



THE ELECTRONIC GALLERY

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University Art Gallery SUNY-Binghamton

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Published in conjunction with an exhibition at the
University Art Gallery, State University of New York
at Binghamton, March 2-March 25, 1983

This exhibition was made possible through a grant
from the Media Bureau of the New York State Council
on the Arts.

cover: HENRY LINHART Impersonations 1980

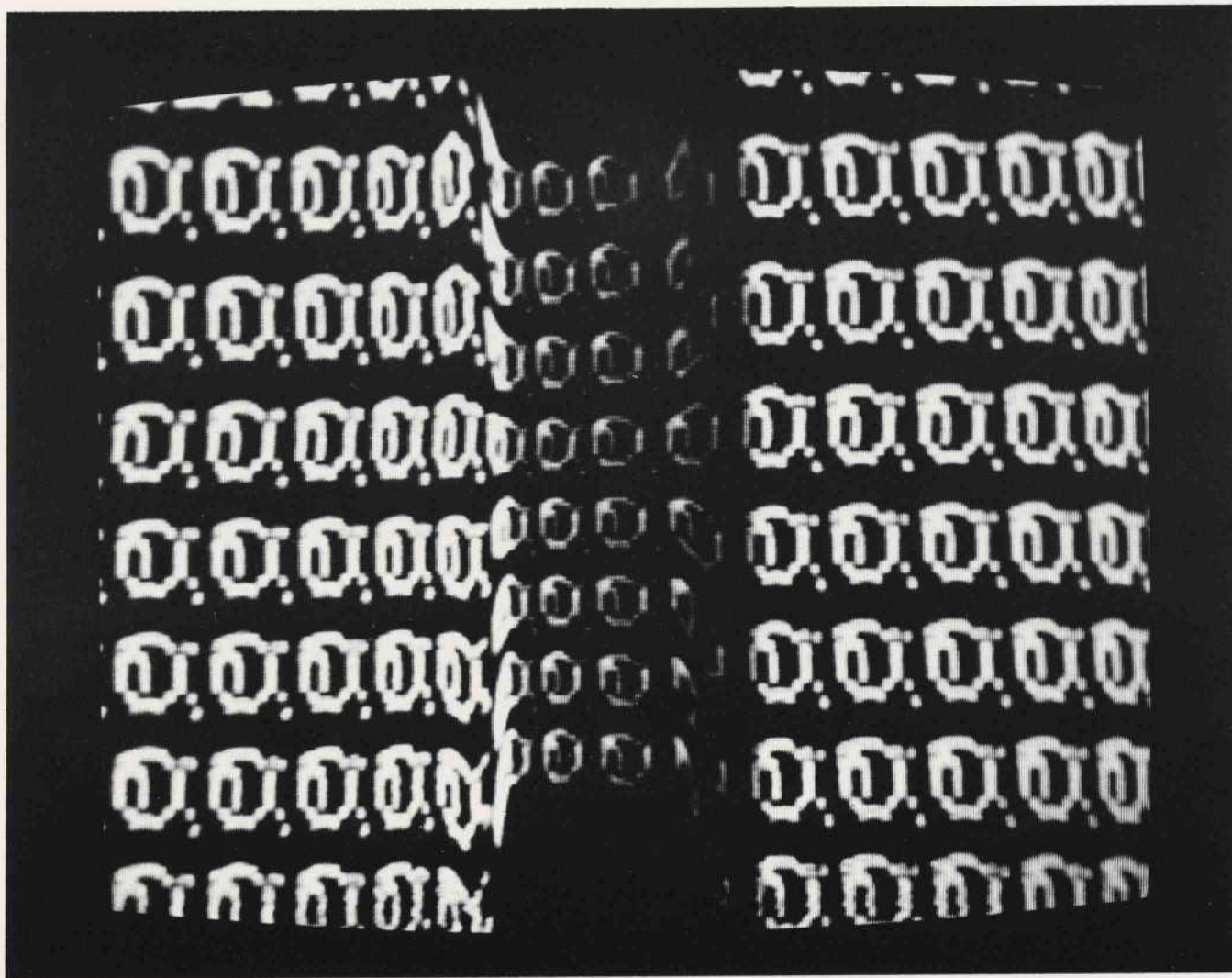
INTRODUCTION

It is particularly gratifying to me to see this show materialize in the University Art Gallery. In the spring of 1980, Maureen Turim and I, later joined by Sherry Miller and Ralph Hocking, representing The Experimental Television Center, (ETVC), in Owego, New York, discussed the possibility of such a show as this one. In a world of diminishing possibilities or, put more optimistically, of changing possibilities (our situation today), it is more important than ever that art present us with new visions. Maureen Turim and the ETVC provide us with the opportunity to view artists engaged in just this: in unscrambling and experimenting with our set ways of seeing.

We are fortunate to have as the curator M. Binghamton) thanks to M. GALLERY, and also indebted for contributions in preparation of Peer Bode of catalog, and printing. To B record our history catalog, its debt to Norma M. gallery techniques efficiency and production of TH

THE ELECTRONIC GALLERY

Maureen Turim



PROCESS VIDEO

On the second and third stories of an historic building in Owego, NY, is the home of the Experimental Television Center (ETVC), a public access video production facility dedicated to the creative development of video as an art form. Here the brick edifice with its slanted floors and wooden staircases contrasts splendidly with the sculptural presence of cameras, monitors, electronic devices, and computer terminals laced together by an intricate web of wires. It is an environment of contradictions whose interactions have given rise to an artisanal approach to video.

No slick "Hollywood-New York" commercial glint to this studio. Somehow the place defines in its curious mix of old and new an alternative approach to video from one which emits flashy logos and attention-controlling advertising messages. The word "experimental" resonates from the Center's name as an apt description of the practice of the artists who come to work here and the technological design specialists who have built and refined the Center's video system. During their periodic visits of several days in residence, the artists explore the potential of the Center's electronic apparatus to generate and define the television image.

The center explores video as an artistic medium. To figure out, to give form to, to embody, to display the various properties that a video system can possess. A formalist goal, at least in part, for the questions raised implicitly by this work are of the

sort: "How does video convey spatial-temporal relationships differently from other media such as film?" "What does it mean for color and sound, in video, to be conversions of electrical impulses?" "How can the introduction of geometric and abstract patterns produced by waveform generators figure into the analogical representation of visual reality produced by the video camera?" As artists and technicians collaborate to demonstrate video as a form, they concretely pose questions of aesthetic theory in their works, asking us the viewers what relationship we see between the images conditioned by this technology and our own prior notions of art, our social experience, and our psyches, our imagination.

