

**THE  
ELECTRONIC  
GALLERY**

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Sponsored by the Cinema Department of S.U.N.Y. Binghamton and The Experimental Television Center, Owego N.Y. with support from The Media Bureau.

Video on exhibit at SUNY-Binghamton. Although video making has been taught at Binghamton by Ralph Hocking since 1973, this exhibit marks the first time that the Experimental Television Center and the Department of Cinema have been able to coordinate a full scale exhibition of process video as an ongoing installation. The initial planning of the exhibit took place in the summer of 1980, Sherry Miller, assistant director of the ETVC and myself met to consider the possibility of coordinating such a project.

"The Electronic Gallery," a course I taught in the fall of 1980 through the cinema department continued the work on this project by involving students in the planning of the exhibit. Video artists Ralph Hocking, Sherry Miller, Henry Linhart, Peer Bode and Harry Rudolph visited the class, while the others who later were asked to show tapes in the exhibit were represented among the works screened and discussed.

This catalogue is a result of the semester's work. The essays were written by graduate students who participated in the course, while the design and layout was the responsibility of Kathy Zunic, Roy Harrison and Stan Kauffman. Since several of the artists are premiering tapes that were not available for analysis prior to the writing of these essays, some of the discussion refers to earlier works by the artists

I wish to thank all involved for their enthusiastic cooperation and hard work.

Maureen Turim  
Assistant Professor of Cinema



*Boundaries, Neil Zusman & Julie Harrison*

## Art, Ideas and Video by Donna Cesan

In order to understand video art, it is helpful to understand its place in art history and the history of ideas. One current of Avant-garde art was the need for an integration of the various arts into a synaesthetic, total experience and the second was the dilemma of reconciling art and technology. The first trend was far-reaching, involving a potent attitudinal change which found its way into the programs of most of the art movements and design collectives of 1900 - 30. The beginnings of this change were well established in the 19th century. Although these ideas

were concomitantly held by others, they found definitive form in Richard Wagner's concept of Gesamtkunstwerk. Wagner rallied against the academic fragmentation of the arts and heralded a return to a synthesis of all the arts and art with life. His ideas of 'total artwork' were adopted and adapted by many.

Theater design was one of the first ways this need for proximity was addressed. A new awareness of the audience as a social force was coupled with the desire for an intense intercommunication between audience and actors. The subsequent rejection of the traditional proscenium stage, a format emphatically dictating areas for performance and audience, led to an inquiry for more flexible and multi-purposeful forms. Wagner's aspiration for a popular theater lead him to choose an arena format, deliberately abolishing traditional divisions. Van der Velde's theater for the 1914 Deutsches Werkbund exhibition in Cologne dissolved the ornate stage frame and provided a multipartite



*Heads, Barbara Buckner*

playing area. The Werkbund, itself – an important precedent to the celebrated Bauhaus – was a collective of artists and designers committed to the ideals of destroying the existing barriers between art and life.

This development culminated in the collaborative effort of Walter Gropius and Erwin Piscator, resulting in the Total Theater project of 1927. Gropius' design epitomizes the striving for increasing mutability. Its physical flexibility of architectural elements with the capacity to exploit the potential of several theater types allows for a shifting and multi-level relationship between the spectator and the performance/performers.

These ideas affected production and content itself. The work of the Symbolists, Max Reinhardt and others was devoted to the same goal of a greater interaction between audience and art. Bauhaus ingress in the 20's and 30's crystallized these efforts with the contributions of Oskar Schlemmer and Moholy-Nage. Schlemmer's theatrical experiments began essentially as investigations of space, extending and complementing his work in painting. The opposition of visual plane and spatial depth was a complex problem which concerned many of the Bauhaus practitioners. Schlemmer's search for the 'sensation of space' (which he saw as the origin of all his dance productions) led to explorations of eurythmics and kinesthetics, evident in his mathematical dances and especially in his most important work, *The Triadic Ballet*.

Moholy-Nage frequently collaborated with Schlemmer while the two were together at the Bauhaus. His own 'Theater of Totality' emphasized a syncretism of the senses with the various 'pure media' – for him, those relationships between mass, color, materials, etc. Schlemmer's emphasis on 'the human figure as an event' and his development of movement and gestures for

dancers align closely with Moholy's concept of space as experiential and his important work in kineticism.

