

EXPR MNTL⁵

25.12.1974 2.1.1975

Knokke-Heist

25.12.1974/2.1.1975

EXPERIMENTAL VIDEO

Both exhibition and show, the video section at Knokke aims to demonstrate to filmmakers and other artists present, a language and a technique which is on the way to revolutionising our perception of time and space.

The video image fascinates because it escapes rigorous control, is immediate, simultaneous, tactile ; because it is an instantaneous and faithful recording of a subject which it can alter in time, space, colour - at one and the same time.

Video art has the double charm of being an art which is still feeling its way while at the same time exploring a highly sophisticated technological media.

The demonstration at Knokke is divided into three sections :

1. a selection of tapes which set out to explore the language of video ;
2. installations ;
3. environments and live-shows, created on the spot by an important group of American and Canadian video-makers : Jean-Paul Boyer, Peter Campus, Wendy Clarke, Ed Emshwiller, Nam June Paik, Woody and Steina Vasulka, Walter Wright ; these games/shows will also provide an opportunity for sharing in the artistic experiments of technology.

"Experimental video" has been realised thanks to the collaboration of the Ministry of Education, the R.T.B. and B.R.T. and the Media Center of the State University of New York at Buffalo.

The following firms and establishments have generously given us technical assistance : American Library, Akaï Levant, Arfo, Cinama, Cobar-Barco, I.C.C., Inelco, I.T.A., K.U.L., Ministerie van Nationale Opvoeding en Nederlandse Cultuur, Prolux, Revox Belgium, R.T.C.-R.T.B. Liège, S.A.I.T., Studio Herman Teirlinck, SYMA.

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EXPERIMENTELE VIDEO

De afdeling video te Knokke, tentoonstelling en spektakel, heeft als voornaamste doelstelling de kineasten en andere kunstenaars een nieuwe uitdrukkingsvorm en techniek te laten ontdekken, die bezig is onze waarneming van ruimte en tijd totaal te veranderen.

Het videobeeld fascineert omdat het ontsnapt aan elke strenge controle, omdat het rechtstreeks, gelijktijdig, tastbaar is, omdat het de onmiddellijke en getrouwe weergave is van een voorwerp dat het tegelijkertijd kan doen veranderen van ruimte, van tijd en van kleur.

De videokunst combineert de dubbele verleiding van een kunst die nog zijn richting zoekt en die terzelfdertijd een bijzonder ingewikkeld technologisch medium verkent.

De afdeling video te Knokke bestaat uit drie delen :

1. een selectie banden die een exploratie wil zijn van de videotaal ;
2. volledige installaties ;
3. ruimtelijke omgevingen en live-shows, ter plaatse verwezenlijkt door een groep belangrijke Amerikaanse en Canadese kunstenaars : Jean-Paul Boyer, Peter Campus, Wendy Clarke, Ed Emshwiller, Nam June Paik, Woody en Steina Vasulka, Walter Wright ; deze spektakel-spelen zullen evenveel gelegenheden zijn om deel te nemen in de avant-garde experimenten van de artistieke technologie.

"Experimentele video" werd ingericht met de hulp van het Ministerie van Opvoeding, van de R.T.B. en de B.R.T. en van het Media Center van de State University van New York te Buffalo.

De volgende firma's en instellingen hebben edelmoedig hun technische bijstand verleend : American Library, Akaï Levant, Arfo, Cinama, Cobar-Barco, I.C.C., Inelco, I.T.A., K.U.L., Ministerie van Nationale Opvoeding en Nederlandse Cultuur, Prolux, Revox Belgium, R.T.C.-R.T.B. Liège, S.A.I.T., Studio Herman Teirlinck, SYMA.

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VIDEO EXPERIMENTALE

Exposition et spectacle, la section video à Knokke a pour ambition principale de faire découvrir aux cinéastes et autres artistes présents un langage et une technique qui est en passe de révolutionner notre perception de l'espace et du temps.

L'image video fascine parce qu'elle se dérobe à un contrôle rigoureux, qu'elle est immédiate, simultanée, tactile, parce qu'elle est enregistrement instantané et fidèle d'un sujet qu'elle peut, tout à la fois, altérer dans le temps, l'espace, la couleur.

L'art video combine la double séduction d'un art qui se cherche et explore, tout à la fois, un media technologique hautement sophistiqué.

La démonstration de Knokke se présentera en trois parties :

1. une sélection de bandes, cherchant à explorer le langage video ;
2. des installations ;
3. des environnements et des live-shows, réalisés sur place par un important groupe de réalisateurs américains et canadiens : Jean-Paul Boyer, Peter Campus, Wendy Clarke, Ed Emshwiller, Nam June Paik, Woody et Steina Vasulka, Walter Wright ; ces jeux-spectacles seront autant d'occasions de participer aux expériences d'avant-garde de la technologie artistique.

Video expérimentale a pu être mise sur pied grâce à la collaboration du Ministère de l'Education, de la R.T.B. et de la B.R.T. et du Media Center of State University of New York, à Buffalo.

Les firmes et institutions suivantes ont généreusement prêté leur assistance technique : American Library, Akaï Levant, Arfo, Cinama, Cobar-Barco, I.C.C., Inelco, I.T.A., K.U.L., Ministerie van Nationale Opvoeding en Nederlands Cultuur, Prolux, Revox Belgium, R.T.C.-R.T.B. Liège, S.A.I.T., Studio Teirlinck, SYMA.

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VIDEO : Beknopte chronologie voor Europa, U.S.A., Japan en Canada.

1963

W. Vostell en Nam June Paik tonen in de galerij Parnass te Wuppertal (BRD) normale televisiebeelden, die door verandering in het electro-magnetisch veld geabstraheerd worden. W. Vostell omschrijft deze experimenten als "TV-Decollagen" en realiseert op basis hiervan de film "Sun in your head".

1964

Nam June Paik maakt video-opnamen van het bezoek van paus Johannes XXIII aan New York. De voorstelling ervan gebeurt in het café "Au Go Go" in Greenwich-Village.

WGBH-TV in Boston lanceert "Jazz-Workshop, het eerste TV-programma met visuele experimenten.

S. Bartlett: OFFON

1965

Nam June Paik : Participation TV.

Nam June Paik, J. Yalkut: Fables Electroniques

P. Roehr: Filmmontagen I: Tunnel, Haare, Turm, Wolkenkratzer, Verkehr, Kämnen, Gulf I.

M. Kagel: Antithese

M. McLuhan publiceert "Understanding Media".

1966

Nam June Paik: Electric Moon; Tango Electronique

J. Yalkut, Nam June Paik: Paikpieces (1966-69) met o.a. Beatle Electronique en Videotape-study n° 3.

S. Vanderbeeck: Panels for the walls of the world - Part I.

M. Minujin: Simultaneity in Simultaneity.

A. Hay: Grass Field.

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1967

Nam June Paik: Videotape-study n° 3 (1967-69)

H. Nitsch: Aktion und Interview

M. Minujin: Minuphone

B. Mefford: Arlington

T. Sjölander, L. Weck, S. Höglund: Monument

A. Tambellini: Black TV, Black Video one.

F. Kriwet: Teletext

F. Barzyck mengt film-, video- en "life" materiaal voor de TV reeks (WGBH-TV) "What's happening Mr. Silver".

F. Forsting: Artikulation; TV-film naar elektronische muziek van G. Ligeti.

Oprichting WNFT-TV te New York en KQED in San Francisco, dat hetzelfde jaar begint met het programma "Artists-in-residence".

