

## WALTER UNGERER – An American Independent Filmmaker

### Comments by Walter Ungerer on his films

on the occasion of a retrospective in Kiel, Germany, 2006

**MEET ME JESUS (1966)** 13:51 min., 16mm b&w reversal, color negative

The form of the film is cyclic. The world is formed. It grows. It decays. It dies. It is reborn. With each rebirth there is a change. The film begins with a flickering light...the light of life. It grows changing in color.

Animals appear representing the beginning of life on earth. Birds appear and multiply representing the growth of population. Pigeons in a city appear. Then people appear this point.



Each section of the film focuses on a theme. When we see sporting events, a woman doing a striptease in a mirror, a party with a drunken clown, it represents decadence and corruption in society. The flickering light becomes weaker.

Next comes a sequence with people marching: policemen, soldiers, dancers, a crowd at a football game, college professors. We see the read-out from a computer: rows of numbers. We see an apartment house with all the apartments the same. Humans have lost their individuality. They are like fish on a conveyor belt.

One section of the film represents hope. It is a sequence with a woman on a beach, then close-ups of the woman. The hope is human being will sense the connection they have with each other and out of that feeling will come love. But quickly the film moves to the next section: preparation for war. Hate, anger and fear have overwhelmed what love there was.

The world plummets ahead towards its destruction. The German Shepherd dog and the baby represent innocence. As everything else, they are consumed by the destruction. The light out life goes out. But it begins again. But it is different. The woman we saw at the beginning of the film, has acquired new attributes. In the beginning of the film she was innocent. She smiled and laughed at looked straight at the camera. At the end of the film she looks at a mirror enamored of herself. Now she is vain.

I don't think the theme of the film is difficult to understand.

It is a film made from "found" footage. The making of the film was a very easy, enjoyable process. At the time I made it, I was teaching film production at Columbia University in New York City. The television stations (ABC, CBS and NBC) often gave our department film they no longer needed. From that material I made MEET ME, JESUS.

I had an idea about the theme as I was creating the form: sections separated by black. As I worked on a sequence, I thought about the sound for it. I used much popular music of the day sometimes looking for lyrics that echoed the visuals. For example the Beatles say, "It won't be long." as the destruction of the world comes nearer near the end of the film.

I played with slowing down and speeding up the music. I used that technique near the beginning where we see first pigeons and then people. I thought it emphasized the different rhythms of walking.

The title MEET ME, JESUS and the lyrics you see on the screen "Meet me, Jesus, meet me, and if my wings should fail me lord, meet me with another pair." was chosen to, "Help, we humans are in trouble and need help wherever we can get it.

Sometimes people think it represents Christianity because it has Jesus in the words. I use it to represent all humanity.

Though most of the footage was found, I did shoot some of the material. I shot the sequences with the woman smiling at the beginning and looking at herself in a mirror at the end. I shot the scene in a room that ends with a woman on a beach in the distance then coming closer.

Editing was done on a Moviola. We didn't have the Steenbeck in the United States at the time. I think there were two Steenbecks at the UN building in New York City in 1965.

### **Introduction Too Oobieland - Pt. ONE of Oobieland (1969)** 10 min., 16mm color negative and reversal

At the time I made Oobieland Part one and Two I was living in a rented loft in New York City only a few streets from the Empire State Building.

I started Introduction to Oobieland with four foot strips of clear 16mm film which I taped down on a large six foot long table. I had an assortment of transparent inks (small bottles of liquid acetate). Since film is acetate material, acetate inks adhere smoothly to the film surface. I applied the inks with fine camel hair brushes. I had some string strung across a portion of my loft like a clothes line. To this I clipped the ends of my newly drawn strips so they hung down almost to the floor. Eventually there were many strips hanging. They would take some days to dry. When dry,



I would splice some sections together, sections that with the naked eye looked appropriate together. They were spliced with clear Mylar tape which could be pulled off without any damage to the film. So I taped, un-taped and re-taped sections. Then I played them in my projector in the projection booth onto the large screen in the screening room (another portion of the loft). Some of these sections I sent to a film lab for further processing. I would ask them to make a color composite print. For instance I might have four 12 foot sections that I wanted the lab to composite. Each 12 foot section would be composed of three 4 foot sections spliced together. The lab would make a 12 foot composite as if four sections were compressed together. It was always a very exciting time when I viewed the lab composites because I was never sure what the results would be.

