

CHRISTOPHER FELVER

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FILM/VIDEO – Produced & Directed

CECIL TAYLOR: ALL THE NOTES – 73-minute documentary on avant pianist, composer and poet Cecil Taylor. The free-jazz firebrand who defies categorization, discusses his theory of composition, improvisation and performance while rehearsing, teaching, dancing and performing with his big band *Orchestra Humane*.

U.S. Premiere: Lincoln Center, 2005.

Pan African Film Festival, 2006.

Library of Congress, 2007.

MAKING THE NATURE SCENE – 3-minute live performance by SONIC YOUTH recorded live at *All Tomorrows Parties* in Los Angeles 2003.

HISTORY OF THE AIRPLANE – 3-minute performance by Lawrence Ferlinghetti of his poem reflecting the story of aviation from the Wright brothers to 9-11. Original music composed and performed by David Amram, 2002.

U.S. Premiere: Mill Valley Film Festival, 2002.

TIMING IS EVERYTHING – 8-minute screen juxtaposition of ‘planted cameras’ contrasting Tiger Woods’ zen-like concentration with Cecil Taylor’s elliptical jazz expressionism, mediated by Violet, a border collie who saw neither but seemingly reacts to both.

U.S. Premiere: Hirshhorn Museum, 2000.

HUM BOM – 3-minute performance by poet Allen Ginsberg of his epic anti-war poem. The film juxtaposes footage of nuclear destruction with the poem & original music composed and performed by David Amram.

U.S. Premiere: Mill Valley Film Festival, 1999.

DONALD JUDD’S MARFA TEXAS – 30-minute documentary at the Chinati Foundation and Fort Russell, site of Judd’s permanent sculptural installations and architectural renovations. Judd’s last known interview is interwoven with criticism by John Yau. 1998.

World Premiere: 6th Biennale Internationale du Film Sur l’Art, Centre Georges Pompidou, 1998.

THE CONEY ISLAND OF LAWRENCE FERLINGHETTI – 60-minute documentary examining Ferlinghetti’s life as poet, publisher and painter. Appearances by Allen Ginsberg, Gregory Corso, Anne Waldman, and Amiri Baraka. 1996. Aired by KQED, San Francisco.

World Premiere: 53rd Venice International Film Festival, 1996.

U.S. Premiere: Mill Valley Film Festival, 1996.

Best Art Documentary: Cinema Arts Center, International Independent Film Festival – Huntington, NY, 1997.

TONY CRAGG: IN CELEBRATION OF SCULPTURE – 60-minute documentary on Great Britain’s Turner Prize Recipient. 1993.

World Premiere: 4th International Art Film Biennale, Centre Pompidou – Paris, 1994.

13th International Festivals of Films on Art – Montreal, 1995.

Festival International du Film Sur l’Art – Knokke, Belgium, 1995.

JOHN CAGE: ONE SEVEN – Composed according to “chance operations” and performed at the San Francisco Art Institute. 30 minutes. 1991.

TAKEN BY THE ROMANS – 60-minute documentary exploring four generations of contemporary art in Rome, from the development of abstraction after World War II to the Nuovo Romani. Artists included are Sandro Chia, Enzo Cucchi, Janis Kounellis, Dorazio, Mario Schifano, and Pizzi Cannella. Narrated by Giovanni Carandente. 1990.

U.S. Premiere: Museo Italo Americano – San Francisco, California, 1994.

JOHN CAGE TALKS ABOUT COWS – 10-minute video in which Cage talks about Black Mountain College, his art and music. 1987.

U.S. Premiere: 10th Film Arts Festival – San Francisco, California, 1994.

WEST COAST: “BEAT & BEYOND” – 60-minute documentary featuring Allen Ginsberg, Ken Kesey, Lawrence Ferlinghetti, Gregory Corso and other writers who knew Jack Kerouac. Narrated by Gerald Nicosia. 1984.

Aired by: KQED, San Francisco; KGBH, Boston.

Screenings include: Centre Georges Pompidou – January, 1994.

The Beat Film Festival – New York University, May, 1994.

53rd Venice International Film Festival – September, 1996.

CALIFORNIA CLAY IN THE ROCKIES – 55-minute documentary of clay conference at Anderson Ranch Arts Center in Aspen, Colorado. Artists included Robert Arneson, Viola Frey, Peter Voulkos, Paul Soldner, and Ron Nagel. Narrated by Garth Clark and Patterson Sims. 1983.