The seven artists represented in this exhibit are investigating various aspects of these formal and implicitly theoretical issues of video art. Each of them has invested a shared technological apparatus with his or her own search for visual and aural expression of philosophical queries and statements. Each produces and investigates his or her own personal obsessions and desires. Though their work evokes analogies with various schools of abstraction in the visual arts (i.e., minimalist, conceptual, analytical, geometric, expressionist), they have chosen as their common appellation the term "process video." This refers to the manipulation of the graphic and temporal structure of the video image, and often the simultaneous generation of the soundtrack, through a combination of various electronic and computer devices. Another way of putting this is that for the process video artist, the video image and the soundtrack are signals whose qualities can be restructured to present dynamic compositions that depart from what we might call our "normal" or objective obser-

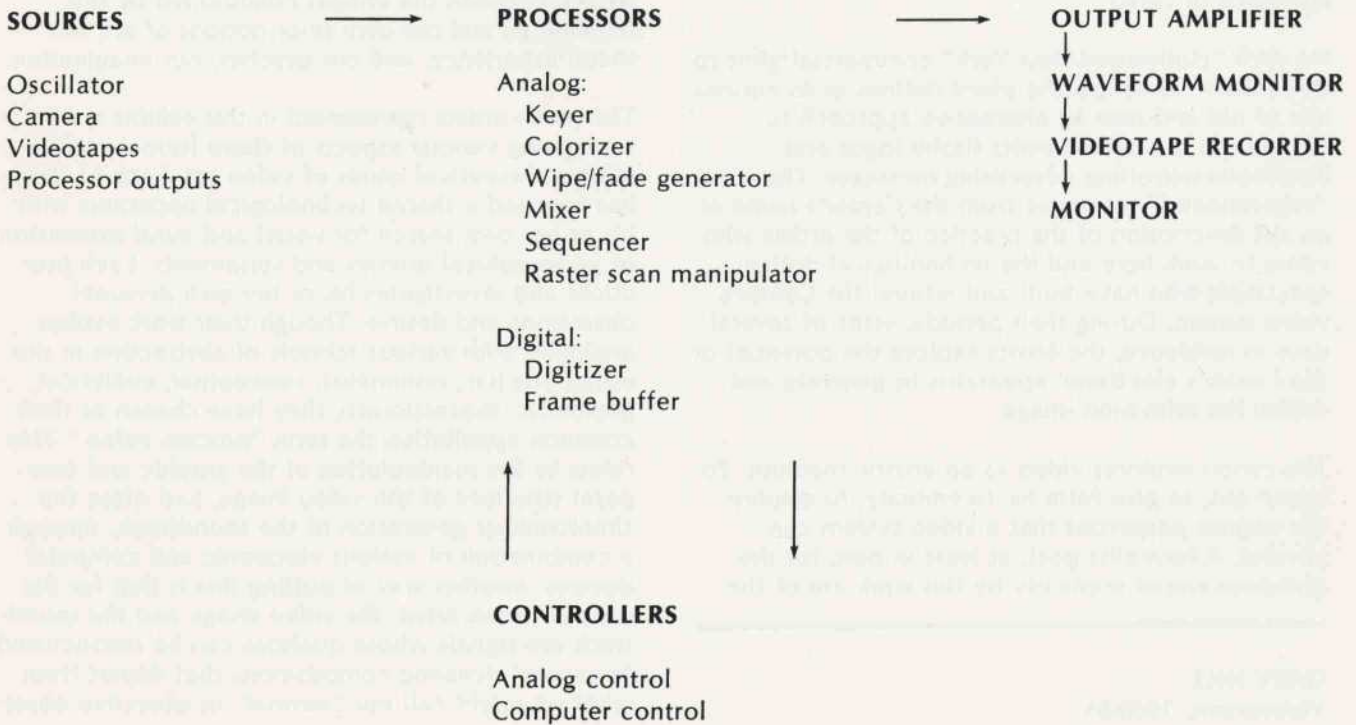
GARY HILL

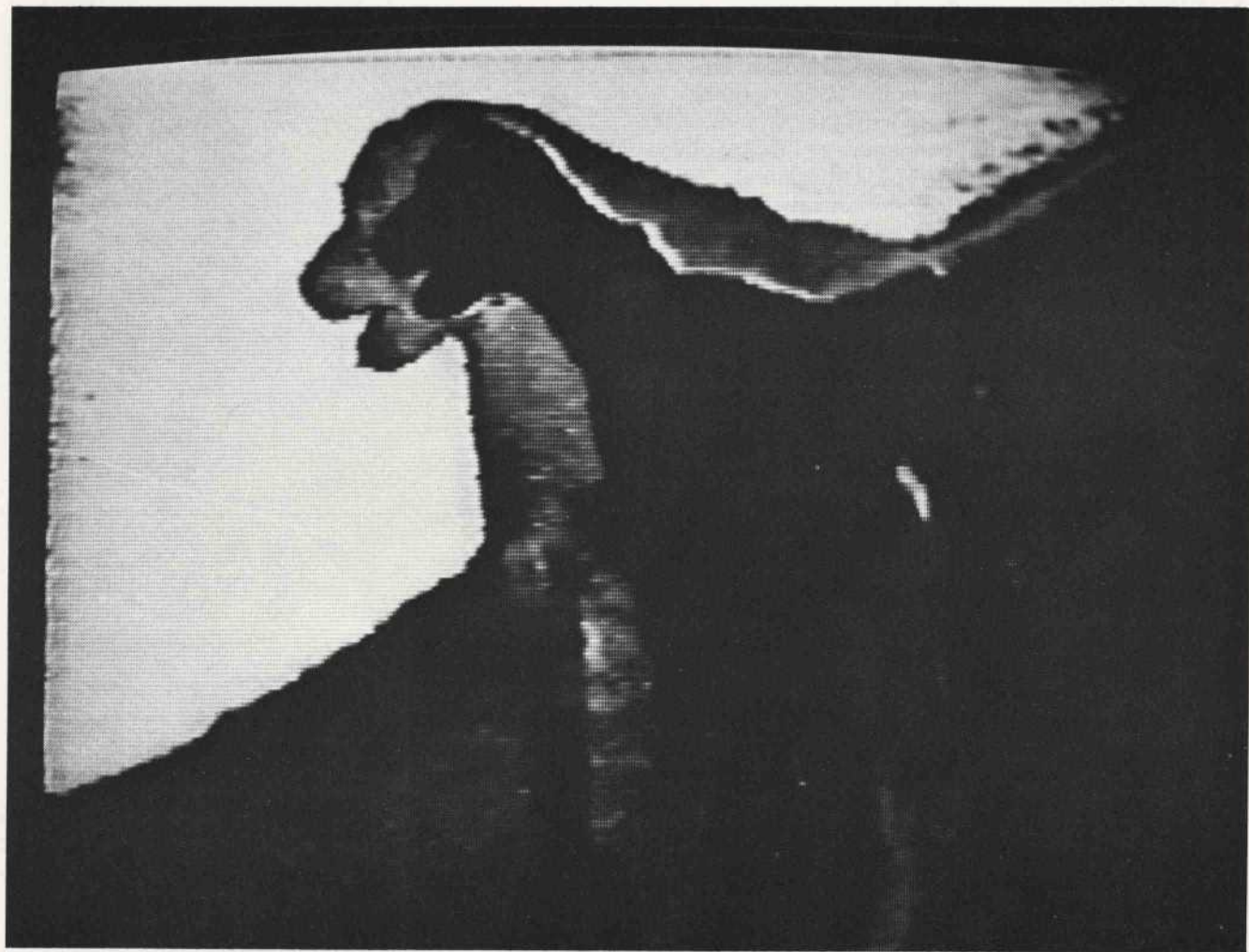
Videograms, 1980-81

vation of space, time, and events.

