

X NR 552
B Kovot
S. Kleins
J. Goldberg
X H. Freed
S. Milane
B. Tatti
E. Susella
P. Teelman
B. Etra
W. Wright
N. J. P.
S. Kubota

{ Boston people
sewing kit
etc

X P. Campans
X F. Gillette
X J. Downey

Emm Miller
Gustav
Carritt

Michael
S. Grah
W. Rosenthal
J. Holbrook
Toenguiat
Lillian
Koffman
Milla Goss
Zagone
Papart
Dunyakova
X Gretchen
X Sherrille
Sweeney
Gietzen
Lita Meyer
Vanderbeck
Lara McDonald
etc.
Dorothy Chase
Eric Siegel
Phil Noster
Dan Sardin
Al Phillips
Ferro
M. ...

July 16

STEINA -

Here's a list of the first month's supply of tapes I'm borrowing for the course:

- | | |
|--|----------|
| X Zagone, <u>Dants Daphn</u> | 1/2 hr. |
| X Zagone, <u>Excerpts - Charles Olson et al.</u> | " |
| X Zagone, <u>Descartes, West Pole</u> | " |
| X <u>Homemade TV: Making News</u> | 1 hr. |
| X <u>Camera III: Downtown Community Video</u> | 1 hr. |
| X <u>Emshwiler, Family Focus</u> | " |
| X <u>Campus, Dynamic Field, Double Vision</u> | " |
| X <u>Painters (Albers)</u> | " |
| X <u>Stoerchle</u> | " |
| X <u>Siegel, Psychedelevison</u> | 1/2 hr. |
| X <u>Beck, Point of Collection et al.</u> | " |
| X <u>Sweeney, B/w Feedback (Koto)</u> | " |
| X " #3 (<u>Johas' Favorite</u>) | " |
| X <u>Hocking, Experiment</u> | " |
| X <u>WOBH, Zone</u> | " |
| X <u>Hocking-Miller</u> | 1 hr. |
| X <u>Ron Hayes, Video Visionaries (Park-Abbe explanation?)</u> | 1/2 hr. |
| X <u>Beck, Methods et al.</u> | " |
| X <u>Wright, Dolphin</u> | " |
| X <u>Etra, Heartbeat (Rutt-Etra explanation?)</u> | " |
| X <u>Defanti & Sardon, Habitat</u> | cassette |

21 tapes in all. Let me know if I've taken something I shouldn't have and I'll return it right away.

Thanks again - it goes without saying, your tapes will enrich the course enormously.

Best
Scott

Index	Content	Notes	Time
P1	JONES/HILL	#1	27:28
P2	Gas Hill studio		29:30
P3	Gas Hill studio		31:40
4	Gary Hill	T	
5	Jim Crutchfield	T	
6	Lee Hammer: in Hunts		13-24
7	Hammer's Group: A. L. J. J.		24-30
8	Tapscott / Hammer		41-42
9	Video Artists w/ G.O.G.		47-48
10	J-P BOYER		49-50
11	Hammer: Dierges	VID 3	29-30
12	Park / Morrison	VID 4	1-2
13	N.S. Park		
14	Park / Godfrey		
15	ABE / PARK	Gas Hill	
16	Ed Sontag		45-46
17	Aldo Tambellini	home vid	5-6
18	Exponential TV center	10	
19	Early R/E	VID 8	
20	(Marten / Sander w I.P.)	look at 17-18	45-46
21	Phil Marten	10	48-50
22	Emu Siegel		1-2
23	Don Bushla		
24	Clod Mire		
25	Bob Diamond		
26	St. Beck Video Works		
27	" U.S.		

VID 12

p39 Vera Jones 1-5
 p 40 Walter Hargrove 9-14
 18 ETC { 8+13
 { 13-26
 p 41 ... Moore ... 27
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 ETC (no title) 31
 p 43 etc colored 40
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 p 44 CTC 75 48+49

16/9 21 ALL stove Beck w/ -
 P 45 ETRA BILL & Louie VID 7
 23-24

VID B

P 34 Don McArthur 21-22
 P 17 Aldo Tompkins 23-24
 P 46 Glenn Southworth 43-44
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 49-50

VID 14

P 47 RON HAYS 12
 P 48 WICKSTROM/SIÖLANDER 67 34
 P 49 Eric Siegel 13-14
 P 50 Ernest Gurella 50 Eric Siegel
 P-27 ... 7-12
 P 50 ... 17-18
 ... 19-20

Lee Ha P
Vid 2 Instruments
Vid

VID 10 ~~12~~

VID 10

- P 28 J. Vacker IP P. Mart...
- P 29 IP WORKSHOP
- P 30 DAN SANDIN
- "
- P-31 Sandin / Marten
- P-~~32~~²⁹ 29 IP Works
- P-21 J Marten
- P-20 Marten Sandin IP
- P-32 VIDEO FILE A