As the strips of film became the film, I began to have ideas about what these spots and globs I was drawing seemed to represent. I began to imagine a mythical, mystical place where all kinds of spirits lived, both past and present.

I did not think about sound or audio as I was creating the strips of film. When I was satisfied with the what I had done, I thought I would create the sound track for it by showing some children the film and recording their comments as they were watching it. A friend of mine agreed to bring his son and daughter to my loft to watch the film. The boy was three. The girl was four. They watched the film but said nothing. Their father suggested we look at the film again. This time the result was the same. They said nothing. So I asked them to talk about what they had just seen. One of them said, "It's very nice but we don't know what it is." I knew I didn't want to continue with this approach.

One of my students at Columbia University was a musician. I asked him if he would come to my loft and play music to my film. He told me he played with a band, and thought it would be interesting to have the band play while watching the film. Late one evening they arrived. Unknown to me they had not played together for many months. Instead of preparing to play music they began to socialize and get "high". Time went by and they were still not in the mood to play music. I asked them if it would be alright for me to play with their instruments. It was alright with them. So I began to make all kinds of sounds. While I made the sounds I recorded them on a tape recorder. Later I re-recorded. Sometimes I recorded backwards. This playful approach to putting sound together was similar to the approach I had used for the picture.

Making OOBIELAND Part One was an opportunity for me to draw and paint. I grew up always drawing and painting. I went to an art school where I was always drawing and painting. As I began to work with film I no longer had the opportunity to draw and paint. I missed the physical experience of putting ink and paint on paper or canvas. This film brought me be back to that comfortable place.

### **OUBI EST TERRAM OOBIAE? - Pt. TWO of Oobieland (1969)**

5 min., 16mm color negative and reversal



The title UBI EST TERRAM OOBIAE? means in Latin (according to my then wife, Kathryn Davis) "Where is where?" It's another example of what I do in life and in film: being obtuse, enigmatic. The young woman in the film was my wife. I asked her to play the part a princess from the mythical place Oobieland, who comes to a television studio in New York City to be interviewed. I didn't tell her what to say. I did tell her I was going to ask her a number of questions, as if she was being interviewed for television.

The entire shoot was a set-up for my film production class at Columbia. Each student in the class had a technical role, as if they were part of the television crew. There were six or seven film cameras shooting and one video camera. The film stock I used was out-of-date. In fact the laboratories were no longer carrying the chemicals to process the film. When shooting was finished (maybe a three hour shoot) I couldn't find a lab. to process the film. A new lab was starting up and was willing to use their chemicals to process the film. But it was the wrong chemicals causing the film to remain wet. It would not dry. I brought the film back to my loft and strung it like clothes line back and forth from the front to the back of my 55 feet long loft. Three months later the film was dry though pieces of dirt were stuck to it because of the time it was just hanging in the dirty air of NYC.

Editing was done by eye and layered the way video tracks can today be easily layered in nonlinear computer software programs. Sound was also layered. When I say editing was done by eye I mean I simply looked at the length of a sequence and decided to cut where I felt it was correct. I did not use a Moviola to play the picture and sound together.

Parts One and Two of Oobieland were completed in 1969. They were finished very quickly.

**SOLSTICE (1973)** 25 min, 16mm color negative and reversal

When I made Solstice I had just moved from New York City to Vermont. I lived on a farm. My closest neighbour lived a mile away. There was forest all around me. I felt as if I had come home. When I was very young I lived in Germany. It was very rural where I lived: hills, mountains, farms, small villages. Sometimes I tended the geese. I sat in the field with my uncle as my family harvested the crops. Coming to Vermont must have been like reliving my youth because I was overwhelmed by it: smell, sound, look of nature, simplicity, honesty. Nature never frightened me even though I was brought up in the land of Hansel and Gretel. The memories of living in Germany and the stories my parents told me about their lives in Germany were being brought back to life. Those memories and the experience of now living in a natural environment conjured up in me feelings of spiritual and mystical proportions. Under this influence I created Solstice.

