

THE CITY COLLEGE

OF

THE CITY UNIVERSITY OF NEW YORK

NEW YORK, N. Y. 10031

THE LEONARD DAVIS CENTER FOR THE PERFORMING ARTS

(212) 690-

VIDEO AND FILM INSTITUTE

The Artist and the Computer

The development of video as an art form and as a means of expression as broad and astonishing as film has coincided with the electronic revolution of the late 1960's and 70's. As the computer became more disseminated throughout our culture, it seemed only natural for one electronic structure- the video waveform to evolve and be wed to another- the computer. Was it just because the marketplace had evolved into a condition of affordability? Electronic devices had become less expensive as they were marketed and manufactured in mass quantities like the older generations' variations on the model "T". Coming off the assembly line too, were video recorders, electronic cameras, televisions, electronic games, and computer systems. Has the technology simply made working with pictures and sound faster and more convenient to save millions for a motion picture industry mysteriously starved for new ideas and apparently only flourishing on the venues of deceit between the programs on T.V.?

There is another view. The technology is there because the human imagination demanded it, not the marketplace. Those truths that we hold to be self-evident now seem more evident as we record, digitize, analyze, file, store, playback, and manipulate what has become the environment most of us can't avoid- the Information Environment. It is all around us, even in quiet, dark, rooms there are radio waves, microwaves, T.V. waves, waves of information energy encoded in the mysterious complex forms of light that cannot be seen by our animal eyes.

The staging of a show called the Artist and the Computer is intended to bring together a wide range of highly specialized and personal approaches to working in the technological forms that our contemporary imagination conceives its dreams in. All of the video and sound systems being demonstrated are relatively modest investments for one or two people. All of these particular systems are prototypes or the result of very recent prototype activity. The Relationship between artist, designer, and builder, overlaps. The systems were actually conceived by artists as an extension of their imaginative and expressionist scale, brought to life by the sound or video designer, and then built by either the artist alone or with his friends; and then perhaps brought back to the video designer for amplification or assistance.

Sometimes an artist's work may excite the designer's imagination enough for them to build a device which is, in the designer's mind, a tool to help further these forays along a more technologically flexible path.

This is the second year that I have curated the Artist and the Computer in New York City's Harlem. It is a unique event for the Harlem community and the entire metropolitan region. No other art show that I know of attempts to reach an audience through a demystification of the technology by playing around with the idea and fabric of receiving information by sound and pictures. Being able to manipulate space, like the Vikings, we are brought to an engagement with what is truly exciting, the human imagination contemplating the vision of its future.

Exhibiting methodology and techniques,
tools, and the art that is produced by them, we
Reach a clearer understanding of where we are today.
cont'd. pg.1 of 2

AN EQUAL OPPORTUNITY EMPLOYER

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Though subject to change, the Second Annual Artist and Computer Show will include systems demonstrations by Peer Bode, Nick Collins, Terry Mohre, Matthew Schlanger, and Harland Snodgrass. Bode will have a Jones Video Frame Buffer, a device which can store a video image in digital memory, update it with new information, and manipulate the image's bit resolution. Like the other video systems, the video outputs are recordable by any available video recorder. Nick Collins has a programmable sound mixer and synthesizer, Terry Mohre has a color frame buffer, Matthew Schlanger has a Jones voltage controlled multi-function video image processor, and Harland Snodgrass has a Sandin Image Processor which is one of the few tools an artist may purchase in kit form.

A videotape show will run from 11 to 1 P.M., and from 4 to 7 P.M. on Sunday April 1, 1984; and then from 8:30 A.M. until 1P.M. on Monday. Included in this presentation will be electronically processed video by Ralph Hocking, Ernest Gusella, Shalom Gorewitz, Connie Coleman and Allan Powell, the Vasulkas, Reynold Weidenaar, Dean Winkler and John Sanborn, Gary Hill, Nam June Paik, Neil Zusman, SIGGRAPH 83, and others.

Slides and graphics by Peggy Kay, Lawrence Gartel, Walter Wright, Norman Pollack, Connie Coleman, and Ralph Hocking will be on exhibit throughout the space.

On Monday from 3 until 6 P.M. there will be a symposium on the possibilities in artist- designer- corporate- educational collaborations in the production and dissemination of computer and electronic sound and video equipment. A representative from the New York Institute of Technology's Computer Animation Labs and a Sony Corporation representative demonstrating the new Sony video graphics computer will dialogue with the artists present and the audience to examine the impact of computers on video and the arts in the human imagination of tomorrow.