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- 3:4 = 5/6 7:8
- 15:16
- ~~7:8~~
- 9:10
- 11:12
- 13-14
- 17:18
- { 19:20
- { 21:22
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- { 25:26
- 29:30
- ~~37:38~~ 37 38
- 43:44
- 49:50

P-33 Ship Swearey

- P-34 Don McArthur
- P-35 NJP / Ralph Hacken
- " "
- " "

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(27-28-29)

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VID-11

- P-18
- P-10 J-P-B
- P-36 Ralph + Shera
- P-37 Ralph Hacken
- P-18 ETV
- P-38 PRR Bode
- P-39 hard / ooley

~~#18~~

10 after Ralph

18 (19)

(32 - 45 set)

46 (48)

49-50

Depui Jack Moore
 Jim Hines
 KIT Calloway

EMS
London : Synthesizer

Fairlight:

BBC: Group Wobblers
Time Signature

Glenn Southworth

- * Moore, Stefan & John Reilly. THE IRISH TAPES. 1971-74, 46 min.
- * Morris, Robert. EXCHANGE. 1973, 32:00.
- * Morton, Phil. GENERAL MOTORS. _____, _____.
Morton, Phil & Dan Sandin. DIGISCAN TO ST. OLAF COLLEGE. 1972, _____.
- (* Morton, Phil & Dan Sandin. AURA OF COLOR/INTERACTIVE ELECTRONIC VISUALIZATION EVENT. 1975, 30 min.
- Muntadas, Antonio. LIEGE. 1977, _____.
- (* Muntadas, Antonio. ON SUBJECTIVITY. 1978, _____.
- (* Nauman, Bruce. BOUNCING IN THE CORNER #1. 1968, 10:00.
Nauman, Bruce. BOUNCING IN THE CORNER #2. 1968, 10:00.
Nauman, Bruce. REVOLVING UPSIDE DOWN. 1968, 10:00
- (* Nauman, Bruce. STAMPING IN THE STUDIO. 1968, 60:00.
- (* Nauman, Bruce. WALL FLOOR POSITIONS. 1968, 60:00.
Nauman, Bruce. LIP SYNC. 1969, 30:00.
- (* Nauman, Bruce. FLESH TO WHITE TO BLACK TO FLESH. 1969, 30:00
Nauman, Bruce. VIOLIN TUNED D.E.A.D. 1969, _____.
- Oppenheim, Dennis. ASPEN I. 1970, 20 min.? (MOMA)
- * Paik, Nam June. GLOBAL GROOVE. 1973, 30 min.
Paik, Nam June. A TRIBUTE TO JOHN CAGE. 1973, 60 min.
- * Paik, Nam June. MERCE BY MERCE BY PAIK. 1975, 30 min.
- (* Paik, Nam June (with Jud Yalkut, D. Davis, WNET). 1977 (1974?), 30:00 (EAI)
Paik, Nam June. GOOD MORNING MR. ORWELL. 1984, 60 min.
- * Paik, Nam June [see Steina's collection]. INTERVIEWED BY TOM SNYDER. _____, _____.
- Paik, Nam June, Joseph Beuys, Douglas Davis. DOCUMENTA 6 SATELLITE TELECAST (hosted by Russel Connor), 1977, 29 min. (EAI)
- Palestine, Charlemagne. BODY MUSIC I. 1973, 12 min. (EAI)
Palestine, Charlemagne. BODY MUSIC II. 1974, 8 min. (EAI)
- (* Palestine, Charlemagne. ISLAND SONG. 1976, 10 min. (EAI)
Palestine, Charlemagne. ANDROS. 1976, 59 min. (EAI)
- Raindance (F. Gillette, P. Ryan, I. Schneider). THE RAYS. 1970, 23:00 (MOMA).
- (* Ramos, Tony. ABOUT MEDIA. 1977, 25:58 (EAI)
- Rankin, Scott. CAROUSEL. 1979. 2 min.
Rankin, Scott. FRENCH PERFORMANCE. 1980, 6 min.

- Rankus, Ed. PRIDE IN THE CAUSE OF THE FALL OF REBEL ANGELS. 1976, ____.
- Rankus, Ed. THE GLASSES LOOK BECOMING. 1977, 11 min.
- Rankus, Ed. GOING NOWHERE. ____.
- (*) Rankus, Ed, John Manning & Barbara Latham. ALIENATION. 1979, ____.
- Rosler, Martha. SEMIOTICS OF THE KITCHEN, 1975, 6 min.
- * Rosler, Martha. VITAL STATISTICS OF A CITIZEN. 1977, 38:00.
- Ryan, Paul. VIDEO WAKE FOR MY FATHER. 1976, 164:57 (EAI)
- (*) