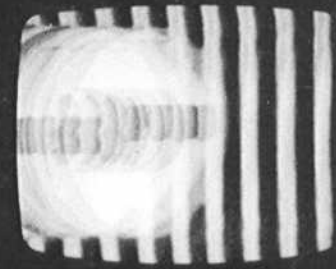
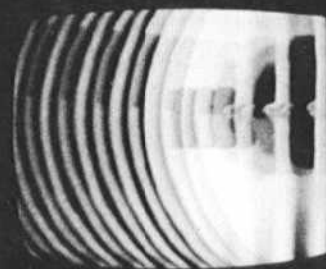
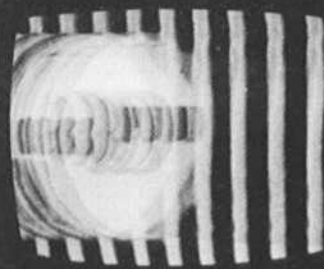
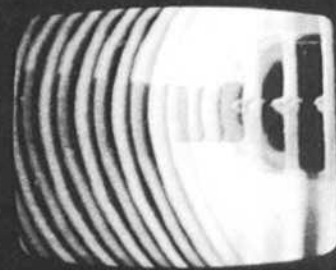
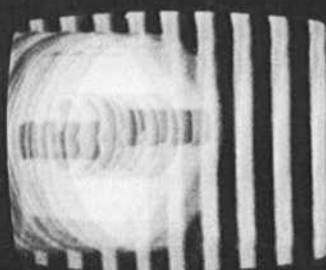
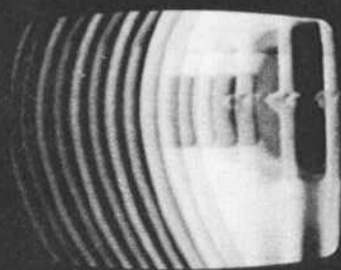
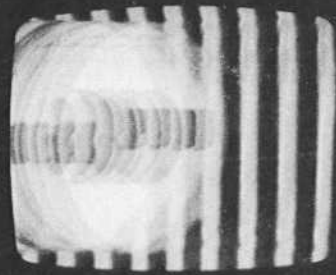
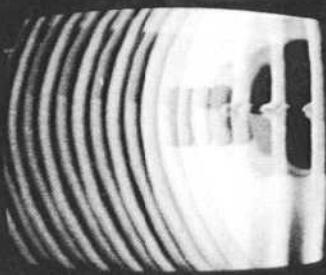
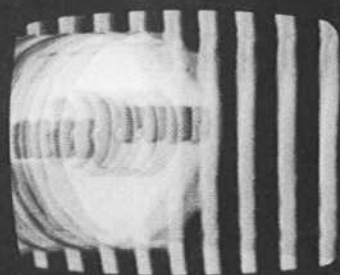


# VASULKA

STEINA □ MACHINE VISION ■ WOODY □ DESCRIPTIONS





# BLACK PANTHER PARTY

International Section

B. P. 118 · GRANDE POSTE ALGER · ALGERIA

TELEPHONE ~~78-21-05~~ 78-21-05

16 March 1971

Woody and Steina Vasulka  
111 East 14th Street  
New York, New York  
U.S.A.

Woody and Steina Vasulka:

The International Section of the Black Panther Party has initiated a video tape program to be directed to the United States and Europe on a regular basis to cover the spectrum of the international anti-imperialist revolutionary movement. We need much more equipment and material than we have accumulated so far, in order to make the best use of this revolutionary communications medium. Now we are in the process of building up a tape library for information, research, and distribution purposes. We would sincerely appreciate having some of the tapes you have announced in the RADICAL SOFTWARE paper.

Specifically, we would like to use this tape:

Nixon's Speech five min. approx.

We don't know what kind of arrangements have to be made in order for us to receive these tapes, but we really need them and you can be sure that they will be put to fantastic use once we receive them. The best thing would be for you to send them to us immediately, and we can then send you copies of our tapes in exchange. So far, we have produced all of six tapes here and we are already getting political repercussions. Time is of the essence, the faster we get them the faster we can make more powerful propaganda for the people's revolution around the world.

In order to contact us or send us any tapes, please use the following name and address:

Carole F. Roussopoulos  
18, rue de l'Odeon  
Paris, 6<sup>e</sup>

FRANCE

ALL POWER TO THE PEOPLE

Eldridge Cleaver  
Minister of Information



## CARTER - MONDALE TRANSITION PLANNING GROUP

P.O. Box 2600  
Washington, D.C. 20013

December 21, 1976

Ms. Steina Vasulka  
257 Franklin Street  
Buffalo, New York 14202

Dear Ms. Vasulka,

You have been recommended to us as a person of demonstrated ability who might be willing to serve in the Carter Administration.

If you are interested in being considered for possible vacancies, please send us your current resume to supplement the information we now have.

We look forward to hearing from you.

Sincerely,

Matthew B. Coffey  
Director  
Talent Inventory Program

# VASULKA

STEINA □ MACHINE VISION ■ WOODY □ DESCRIPTIONS

AN EXHIBITION ORGANIZED BY

LINDA L. CATHCART

ALBRIGHT-KNOX ART GALLERY, BUFFALO, NEW YORK

This publication has been prepared in conjunction with the exhibition organized by Linda L. Cathcart for the Albright-Knox Art Gallery, Buffalo, New York.

October 21 — November 26, 1978

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Cover: Matrix: *Discs*, March 1971 by Steina and Woody



## FOREWORD

About five years ago, just when they became Buffalo residents, I viewed for the first time Woody and Steina Vasulkas' work, at that time a joint effort. I recall my surprise then at the visual impact and sensitivity to mutating shape and color which imbued their work. I sensed that their commitment to and accomplishment with the video medium as visual expression transcended practically all other artists' works I had viewed in the same medium up to that time. Today, the same is true; in their individual and collective work they continue to demonstrate a deep knowledge and awareness of the older and more traditional artistic mediums, in particular, painting, sculpture and early photography, because of the way their images unfold and transform before the viewer.

For example, in one tape the camera is simply aimed in a stationary position out the artists' second floor studio window at the block-long vista of the busy city street below. One's initial perceptions of the out-of-focus images which are first presented are not of the city street but rather, of the sterile, dust-covered, other-worldly planet or satellite surface image in the famous photograph *Elevage de poussière*, 1920, done by Man Ray in collaboration with Marcel Duchamp. Slowly the reality of the situation becomes apparent, leaving one stupefied at the agility and creative handling of the medium by these artists as actuality unfolds through gradual focusing. Or again, a color-grid reminiscent of a Vasarely painting is suddenly penetrated by the camera lens in the third dimension as the viewer is taken on a *fantastic voyage* to inspect inner dimensions of that structure unimaginable at the outset.

Although this is not the first occasion of their work being shown at the Albright-Knox Art Gallery, it is indeed a pleasure and honor to show the Vasulkas' recent work in its own context, that is, in a two-artist presentation undisturbed by other video installations. We are very grateful for the support of the National Endowment for the Arts for this project. I wish to extend my thanks to Linda L. Cathcart, Curator at the Gallery, for organizing this exhibition and writing its accompanying catalogue.

I trust the viewer will enjoy, as much as I, the penetration of new experience in a still just burgeoning artistic medium through the considerable talents of the Vasulkas.

ROBERT T. BUCK, JR.  
Director

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## INTRODUCTION/ ACKNOWLEDGMENTS

The Vasulkas bring to the Albright-Knox Art Gallery a complex and unique exhibition. In four galleries are assembled works which represent part of their on-going exploration of video. The works exhibited are slices out of what is, for these two artists, a continuous exploration of the processes and tools of this medium.

Steina and Woody are referred to as pioneers in video. Icelandic and Czech by birth, their attitudes are those of Europeans in love with America's boast of freedom, love of technology and promotion of independence.

Neither artist, although their work developed concurrently with the radical politics of the 1960s, sees their video explorations as connected with the politics of television.

They are interested in the magic and rituals of image making with the tools of video. Each new group of tapes is the result of their investigation of new tools – tools they often conceptualize or invent or which are invented by their friends.

In 1974 they began to concentrate on putting together the "tapes in distribution" listed in this catalogue. These tapes are the results of what they have generated in the "raw tapes."

Each artist is independent, strong-minded and opinionated. Yet, they work together constantly – developing a working dialogue with each other as well as with their students and many friends from other disciplines such as film, science and linguistics.

Steina was trained in the violin, Woody studied engineering, film, photography and poetry; both were early travelers. Change and movement are associated with knowledge for them. They are explorers and inventors in their field. They are also educators. Co-founding The Kitchen in 1971, they created a forum for the exchange of ideas, concepts, images and dialogue between not only those people working in video but also between those working in sound and movement. They have also educated the public and the grant-giving organizations. In 1967, possibly the first applicants for a John Simon Guggenheim Memorial Fellowship in video, they faced a panel who didn't know the meaning of the word; ten years later Steina received the award to continue her tapes which began in the early 1970s as sketches and experiments with the equipment.

In 1975 they began to identify separate conceptual interests in their works and to identify them as individual efforts. However, they continue to work together, each very much involved with the other's techniques and tools.

The artists have included here joint works and Woody is represented also by his recent examinations into interlocking and stereo images. In Steina's installation *Machine Vision*, space, which has become the major concern in her tapes, is explored using the viewers and monitors and cameras to generate the images and mix the composition.

I would like to thank both artists for their generous efforts which provided us with these exhibitions as well as for their patience in culling the material which forms the catalogue. Karen Lee Spaulding, Editor at the Albright-Knox Art Gallery deserves special thanks for hours of research and editing of this material with the artists as does Kevin Noble for documenting the recent work and these installations especially for this catalogue.

LINDA L. CATHCART  
Curator



## STEINA: MACHINE VISION

*Machine Vision* is a collection of video installations grouped around a center piece *Allvision*, an installation with a mirror sphere, two cameras and two monitors, signifying the awareness of an intelligent, yet not human vision. The act of seeing, the image source and the kinetic resources come from the installation itself, choreographed and programmed by the cyclical nature of its mechanized performance.

There are four active elements in the present system interlocked in their complimentary task:

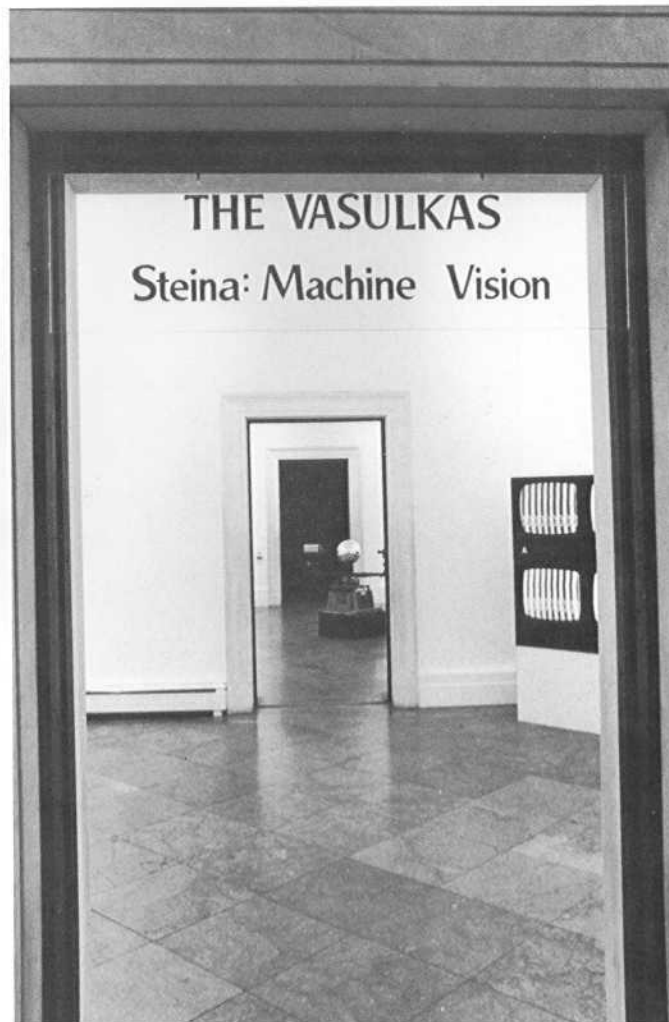
1. *Allvision*, a point that sees the whole of space,
2. The "Pan" mirror that surveils the space horizontally,
3. "Round-Turn" element, that rotates its image axially to the forward space,
4. The "Tilt" mirror that surveils the space vertically.

Resource for electro-mechanical surplus goods: Joe Forth of Cheektowaga

Optical engineering: Josef Krames

Machine builder: Woody Vasulka

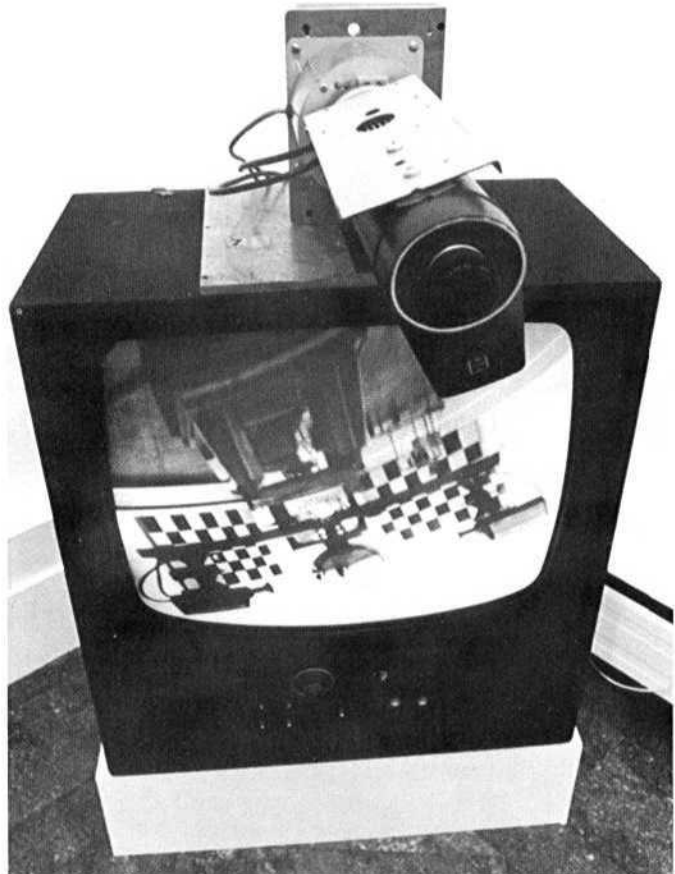
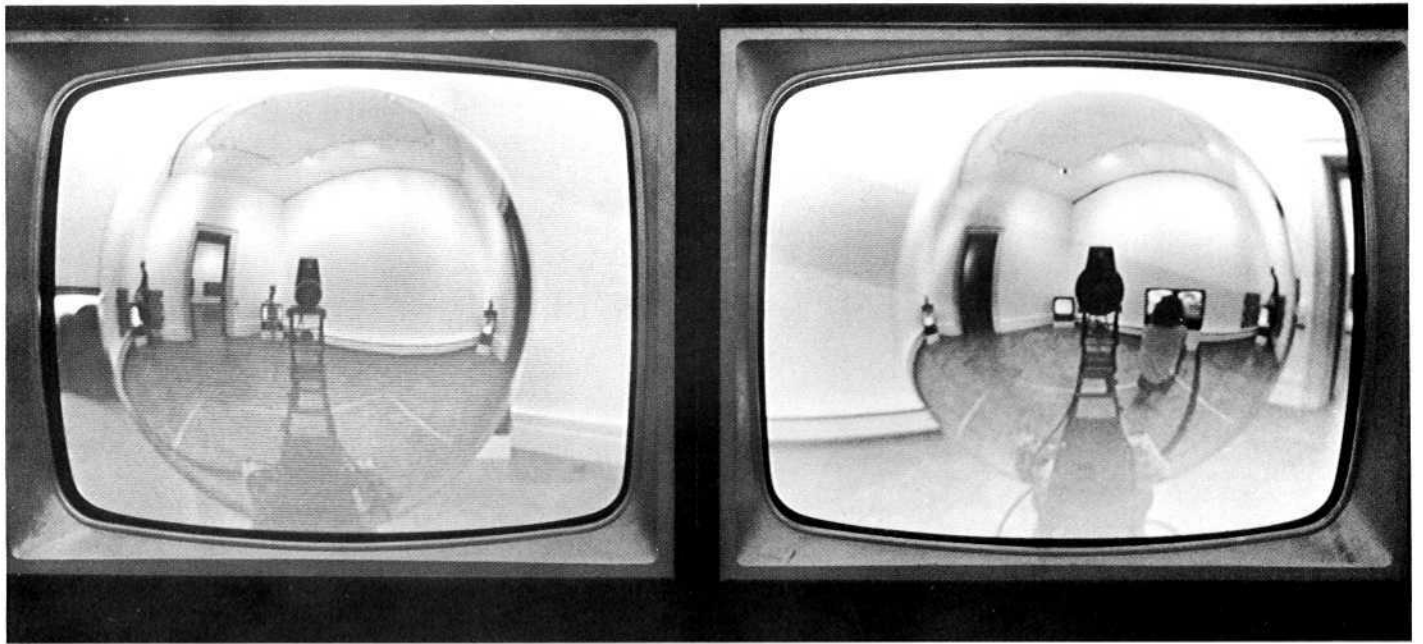
Additionally, there is, in this exhibition, a continuous playback of two of my tapes: *From Cheektowaga to Tonawanda* and *Flux* (see list of Tapes in Distribution) and a joint work with Woody from 1971, called *Matrix*, summarizing our "early discovery" of time and movement relationships in working with the television frame.

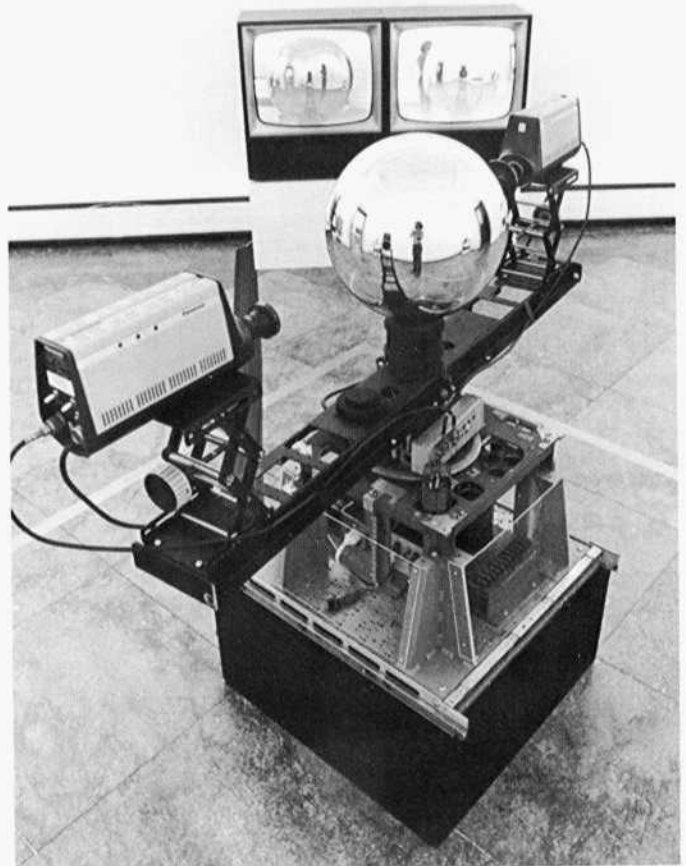
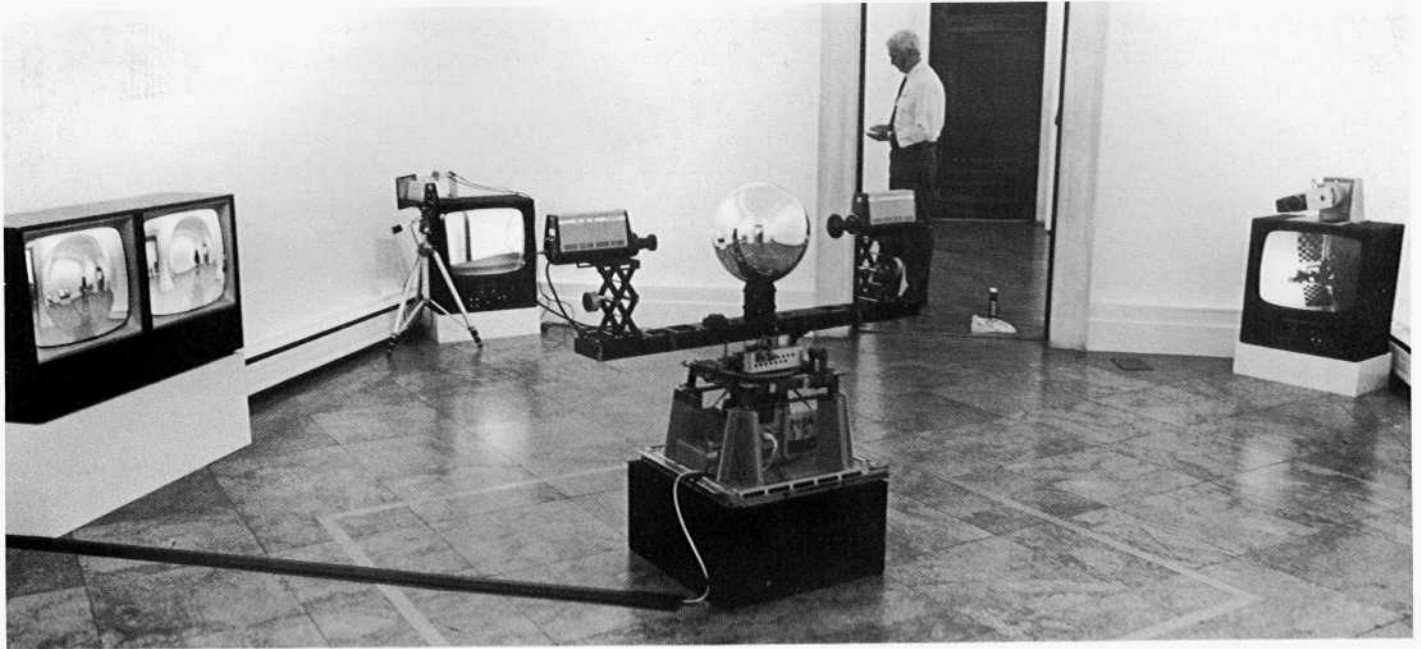
