I used an Auricon 16mm camera that was converted from its original purpose to shoot 100 foot rolls of film to a camera that could shoot either 400 feet or 1,200 feet at a time. It meant I could shoot an entire scene that lasted either 11 minutes (400 ft magazine) or 30 plus minutes (1,200 foot magazine). Also that camera had a crystal control enabling it to shoot in sync with a tape recorder that also had a crystal control. I had access to a Nagra tape recorder with a crystal control. Simply stated, I was now able to shoot long sequences with synchronous sound.



I wanted to record the mysterious nature of my surroundings. The light was amazing filtering through the trees. Overcast days were different from sunny days. Cloudless days were different from cloudy days. In the fall, winter and spring there were mornings where a mist or fog engulfed much of the landscape. It was caused by warm air touching the cold snow or ground. That mist to a lesser extent could often be seen hovering over streams and ponds. I wanted to record this so I would set-up my camera on a tripod and record.

If I had shot only 10 or 20 seconds of film, I thought it would not be enough to get the feeling of the place I was recording. I didn't want to pan or move the camera as it was recording. That would disturb the intensity of what was being recorded. But I didn't simply want to record the location with its atmosphere. I wanted to record something of what was there that wasn't seen by most people...the spirits...the ethereal inhabitants I knew were there. And so I searched for actors or non actors with qualities that coincided with the qualities the spirits had.

The scene with the girl (Lois Phibrick) in the hole was created because a hole was temporarily dug by a backhoe for a fuel tank to be buried in front of my house. We (crew and myself) used an eight foot ladder to get Lois in and out of the hole. She had no idea what I wanted to do and no idea about the film. This can be said about all the actors, no idea about what would happen until

shooting...except for the Teeny Tiny scene and the scene with Carl Beck. Carl Beck is the character that comes out from behind the tree where there is snow on the ground.

I gave Craig Babock (Teeny Tiny man) the Teeny Tiny story to memorize. He had done a presentation at Goddard College where I saw him using the mask. I told him to bring it along to the shoot. He had no idea what I wanted to do. I told Carl I wanted him to write his own monologue. I told him I wanted his character to start off as if crazy, to become sane and even profound and then to become crazy again. He showed me what he had written. We shot it some time later.

The last scene of SOLSTICE was with Peter Schumann and his Bread and Puppet Theater ensemble. I remember the morning we shot it. First, we all sat around the round table in the kitchen of our farmhouse drinking tea. I don't recall any of the conversation but it didn't have to do with shooting the scene at all. After half an hour I asked the ensemble if they were ready to start filming. They were. I told them I wanted them to walk from a place in the forest along a road to another place along the road. It was a distance of maybe a quarter of a mile. I asked them to do what they often did as an ensemble at performances: walk in a procession acting out their respective costumed parts all the while playing their musical instruments. The instructions were relatively simple. They needed little instruction. I had set-up the camera for this before they had even arrived. The camera and sound equipment were in place as I walked them to their starting positions. It was a particularly warm morning making the mist heavy and dense. The mist was an unexpected addition. I believe we shot it in one take. When I saw the result of that shot, I was very pleased. Because of the mist and fog of that morning, the figures as they approached, seemed to mysteriously emerge from the distance or depths of the landscape. What also pleased me was though the figures passed near the camera, it was still hard to distinguish any details of any of the passing-by characters. I knew that this roughly 9 minute shot would end the film.

The purpose of the dialogue in SOLSTICE is to confuse and frustrate the viewer. Zen Buddhism uses the same technique in order to break the mind's constant effort to understand. Each student seeking enlightenment, is given a koan (riddle, puzzle) to answer. They must ponder over the koan in an effort to gain the insight necessary to achieve enlightenment or freedom from desire. At prescribed times during the novice's stay the Zen master engages the student in dialogue to see how far the student has come in his quest.