U.S. Premiere: KQED, San Francisco.

FERLINGHETTI PAINTS & LET'S GO – 15-minute performance pieces by poet Lawrence Ferlinghetti. 1983. Aired by KQED.

ARCHIVE OF THE LIVING CULTURE – 60-minute documentary exploration of San Francisco's North Beach Art and Poetry scene. 1981. Aired by KQED.

WATER RIGHTS FOR DUCK VALLEY TRIBAL HISTORY – 30-minute video for the Institute of the America West. The video was presented by the Shoshone Paiute Indians in Idaho to lobby congress for water rights. 1980.

THE LAST TIME I SAW NEAL – Screenplay by Chris Felver. Produced by The London College of Printing. Fictional account of the relationship between Jack Kerouac and his legendary hero, Neal Cassady. 1976.

BOOKS

BEAT – Intimate memoir of image, text and reminiscence with 425 photographs celebrating the creative poets and artists who defined the Beat Generation. Texts by Amiri Baraka, David Amram, Lawrence Ferlinghetti, and Carolyn Cassady. Last Gasp, 2007. San Francisco.

THE LATE GREAT ALLEN GINSBERG – 100 black-and-white photographs of Allen Ginsberg taken over twenty years with poem, *Allen in Person*, by Lawrence Ferlinghetti. Introduction by David Shapiro. Thunder's Mouth Press, 2002. New York.

THE IMPORTANCE OF BEING – Over 400 black-and-white photographs of creative personalities in the second half of the 20th century. Introductions by Andrei Codrescu, Robert Creeley, Jack Hirshman, George Plimpton, and Luc Sante. Arena Editions, 2001. Santa Fe.

FERLINGHETTI PORTRAIT – 90 black-and-white photographs of Lawrence Ferlinghetti taken over twenty years with Ferlinghetti's illustrious poem, *Autobiography*. Introduction by David Shapiro. Gibbs Smith Publisher, 1998. Layton, Utah.

ANGELS, ANARCHISTS & GODS – 200 black-and-white photographs capturing the personalities, friendships, and celebration of the American Left. Foreword by Robert Creeley and introduction by Douglas Brinkley. Louisiana State University Press, 1996. Baton Rouge, Louisiana.

THE POET EXPOSED – Photographic portraits of 100 contemporary poets comprising the Black Mountain group, Beat Generation and the New York School with a calligraphic contribution from each poet. Introduction by Robert Creeley and Gary Snyder. Alfred Van der Marck Editions, 1986. New York.

SEVEN DAYS IN NICARAGUA LIBRE – Co-authored with Lawrence Ferlinghetti. Photographic memoir made during Felver's and Ferlinghetti's trip to Nicaragua to visit Ernesto Cardenal. City Lights Books, 1984. San Francisco.

SELECTED SOLO EXHIBITIONS

2007 BEAT – Robert Berman Gallery, Los Angeles, CA.

2007 BEAT – The Grand Hand Gallery, St. Paul, MN.

2006 FORM/PATTERN/TEXTURE – Grand Hand Gallery, St. Paul, MN.

2002 CHRISTOPHER FELVER – Maine Photographic Workshop, Rockport, ME.

2002 THE IMPORTANCE OF BEING – Fahey/Klein Gallery, Los Angeles, CA.

1998 BEATS & BARDS: BACKBONE OF AMERICAN COUNTER CULTURE – Roosevelt Study Center, Middelburg, Netherlands.

1997 ACCIDENTAL HAPPENSTANCE – George Krevsky Fine Arts, San Francisco, CA.

1996 ANGELS, ANARCHISTS & GODS – Gotham Books, New York, NY.

1994 REGARDS SUR LA GENERATION BEAT – Centre Georges Pompidou, Paris, France.

1991 THE FACE OF ART – Art Institute for the Permian Basin, Odessa, TX.

1990 THE FACE OF ART: ITALIAN VISION – Museo Italo Americano, San Francisco, CA.

1989 PORTRAITS: THE BEATS AT CITY LIGHTS – Fotoforum, Bremen, Germany.

1989 THE FACE OF ART – Torino Fotografia Biennale Internazionale, Torino, Italia.

- 1988 RITRATTI DI ARTISTI – King Kong Club, Torino, Italia.
- 1987 ROMA-NEW YORK, RITRATTI DI ARTISTI – Galleria Arco d'Alibert, Roma, Italia.
- 1987 THE POET EXPOSED – Gotham Books, New York, NY.
- 1987 ARTISTS OF AMERICA – F. J. Michaels Gallery, San Francisco, CA.
- 1987 THE POET EXPOSED – City Lights Bookstore, San Francisco, CA.
- 1984 SEVEN DAYS IN NICARAGUA LIBRE – City Lights Bookstore, San Francisco, CA.

SELECTED GROUP EXHIBITIONS

- 2005 THE BEAT GENERATION& BEYOND – John Natsoulas Gallery, Davis, CA.
- 2005 PORTRAITS & PORTRAYALS – Loveland Museum, Loveland, CO.
- 2003 CRACK OF THE BAT – George Krevsky Gallery, San Francisco, CA.
- 2001 PORTRAITS OF FILM DIRECTORS – Fahey/Klein Gallery, Los Angeles, CA.
- 1999 LE CIRQUE – Institute Francais, Barcelona, Spain.
- 1999 MULTI-MEDIA: VARIOUS ARTISTS, VARIED MEDIA – George Krevsky Gallery, San Francisco, CA.
- 1997 MEER DAN WOORDEN – Podiumet Beest, Goes, Netherlands.
- 1997 BEAT & HIPSTERS: 1950-1990 – Great Modern Pictures, New York, NY.
- 1996 THE HAND OF THE POET – New York Public Library, New York, NY.
- 1994 THE BEATS: LEGACY AND CELEBRATION – New York University, New York, NY.
- 1993 AMERICA – THE OTHER SIDE, SUB TO POP – Clems Sels Museum, Neuss, Germany.
- 1991 PRESENT TENSE – Springs Art Gallery, East Hampton, NY.
- 1990 HUMANISM IN THE ARTS – Montgomery Gallery, San Francisco, CA

SCREENINGS / FILM FESTIVALS

- 2007 The Beat Generation/An American Dream, Politeama di Poggibonsi, Italy
- 2007 Altre Americhe, Salerno Italy
- 2007 The Documentary Channel
- 2006 Library of Congress
- 2006 Comcast
- 2006 Pan African Film Festival, Los Angeles, CA
- 2005 Roxie Cinema, San Francisco, CA
- 2005 Lincoln Center, New York, NY
- 2004 Retrospective – Museum Fine Art, Boston, MA
- 2003 Retrospective – New York Public Library
- 2002 Mill Valley Film Festival, Mill Valley, CA
- 2002 RAI, Italian TV
- 2001 2nd Santa Fe Film Festival – Santa Fe, NM
- 2001 Northwest Film Center, Portland Art Museum – Portland, OR
- 2000 1st Santa Fe Film Festival – Santa Fe, NM
- 2000 Hirshhorn Museum – Washington, DC
- 2000 Walker Museum of Art – Minneapolis, MN
- 2000 Retrospective – National Gallery of Art – Washington, DC
- 2000 Cinema as 5^{as}, Culturgest – Lisbon, Portugal
- 1999 7th Mill Valley Film Festival – Mill Valley, CA
- 1999 KQED, San Francisco, CA
- 1998 6th Biennale Internationale du Film Sur l'Art – Centre Pompidou, Paris, France
- 1998 Filmhouse Copenhagen, The Beat Generation Film Program – Copenhagen, Denmark
- 1997 Roxie Cinema – San Francisco, CA
- 1997 Cinema Arts Center U.S./International Independent Film Festival – Huntington, NY
- 1997 Wine County Film Festival – Napa, CA
- 1996 53rd Venice International Film Festival – Venice, Italy

1996 4th Mill Valley Film Festival – Mill Valley, CA
1995 Festival International du Film Sur l'Art – Knokke, Belgium
1995 13th International Festival of Films on Art – Montreal, Canada
1994 4th Biennale Internationale du Film Sur l'Art, Centre Pompidou, Paris, France
1994 10th Film Arts Festival, San Francisco, CA
1994 The Beat Film Festival, New York University, New York, NY
1992 Roxie Cinema – San Francisco, CA
1984 KQED, San Francisco, CA
1984 WGBH, Boston, MA

FELLOWSHIPS / AWARDS

1997 Cinema Arts Centre International Independent Film Festival, Huntington, NY. Best Art Documentary.
1987 American Academy in Rome – Visiting Artist.