A second current, the reconciliation of art with technology, preoccupied the Italian Futurists. In their first proclamation in 1909, Marinetti mandated the achievement of a technological society. The cultist adulation of speed, coupled with a catenation of machine imagery, stressed the dynamic experience of space. Another salient aspect of the Futurist contribution is the element of transience: permanence was no longer desirable, the assumption being the new and better would invariably follow radical change. However, the ideological orientation of the Italian Futurists was a progress-oriented, technologically based fascism.

Artists in Russia, influenced by an admixture of Cubists practice and Futurist ideology, believed the necessary establishment of a new society could be fulfilled by the development of science and industry. Their search for a pure vocabulary of basic shapes emphasized the usage of new materials like plastics. Malevitch, stressed movement as a means of 'dynamizing' form and color as a method of conveying ideas related to the cosmos. He achieved total abstraction with his 'fundamental suprematist elements' as seen in his famous white on white series, 1917 - 18. Tatlin, the major figure in Constructivism, declared the death of painting, and thereby maintained that artists should be retrained as technicians capable of handling modern materials and tools. His suspended 'counter-reliefs' dating as early as 1914, involve a dynamic open form of construction which 'sculpts space'. Later Gabo and Pevsner in their Realist Manifesto of 1920 spoke of 'kinetic rhythms' working to produce the spatial effect of 'virtual volume'. Gabo's Kinetic Construction: Virtual Volume (1920) incorporated the fourth dimension, as he introduced in the manifesto: 'time is a new element in plastic art.'



*Landscape Series, Meryl Blackman*

It was Moholy-Nagy who picked up on Gabo's theories on kinetic sculpture and developed them to the greatest extent. In 1922, Moholy began his lifelong investigations into light, movement and space. An important result was the Light Modulator. In the Manifesto on the System of Dynamico-Constructive Forms (1922), Moholy, in collaboration with Alfred Kemeny, included a provision for experimental apparatus for the purpose of testing the relationship between humans and phenomena - space, force, materials - and shared an interest in allowing the spectator a more active role. This aspect of Moholy's work, so instrumental in the development of both luminism and kineticism, when combined with the work at the Bauhaus theater can be seen as representative of the multivalence of cross-fertilization characteristic of this period.

Further avant-garde endeavors in the areas of luminism and kineticism were virtually halted



*Impersonations, Henry Linhart*

by the rise of fascism World War II and the utter chaos which followed in its aftermath. Europe's slow recovery and an exodus of many of the most influential artists and architects was to effect a shift to America as the new center of artistic experimentalism and invention.

In 1952, John Cage orchestrated a performance at Black Mountain College employing the talents of choreographer Merce Cunningham and painter Robert Rauschenberg. Combining music, dance, painting and light spectacle, this cooperation can be viewed as a basis for a new theater. Linked to Bauhaus theater and even earlier attempts to synaesthesia, this event can be seen as the impetus for a new concentration of the various artistic disciplines. Out of this was an emergence of new forms notably, the 'Happening' so coined by Allan Kaprow with his work *18 Happenings in 6 Parts* (1959). Refuting the idea that art is permanent, artists like Kaprow, Oldenburg and Grooms depended

on input from contemporary culture, thereby securing a dualistic communication.

Generally, the 60's gave rise to a resurgent interest in the placement of art in a technocracy. The birth of such collectives as E.A.T. (Experiments in Art and Technology), many exhibitions devoted to 'art and the machine' and increased participation by artists in world expositions, the showplaces of invention, are evidence of this resurgence. Laser lights, holography, television and cybernetics were used by artists in their search for more vital means of expression. Concurrently, artists lavished criticism upon a mass consumerist culture which was so much a product of that technology.

Video's lineage in the complex development of technical inventions is obvious; its very physical existence is a by-product of advancements in electronic communications. Its placement in the history of ideas, however, needs further examination. Video artists find themselves combating the vexed question of harmony between art and technology, part of a discursive diachrony traceable as far back as the mid-18th century.

