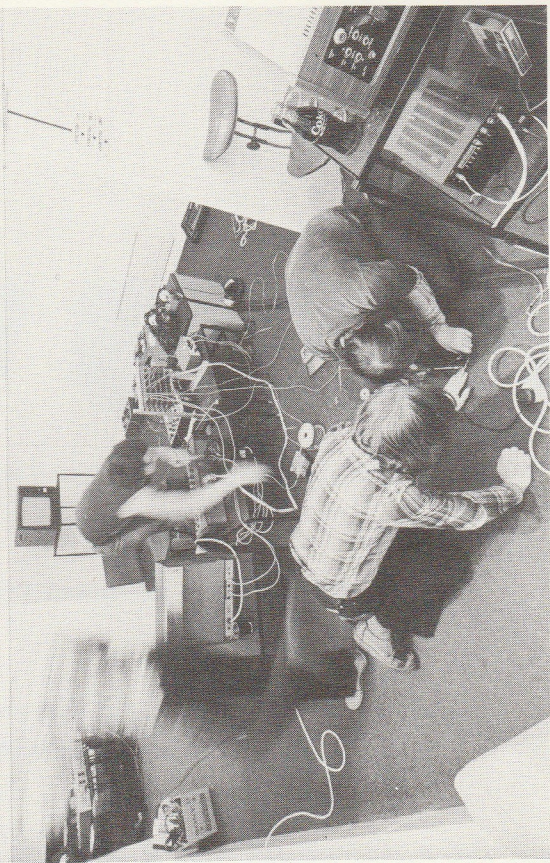ARTISTS VIDEO

ARTISTS VIDEO

AN ALTERNATIVE USE OF THE MEDIUM

October 29th — November 11th 1979

Video Exhibition Advisors: Brian Hoey and Wendy Brown
Visual Arts Officer: Rosemary Winsor

Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne & Wear, England

Biddick Farm Arts Centre Video Performance 4th November 1978

Video Art: Verbose, shallow or just plain tinkering with gadgets?

Video came into sporadic use by artists in the late 1950s and early 1960s. There have been many conflicting claims as to who produced the first piece of video art. It is an argument that is, as yet, unresolved and is likely to remain so. Primarily video tended to be used as an element in installation work or in a 'happening' and its form was often that of a television receiver tuned to a broadcast or presenting distorted images. Later, artists began to produce recorded work. In the mid 1960s Nam Jun Paik bought the first portable video kit available in New York and recorded his taxi ride to an Art Gallery where the tape was replayed. This is often claimed to be the first video art tape. Was it? The event is significant as an early demonstration of the equipment's capabilities but is the tape itself anything other than the documentation of a taxi ride? Certainly one of the earliest examples of a video tape in which the creators have consciously manipulated the electronic signals that form the picture is 'Time' by Ture Sjolander/Bror Wikstrom. This was produced in 1965-66 and was followed in 1967 by 'Monument' on which Sjolander collaborated with Lars Weck. Rather than the artist 're-presenting' images, these works show a decisive stage in the video artist's ability to manipulate his medium in a manner akin to other, more traditional, art forms. 'Time' and 'Monument' were broadcast on Swedish television and it is ironic that these pioneer works had, for technical reasons, to be transferred to film to facilitate their eventual broadcast.

By the early 1970s video art had gained momentum with more and more artists worldwide utilising video as a creative medium. There was not, and still is not, a 'school' of video art, each artist used the medium for their own reasons and a camaraderie grew up through mutual technical and financial problems rather than by a universal aesthetic concurrence. Some artists became concerned with the medium's ability to focus attention on events and so cause the viewer to re-interpret his views of the world; others discovered that manipulation of the electronic waveform that makes up the picture produces images unique to the medium. Naturally, many newcomers to video were, at times, inadvertently duplicating each others' experiments. However, this is to be expected when a number of inquisitive individuals discover a new medium, and a measure of their artistic worth can be seen in the work of those people who rapidly evolved beyond the obvious and commonplace.

Whilst discussing the different areas of video art it is important to point out that it does not possess a number of formal 'compartments' into which artists must fit. It is a medium which artists have chosen, in part, for its versatility and in which new ground is constantly being broken: a youthful vibrant art form, not an academic discipline. So, although we may talk of different categories of work, any grouping is of a loose, shifting nature. Indeed, some artists' work may incorporate elements of more than one 'style'. A clear example of this may be seen when the term 'installation' is applied to a piece of work. An installation may be a very elaborate arrangement of video equipment involving the viewer as an active participant in the work's realisation. Conversely it may, more simply, be a video tape replayed under circumstances designed to influence the

viewers' perception of the tape. In this case the work is a tape when considered as information displayed on a monitor screen but an installation when the environment in which the monitor is placed is taken into consideration. Such an example is reasonably straightforward. However, when such terms as videographics, performance video or conceptual video are bandied about, distinctions can become quite hazy: which is a perfectly healthy state of affairs when the visual experience is of prime importance and written or verbal standpoints of less relevance.

Many artists were initially attracted to video by the possibility of using it to create images unique to the medium. Naturalistic images can be abstracted by manipulating the electronic signal that comprises the picture. The manipulation is often of a mixed optical/electronic nature. Consequently, there are a number of variable elements in the image-making process and it is through the manipulation of these elements that the artist creates his work. 'Videographics', as this type of work is often called, has been criticised as shallow, lacking in artistic commitment or just plain tinkering with gadgets. At times these criticisms are justified but any over-all dismissal of this aspect of video art would be an outrageously blinkered view of a great deal of creative expertise.

The technology used in this field demands that the artist works at a very immediate level: the artist mainly works in real time, creating, colouring and mixing images and although he is aware of the types of images that are liable to emerge, the complexity of his medium often surprises him and he has to make lightning decisions as to how to incorporate the unexpected into the conceptual framework of the piece. So, in effect, there is often a large degree of experimentation present in the making of a piece. Once the recording is finished the artist has to decide whether to re-make the piece in the light of his experiences during the initial recording, edit his recording to alter the work's form and possibly cut out unwanted material or keep it as it is. It is at this stage that the artist's judgement is under a severe strain. If he exhibits a tape that went beyond his control, evading the original idea behind the work, then he lays himself open to the kind of criticism mentioned previously. However, something unexpected may have significantly added to his message and he must be able to recognise and seize upon it.

