Mr. Could we get into some specific method, how was your experience video.

And I just got into video because I was so swept away! So romantic, so desperate to believe in what I was doing. I wanted to believe in an image, I wanted to believe in film, which I was educated in. And suddenly there was this furniture video, and then I went into another furniture called furniture and it was like, oh this phenomenon was what caught me. That some idea about what it was. But this was very much complemented to it. It was even more interesting. So this particular glimpse of the material turned metal still around and was led to the real job, being around a place that had small format video. So I could start taking of home chips where stencils make it over. She's who stencils take over. It's eerie. The thing away her metal, it was picked up the order.

It's only was glad to get rid of that video. I don't don't go home. She had already produced a clean tape. It's a very rational place for work, House...
at a place where he was earning more so we could pay the rent and buy equipment. We were already doing a lot of tasks, and the place provided him with all the supplies we needed.

We began working. He could take it in the evening and do all sorts of things, get it back in the morning. We got so involved that wood decided they needed him to quit work. So, we agreed to it. There was no way he could be hogged down on some stupid job where all the work was done.

So, he sent a letter to her father in Ireland who had never heard the word "jedi". "I'm involved in wood. Please don't send me some more," Wood said. "It wasn't much. Just bought me a porta-pick or something.

My parents always believed in me, totally. The only time they didn't was when I was going to marry a foreigner. My mother was alarmed at that. And a friend came in and said, "What are you so alarmed? Don't you believe in Stein?" My mother calmed down and realized it had to be a good man, because wouldn't set anything
- at least that's the working title. Anyways, what was the question?

Well, all music lasts just keep talking.

We're in a situation with an array of video and audio events. If you think of it as the same material, there's a difference in the material sense. It's energy, in particular, arranged in time. It's only by frequency or organizational difference. The material is identical. Do you understand?

Well, yes. It's important that if it comes across that kind of material interface, that audio events interact audio interface, and vice versa. That's all sorts of video events into contact with audio synthesizers in vice versa. We used to prepare the smallest video synthesizers we could find to generate images.

It has a metaphor, a metaphor, complement, systemic inspiration. That taught us the most dramatic lessons of the material, whether by how you move it around, change it. That becomes the large of an understanding of video. That's why we think of video as working at video in its primary level. We don't see it like television. We're pointed toward the materialist, but entanglement of it as a material. And if we close enough...
to sculpt on wood or with the materials. For us, it is tangible. We can actually touch it through the title. You can, with the computer, plot certain events in time, because everything screen is equal to particular locations in particular time. So once you know how to plot certain events on the screen, you can change if you program it to actual structure images. When it time becomes part of the craft, and that's what many inspired by the basic investigation of the material.

A: You told the program.

B: Yes, though sometimes I get real half because I'm not naturally gifted in mathematics.

I: So many terms from the electron sphere have gotten into the language. It makes me think that children of this generation will have a close more natural relationship to all the technology of the generation before.

W: An incident happened here. Brad Smith brought his son. His son wants to make a robot, and he wants to tell the robot to go to the bathroom. He didn't understand that just the robot had to know where the bathroom was. He has to teach him.
He was totally blown away by the fact that he began to write a program for everything. This culture total mythologized everything. On some level, you have to go down to the prison level to see how something works, or else it's misunderstood.

But it's necessary in a sense, that it be kept secret. It's like... the spitting image had to keep the original secret. If anyone else did it, it would fall down.

W: If creative people get into the development of languages, the language will carry the meaning of the culture, rather than the meaning of art. Which is how languages are made in technology, scientists.

W: In language aren't made by poets?

W: Should be. Unfortunately, that's been mathematics. That's the paradox. We have to understand what code organization is, language as the art of the city or the creative part of the soul of the good with purpose. It should not be that linked with the utilitarian, and so it is now.
These things should be taken from the hands of computer scientists, they should become general property.

But of course, science was in common use earlier, writing a mainstay in our life is the people's... creatures now could come out in that vehicle. It is a means of expression, not just a scientific thing it is the corner... whole letters into a culture. This may divide a culture, though Becomes everyone can find his/her own writing, certain programs. There are now phonetic encodings which allow you to talk to computers. to smart kids we... human language as just said.

They may communicate in a verbal non-human speech pattern, very efficient, very fast, but its... go to be one to one machine and communicators. This global society as a cultural unity... as letters a conversation do. No need to disappear. Some people will be talking of gibberish, talking only to their computers to computer work on.

Still, a lot of people are developing common language that they can all use to talk to their computers and all the computers are compatible. They can all talk to all computers. We're just interested in that.
We're really just very special computers that can only talk, maybe. So, or people who take the same pain to get that out of the computer. And I think that's the way it's going to go, that people are going to shape computers to their needs.

Note: Does that kind of evolution come from will, thought, or from circumstances? From the tests?

We'd, you didn't always use the computer in your work?

We'd, you by one, then you learn how to use it.