COLLECTIONS

Stanford University, Special Collections
Stanford University Museum
Bancroft Library
The New York Public Library
San Francisco Public Library
Pacific Film Archive
University of California Santa Cruz, Special Collections
University of Buffalo, Poetry / Rare Books Collection
Chinati Foundation
Leo Castelli
Paula Cooper Gallery
Knoedler Gallery
Lisson Gallery
Bernd Kluser
Marian Goodman
Galerie Springer
Galerie Michael Werner
University of North Carolina Special Collections
San Diego State University Special Collections
University of Delaware Special Collections
UCLA Special Collections
University of New Mexico Special Collections

SELECTED ARTICLES AND REVIEWS

Gordon Ball, "Negative Multiplicities," *American Book Review*, (November/December 2007) p.15
Regan McMahon, "Coffee Table," *San Francisco Chronicle Book Review*, (Nov 18, 2007) p. M1.
Jonah Raskin, "Beat Family Album," *Poetry Flash*, (no. 299/300, Fall 2007/Winter 2008) p. 21
Benjamin Tripp "Following the Iconic," *The Brooklyn Rail*, (October 20, 2007)
Kevin Ring, "BEAT, Photographs of Counter-Culture Icons," *Beat Scene*, (no. 53, Summer 2007) p. 58-59
Michael Simmons, "Beating Off the Squares," *Artillery*, (vol. 1 no. 6, Summer 2007) p. 40
Edwin Reardon, "Beat," *thefirstpost.co.uk*, (August 23, 2007)
James Morrison, "Beat: Photographs of the Beat Poetry Era," *Foto8.com*, (August 15, 2007)
Robert Nott, "To BEAT or Not to BEAT", *The New Mexican Pasatiempo*, (July 20-26, 2007) p.76
Paul Liberatore, "Sausalito Photographer's Book Relives Beat Days," *Marin Independent Journal*, (June 6, 2007) p. B1-B2
Michael Moore, "The Scallywag," *Camera Arts*, (March/April, 2007) p. 66-71
Soledad Santiago, "What's Beat?," *The New Mexican Pasatiempo*, (April 13-19, 2007) p. 45
Robert Koehler, "Cecil Taylor, All the Notes," *Variety.com*, (March, 2006)
Gary Giddens, "Tone Clusters," *Film Comment*, (Sept/Oct, 2005) p. 6

David Rubien, "Cecil Taylor Has All the Notes," *San Francisco Chronicle*, (May 8, 2005) p. 32

Gary Giddens, "Post Jazz TV," *Jazz Times* (January/February, 2005) p. 24

David Prince, "Orbiting the Universe with Cecil Taylor", *New Mexican Pasatiempo*, (December 2, 2005)

Bill McDonough, "Showing the Man Behind the Music," *The Boston Globe*, (January, 2004)

Rob Young, "Cecil Taylor, All the Notes," *The Wire* (November, 2004) p. 80.

Mike Edison, "Christopher Felver Video Portraits," *Index* (April, 2004) p. 100

Gordon Ball, "Eye to Eye," *American Book Review*, (September/October, 2002) p. 15

Peter Frank, "Art Pick of the Week," *L.A. Weekly*, (June, 2002) p. 121.

Ron Whitehead, "The Importance of Being," *Beat Scene*, (no. 40, March/April, 2002) p. 63

Saffron Howden, "They Might be Giants," *HQ*, (April, 2002) pp. 56-65.

Robert Long, "The Importance of Being," *East Hampton Star*, (December, 2001)

Taylor Holliday, "Photography," *Wall Street Journal*, (November, 2001)

Peter Halley, "Chris Felver," *Index Magazine*, (November/December, 2001)

George Plimpton, Foreword to *The Importance of Being*, (2001)

Robert Creeley, "Felver's Faces," *The Importance of Being*, (2001)

Andrei Codrescu, Commentary, *The Importance of Being*, (2001)

Luc Sante, Commentary, *The Importance of Being*, (2001)

Todd Bauer, "Eye on the Beats," *Beat Scene*, (1999, no. 35) p. 12

"Ferlinghetti Portrait by Christopher Felver," *Beat Scene* (1999, no. 32) p. 51

Paul McDonald, "Picture-Perfect Friendship," *Louisville Eccentric Observer*, (January, 1999) p. 28