Strong criticism can certainly be directed at some examples of abstract video art but this in no way denegrates the large body of work that has proved itself successful in the communication and arousal of ideas and emotions in its audience.

'Videographic' art requires the use of complex technology to achieve its completed state. However, this is not true of all video art. Some artists prefer to work with more basic production techniques using simplicity as a means of directing attention to the medium's inherent characteristics. This type of work often makes a statement about the non-corporeal nature of the video image and its ability to focus or divert the viewer's attention. Whilst generally using basic production techniques

the most successful work in this field often displays a large degree of subtlety and sophistication in the manner in which such techniques are applied. Sometimes the work is less than successful. A common problem with work of this type is that the artist can overstate his case. His presentation of a simple statement can easily become verbose and not appear to warrant the level of attention that the artist is asking. A boring video tape is a fruitless experience for the viewer. However, he must be aware that his perception of the video image is strongly influenced by his past experiences of broadcast television where events occur at a fast pace, largely due to tradition and economic reasons. The artist is not obliged to follow the broadcasters' conventions and the viewer needs to be prepared to abandon his preconceptions and allow the artist to communicate with him at the artist's chosen speed. If the viewer is able to 'open' himself to the work in this fashion he is often rewarded with a powerful visual experience possessing a subtlety which he previously had been incapable of perceiving.

Whilst selecting work for this year's exhibition we have attempted, as in previous years, to present a complete spectrum of video art activity; a wide variety of working approaches from many different countries. If such a policy were to be applied to a showing of more traditional art forms then the result would be confusing to say the least. Should a gallery be filled with a hotch-potch of surrealist paintings, Constables, Mondrians and impressionist works then each would oppose the others, bewildering visitors to the gallery. We have not found this to be the case when presenting a variety of video tapes.

A video tape is not a permanent exhibit in the way that a painting is. It lasts for a finite time, then disappears — the experience is over. The viewer may wish to repeat it, request to see another work or leave the gallery; the choice is his. Add to this the fact that the exhibition is not programmed, a visitor can request works and form his own programme; coupled with the physical layout of the gallery, which prevents the viewer from being in view of more than one replay system at a time, and it becomes evident that although a wide variety of work is available it is not in opposition to itself.

An important point to note is that the work rarely lends itself to a casual glance. Most video art productions have been conceived as visual and aural experiences which occur in a particular time period and they can only be fully appreciated when viewed for their total length.

'Artists Video' is an attempt to provide a platform for the work of artists who are trying to use technology rather than be used by it, as so often happens. Just as important, it is an opportunity for people to evaluate this field of activity. The exhibition is unashamedly aimed at a wide audience, but that is not tantamount to saying that it panders to public taste. Visitors to the show range from individuals who have arrived out of sheer curiosity, to committed activists who have often travelled considerable distances to critically examine work and exchange information with others. There is something here for you all.

Brian Hoey & Wendy Brown
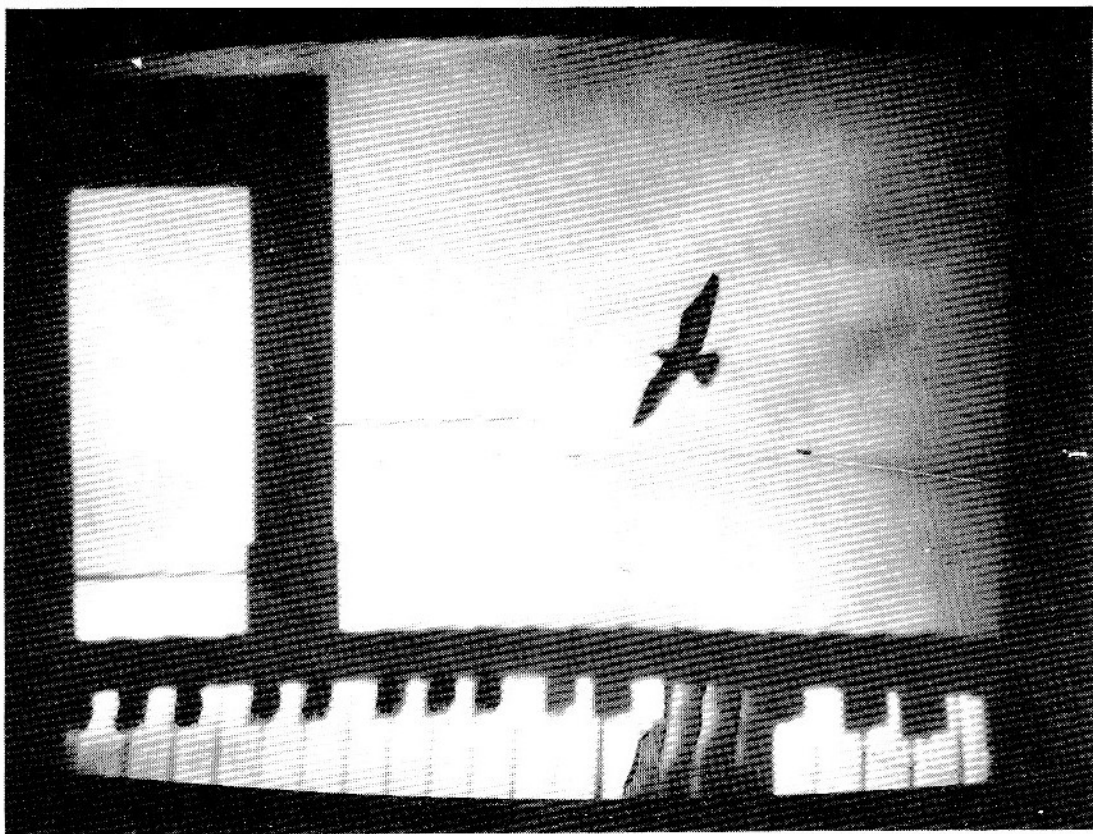
Still from Video Sonata 1979. Claudio Ambrosini

CLAUDIO AMBROSINI

Claudio Ambrosini
Born in Venice 1948. Musician/Artist.
Exhibited in Artists Video. Biddick
Farm Arts Centre. Tyne & Wear.
England 1977. One-man show 'Video-
Space', Vancouver. B.C. Canada 1979,
Performance Art Festival, Brussels 1978.
Festival of Contemporary Music, Venice
Biennale 1979. Always combines music
with video.

Video Sonata: The particular subject
of this tape is 'scanning' — (the process
operated by the beam pen inside the
vidicon) which has been set in parallel,
and transposed into operations on an
electric piano keyboard. Video Sonata
is about the medium (video) and at the
same time about music and performing.

Hearing/Listening: Is about the
perception of sound and the video image
has the function of a 'score' for the
viewer in order to have him perceive
(through head movements etc.) the
music performed.

VIDEO SONATA
Colour. 8 mins.

HEARING/LISTENING
(Sentire/Ascoltare)
B/W. 12 mins.

BFAC PERFORMANCE

This tape is a live recording of an un-
rehearsed performance between the
four participants last Autumn (1978) at
Biddick Farm Arts Centre. All partici-
pants had continuous feedback of the
video and audio as presented to the
audience, and were thus performing in
a combined improvisational situation.
Richard Monkhouse was playing an
EMS Synthi audio synthesiser into an
oscilloscope to produce electronically
generated patterns. Peter Donebauer was
playing his Videokalos Image Processor,
combining Richard's images with others
off tape and using various techniques
to modify the nature of the perceived
image. Brian Hoey was playing am-
plified acoustic guitar, and Simon
Desorgher played flute, live electronics
and tape delays to produce the sound mix.

BIDDICK FARM VIDEO
PERFORMANCE 1978
On Sound: Simon Desorgher and
Brian Hoey.
On Video: Peter Donebauer and
Richard Monkhouse.

GENEVIEVE CALAME

TO BE OR NOT TO BE
40 mins.

Genevieve Calame
Born in Geneva, on December 30th 1946.
Classical studies and diploma of piano in
Geneva and Rome, Studies of composition
with Jacques Guyonnet. Course in London
with Pierre Boulez. Works with electronic
music and video in the studios of A.R.T.
in Geneva. Courses in San Diego, Stock-
holm, Paris (IR CAM). Numerous concerts
and audio visual exhibitions in Europe,
the United States and South America.
Teaches Electronic Art at the École
Superieure d'Art Visuel, Geneva.

Artists Statement:
It seems to me that of all the codes
through which meaning can be
conveyed, Video Art is the one which
betrays it least, which invests it with
the greatest subtleties. Non-linear in
its language, the video message can im-
part infinite emotional nuances. If a
simple image can sometimes suspend
time, the complexity of certain struc-
tures is capable of reaching the limits
of perception. The Video image is
dynamic, mobile and changeable in
evolution, like a 'slice of life'.

DAVID CRITCHLEY

PIECES I NEVER DID
1979. 30 mins.

David Critchley
Born 1953, Manchester. Studied at
Newcastle Polytechnic and Royal
College of Art.
Shows include: 1975. 'Yet Another
Triangle' performance/installation
Serpentine Gallery. 1976, 'A 24
Minute Retrospective in Two Parts',
performance at 2B Butlers Wharf.

'Self/Other', film installation, Robert
Self Gallery. 1977, Film and Video,
Bonnefantenmuseum, Holland. 'Up
To Date', performance, Faroe Road
Studios. 'This and That', performance
Ayton Basement. 1978. 'The Tor-
toise and the Hare', film/video/
performance, Herbert Art Gallery.

Artist's Statement

The decision made in choosing to do one piece of work rather than another is complex and must relate to many different expedients, such as money, political climate, pressures within an area of work from a formal point of view, deadlines to meet, and so on. Often, without consciously taking these factors into account, some works are left as notebook jottings while other, similar works are fully realised.

Because of this discrepancy, I decided to go back through old notebooks to find pieces I never did, and then set out to formalise them into three colour video-tapes.

Many of the pieces were to have been performances or films, and only a few were thought of as video works initially. However, the only way to make so many disparate ideas work together seemed to be to make them in one flexible medium, and I thought video would fulfil this. This larger work was going to contain pieces, often without titles, that read from the notebook in the form; breaking out of a square; being hit by an object; suspended in a cube; lights on a mountain; anti-personnel bomb; cube of concrete; etc, and had brief written notes towards their realisation. I was going to work these out in relation to video and make them in no particular order, trying not to show a preference for any particular piece.

As the separate pieces were being put onto tape, I was going to make another tape in the form of an interview where I described the pieces of work that I could have possibly made, but never got round to doing for one reason or another. The form of this final version was going to be the documentary tape, juxtaposed with realisations of various parts of the dialogue, and then interfered with by a disembodied close up of a mouth shouting SHUT-UP, another one I never got round to doing. In the end, I realised that I hadn't done about twenty pieces, and I wasn't sure that I would ever get round to doing them either, after all, there's always the next piece . . . . .

TOM DEWITT & VIBEKE SORENSEN

THE RHYTHM MACHINE
20 mins.

THIS IS T.V. — AMERICA
28 mins.

LIQUID CRYSTAL
7 mins.

Tom Dewitt

Born in 1944. New York City, has exhibited widely since 1966, participated in festivals, made personal appearances at exhibitions and conferences; conducted workshops and courses and has received several grants and fellowships, the most recent being the John Simon Guggenheim Memorial Foundation, Video Fellowship in 1978 and the National Endowment for the Arts, Media Arts, Video Fellowship.

Tom Dewitt is currently Adjunct Research Associate, Music Dept., State University of New York at Albany. Lecturer in Communications, Rensselaer Polytechnic Institute, Troy, N.Y. Video Artist in Residence, Electronic Body Arts Inc., Albany, N.Y. Member of Board of Directors Albany Community Video Project and Member of the National Federation of Local Cable Programmers. Selected Video Works and First Exhibitions:

1969 *An Intraview,* video, 10 min., produced and directed by Merrill Brockway, Camera Three series, CBS.

1971 *"Fall", A Film By Tom Dewitt,* video, 10 min., produced and directed by Merrill Brockway, Camera Three series, CBS.

1972 *Gullible's Travels,* video, 37 min., Millenium, NYC.

1973 *Zierot,* video, 30 min., The Kitchen, NYC.

1974 *What is TV?,* video, 25 min., in collaboration with John Hopkins, Peter Bloch, Richard Monkhouse, London Weekend Television, England. *Philharmonia,* video, 25 min., Anthology Film Archives.

