while in Cuba doing research for his feature-length film adaptation of the Reinaldo Arenas novel "Old Rosa".

DHPG MON AMOUR



Whitney Houston is
THE STAR SPANGLED BASHER

THE LOST 40 DAYS

Carl Michael George

Super-8 Color 13 min. 1986

A series of vignettes inspired by the ancient celtic calendar alphabet, The Song Of Amergin. The sections of this film come together to form a diverse collection of images including "The Queen Of Every Hive, The City Of Gold, The Six Armed Shiva, A Night Of Horrifying Dreams", etc. They are linked together by an eclectic score of exotic and soulful music.

DHPG MON AMOUR

Carl Michael George

16mm (original Super-8) Color 12 min. 1989

A day in the life of Joe Walsh and David Conover. Joe cooks dinner while David goes through the elaborate ritual of injecting the drug Gancyclovir (DHPG), a daily process.

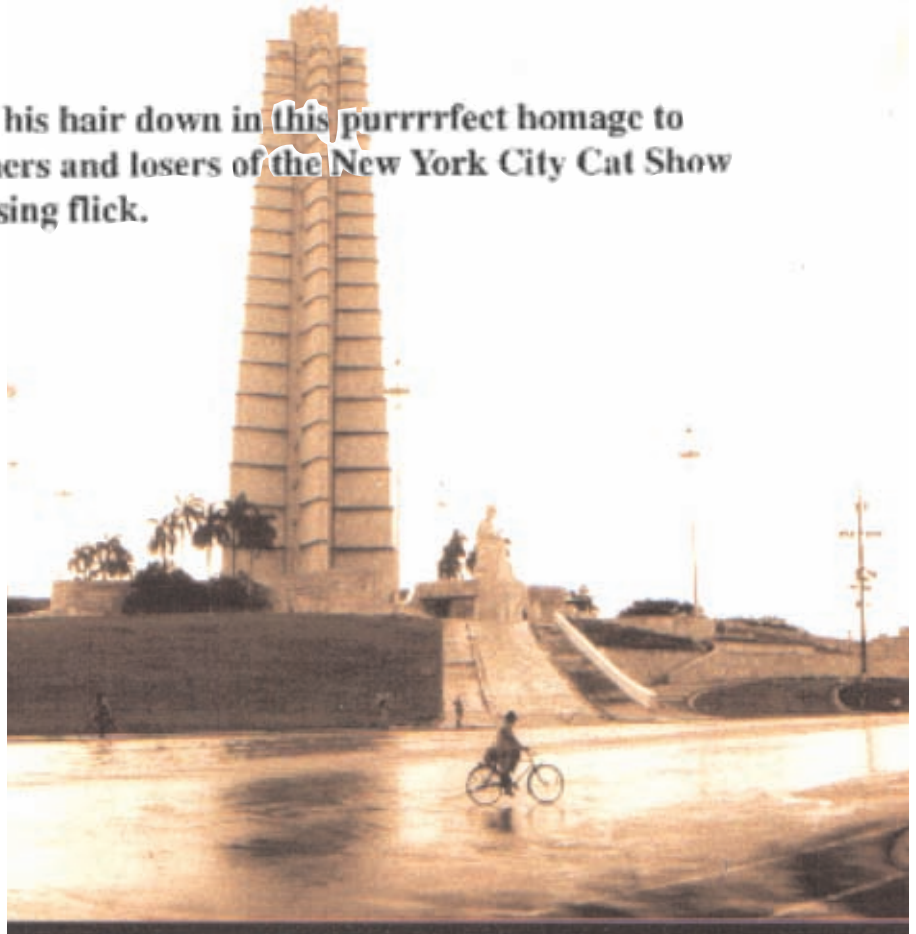
MISS KITT

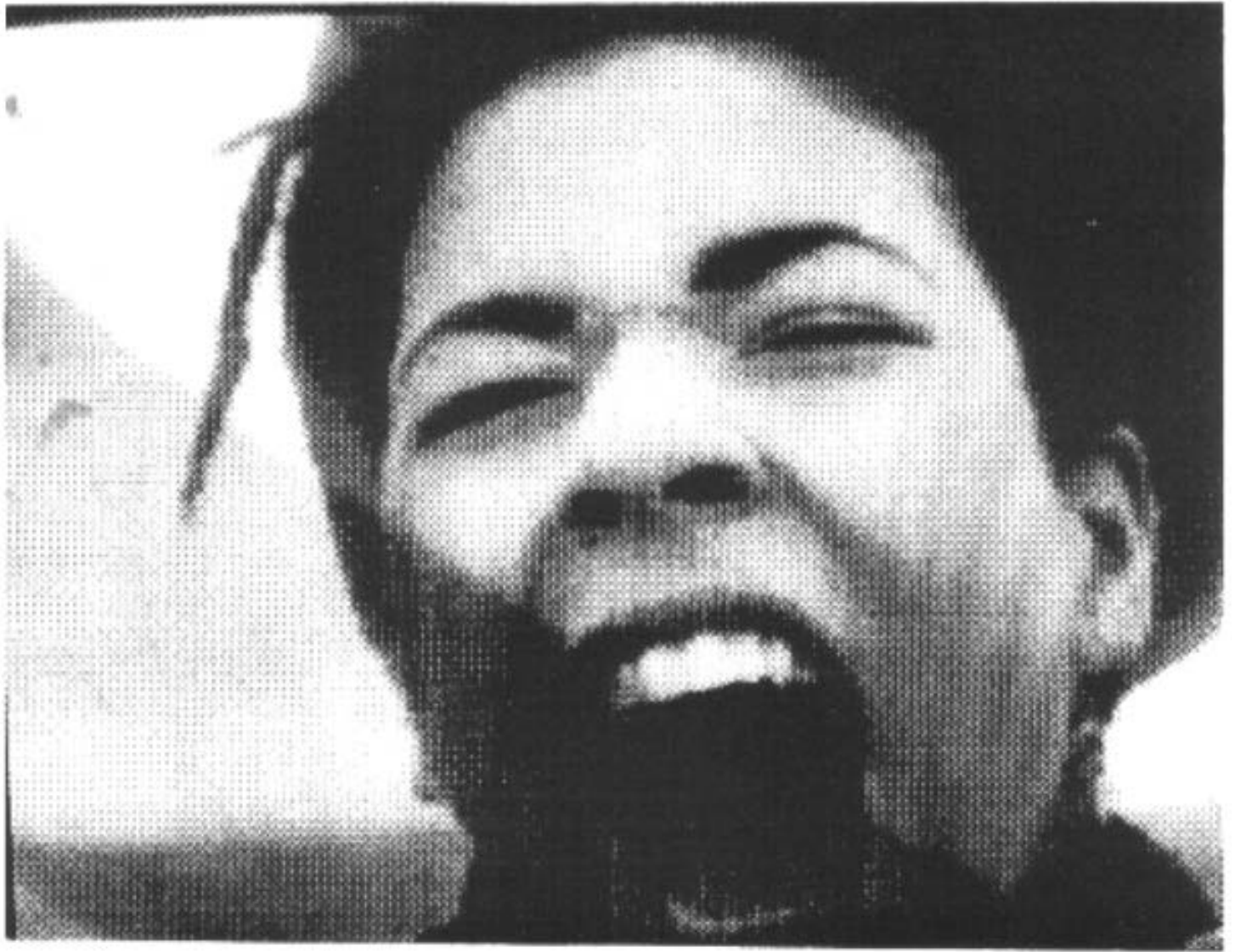
Carl Michael George

Super-8 Color 6 min. 1987

Cats! Cats! Cats! Carl George lets his hair down in this purrrrrfect homage to lifetime idol Eartha Kitt. The winners and losers of the New York City Cat Show highlight the theme of this a-mew-sing flick.

La Historia Me Acusara





Framed