Fred McDarrah, *The Photography Encyclopedia*. Schirmer Books, (1999) pp. 142, 143, 196, 559

Cornelis A. Van Minnen, "And the Beat Goes On: Conference and Photo Exhibit on the Beat Generation," *The Roosevelt Review*, (1998) pp. 1, 10, 11

Gisele Breteau Skira, "6th Biennale Internationale du Film Sur l'Art," *Catalogue*, (1998) pp. 71, 81

David Shapiro, "The Gods and the Tramp," *Introduction to Ferlinghetti Portrait*, (1998)

Ernst Jan Rozendaal, "De Beat Generation in Beeld Gebracht Toor Chris Felver," *provinciale zeeuwse courant* (June 4, 1998), p. 12. *zyzywa*, (Spring, 1998), pp. 122-123.

Fred McDarrah, "Books in Review," *The Picture Professional*, (issue 2, 1997)

Brian Dalton, "The Coney Island of Lawrence Ferlinghetti," *Beat Scene*, (1997, no. 28) p. 44

Gardner Haskell, "The Coney Island of Lawrence Ferlinghetti," *Library Journal*, (volume 123, no. 5, March 15, 1998)

Peter Stack, "Ferlinghetti Without the Fire," *San Francisco Chronicle*, (March 25, 1997), p. e2.

"Louise and Louise," *The Art Newspaper*, (March, 1997, no. 68) p. 21.

Tom Clark, "God is in the Details," *Poetry Flash*, (February/March, 1997, volume 271), pp. 1, 20.

Jack Foley, "Whitman's Wild Child," *Poetry Flash*, (February/March, 1997, volume 271) p. 19.

Douglas Brinkley, "Containing Multitudes," introduction to *Angels, Anarchists & Gods*, (1996)

Robert Birnbaum, "Coffee Table Gallery," *Stuff Magazine*, (January, 1997, no. 168) pp. 75, 79.

John Tytell, "The Beat Goes On: Angels in America," *American Book Review* (December/January 1996, volume 18, no. 2.), pp. 10, 11.

Paul Liberatore, "Angels, Anarchists & Gods," *Marin Independent Journal* (December 22, 1996), p. d3

Jonah Raskin, "Portraits of Individuality," *The Santa Rosa Press Democrat*, (November 24, 1996), p. g5.

Brian Hassett, "Making Pictures," *Brooklyn Woman*, (October, 1996), pp. 12, 13.

Mal Karman, "Indie Film Heaven," *Pacific Sun*, (October 8, 1996), p. 12.

Barbara Shulgasser, "Film Festival Makes a Splash in Mill Valley," *San Francisco Examiner*, (October 2, 1996), pp. c1, 9.

Peter Stack, "19th Mill Valley Festival Offers a World of Movies," *San Francisco Chronicle*, Datebook, (September 22, 1996) p. 53.

Paul Liberatore, "Dial 'MV' For Movies," *Marin Independent Journal*, (September 10, 1996) p. c1

Franco Lapolla, "The Beat Goes On," *Catalogue, la 53rd Biennale di Venezia*, editoriale Giorgio Mandatori (August, 1996), pp. 206, 207, 248-251

Lee Levert, "The Beat Goes On," *Tribe*, (August 1996, number 10) pp. 30, 31, 63.

Kevin Lezak, "The Coney Island of Ferlinghetti's Mind," *Tribe*, (August 1996, number 10), p. 36.

Thomas Mallon, "The Bohemian Bachrach," *GQ*, (June, 1996), pp. 74, 79-80.

Robert Creeley, "Moving The Heart In Unexpected Ways," *The Chronicle of Higher Education*, (June 7, 1996) p. 844.

"Angels, Anarchists & Gods," *Publishers Weekly*, (March 4, 1996) pp. 51-52.

Ray Carney, "Beat Culture and the New America 1950-1965," *Whitney Museum of Art Catalogue* (1995), pp. 211, 268.

Rene Rozon, "Clin d'oeil," *Montreal International Film Art Festival Catalogue* (1995), p. 21.

Bernard Mindich, "Beat Art," *New York University School of Education* (1994), pp. 3, 22, 23.

Gerard-Georges le Maire, "Regards Sur La Generation Beat," *Opus*, #133 (Spring 1994).