1968

T. De Witt: The Leap

L. Sears: Sorcery

G. Markopoulos: Alter Action

L. Levine: Iris

L. Becker: Horizont (voor B.B.C.)

T. Riley en A. Action: Music with Balls

E. Siegel: Psychedelelevision in Color; Einstein

P. Sorensen: Lumokinetic Paint Set

B. Nauman: Violin tuned D.E.A.D.; Stamping in the studio; Bouncing in a corner.

A. Tambellini: Black Video Two; Black Video; Black gate Cologne; Black Gate Düsseldorf; Black Air; Black TV.

E. Schmidt jr.: project 29/n Fernsehen

F. Kriwet: TV-Take II - IX

WCBS-TV te New York: "Limbo", met gebruik van "Chroma-Key" effecten.

KQED in San Francisco laat kunstenaars met video experimenteren: "West Pole".

Sony brengt draagbare video-apparaten op de markt

In Berlijn oprichting van VACS (Video Audio Culture System)

G. Schum richt de "Fernsehgalerie Schum" op in Düsseldorf (BRD)

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1969

W. Vostell: Heuschrecken
L. Levine: Contact: A Cybernetic Sculpture
G. Rühm: 3 Kinematographische Texte (1969-70)
K. Arnatt: Keith Arnatt, WDR Köln van 11 - 18 oktober.
S. Bartlett: Moon
J. Dibbets: TV is a fireplace
P. Weibel: Intermedia Aktionen
Ch. Moorman: TV Bra for living sculpture
Nam June Paik: Electronic Moon

Nam June Paik bouwt een reeks van video-ruimten waar zijn activiteiten van 1963 tot 1969 worden getoond. Zij worden als onderdeel van de "Cybernetic serendibity U.S. tentoonstelling in de Corcoran Gallery te Washington D.C. tentoongesteld.

A. Tambellini: Black; Black Spiral; Television Environmental Electro-media Performance.

K. Sonnier: Dis-play
Ph. Makana: The Empire of Things
F. Gillette, I. Schneider: Wipe Cycle
B. Nauman: Lip Sync: Revolving upside down; Pacing upside down
F. Kriwet: Apollovision

Howard Wise Gallery, New York: "TV is a creative medium", eerste tentoonstelling integraal gewijd aan de TV avant-garde, van 17 mei tot 14 juni.

WGBH-TV te Boston: The medium in the medium, n.m.v. F. Barzyck, A. Kaprow, Nam June Paik, A. Tambellini, O. Pienne, J. Seawright, Th. Tadlock, C. Manos, Tsai, D. Davis, e.a.

ARD, 15 april eerste programma: "Land Art" film van G. Schum n.m.v. J. Dibbets, W. De Maria, D. Oppenheim, Flanagan, Smithson, e.a.

CBS-producent Don West organiseert "Videogreex": basisleergang voor de bestudering van de video.

Bouw van een video-studio in het museum Folkwang Essen.

Op het Syracuse Fine Arts Festival worden video-manifestaties ingericht.

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1970

V. EXPORT: Split reality
F. Barzyck: Environmental Theater
Nam June Paik, F. Barzyck: Global Grave
Nam June Paik: TV-sculptures, met gebruik van de "Magic Maschine" en de
"Paik - Abe Video Synthesizer".
D. Buren: Störung
J. Dibbets: Painting I / II
P. Weibel: The endless sandwich (TV-Aktion)
K. Sonnier: Positive Negative
H. Nitsch: 7. Abreaktionsspiel
V. Acconci: Corrections
Gilbert + George / Art for All: The Nature of our looking
F.E. Walther: Nr. 29 aus dem 1. Werksatz; Nr. 35 aus dem 1. Werksatz
E. Schmidt jr.: 50/n Fernsehen 2; 51/n Fernsehen 3
M. Merz: Lumaca
F. Kriwet: Con.mix
R. Ruthenbeck: Videosculpture "Papier"
J. Seawright: Two Schönberg Pieces (voor WGBH-TV)
B. Nauman: Videopieces

ARD eerste programma; 30 november: Identification van G. Schun. Mede-
werkers waren o.a.: G. di Dominici, A. Boetti, K. Rinke, R. Serra,
G. van Elk, J. Beuys, D. Buren, K. Sonnier, M. Nern, L. Weiner, e.a.

Invoering EVR-systeem en Selecta-Vision

Oprichting van de groep Telewissen in Darmstadt (BRD) en van V.A.M.
(video-audio-medium) in Berlin (BRD).

1971

K. Yamamoto: Conformation by doing n° 4
T. Imura: eerste experimenten met video
W. + B. Hein: Videotape I
K. Rinke: Inhalation I + II Wasser holen bringen schütten; Mutation
H. Rückrien: Teilungen; Kreise; Diagonalen
L. Weiner: Broken Off
D. Oppenheim: Preliminary Text for '65 Vertical Penetration; Hair;
Extended Armor; Fear; Mail sharpening
J. Jonas: Sound Delay; 2 pregnant Women
J. Baldessari: Folding Hot
V. Acconci: talrijke videobanden; o.a.: Association Area; Trials;
contacts.
R. Bowers: Kiss; Mother
J. Dibbets: 3 Diagonals

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Aan het NSCAD (Novia Skotia College of Art Department) realiseren
P. Shelly, D. Adhevold, D. Waterman, I. Murray, P. Simmons, e.a.
talrijke video-programma's.

F. Zappa, T. Palmer: 200 Motels; eerste commerciële langspeelfilm,
die gebruik maakt van kleurvideo-band om achteraf op gewone filmband
overgebracht te worden.

Lijnbaancentrum Rotterdam opent een video-studio, met produktie van
documentaire en didactische banden in samenwerking met D. Oppenheim,
D. Davis, e.a.

Eerste video-theater in New York: "Electric Kitchen" of "The Kitchen"

Corcoran Gallery, Washington D.C. brengt een 'life' voorstelling onder
de titel "Electronic Hekkadin I" van WTOP in Washington

In München oprichting van de groep "Travens Video Workshop" door N.
Franke, C. Rösch en B. Wood.

Het Everson Museum opent een video-afdeling o.l.v. D. Ross

Aan het Finch-College-Museum in New York wordt "Projected Art III"
geopend met video-werken van o.a. Acconci en Campus.

