Electronic Images

December 2 (Wednesday)
8:00 PM
207 Delaware Avenue

PEER BODE:
Presentation and Discussion of Process Tapes and a Live Demonstration of Videotools

"video is a place with a view video is good clean fun like having a volcano without the ash video is seeing the seeing" — Peer Bode

Peer Bode, Video Artist and Programs Coordinator at the Experimental Television Center in Owego, New York, will present a selection of his Process Tapes and offer a demonstration on a Frame Buffer System designed by David Jones - a new videotool which has been developed with the collaboration of Bode.

Regarding his tapes, which explore the structure of the electronic image, Bode offers the following brief descriptions of techniques with which he works:

"Alternating the time relativity or time base of the camera signal results in vertical and/or horizontal drifting images; Keying cut-outs or spacing plane separations are a result of light intensity comparing and switching;

Light intensity values are sampled at a dot so that the image is scanned as a score for a simple musical structure;

A rhythmic magnetic deflection of the raster or grid results in bending and undulating." — Peer Bode

Peer Bode received his B.A. in Cinema at State University of New York at Binghamton, and his M.A. in Video at Center for Media Study, State University of New York at Buffalo. He is currently Programs Coordinator at the Experimental Television Center in Owego, New York, where he has been an Artist-in-Residence since 1974. Bode has been the recipient of two Creative Residence fellowships in video (1975 and 1981) and of a co-production grant from the New York State Council on the Arts for "Computer and Video Processes." Bode's videotapes have been shown nationwide as part of the 6th Annual Ithaca Video Festival, as well as in one-man and group shows at The Kitchen, The Museum of Modern Art, Global Village and Anthology Film Archives in New York City, the Everson Museum in Syracuse, SUNY/Binghamton, Media Study/Buffalo, SUNY/Buffalo and the Herbert Johnson Museum in Ithaca. His videotapes are in the permanent collections of the Kitchen, Experimental Television Center, the Satellite Video Exchange Society and Media Study/Buffalo.

December 3 (Thursday)
8:00 PM
207 Delaware Avenue

STEINA:
Introduction to Image Processing
— A Lecture/Presentation

Media Study/Buffalo continues its series, ELECTRONIC IMAGES, with an explanatory overview of the types and techniques of electronic image processing, manipulation and generation by Steina. Steina, along with her husband Woody Vasulka, is a pioneer and 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 will present examples of a variety of electronic images on tape, produced on analog and digital video tools by herself and other artists, and will discuss the processes by which these electronic images were produced.

Steina, born in Iceland, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year, and has been a seminal force in the development of the electronic arts since 1970, both as a video artist and as co-founder of The Kitchen, a major video exhibition center in New York City. Her tapes have been exhibited and broadcast widely in the United States and Europe, and she has worked at The National Center for Experiments in Television at KQED in San Francisco, at The Television Laboratory of WNED in New York, and at KTCA in St. Paul, Minnesota, as an artist-in-residence. 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. With Woody Vasulka, she had an exhibit, Machine Vision, at the Albright-Knox Art Gallery in October, 1978. Steina is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

December 8 (Tuesday)
8:00 PM
207 Delaware Avenue

STEINA:
Presentation and Discussion of Recent Videotapes

Steina will present a selection of recent videotapes, including Selected Treecuts, Cantaloup and Urban Episodes, about which she provides the following commentary:

Selected Treecuts (1980, color, 5:35 minutes) - "This tape is about the struggle to define the basis for computer control of a digital image device, for a descriptive language and necessary programming languages. The device was designed to be low resolution/high speed field by field operating tool. Its microprocessor-based architecture is a concept which can achieve transformations between two images at video field
I have been concerned with the perceptual space between the viewer and the video screen, and not allowing the viewer to be passive, which happens a lot with television. I wanted the viewer to be activated, to look at seeing and hear hearing. We learn how to see and what to look at: We're taught how to scan situations, patterns, so the viewer doesn't have anything else, and just have the light waves, you start to hear voices, music... it's the same with television now: people start to see patterns. In Bog Rushes, the light patterns keep flashing, the wind keeps blowing, you see light reflected off the bushes, and you start to arrange it. Some people say to me, 'Wow, how did you get those people under water, how'd you get the camera in there?' They see faces, figures, all sorts of things. It shows people can organize it in a lot of different ways. The main thing for me was the repeated stimulation to the eyes; it commands the viewer's attention...

"In some tapes I've set up an electronic situation and 'performed' to it. Impersonations is a self-portrait by looking like other people - I do Gertrude Stein, I do Klaus Nomi, I do Lee Harvey Oswald, Picasso, Harold Lloyd, but it's finally a portrait of me and the difference between the way I look and the way they look. I take it a step further in Incriminations, which is a kind of performance. I look directly into the camera - I'm actively involved by being an actor..."

"I work with a lot of high-tech video equipment; synthesizers, colorizers, sequencers, and mixers, but I have a love/hate relationship with technology... I guess what I've been interested in is a piracy of technology; that one could work with television as an art form without subscribing to the regulations and even the tools of broadcast television... Recently I made a tape in which I didn't use any special video tools at all, only a camera, and in some ways it may be my best videotape. Now I'm making a tape in which I don't use any video at all..."

Henry Coshey Linhart received his Masters Degree from the Center for Media Study at State University of New York at Buffalo, and has been working in video synthesis as an Artist-in-Residence at the Experimental Television Center in Binghamton/Owego, New York since 1977. His videotape, Bog Rushes, was shown in 17 U.S. cities as part of the Fifth Annual Ithaca Video Festival, and his works have also been exhibited at The Kitchen and Anthology Film Archives in New York City, State University College at Fredonia, SUNY/Binghamton and SUNY/Buffalo. Linhart is the video part of a video band known as The Lubies, which has recently performed at The Mudd Club in New York City, and at Hallwalls Galleries in Buffalo. He has also directed a live cable show called "Punk Out!", been the Video Coordinator for the Tompkins County Arts Council and an Instructor at Tompkins-Cortland Community College.