



To understand the development of video art in the United States, one must begin with the dimensions of the video experience in everyday American life. Everyone has access to a television set. Over the last thirty years, everyone has had access to a growing selection of video inputs. Beginning with three major networks, American television has expanded to include an educational network and thousands of independent television stations. With the arrival of cable television, millions of viewers became able to choose from among as many as twenty channels of programming. Even this selection represents only a quarter of the potential number of channels technically available to television sets manufactured in the United States today.

An argument could be made that the ubiquitous channel selector was the first instrument of video art and that virtually the entire population, through their creation of daily montages of video programming, has been engaged in video art since the end of World War II. Another mass interaction with the medium is provided by innumerable surveillance cameras in locations ranging from skyscrapers to candy stores. Every American old enough to open his eyes has the opportunity to see himself on a variety of television screens. Ordinary people are increasingly at ease when appearing on broadcast television. Those born after television seem entirely uninhibited when appearing on it. The most nervous figure on American television today is the President. As his image is being broadcast simultaneously by all three commercial networks, he appears to be engaged in a self-conscious struggle to transform himself into a Pop Art portrait.

Through the sheer force of numbers, the American fascination with television has made TV Guide - a weekly annotated listing of programs sandwiched between a few "entertaining and informative" articles - the most widely distributed journal in the history of human civilization. The fascination also elicits an endless stream of

futile campaigns to change the type of programming offered. These range from sophisticated lobbying efforts to a Quixotic belief in the inevitable popularity of homemade programs broadcast over the public access channels that cable companies are required to provide. The fact is that the United States Congress has recently acted to strengthen the position of conventional commercial broadcasters, while the economics of the cable industry continue to stifle efforts to produce non-professional public programming.

The most interesting outgrowth of the American electric environment has been the growing body of video art (the word "video" was adopted to suggest a purity that the word "television" had lost). Video art began with the introduction of videotape in 1956. For the first time, the products of electronic imagemaking could be recorded without the intolerable distortion imposed by the kinescope. Recording led to contemplation which, in turn, encouraged composition. Then, on October 4, 1965, Nam June Paik received the first SONY recorder in New York harbor and made his first videotape through the window of a taxicab on his way to the Cafe A-Go-Go on 147 Bleeker Street, and announced that as collage has replaced oil painting, the cathode ray tube would replace the canvas. The introduction of inexpensive, readily available video recording equipment came during an enormously fruitful period of the American avant-garde.

Despite the shocking newness of the first images, and the popular descriptions that these images inspired, they did not represent a desire to create an alternate television. On the contrary, the early video artists were attempting to lure people further into the most commonplace visual events of their lives. The controls operated to produce these works were not much more sophisticated than the controls operated every night by millions of viewers. The images produced were homages to the humble raster and the common household wave pattern. Early video art presented what was always there - only more so.

Video feedback introduced far more complex ramifications. Simply pointing the camera at the image it was generating on its own monitor and undertaking a serious examination of the results constituted a rejection of all that had come before. In conventional television, feedback was regarded as one of the most basic and unforgivable of technical errors. Now it came to form the basis of exploration of video image synthesis. Contemplating feedback, creative electronics engineers began to wonder what other visual possibilities could develop from the creative rearrangement of the paths on which signals travel.

The most characteristic and certainly the most widely known works of American video art have been produced on the increasingly sophisticated image generating, editing and colorizing devices that have grown out of the attempt to build on the initial feedback experience. American video art is dominated by this technical orientation, but the rate at which the artists invent new tools to replace old ones gives their work a certain conceptual character. One must consider the initial idea for a totally new kind of image as itself a work of art.

The Experimental 5 Video exhibition displays the key works in this development of video art. The stress on the location of this art within a changing technology is to remind us that it came to birth in an era of consciousness in which the concepts of environment, ecology, information systems and synergy were themselves becoming part of human psychic awareness. The environment in which thinking now takes place is itself environmental. In his 1937 essay, Light Painting, Lazlo Maholy-Nagy had forecast the necessity for such thought: "The great problem put before our generation is to find the balance between our psycho-physical limitations and the uncontrollable achievements which proceed without any ordered limits from the machines which we ourselves have created." Nam June Paik, who predicted, as we have seen, that the flickering cathode ray tube would replace the static canvas, would write in his Video n Videology in 1974: "In America our life-span or sum-total of wake-up time does not grow as fast as our exponential leap in the input signals to digest or process."

