Anthony Sinden.
Has been working primarily as an artist using film since 1967. Began to work with video in 1973 as an extension of his creative activities. Other activities include sound, performance and installations (films and video).

“Although this tape is unfinished in any obvious sense, I feel that it draws attention to what I was most concerned with at that time, that is the remarkable sensitivity of the medium, more specifically, the vidicon tube its changes and effects of light and image during recording. This recording was more “form evolving” than “objective seeking”, the duration effected by the videotapes actual length.”

Woody Vasulka

He has worked as Artist in Residence at the National Centre for Experiments in Television, KOED, San Francisco. The Television Laboratory, WNET, New York City; and Art Park, Lewiston, New York.

Steina Vasulka
Born 1940, Reykjavik, Iceland. Studied at the State Conservatory of Music in Prague, Czechoslovakia. Independent studies in Denmark, Sweden, Germany, Austria and Greece. 1964-65 played with the Icelandic Symphony Orchestra — Reykjavik. 1965 emigrated to USA. 1970 joint exploration of video image with Woody Vasulka. Steina Vasulka has worked on numerous Environments and Installations, with Woody Vasulka, in the USA and Canada, and also contributed to group shows both in the US and internationally. She has been Artist in Residence at the National Centre for Experiments in Television, KOED, San Francisco. The Television Laboratory, WNET, New York; and WNED — Channel 17, Buffalo. She has received the Scandinavian Foundations Thor Thors Grant, and a Guggenheim Fellowship.

Electronic Concepts of videotapes shown:
‘The Matter’ A dot pattern with its raster is displayed on a scan processor. Three basic waves, sine, triangle and square, generated by a locked waveform generator, are applied to shape the display. A slow ramp generator controls the size and image drift. The identical image forming waves are the source of sound.

‘C-Trend’ A camera view from a window is displayed on a scan processor. The identical image signal is fed into the vertical deflection system of the scan processor, translating the energy structure of the image into a vertical position of scan-lines. The displayed raster is shaped with locked waveform generators and retimed by an external clock causing a slow drift.

‘Noisefields’, coloured snow is keyed through a circle and switched into its inverted mode at various rates. The energy content of the video modulates the sound.