

Mary says, "Although *Radical Software* specifically refers to video, I believe it can be aptly applied to any software, whatever the medium, which is truly avant garde. I hope that video practitioners everywhere will see these films, many of which are by videocinematographic filmmakers. Video relies as much upon the visual to bring emotions to life in viewers as film does, though they are quite different media . . . as different, in fact, as still photography is from film. When you view something that has come out of the spirit of an artist whose vision is as focused and refined as Jordan Belson then you have experienced something new and exciting, something you can take with you into your vision of your own work."

Besides her work as a collector of film and videotape, lecturer and art dealer, Mary has found time to star in a recent film by Connie Beeson entitled *The Letter* . . . described by Connie as a surrealist work which explores the inner emotions and psychological barriers of a woman struggling to liberate herself. In addition to her film activities, she has arranged showings of videotape at the Nelson Gallery-Atkins Museum in Kansas City, at the Exploratorium and American Zoetrope in San Francisco and in her own gallery on many occasions.

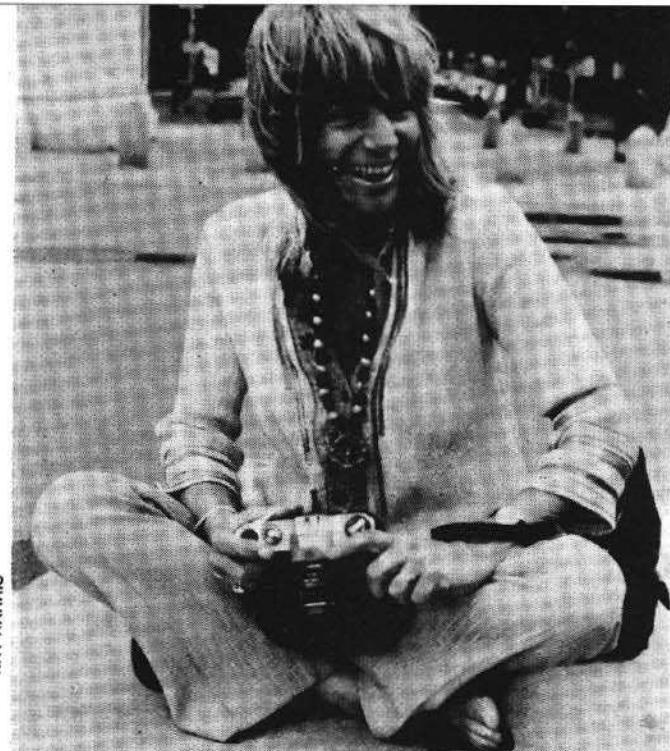


For a catalog of films and tapes available for sale, write:

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connie shooting stills THE VIDEO ARTIST

by Connie Beeson

"The photographed image, still photography, films, video tape, the catching of momentary time and its playback, excites, absorbs, consumes my energy," says woman photographer Connie Beeson.

She also says she's a liberated human being with deliberate ties. The liberation is inside. The home, husband, children reflect my communal spirit of love, and nourishes the artistic spirit, so it is all one; the place to be includes running to the sea; running to the mountains; making love; working in the studio; working in the field. And like Reich, I think sex is great; I'm heavy on erotic imagery; the body is a poem; the smile is a miracle; movements shift in light, and behind the lens the mind-photographer selects, is disarmed, wonders, exalts, recreates, feels like a painter; it is a total involvement. The mere triggering of shutters, the presumptive stilling of time, the focussed energy in seeing, is that part of the creative process that is an end in itself. I have decided that what feels right about taking photographs, moving and still, is the masculine part of my nature. But it is never enough. It is what I do with this material that is counterpart feminine in me. Editing is always a necessity. Of course I try to pre-edit, and video taping is the easiest way to turn out a creative project that is finished. Even so I am always wanting to make my tapes into a different kind of artistic whole than their original. Recently I made a video tape of lovely Anais Nin at the Women on the Move innovative program of Redwood High School (the best female image scrutiny program in the country). Along with several high school groups with their studio video cameras and set ups, I ported my Porta-Pac, hooked