Phyllis Braff, "Contemporary Styles and Directions," *The New York Times*, (June 16, 1991)

Rose Slivka, "From The Studio," *The East Hampton Star*, (June 20, 1991)

David Shapiro, "The Taboo of the Face, Christopher Felver," *New Art International*, (Spring 1990) pp. 74-77.

Robert Creeley, Foreword to "The Poet Exposed, Portraits by Chris Felver." *The Collected Essays of Robert Creeley*. University of California Press, 1989, pp. 458-460.

Thomas West, "Artists In Close-Up," *Art International*, (Winter, 1989) pp. 44-49.

Gerard-Georges Le Maire, "La Storia Degli Artisti Ritratti di Christopher Felver," *Amica*, (October, 1989).

Gerard-Georges Le Maire, "Christopher Felver," *Il Giornale Dell'Arte*, (October, 1989).

Giancarlo Politi, "Fotografie di Felver," *Flash Art*, (June, 1988) p. 98.

Mary Mack, "Poets Exposed," *Dark Room Photography*, (January/February, 1988) p. 15.

Nico Garrone, "Una Mostra Fotografica di Christopher Felver," *La Repubblica*, (January 19, 1988).

Patricia Holt, "A Poetic Explosion," *San Francisco Examiner Books* (April 5, 1987), p. 2.

Fred McDarrah, "In Print," *Photo District News* (March, 1987), p.107.

Herbert Gold, "Expatriates and Poets," *San Francisco Focus*, (February, 1987)

Diane Ketchum, "Photographer Exposes Poets," *Oakland Tribune*, (January 28, 1987) p. e3.

Richard Silberg, "The Poet Exposed," *Poetry Flash*, (December, 1986) p. 16.

Jessica Hagedorn, "The Poet Exposed," *Saint Marks Newsletter*, (October, 1986).

William E. Parker, "A Letter to Chris Felver," Afterword to *The Poet Exposed*, 1986.

William Hunt, "New Films: California Clay in the Rockies," *Ceramics Monthly* (December, 1985).

Harris Schill, "Old Rebels," *American Book Review*, (1985), volume 7, pp. 1,9.

Herbert Gold, "North Beach Poets," *San Francisco Focus*, (March, 1985) pp. 50-55.

Joseph Joslin, "San Francisco Rolling Renaissance," *Cinezine*, (1984, volume 1, issue 9).

Tom Clark, "Ferlinghetti Visits a 'Free' Nicaragua," *San Francisco Chronicle*, (December 5, 1984) p. 59.

Diana Ketchum, "West Coast: 'Beat and Beyond,'" *Oakland Tribune*, (June 27, 1984) p. e1.

Calvin Ahlgren, "Kerouac: Godfather to the Beatnik Age," *San Francisco Examiner & Chronicle*, Datebook, (June 24, 1984) pp. 46-47.

Neeli Cherkovski, "Street Beats," *Music Calendar*, (June, 1984) p. 5.

David Volpendesta, "Nicaragua Libre: A Conversation with Lawrence Ferlinghetti," *Poetry Flash*, (April, 1984) pp. 1-12.

Chris Felver, "Nicaragua," *Photo Metro*, (March, 1984) p. 20.

Gerald Nicosia, "Chris Felver at City Lights Bookstore," *Photo Metro*, (October, 1983) p. 18.

LECTURES

- 2006 University of Denver, Denver, CO
- 2005 Loveland Museum, Loveland, CO
- 2005 Institute of American Indian Arts (IAIA), Santa Fe, NM
- 2002 Maine Photographic Workshop, Rockport College, Rockport, Maine
- 2002 Montclair State University, Montclair, New Jersey
- 2001 Meneese College, Lake Charles, Louisiana
- 2000 Northwest Film Center, Portland Art Museum, Portland, Oregon
- 2000 University of Santa Fe, Santa Fe, New Mexico
- 1999 Boston University, Boston, Massachusetts
- 1996 De Young Museum, San Francisco, California
- 1994 Centre Georges Pompidou, Paris, France
- 1990 Dusseldorf Kunst Akademie, Dusseldorf, Germany

EDUCATION

- 1977 Sherwood Oaks Experimental College, Sherwood Oaks, California – Cinematography.
- 1975 London College of Printing, London, England – Film.
- 1969 University of Miami, Miami, Florida – B.A. History.
- 1966 University of the Americas, Mexico City, Mexico – Spanish.