These kinds of transformations are made by analog devices that control parameters of the signal, such as frequency and amplitude. Wave forms can be generated to act as control voltages in this analog processing. But if the image in process video is a signal, it is also a set of information contained in this signal. Digital devices provide a discrete control over this set of information that we see as an image. When a signal is digitized and displayed on a monitor, it contains over 1.5 million discrete picture elements of information called "pixels." A computer

allows for these units to be individually or systematically addressed and recombined. In actual practice, the process artists at the ETVC work with a system that allows for digital to analog and analog to digital conversion, providing a multitude of possibilities of reordering the image. The diagram below indicates some of the ways the processing devices can be arranged in the flow of a signal from a source at left to its display on the monitor on the right. Note that the camera image is only one of many possible sources of the original signal. Other sources include wave forms and digitized images





SHALOM GOREWITZ *El Corandero* 1979

In speaking about the works presented in this show, I will refer to some of the processes used to create them, and at that time explain further the terminology and the equipment represented in this chart. Acquisition of the knowledge of how a process video system works aids in the understanding of the videotapes artists create with that system, just as knowing the basic techniques of lithography helps one appreciate a lithograph. Ultimately, though, the works gain their communicative impact in reference to other concepts and issues. So if many of the works in this exhibit have a self-referential aspect, if they seem to be about "process video," many are also about language, sexuality, temporal experience, spiritual insight, performance, and many other issues and concepts.



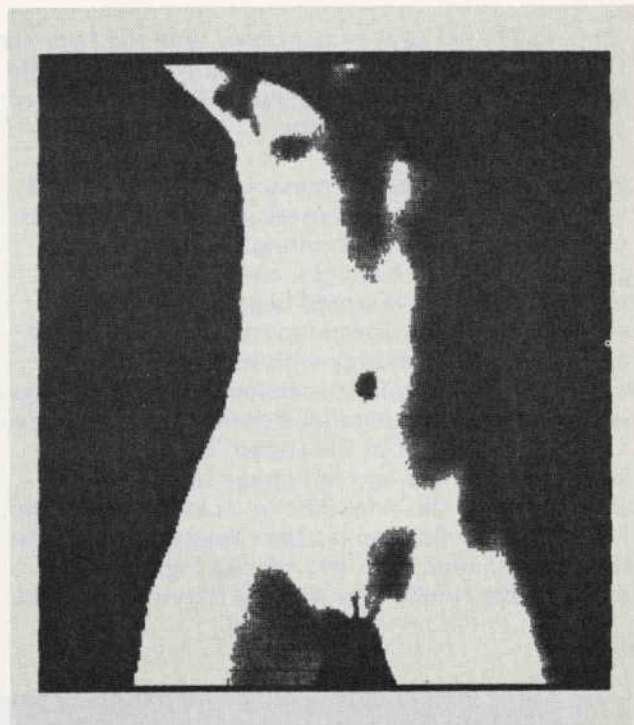
MARY ROSS
Swedish Group 1978

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Ralph Hocking Sherleen Miller

The video work of Hocking and Miller has a dual concern with the abstract construction of video forms and the analysis of movement of the body in space and time as an erotic vision. These dual concerns are explored together in *Ovals*, a seven-part investigation of the oval as a shape formed within the video image by the interaction of wave forms. Over the course of the tape, the oval is eroticized, metaphorized, but also examined for its own graphic and perceptual properties. The first section introduces a metaphor, both meditative and sexual, in the form of an outlined figure of a nude woman, tranquilly seated in a lotus position. The camera image of this woman, processed by a keyer to produce the outline quality, is superimposed with an image of the wave-form oval which appears to hover in front of her. The oval becomes a flesh-toned form whose center is a darker shade, giving it a three-dimensional aspect. The figure encompasses the oval, and draws it toward her as it diminishes in size to fit into her own vagina.

Percussive beats of the stereophonic sound punctuate the opening and closing of more abstractly represented ovals of the other sections; in the fifth section, the sound is somewhere between an electronic yawn and a howl, as if the oval were a mouth emitting rawly electronic emotion. Sometimes looking like a sea creature, sometimes like a dripping-free form abstraction, sometimes like a chrome part of a shiny machine, the oval is once more brought into contact with the woman's body through superimposition, when in the sixth section the figure in a floppy hat on a chair appears to be entirely encased in the egg-shaped oval that follows the curve of her



Ralph Hocking is an associate professor in the Cinema Department at SUNY-Binghamton, responsible for the video production program. He founded the Experimental Television Center in 1971 and serves as its director. Sherry Miller is the assistant director. Their work is done in collaboration, with Sherry often performing in the tapes as well.

RALPH HOCKING
Untitled 1982

arms. While the oval is associated with the feminine form both as totality and as sexual part object, the throbbing punctuations perhaps are the invasion of, or response to, a male desire.

Walk/Run continues the metaphoric renderings of *Ovals*, linking video processes to the body and sexuality. It begins by confronting the viewer with a close shot of bare buttocks, and as the figure so metonymically represented begins to run, the camera-switching corresponds to the beat of each alternative leg. This play with subtle changes of camera angle in rapid succession on a moving figure is accompanied by parallel switching of sound from channel to channel of the stereo. The alternation switches to a right and left image reversal as the figure turns to the side, then to two distance scales, long shot and close-up, as the camera moves up to the hair and breasts of the moving figure. At last reaching the frenzy of a whirling dervish ritual, the

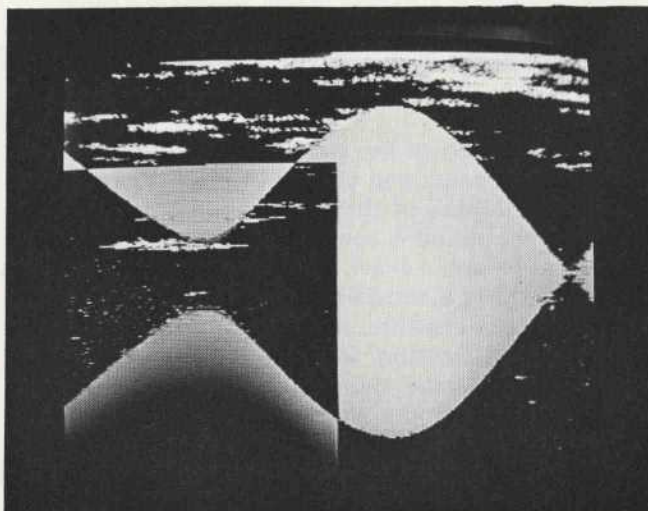
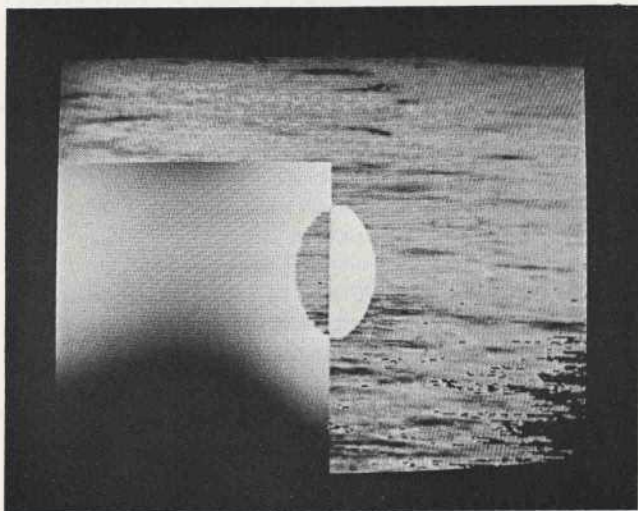
performer smiles in her last spurt of energy as the tape ends.