The characteristic of video arts is its concentration on process and its continual movement into a larger environment. The eight artists who are visiting Knokke-Heist this week approach video from as many different directions, but all think environmentally.

Nam June Paik put twenty monitors on the floor with their viewing surface facing directly upwards to create a television garden at the Bonino Gallery during the Open Circuits exhibition in New York in January, 1974. Here, his Buddha piece environmentalizes another Eastern cultural artifact. Wendy Clarke's interactive video playground builds on the systems she has developed with her mother Shirley at the Video Teepee atop the Chelsea Hotel in New York City. The video image of the painter painting appears in the middle of the painting as it is being painted, resulting in an electronic "action" piece. Peter Campus's video installation creates an entirely novel mental space. In its gallery space, it completely transcends the notion of sculpture, which is nevertheless a residual element of its semiology, while it captures, controls and emanates quiet vibrant energies in the environment it mysteriously establishes.

Ed Emshwiller's presentation of Scapemates, which has sources in the variety of other media he masters, is a simultaneous display on an ordinary television monitor and in projected versions in video and film form, making a triptych of scales, light densities, and interacting color textures. Finally, Woody and Steina Vasulka and the Canadians Walter Wright and Jean-Pierre Boyer work collaboratively with their newly designed synthesizers and colorizers to create unrecorded pieces in live time, an installation/performance in which the process of creation is the work on display and the audience is invited to enter the work as participating shaper rather than as retrospective spectator.

All of these artists are themselves participants of a newly perceived environment in which one has been able to stand at the window of his living room of an evening and look up at the moon and then look across the room to a television where an image of the same moon, as recorded by the camera on a spaceship, is being transmitted, and to meditate on whether he is seeing two different images of one temporal

moment of the moon's life, or simultaneously seeing two temporal stages of the moon, and if so, which of the two is the earlier.

These artists have come to Knokke-Heist to stand in a room on a continent where, five hundred years earlier, men believed that a ship headed for that North American continent, from which they themselves have just arrived by airship, would fall off the face of the earth; and they now stand in the room aware that the earth itself is a spaceship.

Seth Feldman

ROS BARRON

ZONE TAPE

Ros Barron is one of four video artists who, in 1969, were commissioned by WNET in New York to produce one of the first publicly broadcast programs of experimental video. The group of artists elected to call themselves, Zone, which also became the title of the program. In her segment of Zone, Ms. Barron presents a visual metaphor of the interaction between a viewer and his television as the age of experimental video dawns upon him. Using quick cross cutting that is far more typical of film than it is of video, Ms. Barron shows us the changes in the viewer's face and mind as the images on his television set evolve from the photographic to the electronic. The majority of the graphics in the tape are optically colorized, with some use of electronic colorizing and keying toward the end of the work.

STEPHEN BECK

CONCEPTION

CYCLES

Writing of the origins of his work in video, San Francisco artist Stephen Beck has said: "My electronic karma began to manifest itself about my 8th birthday when given a crystal radio set. In the following years, by tinkering with old radios and television sets and operating amateur radio, my electronic techniques began developing. While a student at the University of Illinois, I worked as a technician and a design and teaching assistant in the electronic music studio. It was during this time that my awareness of the expressive potential of electronic forms grew into projects combining electronics with light; of particular significance were motion picture films of cathode ray tube graphics generated by exciting an oscilloscope with complex electronic sound signals and an electronic dimmer instrument for color-control of spaces and volumes."

In 1969, the nineteen year old Beck converted a color television set into one of the first video image generators. He has, since that time, continued to work in the San Francisco area, using increasingly sophisticated electronic image-making equipment. Conception is one of his most recent pieces. It makes use of real images mixed with feedback, oscillator patterns and electronic keying and colorization. In Cycles, Beck uses his "video loom" to combine live images and film with video feedback and oscillator patterns to produce a visual symphony set to organ and choir music.

JEAN-PIERRE BOYER

ANALOG

Jean-Pierre Boyer was born in 1950 in Montreal. He worked in both photography and film animation before making his first videotapes in 1973. Since that time, Boyer's work has been seen in video exhibitions in Montreal and New York.