1975 *Cathode Ray Theatre,* video, 30 min., WNET TV, NYC. 1976 *Just a Day In The Life Of* and *Multiple Identity,* video, 25 min., 2nd Ithaca Video Festival. *VTR CRT,* video, 30 min., WNET TV. *CRT Graphics,* video, 20 min., Cable Public Access, Albany, N.Y.

1979 *This is TV — America,* video, 30 min., with The Air Farce, John Fraker; Ralph Arlyck, 5th Global Village Documentary Festival. *The Rhythm Machine,* video, 20 min.,

in collaboration with Joel Chadabe, Paula Cooper Gallery, NYC.

Vibeke Sorensen

Born 1954, Copenhagen, Denmark. 1971 Copenhagen International School, Denmark (High School Diploma and International Baccalaureate Degree). 1971-74, Royal Academy of Art and Architecture, Copenhagen, Denmark (Delseksam).

1974-76, State University of New York at Buffalo, N.Y., (Master of Arts in Humanities Degree, Media Study).

Videotapes

Anders and Klaus Werdelin: The Study of the Drawings and Gestures of Two Partially Deaf Danish Boys, 1974, 45 min., B/W, sound, on ½inch PAL System Videotape. *VideOcean,* 1976, 30 min., color, sound, on 2" NTSC Tape. Prize Winner, Second Annual Ithaca Video Festival, 1976 exhibited at: International Computer Art Festival, NYC, 1976; International Computer Art Festival, Tokyo, Japan, 1976; Artists' Video, Tyne & Wear, England, 1976; Woodstock Video Expovision, 1976; Electronic Visions, Contemporary Arts Center, New Orleans, 1977; Computing in the Arts and

Humanities Conference, New York University, NYC, 1977; Video Roma, Rome, Italy, 1979. Broadcast on PBS Station WXXI-TV, Rochester, New York, 1978-79 as filler, in addition to other PBS Stations as arranged by SYNAPSE, Syracuse. Cablecast by Manhattan Cable, Public Access Cable (Albany, NY). Purchased by the Mississippi Art Institute Museum as part of their permanent collection. *Selectrons,* 1976, 30 min., color, silent, vectorgraphics. *Cathode Ray Theater,* 1975, 30 min., color, sound, made in collaboration with Tom Dewitt, Mike Berg, others. *This is TV — America,* 1975, 30 min., color, sound, made in collaboration with Tom Dewitt, Ralph Arlyck, James Sappho, others. *Monocules,* 1978, 30 min., color, sound, Prize Winner at Fourth Annual Ithaca Video Festival, 1978; recipient of Post Production aid from Synapse, Syracuse. Exhibited at Artists' Video, Tyne & Wear, England, 1978; the Kitchen (group show: Synapse), March 6-18, 1979; Video Roma, May 1979. *Beyond the Flower,* 1979, in progress, color, sound; includes title piece, *Liquid Crystal, Moscow Mosque.*

The Rhythm Machine. The video for this tape was produced collaboratively by

TOM DEWITT
VIBEKE SORENSEN
(cont.)

George Kindler, Vibeke Sorensen, and myself based on Joel Chadabe's music, which was pre-recorded and on audiotape. My concept of rhythm is related not only to editing and timing but also to spatial relationships within the frame. These relationships are recti-linear, Cartesian and modular. I first saw them in Mondrian. While his paintings are static, they do evoke a sense of tempo, because the sub-elements are sharply separated, like the beat of a metronome. In making my films *The Leap* and *Fall,* I learned that my sense of change depended on the shape of wipe used to separate layers. I felt that a box wipe left more of an impression of clearly defined time change, because it was a set of discrete, easily seen subspaces. To accommodate this feeling in *The Rhythm Machine,* I set up a patch which produced matrices within matrices. There is time related change between the rectilinear modules, but even when the image is virtually static, there is an intent to say something about the ongoing sound. There are four pieces and the credits, which must be considered a fifth piece, if only because the use of print invites a continued statement

about Cartesian co-ordinates. This is why Ken Knowlton's Bell Flicks Language was so easily used by Stan Vanderbeek to produce *Poem Fields.* The first piece shows the basic mechanism for the next two. The foreground change is distributed to the matrix of nine boxes in the background. A texture created by feedback is used to impart variation in the nine little 'slabs'. Texture is explored more completely in the second piece in which feedback produces a diagonal of diamonds whose glitter reminds me of the monotonic voice in the music. The third piece actually created first, is used as a bridge to the less rectilinear dance piece that follows. Here the matrix is being changed by the rotating wipe that is ocasionally seen in the background. For the dance, the box that was seen in the first piece now appears behind the radial pattern tracking the dancer's hand. As befits the dancer's appearance, rhythm is imparted largely through her movement.

This is TV — America
The concept for this tape was born in England in 1974 when Vibeke and I pro-

duced a 25 minute tape for London Weekend on the past and future of television in Britain. Soon after returning to the United States we initiated a similar program about American television.

Documentary footage was shot with a trinicon and 3400 available to us through the New York State Council on the Arts funded center at WMHT in Schenectady. Satirical mime and sketches were realized at the Synapse cable studio and at the WNET TV Lab during residencies in 1975. The initial edit was made on WMHT's 2850's. Although completed by the end of the year, exhibition was restricted to allow time to prepare a second half hour on future uses of television. An offer of exhibition on the 1976 Ithaca Video Festival was de-ferred in favour of other material submitted to the same festival. Unfortunately, the second program did not materialize. Finally, in 1978 the extant edit was entered into festival competition. It was chosen for tour by the National Federation of Local Cable Programmers and the Community Video Festival at Goddard College. Synapse Video Center selected it for their post production program, and a new edit was made incorporating some of the material which had been created subsequent to the original edit. This edit was selected for exhibition at Fifth Global Village Documentary Festival in May 1979.

Is this Art? Is this Journalism? You decide.

TOM DEWITT
VIBEKE SORENSEN
(cont.)

PETER DONEBAUER

IN EARNEST
1979. 14 mins.

Peter Donebauer

Age 32 years. Studied at Manchester University 1965-69. Royal College of Art 1970-73. Worked with video since 1973. Videotapes commissioned by Arts Council, British Film Institute and BBC 2. Videotapes shown at video exhibitions and Film Festivals in England and abroad. Videotapes broadcast nationally in U.K.