In *Pixels* the performers are the pixels of a digitized image, forming various shapes and patterns, rays, clusters, spirals, woven textures, before the slate is wiped clean preparing for the next sculptural form in two dimensions to unfold.

OVALS 1979
Color/stereo 30 minutes

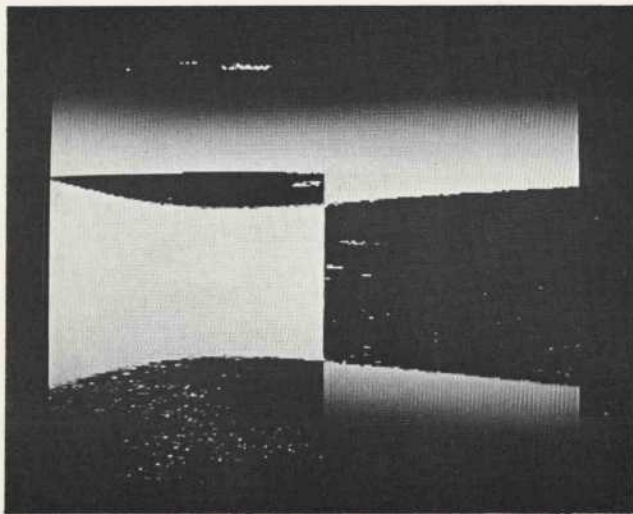
WALK/RUN 1981
Color/sound 6:35 minutes

PIXELS 1981
Color/sound 12 minutes



Peer Bode

Bode's video work is concerned with the investigation of a set of video processes that determine and alter the basic temporal and spatial structure of the video image. Several of his tapes use a drifting effect of the video image frame achieved by deregulating the temporal display of the image, resulting in a horizontal roll of the image, scroll-like across the monitor. In *Apple(s)* Bode applies this process to two colorized, superimposed images of an apple so that one drifts over or behind the other, depending on shifts he makes in the keying, the assigning of light values to voltages in the display of the image. Similarly, in *Site(s)*, this drifting operates between superimposed images of a river surface and a large light bulb as keying variations visually connect the two sources of energy flow; at times the



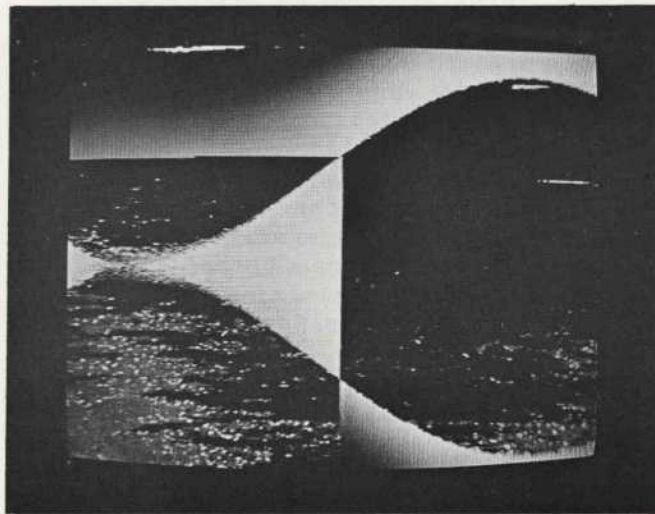
moving water is contained inside the bulb, at times the reverse, finally destroying the inside/outside distinctions fundamental to spatial representation. Hence the title, with its pun and ambiguous plural.

Video Locomotions applies this drifting to images of the chronophotographer, Eadward Muybridge, dating from 1887, an image series depicting a man performing a forward hand leap. In Bode's video revision, the drifting not only can reconstitute the motion, but it can reverse it, deconstruct it, and send it into a frenzied state of humming, seemingly perpetual motion.

Objects and very simple actions are presented in Bode's tapes as a ground on which changes in the

PEER BODE

Site(s) 1981



visual field of the image plane can be dramatically displayed. He therefore chooses a very reduced form of object and event—a single apple, a light bulb, hands turning a notebook, ringing a bell, or turning a rectangle—so that the more complex video event is rendered all that much more a center of our attention. Several tapes use a digitized image that can fix movement or splay it out across the image plane, a process called “grabbing.” In *Comp Book*, this distinctively familiar notebook becomes a graphic dancer as the video manipulations of spatial-temporal representations fan out the binding, stretch out the letters, rewrite the very sense in which this object can be read in the image as existing in space and time. Similarly, the digitized patterns of light thrown by a bulb preoccupy *Light Bulb Updates*, becoming a graphic abstraction of the bulb’s movement within the image.

Some of the tapes explore how sound can become another element in a complex interaction with the visual signal. *Ring Modulation* is a punning title, as the simple act of ringing a bell represented in the image is actually activating the image modulation by a square wave that produces horizontal lines responding to sound frequencies. *Music on Triggering Surfaces* has a dot sensing the light variations in an image drifting across the image; as the dot crosses a white space it registers a different frequency from the grey or black spaces, and we hear this as pitch changes in the soundtrack. In *Vibratory Sweep*, sound frequency again corresponds to image modulation, this time causing the white bars of a grid design to become the moving sculpture of an image raster transformed by a fluctuating voltage.

Peer Bode’s work represents one form video transformations can take when combined with a conceptual, minimalist aesthetic. We can see similarities between his work and that of Henry Linhart, who introduces an element of performance,

theatricality into equally pared down actions and representations, and on the other hand to the work of Gary Hill, who is also concerned with a minimalist and conceptual aesthetic, operating far more in a tension between verbal narrations and the somewhat disjunct and often ironic visual representation.

Peer Bode has been an artist-in-residence at the Experimental Television Center since 1974. He provides technical assistance to visiting artists and is also programs coordinator and supervisor of the internship program of SUNY-Binghamton at the Center.