1972

Vanaf 1972 wordt video op brede schaal gebruikt als een zelfstandig
creatief medium. Tot de voornaamste "video-kunstenaars" behoren:
Vito Acconci, David Attwood, John Baldessari, Lynda Benglis, Joseph
Beuys, Alighiero Boetti, Chris Burden, Daniel Buren, Peter Campus,
Douglas Davis, Jan Dibbets, Gino de Dominicis, Juan Downey, Ed Em-
shwiller, Terry Fox, Howard Fried, Gilbert & George, Michael Goldberg,
Ralph Hocking, Rebecca Horn, Jeff Hudson, Taka Iimura, Joan Jonas,
Wolf Kahlen, Allan Kaprow, Stephen Kolpan, Les Levine, Walter de
Maria, Mario Merz, Robert Morris, Bruce Nauman, Jack Nelson, Dennis
Oppenheim, Nam June Paik, Otto Piehe, Klaus Rinke, Rotterdam Lijnbaan-
centrum, Ulrich Rückriem, Reiner Ruthenbeck, Richard Serra, Ira
Schneider, Willoughby Sharp, Michael Snow, Keith Sonnier, Aldo
Tambellini, Woody Vasulka, Steina Vasulka, Wolf Vostell, F.E. Walther.

"Video-communication do-it-yourself-kit": video-tentoonstelling in
Parijs.

Tijdens de Biënnale van Venetië en Dokumenta V in Kassel (BRD) voor-
stelling van video-activiteiten; o.a. van G. Schum.

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"Video-Week": internationale video-tentoonstelling in het American Center te Tokyo.

Oprichting door het MBK (Nieuw Berliner Kunstvereins) van een videotheek met banden van Beuys, Kahlen, Vostell, e.a.

WGBH-TV in Boston zendt "Video-Variations" uit.

"One-man-show" door Man June Paik in het Everson Museum, n.n.v. Ch. Moorman

Tentoonstelling van K. Sonnier's video-activiteiten in de galerij van Leo Castelli in New York.

1973

Video-tentoonstelling in Graz (A) met o.a. U. Lüthi, F. & S. Dragan, G. Trbuljak, G. Bechtold, G. Baruchello, L. Patella, e.a.

Matrix international video conference te Vancouver.

International festival of women and film 1996-1973 in Toronto. Video-banden van L. Noisieux-Labreque, F. Forman, San Francisco's Fenedia, C. Maheux, J. Bellos, Viva, St. Vasulka, E. Tanbellini, e.a.
"Actionen der Avantgarde" tentoonstelling in Berlin (BRD) van het MBK met video-activiteiten van T. Imura, A. Kaprow en W. Vostell.

Op initiatief van het museum Folkwang Essen wordt een "video-koöperation Europäischer Kulturinstitute" opgericht; eerste projekt: banden met alle films van L. Moholy-Nagy.

Het Everson-museum richt de tentoonstelling "Circuit: A VideoEnvtational" in. Deze tentoonstelling werd gelijktijdig geopend in Seattle, Detroit en Syracuse; nadien in Boston, Los Angeles, Greenville en Köln. Oorspronkelijk bestond deze tentoonstelling uit video-activiteiten van 50 kunstenaars. Aan het einde werd echter werk vertoond van meer dan 60 video-kunstenaars.

Lijnbaancentrum Rotterdam richt de tentoonstelling "Video" in, met een catalogus waarin een lijst van alle hollands video-groepen werd afgedrukt.

Oprichting van de galerij "Projection" door U. Wevers in Köln.

Het Museum of Modern Art in New York organiseert, m.m.v. D. Davis, F. Barzyck, e.a. een conferentie met als thema: "Open Circuit - The Future of TV".

In de galerij Ricke te Köln, tentoonstelling met video-banden van J. Jonas, R. Serra, K. Sonnier, B. Nauman, W. Wegman.

G. Bicocchi opent in Firenze een video-galerij en een video-produktie-centrum: "Art/Tapes".

In het Everson-museum toont P. Campus een "Closed Circuit Video".

W. Sharp produceert gedurende twee weken video-voorstellingen in de Green Street 112 te New York. Verdere deelnemers waren C. Burden, U. Rosenbach, K. Sonnier, R. Serra en W. Wegman.

Video-afdeling bij de tentoonstelling "Contempronea", in Parcheggio di Villa Borghese, Roma.

Tentoonstelling "Projekt 74" ingericht door het Wallraf-Richartz Museum, de Kunsthalle en het Kunstverein in Köln; met een uitgebreide en belangrijke video-afdeling en catalogus.

Catalogus: Kunst bleibt Kunst: Projekt 74, Köln 1974.
B. Hein: Film in Underground, Frankfurt / Berlin 1971.

BEKNOPTTE BIBLIOGRAFIE.

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B. Hein: Film im Underground, Frankfurt / Berlin 1971.
S. Renan: The Underground films, New York, 1967 / London, 1968.
D. Davis: Video obscure, in Artforum, vol. 10 nr. 8, 1972.
D. Davis: Video-art, in Informations and Documents, mei, 1973.
G. Youngblood: Expanded Cinema, New York, 1970
Arts Canada, oktober 1973, speciaal nummer gewijd aan de videokunst, artikels van o.a. J. Bodolai, F. Nakaya, B. Parsons, R. Arn, e.a.
Catalogus: Dokumenta V, Kassel, 1972.
M. McLuhan: The Medium is the Message, New York, 1967.
Catalogus: TV as a creative Medium, in de Howard Wise Gallery, New York 1969.
I. Hoesterey: Magische Bilder - Fernseh - Experimente in der U.S.A., in Fernsehen + Film, Velder / bij Hannover, september 1970.
C. Aaron: The Video Underground in Art in America, Mei-Juni, 1971.
L. Picard: Die Neuen Künste, in Das Kunstwerk, Stuttgart / Berlin / Köln / Mainz, september 1971.
K. Cooper: Video, an alternative, in Take One, nr. 3, april 1972.
Catalogus: Trigon '73 - Audiovisuelle Botschaften, Graz, 1973.
H.W. Francke, G. Jäger: Apparative Kunst, Köln, 1973.

Samenstelling: J. P. Coenen, I. C. C. Antwerpen.

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VIDEO / L'IMAGE ELECTRONIQUE

Conférence - Atelier - Visionnement, réalisés par Jean-Pierre Boyer
au Musée d'Art Contemporain de Montréal (novembre 1974).

La norme et l'alternative

Qu'est-ce qu'une image électronique? L'image électronique est celle
produite par le médium télévision... elle est donc largement diffusée*
par les réseaux commerciaux qui en moins de 25 ans l'ont imposée com-
me un mode privilégié de communication.

Sous sa forme la plus connue, l'image télévisé transmet des contenus,
des informations, des "portions de réalité". Cependant, cette même
image dont, la diffusion massive n'est plus un problème, fait l'objet
depuis peu d'une remise en question.

Ainsi, tandis que certains dénoncent le contenu des émissions produites,
d'autres s'interrogent sur le mode de transmission de ceux-ci. De ces
points de vue, l'image produite par la télévision institutionnelle,
servirait davantage à imposer au spectateur passif une réalité tronquée,
qu'à véritablement l'informer tout en suscitant sa participation.

L'apparition d'un système vidéo-portable**, moins coûteux et plus
maniable que la lourde technologie (hardware) utilisée par la télévi-
sion commerciale, a permis une certaine démocratisation du médium,
indispensable à son questionnement.