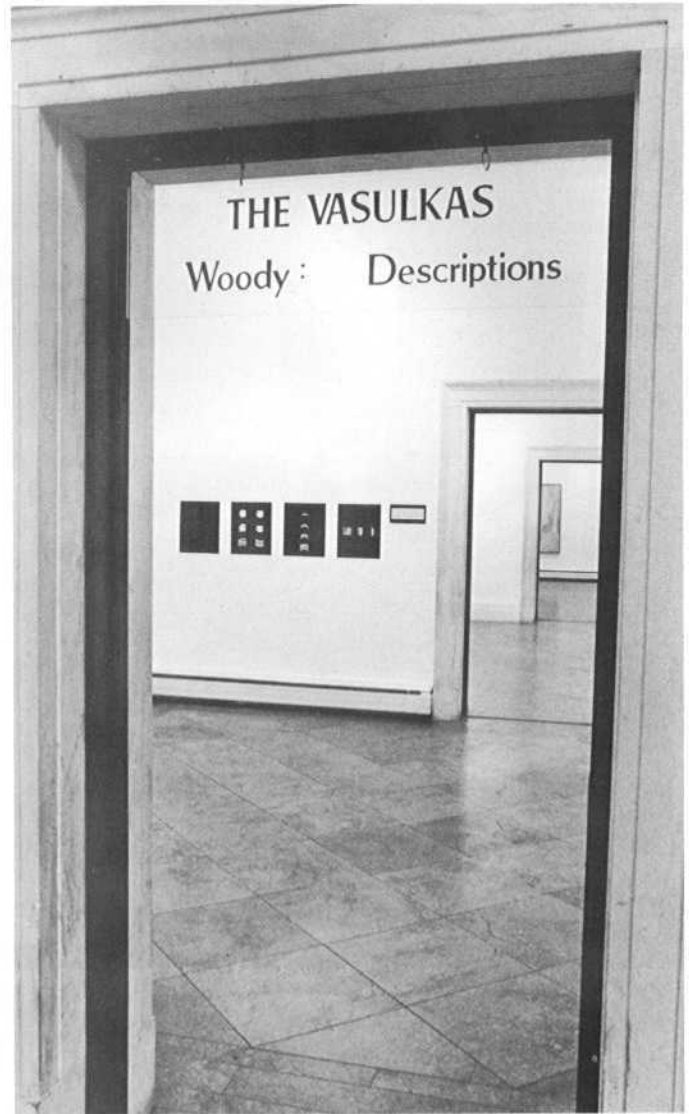
## WOODY: DESCRIPTIONS

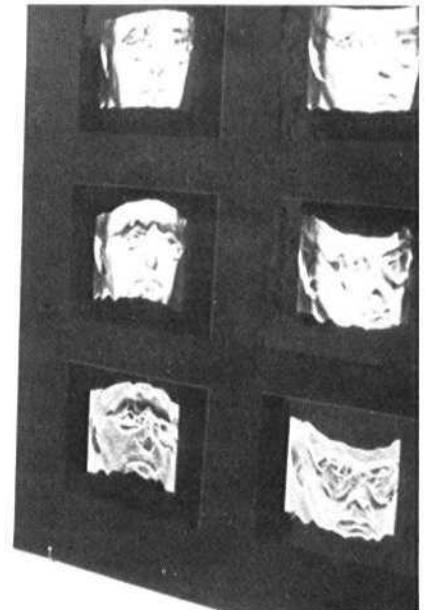
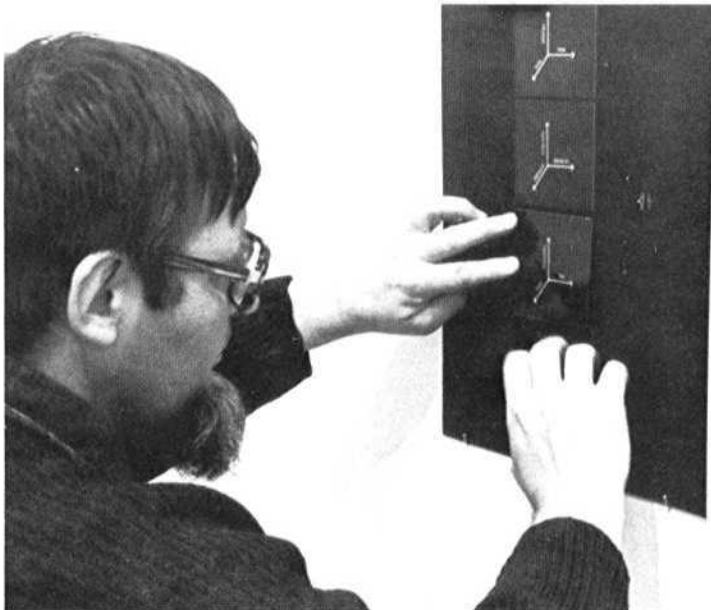
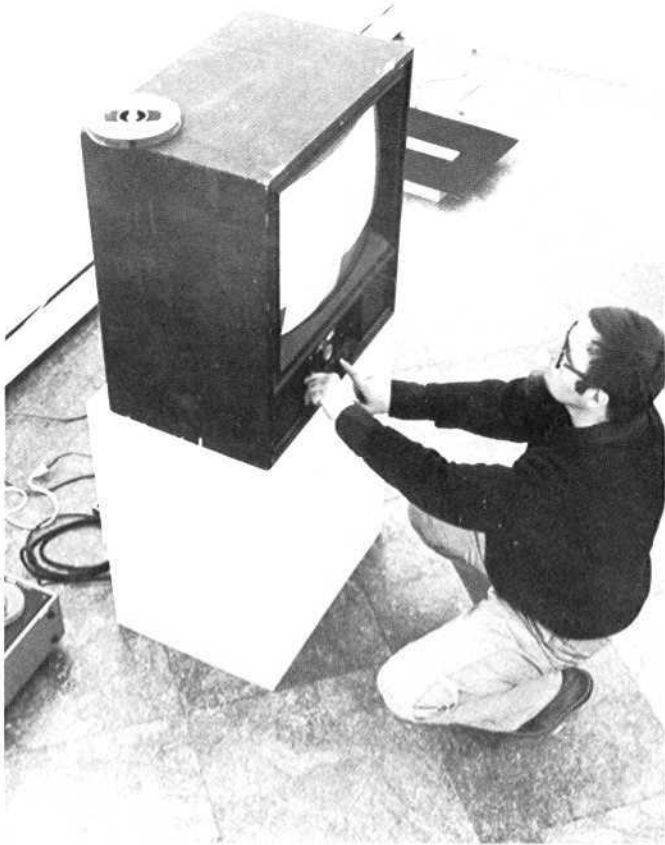
My interest in the question of visual language, ambiguity of codes which are considered visual, and concept of image-score, has motivated this exhibition called *Descriptions*.

For this occasion, I have collected my work, mostly photographs of the cathode ray tube, which I made from a necessity of my own understanding of the craft of electronic imaging.

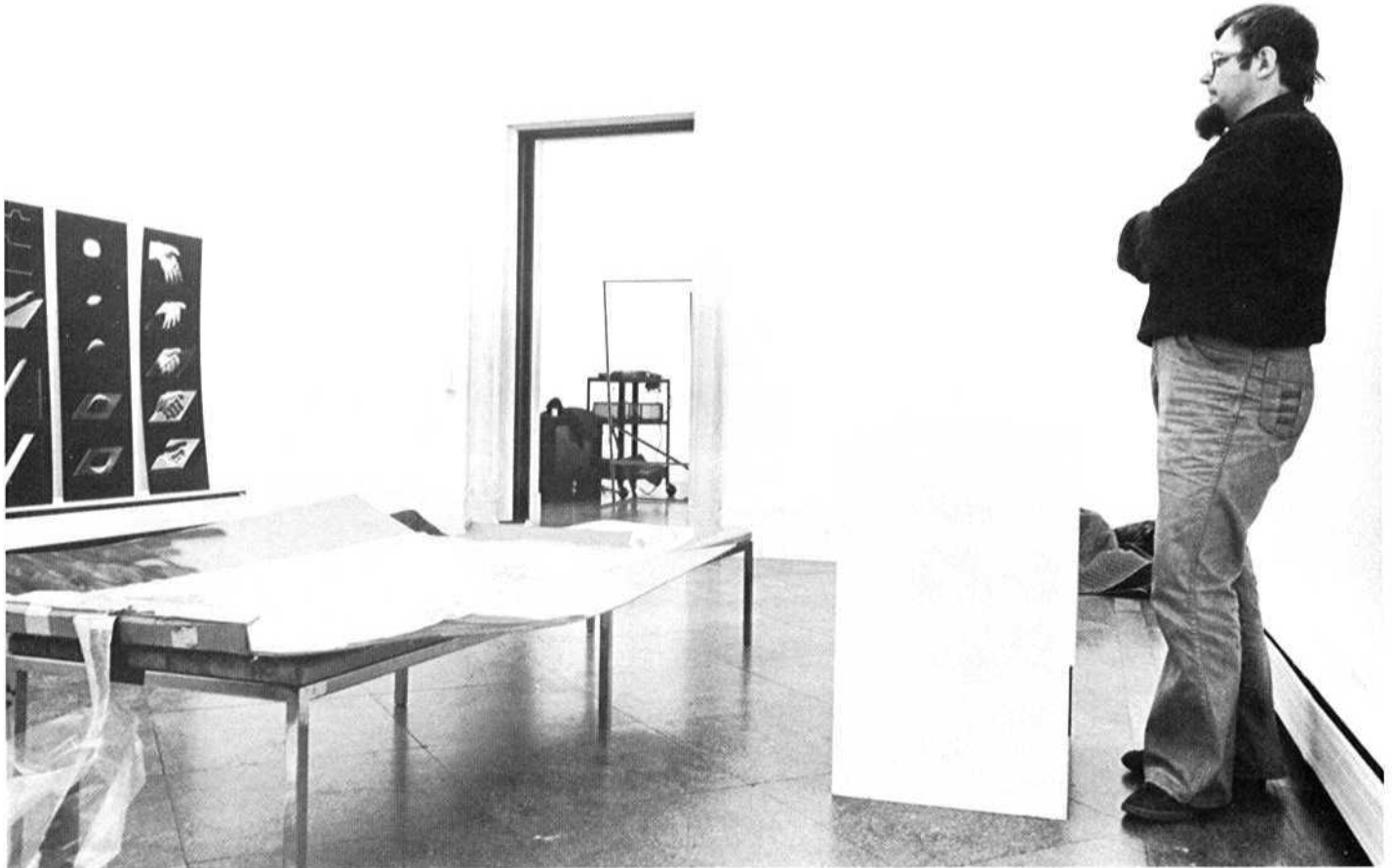
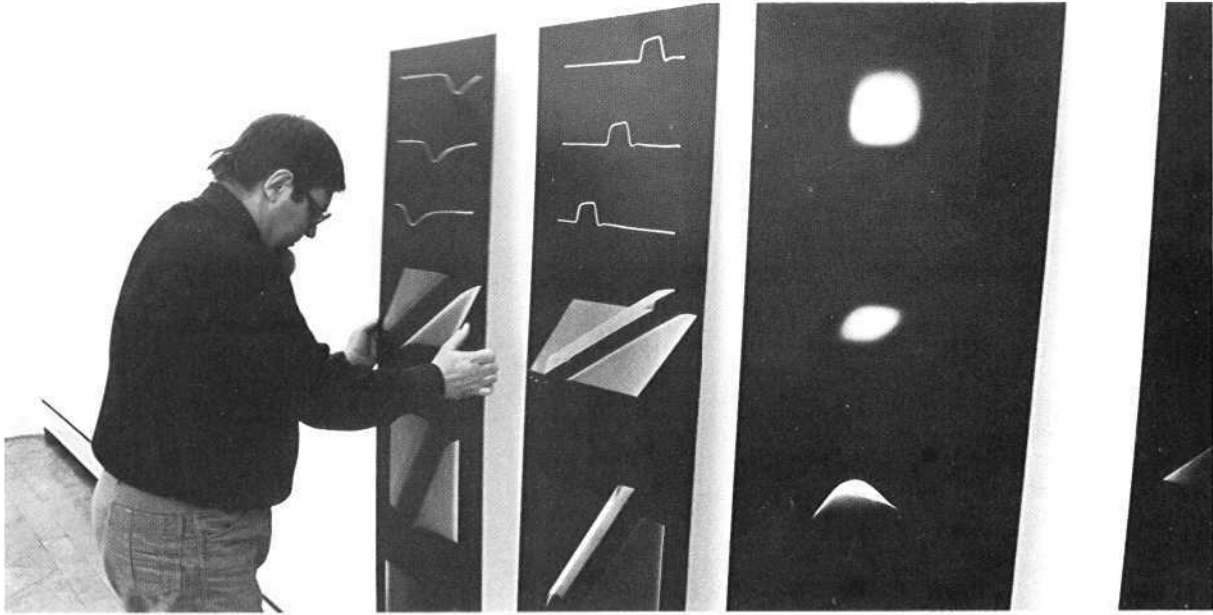
There are eight subjects of the exhibition:

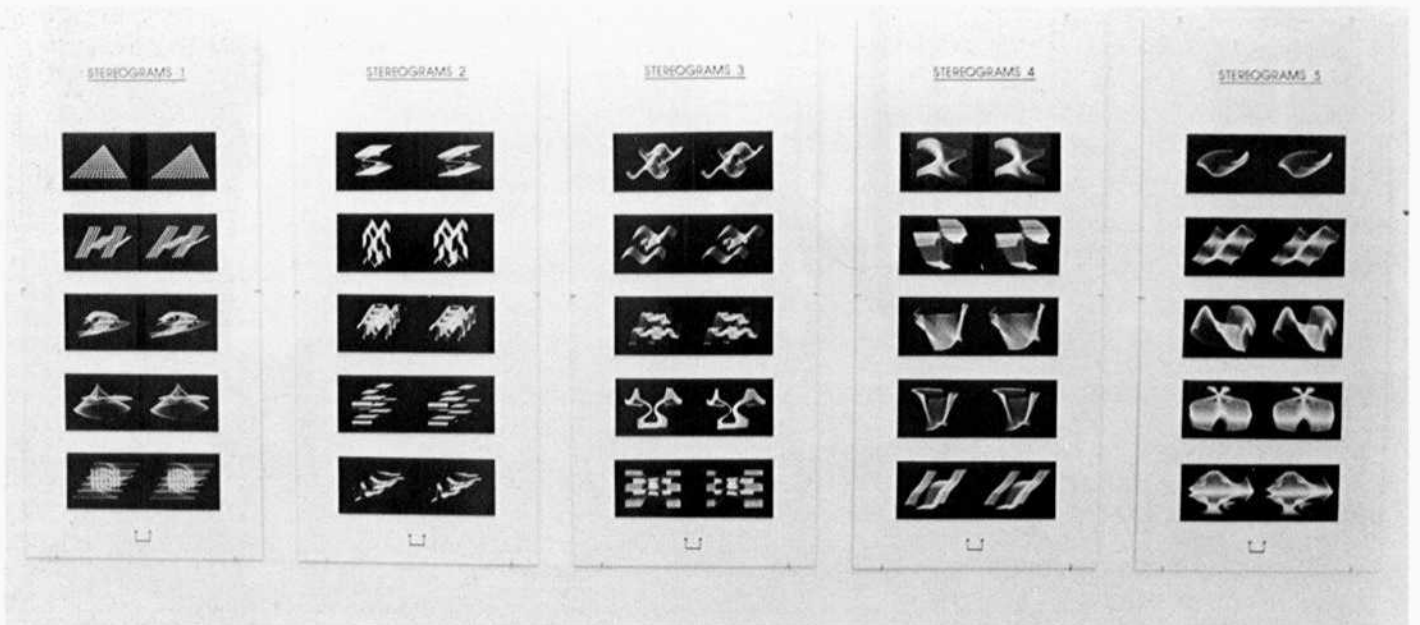
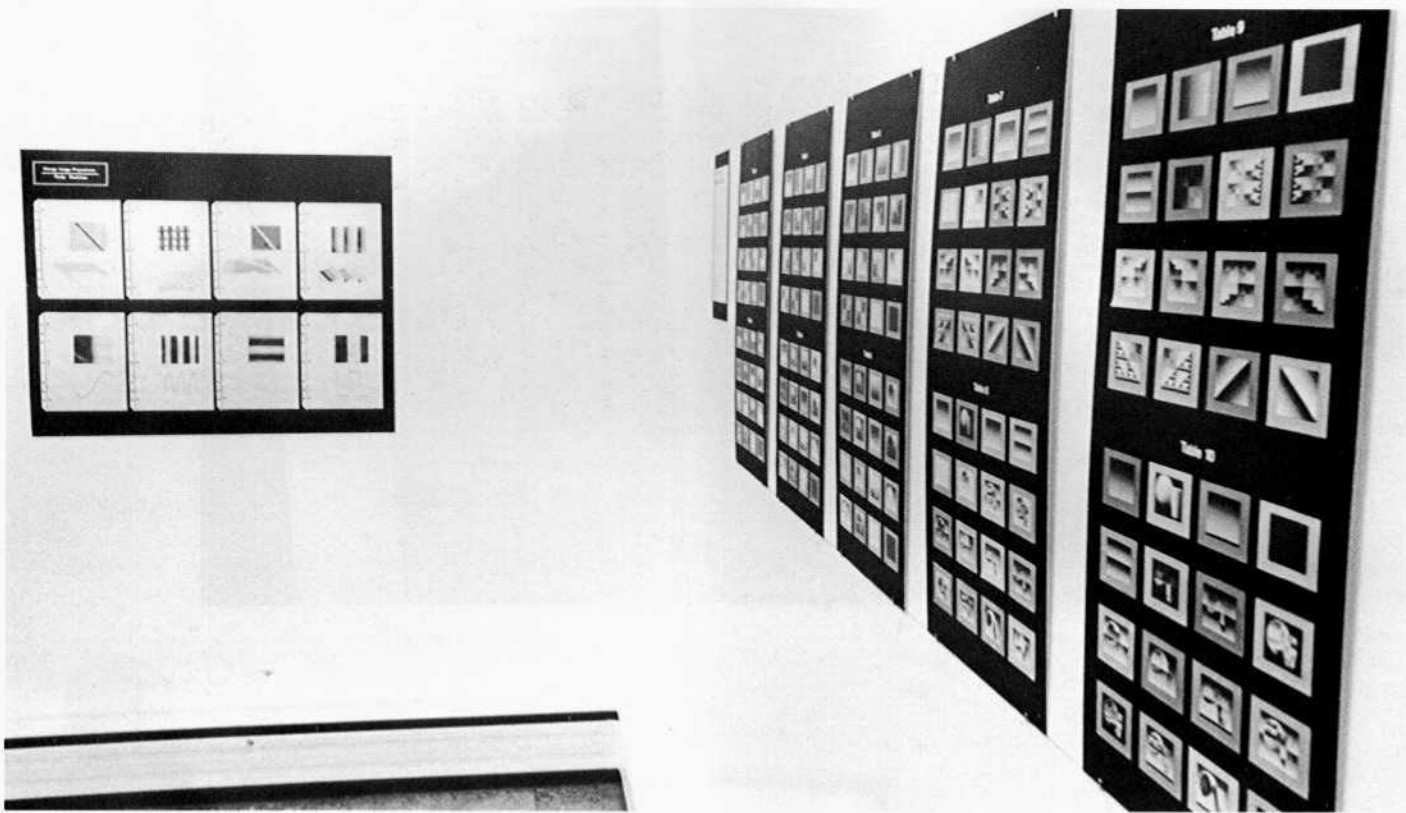
1. Energy Projections/Study Sketches – showing my first attempt to rationalize the mechanism behind the formation of the television screen.
2. Time/Energy Objects Film – of the cathode ray tube transferred to an endless videotape loop and shown here on the video monitor.
3. Large panels (eleven) showing sequences of stills, of the electronic image waveform primitives – sine, triangle and square – as they model a television frame.
4. Small panels (three) showing waveforms of greater complexities, originated from a camera-image model.
5. Stereograms (four) showing a mode of producing binocular pairs through positioning of images electronically on a scan processor.
6. Three 16 mm film strips, a product of a 360 degree scanner, recorded continuously through a slit aperture of a film camera.
7. Tables (thirteen) of digitally originated images, a product of logical and arithmetic functions of the computer operations.  
Designer of the "Vasulka Imaging System": Jeffrey Schier.
8. Joint work with Steina from 1971, called *Matrix*, summarizing our "early discovery" of time and movement relationships in working with the television frame.