VIDEO LOCOMOTION: MAN PERFORMING
FORWARD HAND LEAP 1980
B&W/silent 5 minutes

KEYING DISTINCTIONS 1980
B&W/silent 3:30 minutes

MUSIC ON TRIGGERING SURFACES 1980
B&W/sound 3 minutes

VIBRATORY SWEEP 1980
B&W/sound 2:30 minutes

APPLE(S) 1979
Color/silent 4:30 minutes

SITE(S) 1980
B&W/sound 6 minutes

RING MODULATION 1979
Color/sound 8 minutes

FLUTE WITH SHIFT 1979
Color/sound 4 minutes

PICTURE CHANGES 1977
Color/sound 10 minutes

LIGHT BULB UPDATES 1981
B&W/silent 3 minutes

RECTANGULAR UPDATE 1981
B&W/silent 2:30 minutes

COMP BOOK 1981
B&W/silent 4:30 minutes

Barbara Buckner

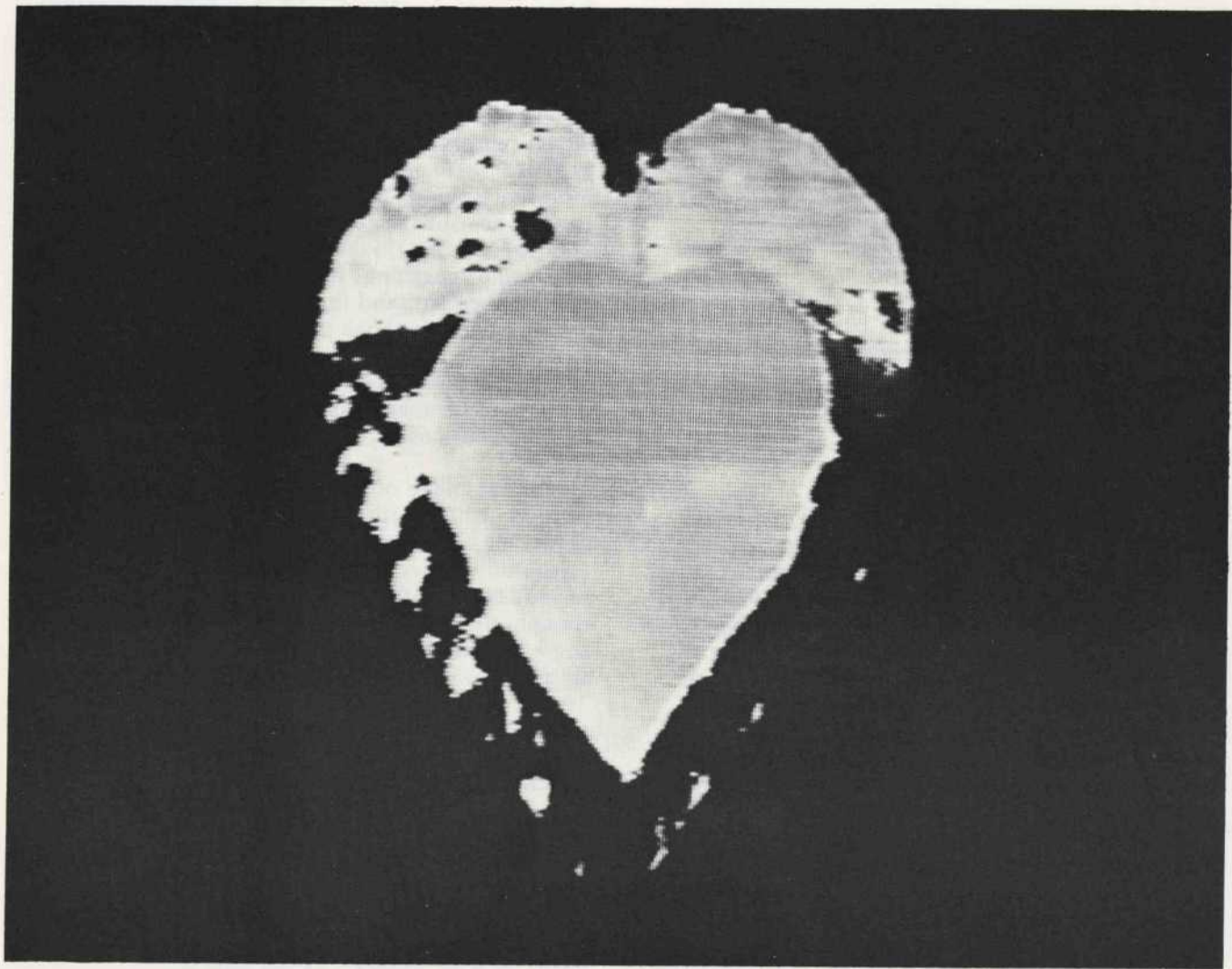
Images that last on the screen only for seconds, then escape our vision, leaving us with a sense of a quest for the ineffable, comprise the complex video work, *Pictures of the Lost*. The tape is composed of 22 "visual ciphers," as Buckner has named her 22 short segments of images, each of which bears its own title. "The Initiate," "Return of the Beloved," "113th Dream"—such titles preface short image series charged with energy. Literally, voltage is an expressive variable in image processing which uses the keyer and colorizer, producing images that register changing intensities of light and color. Figuratively, the images are conceived as a metaphor for psychic energy, presenting a correlation between a perceived physical reality and the invisible reality of subjective intellection. These imaginary terrains, bearing traces of landscapes and human forms, register the emotional force invested in them. The tapes that follow all rework aspects of *Pictures of the Lost*, drawing rich metaphoric imagery into conjunctions with emotions, thoughts, and the active aspect of static objects.

Buckner prefaces *Hearts* with the statement calling it "an iconic portrayal of the heart as raconteur—a transmitter of energies in the magnetic landscape of the human psyche." The heart is represented by its conventionalized shape, although like many other object representations in Buckner's tapes this is not actually what it appears to be. The heart is also represented by its beat, as oscilloscope images register heartbeat patterns as a series of superimposed graphic rhythms, waving, dripping, jaggedly asserting a repetitious life energy throughout the images of horizons, and literal transmitters of a modern age, telephone poles. This tape introduces a square wave to form a graphic verticality for the image, and makes use of the sequencer to produce the repetitions of images in cyclical patterns of similarity and variations.

The initial image of *Heads* is a superimposition of a head in profile, with a figure that appears to run across his brain. It thus presents literally the metaphor of psychic and mental activity of *Pictures of the Lost*. After giving us a portrait of a woman's thought activity, it shifts to animal portraits. With some humor it connects a pig to an apple, asking us to question whose thoughts are being represented. Then a goblin appears, continuing the preoccupation with the shadowy figure of afterlife. A child's head ends the tape with a metaphor of thought as checkerboard.

In *Golden Pictures* objects receive this same meditative attention. A mirror, an envelope, a lamp, candlesticks, telephone wires, and the statue of a male nude are the "static objects" that Buckner presents, through the use of video processing, in their "psychic aspect," as she puts it.

Millenia represents a departure for Buckner technically, from the types of processing she used in the earlier tapes. Here she uses drifting image



BARBARA BUCKNER
Hearts 1979

frames (see the explanation in the discussion of Peer Bode's works) and the frame buffer. Geometry, Animals, Men, Moons, and The Dead are the sections into which the tape's imagery is divided. Even though the play is with image motion and stasis, the concern with the mystic, with war, with spirits, remains. One needn't share completely Buckner's spiritual philosophies to appreciate these tapes, for her concerns also resonate for those intrigued with dream imagery and psychoanalysis as images erupt on the surface of the screen with a powerful force of desire and fear.

Barbara Buckner has taught video at CUNY, the School of Visual Arts, New York University, and the Art Institute of Chicago. She is currently teaching as a visiting professor in the Cinema Department, SUNY-Binghamton, Spring, 1983. She has received grants from the New York State Council on the Arts and the National Endowment for the Arts.