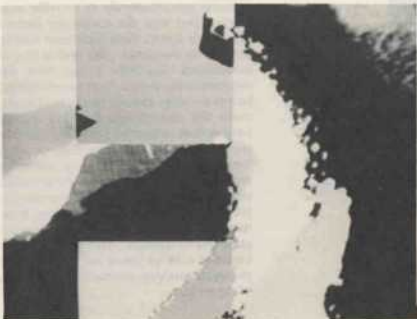
Art is absorbed in a continuum of redefinition of its own boundaries. The refusal of some, today, to regard video as a valid art form is comparable to photography's struggle for similar justification in the 19th century. Out of this an indisputable quality of video art is revealed -- its immediacy.

Parallels between video and Pop Art are often remarked upon. Repetition, the interest in mechanistic processing and commercial materials, and the multi-image of contemporary media are all means employed by Pop artists concerned with art's relevance for a technocratic society. Video has a seeming advantage over painting and sculpture, since they are potentially anachronistic. Some forms of video art, other than the type of video represented in this exhibit, do cor-



respond to Pop art concerns. Investigations into the ambiguities that exist between illusion and reality and a belief that art is for EVERY person are links in this way. Warhol's insistence on the inalienable right to 15 minutes of FAME corresponds to what R. Krauss sees as the intrinsic narcissism of video. Video becomes a recontextualization of an everyday symbol, helping again in that dissolution of the divisions between art and experience. In this sense, it belongs to the same discourse as Jasper John's beer cans and Learning From Las Vegas.

Video may also be seen as an advanced form of light sculpture: its two essential elements, light and movement, locate it within the complex developments of luminism and kineticism. The work of contemporary light artists, notably, Chryssa and Dan Flavin is comparable to video art on several levels. Chryssa's turn to neon and Flavin's use of standardized fluorescent tubes



*Will Get It Squared Away, Later, Hank Rudolph*

both perpetuate a Pop mode. Both artists use electricity creating light for their sculpture. Chryssa's work is strongly referential dealing with codes of signification of the commercialized Strip. Flavin's tubes attempt to sculpt space. Their placement corresponds to corners and/or the intersection of floor and wall. Flavin articulates the meeting of planes in a room in a way similar to Christo articulating 28 miles of the California countryside. Yet as these light tubes define, they also, paradoxically, obscure: light floods and fills a room, 'activating space' much like Olitski's wish to spray color into the air. This diffusion masks and sometimes conceals entirely, confusing a comprehension of spatial boundaries. Much of video works within such a dichotomy. As 'light sculpture' certain manipulations of video allow its escape of the flat plane and the frame unleashing its plastic potential.

However, the light works of both Chryssa and Flavin have a fixed stasis quite dissimilar from the temporal quality of video. The mechanics of video processing reveal the fact that there can never be a static image on the video screen. The graphic image that we perceive is a result of continual voltage changes. This knowledge combined with new findings in human perception— that we perceive not only a single image on the retina but rather by a millisecond fragmentation of images— suggests why so much of contemporary video probes the parameters of perception and cognition. Video artists, conscious of these qualities, are linked, then, more closely to the work of Moholy-Nagy and Gabo than to say, photo-realists of the 1970's.

The theoretical concepts that are fundamental to contemporary video art have their roots in a pre-television period. This essay has tried to show only some of those ties and to suggest that video art is less understood as a link in an evolutionary chain of technical innovation but as a new arena in which avant-garde ideas are put into play.

## Perceptual Process and Processed Video Art

by Lynne Kirby

The process of experiencing video art is highly complex, and must be examined on several different levels. In this essay I will focus on the perceptual and psychoanalytic aspects of this multi-layered process. Through concepts of repetition, transformation, temporality, and memory, we can begin to analyze the psycho-perceptual significance of processed video art.



