

**WORKSHOPS****Within SUNY-Binghamton**

ETC has conducted workshops and presentations or consulted with the following Departments, Programs and Schools at SUNY-Binghamton. These presentations were designed in consultation with faculty to meet curricular needs. Many were a single day in length, but some were two or three. Some Departments requested these presentations regularly each semester.

Geography; Theater; Sociology; Anthropology; Chemistry  
School for Advanced Technology; Master of Arts in Teaching; Master of Arts in Business Administration; Creative Writing Program; Dept of Professional Education; Community Information Programs  
Off Campus College; Harpur Forum; WHUT

**At the Center for the Community**

Between 1972 and 1981 the Center was actively involved in presenting informational workshops to artists and cultural groups, individuals involved in education, and the interested public. Beginning in 1972 we instituted a regularly scheduled series of workshops, consisting of three separately enrolled "courses": Basic Video; Video Post Production; Image Processing and Video Art. This series of three was repeated twice each year. Most of the workshops met weekly for between 5 and 10 sessions. In addition to many public school educators, representatives from many social and health agencies, and from local governments, were representatives from SUNY, including both students and instructors. These workshops were free and provided instruction in topics then unavailable from other institutions.

Between 1975 and 79, a number of these workshops were targeted for the public schools, and cosponsored by Roberson Center for the Arts in Binghamton. Local districts participating included Vestal Central, Binghamton, Johnson City, Susquehanna Valley, Union Endicott, Broome County Catholic Schools and the regional BOCES.

**Workshops for SUNY at large**

We invited requests for presentations from the visual, literary and performing arts programs of SUNY as a whole. For several years, this offering was promoted through the offices of the University Wide Programs in the Arts. In 1980 we conducted a specially designed program supported by NYSCA and cosponsored by UWPA called "The Electronic Image: A Touring Workshop" at ten sites around the state. Between 1972 and 1981 we conducted day-long workshops for: Cortland, Stony Brook, Buffalo, Albany, Delhi, Broome, Columbia Green, Auburn, Brockport, Sullivan County, Jamestown, Orange County and Monroe County. We visited many of these campuses regularly for presentations and conference participation.

We participated in the University Wide Celebration of the Arts festivals in 74 (Fredonia), 78 (Brockport) and 81 (New Paltz), presenting workshops and tape exhibitions. In 1978 the University Wide Programs in the Arts sponsored the "Writer's Festival" on the SUNY-Binghamton campus. In collaboration with the Cinema Dept. and Milt Kessler of Creative Writing, the Center conducted a videotape exhibition for conference participants, focusing on the narrative aspects of independent video art.

## **EXHIBITIONS**

In collaboration with the Department, the Center has presented many exhibitions of electronic art on the campus. In 1975, a major performance work by Nam June Paik "Sonatina for Piano and Harpsichord" was presented in the Casadesus Recital Hall. This event was supported in part by the NEA. In 1976, "Videofictive" and the "CAPS Tapes" presented the works of such artists as Vito Acconci, Ed Bowes, Beryl Korot and Robert Longo. Also presented in the Casadesus Hall was "Electronic Image Performance" and in 1978 "Visible Music".

Beginning in 1976 until 1982, the Center presented a yearly screening series "Video by Videomakers". Each series consisted of between 5 and 10 evening programs, open to the public and presented either at the Center or on the campus, and well attended by the University community. Works and presentations by such artists as Richard Landry, Ernie Gusella, Shigeo Kuboita, the Vasulkas, Harald Bode and Gary Hill were presented. Maureen Turim presented a paper describing methods of analysis of contemporary video.

The Center presented three month-long exhibitions in the University Art Museum, in 1981, 83 and 88. The first two of these involved Cinema student volunteers in the development of the program catalog, the writing of original essays, and in the actual set-up of the exhibition and equipment.

This exhibition activity offered students and faculty alike opportunities to view contemporary electronic art works, which were not presented by many local cultural organizations. The exhibition offerings supplemented the curricular activities of the Cinema Department as well as the Art, Music, Creative Writing and Theater Departments. Within the last four years and in consultation with the Department and the Center, the University Art Gallery has begun to regularly include video on its exhibition calendar.