In Analog, Boyer adapts a commonly used electronic music technique to create video animation. Using the input of two oscillators, Boyer regulates the fre-

JEAN-PIERRE BOYER (cont'd)

quency of each machine separately so that the two frequencies nearly match. When the two oscillators go in phase and are producing the same frequency, a visual "beat" occurs on the screen. When Boyer takes the oscillators slightly out of phase, another "beat" occurs. The resulting pattern of "beats" is recorded by a camera periodically zooming in and out at the monitor on which they appear.

PETER CAMPUS

R-G-B

THREE TRANSITIONS

Born in New York in 1937, Peter Campus studied film at the City College Film Institute and psychology at Ohio State University. Campus' main interests have been in the area of conceptual video and in video installations and environments. In R-G-B, Campus explores the possibilities of different combinations of basic colors. In the first section of the work, he simply places different colored sheets of plastic over the front of the camera lens. In the second part, he uses projected light. In the third part of the work, Campus makes the transition from optical to electronic experimentation. Using a red-green-blue encoder, he is able to affect color changes without any apparent movement taking place on screen. Finally, in the fourth part of R-G-B, Campus goes further into the possibilities of video colorization by combining two background generators to vary the hue balance between the background and foreground colors until his own outline disappears.

In Three Transitions, Campus uses chroma keying to perform experiments in perspective similar to color experiments of R-G-B. As described in the Electronic Arts Intermix catalogue: "The three transitions, going nowhere, like mobius strips are transformations of images into energy: and video being electronic energy, illuminate the ironically illusionistic, the destruction/regeneration process in a way no other medium is able. Exploring the transforming plastic possibilities of video, Campus uses the irony of illusion and reality." Three Transitions was produced at WGBH (Boston).

DAVID CORT

VIDEOGAMES

One of the earliest users of video, David Cort has worked with several New York video groups and has shown his work in numerous museums and on cable and public broadcasting stations throughout New York State. Cort was one of the founders of the Videofreex, a group whose works are widely known throughout the United States. He currently lives and works at the Videofreex's farm in Lanesville, New York.

As in most of Cort's work, the pieces shown here use the live input of individuals and small groups. The bizarre permutations of human forms are achieved through the use of video keying combined with other electronic techniques.

DIMITRI DEVYATKIN

VIDEO TUNNEL

Born in 1949, Dimitri Devyatkin studied classics at St. John's University in Maryland before returning to New York in 1971 to join Woody and Steina Vasulka in organizing video and music programs at The Kitchen. As coordinator of The Kitchen, Devyatkin worked with artists from around the United States in the early years of video. He later worked with the medium throughout Europe, finally going to Moscow in 1973 to study under Soviet documentary director Roman Karmen at the All-Union State Institute of Cinematography. He returned to New York with some of the first videotapes made in the Soviet Union.

Video Tunnel, made with John Rogers in 1971, is one of the more successful of the early video experiments. The viewer sees Devyatkin (on the left) and Rogers before what appears to be three concentrically arranged television monitors. It soon becomes apparent that the simple actions of the characters are repeated at different levels in this tunnel. In reality, the artist is feeding three separate takes of the action into the same monitor at different times. The result is a visual layering of time that is enhanced by the repetition of the phrase: "She was a visitor."

TOM DeWITT

FALL

Born in New York in 1944, Tom DeWitt was educated at San Francisco State College and Columbia University. He has worked as an apprentice to video and film artist Stan Vanderbeek and as an artist in residence at the Television Laboratory at WNET in New York. DeWitt has shown his work extensively around the United States and in Great Britain. He currently lives and works in Poughkeepsie, New York.

In Fall, made in 1971, DeWitt achieved a rare and effective synthesis of classical mythology, an ideological statement and the potentials of the video medium. Coming as it did near the climax of the Vietnam war, Fall was quickly recognized and used not only as an exemplary video piece but also as an effective anti-war statement.

In explaining the themes of Fall, DeWitt has written: "I see a rebirth of our own generation of flying men who carry the sun around in the bellies of their planes. Knowing that no one will be able to make a movie about their final war after it is over, I felt compelled to spin their yarn before it ignited. Of course, I did not have newsreel footage of the event. In fact, at the time I was making Fall, the Pentagon decided to withdraw its aerial combat footage of Vietnam from public circulation, so my raw material for Fall was derived from less authentic sources. Yet this revision in the strategy of the war makers' propoganda machine did not really phase me, because there were reflections of their madness all about me."