St: Yes, we had to buy the text, then learn. You read, you wonder, and I used to type. You're very incommunicado. You learned a lot at the table, in your living room, if you don't know anything about it. We'd get our friends to come in and make it conversant and they would say, "Oh, you need a bootstrapper?" or we would say, "What's a bootstrapper?" Then someone else would tell us what it was and where we could buy one. We had to learn everything the hard way.
and you never took formal classes in computers.

Waiting for my mother to come home from her job, I taught myself how to write programs. It was always taught as an abstract, somewhat useless application of the same set of tools and techniques.

Jackie, could you give us a little history, all the

First, we had the space. It was because we had the space, all those things could start happening. The space would have been a waste if we didn't put it to use. We found the place, fell in love with it... a beautiful space, in a barn building.

Otherwise, you say otherwise - a real hole.

That's what it was - totally gutted. But it had this feeling. A contractor friend found it for us, and we talked the landlord into giving it to us for a cheap rent. Eventually, he threw his house up for sale, and we bought it.

In the meantime, we could fill it up. We had no money, no equipment, no performance space. We asked people around to come and do something there, so we filled it up of the schedule that way. That's what we need in December - a space like the performance space. A space of the next decade.
The income from the site is enough to run the rest of it.

It all happened in this vacuum of possibility, because there was hardly any place to show. There were elec

trically owned by special groups, dedicated groups.

But they wouldn't show your stuff, only their own.

We decided that, since we had so many people coming to our place to show video, it's time to

take it out.

So it wasn't about busing. We didn't know about alternate spaces for performances. All those things that were going on, we didn't even know that the space would be the heart of what was later SoHo, which in 1971 was just a burnt-out shell. It was
total nonsense. We'd driven in 247 for 515, but mostly among foreigners. Suddenly we had this kitchen and we found out about all this unbelievably creative energy.

W: Were you able to keep doing your own work?
Y: Yes. We then worked out at midnight, six hours working until 7 or 8 in the morning.

W: The old policy we had... we presented electronic art, but also performance, electronic music, ideas, but that was just a general policy. People accepted music because

everything happened there. Even theatre would sometimes
would cost little there than elsewhere. So it wasn’t limited just to election acts. Somebody I would add those to participate in something decided part of that election acts. That’s something we have passion for. When we started the kitchen, we had jobs to pay the rent. When we left, it was an operation of $125,000, an institution. But there was a difference between the old kitchen which symbolically collapsed the building collapsed killing 2 people, just before that it had transplanted into another location, changed hands, & became more established.

SIL. We’d turned over to someone else, to Bob Stern, who’s now at the Cincinnati restaurant. It’s a good platform for creators. The kitchen.

WIL. It’s a myth!

Particularly. Yes, but that was due to the recession. There was nothing else. Sales became... it took life on its own. We gave it an appearance, that it doesn’t have anymore.

SIL. We had the luxury of never turning anyone down. We just asked people what do they want, what they were going to do. I still think that’s the way it runs the kind of place. Let anybody who wants to take it over, and part. Let people continue to keep taking
it over, the people know what to do at a space like that; shortly, they got one.

It was a little bit disappointing to us that a tradition of ethics was never established to carry on there, because there was no other space.

M: So after you left the kitchen, you went to Buffalo?

S: Yes, and there we had our own lab, in our home, our creative space was also our living space. We taught the university get other labs together, but it was separate.

W: Now we have to think about the how to direct life off what we do. But almost correctly, the most free thinking part. I even set up my first firm the government had was a pay of five dollars. Honest, and the direct work was the least honest. I worked for the American Can Corp. to make a living and I found it extremely problematic. So, of that...

S: The N.Y. State Council was quite radical in the beginning. They made my party jump ahead of the rest of the count. The most to come down to sc/w/got the sciences. What the work, talk to the people. And then tell them how to do it...
The movement, however, has been very limited. The scope of
the research, about the movement, has been limited to the
dome itself. In this case, more effort appears to have been
directed towards improving performance in specific areas.

If performance is a limiting factor in any project, it is
important to focus on areas where improvements can be
made. It is clear that the project is not as effective as
intended. The need for better planning and execution is
emphasized, as well as the importance of collaboration among
teams. This issue is critical, as it affects the overall
efficiency of the project.

In conclusion, while there have been some positive
results, there is still room for improvement. Further
investigation is necessary to identify the root causes of
these issues and to develop strategies for addressing them.

The importance of effective management and clear
communication cannot be overstated. In order to
achieve success, it is crucial to ensure that all
stakeholders are aligned and working towards a common
goal. This requires strong leadership and a willingness
to adapt and adjust as necessary.

In summary, while the project has had some
success, there are significant areas for improvement.
Addressing these issues will be critical to the overall
success of the project and the organization involved.
from that movement, but Bob Wilson, who does opera, the most bombastic, frantic, fast-bad band! The most fragile, unperformable, unspecified was so endangered.