The characters in SOLSTICE say, "No". They don't believe the viewer will break through her/his attachment to the illusions they have created, which they call the world. They don't believe the viewer will give it all up. They know that if the viewer gave up her/his attachment, then they would be free.

I, as a filmmaker creating, use no conscious intellectual method for creating my work. In fact I'm often consciously aware of my mind using its thinking powers to try to understand. This gets in the way of my creative process.

**KINGSBURY BEACH (1999)** 6:21 min, S-VHS, jpgs, Mac 8500, M100, Photoshop

This piece was based upon a father's fond memories of vacation life on a small beach with his daughter and wife. The location is a beach at Cape Cod called Kingsbury Beach. That summer my daughter was six or seven. I took quite a few photographs of her at the beach as well as my general surroundings the week we were all there. When we came back to Vermont where I was living, I viewed and then stored the digital photographs on my hard drive. The photographs remained stored for a number of years. I had no intension of doing anything with the photographs.

I had also taken along to the beach an S-VHS camcorder that summer. I shot a number of rolls of tape (a few hours of material). Like the still images, it was stored after viewing. Some years after recording the initial still images and moving images. I pulled up some of the Kingsbury Beach stills which were stored. I had just updated Boris FX and the Media 100 software. In order to test it I needed material. So I pulled the stills from Kingsbury Beach into the program just to test and see what the possibilities were with the new software.



That's how the project got started. As I worked with pictures, I simply responded to the material I was creating. Sequences began to evoke in me certain feelings: mystery, darkness. As a feeling began to develop, I built on it...tried to strengthen it. I would become more focused on it and it would become clearer what I wanted to evoke for myself and the potential viewer. Sound was also an important element in the project in evoking the feeling or mood that was evolving and immersing as I worked on it.

There was nostalgia for me as I made the piece. My daughter was growing up and in so doing, was moving away from me. You see when I actually created the film six or seven years had passed since shooting the stills and footage. As I was creating **KINGSBURY BEACH** it was my twelve year old daughter that was living with us, and quite independent (not with any negative connotations) compared to when she was much younger; yet the stills and video footage took me back to when she was six.

Additionally, I sensed unrest with my then wife in regard to our marriage. I felt there was impending danger to our family as a unit. (Nostalgia...longing for what was or seemed to have been). In the film I was trying to say, "If you hold on to the little girl," as the sequence with her encased in the cubes represents, "you prevent growth, you stifle. So, take a deep breath and let life and death unfold...no matter what it is". I was confronted with a loss, first the daughter that relied on me, and then ultimately the entire family through a divorce that was not my choice. There was something that seemed very profound in the realization I had no control over a situation that was going to drastically change my life.

As some artists sketch and draw every day, I take pictures and shoot video. It's like exercising each day. I don't want to give the impression it is a chore. It's simply a wonderful activity for me.

A technique I used extensively in **Kingsbury Beach** is called layering, the build-up of levels of images. A double exposure of a photograph is two layers. I was working with 5 or 6 and up to 12 layers at a time depending on the section of the film being constructed.

When layering photographs you are placing one picture over another. When I layer sequences it is more complex. Because sequences are not simply multiple images one after another in strip form, when two layers of film clips are placed together, how they relate to each other in the beginning may be different from how they relate at the end. One sequence or clip might be a face but in the sequence there might be a zoom-in to one of the eyes. The first frame of the sequence (clip) would be the face. The last frame would be an eye. The other sequence (clip) might be a static hand. How the face relates to the hand as they overlap may be from different from how the eye relates to the hand at the end.

My editing program allows me to do all sorts of things to the clips I work with: colorize, zoom in and out, spin, twirl, turn upside down, stretch, compress, blur, cut and paste...and so on.

This layering approach or technique was also used to create the audio. But beneath it all there is a mood or feeling I wanted to generate with this work. My techniques, my tools are simply what I use in an attempt to create an experience for the viewer: mystery.

