

VIDEOTAPE COLLECTION

Media Study/Buffalo
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VIDEOTAPE LIBRARY OF EXPERIMENTAL VIDEOGRAPHIC WORKS

In August 1973, Media Study/Buffalo began building a Videotape Library for research and study purposes. The first collected tapes, interviews with thirteen documentary filmmakers, were produced as part of the ongoing Oral History of the American Independent Film, and among those whose interviews were preserved on video were D. A. Pennebaker, Willard Van Dyke, Robert Gardner, George Stoney, Ralph Steiner and Paul Morrissey. Their interview tapes have since been made available for in-house use by researchers of the documentary tradition.

With the support of Public Media grant R50-34-7 from the National Endowment of the Arts, Media Study/Buffalo was able to initiate a collection of important experimental videographic material that would serve as an archive of the history of experimentation with the manipulation of the electronic image, as well as a teaching collection for use in Media Study workshops and by individuals engaged in the study of video art. Of the 150 hours of videotape provided for by the grant, some selections were to come from each of the three major centers that had served to encourage experimentation with video during its early years - The National Center for Experiments in Television in San Francisco, WGBH in Boston and the Television Laboratory at WNET, Channel 13 in New York. In recognition also of the importance to the development of video art of individuals who had worked extensively on systems of their own design, Media Study/Buffalo also asked selected artists to make available both their finished work and early process experiments for inclusion in the collection, and among those participating include Skip Sweezy and Woody and Sheila Vasulka. It was to be characteristic of the collection that it contain not only completed video pieces by major artists but also individual and collaborative explorations of the electronic image, not necessarily completed, that characterized the earliest attempts to establish a vocabulary of visual effects while exploring the graphic potentials of the medium.

The collection, then, a primary resource of what has been done by artists encountering the medium of video with its unique possibilities for expression, recognizes the importance of the three experimental centers in aiding artists in these early encounters. Although individual artists working with and designing their own equipment have been important throughout the growth of video as an art, the establishment of experimental television centers, in conjunction with Public Broadcasting Stations, was recognized in the late 1960's as an important means of allowing numbers of artists access to the enormously expensive tools for manipulating and processing of the electronic image. Two such centers grew up almost simultaneously in 1967 - the Experimental Workshops at KQED in San Francisco, later to become the National Center for Experiments in Television, and WGBH in Boston, both supported by grants from the Rockefeller Foundation. The Television Laboratory at WNET-Channel 13 in New York was founded later, in 1972, with the support of the Rockefeller Foundation and the New York State Council on the Arts. Each of these Centers had quite different methods of interacting with video artists, all of them successful. The National Center for Experiments in Television in a facility separate from KQED was seminar oriented and supported a core group of artists from different backgrounds who worked as a cooperative creative unit and interacted continuously with interns; all who worked at NCET were encouraged to explore the expressive potentials of video free from any pressure to create works for broadcast. WGBH invited artists for residencies of varying lengths, during which time they worked on special projects in the regular WGBH studios with the assistance of the WGBH technical staff; the intention at WGBH was to disseminate this exciting new use of television through the broadcast of work by artists-in-residence. The Television Laboratory of WNET offered both open workshops and extended artist-in-residences in their studios and broadcasted much work done at the Television Laboratory and elsewhere.

Except for the distribution of select finished work and the limited dissemination of experimentation at NCET to its five affiliates throughout the country - the Rhode Island School of Design, the University of Southern Illinois, Southern Methodist University, the University of Washington and the State University of New York at Buffalo - much of the early, process-oriented video work has not been available to the serious student of the medium. And in some cases, what is far worse, a breakup of the signals on master tapes is occurring, endangering this invaluable resource of video effects as developed on developing technologies.

Media Study/Buffalo, which has been committed to Workshops and presentation programs in the experimental tradition since its inception, had the agreement of the three centers that an archive of these source materials should be established, a legacy of the experimental process in the growth of video as an art form. The collection in Media Study/Buffalo's Videotape Library will serve as a learning and teaching tool for young professionals in Media Study Workshops and elsewhere in the region including the numerous colleges and universities in Buffalo.

