Tapes by Steina

In the spring of 1975 I started to work on a series of installations and tapes, all involving mechanized modes of camera control. The effort resulted in a collection of works which I call *Machine Vision*, listed as 1-5 below. Ordinarily the camera view is associated with a human viewpoint, paying attention to the human conditions around. In this series the camera conforms to a mechanized decision making of instruments, with the movements, and attention directed towards their own machine to machine observations. In these tapes I am also paying attention to time accumulation in a mix of real time with time inherited from each previous generation, off pre-recorded and then re-taped segments.

1. *From Cheektowaga to Tonawanda*, June 1975  
   Time: 36 min.

2. *Signifying Nothing*, June 1975  
   Time: 15 min., b/w

3. *Sound and Fury*, October 1975  
   Time: 15 min., b/w

   Time: 50 min., b/w

5. *Snowed Tapes*, February 1977  
   Time: 15 min., b/w

   Time: 15 min.

   A videotape of a volcanic coast of Iceland is a ground pictorial track for the electronic transformation of the landscape textures, controlled by sound envelopes and fast switching.

   *Land of Timoteus* was produced from source material gathered in Iceland, September 1975. Special Video tools: Field Flip/Flop Switcher.

7. *Flux*, November 1977  
   Time: 15 min.

   A two character material, water flow and video noise are the basic sources of multi-directional movement within switched frames, or slow scanned noise fields.

   Special Video tools: Field Flip/Flop Switcher; Scan Processor.

   Special credit to the John Simon Guggenheim Foundation.

   Flux was produced from source material gathered in Iceland in July 1976.

*End*