A film or video's movement -- not just in terms of pacing, but in terms of the actual nature and rhythm of its motion -- is critical to the moods and emotions it evokes and/or creates. Popular media is so intent upon compression and speed, we forget how effective a medium both cinema and video can be when the rhythms slow: meditation, contemplation, and reflection, as opposed to rapid-fire 'action' or input, can reach deep within and stir feelings it's almost impossible to articulate. This is what I hope for.

**THE AWAKENING (2002)** 9:45 min., miniDV, Mac G4, Media 100, Boris Fx

This film is a reflection of my own spiritual journey that I was taking. In my life I didn't know where I was going. I no longer was part of a family. I no longer lived in the house I had built sixteen years before. Now, living in a new place for a year, the despair I had felt from losing my wife, my daughter, and my home; had given way to acceptance of my present situation. I was alone living in a strange building. Yet there was a forest nearby. Each day I would walk through the forest. It seemed to give me comfort. It did not threaten me.



One morning I awoke at 4:00 am as I had done numerous times before. This morning I decided to take my camcorder and record my walk. Later I looked at the material I had shot on miniDV tape. I began to edit the footage. I began to try to recreate the feeling of my actual walk. I was not sure what I was doing. I was following my internal impulses as always before. As the project took shape I realized the film was saying the same thing my previous films have been saying: within is the spirit, the universal spirit.

Though I was making decisions intuitively, there were moments of conscious thought about the formal structure of the film: pace and rhythm, shot to shot connections. Even earlier when I was shooting the film I was thinking about the framing and composition. How fast should I pan? Should I zoom in? But once I was living the feeling or experiencing the moment, then those thoughts disappeared, and I was creating without awareness.

Editing of the film was done on a PowerMac computer using Media 100 nonlinear editing software. Other software used was Boris FX, Adobe After Effects, and Adobe Photoshop. The project was shot and edited in a 4 to 5 month period.

In 2003 I moved from Vermont to Maine to live with a woman I met on the internet in 2002. As I was finishing a film, *Down the Road*, about my life (I am attaching an article written about it), I was also wanting to do new filming.

I was living in the house owned by Dianna Rust, now my partner. She had been living there for six years. Dianna's daughter Lara (19 years old), lives there as do four cats and a dog. Right from the start when I moved in I found the house to be very interesting. It was interesting for the ornate Art Deco furniture and fixtures and the many photographs by well-known photographers on the walls, and Dianna's own photographs. She is a photographer. I see myself as a simpler person than Dianna especially in the choice of house furnishings. So I found this new house I was living in to be very fascinating.

I noticed the light moving throughout the house over the period of a day. I noticed the shadows that were created by the objects in the house. I noticed the shadows on the window shades. I decided to put my camcorder on a tripod in the bedroom because it was a quiet room where the camcorder would not be disturbed and I frame a shot in the viewfinder that I liked. I decided to program the camcorder record still shots, very short bursts of a few frames (It could not shoot one frame at a time). I would leave the camcorder on for 24 hours during which time it would record these short bursts. Then I moved the camcorder to another location using the same process of having it shot short bursts. I was interested not only in recording the changing light but the changing reflections in mirrors and glass. I enjoy creating a feeling of not knowing what you are seeing in my films. Reflections and mirror images lend themselves to not being able to grasp what is really happening.

I shot in different room in the house over a period of several months during the winter. During that time I viewed some of the material and liked what was being recorded. I liked the speeded-up action of the shadows moving across a room, or the shadows cast on window shades by trees outside.

I didn't think this could be a film ... just light and shadows and glimpses of cats or Dianna or her daughter.

Sound was being recorded at the same time picture was being recorded. Because it, too was recorded in bursts, it was abrupt. A conversation in another room would start and before a person finished talking, it would be stop.