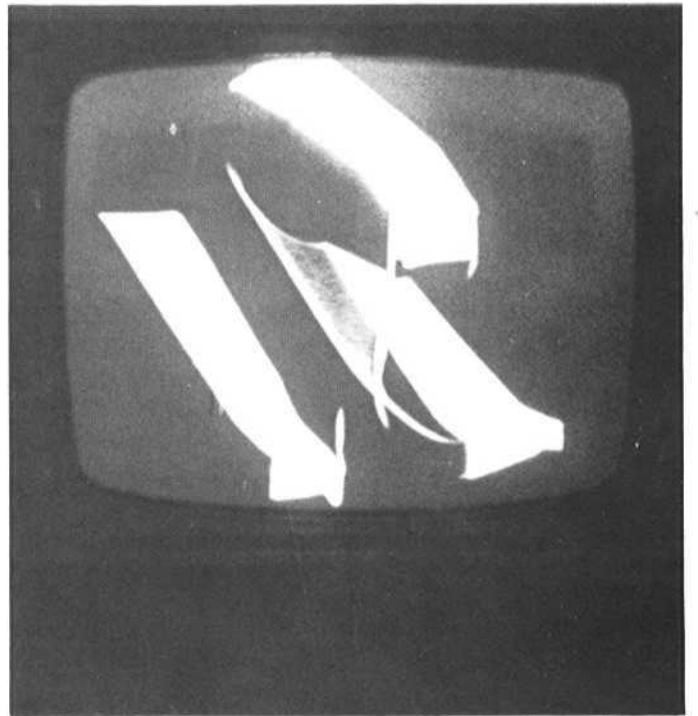
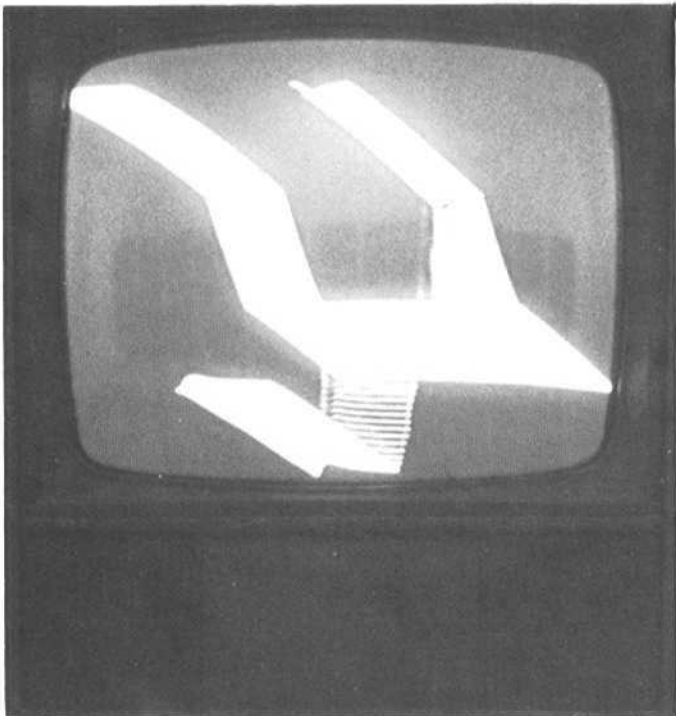
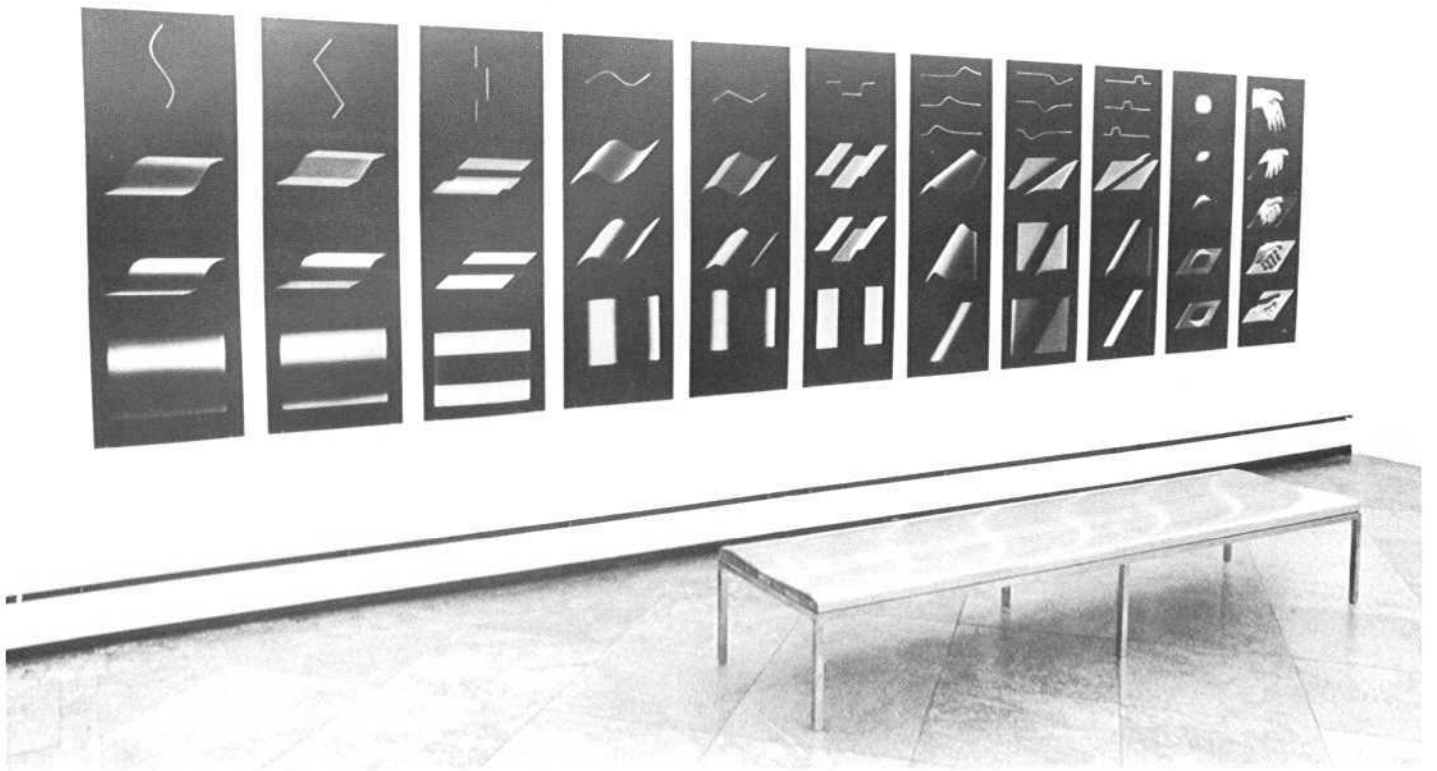
















## STEINA

Steina prefers a personalized chronology which refers to her ideas rather than to specific events in her life. The dated entries are written by her. The italicized remarks are taken from an unpublished, taped interview with Linda Cathcart on August 20, 1978 in Buffalo, New York.

### 1940-57

I was born Steinuun Briem Bjarnadottir on January 20, 1940 in Reykjavik, Iceland. My father, Bjarni Gundmundsson, was a Foreign Ministry Officer; my mother, Gunnlang Briem, was a bank officer.

*I started going to school when I was six and didn't do so well. Nobody knew what was wrong with me but I found out later that I was somewhat dyslexic.*

*I had this aunt who couldn't stand that I was so dumb, because she was teaching in the same school I was going to. She took me every morning and read with me for half an hour and my grandfather - he taught me mathematics. I was also sick alot as a kid, so I did not go much to school.*

*I learned to do everything by myself. When I was thirteen, I was really way behind and I realized that all the other kids were now studying Danish and English and algebra and no one had told me about it. I got very mad and I just sat down and studied like crazy.*

I studied violin, harmony and music theory.

*Because I didn't want to go to school, I could go to all the rehearsals of the Symphony Orchestra. I went to all theater and dance performances, all concerts, everything that happened in this little town and that was alot, because there was a cultural war going on between the USSR and the USA. I also went to alot of art exhibitions - I had this aunt who was a painter.*

### 1957

In 1957, my parents sent me to a boarding school in Denmark.

*It was a family tradition. You were then supposed to return and say "Home is the best!" That part of the tradition I broke.*

### 1958

After I came home from Denmark, I spoke Danish. I decided German was the next language I wanted to speak, so I went to Germany.



### 1959-62

I received a full scholarship from the Czechoslovakian Ministry of Culture to attend the Music Conservatory in Prague. This grant was renewed for four years.

*I was behind the Iron Curtain, on my own, in a strange culture – new language. I was delighted, it was a totally different kind of life. I was growing up. I was extremely interested in philosophy, psychology, and all those things. I wanted to be a private scholar. The idea was not to be a concert violinist. I wanted to have music as something I could do to support myself so I could do something else. But I was so wrong because once you are a musician you have to practice all the time and you are so tired after a rehearsal that you go off and do nothing for hours.*



### 1962

I met Woody in 1962.

*I asked him if he could fix my motorcycle – that is how we became friends.*

### 1964

We got married and shortly thereafter I joined The Icelandic Symphony Orchestra. For three months that summer we traveled all over Iceland.

*We made two films, I was some kind of producer.*



### 1965-66

In 1965 I left for America.

*I became a free-lance musician in New York City and I knew by then that I didn't want to do that... it dawned on me that I was making music only for the money and that wasn't right because music should be done for the passion and the fun.*





**1969**

I was introduced that year to video in the place where Woody was working at the time.

*We would come in and just sit for hours and watch feedbacks - it's a self-made process. It's something that just goes on. You point the camera at the monitor, set it into motion and then you can sit and watch it and talk, and after a while you look at it and it has changed. Then we started to figure out how to interfere with it, how to control it, what to do to change it - to find out the laws, if there were any - why it happened in the first place, what was the reason for it, and why the hell I was staring at it.*

*One of the first things we did was images generated by sound and vice versa. We were interested in the absolute interface of sound and image. That's when we realized that there didn't have to be a camera - a voltage, a frequency could create an image.*

**1970**

Then we did these kind of jokes - kind of performances. Those tapes were called sketches. We still use them as is. They are all three to five minutes long. Woody was also going to the Fillmore East taping Jethro Tull, Jimi Hendrix and so on. We had a steady stream of people coming to watch those tapes.

*I stayed home and experimented when I wasn't playing and when Woody came home at five o'clock from work I would say, "Hey look, I have a new tape to show you!" He got envious, so one day he came home and said, "I'm not going to go out and work anymore."*

My parents decided to help us. I consider it our first and best grant ever. We needed a lot. We understood that we had to have our own equipment.

*The first thing we ever bought was a portapac. The next thing was a sound synthesizer and the third thing were three identical monitors which we configured in a row. That influenced very much what we did thereafter.*



**1971**

Encouraged by Eric Siegel, we formed a group called "Perception" and received a grant from the New York State Council on the Arts, through Howard Wise's Electronic Arts Intermix.

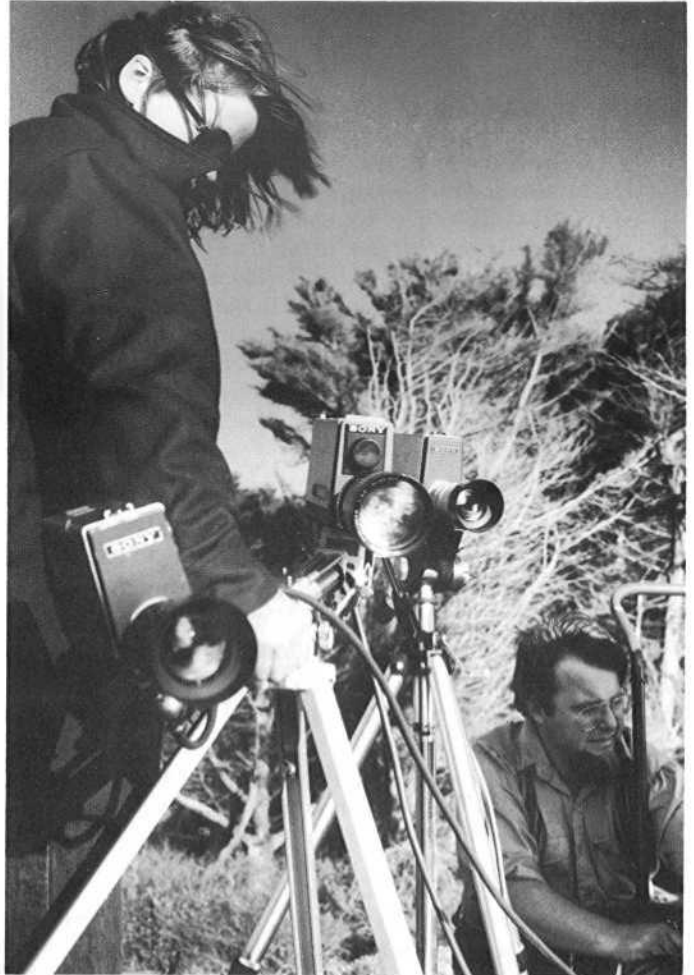
*Wise had put together the first exhibition of video in 1969 in his gallery on 57th Street ["Television as a Creative Medium"]. He did this unheard of thing - he made a video exhibition, which by now is legendary. We saw it then and were pretty impressed. It helped us decide that there was nothing illegitimate about what we were doing. A lot of people were influenced by that exhibit.*

*We used the grant money partially to found an electronic arts action center, we named it The Kitchen.*

**1972**

In the summer we went west to San Francisco.

*On the way back, we traveled more south-north than east - between Utah and New Mexico and Arizona and we taped a lot. We had this large battery that we would recharge in a motel overnight. It powered three cameras, two keyers, a mixer and a tape recorder. Instead of gathering images outside through a single camera and a mix key and editing it later at home we could do it all on the spot.*



**1973**

In the spring, we were invited to work at the T.V. lab at Channel 13 in New York City.

*We figured it would be some kind of lab where we could experiment, but broadcast doesn't really give that kind of leeway.*

*By the fall, we were ready to move. We had given *The Kitchen* away. Our loft had become too small. We wanted to go out to Long Island but wound up instead in Buffalo.*

**1974**

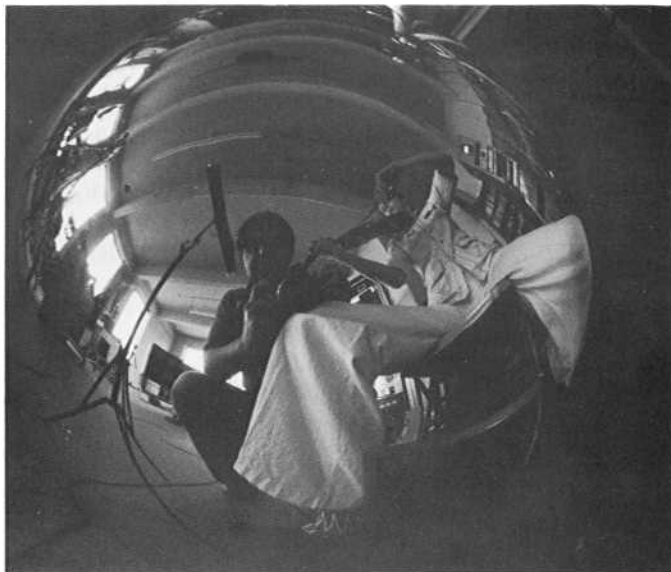
This was a good time. We had a grant and alot of time. Most of the tapes we distribute were made this year. It also became the last year of collaboration with Woody.

**1975**

I went back into black and white tapes. What I was interested in in those tapes was space and time.

*There are two ways to induce movement to a still image: to move the camera or to have something moving in front of the camera. By mounting a camera on a motor driven device (a car, a turntable), I could make timeless cyclical programs of zooms and turns. Then I would point another camera to observe that camera, and so on. The results of these experiments were sometimes tapes, sometimes installations, and they became my fascination for the next couple of years.*

*The machines I used in the *Machine Vision* came out of Woody's background; he was the machine maker and he constructed them mostly for his work in film. I play them my own way as I used to play my music. I also engage my violin for image control.*



1976

I got a Guggenheim Fellowship and was invited to partake in the Berlin Film Festival.

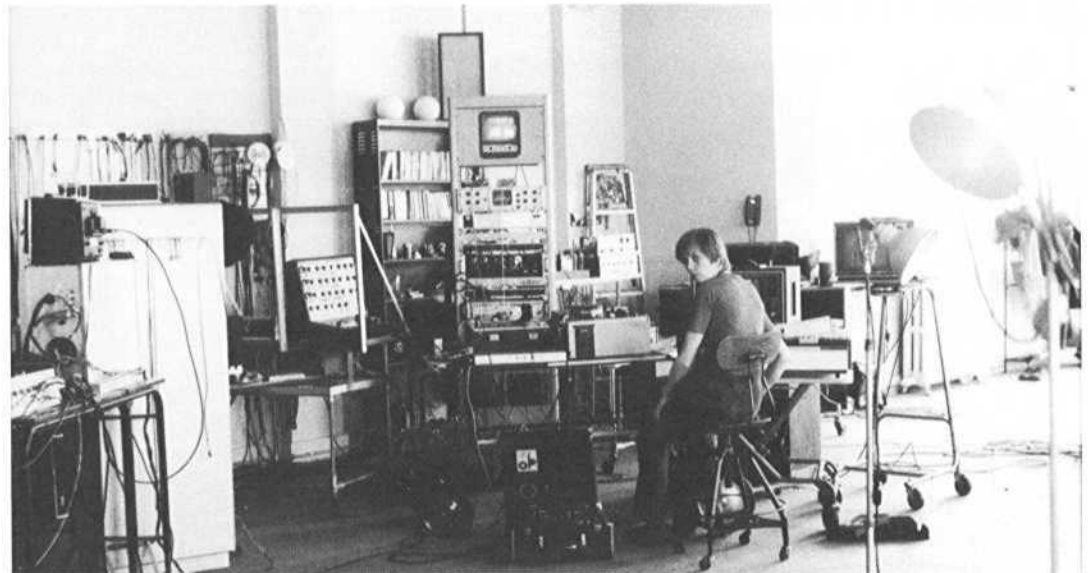
*I was by now showing my own material alot; these tapes were not "The Vasulkas" any more, so I credited them "by Steina."*

*Besides the mostly black and white Machine Vision tapes, I was making color tapes, usually without a camera, generating color drifts and flickers over solid fields or video snow.*

1977

Then I got my hands on a color camera.

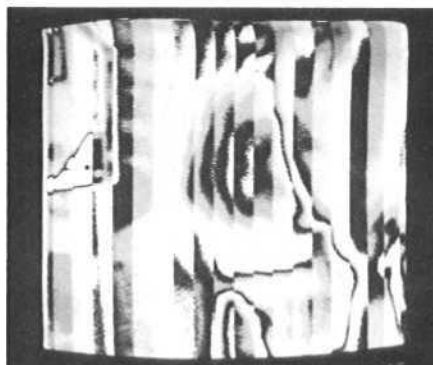
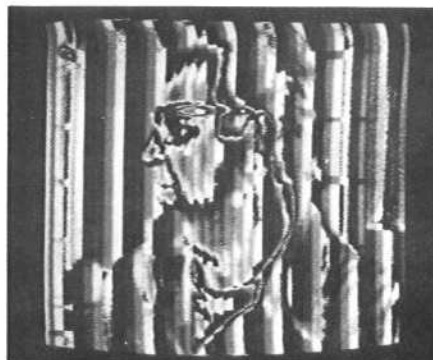
*It was like rediscovering video all over again. I was also becoming more and more drawn into computer-generated and computer-controlled video - a difficult task that I still cannot master.*



1978

This year I am teaching more than all other years combined. I enjoy it, although I doubt its usefulness. I am working again with Woody on two projects, six shows for WNED-Channel 17 in Buffalo and an exhibition at the Albright-Knox Art Gallery.

*I am interested in involving people into this magic.*





## WOODY VASULKA

The italicized remarks are taken from an unpublished, taped interview with Linda Cathcart on August 19, 1978 in Buffalo, New York, unless otherwise indicated.