by Penelope Buitenhuis, 1986, B&W and colour tinted, sound, 15 min.

Shot in New York and Vancouver, Framed is a film about frames-walking out of frames into new locations. A spoof on dramatic clichés, the narrator takes a ferry ride to Manhattan and recalls 8 vignettes on love and violence. Her story is monitored by two T.V. voyeurs who control the protagonists by the push of a button.--Penelope Buitenhuis.



PLAYBOY

TESSA HUGHES - FREELAND

"THE BASIC THEME OF PLAYBOY IS THAT OF VOYEURISM AND VIOLENCE; EXPLOITING THEM IN SUCH A WAY THAT CERTAIN HUMOUROUS ELEMENTS ARE BROUGHT TO FORCE."



SHADOWS

Brad Taylor

This movie is about 1, 2, and 3 and their relationships to each other, especially 1 and 3. It is also about my brother and I and some astrological inquiries of ours which will not necessarily read into the picture. The priest and the hunter are meant to illustrate the uselessness of western dualist thought.



IN A STORM EVEN DINOSAURS TRIP.

1986, 9 min.

A Film by Penelope Wehrli

with: Laurie Perricci
Guto Pereira
Plauto
Uri Katzenstein

Somewhere between Drama and Comedy,
the Cowboy loses his Eternal Rythm.
A Desert opens up between the Hero
and the Heroine.

After that the Heroine leaves the
Room.

A Transient Bullet Production.