* Répandu dans près de 130 pays, la télévision sera accessible dès
1975 à 1 milliard d'individus... Au Québec, les statistiques de
1973 nous informent que 88% des adultes consomment en moyenne 4,5
heures de télévision chaque jour (ce qui dépasse la moyenne natio-
nale), 98% des foyers ont un appareil tv; 31% en possèdent deux.

** Vidéo-portable: Porta Pak (25 lbs): système magnétoscopique (cané-
ra et magnétoscope) permettant
1) l'enregistrement simultané du son et de l'image
2) la lecture de l'information (image et son/synchrone) emmagasinée
sur ruban magnétique de 1/2 pouce.

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Les recherches menées en ce sens sont multiples et variées. Certaines sont orientées vers la transmission de significations nouvelles, d'autres cherchent à préciser le processus de formation de l'image électronique.

Ces recherches d'une utilisation "alternative" visent la transformation de la nature de l'information produite et/ou véhiculée par le médium télévision et la mise en valeur du potentiel propre à ce nouvel outil et de l'expérience perceptive qu'il permet.

23 millions d'informations à la seconde...

On reproche souvent à la télévision institutionnelle de s'inspirer d'un certain cinéma, celui qui reprend du théâtre son intérêt pour la trame, le drame ou l'anecdote. Plus encore, on lui reproche d'en être restée au stade de la "radio imagée", et de méconnaître sa spécificité.

Le processus de l'image électronique

Trente fois à la seconde, une image formée de 525 lignes est tirée par un seul point lumineux qui balaye l'écran de gauche à droite et de haut en bas, selon des intensités variables. Seul le déplacement ultra-rapide de ce faisceau lumineux, permet la construction de l'image complète, illusoirement fixe. En effet, contrairement à l'image cinématographique, l'image électronique n'est jamais arrêtée.

Au cinéma, l'effet de mouvement est obtenu par un enchaînement mécanique d'images fixes tandis que le mouvement et la définition (construction) de l'image télévisée, s'élaborent dans un même processus électronique continu. Ainsi, le temps et l'espace ne sont plus comme au cinéma, deux entités techniquement séparées.

En connaissance de ce fonctionnement spécifique du médium télévisé, il ne s'agit pas tant d'une image électronique que d'un processus par lequel des millions d'informations lumineuses s'organisent de façon à maintenir un espace visuel, illusoirement stable.

Le médium fonctionnant techniquement "à l'illusion", il est facile de comprendre pourquoi la télévision institutionnelle demeure pour la plupart une fenêtre sur le monde ...

Ainsi, nous percevons l'image télévisée sur le mode de "l'immédiat", dans sa "parfaite" adéquation au réel. En ce sens, la télévision institutionnelle se présente comme distributeur neutre, liquidant systématiquement le processus par lequel l'image prend forme sur l'écran, au profit d'une certaine réalité.

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Or, certains utilisateurs de la vidéo s'intéressent plus particulièrement à ce processus technique de formation de l'image. De ce point de vue, la télévision n'est plus distributrice de significations, elle les produit directement. L'image électronique ne reproduit plus, elle n'est plus la réduction du réel ni sa convention, mais elle existe à son premier niveau de fonctionnement.

La vidéo c'est l'anti-télévision, le rejet des conventions de la narration et la repossesion de l'image électronique comme outil spécifique de production.

Ces recherches, centrées sur l'exploration du processus de l'image, nécessitent une dé-standardisation préalable du médium. Diverses manipulations et réorganisations des composantes de la télévision standard sont à la base d'expériences visant à générer et contrôler de nouvelles images.

Nous distinguons principalement deux types de manipulations:

Manipulations électroniques (internes)

Exclusives à la magnétoscopie, ces manipulations traitent de la nature même de l'image électronique. Nous avons déjà mentionné que les modifications, apportées à un système de télévision à fonctionnement standard, supposent de façon générale le recours à des techniques de dé-standardisation. En d'autres termes, ce travail consiste à substituer au caractère univoque de la haute fidélité* (fonctionnement standard) la perspective d'un fonctionnement multiple (dé-standardisé). Ainsi, en opposition à la norme industrielle, nous entrevoyons pour le médium la perspective d'un fonctionnement en basse fidélité. Cependant, il importe d'assurer la flexibilité technique d'un tel système par le recours à des dispositifs de contrôle du temps et de l'énergie des phénomènes électroniques composants.

C'est de ce point de vue qu'il faut considérer les tentatives de synthèse quant à l'intégration fonctionnelle de ces techniques expérimentales.

* Norme industrielle pour la transmission d'images (525 lignes horizontale).

Manipulation optique (externe)

Le principe de rétroaction vidéo (feed-back) procède directement d'une caractéristique fondamentale du médium vidéo: la simultanéité de l'émission et de la transmission. Ce phénomène connu également sous l'appellation "temps réel", permet la mise en relation directe du "signal" (caméra) et de la "réponse" (écran). De ce dispositif particulier, naît un langage organique aléatoire dont la structure dépend directement de la relation entre les balayages de la caméra et de l'écran. Enfin, notons que la notion de simultanéité ou "temps réel" la distinction habituellement faite entre "signal" et "réponse".

Ces tentatives d'exploration du médium télévision pourront paraître inutiles, pourront sembler reproduire des rapports où les possesseurs d'un code (l'électronique) dominant. Les produits de ces pratiques seront sans doute isolés, autonomisés comme des "oeuvres" savantes...

Nous n'en pensons pas moins que ces démarches sont à rattacher à la lutte que doit mener le médium vidéo pour la transformation des valeurs de la société. Historiquement, la télévision alternative devenue "vidéo" comme instrument de libération, s'est développée en opposition aux contenus et au mode de fonctionnement, privilégiés par la télévision institutionnelle.

Dans cette perspective, nous espérons que la connaissance de l'image électronique et le développement de son potentiel propre pourront être réinvestis dans une pratique renouvelée du médium.

Danielle Lafontaine.

Cinquième compétition internationale du film expérimental Vijfde internationale com
petitie van de experimentele film Fifth International Experimental Film Competition

Knokke-Heist

25.12.1974/2.1.1975

EXPERIMENTAL VIDEO EXHIBITION / EXPERIMENTELE VIDEO
TENTOONSTELLING / EXPOSITION DE VIDEO EXPERIMENTALE

Co-ordinators / Verantwoordelijken / Responsables :
Programming / Programmatie / Programmation : Danielle Nicolas
Secretariat / Sekretariaat / Secrétariat : Liliane Recht
Technics / Techniek / Technique : Kit Galloway

Knokke-Heist

25.12.1974/2.1.1975

Video Environments / Programmation / Programmatie

Peter Campus : every day / dagelijks / tous les jours. (Première)
Naum Jum Paik : every day / dagelijks / tous les jours.
Walter Wright : 10 h.30 & 22 h. every day / dagelijks / tous les
jours.
Wendy Clarke : 11 h. - 1 h. 30 & 16 h. - 18 h.30 every day /
dagelijks / tous les jours.
Jean-Paul Boyer : 17 h. every day / dagelijks / tous les jours
Woody & Steina : 15 h.30 every day / dagelijks / tous les jours.
Vasulka
Ed Enshwiller : every day / dagelijks / tous les jours.