The selection of the tapes themselves, made by artist William Gwin, who was one of the initial group working at NCET and an artist-in-residence at the Television Laboratory, and by Fred Barzyk of WGBH, were carefully chosen to provide a broad spectrum of exploratory work done in the electronic manipulation of the video image. A large portion of the major figures in video art are represented in the collection, both by finished work and process pieces: Stephen Beck, Peter Campus, Jackie Cassen, Russ Conner, Tom Dewitt, Ed Emshwiller, Frank Gillette, William Gwin, Don Hallock, Eric Howard, Warner Jepson, Andy Mann, Bruce Nauman, Nam June Paik, William Roarty, Willard Rosengquist, Loren Sear, James Seawright, David Silver, TVTV, Stan Vanderbeek, and Video Free America.

A complete list of collected tapes now in the Videotape Library is attached.

Geared at present toward tapes involving the electronic manipulation of the video master through the use of developing tools such as colorizers, synthesizers, and computers, the Media Study/Buffalo Videotape Library hopes in the future to better represent the multiplicity of approaches to video as an art form, expanding its collection to include videotapes made by visual artists known for their work in other media, documentary videotapes, and, of course, additional works of importance in the continually evolving area of videographic exploration.

ATTACHED: Tapes from KQED, National Center for Experiments in Television

Tapes from WGBH, The Television Workshop

Tapes from WNET, the Television Laboratory

Letters from Stephen Beck and Willard Rosengquist

Tapes by individual artists--extensive collection

- 1) The Vasulkas
- 2) Skip Sweeney

Tapes by individual artists*--single works

Previous holding in Media Study/Buffalo Videotape Library

- 1) Oral History of the Independent American Film
- 2) Film-makers--Interviews with Gerald O'Grady for WNED, Buffalo

Tapes of The Frontier, a series of works (1979-84) by independents produced by Media Study/Buffalo (James Blue, Lynn Corcoran, Gerald O'Grady) for WNED-TV, Buffalo

* Since first establishing the collection, Media Study/ Buffalo has acquired the work of thirty more artists.

TAPES FROM THE NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION

SAN FRANCISCO

BILL ALLEN

Western

East-West Walk

Newscast Society (with Loren Sears)

Flour Piece (with Bruch Naumann)

STEPHEN BECK

Vol. 1 - First Recordings

Vol. 2 - Direct Video Early Works

Vol. 3 - Cosmic Portal 2

Vol. 4 - Ex, Undulation

Vol. 5 - Illiminated Music

Vol. 6 - Video Drawings

PHIL GREEN

Irving Bridge

Point Lobos State Reserve

Framing I (with Brice Howard)

Primordia

Framing II

Communication Dilemma

Ragtime Jesus

The City of God

Early Studies (with Willard Rosenguist)

Growth - A Memory of Childhood

Study for Prayer Dilemma (with Brice Howard)

Studies: Plastics in Hot Liquid (with Howard, Tatti)

Time Space Studies (with Howard)

Geoff's Flat and Slides (with Howard, Rosenguist)

BILL GINN

DON HALLOCK

Working on December Barbara I and II
Chinese Wolf
Suite for Paul
Blind Shaman
Love Always
Good Time Charley
Verlaine Trilogy
Good Time Charley Mars
The Father Tapes
Kiss With No Up
Winter Wisdom
Untitled Piece (with William Roarty)

BRICE HOWARD

Time Space Studies (with Gwin, Rosenquist, Stoffer)
Geoff's Flat and Slides (with Gwin, Rosenquist)
Study for Prayer Dilemma (with Gwin)
Studies: Plastics in Hot Liquids (with Gwin, Tatti)
Videospace Electronic Notebooks
Notes in the Beginning
First Year Tapes

WARNER JEPSON

Vol. I - Ruth Asawa Drawing, Winter Window, Horizon Bars, Molecular
Universe, Musical Harmonies Visually Represented, Hand Dance
Vol. II - Nirvana Bomber, Moonscapes #s 1 and 4
Vol. III - Interdependency, Bulgarian Moon, Mysterious Island
Vol. IV - Enter Stage Right, Big Bulb, Summer Lake
Vol. V - Flap Jack
Vol. VI - Self Portraits, Explorations, Head Up, Hand Speech,
Winter Portrait