INVASION OF THE AMAZONS (CONTINUED EROSION)

1984, 15 min.

A Film by Penelope Wehrli

Audio Composition by Ann Miles

A film that documents the struggle of women to gain control over the sources of the language systems which imprison them.

An attempt to call forth the urgency of the need for political change as a "race against time."

(Thomasin Lansing, East Village Eye, Dec 84)



WRECKED ON CANNIBAL ISLAND
Cassandra Stark with Natz

Where eroticism arises as the victor, in the battle of love gone mad and abandonment. A film about passion.



MUTABLE FIRE

Totems of destruction & desire. Acts of transformation. An operation on the combustible urges in a junk black mass. Illuminations of the exquisite panic. Torn between the ecstasy that propels & the horrors that paralyze, the psyche demands: remake love's body, reshape the profane mythology. A swiftly-sliced nightmare of history and erotic autobiography.

(Super-8, color, sound, 7½ min. 1984)

GUERILLEROS, EROTIC WARRIORS

Bradley/Eros

Your blood pulses in that belly where sleeps
the double sex. Let it come, the age of our desire.

—Rimbaud

Fucking & sucking. Cobras in syrup/magnetized ether suspended above the flame. With my ear down to the ground, the volatile secret rises: To put an end to the slaughter of the body. I compose while embraced. Manifestoes held tightly between your lips. Give the microphone to the cunts of the world. Let them speak. Lucid knife. We sing dangerously. We sing the body chaos. Venus to penis: the axis of eros, the meaning in its veins: to remake the world in the image of our desires. The subversive body; under the skin of all oppression, the space of resistance, transfused. Wombkind transmitting the message. Reveal erotic love to be a resistance to tyranny — to dispose of the whip. The apparatus of blood without slaves.

We might have given birth to a butterfly
with the daily news printed in blood on its wings

—Mina Loy

I am hunting for your voice. siren. sex light. ionization. your shoulderblades, jackknife swift. dark vegetation of eyes. hair setting fire to itself I come naked with anointments covered in oils, ash, filaments charged, combustible urges, sexualized vapors. The genitals: mutable language, sensitive screams. The wild hare dipped in blood. The fetish of the fertile beast. erect. liquid caresses. We undress our wounds with light exchanged. A dark work, illuminated. On the street smouldering flames. I lick, while outside, decisions are made. Soldiers advancing. Blood money and daddy = death. Bondage secured with lies. Assassination paid with terror. Amnesia of history, the superstition of zero. False tolerance. The laws inscribed on our flesh. We, it seems, can own ourselves, in imagination. Our eyes, weapons, chants, vessels, all heated for contradiction. The swerving road. The mind utopiates. In the act of thunder, we open psychic fields. pulsations. Thighs milky driven. An elixer with the smell of panic. We mix, exquisite. Cries unmasked. Fingers in the flesh, extending. Unleash hieroglyphic scars, healing. Automatic writing in the shape of our desire. Music in the chemistry, asphyxiating poisons. The unfolding history of the taboo. Let it come, she said, bend it. The eye beat beat. The rhythm eye. The dreamwork explodes.

'I am manipulating', says the alchemist.

'No, you are dreaming.'

'I am dreaming,' says the poet.

'No, you are manipulating.'

EROTIC PSYCHE

DANCE/PERFORMANCE



Valerie Carris as Brunhilde

THE RING OUR WAY 120 min.

Under continuous revision
-an operatic epic based on Wagner's Ring.

"...a grand, urgent, mythic burlesque, full of hyperbolic excess --The San Francisco Bay Windows

Water's and Cramer's ambitious rendering of the Wagner Ring Cycle. The centerpiece is the lavish multi-media production performed at the 1994 Lesbian and Gay experimental Film Festival at Anthology Film Archives in NYC. It features an all star cast including Jim Hubbard and Jerry Tartaglia as Rhinemaidens, Debra Karpel, plus Carl M. George, Valerie Carris, Esther Kaplan, Kathy Danger, and numerous stellar appearances. The current version includes the never before shown finale featuring the romantic final act of Siegfried filmed on location by Jonathan Quinn, and for a "capper", a Gotterdamung that you just "gotter" see for yourself.

C. Carr in The Village Voice describes the scene's opening:

"There lay Brunhilde in a broken field of rubble, surrounded by votive candles. Brunhilde was a black man. Siegfried--in hunting/gathering gear, plastic sword, and a wig--played it straight"

Marion Jacobson of the Washington Post wrote: *"This fashionably jumbled set of Wagner Cliffs notes is tailor made for short attention*

spans...a combination Wagnerian vaudeville show and horror flick...Scratchy old recordings of Wagner hiccup in the background..with actresses Valerie Carris and Jacqueline L'Eau alternating hyo-to-hos! and bloodcurdling shrieks. As Syberberg did in his "Parsifal" film, Waters/Cramer present Wagner as a collage of information in which an opera performance is only a fragment..."