Knokke-Heist

25.12.1974/2.1.1975

VIDEOTAPES / PROGRAMMATION-PROGRAMMATIE / EMSHWILLER ROOM

26 - 27 - 30 - 31 décembre

ED EMSHWILLER : SCAPES & MATES & CROSSINGS AND MEETINGS

11.00 - 12.00

"

"

13.00 - 14.00

"

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15.30 - 16.30

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17.00 - 18.00

"

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19.30 - 20.30

"

"

21.00 - 22.00

"

"

28 - 29 décembre

15.30 - 17.00 : NEW VIDEO WORK 1974, by Woody and Steina Vasulka

18.00 - 18.30 : BOSTON SYMPHONY EXPERIMENT / SUITE 212 (Première)
by and introduced by Naum Jum Paik

19.30 - 20.30 : SCAPE-MATES & CROSSINGS & MEETINGS, by Ed Emshwiller

21.00 - 22.30 : NEW VIDEO WORK 1974, by Woody and Steina Vasulka

Knokke-Heist

25.12.1974/2.1.1975

VIDEOTAPES / PROGRAMMATION - PROGRAMMATIE

10.30 à/tot 12.30

Eric SIEGEL	Einstein	7'
Wolfgang STOERCHLE	Selection	30'
Peter CAMPUS	Three Transitions	8'
Woody & Steina Vasulka	Golden Voyage	27'
Sami KLEIN & Lee KAMINSKI	Dance Hole	8'
Jean-Pierre BOYER	Analogue	10'
William ROARTY	Passage	12'
Skip SWEENEY	Jona's Favorite	8'
Eric SOMERS	Stillpoint	10'
Ros BARRON	Zone	10'

13.30 à/tot 15.30

David CORT	Selected Works	17'
Stephen BECK & Jordan BELSON	Cycles	9'
Robert ZAGONE & Jo Ann KYGER	Descartes	10'
Robert Zagone	Ace of Cups	5'
Rudi STERN	Raga	15'
Peter CROWN & Bill + Louise ETRA	Heartbeat	3'
Bill & Louise ETRA	POP 11-10	7'
Ed EMSHWILLER	Crossing & Meetings	23'
Ernest GUSELLA	Equilateral Orgasms	30'

18.30 à/tot 20.30

Stephen BECK	Conception	5'
William GWIN	Irving Bridge	45'
Phillip K. Perlman	Food Tape	10'
Peter CAMPUS	R G B	8'
Dimitri Devyatkin	Video Tunnel	9'
Tom DEWITT	Fall	19'
Hermine FREED	360° Number One	9'
Skip SWEENEY	Slow Mo	5'
Don HALLOCK	My Father	6'
Steina VASULKA	Let It Be	4'

21.30 à/tot 23.30

David HALL	This is a Vidzo monitor	
Maurizio NANUCCI	The missing poen is	
	the poen	16'
Peter WEIBEL	Solution of phantasy	5'
Alberto PIRELLI	Riconoscere il Ricono-	
	scimento	22'
René Bauermeister	Support/Surface	
Janos URBAN	Cross-Talks/La Patin-	
	noire	35'/10'

Knokke-Heist

25.12.1974/2.1.1975

FROM 6.30 p.m.

ON REQUEST: re-screening of any of the videotapes listed above, and also screening of tapes not selected for the programme (list on display at entrance to exhibition).

VANAF 18u.30.

OP VERZOEK: opnieuw vertonen van gelijk welke hogervermelde videoband, en vertoning van banden niet geselecteerd voor het programme (zie lijst aan de ingang van de tentoonstelling).

A PARTIR DE 18h30.

SUR DEMANDE: vision des bandes sélectionnées et des programmes hors sélection (affichés à l'entrée de la salle de vision).

Knokke-Heist

25.12.1974/2.1.1975

Video / Peter Weibel / Video tapes and video actions

29.12.1974 / 23 h. 30

Epistemic Videology (I) 1974 5'

time delay as echo

recursion as founding semantics

signs to sense

Video-and Tele-Works 1969-72 20'

(tv-news, mapping is a crime, intervalls,
tv-aquarium, the endless sandwich, imaginary
tv-watersculpture, is that art, synthetis)

Investigation of Identity 1973 10'

(Live action)

1) closer to you my self

2) servare contingentian

3) Ockham's razor

COMMunICation 1974 15'

4) Hausmusik

a sound comedy

Timeblood 1972/74 5-10'

(Live action)

blood as circular time. is time circular = is

there an end of time = ANTPFNTp ?

Knokke-Heist

25.12.1974/2.1.1975

TEXTS BY INDIVIDUAL VIDEOMAKERS / TEKSTEN DOOR DE VIDEO
MAKERS ZELF / TEXTES DES VIDEOMAKERS EUX-MEMES

NOTICE / VERWITTIGING / AVERTISSEMENT
These are all original texts written at Knokke / Dit
zijn allemaal originele teksten te Knokke geschreven /
Textes originaux rédigés à Knokke

Cinquième compétition internationale du film expérimental Vijfde internationale competitie van de experimentele film Fifth International Experimental Film Competition

Knokke-Heist

25.12.1974/2.1.1975

TEXTS BY INDIVIDUAL VIDEOMAKERS / TEKSTEN DOOR DE VIDEO
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Knokke-Heist

25.12.1974/2.1.1975

Video / René Bauermeister

Faire de la vidéo, de non point de vue, consiste d'abord en une recherche des critères de spécificité de l'image électronique. Coïncidence parfaite du concept espace-réel temps-réel mis en opposition à l'éventail des possibilités détenues par le différé et le montage.

Des considérations économiques font trop souvent de la vidéo la "bonne à tout faire" de l'audio-visuel.

Support-Surface est à considérer sous l'angle d'une recherche élémentaire sur le rapport écran-image et tente de rendre perceptible l'ambiguïté de cet espace normalement dévolu à la reproduction et qui dans ce cas particulier opère en circuit fermé et ne renvoie qu'à sa propre évidence.

René Bauermeister 28/12/74

Knokke-Heist

25.12.1974/2.1.1975

Video / Peter Campus

Mem 1974

a closed circuit video work, is activated by the positioning of the observer-participant in the field of the camera, occurring along the wall of projection. The projector displaces the image of the observer-participant at an oblique angle to the wall causing distortions at either end of the screen, only in focus near the center. This work is distinctly different for the observer-participant and the passive observer, the former having a more kinetic, less distorted experience. The observer-participant relates his/her position along the wall (the artist feels an uncomfortable one) to the confronted image, thus the experience of the work is an internal one.

R-G-B 1974

a videotape : the title refers to the red green blue of the video color system. The tape explores color from the (primitive) interference of gels, through the mechanical system of a slide projector to the electrical complexity found in a television studio, the random altering and then adding of color. But there is also the ever present sub themes (in Campus' work) of spacial and psychological distortions and alterations.

Video

1. Video is light (photon) energy hitting the surface of a tube and being converted into electrons, travelling along wires into a monitor and being converted back into light energy, hitting the retina of the eye and converting to neural energy.
2. It is tactile, instantaneous, and simultaneous.
3. It is similar to painting because unlike film the image appears simultaneously, instantly; because it has borders, is rigidly located in the viewer's space (compare this to film where every effort is made to remove the space between the screen and the viewer's consciousness).
4. Video is external, objective; it offers rather than controls.