BRUCE NAUMANN

Flour Piece (with Bill Allen)

WILLIAM ROARTY

Passage

Cows

Early Notebook: Earth Poem, TR-70 and Barbara, Obscura, Tassilli
Collection Lightforms (with Rosenquist)

Studies Figure and Light (with Noel Parenti)

Untitled (with Hallock)

See Is Never All the Way Up

Passage ...A Life Drawing (with Parenti)

Passage

Notebook Image Bank

Lightform Image Bank (with Rosenquist)

Works In Progress: Noel Mix, A Line, B (texture), Skull and Bones

WILLARD ROSENQUIST

Studies for Iostine (with Roarty)

Lightforms (with Gwin)

Hommage a Matisse (with Jepson)

Texture Pattern

Willard's Trip (with Gwin)

Early Studies (with Gwin)

Geoff's Flat and Slides (with Gwin, Howard, Stoffer)

Lightform Image Bank (with Roarty)

In the Beginning (with Gwin and Howard)

Time Space Studies (with Howard, Gwin, Stoffer)

Collection (work-in-progress)

LOREN SEARS

ABC

Newscast Society

Sorcery

VIDEOSPACE NOTEBOOKS

- Vol. I - 1972 - Howard and interns discuss kinesthetics, dance experiment by John Graham.
- Vol. II - Howard reviews first year (1967-68), Kyger's Descartes poem, readings by Olson, Creeley, Bill Brown with Sears on video.
- Vol. III - Green's Golden Pizzaz (Phil Green), Ace of Cups (Robert Zagone), Lightforms (Rosenquist)
- Vol. IV - First Contact, Brice Howard talking about potentials of video art, cable television.
- Vol. V - Discussion and demonstration of feedback by David Dowe and Gerry Hunt, Trio.

NOTES IN THE BEGINNING

- Vol. I - Brice Howard with NET programmers discusses the possibility of cable.
- Vol. II - Brice Howard in discussion, lighting experiments
- Vol. III - Lightforms by Rosenquist
- Vol. IV - Early Study for Mother Goose: dancer John Graham, Richard Feliciano, sound; Beck, video synthesis, Rosenquist, lighting; Gwin, mixing; Howard, producer.
- Vol. V - Visual Poetry with Howard and Kyger

FIRST YEAR

- Vol. I - Howard and Sears experimentation
- Vol. II - Experiments by Sears, Bill Jones, Bernie Stoffer, Kyger, Zagone
- Vol. III - Actors Duet
- Vol. IV - Jazz (First tape made at NCET, Sept. 1967)

EXPERIMENTS IN VIDEO WITH POETRY

- Reading by Charles Olson, video by Sears
- Reading by Robert Creeley
- Violence, by Brice Howard and Richard Feliciano
- Suranne by Feliciano
- I Nevertheless by Kyger

EXPERIMENTS IN VIDEO WITH DANCE

John Graham with Feliciano

EXPERIMENTS IN VIDEO WITH THEATER

Heimskringla I and II

The Stoned Angels, a video drama produced by Tom O'Horgan

TAPES FROM THE TELEVISION WORKSHOP AT WGBH

BOSTON

Vanderbeek's Violent Sonata 1
Vanderbeek's Violent Sonata 2
Double Media 1
Double Media 2
City Motion
Space Game
Left and Right
Royal Flesh
Left and Right
Zone 18
Jazz Images
What's Happening Mr. Silver
 Love Revolution
 Madness and Intuition
 Mc Luhan's Children
The Medium is the Medium 1 (outtakes)
The Medium is the Medium 2 (outtakes)
The Medium is the Medium 3
New Television Workshop Showcase 1975-1976
Video Variations - Boston Symphony Orchestra
 Russ Connor
 Stan Vanderbeek
 James Seawright
 Jackie Cassen
 Doug Davis
 Nam June Paik
 Constantine Manos
 Wen-Ying Tsai