In creating Fall, DeWitt made heavy use of video feedback, keying, colorizing as well as film and tape inputs. Large sections of the work were mixed electronically then transferred to film. These long film segments were edited down into the completed work, which exists in both media. The soundtrack for

TOM DeWITT (cont'd)

Fall was synthesized at the Electronic Music Studio of the State University of New York at Albany, under the direction of Joel Chadabe. Fall is part of a trilogy of pieces entitled The Leap, Fall and Crash.

ED EMSHWILLER

SCAPE-MATES

CROSSINGS AND MEETINGS

New York video artist Ed Emshwiller has, in the past two decades, established himself as a painter, a science fiction illustrator, a documentary and an experimental film-maker. One of the first independent film-makers to become interested in video, Emshwiller has written; "I don't regard one medium as superior to another. They are simply different both in the making and in the viewing. That's all. The aspects of video that appeal to me most at this time are the immediacy of seeing what you have just done and the great flexibility one has in mixing, keying and transforming images. Like opera, video can incorporate many art forms: film, live action, music, dance, literature. And like all other arts, the problem is to create an effective form, whether simple or complex.

"In making Scape-Mates I wanted to make a videotape involving dancers and computer graphics. I made twenty two transparencies of various shades of grey. These graphics were colorized and animated by Scan-i-mate computers. The dancers, Emery Hermans and Sarah Shelton, and additional background patterns were made using the Paik-Abe video synthesizer. Once all the visual elements were completed and united in post production editing, I made the sound score and put them together."

In Crossings and Meetings, Emshwiller makes use of video discs to continue his experimentation with combinations and permutations of live performers, delayed image effects and image multiplication. The work, according to Emshwiller, was an attempt to involve video techniques in the creation of an essentially musical structure. The effect was achieved by using a few taped performances modified extensively through the tools of electronic editing.

BILL and LOUISE ETRA

PDP 11-10

PETER CROWN

HEARTBEAT

Bill and Louise Etra are artists in residence at the Television Laboratory operated by WNET (New York). Bill is the co-inventor of the Rutt/Etra Video Synthesizer, one of the most widely used image generating instruments in the United States. Louise has coordinated video shows at Media Study in Buffalo, New York and at the Musee d'Art Moderne in Paris. Dr. Peter Crown is a psychopharmacologist who has devoted his research to the ways in which bodily functions may be projected through the medium of video.

BILL and LOUISE ETRA (cont'd)
PETER CROWN (cont'd)

PDP 11-10 is a highly abstract piece that makes use of the most basic elements of television, the raster (the pattern created by an electron beam scanning the surface of the cathode ray tube). The Etras deliberately modulate the naturally occurring raster pattern by the use of programmed voltage control. At the same time that they produce the image, the voltage inputs also produce the sound heard during the piece.

Heartbeat is a demonstration tape made by the Etras in conjunction with Dr. Crown. As the tape's narrator explains, Crown has attached a bio-medical telemetry transmitter to Louise Etra. The device broadcasts the pulses generated by Louise's bodily functions to a video image generator which converts them into the image of a beating heart. The synthesized image is then fed into an electronic mixer where it is "superimposed"

HERMINE FREED

360° #1

Educated at Cornell University and New York University, Hermine Freed worked as an art curator, teacher and television commentator on the arts before beginning her work in video. She has lectured extensively throughout the United States and has shown her work in numerous exhibitions in Brazil, Austria, Switzerland and Germany as well as in the U.S. In summarizing the aesthetics behind her work, Ms. Freed has written: "We each have a separate world view, separate experiences, separate visual perceptions. My work tends to be about those differences in perception."

360° #1, one of Freed's early video works, uses an optically produced multi-layer image of a circular pan. The pan includes close ups, medium shots and landscapes. Added to the visuals is a multi-layer sound track of the artist's voice describing what is before the camera's eye at different moments of perception.