PICTURES OF THE LOST 1978
Color/silent 22 minutes

HEARTS 1979
Color/silent 12 minutes

HEADS 1980
Color/silent 5 minutes

THE GOLDEN PICTURES 1980
Color/silent 7 minutes

MILLENNIA 1981
Color/silent 5 minutes

Shalom Gorewitz

Shalom Gorewitz's *Travels* tapes are processed image montages documenting and interpreting various places and cultures he has visited. *Measures of Volatility* begins with an image of transportation, of wheels, cars, expressway circulation, and then places the spectator in a collage of objects and people evoking the activities of a street fair. Colorized images flash by the return of objects outside their initial introduction in the context of the bazaar. *El Corandero* is a vision of Spain accompanied by guitar. Colorizing and superimposition here creates an eerie mood as the forms of a tropical plant are superimposed over themselves through an exploratory camera tilt. A dog barking on a street becomes a ghostly double in pink and beige layered imagery. *Excavations* uses sequencing, split screen, and sequentially alternating horizontal image bands to collage images of a tractor, a monument, and Hebrew texts in an evocation of Israel. *Autumn Floods* is set in New York City as a fish-eye lens not only gathers in a distorted panorama, but then the circular image spins in a rescanned rotation of image space. An airport conveyor walkway provides an image of many cultures streaming past one another. In *Delta Visions*, a travel poster, pleasure boats, flamingos, and palms become the elements of a colorized montage play with the iconography of Florida. Citing the icons in this way troubles our sense of their meaning, as for a moment nothing in this vision of Florida seems an image of reality, but rather a collection of codes and cliches. Then the close-up image of rain on a car window provides an image distortion paralleling the video processing in that it rearranges our vision of this environment. Ironically the image gains a greater emotional reality in this moment of visual abstraction.

U.S. Sweat employs many of the same methods in rendering a commentary on the land, towns, people, and mood of upstate New York (Owego, the location of the ETVC figures prominently in this tape). Small town shops have their proportions defined by oil storage drums, gravestones, maps, and farms presented in montage and superimposition. Signs from this region read "For Sale," advertise religion, and demand "Jobs not War." Unlike traditional documentaries, Gorewitz's tapes have no articulated commentary other than to subjectivize these images through color, selection, and placement. Gorewitz seems most interested in process video as a vehicle of expressing a subjective vision, a way of chronicling travels through environments.

Currently an assistant professor at Ramapo College, Gorewitz previously taught video at Hofstra University. He has curated the electronic image processing shows at the Kitchen for the past three years and has received grants from the National Endowment for the Arts and the New York State Council on the Arts.

TRAVELS (5 sections)

Color/sound:

MEASURES OF VOLATILITY 1978-79

6 minutes

EL CORENDERO 1979

5 minutes

EXCAVATIONS 1979

6 minutes

AUTUMN FLOODS 1979

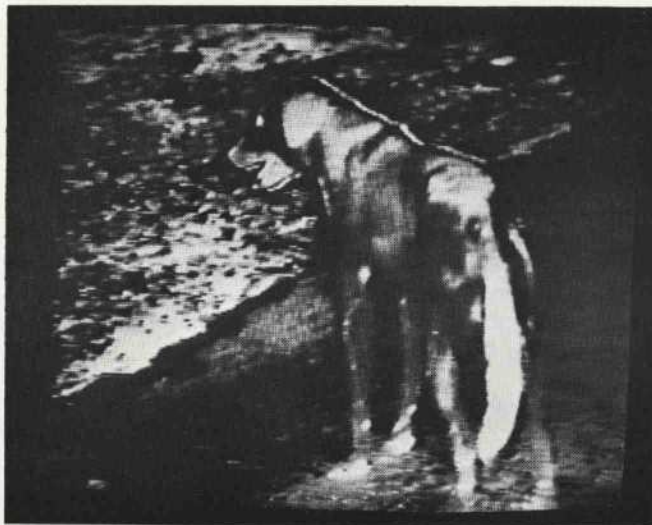
5 minutes

DELTA VISIONS 1980

5 minutes

U.S. SWEAT 1981-82

Color/sound 15 minutes



SHALOM GOREWITZ

El Corandero 1979

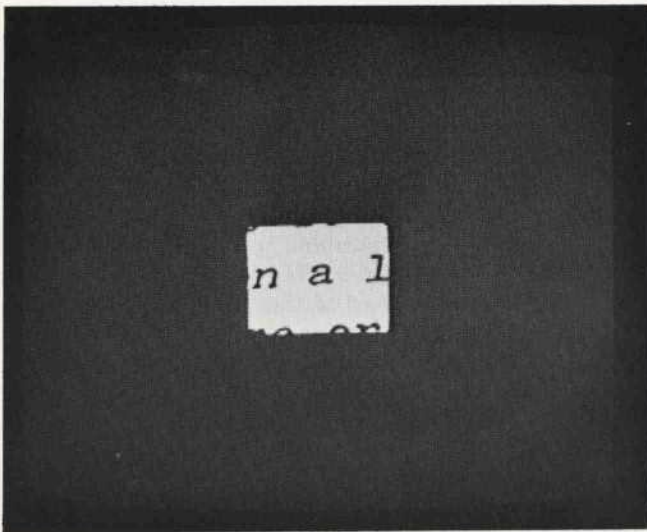
Gary Hill

Gary Hill's tapes are concrete poems done in sound and image, full of irony and humor, yet pursuing serious conceptual investigations into the nature of language and image. *Ring Modulation* plays with the same pun as in Bode's tape of the same name; but in Hill's tape the image of a line becoming a circle, after the introduction of signals from a ring modulator, shares a split screen with two views of a person bending what appears to be a metal rod into a circle. *Primary* simply gives us a sequenced close-up of lips reciting the words red, blue, green, as the colors rapidly shift in the image, so rapidly that the relationship between naming and image perception is questioned. *Elements* also depends on recitation, this time of the ancient elements, "earth," "air," "water," "fire," in a tape loop that renders the syllables in a staccato and rearranged form almost beyond our aural recognition, while the image is abstract grey-toned textural patterns. Though these computer-generated patterns are quite disjunct in formation from the "elements" being recited, their conjunction within this work begins to suggest a non-disjunction between natural and ephemerally electronic "substances."

Gary Hill has been widely recognized for his video works, receiving grants from The National Endowment for the Arts, C.A.P.S., and the Rockefeller Foundation. He was an artist-in-residence at WNET Channel 13, New York, and visiting associate professor at Media Studies, SUNY-Buffalo (1979-80). He founded the Open Studio Video Project in Tarrytown, New York.

Soundings is a clever series of actual manipulations of a speaker shown in close-up. The first performance of this electronic hardware is simply to play the words of another speaker, the artist, in the form of a tape loop: "mouth stretches notes of a tiny instrument vibrating soft experimental kisses, mouth . . ." Next the speaker is suspended by a cord so it rotates in the image, allowing us to hear the meanderings of its directional spin as a difference in volume and sound quality. The speaker doubles as a cymbal crashing the end of this section of the tape, beginning a series of actions introduced by the following phrases: "Sounding the image, imaging the sound" (a finger circles the speaker skin); "Bury the sound, imaging the skin space underground" (sand gradually exposes the vibrating patterns of the speaker skin until its quantity muffles the image); "Drive the image of a spike with a spike through the image sound" (the speaker gradually becomes an African fetish, riddled with nails); "Burn the skin, imaging the sound away" and "Watering the sound, imaging the skin space." Here we return to *Elements* as fire, air, water, and earth all transform both sound and image, a kind of primary video; the processing serves to provide backgrounds and emphasis to this work rather than to take center stage, a locus reserved for a far more concrete display. As Hill remarks, at the tape's close, one can, "generate a text from a changing shape of an object."