TAPES FROM THE TELEVISION LABORATORY AT WNET

NEW YORK

ED EMSHWILLER

Scapemates

Crossings and Meetings

Family in Focus

WILLIAM GWIN

Sweet Verticality

TAPES OF SKIP SWEENEY

Moog Vidium Process
Moog Vidium No. 1
Moog Vidium No. 2
Moog Vidium Key
Color Moog Vidium Slow/Fast
Moog Vidium No. 5
Moog Vidium Feedback No. 6
Simple Vidium Keyed
Dance Feedback 1973 1
Dance Feedback 1973 2
Gonna Rain
Video Obelisk
Beatles/Classical Feedback 1969
Feedback Stones 1969
Slo Mo No. 3
Slo Mo. No. 5
Simple Lab
Lab Electronic Feedback
Kc+1 Feedback

THE VASULKAS FILE NAME: ARCHIV.BIO

VIDEOTAPE COLLECTION OF MEDIA STUDY / BUFFALO

THIS COLLECTION HAS ELEVEN (11) VIDEOCASSETTES
OF 60 MINUTES EACH.

A SELECTION OF RELEVANT MATERIAL FOR MEDIA STUDY/BUFFALO,
OF THE PERIOD FROM 1969 TO MAY 1972. THE TAPES WERE ORIGI-
NATED ON 1/2 INCH FORMAT OF CV AND AV STANDARDS AND TRANSFERRED
TO 3/4 INCH CASSETTES IN NOVEMBER 1976.

NONE OF THIS MATERIAL IS IN DISTRIBUTION AT THIS TIME, AND
IS DESIGNATED FOR STUDY PURPOSE ONLY.

WOODY AND STEINA VASULKA,
08-DEC-76, BUFFALO, N. Y.

VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #1 60 MIN.

1. BUCHLA FEEDBACK	1969-70
2. BUCHLA FEEDBACK, END	1969-70
3. DOCUMENTATION OF MOOG HOOK-UP	APR-70
4. INTERACTIVE DANCE AND FEEDBACK	APR-70
5. STROBE 1	FALL-69
6. STROBE 2	FALL-69

VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #2 60 MIN.

1. TISSUES	OCT-70
2. SKETCHES: JACKIE CURTIS, LET IT BE, THE KISS, CHARLES STORY, ALFONS, THIERRYS TRIP, NAGRINS BANCE	1970
3. CALLIGRAMS	MAR-70
4. THREE IMAGE PARTY	APR-70
5. PROKOFIEFF	APR-70
6. FLOWER FEEDBACK	APR-70
7. TRIPLE FEEDBACK	SEP-70
8. S.E.G. FEEDBACK	AUG-70
9. S.E.G. FEEDBACK, END	AUG-70

VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #3 60 MIN.

1. STEINAS FACE, HRABALS FACE SEP-70
2. AMOR AZNAR, (STOP/START) SEP-70
3. AMOR AZNAR, (FREEZE FRAME) SEP-70
4. THIERRYS ZOOM AND DISTORTED FACE, (DECAYS) SEP-70
5. SKETCH FROM "TISSUES" OCT-70
6. STEINA SYNTHESIZER SEP-70
7. GIRL WITH BIG BREASTS NOV-70
8. FEEDBACK STILL, NOISE, CAMERA PAN WITH
JOHANNA, SKETCH FOR DECAYS #2 NOV-70
9. DESCENDS, A-B-C-D-E-F JAN-71

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VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #4 60 MIN.

1. DECAYS #2 11-10-70
2. END OF DECAYS #1, JOHANNAS FACE, AMOR AZNAR,
FLAMING ARMS, BLACK FACES 12-06-70
3. THIERRYS FACE 12-06-70
4. BLACK SUNRISE: SUN, GUGGENHEIM, FLOWS, ROAD WINTR-71
5. EYE FEEDBACK 1-28-71
6. THE CITY 1-28-71
7. TITLE: VASULKA 1971 WINTR-71

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VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #5 60 MIN.

1. DOCUMENTATION OF CONTROL (UNDERSCANED) SEP/OCT-71
2. DALI LANDSCAPE OCT-71
3. SLOPE, LIPS OCT 30-71
4. NOISE SHAPE DEC 18-71
5. SHAPES NOV 01-71
6. EVOLUTION NOV 11-71

VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #6 60 MIN.