As I looked at the material on my computer I began to select some material to keep and some to discard. Mostly I discarded what was redundant... material that repeated what I had already recorded. There was much of that. But a film was beginning to immerge. I felt it was capturing something of the house where I was living. It was more than the space or the light. It was the ether, the space that is not seen or noticed unless you are tuned into it, not noticed unless you are willing to be there and study it. To me it is a pure space where only what is essential is important.

I continued to cut the material down once I accepted this new project as my next film. I added a few more bits of sound. One was the voice of Dianna answering the telephone. One day I called her from another room in the house all the while recording as she answered the phone. She didn't know what I had done until she heard it in the film.

There was an argument Dianna had with her daughter that I recorded. That was put into the film. I continued to shoot film for some time not necessarily for the purpose of using the picture but more for the sound. As I recorded for the purpose of maybe using the sound (wind chimes, birds, a dog barking), I knew I was close to the end of the film. This was the editing stage. The first footage I



shot months before, had established the form of the film. Now in the editing stage I wanted to respect that form and style: simplicity, restraint. The text material echoed that simplicity. It was just enough to identify the title and everyone involved in the project.

The whistling music I used in the film I heard on the radio. Quickly I recorded it when I heard it. Better to have recorded it and not used it than not to have recorded it at all. When I played it I felt good about including it. With a little work moving the music to different locations, I finally placed it in two places, and made it louder when it's heard at the end.

Sometimes I recorded whatever was on the radio. Once there was a news report about the hurricane Katrina. The radio news reporter mentioned people in New Orleans were angry with President Bush for being more concerned about the war in Iraq than the American people hurt by the hurricane. I was compelled to include that news report in the film. I am not a Bush supporter nor a supporter of the war in Iraq, not to mention Afghanistan or further back Viet Nam. When I included this sound of the news reporter commenting on Bush's priority of the war in Iraq over the people in New Orleans, I felt unsure if it was right. I felt it was a purer work without the comment on Bush being in the film. I left it in because I feel terrible about the direction the United States is going in, and that was more important than any thoughts about a less pure or more pure film. And the film was finished.

My tools and equipment were a Sony VX2000 camcorder for shooting picture and recording sound, and the Media 100 non linear editing system with Photoshop and BorisFX software for editing. I also used a Panasonic S-VHS camcorder to record but I did not use any of that material.

(Walter Ungerer, April 2006)

## Filmography/Videography up to April 2006

Walter Ungerer is a longtime filmmaker and artist of international reputation, beginning with the underground film scene of NYC in the early 1960s, continuing through to his own experimental short films and features in Vermont from the late '60s to the 21st Century. Ungerer recently moved from Vermont to Maine, and continues to make films and videos there. His most recently completed feature, *Down The Road*, debuted at the Syracuse International Film Festival last spring (2005), and a retrospective of Ungerer's work was shown in Kiel, Germany this April. Ungerer's most recent video installation debuted at the Space Gallery in Maine in March (2006).

Ungerer was born in Harlem, New York City in 1935 of German immigrants. He studied art and architecture at Pratt Institute, receiving a BFA degree in 1958. He then went on to Columbia University, where he received an MA and PD in 1964. Simultaneously, with his educational studies, Ungerer worked as a freelance cameraperson and editor. He turned to independent personal filmmaking in 1964, after returning from Nigeria, where he was the cinematographer for a television "special". Between 1964 and 1969, when he moved to Vermont and a teaching position at



Goddard College (...he had been teaching film production at Columbia University), he produced five films: *The Tasmanian Devil* (1964), *Meet Me, Jesus* (1966), *A Lion's Tale* (1968), *Introduction To Oobieland* (1969), and *Ubi Est Terram Oobiae?* (1969). In 1976 he formed Dark Horse Films, Inc. a Montpelier, Vermont non-profit company under which he produced four features: *The Animal* (1976), *The House Without Steps* (1979), *The Winter There Was Very Little Snow* (1982), and *Leaving The Harbor* (1992).