ERNEST GUSELLA

EQUILATERAL ORGASMS

Currently working and teaching in New York, Ernest Gusella studied art in San Francisco before turning to video in 1970. Writing of his video aesthetic: "There are unique pictorial qualities inherent in the medium due to its electronic nature. These characteristics allow the creation of images which would be impossible to achieve in another medium. This had led me to turn to the development of a purist approach in which the imagery most decidedly has to be abstract Basically, the main sources of my images are oscillators, envelope shapers and filters. These signals are then fed into an oscilloscope where patterns of very pure definition are produced. These patterns are photographed by a video camera and are further abstracted through the use of mirrors, mylar tubes tubes, prismatic lenses, etc. The resulting image is then processed through various mixing and tonal devices, producing the final image."

ERNEST GUSELLA (cont'd)

About his current work, of which Equilateral Orgasms is an example: "I am currently working with lines taken from country and western songs. This may seem bizarre. However, the abstract images and sounds in my tapes are of a fairly aggressive nature and I deliberately chose a kind of statement which seems serious but is banal as a foil to the abstract images. Ultimately, I believe that all information about life is serious and relevant as art.

"I have structured my work in this way so that a captive audience is not required as it is in most of theatrical presentations of video. I conceive of the tapes being presented in a museum or gallery situation in which the viewer can come and go at will and, each time he or she returns, a new image or statement will have replaced the former one.

"I feel that when individual artists begin to produce video works of a personal quality video will become as acceptable as painting, sculpture, film, etc. as a viable means of expression of major artistic works. If video continues to develop as it has in the past few years, there is no doubt that the medium will become a significant one."

WILLIAM GWIN

IRVING BRIDGE

Born in Alabama in 1947, New York video artist William Gwin was educated at Dartmouth College and the Ecole des Beaux Arts in Paris. He has worked as an artist in residence at the National Center for Experiments in Television in San Francisco and at the Television Laboratory at WNET in New York. He has had numerous shows of his paintings and video work in the United States and Mexico.

Writing of his personal aesthetic, Gwin has said: "I find myself returning to four concerns - naturalism, surface, a respect for the properties of the medium and motion. These things do not represent the goals of my work - these are creation and expressiveness - but they do represent the ways I have devised to meet these goals."

To make Irving Bridge, Gwin mixed four channels of previously edited portapack work, using the properties of keying, mixing and electronic colorization to create slow and subtle changes of imagery. The synthesized sound track composed by Gwin complements the visual permutations of nature. As is the case with all his work, Gwin encourages the viewer of Irving Bridge to interact with the tape as he would with any natural environment: "I would let you move in and out of it in the same way you can move in and out of the things that you see when you're walking in the woods, or sitting by a window or doing most of the things you do when you are alive. That lets the tape, the work of art, have the same position that any other object has."

DON HALLOCK

THE FATHER

Born in 1935, Don Hallock worked as a freelance television director in New York and Boston before joining the National Center for Experiments in Television (San Francisco) in 1967. At NCET, Hallock soon proved himself as one of the leading innovators in West Coast video. His Videola is a unique attempt to modify a video image by building a spherical surface around a monitor. The optical devices in the Videola break down and rearrange the image coming from the monitor, creating a three dimensional display of constantly evolving image transformation. In his tapes, Hallock attempts to use video to, as he puts it, "paint in time." The Father, composed of slow transformations of still photography, is an example of this aesthetic.

SAMI KLEIN

DANCE HOLE

LEE KAMINSKI

Dance Hole was created by Sami Klein and Lee Kaminski of TAPE, Inc., an independent video production company concerned with "the development of new techniques for applying video tape in the arts and as an art form. TAPE was the resident video tape group at the Space for Innovative Development in New York at the time this tape was made (May, 1973). TAPE is currently the resident video arts group at CENTEC (Technology Center) of Jersey City State College in New Jersey.

The artists describe Dance Hole as a processed dance tape, accomplished through the means of simple half-inch and one inch helical tape equipment with a special effects generator, luminescence keyer and oscillator. The tape was originally made as a one camera choreographic record of a solo dance by Phyllis Lamhut. All processing of the tape was done in post-production."

Dance Hole uses video to amplify the eroticism that can be suggested by human motion.