### 1937

Born Bohuslav Vasulka in Brno, Czechoslovakia, January 20. Father, Petr, metal worker; mother, Florentina, housewife.

### 1945

Experiences the end of the war in the suburbs of Brno, Moravia, across from a military airfield. Soon after, collects sizeable number of electro-mechanical parts of war machines. Performs extensive autopsy on them; first encounter with technology. Is forced to play the violin; drops out after one year.

*I guess the war had an overpowering experience. I don't think, except video, I've had any other overwhelming experience since ... Europe was a junkyard, where we would find great dumps full of war equipment ... we could go through them and see the whole anthropology of war.*

### 1952

Studies metal technology and hydraulic mechanics at School of Industrial Engineering, Brno.

### 1955

Begins writing poetry influenced by the 19th century French poets and by futurist poets, Mayakovsky and Marinetti. Plays trumpet in a combo.

*I found poetry to be the most interesting art form. I still find it this way even if I don't practice it verbally. The modes of expression - the transformations - are the most powerful. In poetry you can transform into anything in an instant. That kind of power fascinates me.*

### 1956

Awarded First Prize for Design Research, School of Industrial Engineering. Jazz Critic for *Rovnost*, a daily newspaper in Brno. June, graduates from School of Industrial Engineering with Baccalaureate degree.

### 1956-57

Military service.





**1959**

Involved in short story writing and non-fiction genres. Studies Italian. Extensive work in photography. Designs hydraulic assembly-line equipment at Kuria Metalworks Factory, Kurim u Brna.

**1960**

Moves to Prague. Receives State Scholarship for Higher Education; enters Academy of Performing Arts, Faculty of Film and Television. Begins to direct and produce short films.

*I saw film, and I still see film, as extended literature, a kind of literature practiced in space, in a spatial way. At that time I also started to practice prosaic work and I started to write, trying to figure out large formal structures... I saw film as a medium, a material, a dimension of narrativity which was the most modernistic, one still not mastered... With literature I had to compare myself daily with Kafka or others, that was very hard to withstand - poetry the same thing... Film was still very much unmapped, it was free territory.*

**1960-64**

Makes short films at the Academy. Continues writing. Studies English.

**1962**

Receives Special Prize, Young Directory category at National Festival of Documentaries, Carlsbad. Meets Steina in Prague.



**1963**

Works during the summer as assistant director, Czechoslovak Television Network, Brno.

**1964**

Graduates from Academy of Performing Arts, awarded Diploma in Production and Direction of Documentary Films. Dissertation topic, "The Work of a Documentarian in an Unknown Terrain." Travels to Algeria to shoot documentary film. Marries Steina, makes film with her in Iceland.

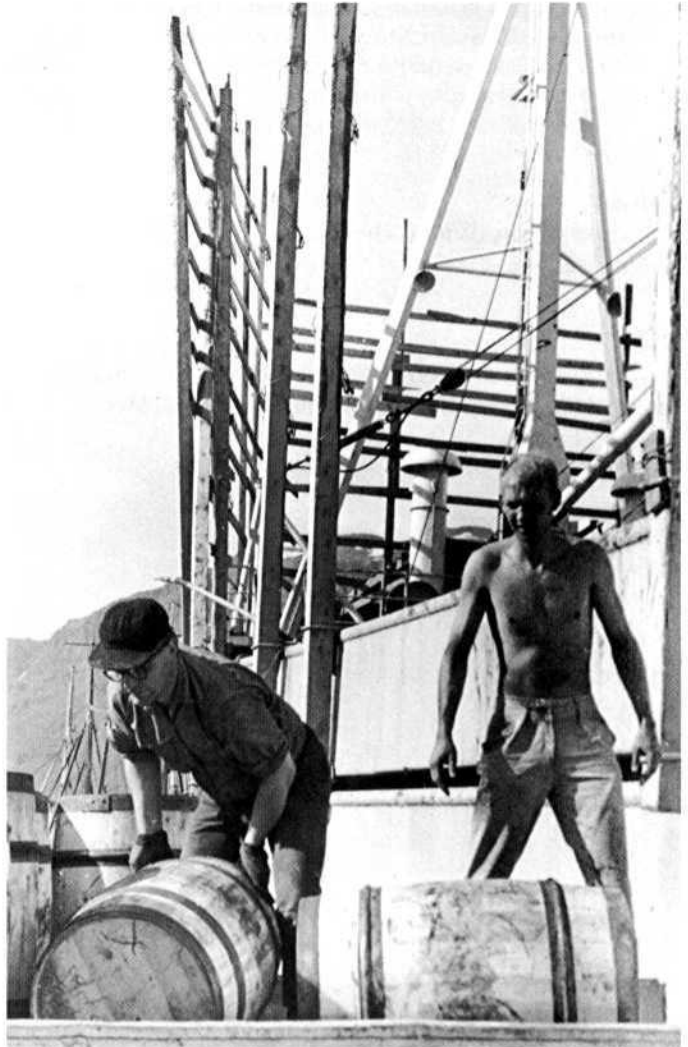
**1965**

Emigrates to the United States to join Steina. Settles in New York City. Continues studies in English.

*I was seeking some kind of a status of modernism which I fantasized, again probably through my involvement with literature, and didn't find in Europe. I figured the most exotic and interesting practiced system of modernism was the American system ... I wanted to examine that. I had to be sure ...*

**1966**

For the next three years, works as film editor with Francis Thompson and later for the architects Woods and Ramirez. Works on multi-screen industrial presentations. Designer and editor for Harvey Lloyd Productions.



**1967**

Experiments with electronic sound and stroboscopic lights. Meets Alphons Schilling.

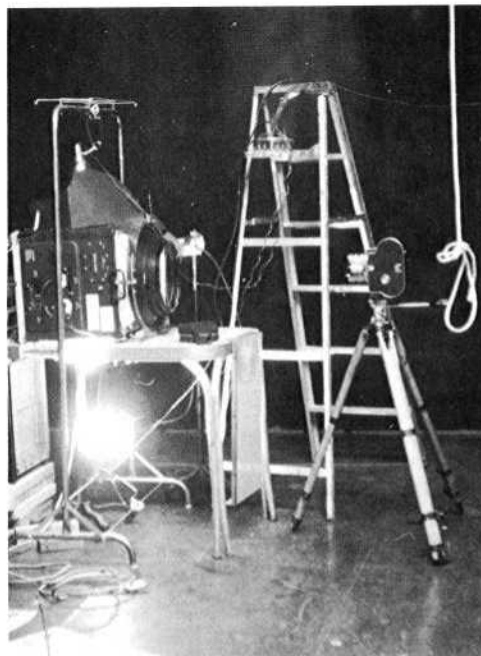
*Through the experience of film especially after the summer of 1967, when I worked on multi-screen films, I developed a personal theory in which I accused the cinematic frame as being singularly responsible for all narrative tendencies in film, tendencies which I presumed were inhibiting me in working with film. My attention turned against the cinematic apparatus itself. At first I made two, three-screen films (aimless people, peril in orbit), trying to prolongate the horizontal frame. Then I constructed a frameless cinema, using a continuous transport of the film against a narrow slit, recording the environment through a rotating mirror synchronized to the film movement. In that way I made several 360 degree records.*

*In the summer of 1967 when Steina went to Paris to study violin, I shared a loft for a few months with Alphons Schilling at 128 Front Street, in New York. Alphons was going through related crisis but on a much broader scope, since he was dealing with the discipline of painting as well.*

*We experimented with a camera on a turntable, directed by remote control. Alphons filmed a scene (a person walking in a room), and by mounting the projector in the place of the camera while projecting onto the walls of the same space, he succeeded in tracking the initial image movements.*

*This space reconstruction triggered a series of experiments for both of us. We felt that our dilemma had something to do with space – the construction and reconstruction of space in time.*

*We both used the experience of a real space to turn toward interpretation of the underlying codes; for Schilling, leading him to his conquest of binocular principles, for me, to time/energy as an organizing principle of sound and image.*



**1968**

Granted Icelandic citizenship by the Althing [Parliament]. Accepts Icelandic name Timoteus Petursson.



**1969**

Begins exploration of electronic image and sound with equipment from Harvey Lloyd's studio.

*That way I got very close to technology. He built a small, cheap studio. That was the first resource for my video experience. About that time, it hit me, that this is the medium in which I wanted to work. I was interested in this metaphysical concept – that an image is an energy system.*

1971

Exhibits in numerous video festivals. Receives Creative Artists Public Service (CAPS) grant. Technical advisor to Alternate Media Center, New York. Associated with Electronic Arts Intermix, New York. Assists in the selection and post-production of a video exhibition at the Whitney Museum organized by curators David Bienstock and Bruce Rubin. Receives a New York State Council on the Arts (NYSCA) grant with "Perception group" (Steina, Eric Siegel and others) under Electronic Arts Intermix sponsorship. Co-founds, with Steina, The Kitchen, an electronic media theater forum for new video, film and music.

*Our contribution was that we provided certain mechanisms for video, that means the space, and we initiated or made certain paradigms or some limitations to it. We said, "Let's use it electronically, as a place that does electronic music and electronic sounds...."<sup>1</sup>*

*We could do avant-garde plays and we could do average trash. But we had a collective of people (especially the owner) who were willing to risk a lot. So in this milieu, our theatre (or whatever it was), we carried unorthodox approaches as well. To the purists, we were very unpure. At the same time, by a sense of instincts, the true, established, orthodox avant-garde also found it. And if you look at the performance list, you'll see that we introduced people who would eventually become part of the legitimate avant-garde. So, I must confess, we were very much interested in certain decadent aspects of America at that time - including homosexual theater, rock and roll, and beyond all that.*

*We, in fact, enjoyed certain things that were forbidden to the true radicals in the sense of purity of thinking of Buckminster Fuller and McLuhan. We would be very much involved in the phenomenon of time. And we could incorporate all those things: we took a certain interest in that particular aspect. We motivated (in a way) an undefined creative milieu. As you know, it was purely participatory; people did not pay - they advertised themselves. At that time, the form was fluid and there was no problem. Eventually, it grew and became more structured - and now The Kitchen is on its own, doing probably, much "established" gallery work. The milieu that existed in the sixties and early seventies does not exist in that form. I guess, after us, people had much more exact ideas about what it should be.*

*We started to show the tapes that we had made; we already had about forty hours of material. So we started showing that material and to play it with music. With presentations we played the monitors - just as the means of presenting it. We did it about three times a week, then we did it twice a week. Then as there were more people to fill in the holes we'd get twice a month and then twice a year.<sup>2</sup>*



1. Linda Cathcart, unpublished, taped interview with Woody Vasulka, August 19, 1978, Buffalo, New York.
2. Jean Grippi, unpublished, taped interview with Woody Vasulka, August 4, 1975, Buffalo, New York.

**1972**

Receives travel grant with Steina, from National Endowment for the Arts (NEA) and NCET at KQED Television Stations. Begins to develop personalized electronic art tools in cooperation with George Brown and Eric Siegel with support from NYSCA.

**1973**

Participates as film/T.V./media panel member for NYSCA. Spring, leaves The Kitchen. Fall, moves to Buffalo

**1974**

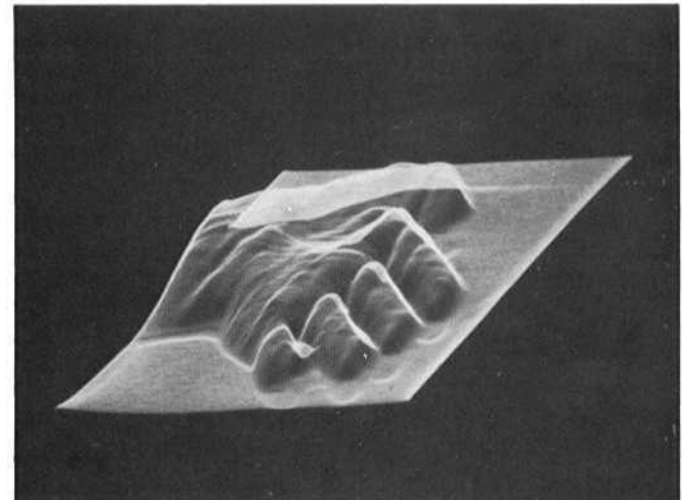
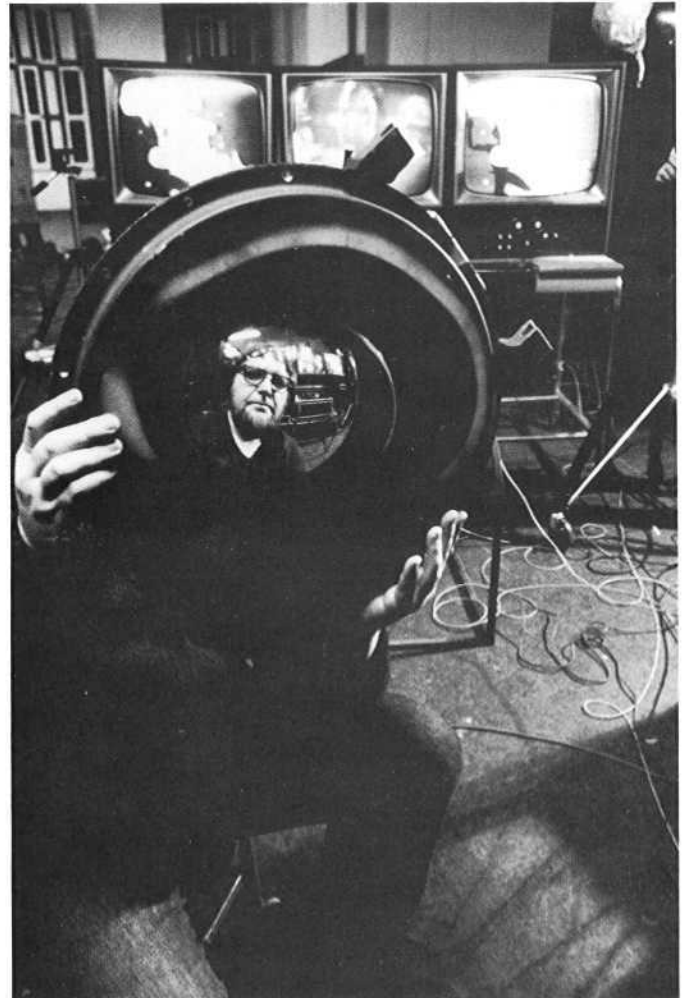
Takes position of Associate Professor, Center for Media Study, SUNY, Buffalo. Investigates computer-controlled video image research. Buys Rutt/Etra scan processor and begins to experiment with it.

*Compared to my previous work on videotape, the work with the scan processor indicates a whole different trend in my understanding of the electronic image.<sup>3</sup> The rigidity and total confinement of time sequences have imprinted a didactic style on the product. Improvisational modes have become less important than an exact mental script and a strong notion of the frame structure of the electronic image. Emphasis has shifted towards a recognition of a time/energy object and its programmable building element - the waveform.*

**1975**

Makes ten tableaux of stills on waveform codes in electronic imaging. Begins to build "The Vasulka Imaging System," a digital computer-controlled personal facility.

*In this time the work entered the most complicated grounds. Many aesthetic values had to be thought over and the question of individualism, creative process, team work, development and possession of tools, acquisition of new knowledge: all these became the invisible works investments which perhaps should bring some result later.*



3. Statement by Woody Vasulka in Woody Vasulka and Scott Nygren, "Didactic Video: Organizational Models of the Electronic Image," *Afterimage* (Rochester, New York), vol. 3, no. 4, Oct. 1975, p. 9.



**1976**

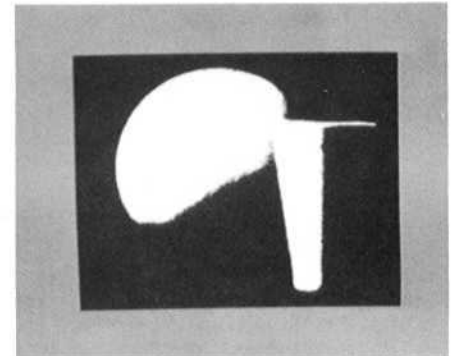
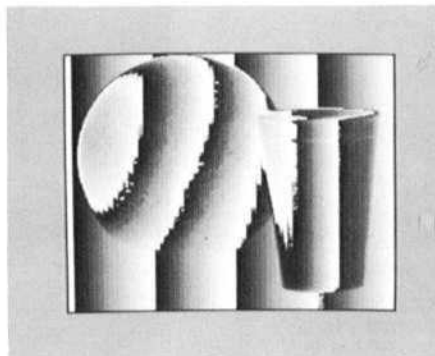
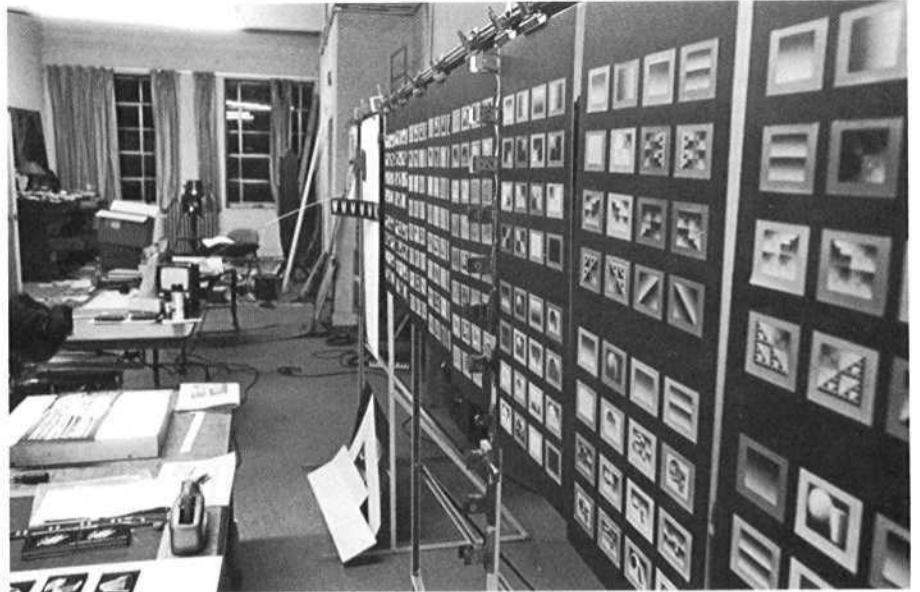
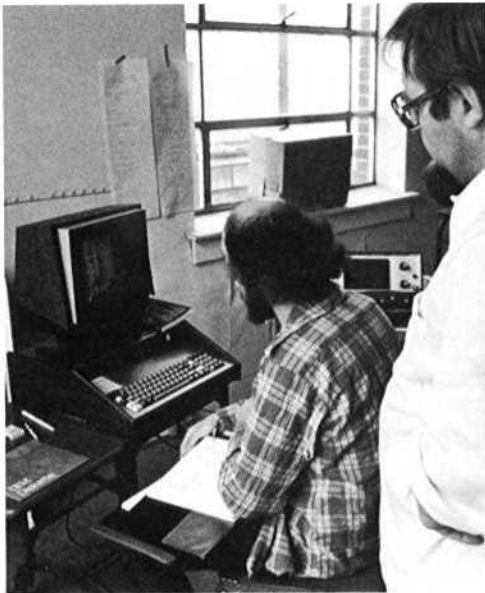
Receives NEA grant for production of film series, "Recorded Images." Included in *The Museum of Modern Art's Projects: Video IX*.

**1977**

Recipient, with Steina, of one-year grant from The Corporation for Public Broadcasting and the NEA as artist-in-residence, PBS Channel 17, Buffalo. Prepares and edits video works for presentation through television broadcast in six, one-half hour segments.

**1978**

Makes eight tableaux of still photographs titled "The Syntax of Binary Images," published in the Summer issue of *Afterimage Magazine*.





## RAW TAPES

At first we looked at video as a singular discipline. We, as well as the others, used all expressions from abstract to documentary in an aesthetic unity, escaping genre division of other media. The portapack itself was a dominant tool for all.

We were introduced to the alteration of video images through the basic equipment available. We could manipulate the scan lines by changing the deflection controls of the monitor, use the recorder to freeze frames, advance or backtrack tapes manually and look into processes within a frame (Decays I, II). We learned forced editing and asynchronous overlays on the first generation ½ inch video equipment (CV) and practiced all methods of camera/monitor rescan, the only way for us to capture and preserve the violated state of a standard television signal.

Progressively, through new tools, we learned the principles of generating and processing images, having access to internal structuring of the video signal itself.

A decisive tool in our early collection was a sound synthesizer (Putney) which pointed us in the direction in sound and image generation and in a mutual interchangeability of both.

Most significantly, we used a matrix of video screens to relate movements of video frames, a function of time, from which the horizontal relationships lead us to a more environmental understanding of video.

In the Fall of 1970, we laid down a cable from our loft on 111 E. 14th St. in New York City, over the roof of S. Klein department store, to 101 E. 14th St., the studio of Alphons Schilling, to experiment for a short time with one-way video and two-way audio transmission.