Artist's Statement

My videotape work has concerned itself mainly with non-representational imagery. This type of colour and form is given meaning by the conscious control of the producer. The extension of my source material to include dance has needed considerable investigation to achieve the right balance between 'real' and 'abstract' imagery. The advantage of using dance is the incorporation of another conscious element to those of the video and audio producers themselves. The difficulty of using dance is that people trained in this discipline are unlikely to be sufficiently responsive to the transformed abstracted imagery that results on the television screen when working with me.

This tape is a dedication to the work of dancer/composer/teacher Earnest Burke, who has brought many years of experience to bear on this videotape, contributing to both the visual and aural parts simultaneously. 'In Earnest' is a live recording of an unrehearsed performance between the three participants one evening early in the summer. Although not recognisable in his physical form in this tape, we hope that it contains some deeper appreciation of his being and of his work.

SUE HALL & JOHN HOPKINS

Sue Hall & John Hopkins

This tape (*Slow Scan is a Slow Scam*) was produced with the active co-operation of the following artists: Mike Lesser, Fergus Veitch, Nicola Lane, John Cox, Richard Monkhouse, David Graham, Cliff Evans . . . over a 2-week period in August 1979 with editing carried out at Fantasy Factory during September and October.

Artist's Statement

Slow Scan is a Slow Scam is the result of a first series of experiments with a new medium, Slow Scan TV. It goes down phone lines, using only audio bandwidths. The nine artists used it in various ways to produce these works. The last 3 pieces in colour were produced courtesy of Richard Monkhouse's computer, video and audio synthesisers. Robot 530 transceivers courtesy Aero & General Supplies, Nottingham.

This is a virtually unexplored medium, being used here for the first time by video artists in the U.K.

It ought to make you laugh!

Xerox TV features the band '999' at the Nashville Room, London. Shot using Newvicon low light tube in Sony Rover camera. Mixing and effects done at post-production stage. Post-production with National Genlock black and white vision mixer, driving two Sony Rover cameras, feed deck Sony AV 3670, Recording/Edit Deck, National NV3160. This was shot as part of our experimental production programme to explore the capabilities of new low-cost production and post-production equipment. It is suitable for consumer video markets in the immediate future, and is currently being used by United Artists record company for in-house promotional purposes. Punk music is already much distorted by mass media who have mistaken energy for violence. In fact, Punk Music is based on the relatively low cost of making a few hundred or thousand singles which can be distributed without going through the syndicate. It is also called New Wave.

SLOW SCAN IS A SLOW SCAM
Over 30 mins.

The tape comprises of 12 short pieces with the following titles:
Which Art in Heaven?
Theobald's Road
Denis and Beryl
Tribute to Seurat
Telephone Tribute to Seurat
F-F- Fade Away
Audio Bridge
Digital Self Knowledge
QRB Captain Kirk?
Travelling Down River
FTL Tryout
Brain Waves

XEROX TV
7½ mins.

STUART MARSHALL

DISTINCT
40 mins.

Stuart Marshall

Born in Manchester. Studied Fine Art at
Hornsey & Newport Colleges of Art and
experimental music with Alvin Lucier at
Wesleyan University, U.S.A. Currently
teaching at Newcastle Polytechnic, Royal
College of Art and Maidstone College of
Art. Holder of ACGB 1979 video bursary
at Brighton Polytechnic. Performances
and showings of video tapes and installa-
tions throughout Europe and North
America.

Artist's Statement

Television drama and naturalism —
something to do with saying the right
thing at the right time in the right
place. A code, or conventions, by
means of which everything is expected
'in pace' — even the surprises offered
by the narrative are predictable within
a certain range of possibilities. A new
realism could be posed as the demon-
stration of these conventions 'at work'
in their creation of a world in which
everything is seemly, obvious, 'true'.

ALEX MEIGH

VIDEO IS DRAWING
Part I
4 mins. 30 secs.
Part II
4 mins. 30 secs.

UNTITLED 1979

Alex Meigh

Born 1950. Lives and works in London.
Studied at Trent Polytechnic 1973-74 and
Newcastle upon Tyne Polytechnic 1974-
77.

Artist's Statement

The tapes in this show are examples of
two areas within which I like to work.
Firstly, the physical, technical side of
video, as represented by 'Video is Draw-
ing'. Drawing: the act of representing

objects by lines drawn. Line: in TV,
the path traversed by the electron beam
or scanning spot in moving once from
side to side (horizontal scanning) or
from top to bottom (vertical scanning)
of the picture — Source, Chambers,
Everyday Dictionary.
Secondly, the narrative, analytical
approach. "Experience is an impediment
to truth, for experience is of time; it is
the outcome of the past; and how can
a mind which is the result of experience,

of time, understand the timeless? The truth of experience does not depend on personal idiosyncrasies and fancies; the truth of it is perceived only when there is awareness without con-

demnation, justification, or any form of identification. Experience is not an approach to truth; there is no "your experience", or "my experience", but only the intelligent understanding of the problem".

RICHARD MONKHOUSE

METROPOLIS/SHEEP 1976
10 mins.   10 mins.

EVOLVE 1979
5 mins.

EVOLVE 2 1979
5 mins.

Richard Monkhouse

Artist's Statement

"Metropolis" and "Sheep" were produced using a Spectre video synthesiser. Since then I have been building a system combining video and computer graphics. "Evolve" is the first computer generated tape I have made. The graphics were generated by a 6800

system microcomputer frame by frame onto film, and then colourised and edited back to tape.

PHILIP LEE MORTON & JANE K. VEEDER

PROGRAM # 7
30 mins.

PROGRMA # 9

Philip Lee Morton

Electronic Visualization artist in computer language literacy BASIC, GRASS, Z-GRASS and patch-programming with analog computers and has built a generalized video analog computer, works on real-time computer graphic presentations with analog/digital video instruments for television. A co-ordinator at the *Electronic Visualization Center,* a television research centre at the Art Institute Corporation, Chicago.

Exhibited: Museum of Modern Art, NYC; Everson Museum of Art, NY; Museum of Contemporary Art, CHGO; Armory for the Arts, Santa Fe; Sao Paulo Biennale; Electronic Visualization Event(s) — EVE 1, 2, 3, 4 CHGO; National Computer Conference(s); National SIGGRAPH Conference (s); WNET, WGBH, WTTW, WSNS, WBBM and on National Television in Sweden with other showings in Argentina, England, France, Germany, Japan, Italy, Spain, Venezuela.