Peter Campus.

Knokke-Heist

25.12.1974/2.1.1975

VIDEO / WENDY CLARKE

An environment has been set up to be changed by the people who participate in the space. There is a motif of painting in each of the 4 pieces. The mural has monitors as an integral part of the surface. Those who paint on the mural are also in the mural and their own images will make the mural change as each person is different. Also we are conditioned to think that a TV set is a rectangle and here it is possible to see that we can make whatever shape suits the image. The portrait painting is a way of painting yourself in a way that only video can make possible. There is no way to paint an exact likeness on the paper but marvelous things happen in the video painting. It is also a piece that gives people a "video high". The sculpture painting demonstrates the two dimensionality of video space. Again here the sculpture is done by the participants and will change all the time. The monitor in this piece is the painting - a two dimensional flat surface and the sculpture and the painting though recorded by the same camera will look entirely different.

The kaleidoscope is a sculpture with a feedback tape (black + white) that plays inside. Each person can colorize the tape and paint with electronic color.

A perception

It is in anticipation of the coming World Communication Web, which will be able to send multiple audio and video images both in and out of people's homes, that the TP was established in 1971. Dozens of artists from all disciplines have worked with video at the TP in an effort to learn new skills and methods for the effective use of the electronic arts - ways of incorporating many different sources of sound and image into coherent forms ; new ways of handling cameras as extensions of our whole bodies, not just our eyes ; new ways of acting, moving, and dancing ; ways of using lighting to permit camera flexibility. These skills will be necessary to develop the new art form that will emerge along with the coming new home video technology - audio-video consoles with cameras, a matrix of multi-screen monitors on a wall, two-way access - which will allow anyone to produce his or her own programming that can be mixed with feeds from other spaces/places.

In Early Tribal Civilizations, when the witch doctor (the artist) together with the community (the audience) would collectively sing and dance, art needed collective energy if the dance was to produce rain. We will soon be at a moment in history when the new electronic technologies can again put the means of production into the hand of every member of this technological world. We will have found, again, a way to actively connect ourselves with each other - with peoples as distant as across the street or across continents - all of us together as part of the art process. The work of the TP has been designed to increase our awareness of how we can create our own input and not just sit back and accept what is fed to us by the gigantic corporate heads determined to misuse the power of the new media. Instead, we can have a true dialogue among all members of the human tribe. And besides, it's fun !

Wendy Clarke.

Knokke-Heist

25.12.1974/2.1.1975

VIDEO / ED EMSHWILLER

SCAPE-MATES in SCALE and TIME

I have been interested in different ways of presenting video tapes. In this piece SCAPE MATES is shown on the TV receiver, by video projector, and by 16mm projection of a kinescope of the tape. Scapemates lends itself to this simultaneous presentation with its boxes within boxes, strong horizontals and verticals.

The way differences in image size and brightness play upon one another pleases me. Also the differences in time (the film is not synchronized to the videotape) create another kind of echo effect which I find interesting. All in all, the cumulative effect of images of the same material, sometimes slightly out of sync, gives a richness and complexity to the work which no single method of presentation alone would give.

Ed Emswiller.

Knokke-Heist

25.12.1974/2.1.1975

Video / David Hall

To the majority, video is television.

As with film, specific perceptual conventions and expectancies have evolved, mostly via the commercial onslaught.

These media therefore do not have the insular security of the traditional experimental artforms.

This interests me greatly (I was once a sculptor).

Though I reject the classic narrative/theatrical techniques practised religiously by the commercial operators, I do not automatically reject the perception conventions acquired by the audience. Rather, the basis of my work is rooted in questioning, manipulating and remoulding these assumptions.

Many video artists are currently engaged in establishing an "alternative" formalist language through the use of high technology. To my mind this is often simply a sophisticated extension of "discovering-video-as-a-new-toy". Or of attempting to give it the status of the traditional media. At this point attitudes become finite, security is established, and the system is satisfied.

I have no allegiance to technology. At present my own tapes utilise only the most fundamental equipment necessary to an idea. The idea is more often than not based on the immediate functions of that equipment as perceived by a viewer.

This is a Video Monitor is built around an initial take of a girl's face describing the perceived functions of the monitor on which she appears (this could equally well apply to any video monitor). Sound synchronisation wavers slightly throughout which relates to a section of her description. At the end of this initial take the camera cuts and a "no signal" noise appears (an intrinsic property of videotape). The take is repeated, shot off the first. A third is shot of that, and a fourth of that and so on. Each time sound and vision progressively change their characteristics. The "no signal" noise is doubled, trebled, etc. At each take a section of the image of her face appears to amplify, which ultimately becomes a series of light patches (referred to in her recurring description as true of any TV image anyway). The sound progressively blurs and multiplies its reverberation as it is re-recorded on mic from the monitor speaker. Effectively, the "concrete/perceptual" aspects of the monitor are progressively identified and reidentified by the tape process and her description.

I am currently also working on a number of closed circuit installations (one of which - "progressive recession" - was to appear at this exhibition had the large number had the large number of monitors I requested been available). Most are concerned with viewer behaviour related to their juxtaposed image. Again, the equipment function is fundamental - there is no technological mystery.

David Hall 28.12.74

La Cinémathèque Royale de Belgique

Het Koninklijk Belgisch Filmarchief

The Royal Film Archive of Belgium

Knokke-Heist

25.12.1974/2.1.1975

30 décembre - 18.30 h.

Video / Gerald Ninkoff

VIDEOMANIA AS THE GREAT MISUNDERSTANDING
VIDEOMANIA COMME GRAND MALENTENDU

La videographie qui semble devenir de jour en jour le médium préférentiel dans sa relation au monde sera le lieu privilégié des malentendus à venir / jamais je n'ai manqué autant de rendez-vous et fait autant de rencontres "par hasard" que dans le cercle de la vidéo / tant il paraît que le temps est lié d'une autre manière à l'espace du corps ou d'une rétine horlogère qui aurait des doigts pour ce Braille électronique / jamais il ne me semble tant passer à côté de la question à chaque fois que je tente de me voir à la dérobée dans ce processus de relations nouvelles du type miroir à retardement (le pot de géranium que je fais tomber en fermant la fenêtre avant de partir n'arrive pas toujours avant moi dans la rue quel que soit l'étage auquel j'habite) que dans l'exercice du malentendu qui semble se pratiquer comme une dislexie opérationnelle sur les deux boutons toujours si près l'un de l'autre ON/OFF - ce qu'il y a dans et autour de l'écran ou du crâne. Bref, ce n'est pas exactement ce que je veux dire (j'ai mon idée là-dessus), mais la vidéo est faite pour être entendue entre ses lignes, images faites de lignes, faites de points, enfin un texte seulement fait de points qui n'arrivent pas tous en même temps /

En attendant que les écrans deviennent mous (comme un cerveau) pour y enfoncer ses doigts ou son sexe, on peut cultiver son magnétisme animal en face de l'écran en même temps que les yeux serviraient de cathode ou d'anode et que le reste du corps pédalerait sur une espèce de dynamo greffée à quelque part. Entropie. Ou je crois que c'est ce que Beethoven entendait par il faut manger son piano par les deux bouts.