By 1971, it became obvious that we could not accommodate the traffic of interested people visiting our studio. We decided then to establish a permanent place for video and other electronic arts elsewhere. On June 15th of that year we opened The Kitchen at the Mercer Arts Center in New York.

*Raw Tapes comprise over 300 hours of footage recorded between 1969 and 1978 from which all tapes in distribution derive. All tapes are dated by month, day and year "XX" within the date listings indicates that the exact day is unknown.*

ALPHONS AT HOME	08-XX-69
STROBE DANCE	08-XX-69
ARIZONA DESERT, MOTEL STRIP	11-XX-69
FIRST TAPE AT 111	FALL-69
WOODY'S CONFESSION	FALL-69
FILLMORE EAST: JETHRO TULL	12-06-69
FILLMORE EAST:	
1) VOICES OF EAST HARLEM, WITH KEVIN COE	
2) BAND OF GYPSIES, WITH JIMI HENDRIX, BUDDY MILES AND BILLY COX	01-01-70
STONA'S TRIP, WITH WOODY AND ALPHONS	01-04-70
PELOPONESIAN WAR AT WBAI, WITH DANCER DANIEL NAGRIN	01-07-70
GUNDANCE AT WBAI	01-XX-70
BUCHLA FEEDBACK, AN AUDIO/VIDEO INTERFACE BY RHYS CHATHAM	01-XX-70
INTERACTIVE DANCE WITH CHARLES HAYWARD	
AUDIO/VIDEO INTERFACE ON A MOOG SYNTHESIZER BY GINO PISERCHIO CO-ORDINATED BY RICHARD LOVENBERG	01-XX-70
CAMERA SWITCH, STEINA'S FACE	01-XX-70
THE CLOWN (TWO TAKES)	01-XX-70
WBAI CONCERT, WITH STEVE CHAMBERS, BARBARA COBB, HANK JOHNSON, BARBARA BURTON	01-XX-70
CHARLES THE POET, THE FOYSTERS, PHIL PERLMAN AND VASULKAS	01-XX-70
JACKIE'S PARTY ON 57TH STREET	01-XX-70
FILLMORE EAST:	
BONNIE, DELANY AND FRIENDS, WITH ERIC CLAPTON AND MICHAEL POLLARD	02-01-70
HATALAS, VELINGERS, AND VASULKAS	02-07-70
PICOVINY, SHOT IN PROVIDENCE, R.I.	02-14-70
PETER'S DANCE, WITH THEO KAMECKE	02-20-70
FILLMORE EAST:	
1) DOUG KERSHAW, A CAJUN FIDDLER	
2) TEN YEARS AFTER, A ROCK GROUP	
3) ZEPHYR, A ROCK GROUP	02-28-70
BONGOS WITH LES LUMEY	02-XX-70
TONDA'S PARTY	WINTER-70
POT PARTY, ALPHONS & CO	WINTER-70
U.F.O.'S	WINTER-70
STEINA'S SILENT	WINTER-70
BARBRA CALLEN & CO - HENRY	WINTER-70
STEINA PLAYING VIOLIN	WINTER-70
ERIN & JUAN	WINTER-70

CZECH DINNER WITH PAVLIK, RUDAJEV, VASULKAS, HATALAS, VELINGERS, MACEKS AND VOSICKY	WINTER-70	SPARKS	09-XX-70
MUSICAL IMPROVISATION WITH SASHA, ALPHONS, HENRY, JUDY, WOODY, STEINA, KARL, GAIL, POUL MARGOULIS AND SAM THE SOUND ENGINEER	02-XX-70	DON'T LET ME DOWN	09-XX-70
LET IT BE	03-XX-70	NAGRIN DISTORT	09-XX-70
CLOWNING ON "LET IT BE" (TWO TAKES)	03-XX-70	THIERRY DISTORT	09-XX-70
MIREK'S POEM	03-XX-70	THIERRY'S TORTURE (6 TAKES)	09-XX-70
ALPHONS AT FEIGEN GALLERY	03-XX-70	ELECTRONIC INTERFERENCES #1	09-XX-70
VOSICKY WITH THE LHOTSKYS AND US	03-XX-70	MIREK OFF MONITOR, UPRIGHT & SIDEWAYS	09-XX-70
PROKOFIEFF	04-XX-70	ELECTRIC CIRCUS OFF THE MONITOR	09-XX-70
PREPARED PICTURE FOR CALLIGRAMS	04-XX-70	POS/NEG FEEDBACK	09-XX-70
CALLIGRAMS	04-XX-70	CHIP'S GROUP WITH AL PHILLIPS	09-XX-70
SUNDAY AFTERNOON WITH RICH, ELAINE, HENRY, KATHY AND US	04-XX-70	PHILLIPS' COLLAGE	09-XX-70
WARHOL'S FACTORY, WITH JACKIE ETC.	04-XX-70	SYNTHESIZED #1 AND #2	09-XX-70
NIXON	04-XX-70	SYNTHESIZED #3	10-XX-70
ALPHONS' JUMPS	04-XX-70	JAZZ AT ST. PETER'S CHURCH	10-11-70
FEMME FATALE REHEARSAL	04-XX-70	THE EAST VILLAGE OTHER, AN INTERVIEW WITH WOODY BY JOHN REILLY. OTHERS PRESENT: STEINA, LAURA ADASKO, THIERRY BENIZON, A PHOTOGRAPHER, LAURA LONG AND FRANK CAVESTANI	10-22-70
FLOWER STRUCTURES	04-XX-70	THE KISS	10-26-70
PISERCHIO'S SOUNDTRACK, WITH RICHARD LOVENBERG	EARTH DAY-70	SYNTHESIZED #4	10-30-70
UNION SQUARE, WITH BELLINGER	EARTH DAY-70	SYNARA COVER	10-XX-70
ARCHIE SHEPP AT WBAI, WITH JOE LEE WILSON, ETC	05-01-70	EXPERIMENTS	10-XX-70
BARTOK TRIO AT WBAI, WITH YOKO MATSUDA, GEORGE SILFIES AND GILBERT KALLISH - HENRY SCHUMAN'S WIND ENSEMBLE AT WBAI		ELECTRONIC INTERFERENCES #2	10-XX-70
BEETHOVEN: OCTET OPUS 103	05-XX-70	TISSUES	10-XX-70
DVORAK: SERENATE OPUS 44	05-XX-70	THIERRY AND GUY	10-XX-70
KOULICKY	05-XX-70	ENERGIES (PNEUMATIC)	10-XX-70
SPACEMASS, AT THE GALLERY "BIRD CAN FLY BUT FLY CAN NOT BIRD", WITH BOB RUTTMAN	05-XX-70	GUNDANCE, 2 AND 3 IMAGES	10-XX-70
FEMME FATALE AT THE "LA MAMA" THEATER	05-25-70	ALPHONS' FACE	10-XX-70
MARLBORO, A MUSICAL EVENT IN VERMONT WITH BLANCHE AND LOUIS MOYSE	06-05-70	WIRELESS MIKE	10-XX-70
ELECTRIC CIRCUS, AT ST. MARKS STREET	08-11-70	CHIP & JANE	11-09-70
FEEDBACKS	08-24-70	IMAGES OF AN A	11-10-70
DALE'S KIDS	08-26-70	EVOLUTION	11-11-70
J-ON	08-XX-70	THE ELECTRIC FACTORY, PHILA, P.A. 1) IF, AN ENGLISH ROCK GROUP 2) SYNARA, WITH MIKE TSCHUDIN, CHIP WHITE, ETC. 3) MILES DAVIS, WITH GARY BARTZ, KEITH JARRET, MICHAEL HENDERSON, AIRTO MOREIRA AND JACK DE JOHNETTE	11-15-70
RUBY TUESDAY	09-XX-70	DON CHERRY IN WASHINGTON SQUARE	11-17-70
SMALL JUNK	09-XX-70	HOTEL MARLTON, WITH JACKIE CURTIS	11-20-70
PUTNEY FEEDBACK	09-XX-70	SUSSKIND SHOW, WITH WARHOL'S FACTORY PEOPLE	11-25-70
THIERRY DISTORTED	09-XX-70	ROY AYERS AT THE SLUGS, WITH HARRY WHITAKER, CLINT HOUSTON AND AL HOUZON	11-25-70
LAST FEEDBACK WITH THE CONCORD	09-XX-70	BLOWN UP SNOW ON CV PORTAPACK	11-XX-70

ESQUIRE FASHION SHOW	11-XX-70	CANDY COATED PEOPLE, AT THE APOLLO THEATER IN HARLEM	05-21-71
MILA'S PARTY	11-XX-70	"LUCY" AT LA MAMA	05-23-71
DECAYS: THIERRY'S FACE (NR. 9) - JOHANNA - SOLARIZED AMOR AZNAR - FLAMING ARMS - BLACK FACES - THIERRY'S FACE (PROFILE) - NAGRIN FROZEN/SOLARIZED - ELECTRONIC RAIN AND BRUSHES - ALPHONS - COMPUTER IMAGE #1	12-06-70	SIEGEL SYNTHESIZER, WITH ERIC SLOPE	05-23-71 05-30-71
HERBIE HANCOCK AT THE VILLAGE VANGUARD, WITH EDDIE HENDERSON, JULIAN PRIESTER, BENNIE MARTIN, BUSTER WILLIAMS AND BILLY HART	12-06-70	RECONNAISSANCE	05-XX-71
ROY AYERS AT THE VILLAGE VANGUARD	12-08-70	VAIN VICTORY MT LA MAMA	06-06-71
SYNTHESIZED # 5	12-18-70	WARHOL'S PORK	06-XX-71
TWINS AT A CLUB IN QUEENS	12-19-70	SOBECHANSKAYA: SWAN LAKE	06-XX-71
WAYNE COUNTY "WORLD" AT THE N.Y.T.E. THEATER ON 2ND ST. EAST	12-26-70	ICELAND TRAVELOG: LANDMANNALAUGAR - SUDURGATA - BIRD - UNNA'S HUT - SEA SHORE - WATER - BOAT - FIRE - GEYSER - SUNRISE - LAVA TRAVEL - KISUVIK - LAKE - HILL - THE RIVER - SAIL MOUNTAIN - FISH EYE - SKOGAR - STONE FIELD - FARM FAMILY - TALK IN CAR - BIRD CLIFF - UPSIDE DOWN - ROAD SIDE - POOL - VIK SEA - DYRHOLAEY - BEACH - SUNSET - LAKE - GRASS - NAMASKARD - MOHYLAS - POOL - CLAY - VULCANO - PANORAMAS - STONES - VULCAN - CLAY - GROTTO - CARVED STONES - SAND STORM - ASKJA - LAVA - ASKJA HUT - MESS	AUGUST-71
TWINS AT "111"	12-27-70	HERB GOLZMAN INTERVIEWS WOODY	08-03-71
THE MULTIGRAVITATIONAL DANCE GROUP, WITH BOB FIALA AND STEPHANY	12-XX-70	SIEGEL SYNTHESIZER AT EAI	09-06-71
JOE HENDERSON AT THE VILLAGE VANGUARD	12-XX-70	VAIN VICTORY, AT THE BOWERY	09-XX-71
PAUL BLEY AT A TAPING SESSION	01-XX-70	TONY INGRASSIAS' "ISLAND" AT N.Y.T.E. THEATER	09-XX-71
WHEATHERS, WITH DON HARPER	WINTER-71	R.F. FEEDBACK - FINE UNIVERSE - FLYING (ELEMENTS) - BIRDS	09-27-71
SYNTHESIZED #6	01-11-71	SPLIT NOISE - EGG - DOUBLE FEEDBACK - UNIVERSE - WALL TRAVEL - OBSCENE MUSCLE - MATRIX - COLOR STEPS	09-XX-71
HASH AND GRASS	01-14-71	REEL KEYING - KEY SNOW - PEG BOARD	10-03-71
DESCENDS (FIVE TIMES), FEEDBACK DISC	01-22-71	NEGATIVE POINT - COUNTER POINT - GUGG - SUN PULSE (ELEMENTS)	10-03-71
SOUND HARMONICS	01-27-71	MAELSTROEM - METALLIC OBJECTS - JUNK	11-06-71
THE CITY	01-28-71	BONE - NOISE PATTERN	11-12-71
THE DRUMMING MACHINE	01-XX-71	EMERSON/REAGAN	12-09-71
CHIP, JOHN, ERICA AND SATAN	01-XX-71	KEI TAKEI	12-16-71
ULTRA VIOLET'S "LAST SUPPER"	WINTER-71	SIX PLAYS AT MERCER ARTS CENTER	'71-'72
LOUIS FALCO "KAVIAR" AT THE ANTA THEATER	02-01-71	DREW GLADSTONE	02-XX-72
HAL ON SAX	02-XX-71	PULSATING SCAPES - ESCHER SPACE - COLOR SLOPES	03-27-72
JACKIE READING AND DANCING AT "111"	02-XX-71	KEYED TEXTURES - ROUND HOLES - GOING UP - ELECTRIC BODY, DALI	04-06-72
JACKIE AT HOME	02-XX-71	PLAIN CORRIDOR - BURN CORRIDOR - NOISE CORRIDOR - STONE DECAY - NOISE DECAY - FLASHING STONES	04-11-72
SHEILA, AT THE N.Y.T.E. THEATER	03-XX-71	DISTANT ACTIVITIES	05-01-72
JACKIE AT PETER ALLEN'S	04-05-71	SEASCAPES	05-XX-72
JACKIE AT GREAT JONES	04-XX-71		
JACKIE AT CASTELLI'S	04-XX-71		
FIRST READING OF VAIN VICTORY	04-XX-71		
SORENSEN'S MUSEUM	04-XX-71		
WARHOL: PORK (REHEARSAL)	05-02-71		
BROOKLYN BRIDGE	05-20-71		
OSCILLOSCOPE PATTERNS	05-21-71		

TREE	08-10-72	FALL BALL - R.F. TEXTURES - EXTERNAL KEY: HAND IN TEXTURES	05-03-73
SPANISH BAY - CARMEL	08-11-72		
POINT REYES	08-20-72	EUROPE TRAVELOG: ICELAND - VACLAVSKE NAMESTI - PREHRADA - PUSTEVNY - TELC - POPRAD - SPISSKY HRAD - HOSTINA - NENKOVICE - NASEDLOVICE - STAROMESTKE NAMESTI - SLOVANSKA EPOPEJ - BACOV - VANYSEK - JIZNI MORAVA - HASTVEDA - GOTLAND - HOLLAND - VESTMANNAEYAR - FAMILY	JUL/AUG-73
SOUNDPRINTS	08-24-72		
PALM TREE TRAFFIC	08-25-72		
TWO WAYS	09-01-72		
PASSAGE OF THE BLOCKS - SKYSCRAPERS - THE ROCKING CHAIR	09-10-72	CLASS AT MEDIA STUDY	11-XX-73
S.F. CLIFF - MAPS	09-12-72	NOISE	01-13-74
GLEN CANYON - MONUMENTS	09-26-72	HAND AND BALL - OUTLINED CORRIDOR - SOFT KEY OVER SWEATER	01-14-74
LOOKIN - GLASS MOUNTAIN, FALLACY	09-27-72	CHANNEL 21 SHOW, ROCHESTER	01-17-74
ARCHES TRAVEL - LEWD ROCKS - CASTLE VALLEY - SKIES OF RAIN	09-28-72	NOISEFIELDS	01-20-74
MESA VERDE	09-30-72	BONE	02-04-74
QUARRY RUINS - THE MURPHY FAMILY	10-03-72	SNOW AND SMOKE	02-06-74
JIM BURTON	11-11-72	TWO MODES	02-20-74
DRIFTING	11-23-72	A SPIT - LONG AND WINDING ROAD - THE HANDS - THE MASTER TWIST - CORRIDOR	03-02-74
EYE OF THE WEST	11-24-72	DISAPPEARANCES	03-13-74
SHOE - BREAD	01-01-73	LITTLE TANGUY	03-14-74
CUPS #1 - TEAPOT - NOISE	01-02-73	COLLAGES OF MEDIEVAL DRAWINGS	03-15-74
VIOLIN/CLARINET - ANCESTORS	01-04-73	1/2/3/4	03-25-74
SALT ON TURNTABLE	01-05-73	SOLO FOR 3	04-23-74
MORE SALT	01-06-73	CIRCLE AT U/B	04-XX-74
EGGS AND POTATOES - SILVERWARE - BOXES - CABLES - LAMP	01-09-73	DEMOLITION	04-XX-74
BREAD OVER NAMASKARD	01-13-73	NUMBERS ON A TURNTABLE	05-05-74
BOTTLE AND CUP - APPLE IN A BOWL	01-18-73	SPONGE TURNING/SWITCHING/SNOW	05-12-74
BREAD OVER DYRHOLAÆY	01-20-73	HERALDIC VIEW	05-28-74
CIRCULATING BREAD - FIRE/WATER GEYSER/WATER/LAND - KEYED PAN	01-22-73	ROSMARIN, WHITE NOISE PULSE	06-19-74
TELEPHONE - KITCHEN - APPLE	01-22-73	GRID, GRID FEEDBACK	06-22-74
CUPS #2 - ONIONS	03-13-73	C-MIX	06-24-74
MAGIC SPHERE (VOCABULARY)	04-05-73	R/E SNOW	07-14-74
GOLDEN LEGEND: HILL/RIVER	04-08-73	R/E LANDSCAPE - DOTS ON A PLAIN - EXPLANATION	07-16-74
BREAD LICKING THE SPHERE	04-10-73	LINES	07-17-74
SEA FLIGHT - ALPHONS' STRUGGLE - HOVERING	04-11-73	COLORBARS THRU R/E	08-14-74
CROSSROAD - STALKING - DEPARTURE - GEOMETRICS	04-14-73	3 UMBRELLAS	08-15-74
OVER THE ROOFS	04-15-73	REMINISCENCE - TELC	08-16-74
LADY IN BLUE - MATERIAL FOR NUDE	04-16-73	BRIAN O'CONNOR INTERVIEW	08-XX-74
BREAD IN ORBIT	04-22-73	SOUND SIZE	09-05-74
NUDE ON BREAD	04-17-73	ICELAND TRAVELOG: SUDURGATA - ON THE WAY AND IN THE SEALCOVE - GRINDAVIK - KRISUVIK - HEIDMORK	SEPTEMBER-74
GRASS CONSTRUCTIONS	04-XX-73	SCAN JUNK	10-26-74
MANNERISM	04-XX-73	C-TREND	10-27-74



REMINISCENCE - NASEDLOVICE	11-01-74	2X STEINA GENLOCKED AND SOFT KEYED	08-28-76
GOTLAND - STONES	11-05-74	X-Y GENERATOR	09-01-76
THE MATTER	12-01-74	SYSTEM F-B W/TEST PATTERN, SOFT KEY	09-07-76
MICROPHONES	12-02-74	OVER THE SAME IMAGE	09-07-76
TELC - REMINISCENCE (WITH TITLES)	12-17-74	NYSICA DEBATE	09-13-76
MATRIX WITH ARNOLD, BURRIS, SHARITS	04-XX-75	SYNC FACE	10-06-76
SIGNIFYING NOTHING	05-XX-75	DRIFTING PANELS	10-07-76
WOODY WADING IN SCAN LINES, ETC	05-30-75	DRIFTING FACE	10-08-76
STEINA'S SQUARE TURN SITUATION	05-31-75	PROJECTOR REEL	10-09-76
FROM CHEEKTOWAGA TO TONAWANDA		POS/NEG - FLIP/FLOP - DRIFT/TURN	10-11-76
TRAVELOG: FRANKLIN STREET - GRAND ISLAND -		FADE/DRIFT WITH WOODY	10-17-76
BRIDGE - NIAGARA GORGE - SUBURBS - ROAD 33 -		PREP TRACKS FOR GEN LOCK	10-19-76
BUFFALO DOWNTOWN	JUNE-75	TELETYPE - HERALDIC	10-26-76
SQUARE WALKING	06-03-75	BROWN/JEFF/WOODY	11-XX-76
STEINA'S EXT. KEY FEEDBACK	06-05-75	BEECHER'S COLCAMERA	01-XX-77
MATRIX IN ALBRIGHT KNOX ART GALLERY	06-07-75	SNOWED OUTLINER	02-02-77
WOODY'S HAND - INTERACTIVE PLAY - FACE	06-16-75	SNOWED ROTATING COLOR	02-04-77
WOODY READING - TURNTABLE PAN AND R/E	06-24-75	SNOWED CORRIDOR	02-05-77
TURNTABLE TILT AND TUNNEL	10-15-75	ROTATING MIRROR	02-06-77
KRISUVIK - OUTLINER	10-19-75	ROTATING WALKING	02-07-77
DISTANT - MAGRITTE	10-21-75	PORTABLE CAMERA	02-09-77
RETRANSLATION - UP/DOWN	10-24-75	CAMERA/MIRROR	02-10-77
TURNTABLE ON THE SIDE	10-28-75	MULTIPLE ZOOMING	02-14-77
FL/FL DANCE	11-04-75	KUBELKA CONCERT	02-27-77
FL/FL ICELAND - FL/FL BUFFALO	11-09-75	NEUHAUS/REINAGEL INTERVIEW	02-XX-77
REPEAT	01-18-76	JEFFY'S FIRST	04-04-77
FL/FL ON TBC	01-28-76	JEFFY'S SECOND	04-05-77
FL/FL ICELAND TBC	02-XX-76	FIRST COLOR PORTAPACK	04-05-77
FL/FL CHEEKTOWAGA/TONAWANDA	02-25-76	ALPHONS	04-07-77
ROTATING COLOR	02-29-76	WOODY'S CLASS, WITH MARK, JAY, AMY, JANE, GRIPPI, SALLY AND JEFF	04-20-77
WIRE TEXTURE	03-01-76	CONFERENCE ON FRANKLIN ST., WITH JON, HOLLIS, ERIC, SCOTT, DON, RAY, WOODY AND STEINA	05-09-77
OUT OF THE WINDOW	03-18-76	BUFFALO FISHEYE	05-15-77
THE LOFT	03-20-76	KRAMES, SHARITS, BOYANA AND US	05-22-77
LAND OF TIMOTEUS	03-28-76	VASULKAS DIALOGING	05-XX-77
FL/FL THREE IMAGES	03-30-76	DIALOG BETWEEN STEINA AND WOODY	05-26-77
ENHANCED ICELAND	04-15-76	DIGITAL FEEDBACK	05-28-77
HALLWALLS INSTALLATION	04-XX-76	"PROGRESS REPORT"	05-29-77
MCARTHUR/FELDMAN	05-XX-76	THE PORT-A-BRACE	06-11-77
POS/NEG SKETCH OF THE LOFT - PLAYING THE VIOLIN (FRONT VIEW)	06-08-76	FIRST STREET TAPE	06-12-77
PLAYING THE VIOLIN (FRONT/REAR)	06-10-76	WOODY COOKING	06-12-77
NOISE PATTERN - GREEN/PINK	06-19-76	JEFFY LECTURING STEINA AND WOODY	06-18-77
ICELAND TRAVELOG: ELLIDAA - BOTNSA - LAXA - WHALING - HRAUN - SUDURGATA	JULY-76		