Performances, workshops and lectures: Media Study-Buffalo, California State University — Sacramento, Southern Illinois University, University of Illinois — Circle Campus, Alfred University, Governor's State University, St. Olaf College, Murray State University, University of Louisiana, University of Colorado, California College of Arts and Craft, University of Michigan.

Jane K. Veeder

Born 1944. Education:-1962-64 Antioch College, Yellow Springs, Ohio. 1966-67 The Maryland Institute, College of Art, Baltimore, Maryland. 1967-69 California College of Arts and Crafts, Oakland, California (1968 spent at extension campus in Michoacan, Mexico). BFA in Ceramics. 1975-77 The School of Art Institute of Chicago. MFA. Graduate Assistantship to the School Gallery and Visiting Artists Program.

Career: 1963-66 Repertory Theatre Production Work. 1966-75 Clay Sculpture, Conceptual (Slide) Pieces, Constructions (Modest and varied exhibit record) 1976 — Electronic Arts; 1977 "Electronic Activity Under Art Surveillance". Major Users of the Video Area Exhibit (Co-ordinator & Participant), The School of the Art Institute of Chicago Gallery. Tape Showing: 'Magnetic Image 3' Atlanta, GA Broadcast:
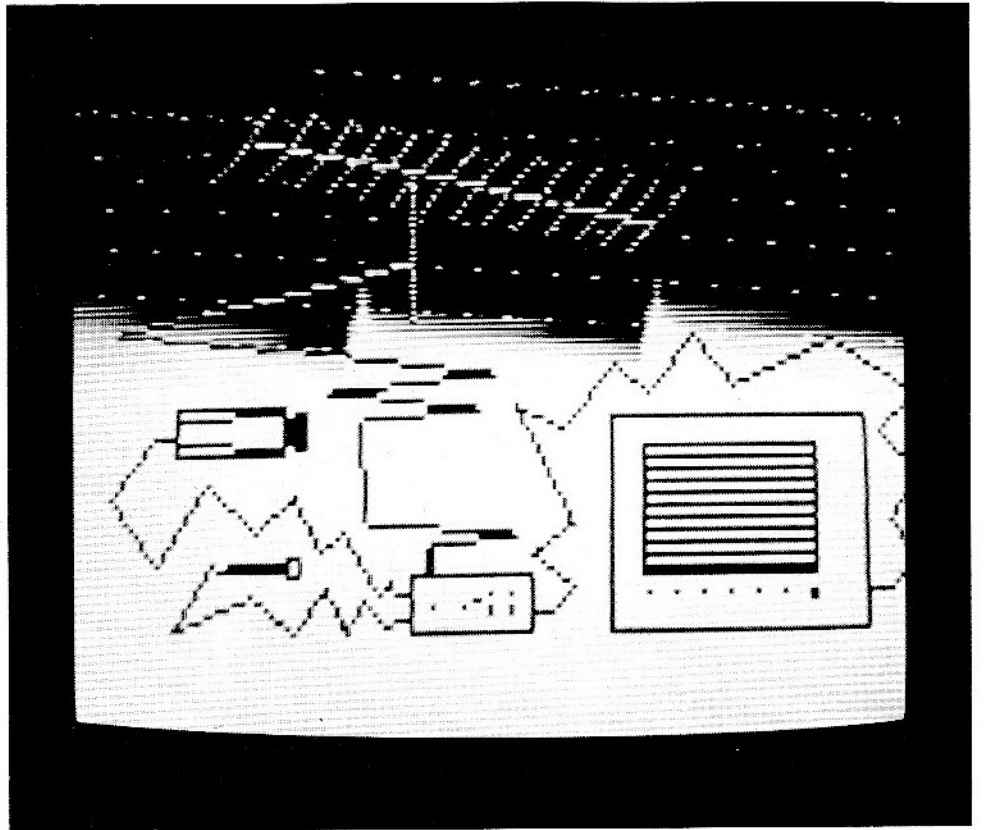
Still from Program #9 (Amateur TV) by Philip Lee Morton & Jane K. Veeder. Photo by Jane K. Veeder

PHILIP LEE MORTON
JANE K. VEEDER
(cont.)

"Two Minute Piece" WTTW Nightwatch Program, Chicago. Fellowship Exhibition: The School of the Art Institute of Chicago Gallery. Awarded: George D. and Isabella A. Brown Travelling Fellowship ($1500) for "S-Tape". Broadcast: Collaborative Graphics, "Slices of Chicago" ch 44, Chicago Videomakers Coalition Program, Chicago. Visiting Artist: Alfred University, Alfred, NY. Workshop: Two-Way Telecommunications and Electronic Synthesis and 2 Evening Presentation: "Two-Way Tele-communications and One-Way Video Playback" and "Chicago Electronic Visualization", Media Study/Buffalo, NY. 1978 Visiting Artist: Film Department, University of Wisconsin, Milwaukee,Tape Showing: 10th International Encounter on Video, Tokyo, Japan. Participant: "Third Electronic Visualization Event", a videotape large-screen color projection event for computer graphics, video image processing and sound synthesis. Co-Sponsored by the Electronic Visualization Laboratory (U of I, Chgo Circle) and the Electronic Visualization Center (SAIC). 5-Day Electronic Visualization Workshop: California State University at Sacramento. CA Workshop/Tapeshowing: Armory for the Arts, Santa Fe. NM Visiting Artist: California College of Arts and Crafts, Oakland, CA. Tape Showing: Hopkins Hall Gallery, Ohio State University, Columbus. 1979 Broadcast: "Program #7" (½hr/twice). WTTW Chicago. Visiting Artist/Tape Showing: Chicago Editing Center. Tape Showing: Third Annual Atlanta Independent Film and Video Festival, Atlanta, GA (Award Winner — Program #7). Tape Showing: "Video Roma '79" (U.S. Entries), Museo Folklore Romano, Rome, Italy. Acting Manager of the Media Center, The School of the Art Institute of Chicago, 11/78-6/79. Tape Showing: Film and Videotape Retrospective, SIGGRAPH '79 Conference. Audio/Visual Co-Ordinator: SIGGRAPH '79 (Sixth Annual Conference on Computer Graphics and Interactive Techniques) Chicago, August 1979. Visiting Artist: Antioch College, Yellow Springs, Ohio.