Knokke 1974.

SIX PIECES 1971/1974 Couleurs 30'
1. Changes
2. Collage
3. Camera
4. Patern/Modèle
5. Voyages 73/74
6. Music for T.V.

CHALK WALK 1974 Couleurs 10'
RAINEOW + AND - 1973 noir/blanc 18'

CHULK WULK 1974 Noir/blanc 10'
(première présentation à Knokke pour Exprmtl 5)
LOOKING FOR 1974 noir/blanc 10'
(première présentation à Knokke pour Exprmtl 5)

La Cinémathèque Royale de Belgique

Het Koninklijk Belgisch Filmarchief

The Royal Film Archive of Belgium

23 Ravenstein 1000 Brussels

Tel = 513 41 55/Cables+Telegr = TLX 230.22 Brussels/Telex = 230.22 Brussels

Knokke-Heist

25.12.1974/2.1.1975

30 décembre / 18.30 h.

Video / Muriel Olesen

BASIC MUSIC (SIC) 1974 10' couleurs

se compose de trois parties, chacune énoncée comme son de base, soit :

1) RUBBER BANDS 3'

la musique prise dans son contexte le plus simple, par des notes ayant chacune une couleur selon la voyelle qui la compose.

Exemple : A noir, E blanc, I rouge, O bleu, U jaune, donc :

do, sol = bleu
mi, si = rouge
fa, la = noir
ré = blanc
ut = jaune

Jusqu'à éclatement des élastiques pris entre les doigts et les dents et de chaque note-voyelle

2) SWEATER DOG ou 3'
SWEETER DOG

Mes aboyements à partir d'un moi tricoté

3) SERIOUSLY SOPHISTICATED GREETINGS 4'

Dans une ambiance d'éclairage saturé, l'espace des couleurs est perturbé comme dans la sophistication des salutations, leur sens et les bons vœux qui les accompagnent deviennent l'inquiétude de l'inquiétude.

Knokke-Heist

25.12.1974/2.1.1975

31 décembre 1974 / 20 h.30

Video / Jean Otth

"LIMITE E" 1973 11'

Cette bande vidéo est une interrogation sur les différentes modalités d'une même réalité.

Mon intervention consiste à cerner graphiquement

- a) non ombre
- b) non image statique (diapositive projetée)
- c) non image dynamique (projection cinéma super 8)

LA LIMITE est un thème qui s'étouffe de sa propre évidence. Dessiner, griffonner le contour d'une forme est un acte primitif à conserver, à développer. Anthropologie de la peau, perversion magique d'un "en-dehors" anéanti par un signe séparateur de l' "en-dedans" ... et réciproquement pour mieux souscrire à l'enveloppe des choses et des gens.

Dénominateur commun de toutes les images, de tous les codes (avec le temps comme nouvelle dimension plastique) la VIDEO suscite un ESPACE PICTURAL dont la spécificité est à découvrir ...

... mais une chose est acquise : la matière. Cette matière électronique, loin de recevoir passivement les images (projection cinéma), les produit enfin avec une belle obstination de lumière, dans un perpétuel happening "technoimaginaire".

Même si le petit écran est trop souvent le lieu d'une exposition décorative de la réalité, garante des pires abus idéologiques, il est aussi le lieu de quelques possibles.

Knokke-Heist

25.12.1974/2.1.1975

VIDEO / NAM JUNE PAIK

67-74

At the turn of the century, when ordinary people thought that they were discovering many new "things", Poincaré, French mathematician, remarked that in reality we were discovering only new "relationships" of things already in existence.

This observation comes often into my mind in my everyday work with video.

Ex. one live person, and him on one monitor, and/or on two monitors and/or in color and black and white, and/or in different sizes and looking angles such as looking up from the floor, looking down from ceiling and many more and/ors..., these different occurrences weave completely new relationships about the subject (example : my "Triangle" with Buddha)

My fascination with videosynthesizer is also not so much in actual images as in its continuous metamorphosis, through various coloring, scan-modulating and key-mixings(1).

In 1967, Jacques Ledoux, who loves international telephone calls as much as he loves the art of movie, traced me working at Stony Brook in Long Island. Regrettably I could not accept the invitation but the process of "aging" is important not only in the art of "wine making" but also in any non-dualist relationships. When I took a LSD-pill with Yoko Ono back in 1964 (who by the way was an important passer-by at Knokke '67), the most complicate time-relationships of "aging" became visible as a simultaneous spatial relationships, as much as Mozart envisaged all four movements of a un-composed string quartet in one split second.

So called "feedback", video artist's favorite word, is nothing but the scientific term for "aging"... that is : enrichment in time-component or a compounded time. Like any other art, video-art also imitates the nature... but in her time-component. Ex. : in NTSC color, color is determined by time-component : that is : phase-delayline in 3.58 mega-hertz.

Buddhists say : enlightenment is nothing but a intuitional understanding of these pure, total, and inter-dependant relationships. If you mix 7 rainbow colors, you get a pure white.

Nam June Paik, Brussels. 1974

(1) Suite 212, produced at WNET TVLab in New York will have the world première here in Knokke ; it is a study of these new relationships of "things" around us.

Video / Steina and Woody Vasulka

The key experience of the electronic image is to us the process of understanding its time and energy structure. The visual codes, when we are most successful, provide clues to that understanding.

The time and energy of the image in its dynamic state present to us new and unexplored mental space.

Our ambition is to formulate and transmit our materialistic understanding of that in a form of common knowledge. Our intention is to democratize those intellectually pleasurable spaces that have heretofore been the exclusive domain of mathematics, physics and the information sciences.

Woody and Steina Vasulka.

Knokke-Heist

25.12.1974/2.1.1975

Video / Peter Weibel

VIDEOLOGY

In the last decade the avantgardefilm was occupied with structural questions of the organisation and sequence of signs, the formal syntax of the calculus film, and how this filmic syntax generates meaning. By investigating possible interpretations of images the filmmakers have enlarged the codes of cinematography, but not the calculus. Still they have introduced some transitions to stills (fotography) and video.

What are now the videologic constants of the calculus video that seems to be a broader one as film, if any analogy is useful? I would propose five features that construct the video system (VT videotapes, TV television, VTR videotape recording) formally, by which new relations and new works could be discovered and produced: synthetic, transformation, selfreference, instant time, box-character.

The synthetic generation of the image by an electronic machine (which needs not to picture the existing world) and the transformation possibilities of the signs are therefore the foremost field of the psychedelic/surrealistic videofreak, but also the field of future rigorous formal investigation of colour, time, space. For the cool user of the new dope (tv and vt are drugs as all time machines) is the feedback possibly the most interesting, which has two sides, the instant time = simultaneity (that you can see what happens as reality as the same time as picture) and the selfreference (that objects can be selfreferred in time; selfreference is a tense form of being). Because of its selfreference and its time element (live or delayed time) video is specially suitable for live performances and actions. By box-character I just mean that machine-character of video as time and space switch in a living room. As time-space-machine video is therefore also very suitable for new concepts of sculpture video sculptures and video installations.