DEBATE ON THE S-100 BUS, WITH JEFF, WALTER, PEER, WOODY AND STEINA	06-18-77	R/E SNOW	11-14-77
CABLE ARTS WITH DAN, ANN, RUSS, WOODY AND STEINA	06-28-77	REAR WINDOW SNAPSHOT	11-15-77
HOLLIS, WIDE ANGEL	07-01-77	MULTI-KEYER EXPLAINED	11-15-77
PEPITAPE WITH PEPIK, WOODY AND STEINA	07-10-77	C-TREND EXPLAINED	11-22-77
PEPITAPE, SCANCONVERTER	07-10-77	KOTIK & SONS	11-22-77
POLLIDORI	07-11-77	1/2/3/4 EXPLAINED	11-25-77
NAM JUNE PAIK	07-30-77	GOLDEN LEGEND	11-26-77
LESSON WITH BLACKMAN	07-XX-77	1/2/3/4 MUSE	11-30-77
LAND OF TIMOTEUS REDONE	08-10-77	C-TREND OPENING-REDONE	12-01-77
FL/FL SOUND AND IMAGE: WATER	08-14-77	FROM CH. TO T. FOUR FLIPS	01-07-78
N.J.P. FL/FL	08-15-77	MATRIX OF FOUR MONITORS	01-12-78
ICELAND KEYED/ENHANCED	08-17-77	SOUND PRINTS	01-13-78
LAND OF TIM. SELF KEY	08-19-77	WINMAC	01-15-78
EXTENDED BUS SUMMARY	08-20-77	WINSID	01-21-78
SHARITS SETTING UP THE CAMERA	08-22-77	ALU GENLOCK	01-21-78
SCORE FILM/ANIMATION	08-25-77	ALU GENLOCK WITH ZOMZOM	01-22-78
SOCIAL AFTERNOON WITH PEER, DAVE, TOM, WALTER MERRYL, VICTOR, WOODY AND STEINA	08-26-77	ALELBO	01-25-78
DEBATE BETWEEN VICTOR AND WOODY	08-29-77	COMPUTER FEEDBACK	02-04-78
"ACCIDENTAL ERASE"	08-31-77	ALU FEEDBACK B/W	02-04-78
FL/FL THREE IMAGES - WATER/ICELAND	08-31-77	SHARITS ON THE SOFA	02-05-78
FL/FL WATER FOUR	09-04-77	WOODY'S FILMS EXPLAINED	02-13-78
FL/FL WATER THREE	09-05-77	SHEEP MATRIX	02-15-78
OLD STUFF DEMO, WITH TOM AND DEBBY	09-05-77	CAMERA DIGITIZING	03-03-78
HOLLIS/SHARITS	09-06-77	TAPE DIGITIZING	03-04-78
SHARITS' SCORES ON VIEW	09-06-77	FRAMED A.L.U. FUNCTIONS	03-07-78
OLD STUFF OFF MONITORS	09-09-77	DIGITIZED WAVEFORMS	03-19-78
"GENERATED TEXT"	09-12-77	WALTER'S RUN, WV1	03-23-78
R/E VIOLIN	09-25-77	WALTER'S EXPLANATION OF VG1	03-25-78
ALPHONS' VISIT, WITH PAUL AND BOJANA	10-07-77	CALIFORNIA	03-29-78
FREQUENCER VIOLIN	10-11-77	NEVADA	03-30-78
DEMO OF SHARITS' SCORE, ZOOM, ZOMZOM, GRAUER'S PROGRAM, A.L.U. FUNCTIONS	10-13-77	PROJECT GEMINI	04-19-78
SCORES AND A.L.U. RAP	10-18-77	SPHERE AND CUP	04-28-78
DEFLECTED VIOLIN	10-21-77	A/D INVESTIGATIONS	05-01-78
DEFLECTED FACE	10-22-77	DISCUSSION - TONY CONRAD AND WOODY	05-07-78
MEL'S PARKING LOT	10-30-77	TONY CONRAD'S BINARY SYSTEMS	05-11-78
A DAILY ROUTINE	10-XX-77	WALTER'S EXPLANATION OF WV2	05-14-78
WALTER, FRED, SANDIN, JEFF, WOODY/ AND STEINA	11-11-77	NEW VOCABULARY	05-23-78
SANDIN'S LECTURE AT U/B	11-12-77	VASARELY	05-25-78
		STEINA EXPLAINING	07-16-78
		NEW MATRIX	07-23-78
		APPLE IN A BOWL	08-22-78
		NAM JUNE INTERVIEW	08-24-78
		DIGIZOOM	09-24-78

## TAPES IN DISTRIBUTION

In 1971 we changed from ½ inch C.V. to ½ inch A.V. reel to reel format. Since mid-1974 our tapes have originated on ¾ inch cassettes.

Although the format is irrelevant to means of distribution, it influences, in origination, the basic textural characteristic of the image, and also states the non-industrial conditions under which they were made.

The descriptions of each tape do not attempt to evaluate the image content itself, but to indicate the electronic concept, applied in the construction of taped images.

The tapes are in color unless otherwise indicated.

In a great majority of our tapes, we have used sounds generated by video images or images conceived from the sound spectrum.

Tools used in this process were standard audio synthesizing instruments, voltage controlled oscillators and other frequency generated circuits.

Until now, before our encounter with the computer, our expression of image-sound-image has been direct and linear, partly on purpose, partly because we lacked additional, more complex coding tools. Especially in its primitive interface of cause and effect, the process has revealed to us the behavior of the medium, its materiality and its control modes.

Our work has developed through design and use of special videotools, which have progressively contributed to the formal and conceptual complexity of our imagery.

In this process, we have worked in close collaboration with several tool designers and builders, notably Eric Siegel, George Brown, Bill Etra, Steve Rutt, Don McArthur and Jeffrey Schier.

## TOOLS

### *R/E Scan Processor*

Produced in 1974 by Steven Rutt and William Etra.

An analog device using a programmable deflection system of the cathode ray tube to reshape standard television frames.

### *Dual Colorizer*

Produced in 1972 by Eric Siegel.

A device which assigns color to black and white images according to the grey scale differences. "Dual" indicates that there are two separate colorizing channels.

### *Multikeyer*

Produced in 1973 by George Brown.

A device which assigns up to six layers of discrete camera images, allowing manipulation of these images as if they were in real foreground/background relationships. Additionally, in this real time process, the re-assignment of the plane-location can be made. Another operational mode quantizes the grey scale of a single input into six discrete grey levels.

### *Programmer*

Produced in 1974 by George Brown.

The complexity of the multikeyer operation necessitated automation of its processes. We therefore commissioned George Brown to construct a programmable control device able to store a sequence of operations and perform them automatically. Brown's approach was to construct a fully digital instrument.

### *H.D. Variable Clock*

Produced in 1972 by George Brown.

A pulse generator operating in the regions of the horizontal sync (15,750Hz) capable of finely controlled deviation from the standard horizontal frequency. It enabled us to introduce the dynamic element of controlled horizontal drift to the video image.

### *Field Flip/Flop Switcher*

Produced in 1971 by George Brown.

A variable speed programmable vertical interval switcher, selecting between two sources at specified field multiples.

*Whenever a tool is specified in the tape description, the credit goes to those individuals.*

## tapes by Steina and Woody

### 1. *Sketches*, 1970

Time: 27 min. b/w

An assemblage of early experiments with elementary techniques of image processing based on a human action, or performance amplified by the electronic vocabulary. The sketches are: Red roses – Let it be – The kiss – Charlie's story – Alfons – Torture – Freeze dance.

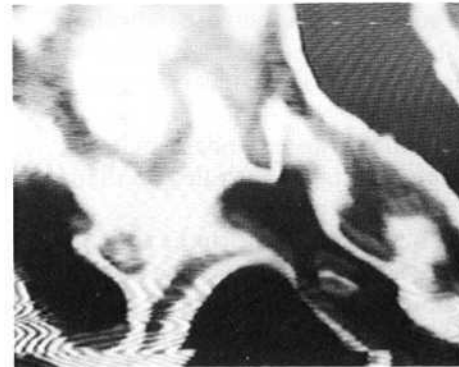


1

### 2. *Calligrams*, March 1970

Time: 12 min. b/w

A re-scan camera is pointed at the television monitor displaying a pre-recorded tape. A misalignment of the horizontal hold causes a vertical multiplication of the image.



4

### 3. *Sexmachine*, September 1970

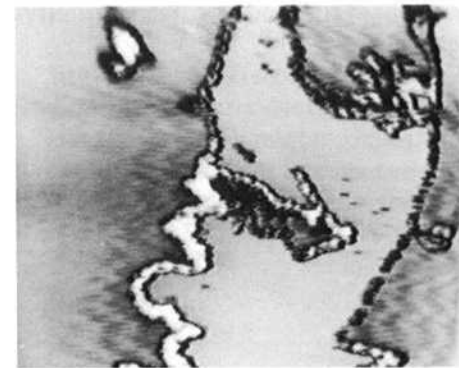
Time: 6 min. b/w

An electronically organized sex fantasy.

### 4. *Tissues*, October 1970

Time: 6 min. b/w

Various camera images are randomly inserted onto a pre-recorded tape. These forced edits become the source of abrupt voltage changes in the audio, when looped through a sound-synthesizer.



7

### 5. *Jackie Curtis' First Television Special*, 1970

Time: 45 min. b/w

A parody of the television specials personifying, in Jackie Curtis (an author and performer), the euphoric attitudes of the sixties Counter Culture in New York City.

### 6. *Don Cherry*, October 1970

Time: 12 min.

Don Cherry performs under the Arch in Washington Square, New York City. *Don Cherry* was co-produced with Elaine Milosh.

### 7. *Decay #1*, October 1970

Time: 7 min., 6 sec.

A face, pre-recorded on a videotape is manually forwarded on the playback, to produce image decay.

Special Videotool: Dual Colorizer.



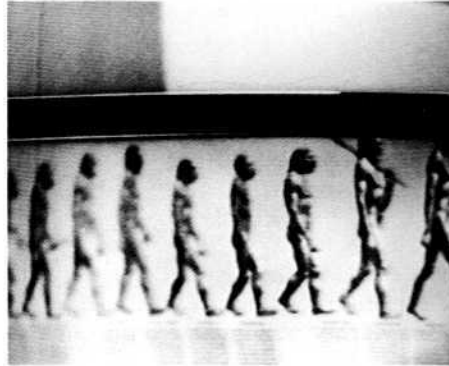
8

8. *Decay #2*, October 1970

Time: 6 min., 37 sec.

An audio generated shape is pre-recorded on a videotape which is then manually moved on the video playback to produce image decay.

Special Videotool: Dual Colorizer.



9

9. *Evolution*, November 1970

Time: 16 min. b/w

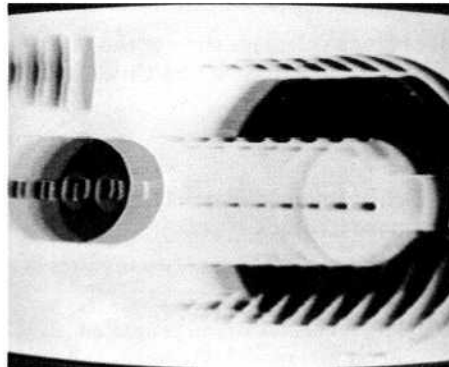
A three-segment tape, containing fundamentals of the early works. Image originated from sounds, sound activated by a video feedback, and a horizontally drifting frame.

10. *Discs*, March 1971

Time: 5 min., 56 sec. b/w

A camera image of a reel is set in a rapid motion by a difference in horizontal camera drives. The image repetition results from a time delay, produced by re-entering the signal into the system; a visual echo. Sounds result from a video signal interfaced with a sound synthesizer.

*Discs* were produced as a single channel multi-screen environment (circle).



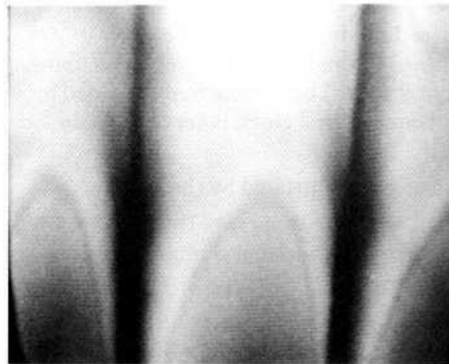
10

11. *Shapes*, March 1971

Time: 12 min., 43 sec. b/w

A pair of audio oscillators fed into a monitor input causes interference patterns with the faster frequency. By altering the shape of the audio waves and through oscillator drift, various permutations are produced.

*Shapes* were produced with support from the Creative Artists Public Service Program.



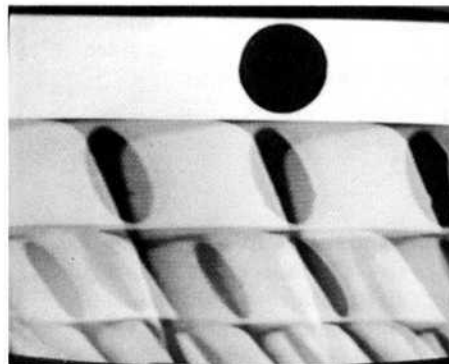
11

12. *Black Sunrise*, March 1971

Time: 21 min., 8 sec.

A performance of energies organized into electronic images and sounds. Sound results from the video signals interfaced with a sound synthesizer.

Special Videotool: Dual Colorizer.

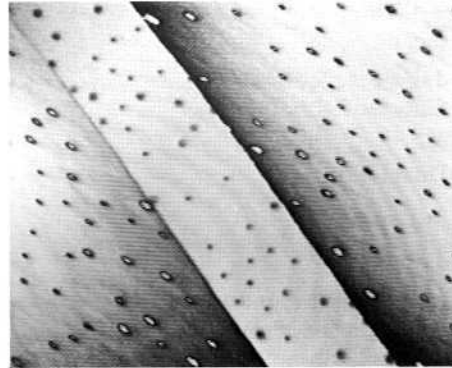


12

13. *Keysnow*, October 1971

Time: 12 min.

A camera organized texture is set to travel at various harmonic speeds of the line frequency of video. Sounds are modulated by the image.



13

14. *Elements*, November 1971

Time: 9 min.

Variations of a video feedback as an image building material, controlled and processed through a video keyer. The sounds result from video signals interfaced with an audio synthesizer.

Special Videotool: Dual Colorizer

*Elements* were produced for a videotape show at the Whitney Museum of American Art, New York City.



14

15. *Spaces I*, April 1972

Time: 15 min. b/w

First Segment (After Escher) simulates depth of a geometric texture, mirrored by a video feedback.

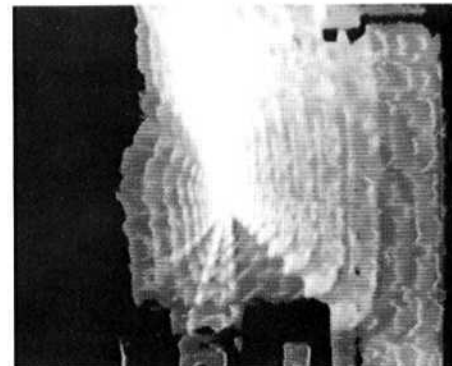
Second Segment (After Magritte) exchanges two textures of a stone through priority of a video keyer.

Third Segment (After Dali) processes sound generated shapes through two cameras juxtaposed 90 degrees and keyed over each other.

Fourth Segment (After Tanguy) uses two cameras in a feedback loop, combined through a special effects generator by a mode of horizontal split. The bottom part provided by a camera driven from an external clock is set to a rapid horizontal drift.

Sounds are products of, or are initiated by the images.

*Spaces I* was produced, with the support of the New York State Council on the Arts, as a horizontal multi-screen single channel environment.



15

16. *Distant Activities*, May 1972

Time: 6 min.

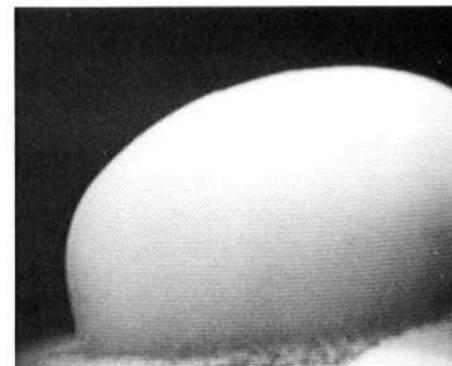
The protagonist is a video feedback, processed and controlled through a video keyer. Sound is from video signals interfaced with an audio synthesizer.

Special Videotool: Dual Colorizer

17. *Spaces II*, August 1972

Time: 15 min. b/w

Three layers of textures and shapes are collaged through two cascaded video keyers. The independent control of the horizontal camera drives induces various horizontal movements of image planes. Sounds result from video signals interfaced with audio synthesizers.

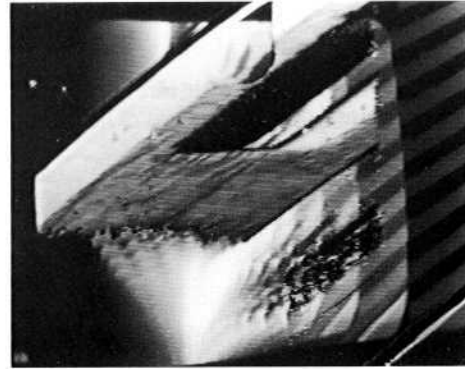


16



Special Videotool: Multikeyer.

*Spaces II* was produced at the National Center for Experiments in Television at KQED in San Francisco, with the support of NCET and the National Endowment for the Arts. It was originally designed as a horizontal multiscreen single channel environment.



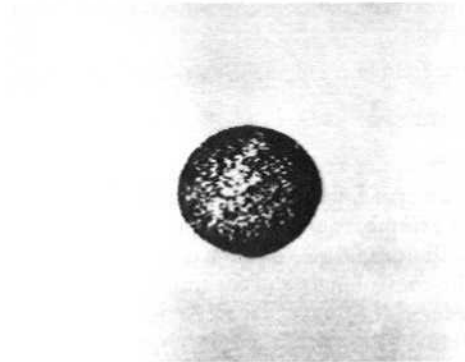
17

18. *Soundprints*, August 1972

Time: endless loops

Concentric images are constructed from two sound envelopes of a sound synthesizer, modulating X and Y inputs of a scan converter with a store/decay mode. The work is designed to indicate the material unity of both sound and image.

*Soundprints* were produced at the National Center for Experiments in Television at KQED, San Francisco.



18

19. *Home*, January 1973

Time: 16 min., 30 sec.

Still life transformed through the inner dynamic of electronic image processing.

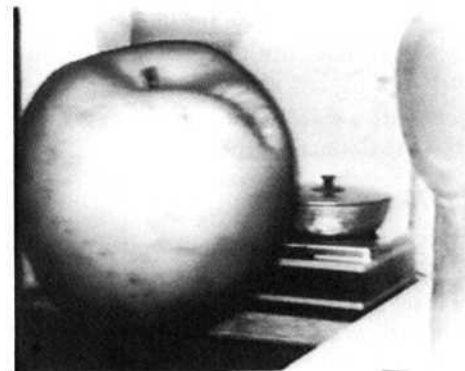
Sequence 1 (Apple, shoe, book, instruments, bread): The difference in horizontal drive of the cameras produces horizontal drift of layered image planes, separated by keying.