PHILLIP K. PERLMAN

FOOD TAPE

Having studied at Harvard and the Massachusetts Institute of Technology, Phillip Perlman has been active in making, teaching and writing about video in the New York area since 1972. Of Food Tape:

"This is one of the four tapes that were employed in an environmental theatre piece called Bloody Potatoes or Doctor Ratstar's Need, performed in New York in June, 1974. The entire work consisted of seven spaces designated: Food, Water, Sex, Violence, Humor, Null, and Control. Nine actors, working from prepared scripts, occupied these various spaces, the total area taking up some 4500 square feet. Four continuously running video tapes with a cycle period of from 10 to 30 minutes were used in the Food, Water, Sex and Humor spaces. At the same time, 7 television cameras located throughout the total environment and mixed through a special keyer were displayed via 16 TV monitors. The concept was to

create a situation in which the audience was moved through the total environment based on individual need.

"Members of the audience, upon selecting an article of food from the food tape, would present the corresponding 'gram number' to an actor (Michael Sullivan) inside a booth who was visible via a large diameter wide-angle lens. Michael, in turn, would give them a round, star-shaped cookie in the center of which was a paper phallus - derived from the Hellenistic priapic rites - and on which was written a routing sequence and prediction corresponding to the 'gram number' previously selected. The sequence directed them through a series of spaces within the total environment."

WILLIAM ROARTY

PASSAGE

San Francisco video artist William Roarty uses his training as a graphic artist to create, in Passage, a study of slow and subtle evolution of colors in space. The four concentric frames that are seen are created by laying the second and fourth monitors at a ninety degree angle to monitors one and three. Roarty then feeds his slow motion color tape into the monitors (the tape itself being composed of a mixing and keying of different colored video inputs). The net result is that of a door suspended in a multi-colored cosmos. When the images on the monitors are deliberately rolled, the various motions produced on the monitors creates an even greater sense of a free floating image/object.

The sound track for Passage was composed and played by Roarty.

ERIC SIEGEL

EINSTINE

Eric Siegel is among the founding geniuses of video art. A self-taught electronics experimenter, Siegel, in 1968, invented the Processing Chromiance Synthesizer, an instrument which has since become one of the basic tools of the medium. The PCS enables artists to control the colorization of material originally made in black and white. The Electronic Video Synthesizer, which Siegel invented in 1970, was one of the first devices conceived as an art tool that permitted artists to generate video images without the use of a camera. Taken together, Siegel's two inventions opened the door for the subtly colored, highly complex video images produced today.

Speaking of the purpose and effect of his technological breakthroughs, Siegel has said: "I see television as bringing psychology into the cybernetic twenty first century. I see television as a psychic healing medium creating mass cosmic consciousness, awakening higher levels of the mind, bringing awareness of the soul."

Einstine is one of the few undisputed classics of video. Produced in 1968, it was one of the demonstrations of both video feedback and electronic colorization. Sadly, it is also a demonstration of the threat of physical deterioration in this,

the youngest of art forms.

Siegel was assisted by Michael Kirsh in the production of Einstine. The sound track is Rimsky-Korsakov.

ERIC SOMERS

STILLPOINT

Eric Somers has lectured and exhibited experimental tapes widely throughout the United States and Canada. He is presently Associate Director of Communication Arts at Creighton University in Omaha, Nebraska. Somers has written of his personal video aesthetic: "Although the content of abstract television art is visual, its form is musical. It should be judged by music critics, not critics of painting, drawing, sculpture, etc. Just as there are two basic methods of electronic music composition, music concrete and synthesized music, there are two correlative methods of television imagery, 'video concrete' and 'synthesized video.'

"Just as synthesized music is derived from electronic oscillators (though the oscillator signals may be processed by many control circuits) the images in my video compositions tend to be derived from electronic circuits and laser optical systems designed to create images. A camera may pick up an electronic image from the face of a cathode ray tube, and a laser-generated diffraction, refraction or reflection image may be projected onto the face of a camera tube, but the source of the images is either an electronic signal generator or a laser light source, not a 'real life' scene."

Somers sees Stillpoint as consisting of "a series of transformations and modulations of a single spiral image produced originally on the face of an oscilloscope tube." Elsewhere, Somers has written of Stillpoint as an attempt to create "an expression of constant motion and energy within a static framework." Portions of the video image in Stillpoint are modulated by an audio signal coming from the soundtrack created and directed by L. Keith White.