Then came a long period of exploration with the computer, using the computer to not only edit but to create the entire film without the use of a camera. This period produced *Birds 2/93* (1993), *Anna's Amazing Moving Animals* (1994), *Relatives In X, Y, & Z* (1996), *The Window* (1997), *Kingsbury Beach* (1999) and *Untitled 2.1* (2001); all short films no longer than ten minutes long. These works rekindled Ungerer's passion for

drawing and painting. They gave him the opportunity to hone his creative eye and his acute visual sense. They also offered him, once again, the experience of putting colors and shapes on a real surface; missed since the days of being an artist student and young artist painting or drawing on newsprint paper or canvas.

In 2001 Ungerer returned to documentary filmmaking to produce *and all this madness* (2002), a film about the September 11, 2001 attack on the NY World Trade Center. Once before he had made a film based on political motivation, his criticism of American government policies. *Keeping Things Whole* (1974) was an interview docudrama that recorded people's views of the Viet Nam War; at the same time weaving in a fictional story about a young man about to be drafted. *and all this madness* is a more straight-forward investigation into the causes of the 9/11 attack.

*Down The Road* (2005), one of Ungerer's most recent films, is very much autobiographical, though not totally a documentary. Through interviews with friends of Ungerer, it searches for reasons for the collapse of his eighteen-year marriage. It includes clips from his earlier films as well as old "home movie" clips of better times (as when the camera plays hide-and-seek with his three year old daughter). This material is woven together in the form of a tapestry of memories and present day occurrences to give (more than anything else), an impression of the media artist's life. The film was included in the 2005 Syracuse International Film Festival and the 2005 Athens International Film Festival.

Ungerer's most recently completed work is the nineteen minute *91 Le Grand*, a four month study of the movement of light through a space, Ungerer's home in Maine. The camera simply records, programmed to take still pictures between intervals of being shut down. More than anything else, it is a meditation in time, space and place. An outgrowth of *91 Le Grand* is a video installation titled *Inside-Outside*. Using two projectors, it incorporates the photographs of Ungerer's partner Dianna Rust and *91 Le Grand*, to illuminate a series of hanging curtains in an interior space. It was recently installed at the Space Gallery in Portland, Maine. Additional venues are now under investigation.

In July and August retrospectives of Ungerer's computer works will be at the Alamo Theater, Bucksport, Maine; Farnsworth Art Museum, Rockland, Maine; and Railroad Square Cinema, Waterville, Maine. With fifty years of filmmaking, video, computer, and media experience; Ungerer's works have been shown at festivals and competitions throughout the world including the Florence International Film Festival, Florence, Italy; the Tours International Film Festival, Tours, France; the Athens International Film Festival (Best Feature Film for *The Animal*, Merit Award for *The House Without Steps*, and *91 Le Grand* included); the Houston International Film Festival (Bronze Award for *The Winter There Was Very Little Snow*); Atlantic Film and Video Festival, NS, Canada (Critics' Choice Award for *The Winter There Was Very Little Snow*) and the Black Maria Film Festival (Jurors' Award for *Leaving The Harbor* and *91 Le Grand* included). He has also been honored with special exhibitions at the Museum of Modern Art, New York City; Everson Museum, Syracuse, New York; Filmmuseum, Amsterdam, Holland; the Athens Film Society, Athens, Greece; the Hong Kong Cultural Centre, Kowloon, Hong Kong; and the Fleming Museum, Burlington, Vermont. Among other grants and awards, he has received an American Film Institute Independent Filmmaker grant in 1977, and a National Endowment for the Arts Media grant in 1983. He has also been the recipient of several Vermont Council on the Arts fellowship awards.

## Contact Walter Ungerer

Walter Ungerer  
Dark Horse Films, Inc.  
91 Le Grand Drive  
Camden, ME 04843-4351  
USA  
PH:207-236-0278  
FAX: 207-230-0078  
[dhf@darkhorsefilms.org](mailto:dhf@darkhorsefilms.org)  
[wu@adelphia.net](mailto:wu@adelphia.net)  
<http://www.darkhorsefilms.org>

## Contact „Der Besondere Film“

[www.exposed-film.de](http://www.exposed-film.de)