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| 1. DISC, MOUTH DISC, ZEBRA DISC | WINTER-71 |
| 2. CATHEDRAL, WINGS, NETS | MAY-71 |
| 3. SIMULATED VOICE | MAY 21-71 |
| 4. HARMONICS | JUN 27-71 |
| 5. GUNDANCE: TWO IMAGES, TWO SOUNDTRACKS | SPRING-71 |
| 6. GUNDANCE: THREE IMAGES, SINGLE SOUNDTRACK | SPRING-71 |
| 7. ALFONSES FACE | SPRING-71 |
| 8. R.F. FEEDBACK (RICH) | SEP 27-71 |
| 9. R.F. FEEDBACK (SPARSE) | SEP 27-71 |

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VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #7 60 MIN.

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| 1. R-F FEEDBACK (STILL) | SEP 27-71 |
| 2. R-F FEEDBACK (BEAM CONTROLLED) | SEP 27-71 |
| 3. FIRST KEYED IMAGES | OCT 02-71 |
| 4. FIRST KEYED (END), DOUBLE FEEDBACK, UNIVERSE | OCT 02-71 |
| 5. FIRST VERSION OF KEYSHOW | OCT 02-71 |
| 6. OBSCENE MUSCULE, MATRIX | OCT 02-71 |

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VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #8 60 MIN.

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| 1. KEYSNOW, PEGBOARD | OCT 03-71 |
| 2. END OF PEGBOARD | OCT 03-71 |
| 3. GUGGENHEIM #2 | OCT 03-71 |
| 4. DOTS/SNOW #2 | OCT 03-71 |
| 5. COUNTER DISC, SPLIT DISK, SUN, SUNPULSE | OCT 03-71 |
| 6. GERMAN EXPRESSIONISM | OCT 03-71 |
| 7. STEPS | OCT/NOV-71 |
| 8. NOISE PATTERNS | NOV 12-71 |

VIDEOTAPE COLLECTIONS OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #9 → 60 MIN.

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|---------------------------|-----------|
| 1. MAELSTROM | NOV 06-71 |
| 2. SPACE OBJECTS | NOV 06-71 |
| 3. SPACE OBJECTS, END | NOV 06-71 |
| 4. PULSATING SHAPES | MAR 27-72 |
| 5. SPACE ESCHER | MAR 27-72 |
| 6. OSCILLATOR IN TEXTURE | APR 04-72 |
| 7. ICELAND IN KEY TEXTURE | SPRING-72 |

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VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #10 60 MIN.

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| 1. STONES, BEG. | APR 11-72 |
| 2. STONES, CONT. | APR 11-72 |
| 3. DISTANT ACTIVITIES, BEG. | MAY 01-72 |
| 4. DISTANT ACTIVITIES, CONT. | MAY 01-72 |
| 5. MANNERISM, BEG. | MAY/JUN-72 |
| 6. MANNERISM, CONT. | MAY/JUN-72 |
| 7. MANNERISM, END. | MAY/JUN-72 |

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VIDEOTAPE COLLECTION OF MEDIA STUDY/BUFFALO
THE VASULKAS: TAPE #11 60 MIN.

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| 1. JOHN REILLY INTERVIEWS WOODY FOR "THE
WAST VILLAGE OTHER:, CAMERA: FRANK CA-
VESTANI, SOUND: LAURA LONG, CAST: STEINA,
LAURA ADASCO, THIERRY BENIZON, NAMELESS
BLACK PHOTOGRAPHER | FALL-70 |
| 2. HERB GOLZMAN INTERVIEWS WOODY FOR CABLE.
CAMERA: STEINA, GOLLABORATORS DIMITRI
AND GUY DEVYATKIN | FALL-71
71-72 |
| 3. TITLES FOR A GERMAN INTERVIEW | |
| 4. WOODY'S RAP + DIMITRIS' AND PERLMANS'
BIOFEEDBACKS IN THE KITCHEN | |
| 5. JAM SESSION IN THE KITCHEN: BILL ETRA,
SHRIDHAR BAPAT, WOODY AND STEINA. AUDIO
TAPE BY MICHAEL TSCHUDIN, PLAYED BY TCHU-
DIN, WOODY (SYNTHESIZER), AND STEINA (VIOLIN) | MAY 01-72 |

END OF FILE