## **STUDENTS**

### **Graduates**

Who participated at the Center and went on to teach in the State:

Peer Bode, Alfred University

Alan Berliner, Hunter College

Matt Schlanger, School of Visual Arts

Neil Zusman, SUNY-Buffalo; NYS Summer School for the Arts.

There are graduates who serve as arts administrators -

Art Cinema, Cornell Cinema, Collective for Living Cinema...

### **Collective for Living Cinema**

The Center acted as a fiscal sponsor for the Collective, begun in 1973 by a group of Cinema Department graduates, prior to the formal incorporation of the Collective. The Collective remains an important exhibition showcase in Manhattan for independent cinema.

### **Off Campus College Internship Program and Independent Study**

From 1974 until 1986, the Center served as a sponsoring organization in the Off Campus College Internship Program. We provided 4 positions each year to undergraduate students; students had to design a project which ranged from cataloguing the library, assisting with visiting artists, organizing screenings, providing instructional assistance in

workshops...Many of these students were Cinema or Art majors.

We cooperated in offering Independent Study courses for both undergraduate and graduate students at SUNY. Generally these were more advanced students with more extensive projects. We worked with graduate students from Art History, School for Advanced Technology, and Master of Business Administration in the Arts Programs.

## RESEARCH

The Research Program began at the Center in 1971 with the construction of the Paik/Abe Video Synthesizer for the WNET TV Lab program in New York, supported by the NYS Council on the Arts. The intent of the program is to design for use by artists equipment which is low cost, flexible, offers a large variety of imaging or sound making possibilities, is easy to use by artists without extensive technical backgrounds. For over 20 years, we have been modifying existing commercial equipment as well as engaging in the development of new tools, both hardware and software. This program has resulted in many devices, both analog and digital, among them a multiple channel colorizer, keyers, oscillators, sequencers and a black and white frame buffer. The system now in use by the Cinema Dept. incorporates this design philosophy as well as some of the specific devices. In addition, the Center wrote manuals which explained how video equipment worked and how to build simple image manipulation devices. This information was used extensively at SUNY, in the Cinema Department and other departments for which we ran workshops.

Another goal of this program is to educate artists about equipment: how to make logical and reasonable choices about tools, when high-tech is needed and when low-tech is appropriate, how to put a system together. We consult with many people and organizations, particularly about computer technology. Since many of the artists working at the Center also teach on a university level, this philosophy as well as specific information is passed on to many campuses and university centers throughout the country.

We have been involved in exploring the use of small computers in the visual arts since 1975. We received an award from the NEA for a collaborative project involving Woody and Steina Vasulkas, Walter Wright and Dr. Don McArthur, a design engineer from Binghamton to interface an LSI-11 computer to video image processing system. At the time, computers were not able to do videographics and were decidedly user-unfriendly. By 1978, the project was using the Z-2 computer and had involved a graduate student and lab instructor at the School for Advanced Technology, Paul Davis, as well as several students. Many of these students were intrigued with one of the Center's ideas to bring control over the digital effects out to the user, through knobs, switches, etc, an idea which has since been well integrated into video game technologies. Other students were interested in the problems of software. Between 1980 and 1983, we had several graduate students whose Masters theses involved the design and successful implementation of interactive graphics software.

Now the computer technology is commercially available which allows an artist to create cinematic, videographic imagery and sound digitally. We are now concentrating efforts on designing systems which incorporate these

computers, particularly the Amiga, and use the new digital effects technology, the Toaster, in rational ways.

#### **SUPPORT FOR ARTISTS**

The Center has served as a sponsoring organization for faculty artists approaching funding agencies for assistance on specific projects. We provide administrative, clerical and fiscal services, and have supported a video distribution project by Ralph Hocking, film production projects by Larry Gottheim and Ken Jacobs, a film distribution project by Gottheim, and several applications for assistance with critical writing on cinema by Maureen Turim.