*Boundaries, Neil Zuzman & Julie Harrison*

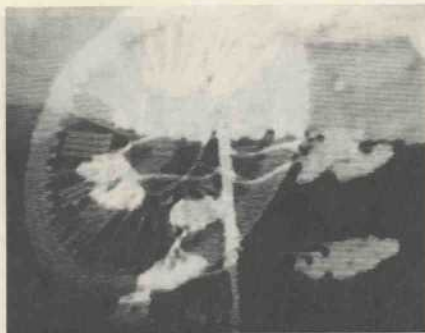
For Freud, repetition meant several things. In relation to dreams, repetition was tied to the concept of overdetermination, or the multiplication of certain elements in a dream that indicates their importance for the dreamer and the

analyst. Overdetermined elements are produced when multiple trains of associated thoughts intersect at one significant point, a process called condensation, or when value is displaced from highly significant elements onto elements of seemingly little significance, a process called displacement. Thus repetition becomes a sign indicating the search for unconscious meanings. In another case, Freud tied repetition to a sense of control. The child discovers through a game in which a toy is made to appear and disappear that he/she can use linguistic signs, an opposition of sounds, to communicate the sense of presence and absence.

Repetition in video art may be linked on one level with control. Control is evident when the artist puts into operation a sequence of images and/or sounds regulated by a sequencer; in some cases, the sound patterns themselves are used to control the generation of images. In *Sitting by the Window*, Ralph Hocking and Sherry Miller use six cameras simultaneously to provide sequenced image input into the composite pictures that ultimately result. Here repetition hardly implies control for the viewer. We realize that the bodily movements take place in real time; the same motions being shown from several different viewpoints are slow enough to allow us eventually to make the connections between the various perspectives presented simultaneously. However, the juxtaposition of four, five, or six views fragments both the screen and space, and our sense of continuous time. Paradoxically, the sequenced repetition permits the coexistence over time of contradictory perceptions, thus disconnecting the association between repetition and sameness or identity. This process of control and variation may be linked for both artist and viewer to psychoanalytic pleasure derived from a game of repetition.

Similarly, *Sites*, by Peer Bode, gives us the sense

of the rhythm of a repeated sequence of transformations. However, the abstract images generated each time are not always identical to one another. Conversely, similarities we may detect in image patterns that seem to repeat themselves are not necessarily sequenced. Hence, repetition in this tape always implies difference, which undermines our sense of continuity and sameness. This causes us as viewers to question our position vis-a-vis the art work. We feel a spatio-temporal gap both between ourselves and the work, and between formal patterns at play within the images.



*Measures of Volatility, Shalom Gorewitz*

Psychoanalytic theories have also been concerned with the function of difference in language, and the implications of this function for the formation of the human subject. Language is a system of elements that signify by opposition to one

another. This opposition creates a network of differences among the elements placed in opposition, which leads to a gap between language and reference. In video our attempt to follow repetitions allows us to experience transformations that alter the identity of the familiar image, and disturb the process of representation. Repetition reinforces the fact that far more is perceived or taken in than can be understood consciously, and directs the viewer's thought about the art work to the significance of this process. The concept of process in video art is therefore a theoretical metaphor as well as a literal event.

Temporality in video is essential to understanding this repetition that is different in its individual instances. Just as Daniel Buren exhibited the "same" object in several different contexts Henry Linhart in *Comparing Apples and Oranges* repeats the same words and images over and over. However, not only does the unevenness of his voice, with its changing inflections, physically change the same words upon each repetition. The disjunction between what is named and the act of naming itself - or, the disjunction between image and work - makes the repeating only a simulacrum of sameness. The noticeably growing fatigue of Linhart's voice, his irritation with not being able to designate properly and master the joining of signifier with signified, itself repeats the project of comparing apples with oranges. Changing colors also emphasize the difference of the "same". But unlike a static presentation of repeated elements, as in a Sol LeWitt sculpture, Linhart's work imposes on the viewer a temporal order that disallows rationalization at any one moment of the tape.

This refusal to join one thing with another appears in *Apples* by Peer Bode. Working with the simultaneity of different senses of time, Bode begins with an image of an apple detached from the surrounding space by color keying,