In *Picture Story*, the video illustrates and annotates a simple revelation about the graphic form of certain letters, as computer processes flip cards into mirror writing in counterpoint. *Videograms* proposes a quite different relationship between words and image, as the images are once again abstract, computer-generated geometries gracefully pirouetting across the screen. The story is an abstracted science fiction/spy thriller, a modernist narration whose hero appears to a concept in search of further insights. *Processual Video* repeats a single



GARY HILL

Around and About 1980

graphic/temporal structure, a line that rotates around the monitor until it comes to a horizontal, at which point it breaks up into dashes, then reconnects to swing into another full circle rotation. The voice-over narration suggests metaphors for the line as it mentions objects and geographies such as a ramp, an airplane, a ski lift, escalators, and surf; but conversely these approximate labels emphasize the disjunction between sound and image, the image refusing to serve as illustration. Once again conceptual aesthetics are used to satirize metaphysics as the voice also tells us that he is "sentencing himself to a temporal discrepancy. . . his processual continuum with the object forced this to the true

state." *Around and About* begins with image fragments of a video studio sequenced in rapid succession. Then these partial views appear within small "windows," various size-and-shape rectangles serving as image frames. These boxed images are "typed" out from left to right like words, in fact corresponding to the enunciation of successive words or the voice-over ramblings on aesthetic theory. The word/image game dodges a coherent pronouncement on art, moving around and about artmaking and viewing, yet circuitously reaching its point that the conceptual use of video will express a new image/text relationship more dense and rich than direct and unified statements.

RING MODULATION 1978

Color/sound 3:25 minutes

PRIMARY 1978

Color/sound 1:10 minutes

ELEMENTS 1978

B&W/sound 2 minutes

SOUNDINGS 1979

Color/sound 19 minutes

PICTURE STORY 1979

Color/sound 7 minutes

VIDEOGRAMS 1980-81

B&W/stereo 13:25 minutes

PROCESSIONAL VIDEO 1980

B&W/sound 11:30 minutes

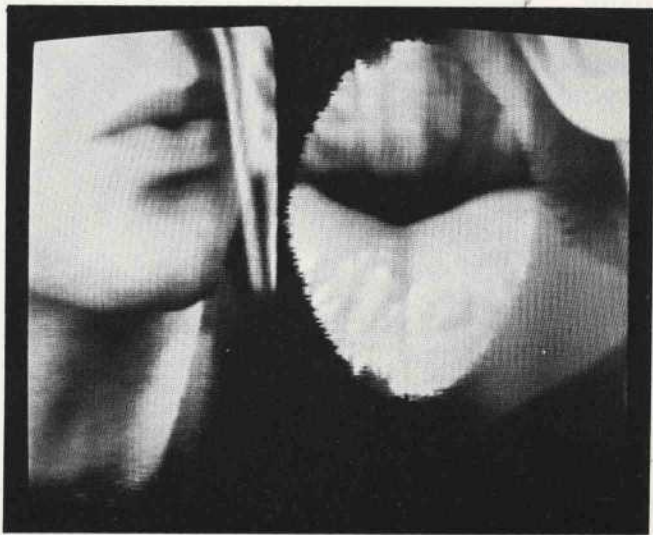
AROUND & ABOUT 1980

Color/sound 4:45 minutes

Henry Coshey Linhart

Of all the artists in this exhibition, Linhart's work displays more of a shift in approach from work to work. *Triangle* and *Bogrushes* use sequencing to combine slightly disparate angles. In *Triangle* this creates a prismatic space with the shifting of angles corresponding to the changing vibrations of this simple musical instrument. *Bogrushes* takes us on an auidal and visual path through the reeds of a marsh that seem to rush out aggressively at the viewer. *Squeeze* shows two hands "compressing" a video space actually being modulated by wave forms; *Onomato* uses image drift and a wave form oval to punctuate the enunciation, by lips in close-up, of the word "wow." While these tapes share a formal and conceptual attitude toward video with those of Peer Bode, most of Linhart's later tapes introduce principles of performance art, involving the artist as actor, dancer, mime, displaying his body as a major source of the image transformation. *Impersonations* and *Incriminations* use split screen, superimposition, and keying to transform physiogomy into masks of false identities. Video processes thus combine with the actor's postures and changing expressions to evoke this posing as another. *Offering a False Instrument* thematizes this strategy by combining a mask, a split screen image, colorizing, and a sound loop to create a disguise for a simple repetitious motion. What appears in the videotape is something different from the sum of these elements, a ritual dance that reminds us of a bizarre video version of a sacred rite of a traditional culture. *Loitering in Disguise* and *Science Experiment: The Broken Pencil* depend less on image processing than on the element of performance played out for wit and humor, satirizing the television variety hour solo and the educational demonstration for children. Some of Linhart's tapes are even more directly concerned

with television, as is the case with *It's Gonna Be a Great Day* which collages fragments of commercials intensifying television's oversaturation of short repeated messages. *Whipped* reframes and repeats a lipstick commercial to clarify latent sado-masochism imbedded both in image and in sound. Sound finally plays as important a role in Linhart's video as the image, with much work on the tape loop repetition.



HENRY LINHART
Onomato 1979

Recently having completed his MFA in videomaking at SUNY-Buffalo, Henry Linhart is working in New York City. He has shown his work at the Kitchen, the Downtown Whitney in a show called "Music/Video, New Correlations," the Mudd Club, and Danceteria.