And an outraged Nathalie D. Wagner (the composer's great-grand daughter, and president of the Wagner Society of NY) wrote:

"...One's preference remains the Ring Wagner's way"

Premiered at New York's La Mama Caberet in 1990, excerpts have been shown in Hamburg, Berlin, London and Paris.

MEDIA

Hamburg Opfener Canal (open channel)

One of the first broadcasts made on Hamburg's public access television. Group of artists on the 1990 Abc No Rio exhibition tour includes: Esther Kaplan, FlyBobbie Fultz, Jack Waters, Peter Cramer, and others.

120 Min (2 1 hour broadcasts)



Hi Tek Power To Tha' Peephole

1994 Return engagement at Hamburg
Opfener Canal

Collaboration by Peter Cramer, Hans
Christian Dany and Peter Cramer.

In cooperation with the Sei Dabei Section of
The Week Of Fine Arts events.

"You can't beat our meat, or buy a better
Hamburger"

120 Min (2 1 hour broadcasts)

MIXED BAG PERFORMANCE STUFF

HEAL BENEFIT MARATHON HIGHLIGHTS 1987

Early AIDS event with Performances by Bill T. Jones Company, Cookie Mueller, Ridiculous Theater, Howie Montague, Dan Froot, Reno, Kembra Pfahler, Tabboo!, Happi Phace, Phoebe Legere, and yoga workshop by Jiva Mukti founders, then known as Sharon Gannon & David Life.

TEMPTATIONS 1987

Performance unplugged. Series curated by Samoa. With Tabboo!, Victor Poison Tête, Minou, Minno Van Toorenberg, Donald Miller, etc...

COLAB AT THE LIMELIGHT 1985

We got Religion -

Philly does Neo Shaman a' go-go, POOL does Doris Humphrey's The Shakers, and a full Gospel Choir conducted by Sallie White.

ABC NO RIO AT THE SAINT 1987

With Philli, David Crocker, Taylor Mead, Doug Henderson & Spongehead Experience, Phoebe Legere, Tabboo! and the usual cast of oddball characters.

ABC NO RIO, THE EARLY YEARS circa 1981 120 min

Colab Years with works by Kiki Smith, Rebecca Howland, Alan Moore, Bobby G. Tom Otterness, Mike Glier, Bimbo Rivas, etc.

ABC NO RIO EXHIBITIONS
BANNED AND REJECTED

Oasis D'Neon Magazine November 8, 1986

PERFORMERS: Peter Cramer (MC) Bonnie Rose Marcus/Miss Fit, Vinnie Salas, M Sutti, SELECTED ARTIST AND INTERVIEWS incl: V. Salas, Curator, Nancy Sullivan appears as as Anna Sokolow speaking for J Waters.

ABC NO RIO, THE FIRST 5 YEARS (1985)

Group exhibition At New York City Department of Cultural Affairs City Gallery
Performances by Circle X, Valerie Caris, Samoa and more.

MIAMI, THE LAST RESORT, 1989

Art rooms installed at the New Leonard Beach Hotel by 15 New York Artists.

Interviews with the artists and Trashy Disco Party at Club Nu.

The John Sweitzer room, The Scarlet Whore Of Babylon was used as a location for America's Most Wanted (TV Show - clip included)

DETROIT/WINSOR EVENTS, 1987

Exhibition and events at Michigan Gallery and Art Source in Winsor, Ontario includes the permanent collection and current art works by many young new york artists. Also performances by Circle X (artband) and Kembra Pfahler.

ABC NO RIO: 10 YEARS/7 DAYS

Abc No Rio In Hamburg, 1991

Kunstlerhaus exhibition centering around the Abc No Rio Permanent collection, and art collectives- Sister Serpent, The Purple Institution, Art Positive, Cheap Art, BULLET SPACE, etc. Locations at Weltbekannt e. V., Public Billboards, Street Posters, Tele 5, Opfener Canal TV & Radio, Hamburg Broadcast Tower, etc.
Tapes Produced by Allied Productions, Inc. 120 minutes

All works on VHS NTSC unless otherwise noted.

Prices include shipping and handling.

Make check or money order payable to Allied Productions, Inc.

For foreign currency apply exchange rate as of date you write the check (we are all one)

Send to:

Naked Eye Cinema

C/O Allied Productions, Inc.

P.O. Box 20906 Tompkins Square Station

New York, NY 10009 U.S.A.