Currently: Independent Producer and Co-Ordinator of the ELECTRONIC VISUAL-IZATION CENTER, A Television Research Satellite of The School of The Art Institute of Chicago.

Program #7

Program #7 is one in a series (30 minute videotapes) of subject dependent reports from our electronic-and-geographic field developments; An issue of 30 minutes from our ongoing electronic adventure. We look forward to yours.

Program #7 was played back twice in a 60 minute time-slot on channel 11, W.T.T.W. (PBS) Chicago — January 25, 1979. At the end of the television transmission people were invited to tune-over to an F.M. radio station and phone in for a live discussion. Many did, 30 minutes after the radio transmission

ended people were still phoning in, jamming the lines.

Program #7 Primary Technical Resources: Sandin Image Processor and Audio Synthesiser (analog computers), Bally Arcade Home (Digital) Computer, Panasonic ¾" Videotape editing system, Chevy Van and a G.M.C. Motorhome.

Program #9 (Amateur T.V.)

We went to the 1979 Dayton Hamvention to research the perceptual environment of F.C.C. Licensed Amateur Television (A.T.V.) We think ATVers are what Gene Youngblood calls an "alternative reality — community"; ATVers are a special interest group whose use of television technologies constructs a reality that is an alternative to that of our four American broadcasting networks. Program #9 is a simulation which expands upon our experience at Dayton as NEWS resporters immersed in the signal-live environment shared by the ATV reality — community.

Program #9 is offered in two directions; one, it is a perceptual research report giving those unfamiliar with A.T.V. or sense of how the 'Amateurs' communicate with LIVE television; Two, it gives ATVers, who were so generous with their images, a view of our 'shack' and our perceptual processing of their signals interjected with images of our future fantasies of creature communications. We are using lightweight Audio/Video technologies with analog/digital computers to research and present a model of personal participation in the television image life of our culture. Program #9 Primary Technical Resources: Sandin Image Processor (analog computer), Bally Arcade Home (Digital) Computer, Panasonic ¾" Videotape Editing System, Chevy Van.

PHILIP LEE MORTON
JANE K. VEEDER
(cont.)

Stephen Partridge
Studied at Maidstone College of Art and the Royal College of Art, Dept. of Environmental Media. Presently Lecturer-in-charge of video at the Centre for Media Studies, Faculty of Art and Design, Lanchester Polytechnic, Coventry. Organised Video Art 78, at the Herbert Art Gallery, Coventry. A Founder member of London Video Arts.

STEPHEN PARTRIDGE

EPISODES-INTERPOSED
1979. Colour. Stereo
32 mins.

STEPHEN PARTRIDGE
(cont.)

Lives and works in London.

Videotapes shown: 1975 The Video Show, Serpentine Gallery, London; Palazzo dei Diamanti, Ferrara, Italy; Arnolfini Gallery, Bristol; 1976 London Film-makers' Co-op; Artists' Video, Washington New Town; 1977 Videotapes by British Artists, Galeria Cavallino, Venice, and Gelleria Bon A Tirer, Milan, Italy; Video & Film Manifastatie, Bonnefantenmuseum, Maastricht, Holland; 1978 Video Art 78, Herbert Art Gallery; 1979 Acme Gallery; International Video Symposium, Kingston, Canada; Video 79 — The First Decade, Rome; Brighton Festival; 'Videotapes by British Artists' — The Kitchen, New York.

Installations: 'Triad', Festival of Expanded Cinema, ICA, London, 1976; 'Installation No 1' — Video — Towards Defining an Aesthetic, Third Eye Centre, Glasgow, 1976; '8x8x8' — Video show, Tate Gallery, London, 1976; 'A spatial drawing; a condition of space' — 2B Butlers Wharf, London, 1976; 'Delineations' — Ayton Basement, Newcastle upon Tyne, 1977; 'A coincidence of Space' — 10e Biennale de Paris, Museum of Modern Art, France, 1977; 'Dialogue for four players' — AIR Gallery, London, 1978; 'Sketch for a Square', Video Art 78, Herbert Art Gallery, Coventry, 1978; 'Study in Blue', The Kitchen, New York, 1979.

Artist's Statement
Episodes-Interposed is made up of four disparate but related sections which could be viewed in isolation, (although this is not the artist's intention). Three of the sections, or pieces have a prologue or 'preamble'. The first two pieces are fast moving with constant edits, while the second pair are static single takes. The relationship(s) between the four sections are simultaneously obvious and esoteric. They are the result of an enquiry into the potential and qualities of video colour. It is possible with video equipment, to intervene directly and change colour values: hue; saturation; bias; etc, and see the results immediately — an obvious advantage over film. An apparent disadvantage — the artificial 'look' of video colour, is explored in the work as a property of the medium rather than as a liability. Because of this, it is essential that the work is viewed in a totally darkened room. An equally important pre-requisite to view the tape correctly is stereophonic reproduction of the soundtracks. The

sound on each piece (apart from Intermission, which is silent), is an integral part of the structure, and a stereophonic playback system is essential to allow successful decoding of the ideas in the tape.

Red Shirt and *Black Skirt* are built up by a system of editing between two 'real' time shots of the same subject(s). In *Red Shirt* the shots are essentially the same, (a red-check shirt) but monitor two different times and type of telephone conversations being conducted by the person in the red shirt. In *Black Skirt,* the shots are of a black skirt moving in and out of frame as a girl sits, stands, sits and crosses her legs; and of a slow pan up the back of her stocking-clad legs.

The editing in both of these pieces is the crucial concern. An extremely complex editing structure was evolved, and the edits were made manually to produce a halting uneven effect, not possible with computer-assisted editing systems. This was essential to produce the required rhythms of the pieces which splutter — rather than flow — along. Each edit was laid down on top of a previously recorded master rhythm track, and subsequent edits laid down on top, and so on, at first at precisely timed intervals but eventually at randomised but carefully orchestrated moments to produce the uneven 'jumping' rhythms.

The content of the telephone conversations in Red Shirt document the production process. Fragments of sentences, 'professional' phrases and words, reveal the two phone calls have been edited into each other, one charting the making of the piece itself — a discussion of its production problems; the other concerning the artist's work in general and its exhibition and presentation. *Black Skirt* is primarily a formal composition but the visually sexual nature of the content interferes with a simple reading of the work, conflicting with its formal 'investigations', and this reinforces the rapid image changes produced by randomised 'error' editing process. The soundtrack composed by David Cunningham, is a systemised simple rhythm played over and over until errors occur which are taken up by the other players and thus multiply and alter the rhythms. This is analogous to the editing structure of the visuals.