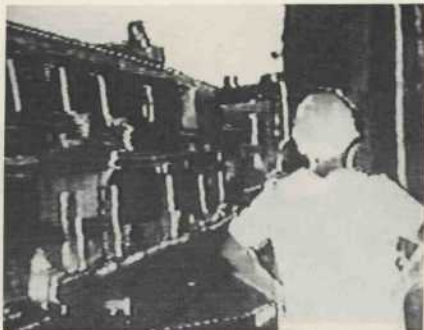


and then superimposed over itself in temporal delay. This detached "context" functions as a framing trace that never fits over and onto the original apple. It continually, repeatedly, floats past the red apple travelling across the monitor screen, and from one monitor to another, denying the monitor frame its containing function. Like a memory of the apple, whose presence is figured by the apple-shaped gap of its absence, this image cannot be assigned a locatable status in time or space. The temporal space is complicated by the movement of the image across and up and down the screen; its rhythm entices the desire of the spectator to see the two entities merge (apple and trace). After some time, we cannot remember which serves as the context of which: is the apple the point of departure for the frame, or is the reverse the case? Bode's concrete "memory" thus engages a mnemonic retracing on the part of the viewer. The duration of this avoidance of unification prevents our completing the process imaginatively. Hence, temporality here not only brings to the surface how we make perceptual sense, it actively alters our ways of piecing the world together.

This constant challenging of our perceptual processes is characteristic of viewing video art. It can continue to do this because of perceptual mechanisms that cause us to reach out actively for information about the world. We deal with new experience by comparing it with experiences we have already encoded, to see if the new matches with the old. If we thus look at perception as an active, information-seeking process which is constantly being modified to incorporate new experience, the perceptual potential of video becomes evident. Our desire to make sense of experience is in a sense continually recreated in the process of viewing and hearing video art. It almost always exceeds our capacity to modify patterns of expectation immediately. Through such transformative devices as color-keying and tonal inversion, processed video art in particular

blurs distinctions such as figure/ground and foreground/background. Frequently the rapidity with which images are fired at the viewer subverts his/her ability to organize perceptions by gestalts, or general patterns.

In Linhart's *Impersonations*, we are trained to refine our perceptual discrimination, attuning our senses, both aural and visual, to subtle shifts in identifying cues, such as outlines and the shaded areas of the face. These shifts, in addition to the split in the changing image, alter our ability to maintain a consistent sense of the identity of the image over time. Recognition has little duration



*Measures of Volatility, Sholom Garewitz*

in this piece. We recognize one face, only to have it replaced by another, without being able to see exactly how. We are deceived by the informality and casualness of both the sounds, and the gestures of the head, which turns spontaneously,

its eyes blinking irregularly. Much as Bergson saw self-identity as never-ending, growing memory of experience, we come to see Impersonations as a series of memories and fantasies. The title is ironic in that our desire to identify with the images - to impersonate them, project ourselves into them - becomes frustrated at the threshold of recognition: who is it that we can identify with at any one moment? The keying of the image further alienates us from our imaginary fantasy of identification with the other, while at the same time permitting the fantasy of becoming other than we are.

Perception operates through expectation and anticipation: "What is seen depends on how the observer allocates his attention; i.e., on the anticipations he develops and the perceptual explorations he carries out." (Ulrich Neisser) Contemporary perceptual theorists see expectations as engendered by schemata, or coded patterns of information. Certainly perceptual schemata may be modified if experience does not meet expectation, especially when two or more senses are involved - e.g., the aural may affect what is seen. Yet, as indicated earlier, if visual/aural information is presented which cannot be registered consciously or symbolically, it can still bear significance, as opposed to reference. Such information has the possibility of being inscribed unconsciously, by means of what is unsymbolized, but available to representation. The temporal rhythm of space, color, and sound create a fascination for the viewer, a desire to understand the abstract.

Another aspect of the viewer's fascination with video involves the continual interaction with and modification of sensual experience, and introduces the idea of aggression in looking. Video is a medium of aggressive energy - the process of transforming over time voltage into the tones that make up the images. The capacity for the human body as an energy field to seriously

interact with the medium is opened up by video. The sense of immediate encounter in video has everything to do with the spectator's body as situated physically within that field of energy interchange. "Body" here is taken to include eye and mind, or the sensual and intellectual, not merely the physical. The encounter is a lived experience, both pleasurable and strange. Unlike in cinema, we confront video as an emanating source of energy, in an intimate viewing situation. Not only does the fact of its emanation radically re-orient the spectator in relation to affective encounter, the scale and intimacy discourage the feeling of being swallowed anonymously into the



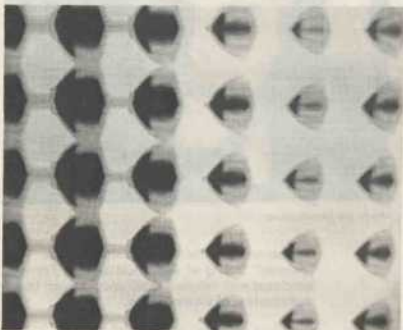
Heads, Barbara Buckner

representation, which is much larger in film. That "oceanic" feeling of identification that Freud associated with religious experience is much less characteristic of viewing video.