RUDI STERN

RAGA

Having studied at Bard College, Columbia University, the University of Iowa and with Hans Hofmann and Oskar Kokoschka, New York artist Rudi Stern has, since 1966, been active in all areas of video. He has worked for all four American networks and for the British Broadcasting Corporation. In 1969, he became the co-founder and co-director of the Global Village Video Resource Center. Global Village sponsored some of the first video workshops, theatres and video environments as well as the first consultative video projects with isolated communities in the United States and in developing nations.

Working with Walter Wright on the Dolphin/SCANIMATE, Stern produced Raga as part of an effort to explore various animation techniques in conjunction with the synthesizer and colorizer. As he explains the process: "Specially created images are fed through a two-camera system. They are orchestrated live so that the results are immediate and direct responses to the pre-determined visual and audio structure.

Each segment is one 'take.' It is the intention of these experiments that neither the audio or the visual dominate but rather that a synthesis be created for the participant. Sound on Raga is supplied by Krishna Consciousness.

WOLFGANG STOERCHLE

SELECTED WORKS (1970-1973)

Born in Germany in 1944, Wolfgang Stoerchle was educated at the University of Oklahoma and the University of California. He has taught video sculpture for two years at the California Institute of the Arts. His work has been included in group shows at the Los Angeles County Museum of Art, the Museum of Modern Art and the Sidney Janis Gallery. He is currently traveling around the United States, working in several locations.

Selected Works is a collection of ten short pieces done in black and white with live sound. More minimal than conceptual, the individual pieces concentrate on eliciting the essence of specific video events. Some pieces are statements about the nature of light as recorded by video apparatus. The other pieces are experiments in using the artist's body as a source of image transformation. The works also concentrate on complex relationships between camera, objects and time. The last piece is a statement on the artist's relationship to his medium.

SKIP SWEENEY

JONAS' FAVORITE

SLOW MO #5

Skip Sweeney, a native of California, began to work in video in 1969. He is a co-founder of Video Free America, one of the best known of the West Coast video groups. He has also worked at the Chelsea Theatre in New York experimenting with techniques of combining video with live performance.

Jonas' Favorite is an experiment with video feedback. The soundtrack is provided by Doug McKechnie playing a Moog Synthesizer. McKechnie also provided the soundtrack for Slow Mo #5, a piece produced on the Vidium image synthesizer built by William Hearn. The images in Slow Mo #5 are generated directly by the soundtrack. The tape of the visual effects of the soundtrack was then played back at a slow speed and electronically colorized.

WOODY and STEINA VASULKA

GOLDEN VOYAGE

Woody and Steina Vasulka have, since the beginning of video art in the United States, achieved a reputation as living at the center of the medium. Woody is a graduate of the Czech Film Academy; Steina, a former violinist in her native Iceland. Together with Andy Mannik, they opened The Kitchen, one of the first and most widely known video galleries and workshops. In 1973, they moved to Buffalo, New York where Woody teaches at the State University of New York's Center for Media Study, and Steina coordinates a program of video production and archiving at Media Study, a community center.

Golden Voyage is the Vasulkas' homage to Rene Magritte, as may be seen in the opening image, taken directly from Magritte's The Golden Legend. As described by the Vasulkas: "In this electronic story the loaves of bread travel through real or electronic landscapes. Some scenes consist of real time images layered through a multi-channel keyer, others use pre-taped images by means of cameras gen-locked into the tape later. The horizontal movements are produced electronically. Other movements are produced by panning, zooming and a rotating turntable."

The electronic sounds used in Golden Voyage were produced by a Putney Synthesizer. George Brown designed and built the 6-input keyer-mixer and a Gen-lock system. Eric Siegel designed and built the Dual Colorizer.

ROBERT ZAGONE

DESCARTES

ACE OF CUPS

Now working in New York, Robert Zagone took part in the earliest West Coast video experiments. His tape, Descartes, made in 1968, represents one of the first attempts to mix the possibilities of video with poetry. Working with San Francisco poetess Jo Ann Kyger, Zagone mixed feedback, keying, audio and video tape delay and live input to create an impressionistic portrait of Kyger's rendering of her verse (which is, in turn, a personal interpretation of the writings of Descartes).

Ace of Cups, made in 1968, is a segment of an early attempt to provide a video complement to rock and roll. The tape was made at KQED in San Francisco as part of a series of programs on West Coast music entitled West Pole. Ace of Cups uses keying and video panning to enhance the images of the musicians produced with television studio equipment.

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PROGRAM NOTES

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