Sequence 2 (Teapot, cup, onions, lamp): Two camera images are switched by a video sequencer. The lamp scene uses strobes locked to the video field rate.

Sequence 3 (Salt, bottle, bowl): Image planes are separated by keying and the bowl image is keyed over itself.

Special Videotools: Dual Colorizer; Multikeyer; Field Flip/Flop Switcher.

*Home* was produced with the support of the New York State Council on the Arts, and is dedicated to Brice Howard.



19

20. *Golden Voyage*, April 1973

Time: 28 min., 32 sec.

In this homage to Magritte, loaves of bread travel through electronic landscapes, assembled from camera images and pre-taped materials, layered through a multikeyer. The horizontal image-drifts result from a retimed horizontal drive of the cameras. Other movements are produced by panning, zooming and by a turntable.

Special Videotools: Dual Colorizer; Multikeyer; Programmer.

*Golden Voyage* was produced with the support of the New York State Council on the Arts.



20

21. *Vocabulary*, April 1973

Time: 5 min., 55 sec.

A program designed to convey in a didactic form the basic energy laws in electronic imaging. The process of keying, timing and system feedback is discussed visually.

Special Videotools: Multikeyer; Scan Processor; Dual Colorizer.



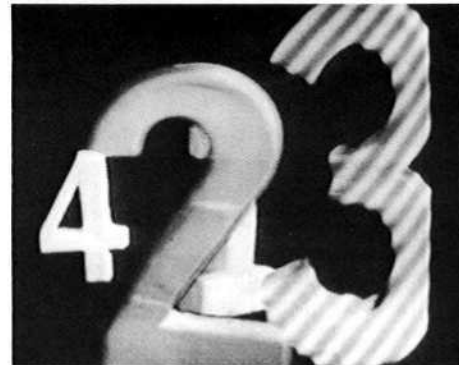
21

22. *Noisefields*, January 1974

Time: 12 min., 20 sec.

Colorized video noise is keyed through a circle. A Field Flip/Flop switch selects between the normal and inverted mode at various field rates. The energy content of the video modulates the sound.

Special Videotools: Field Flip/Flop Switcher; Dual Colorizer.



23

23. *1-2-3-4*, March 1974

Time: 7 min., 45 sec.

Exercise for four cameras and digitally controlled six input keyer. Images of the numbers one, two, three and four, joined later by oscillator textures and the color blue, are routed through the control matrix of the multikeyer, which re-arranges the order of the image planes. An interfaced tone generating sequencer relates the tone changes to the switching of the video sequences. Variable frequency clocks control the horizontal drifting of the images.

Special Videotools: Programmer; Multikeyer; H.D. Variable Clock; Dual Colorizer.

*1-2-3-4* was produced with a videotool development grant from the New York State Council on the Arts.



24

24. *Solo for 3*, April 1974

Time: 4 min., 18 sec.

Three cameras see different sizes of the number 3, while the fourth camera is set to a feedback. The image planes, layered through a multikeyer, are arranged through a switching matrix of the multikeyer and sequenced by a digital musical instrument. The horizontal drift of the images is controlled by a variable clock.

Special Videotools: Programmer; Multikeyer; H.D. Variable Clock; Dual Colorizer.

*Solo for 3* (from the series of *1-2-3-4*) was produced with a videotool development grant from the New York State Council on the Arts.

25. *Heraldic View*, May 1974

Time: 4 min., 15 sec.

An oscillator generated pattern drifts over a camera view. Sharp bursts of voltages generated on an audio synthesizer are interfaced with control levers of a keyer, determining the opening of the front, oscillator generated image to the background camera image.

Special Videotools: Multikeyer; Dual Colorizer.



26. *Telc*, August 1974

Time: 5 min.

A portapak videotape of a renaissance town in Southern Bohemia, is displayed on a scan processor. The identical image signal is connected to the vertical deflection system of the scan processor, translating the energy of the image into a vertical position of scan lines.

Special Videotools: Scan Processor; Dual Colorizer.

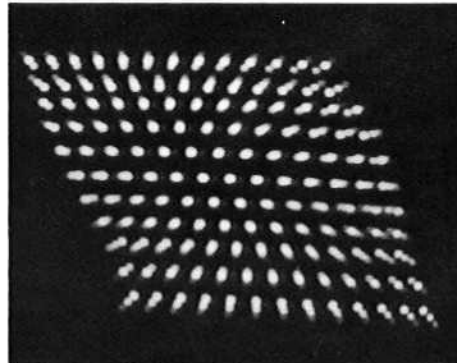
27. *Soundgated Images*, Summer 1974

Time: 9 min., 15 sec.

A sampler of various interfacing modes of sound and image.

Special Videotools: Programmer; Multikeyer; H.D. Variable Clock; Scan Processor; Dual Colorizer.

*Soundgated Images* was produced with a videotool development grant from the New York State Council on the Arts.



28. *Soundsize*, September 1974

Time: 4 min., 40 sec.

A generated dot pattern is displayed on a scan processor. The random cycles of control voltages of a sound synthesizer are utilized in the control of both the sound pitch and image size.

Special Videotool: Scan Processor.

29. *Update*, August 1977

Time: 30 min.

(refer to description 30)

30. *Update*, April 1978

Time: 30 min.

In the process of developing digital imaging tools, we have encountered new experiences, going well beyond esthetic considerations. We have had to deal with a new generation of hardware, designed and constructed to our needs, and with a large body of knowledge, represented by the operational modes of the computer. At this stage, our main concern has been to communicate the structural level of the tools and images. We realize that this involvement generates its own area of information, has its own audience and its own developing genre.

## 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 view point, 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 retaped 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

4. *Switch! Monitor! Drift!*, November 1976

Time: 50 min., b/w

5. *Snowed Tapes*, February 1977

Time: 15 min., b/w

6. *Land of Timoteus*, March 1976

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.

Special Videotools: Field Flip/Flop Switcher.

*Land of Timoteus* was produced from source material gathered in Iceland, September 1975.

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.

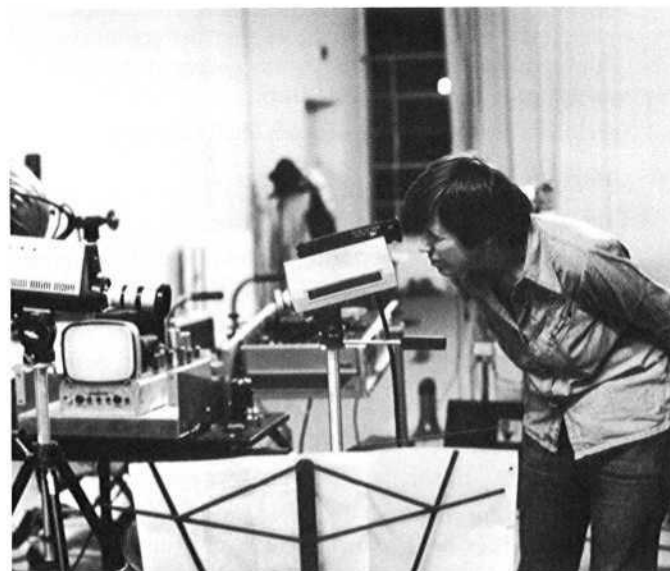
Special Videotools: Field Flip/Flop Switcher; Scan Processor.

Special credit to the John Simon Guggenheim Foundation.

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



1



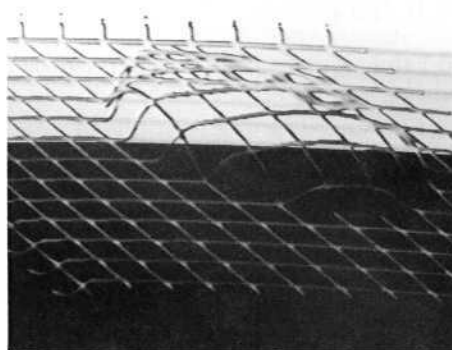
## tapes by Woody

### 1. *Explanation*, July 1974

Time: 11 min., 40 sec.

A generated crosshatch pattern, displayed on a scan processor and tilted by a locked waveform, is keyed over a synthetic landscape. A pair of slow ramp generators, connected to the height and width controls of the displayed system, provide gradual changes in the image position and size. The ramp generators are the simultaneous source for sound and image control.

Special Videotools: Multikeyer; Dual Colorizer; Scan Processor.



1

### 2. *Reminiscence*, August 1974

Time: 4 min., 50 sec.

A portapak videotape of a walk through a farmhouse in Moravia, a place in Woody's youth, is displayed on a scan processor. The identical image signal is connected to the vertical deflection system of the scan processor, translating the energy of the image into a vertical position of scan lines.

Special Videotools: Scan Processor; Dual Colorizer.



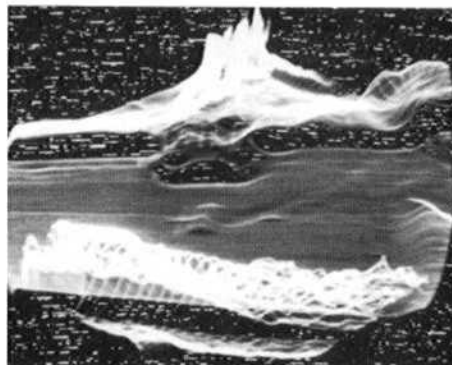
2

### 3. *C-Trend*, October 1974

Time: 9 min., 47 sec.

A camera view from a window is displayed on a scan processor. The identical image signal is connected to the vertical deflection system of the scan processor, translating the energy 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.

Special Videotools: Multikeyer; H.D. Variable Clock; Scan Processor; Dual Colorizer.



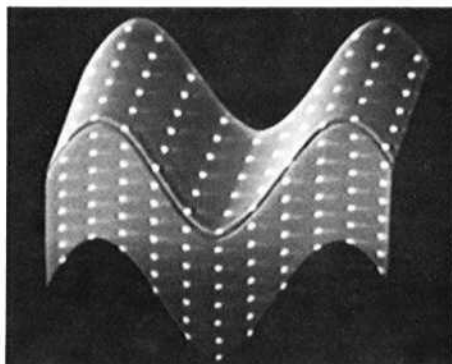
3

### 4. *The Matter*, December 1974

Time: 4 min., 7 sec.

A generated dot pattern 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 controls the image. The identical waves are the source of sound.

Special Videotools: Scan Processor; Multikeyer.



4



## FILMS BY WOODY

Films numbered 1 to 7 were made during the years at the Film School of Prague.

Films 8 and 9 were produced through a Studio of Documentary Films in Prague, which provided the camera equipment, film footage and the postproduction expenses; the production itself was footed by Steina.

Film 13, *Time/Energy Objects*, was made during the artist-in-residency program of Artpark, Lewiston, N.Y.

Films 16, 17, 19, 22, 24, 25, 26, 28, 29, were made under a grant from NEA under a project "Recorded Images."

Except for film 2, all the films on this list are in black and white.

Films 13 to 29 utilize the R/E Scan processor to shape and carry out their pre-conceived transformations. These films are passive recordings of electronic images, having all internal imaging and syntactic composition finalized electronically. The original reason for making films at all, was the relative simplicity in making a stereo-scopic image interlock, still a dilemma in television.

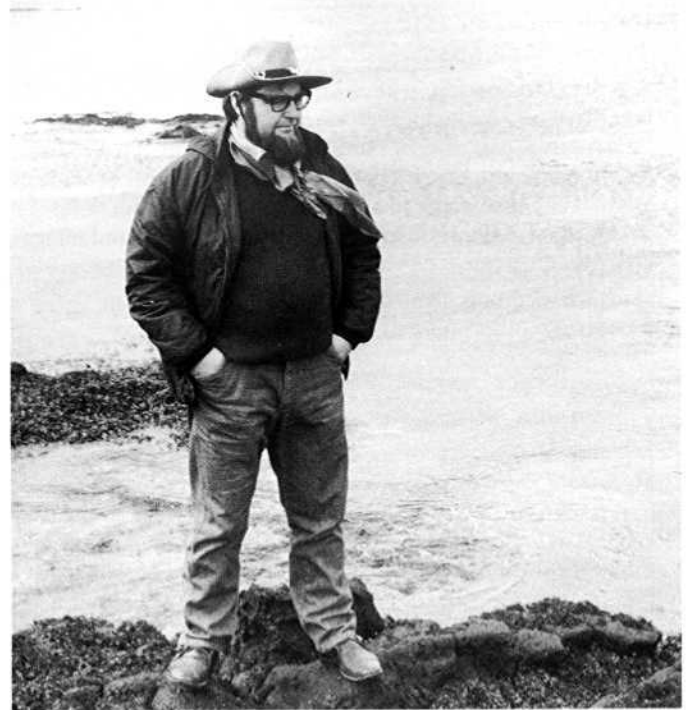
Then I made more films to satisfy my curiosity about video, existing in the milieu of film.

Filmed in Czechoslovakia, 1960-63:

1. *Zdymadla (The Locks)*, silent, 16mm, 10 min., 1960 (lost)
2. *Ve dve odpoledne (Two P.M.)*, sound, 35mm, 16 min., 1961
3. *Jazz Festival v Karlovych Varech (in Carlsbad)* sound, 35mm, 20 min., 1962
4. *Zachytna Stanice (Withdrawal)*, sound, 35mm, 12 min., 1962
5. *Odjezd Brancu (The Recruits)*, sound, 35mm, 17 min., 1962
6. *U Pana Capka (Visiting Mr. Capek)*, sound, 35mm, 15 min., 1963
7. *Predmesti (The Outskirts)*, sound, 35mm, 17 min., 1963

Filmed in Iceland, 1964:

8. *Velrybarska Stanice (Whale Cutting Station)*, sound, 35mm, 12 min., 1964
9. *Sezona v Seydisfjordu (The Herring Season in Seydisfjordur)*, sound, 35mm, 20 min., 1964

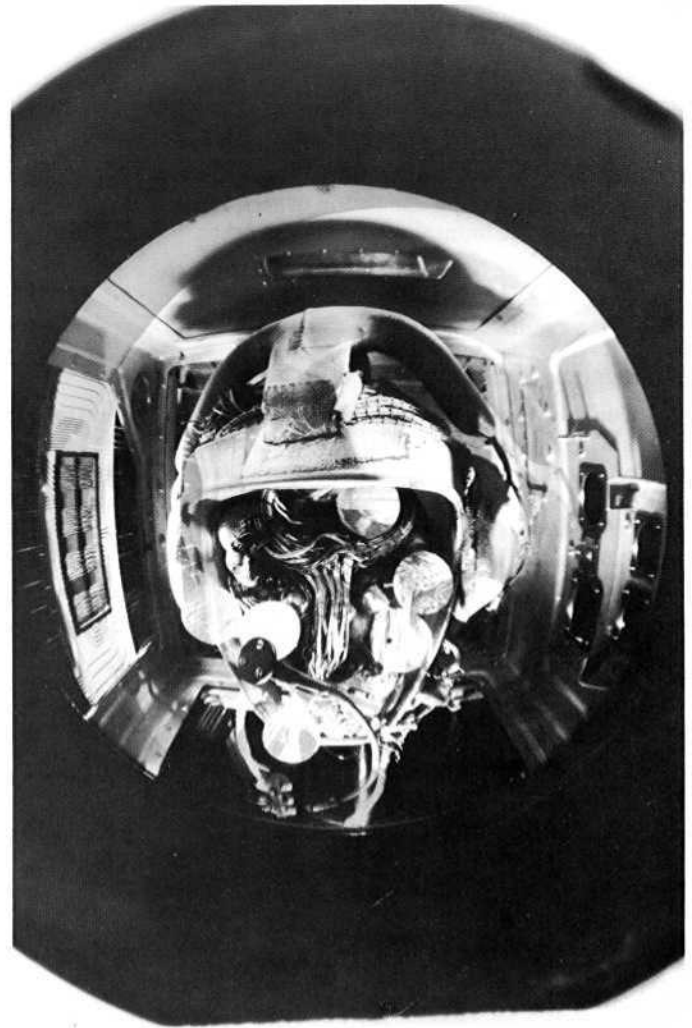


Filmed in Algeria, 1965:

Two films for Bureau Politique of the Algerian Government. Films not completed. Winter, 1965

Filmed in U.S.A., 1968-77:

10. *Aimless People*, 3 screens, sound, 16mm, 4 min., 1968
11. *Peril in Orbit*, 3 screens, sound, 16mm, 4 min., 1968
12. *360 degree space records*, 3 screens, sound, 16mm, 4 min., 1968
13. *Time/Energy Objects*, stereo film, 16mm, silent, 13 min., 1975
14. *The City*, stereo sketch, 16mm, silent, 3 min., 1975
15. *Gorge*, stereo sketch, 16mm, silent, 3 min., 1975
16. *Noiseplane*, stereo film, 16mm, silent, 3 min., 1975
17. *Grazing*, 16mm, silent, 19 min., 1975
18. *No. 18 (Krysuvik)*, 16mm, silent, 11 min., 1975
19. *E-Object*, 16mm, silent, 11 min., 1976
20. *No. 20*, stereo film, 16mm, silent, 3 min., 1976
21. *No.21 (San Francisco streets)*, stereo film, 16mm, silent, 3 min., 1976
22. *Soundshape*, stereo film, 16mm, sound, 5 min., 1976
23. *No. 23 (Seal Cove)*, 16mm, silent, 11 min., 1976
24. *Torso*, 16mm, silent, 4 min., 1976
25. *No. 25 (Circular Noise)*, 16mm, silent, 5 min., 1977
26. *No. 26 (Rotating Panel)*, 16mm, silent, 5 min., 1977
27. *No. 27 (Frame Sizes)*, 16mm, silent, 5 min., 1977
28. *No. 28 (Face by Wave)*, 16mm, silent, 6 min., 1977
29. *No. 29 (Winding)*, 16mm, silent, 8 min., 1977



## OTHER WORK BY WOODY

### 1. *A Meeting/Greeting* 1967 (not realized)

Two film cameras are placed at the top of a fountain, scanning (interlocked) 180 degrees of a space each completing a 360 degree survey.

Two men enter the field of vision of each camera and proceed around the fountain to greet each other.

The cameras are in an autonomous scan from the event, and maintain the presence of space rather than the recording of a human event.

### 2. *360 degree camera/scanner* 1968

I modified a 16mm camera and built a scanner by mounting a light weight mirror, slanted 45 degrees on a horizontally rotating ring. The ring had a large opening in the middle, allowing light/image captured by the mirror to reach the lens of a film camera positioned vertically. The film transport and rotation of the mirror (the position) were interlocked mechanically, pulling film around the aperture continuously.

I made recordings in two modes:

- a) Strobed environment
- b) Continuous slit recordings

In the strobed mode I used an open camera aperture which received a sequence of frames from the scene, illuminated by a stroboscopic light. Frames were to be projected by the opposite process, reconstructing the space. I made several recordings on a model scale, but failed to build the projector.

In the continuous slit recording I replaced the open aperture by a narrow slit, which organized and laid image on film, acting under a certain speed of film transport as a light timer. To my surprise, when I projected the films (as 360 degrees) the north and south portions of the image were of full height, but the east-west portions were collapsed into a slit size, forming a horizontal line only. This principle proved itself to be conceptually deficient in its applications as a general imaging utility.

### 3. *Projected strobe* 1968

I placed a high frequency strobe light (up to 1200 flashes/second) under the rotating scanner.

By varying the speed of rotation of the scanner and flashes of the strobe, I created a total, pulsating environment with relatively static (harmonic distribution between rotation and strobe rate) or dynamic (rotating, drifting) succession of images, reflected from the walls and ceiling.

### 4. *Hand-held Strobe Projector* 1968

I built a hand-held, pistol-like, free-aimed strobe projector with a 16mm film loop capable of placing images on any location within a darkened environment.

### 5. *Light-Activated Screen* 1968

I prepared a light sensitive screen, onto which an image of a face was gradually written in, decayed and refreshed by an occasional flash of a strobe, placed in the housing of a projector, holding the slide of the face.

### 6. *Compositions in Music* 1968-78

Between 1968 and the present, notably in 1970 and 1976, I have produced a certain volume of sounds, mostly electronically. The compositions are oriented toward textural permutations; some, however, work in sound placement or movement in space or sound rotation through quad channel sound distribution. Except for a few performed events, all works are made on tape. The sound works have been played in The Kitchen, Albright-Knox Art Gallery, SUNYAB and WBFO.