The usual situation of seeing the same tape on

two or more monitors simultaneously also discourages complete absorption into one image. We realize that the peripheral, including the space between the monitors, can be as fascinating as the center. We may be mesmerized by the experience, but we are not physically submissive to the images. The pleasure is one of receiving and reconstituting the representation. This process involves a dialectic between our sense of being able to create meaning, and the elusiveness of any absolute meaning. We are confronted with a process that occurs before our eyes, and wiping away some memories, sets up and reinforces others.

In Barbara Buckner's Pictures of the Lost, vague figures and configurations move within an irrational space as after-images of something that was once available to immediate memory. The use of unfamiliar sound reinforces the sense of loss, on the part of both the figures within the frame, occasionally recognizable, and the viewer:



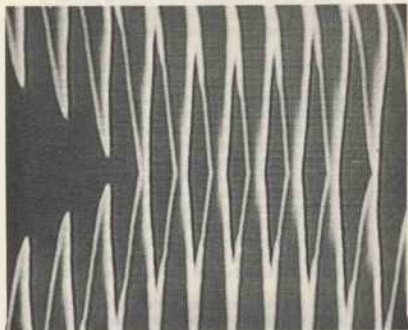
Ralph Hocking & Sherry Miller, (Title Unavailable)

are these pictures of us? Loss becomes over-determined with respect to image-formation, motion within the screen, and viewer experience.

Buckner describes the series as the "abbreviated presence of each image and its transformation," setting up the viewer to attend carefully to how the transformation occurs. It is this sense of presence, more than a definable existence, that we find in the tape. On the one hand, in concentrating so intently on the changes the image suffers, we lose track of some larger program. On the other hand, the division into titled segments encourages our active attempt to attribute referential meaning to the images. As Burgin notes, "Attention to objects 'out there' in the material world is constantly subverted by the demands of memory. Willful concentration is constantly dissolving into involuntary association." Situated at the edge of the pleasure of unconscious association/visual fascination, and cognitive difficulty, the viewer is reacquainted with feelings of despair by Buckner's images.

Unlike Buckner's Pictures of the Lost, Shalom Gorewitz's tapes hold out to the viewer recognizable images in a vaguely narrative context. His travel tapes present familiar images of people and things on city streets and highways, only slightly "off-color". Often the sequence in Measures of Volatility is like a series of stop-action tinted photographs connected with the Baudelairean "beauté de la vie moderne," or "beauty of circumstance". While lacking in the dynamic reformulation of circumstance evident in the other tapes in the exhibition, Gorewitz's pieces often brilliantly disrupt our sense of the comprehensibility of the transformations taking place. In El Condero for example, we watch multiple images (a dog) merge into an entity disorganizing time and space references.

Perhaps the most promising perceptual quality of the art in this exhibition is its power to make us un-



*Ralph Hocking & Sherry Miller, (Title Unavailable)*

familiar to ourselves as viewers. Not only must we see the world differently, processed video art allows us to realize that we must transform the world, in order to see it as different, and better.

#### **Television Culture and Video Art by Patricia Shores**

Commercial television and video art are both a function of what is essentially a single base of technology. Commercial television producers and the video artist share a common vocabulary of hardware. Yet the aesthetic, cultural, and even political considerations which formulate the manipulations of that hardware embody the aesthetic chasm which separates "Television" and "Video." In understanding the ideology of video art, one can begin to appreciate the artistic heritage of the form, while recognizing it as unique.