But that’s the level of creativity to me the most interest of the least defined, that’s what’s most useful to me. The homosexual theater, for example, was unbelievable to me, coming from New York. I found so radical. It took me totally by surprise. They brought all the garbage of the 20’s on the stage with those elegant cultural things - they made a theater. You think they survived? No, they didn’t survive. It didn’t survive culturally, nor physically. It was too fragile.

Magazines can create a very strong illusion of art, they’re not individuals. They can formulate things, but underneath it’s true, they’re very fragile. And what is there like an giant? But underneath there are intricate webs of useless pieces. Artists and subgroups of intellectuals stand, maybe one day it will come out, maybe such things are gone forever.

It sometimes the magazines overdo it, though and overblow so the artist becomes so famous
he can't work anymore because they've become too famous. It's really sad. Once too much is repeated, I guess... what do you do.

We change your name and start again.

Me: Do you feel any of that pressure yourself?

W: We were famous for 20 minutes in the NY Times. But we were known in a small group of video people, we weren't in the mainstream. We did what we've done, sometimes it's synchronous to the art scene, sometimes it's autarchic. We have to justify our religious ritual which was also analyzed our work.

St: How would you do it?

W: We're known as a strange couple, a sociological phenomenon. But there's no critic who would ask us for work... help. Work may be absolute, useless. How do you know how to do it? Others have very identifiable works, describable. We've always gone beyond the technological, the easy interpretation. Because we go into the basics of the operation of the material, we had to struggle to
decode it, and even the next person would have to try to describe it, and it would be misleading, so nobody does, and that sets us in a fixed role as long as we can operate and do it, it is all right, so we act as promoters of the media, as our ambassadors, or judges.

If we sit on a lot of panels. I've done that, a lot lately, and the best work I've seen in the events, actually was in the 50s, in Houston, of the 50s, was from Texas. It was very individualistic, sort of well done.

(Stuff about grants, birds, strange).

Jackie, why did you come to Santa Fe?

We were expected it was going to be much warmer here (laugh). This is the desert! We first came here in

...When we first came there, in 72, we had liked it, when we decided to leave Buffalo, we just said Santa Fe. From there the people we met, were said "Yes, yes."
So we never stopped anywhere, the place you're supposed to go when you make a drastic move in your life. And you were taken out of life-style, you went somewhere, there was a big change.

Well, I could be anywhere. The real struggle in that machine, and the rushes that come out, I have to examine them very carefully. The rest, the trees and the hills, are very beautiful. If I go out for 20 or 30 minutes, I get refreshed. But the work is unrelated.

But when there's a large space, perhaps we could get in 700s, but wouldn't you want to be here? Not you say the outside is just a decoration. Work all the contradictions are true or false? It's beautiful, but the uninterrupted volume of time we get here is what's important. And you, it was a rush, a madness throughout work harder. But here, it's the first time we've achieved something, you can face yourself elsewhere. You get involved, inspired. Here, there's the privilege of unprogrammed time.

Jackie, what about the TV station you talked about? How will that affect the time unprogrammed time? Is it gonna happen?
At I want to do whatever needs I can to make it happen, but I don't have time to actually do it. It's an incredible challenge to set up a low power station in Santa Fe, New Mexico. Make it a total cultural station.

What a response station?

At a station is a one-way street, but if you run it like The Kitchen, where anyone can schedule a time, and isn't obligated anyone be or she is goin' to present. Yet it's so and let it fail when it must be that it's so it's a two-way. Is buying now power.

How do you see it structure? How does it see programming?

At I see it growin' organized, we would be lookin' to do this a day 1 day a week to begin. There's a FCC premium we'd have to meet, but there's a lot of lackin' programming we could use. At first we'd be kinda just to be on the air, but as people saw it it would hopefully begin using it.

Would the community have full control of the station? Programming?

No, that's not possible! The Kitchen wasn't a democratic system, because the person who performs
would have
hosted a performing artist, the creative arts &
Diversity. It's a skill. People who are not
creating will not ask for time.

- The town won't stop to have a studio in the
station. People will not provide help
at￼ not began. Hopefully, it will make
individual video & film artists studio's more
active.

- Robins. It's now paid. What has been done
so far, engineering study, the application has been
put in, and we've put out feelers for
funding. If we're on the air a year from now
I would consider that a miracle, thought it
would happen.

(stuff on video staff available next
things in programming)

so we could do lecture, live, and the rare,
but available programming that's already
available.

- It's total dedication. Someone the economic
thing has to be figured out. That's a huge
obstacle.

- The funding will determine the programming, too. If
the funding is local, most of the program will be
local
I'm not totally enthusiastic about the station because I'm not that interested in transmitted signals. It's a bit of a challenge. Nevertheless, you can get music from a lot of other sources.

If Experiment is very spooky when people go shopping on television to see what's on they're going to see this station. People will start watching it, maybe just while there are commercials on the others. After a year, you can start to measure its impact.

Jackie - I think PBS probably started the same way. People turned to it just because they didn't like what was on commercial TV.

M - But so many people in Santa Fe have cable now.