The next section, *Intermission,* is silent, and is a visual punctuation 'mark' in the tape as a whole. It is rather tongue-in-

cheek, and gives reference to broadcast television's (now defunct) practise of inserting a break between programming. The last piece *Colour check*, in its pre-amble echoes the visual themes explored in the first section, but then moves on. A woman's voice is heard (double tracked and slightly out of synchronisation) talk-ing about her aesthetic and emotional responses to different colours. The image of her red jumper which fills the screen, gradually changes from red to blue, to green, and back to red. This oscillation continues as her voice catches up on itself and then passes to produce two conversations superimposed, and competing for attention.

ELSA STANSFIELD & MADELON HOOYKAAS

TIDAL FLOW
1979. 12 mins.

RUNNING TIME
1979. 6 mins.

Elsa Stansfield
Born Glasgow 1945. Studied at: Glasgow School of Art, Ealing School of Art and Design, The Slade School of Fine Art and is currently holding the Arts Council and Maidstone College of Art Video Bursary.

Madelon Hooykaas
Born 1942, Maartensdijk, the Nether-lands, apprenticed herself to various artists and photographers and was awarded two travelling fellowships to study indepen-dently in England and America. At present Elsa Stansfield and Madelon Hooykaas are working together in Amsterdam and Lon-don as 'White Bird' on the realisation of various multi-media projects.

Tidal Flow video is a way of seeing in 6 mins. the ebb and flow of tidal river water which occurs naturally over a period of six hours. The transparency of the video image and the water are used as parallels in the tape, to see high and low tide in the same moment.

Running Time conventionally des-cribes the duration of the video piece. This tape is about duration. A figure running in landscape from infinity towards and past the camera is fore-shadowed by a repeating image of him-self.

The soundtrack, treated similarly to the image was made from recycling loops of heartbeat.

Steina and Woody Vasulka — The Artists in their Studio

GRAHAM SWAINSON & BRIAN COWPER

THREATENING WEATHER
35 mins.

Graham Swainson
Born 1950, London. Studied Philosophy
at London University. Lecturer in Media
Communication for I.L.E.A.

Brian Cowper
Born 1953, Cumbria. Studied Fine Art at
North Staffordshire Polytechnic, at present
Visualiser at Aidanvision Studios, Carlisle.

'Threatening Weather' is based on the
essence of Rene Magritte's works and, like
Graham Swainson, on an unreasonable
adulation of the Tuba.

WOODY & STEINA VASULKA

STEINA
29 mins.

DIGITAL IMAGES
29 mins.

Woody Vasulka was born in Brno,
Czechoslovakia and studied metal tech-
nologies and hydraulic mechanics at the
School of Industrial Engineering there.
He then entered the Academy of
Performing Arts, Faculty of Film and
Television in Prague and began to direct
and produce short films. He emigrated
to the United States and worked as a
film editor for Francis Thompson and for
Harvey Lloyd Productions.
In 1967, he began experiments with
electronic sound and stroboscopic lights
with Alphons Schilling and in 1971, co-
founded The Kitchen. He was Technical
Advisor to the Alternate Media Center
in New York and was associated with
Electronic Arts Intermix. In 1974, he
became a member of the Faculty of the
Center for Media Study, State University
of New York at Buffalo and began his
investigations into computer-controlled
video image research, building The
Vasulka Imaging System, a digital
computer-controlled personal facility.
He has published "Didactic Video:
Organizational Models of the Electronic
Image" and "The Syntax of Binary
Images" in Afterimage. His most recent
work includes the exhibition of tableaux

on waveform codes in electronic imagery at the Albright-Knox Art Gallery and Recorded Images, a film series supported by the National Endowment for the Arts. **Steina Vasulka** was born in Iceland, attended the Music Conservatory in Prague from 1959-62 and joined the Icelandic Symphony Orchestra in 1964. She came to America the following year, and has been a seminal force in the development of the electronic arts since 1970, both as co-founder of The Kitchen a major video exhibition centre in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. She has worked at the National Center for Experiments in Television at KQED in San Francisco and at The Television Laboratory at WNET in New York. She was a Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts. She is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

The Vasulkas' work has been widely exhibited in the U.S.A. and Canada as well as in Belgium, Norway, Sweden, Venezuela, Brazil, Germany and the U.K. 'Steina' and 'Digital Images' form part of a series of six tapes which were produced in 1978 for W.N.E.D. — channel 17 in Buffalo.

Artists' Statement:
'At first we looked at video as a singular discipline. We, as well as the others, used all expressions from abstract to documentary in an aesthetic unity, escaping genre divisions of other media. The portapack itself was a dominant tool for all. We were introduced to the alteration of video images through the basic equipment available. We could manipulate the scan lines by changing the deflection controls of the monitor, use the recorder to freeze frames, advance or backtrack tapes manually and look into process within a frame (Decays I, II). We learned forced editing and asynchronous overlays on the first generation ½ inch video equipment (CV) and practiced all methods of camera/monitor rescan, the only way for us to capture and preserve the violated state of a standard television signal.

Progressively, through new tools, we

WOODY VASULKA
STEINA VASULKA
(cont.)

learned the principles of generating and processing images, having access to internal structuring of the video signal itself.
A decisive tool in our early collection was a sound synthesiser (Putney) which pointed us in the direction in sound and image generation and in a mutual inter-change-ability of both.
Most significantly, we used a matrix of video screens to relate movements of video frames, a function of time, from which the horizontal relationships lead us to a more environmental understanding of video.
In the fall of 1970, we laid down a cable from our loft on 111E. 14thSt. in New York City, over the roof of S. Klein depart-ment store, to 101E. 14thSt., the studio of Alphons Schilling, to experiment for a short time with one-way video and two-way audio transmission.
By 1971, it became obvious that we could not accommodate the traffic of interested people visiting our studio. We decided then to establish a permanent place for video and other electronic arts elsewhere. On June 15th of that year we opened The Kitchen at the Mercer Arts Center in New York'.
[Extract from *Vasulka — Steina — Machine Vision — Woody Descriptions* catalogue of exhibition at Albright-Knox Art Gallery, Buffalo, New York 1978].