*Magic Mushroom*

*The West*

*D-Track*

*Brass Elevator*

*A Den*

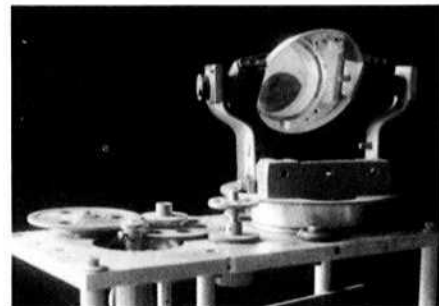
*S-Structure*

*Allocated Sounds*

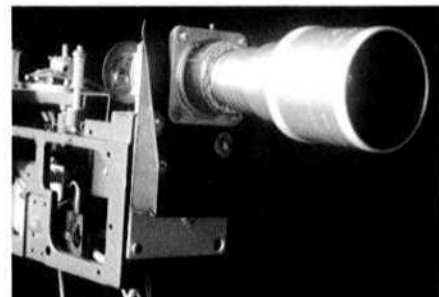
*Relief*

*Golden Voyage*

*Hysteria, Trivia, Choreomania* (a large work in three parts)



2



4

## EXHIBITIONS/INSTALLATIONS (selected)

- 1971**
- S/W Max's Kansas City  
New York  
*The Vasulkas*  
February 8-10
- S/W Global Village  
New York  
*Jackie Curtis' First and Second Television Special*  
February 28
- S/W WBAI Free Music Store  
New York  
*Continuous Video Environment*  
April
- S/W Merce Cunningham Studio at Westbeth  
New York  
*Video Festival*  
June 24 and July 10
- S/W Poster Gallery, University Art Museum  
Berkeley, California  
*An Evening with the Vasulkas*  
July 24, August 1 and 14
- S/W The Kitchen  
New York  
*Systematic Showings and Live Video Performances*  
July 1971 - July 1972
- S/W Wolper Video Center  
Hollywood, California  
*Syntonic Video '71*  
August 19-22
- S/W Experimental Television Center  
Binghamton, New York  
*Transmitted Environment*  
October 28
- S/W New Paltz, New York  
*Street Video: A Presentation on the Streets of New Paltz*  
October 29
- S/W 69th Regiment Armory  
New York  
*Avant Garde Festival*  
November 19
- S/W Whitney Museum of American Art  
New York  
*A Special Video Tape Show*  
December 3-15
- 1972**
- S/W Minneapolis College of Art and Design  
Minneapolis, Minnesota  
*National Video Tape Festival*  
August 29 - September 7
- S/W Video Free America  
San Francisco, California  
*Video Presentation*  
September 14
- S/W Vancouver Art Gallery  
Vancouver, British Columbia, Canada  
*Video Presentation*  
September 16-17
- S/W The Alexander Hamilton Hudson River Boat,  
South Street Seaport Museum  
New York  
*The Avant-Garde Festival*  
October 28
- 1973**
- S/W Joslyn Art Museum  
Omaha, Nebraska  
*Omaha Flow Systems*  
March 30 - April 24
- S/W Everson Museum of Art  
Syracuse, New York  
*Circuit: A Video Invitation*  
April 17 - May 18
- S/W The Kitchen  
New York  
*Golden Voyage: New Video by The Vasulkas*  
April 19

W McLaughlin Library, University of Guelph  
Guelph, Ontario, Canada  
*Video Circuits*  
December 4 - January 2, 1974

S/W The Toledo Museum of Art  
Toledo, Ohio  
*Good Taste: Representations of Food*  
December 16 - January 27, 1974

**1974**

S/W WXXI, Channel 21  
Rochester, New York  
*Homemade TV*  
January 17

S State University of New York at Buffalo  
Buffalo, New York  
*Women in Film and Video Festival*  
February 16-18

S/W Norton Hall, State University of New York at Buffalo  
Buffalo, New York  
*Electronic Environment*  
April 8-13





- W Port Washington Public Library  
Port Washington, New York  
*Video: Art Form and Social Tool*  
May 30
- S/W The Kitchen  
New York  
*2nd International Computer Art Festival*  
June 1-15
- S/W Pendleton Art Information Center,  
University of Michigan  
Ann Arbor, Michigan  
*Artists Videotape*  
October 19-24
- S/W Musée d'art contemporain  
Montreal, Quebec, Canada  
*L'Image électronique*  
November 15-17
- S/W Rice University  
Houston, Texas  
*New Works by The Vasulkas*  
December 6
- S/W Anthology Film Archives  
New York  
*From Film to Video*  
December 7-8
- S/W La Cinémathèque Royale de Belgique  
Knokke Heist, Belgium  
*Knokke Heist Film Festival: Exposition de  
Video Experimentale*  
December 25 - January 2, 1975
- 1975**
- S Sonja Henie Onstad Centre  
Oslo, Norway  
*Video in America*  
January 12
- S The American Center  
Stockholm, Sweden  
*Video: The New Art Medium*  
January 16
- S/W Institute of Contemporary Art  
University of Pennsylvania  
Philadelphia, Pennsylvania  
*VIDEO ART*  
January 17 - February 28
- S The American Library  
Brussels, Belgium  
*Video: A New Art Medium*  
January 21
- S/W Media Study, Inc.  
Buffalo, New York  
*A Video Series*  
January 25
- W New England Center for Continuing Education  
Durham, New Hampshire  
*Video Image Nation*  
February 7-9
- W The Baltimore Museum of Art  
Baltimore, Maryland  
*The Genesis of Electronic Sound and Images*  
February 28
- S/W Fundacion Museo de Arte Contemporaneo de Caracas  
Caracas, Venezuela  
*Arte de Video*  
April 1-30
- W Governors State University  
Park Forest South, Illinois  
*Media Rare: A New Media Festival*  
April 24-25
- S/W Serpentine Gallery  
London, England  
*The Video Show*  
May 1-25
- S/W Whitney Museum of American Art  
New York  
*Projected Video*  
June 5-8

S/W Albright-Knox Art Gallery  
Buffalo, New York  
*S.E.M. Spring Festival*  
June 7-8

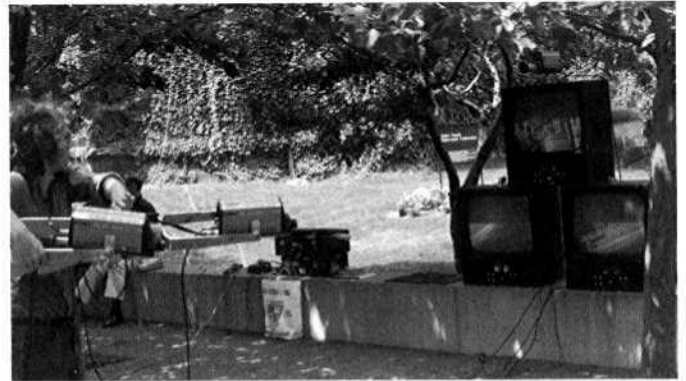
W Cathedral Park  
Buffalo, New York  
*Environment*  
July 14-16

S Cathedral Park  
Buffalo, New York  
*Environment*  
July 17-19

S/W XIII International Bienal  
São Paulo, Brazil  
*VIDEO ART USA*  
October 17 - December 15

S/W The Kitchen  
New York  
*Video by The Vasulkas*  
November 18-26

S/W WXXI, Channel 21  
Rochester, New York  
*The Electronic Image by Steina and Woody Vasulka*  
November 25



W Collective for Living Cinema  
New York  
*Alphons Schilling/Woody Vasulka: Binocular Works*  
December 20-21

**1976**

S HALLWALLS  
Buffalo, New York  
*Video Show/Show Video*  
March 15-25

S Anthology Film Archives  
New York  
*Live Video and Videomakers*  
April 24-25

S/W Artists' Lab  
Woodstock, New York  
*Video Presentation*  
April 28

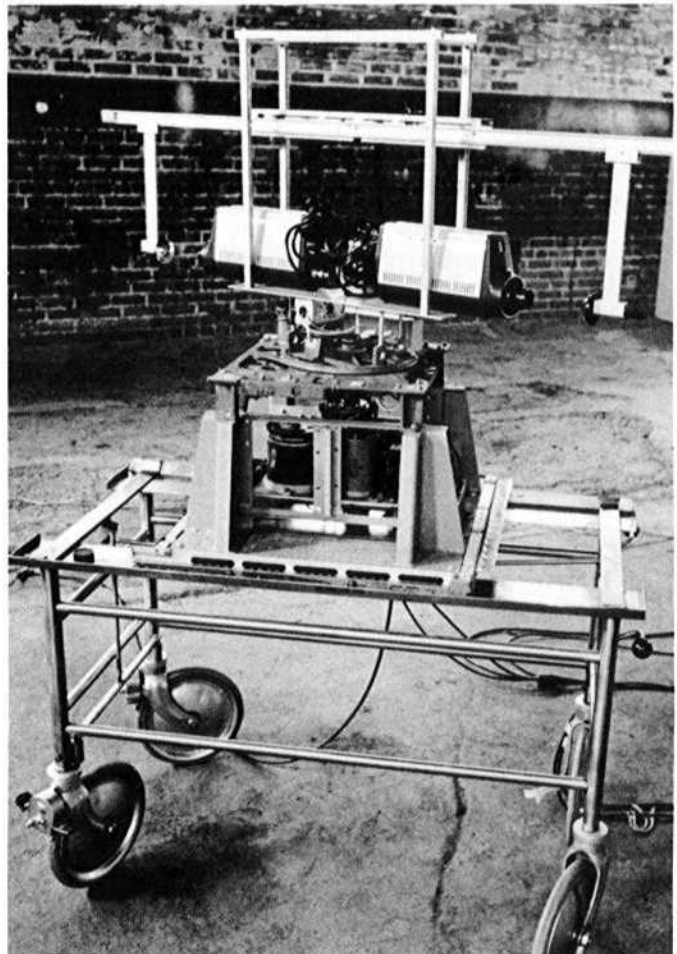
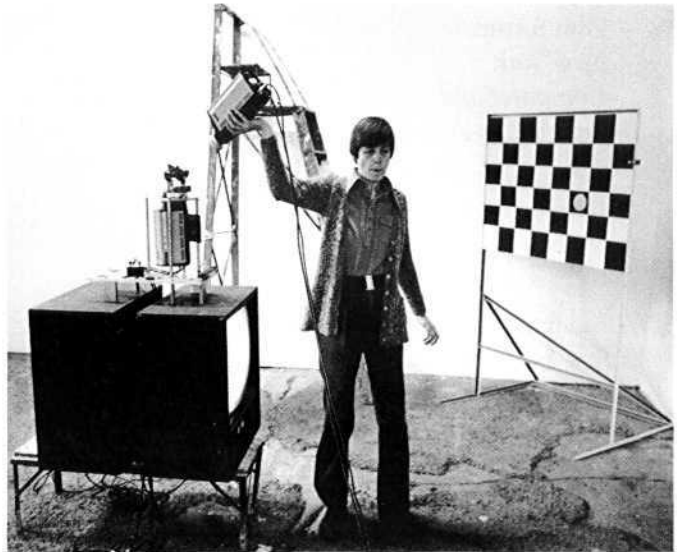
W New School for Social Research  
New York  
*Video Presentation*  
May 1

S Berliner Film Festival  
Berlin, Germany  
*6. Internationaler Forum des Jungen Films*  
June 28, 30 and July 2

S/W The Museum of Modern Art  
New York  
*Projects: Video IX*  
July 12 - September 30

W Center for Media Study, SUNYAB  
Buffalo, New York  
*Time/Energy Objects*  
July 28

S Pittsburgh Filmmakers Inc.  
Pittsburgh, Pennsylvania  
*Video Presentations*  
October 1-2



- W Film Forum  
New York  
*Computer and Video Films*  
October 14-17 and 21-24
- S University of Maine  
Orono, Maine  
*Video Presentation*  
October 14
- S/W Biddick Farm Arts Centre  
Tyne & Wear, England  
*Video Exhibition*  
October 18-31
- S Donnell Public Library  
New York  
*Meet the Makers Video Series*  
November 4
- S Collective for Living Cinema  
New York  
*Switch! Monitor! Drift!*  
November 5
- W HALLWALLS  
Buffalo, New York  
*Recent Binocular Works on Film*  
November 27
- S/W Media Study Inc.  
Buffalo, New York  
*An Exhibit Preview*  
December 15
- S/W Everson Museum of Art  
Syracuse, New York  
*Matrix I, Electronic Materials*  
December 17

### 1977

- S The Museum of Modern Art  
New York  
*Video XI*  
January-April
- S And/Or Gallery  
Seattle, Washington  
*Two Video Programs*  
January 12-13

- S HALLWALLS  
Buffalo, New York  
*Buffalo Videomakers Previewing Their Work*  
February 13
- S/W Whitney Museum of American Art  
New York  
*Biennial Video*  
March 20-27
- S Media Study Inc.  
Buffalo, New York  
*Electronic Art Series*  
March 30 and May 20-21
- W Anthology Film Archives  
New York  
*Electronic Image in Film*  
April 9-10
- S/W School of The Art Institute of Chicago  
Chicago, Illinois  
*Video Presentation*  
April 21
- S Herbert F. Johnson Museum of Art  
Ithaca, New York  
*3rd Annual Ithaca Video Festival*  
April 26 - May 1  
traveled to Arnot Art Museum, Elmira; Chautauqua-Cattaraugus Libraries, Jamestown and Everson Museum of Art, Syracuse
- S Walnut Street Theater  
Philadelphia, Pennsylvania  
*Video Presentation*  
April 28
- S/W Dundas Valley School of Art  
Dundas, Ontario, Canada  
*Video Presentation*  
May 3
- S Williams College  
Williamstown, Massachusetts  
*Video Presentation*  
May 3

- S/W Global Village  
New York  
*Video Documentary Festival*  
May 29
- S/W Center for Experimental Art and Communication (C.E.A.C.)  
Toronto, Ontario, Canada  
*Video Presentation*  
October 14
- S/W Biddick Farm Arts Centre  
Tyne & Wear, England  
*Video Exhibition*  
October 17-29
- S Anthology Film Archives  
New York  
*Snowed-in Tape and Other Work*  
November 19-20
- S/W Brooks Memorial Art Gallery  
Memphis, Tennessee  
*Recent Media*  
December 3-31
- S Powerhouse Gallery  
Vancouver, British Columbia, Canada  
*Women's Video*  
April 3-7
- S Experimental Television Center  
Binghamton, New York  
*Video by Videomakers: Recent Work by Steina*  
April 14
- S Prendergast Gallery  
Jamestown, New York  
*Recent Videoworks*  
May 2
- S/W The Museum of Modern Art  
New York  
*Projects: Video XVIII*  
May 4 - June 20
- S State University of New York at Buffalo  
Amherst, New York  
*Video Presentation*  
July 19

## 1978

- S/W Massachusetts College of Art  
Boston, Massachusetts  
*The Video Show*  
March 6-10
- S Massachusetts College of Art  
Boston, Massachusetts  
*Video Presentation*  
March 8
- S/W Global Village  
New York  
*Notations*  
March 11
- S/W Video Free America  
San Francisco, California  
*Digital Images*  
April 1



TEACHING/WORKSHOPS/LECTURES  
ARTISTS-IN-RESIDENCE/CONFERENCES  
(selected)

1972

- S/W USIA Training Division  
Washington, D.C.  
*Arts in America Seminar*  
February 7-11
- S/W Antioch College  
Baltimore, Maryland  
*Video Workshop*
- S/W Ministry of Culture  
Caracas, Venezuela  
*Video Workshop*
- S/W National Center for Experiments in  
Television, KQED  
San Francisco, California  
*Artists-in-Residence*
- S/W State University of New York at Alfred  
Alfred, New York  
*Residence Workshop*

1973

- S/W State University of New York at New Paltz  
New Paltz, New York  
*Residence Workshop*
- S/W The Television Laboratory, WNET  
New York, New York  
*Artists-in-Residence*

1974

- W State University of New York at Buffalo  
Buffalo, New York  
*Three Lectures by Woody Vasulka: "Electrons:  
The Art Material"; "Time Structure of Electronic  
Images"; "The Television Myth"*  
November 5, 12, 19
- S/W Banff Art Center  
Banff, Alberta, Canada  
*Video Workshop*

1974-75

- S/W Ontario College of Arts  
Toronto, Ontario, Canada  
*Video Workshop*

1975

- S Media Study Inc.  
Buffalo, New York  
*Workshop in Video*  
February 7 - March 27
- S Rhode Island School of Design  
Providence, Rhode Island  
*Visiting Professor*  
April and May
- W State University of New York at Buffalo  
Buffalo, New York  
*Nuts and Volts Conference*  
May 7-9
- W Artpark  
Lewiston, New York  
*Artist-in-Residence*  
Summer
- S Women's Interart Center  
New York  
*Video Workshop*  
Fall
- S New York Hilton Hotel  
New York  
*Video Expo '75: Exhibits and Workshops*  
October 7-9
- S/W State University of New York at Albany  
Albany, New York  
*Residence Workshop*
- 1976
- W Media Study Inc.  
Buffalo, New York  
*Five Lectures by Woody Vasulka*  
May 17-21
- W Rensselaer Polytechnic Institute  
Troy, New York  
*Symposium on Art in a Technological Environment*  
November 13

S Visual Studies Workshop  
Rochester, New York  
*Video Workshop*

**1977**

W Office de la Création Cinématographique  
Paris, France  
Conference: *Le Cinéma et les théories qui le concernant*  
January 31 - February 4

W The University of Wisconsin  
Milwaukee, Wisconsin  
*Film-Theater-Video Conference*  
February 16-19

W University of Southern California  
Los Angeles, California  
*The Future of Television Conference*  
March 4-6

W Center for Media Study, SUNYAB  
and Media Study/Buffalo  
Buffalo, New York  
*Design/Electronic Arts Conference*  
March 10-13

S/W International Film Seminars  
Arden House, Harriman, New York  
*The Under-represented in American Television Seminar*  
June 2

S/W Albright-Knox Art Gallery  
Buffalo, New York  
*ART.V. Symposium*  
August 18

W New York University  
New York  
*Conference on Computing in the Arts and Humanities*  
October 21-23

**1977-78**

S State University of New York  
Fredonia, Brockport, Buffalo, Auburn, Old Westbury,  
Stony Brook, Plattsburgh, Loch Sheldrake,  
Schenectady, Poughkeepsie  
*Video Workshops in The Moving Image/The Maker Program*

**1978**

S/W Temple University  
Philadelphia, Pennsylvania  
*Conference on Visual Anthropology*  
March 10

S The Museum of Modern Art  
New York  
*Video Viewpoints: A Lecture Series with Vito Acconci, Beryl Korot, Jon Alpert, Bill Viola and Steina*  
March 13

W Millenium  
New York  
*Recorded Images: A Lecture/Demonstration*  
March 13

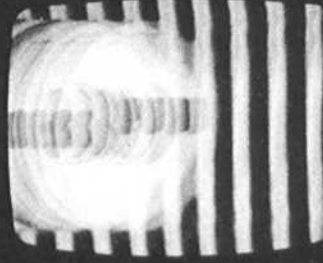
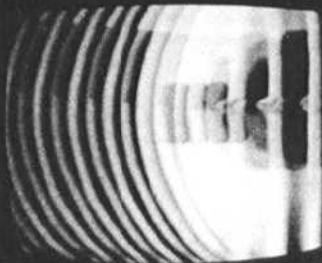
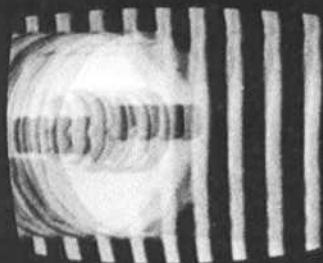
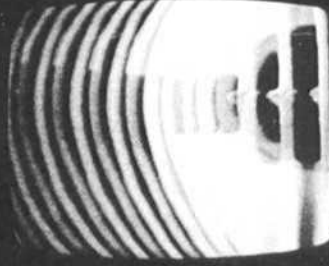
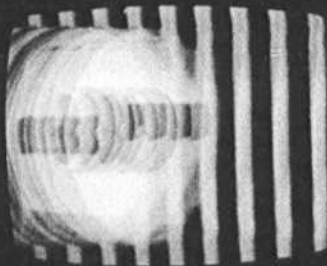
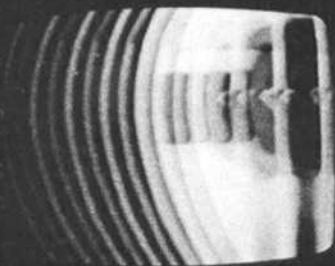
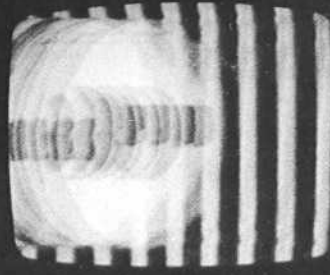
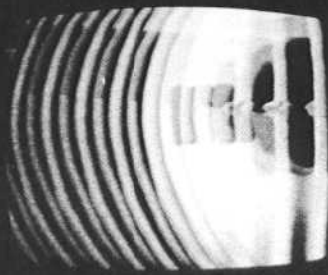
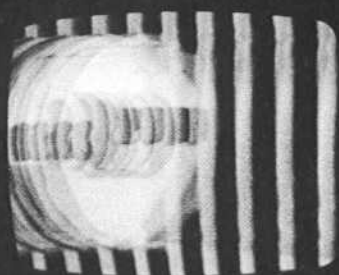
W Juneau-Douglas Community College  
Juneau, Alaska  
*Visiting Professor*  
June 26-30



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