TRIANGLE 1979
B&W/sound 1 minute

BOGRUSHES 1978
B&W/sound 4:10 minutes

SQUEEZE 1979
B&W/sound 4 minutes

IMPERSONATIONS 1980
B&W/silent 8 minutes

LOITERING IN DISGUISE 1980
B&W/sound 2 minutes

INCRIMINATIONS 1980
B&W/silent 3:22 minutes

ONOMATO 1979
B&W/sound 4:23 minutes

OFFERING A FALSE INSTRUMENT 1982
Color/sound 4:30 minutes

THE HASH MARKS HAVE TO BE
COLLECTED 1980
B&W/sound 5 minutes

SKANK 1981
Color/sound 5 minutes

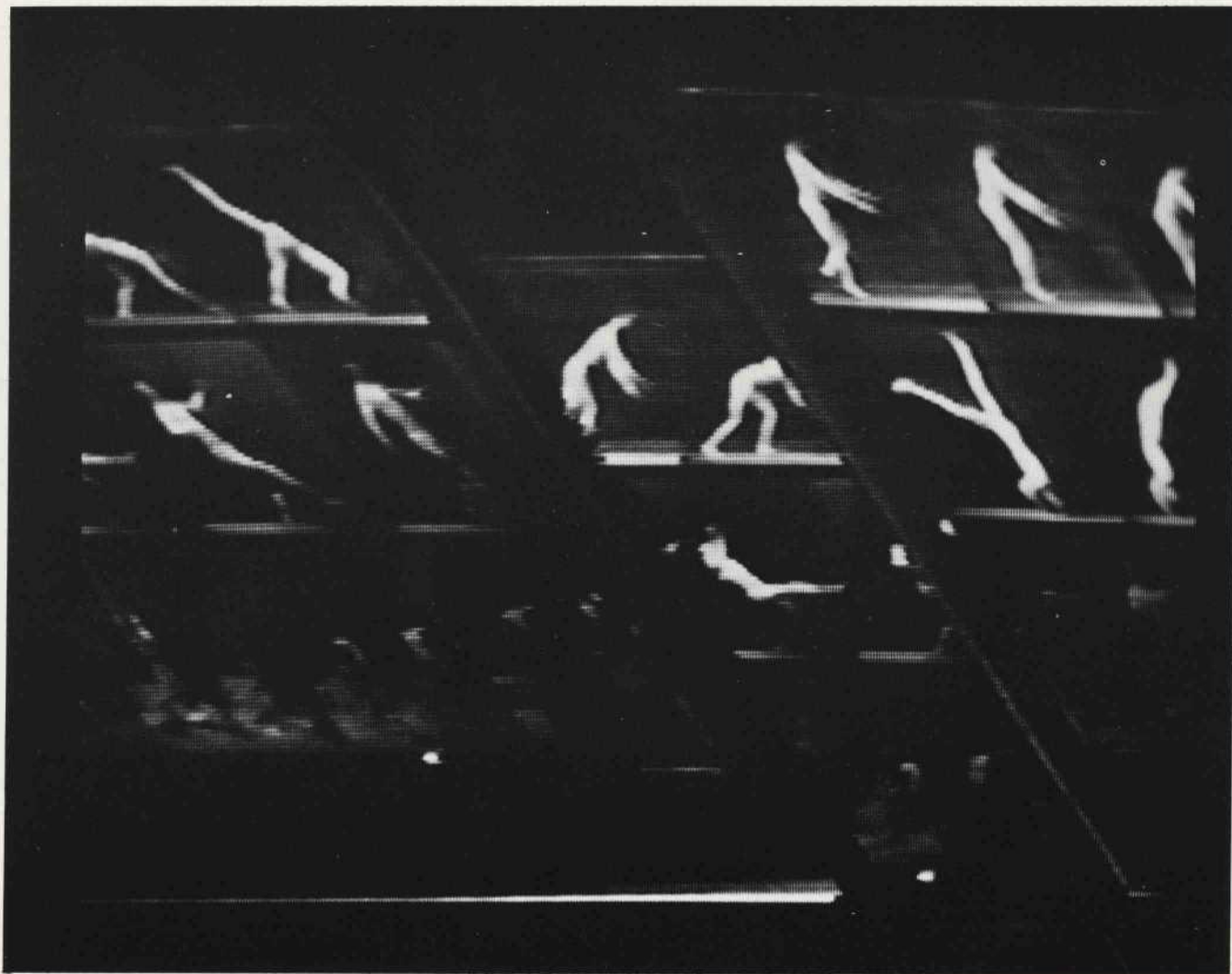
LET IT SNOW 1980
Color/sound 2:30 minutes

WHIPPED 1981
Color/sound 5 minutes

SCIENCE EXPERIMENT: THE BROKEN PENCIL 1981
Color/sound 1:44 minutes

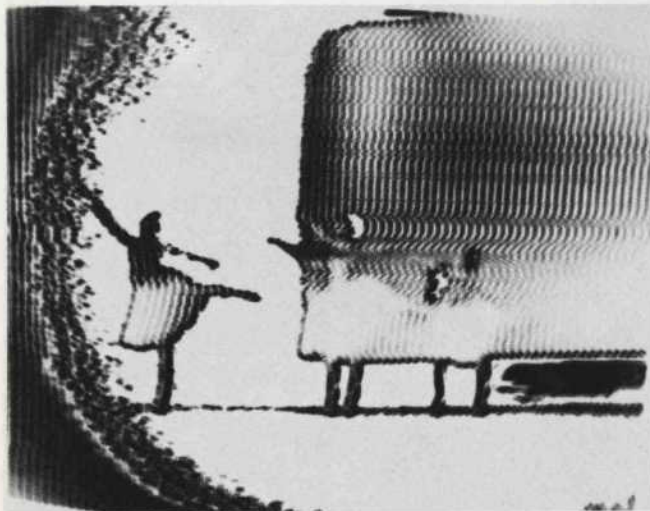
STILL IMAGES

Marty Rose



Mary Ross

"Imaginary dances" is the way Mary Ross describes her photos of real dancers that use video processing to create abstracted layers of color, texture, and form stopped in motion. Video processes do not have as their culmination videotapes in Ross's work, but instead the processes are displayed on the monitor, then photographed using cibachrome. Other images have no referential sources at all, but are rather abstractions generated by video processing and pulled into the realm of representation by Ross's own thoughts on her creations, as indicated by her titles.



A professional photographer and video artist, Mary Ross has published photos in *Videography* and *Modern Photographer*. She teaches at Broome Community College.

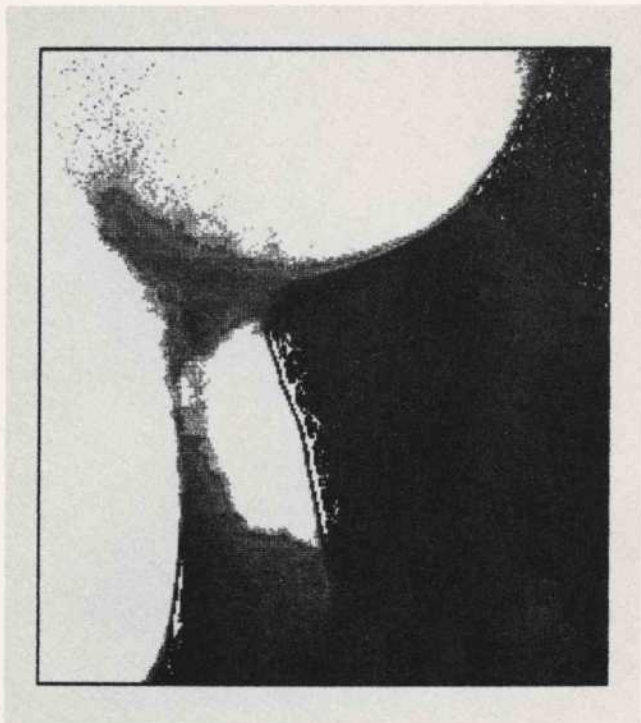
Peer Bode

Unlike the other still images in the show, Bode's are photographs taken from stopped-frame images of his videotapes. They are mounted as a series to provide a simultaneous view of the different stages of his video-processed transformations of image properties. The black and white series is taken from Bode's *Light Bulb Updates*, *Video Locomotions*, and *Site(s)* and reveal the graphic concerns of Bode's image composition in a medium that allows for a different type of viewer scrutiny. The temporality of the still images is less dependent on an unfolding order of sequentiality and repetition characteristic of video, and more open to one's own determination of viewing time and order. We see these images differently as stills, not only because the photographic image differs in various qualities from the video monitor, but also because of fundamental differences in viewing a still and a moving image.

MARY ROSS
Dance Series 1979

Ralph Hocking

Not photographs, these images are entirely computer generated from videotapes and then printed. They stop the motion of the video-taped action into a series of images whose light values are reworked by the artist through computer programming. Included are a series from the tape, *Walk/Run*, also in this exhibit; as well as a series involving close-ups on genitalia during heterosexual intercourse. While this subject matter is in the very definition of hardcore pornography, here Hocking's abstraction of object, space, and time through the transformation of tonal values transforms our own *idée-recues* of the content of such close-ups on genitalia.



RALPH HOCKING

Untitled 1982