In the classical representative art time played no role. But with film and video as non-classical arts time started to emerge in the art object (a classical artform like sculpture even got influenced by time and became process art etc.). If you see history as a kind of selfrealisation of man and art as a kind of selfdemonstration, then you can say that video is the first mean in the history of art that has physically realised such a basic concept of western culture like selfreference (i.e. the basis of consciousness). Video is like a new organ in the evolution of man, it is the implementation of a mental structure into technical construct, a shift of code, an enlargement of the code into its own basis.

Is it allowed to say that the classical cinematography grew to expanded cinema (with all its new formal actions and projection systems) and transformed with video etc from a projection system to a general picture processing and generating machine?

Knokke-Heist

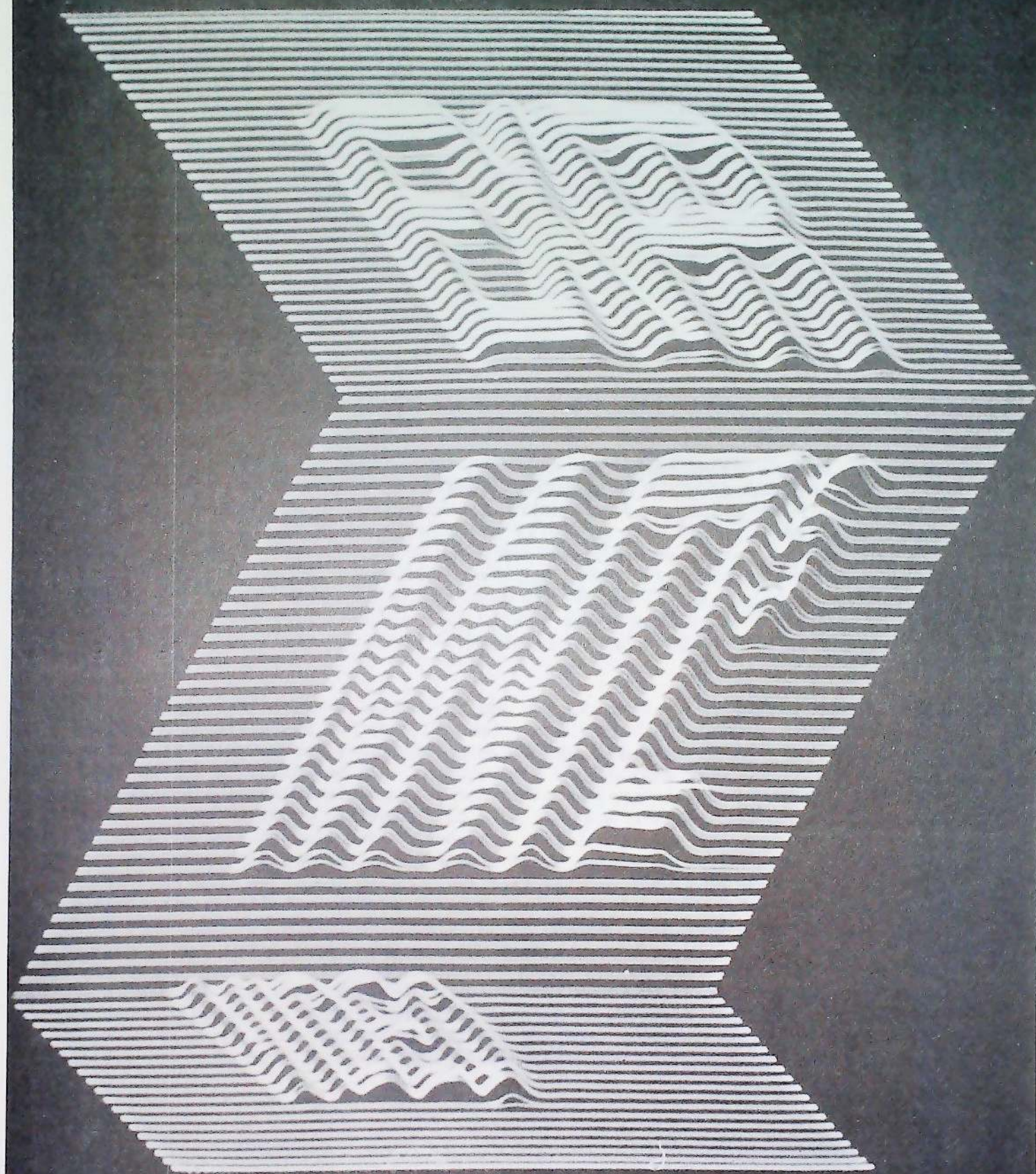
25.12.1974/2.1.1975

VIDEO / WALTER WRIGHT

Experimental Television Center, Binghamton, N.Y.

Television is for me the most challenging visual medium. Images may be generated, abstracted and processed in real time. As an instrument the video synthesizer (Paik/Ake; Rutt/Etra, Scanimate) allows the artist to create images just as musician creates sound. The painter freezes an image on canvas. The television artist thaws still images and abstracts live images creating in each performance on the synthesizer a unique "motion picture".

Walter Wright.



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Seth Feldman

ROS BARRON

ZONE TAPE

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

STEPHEN BECK

CONCEPTION

CYCLES

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

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

JEAN-PIERRE BOYER

ANALOG

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

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

JEAN-PIERRE BOYER (cont'd)

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

PETER CAMPUS

R-G-B

THREE TRANSITIONS

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

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

DAVID CORT

VIDEOGAMES

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

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

DIMITRI DEVIATKIN

VIDEO TUNNEL

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

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

TOM DeWITT

FALL

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

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

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

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

TOM DeWITT (cont'd)

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

ED EMSHWILLER

SCAPE-MATES

CROSSINGS AND MEETINGS

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

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

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

BILL and LOUISE ETRA

PDP 11-10

PETER CROWN

HEARTBEAT

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

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

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

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

HERMINE FREED

360° #1

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

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

ERNEST GUSELLA

EQUILATERAL ORGASMS

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

ERNEST GUSELLA (cont'd)

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

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

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

WILLIAM GWIN

IRVING BRIDGE

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

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

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

DON HALLOCK

THE FATHER

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

SAMI KLEIN

DANCE HOLE

LEE KAMINSKI

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

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

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

PHILLIP K. PERLMAN

FOOD TAPE

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

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

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

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

WILLIAM ROARTY

PASSAGE

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

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

ERIC SIEGEL

EINSTINE

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

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

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

the youngest of art forms.

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

ERIC SOMERS

STILLPOINT

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

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

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

RUDI STERN

RAGA

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

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

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

WOLFGANG STOERCHLE

SELECTED WORKS (1970-1973)

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

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

SKIP SWEENEY

JONAS' FAVORITE

SLOW MO #5

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

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

WOODY and STEINA VASULKA

GOLDEN VOYAGE

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

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

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

ROBERT ZAGONE

DESCARTES

ACE OF CUPS

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

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

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PROGRAM NOTES

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WOODY VASULKA

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