Commercial television is a variation of the classical tradition of film, literature and painting. It is concerned with a representation of reality through an illusion of real space. The success of the communication of a television image depends upon a perceptual acceptance of that illusion of reality on the part of the viewer. The nature of that illusion can become highly complicated, especially with regard to the temporal structure of the image: real time, live recordings, pre-recorded images, instant replay, are all complex time structures to which the television audience is accustomed. The viewer's relationship to the images, however, is defined, pre-organized and fundamentally passive.

Video art, on the other hand, is an extension of the "tradition" of the avant-garde, as it has been expressed in painting, sculpture, dance and cinema. Although video is a very recent phenomena, emerging only within the past twenty years, it is important to realize the background of its ideological development. The articulations of the avant-garde of modern film are particularly relevant to video. It is also important to understand that the video tapes of this exhibition are by no means representative of the scope of video art. This is not a comprehensive view, but a selective one.

A fundamental axiom of the avant-garde is the denial of the classic tradition. The avant-garde artist is motivated by a defiance of convention; a continuous, even urgent, rally against the norm. This sense of opposition to the visual language of popular culture is a distinct concern of abstract film theory, and by extension, of abstract video art.

Nam June Paik made that opposition explicit in most of his works. From a background in classical music, and through association with John Cage, Paik experimented with electronic music,

outrageous performance concerts, and eventually developed video. Works like his *TV Cello*, *TV Bra*, and *TV Cross* implicated both classical and popular culture, continuing tradition and technology by ironic citation.

Whether the statement is acute or subtly inherent, the video artist is distinctly aware of the social and political potential of the medium. The artist seeks to counteract the emotional manipulation and "reactionary catharsis" of popular cinema – or television – through the development of "conscious, conceptual and reflexive modes of perception."<sup>1</sup>

One of the most pervasive techniques apparent in video art to counteract the traditional aesthetics of television is the deliberately overt involvement of the technology of the medium. The images projected by commercial television attempt to deny their existence as an electrical process in order to persuade the viewer to accept the experience of the image as a reality. The video image is often an expression of itself as process. That is, the process of developing an image through the transmission and regulation of electronic signals. There is a continuous scanning of the lines which make up the screen, a constant articulation of the image through fluctuations of the voltage of the signal, and an infinite potential for the manipulation of the signal through processing apparatus. The image exists through time. It is, in essence, dynamic, and it is this quality which the video artist means to express. Instead of translating an object referent into a recognizable signifier, the video artist translates an object referent into an expression of the image potential of the video process, maintaining the characteristics of that process rather than those of the object depicted. This is comparable to the Impressionists' concern with maintaining the characteristics of the brush-

stroke, as an indication of the physical process of painting. In the more abstract tapes, the electrical process itself is actually the referent of the image.

In conjunction with this kind of manipulation of the sound of the tape is related to both the image presented and the process. In keeping with the aesthetic considerations of the image, the sound is also most often either the ambient noise encountered during the recording of the images, as in Shalom Gorewitz's *Measures of Volatility* or the result of a wave form involved in the processing, as is noted in the abstract tapes by Ralph Hocking. The relationship of the sound to the image can become, in these instances, casual. Whereas in commercial television the image (an actor) produces a sound (the dialogue), the relationship in video can be reversed: the sound signals a manipulation of the image.

What the video artist can achieve through these kinds of aesthetic functionings is a confrontation of the viewer with the medium in a way which directly opposes the nature of the relationship established between the viewer and the commercial television image.

The video art of this exhibit precludes such a passive interfacing of realities. The distortion of spatial, temporal and perceptual linearities do not allow for a direct correspondance to the viewer's experience. The viewer must actively participate in a continuation of the experience as process, synthesizing the inherent perceptual evocations of the images.

1. Malcolm Le Grice, *Abstract Film and Beyond*, (Cambridge, MIT Press, 1977), p. 101.



RALPH HOCKING and  
SHERRY MILLER

Ralph Hocking is an Associate Professor in the Department of Cinema at the State University of New York at Binghamton and began the video program there. He is also the President and Director of the Experimental Television Center in Owego, New York. Sherry Miller is the Assistant Director of the Experimental Television Center in Owego. They have collaborated on many video projects and also lecture and give workshops on the development and use of their system for the computer generation and manipulation of images.

'Pixel' (part of an ongoing series)  
color, stereo. 11 min., 59 sec.  
Walk/Run color, stereo 6 min.  
35 sec.

HANK RUDOLPH

Hank Rudolph is an Artist in Residence at the Experimental Television Center and a graduate of the Cinema Department at SUNY Binghamton. He also works as a camera person and editor at WSKG-Television.

Non Camera Images color, silent  
8 minutes

It Repeats Itself color, silent and  
sound 15 minutes

Will It Get Squared Away, Later  
color, silent 2 minutes

HENRY LINHART

Henry Linhart is currently completing a Master's degree in Media Studies at State University of New York at Buffalo. Additionally, he is an Artist in Residence at the Experimental Television Center in Owego, New York.

'Impersonations' 3:22 minutes

'Wratched Work in Progress'  
2:30 minutes

'Bog Rushes' 4:10 minutes

'Apex' 12:30 min. B&W, sound

SHALOM GOREWITZ

Shalom Gorewitz is currently Adjunct Professor of Television at Hofstra University, having taught video art for seven years at the University of Bridgeport. His artful manipulation of rapidly successive imagery presents a multivalence of sound and image forms.

Travels color, sound 28 minutes  
(1980) including:

Measures of Volatility  
El Corandero

Excavations  
Autumn Floods  
Delta Visions

PEER BODE

Peer Bode is Programs Coordinator for the Experimental Television Center in Owego, New York and has been active as an Artist in Residence at the Center since 1974. Additionally, Bode is Supervisor of independent study projects and the internship program at S.U.N.Y. - Binghamton. Bode's work deals with multiple views of the same objects and gestures moving within the frame as a dense texture of image and after-image. The use of color-keying is fundamental to his approach.

Apple(s) 4 minutes color, silent  
(1979)

Keying Distinctions 3 minutes B&W  
silent (1980)

Floodlight Notes (with shift) 10  
minutes B&W, sound (1981)

Human Locomotion 5 minutes  
B&W, silent (1981)

MERYL BLACKMAN

Meryl Blackman is a free lance video artist living in New York City. Besides individual tapes, much of her work is devoted to performance art.

in collaboration with other artists. Such works concern the various combinations of video, live performance, music, painting and dance. Blackman has also instructed in film and video production and film theory.

Landscape Series 20 minutes B&W, sound (1977)

Selections from work in Progress color, silent 10 minutes (1980 - 1981)

#### REYNOLD WEIDENAAR

Reynold Weidenaar is an instructor at New York University and teaches electronic music. He composes primarily for electronic media employing both 16mm film and video. Weidenaar's work concerns the various relationships between music and visual imagery, utilizing a number of different processing techniques.

Wavelines II 7:50 minutes (1979)

Twilight Flight 7:29 minutes (1981)

Pathways III 9:05 minutes (1980)

Pentimento 5:57 minutes (1981)

#### BARBARA BUCKNER

Barbara Buckner is presently employed as a video instructor at City University of New York and the School of Visual Arts, both in New

York City. Buckner's poetic imagery, with its immense capacity for texture, uses Paik/Abe synthesizer to produce.

Heads, color, silent (1981)

Golden Pictures, color, silent (1981)

#### NEIL ZUSMAN and JULIE HARRISON

Neil Zusman is employed as a computer animation operator for Dolphin Productions in New York City. He has been an Artist in Residence at the Experimental Television Center in Owego, New York since 1975.

Julie Harrison has worked for the Downtown Community Video Center in New York City. Together they were recipients of the C.A.P.S. Award and the Colorado Video Award for Boundary, at the Athens Video Festival, 1980.

Boundary 18 minutes color, sound

#### GARY HILL

Gary Hill has been widely recognized for his video works including grants from The New York State Council of the Arts, The National Endowment for the Arts, C.A.P.S. and The Rockefeller Foundation. He was artist in residence at WNET, Channel 13, New York City and visiting associate professor at Media Studies, Buffalo,

New York. (1979 - 80). He was the founder of Open Studio Video Project in Barrytown, New York.

Around and About color, sound

4 minutes, 45 seconds (1980)

Videograms color, sound 10 minutes (1980)

Processual B & W, sound 11 minutes, 30 seconds (1981)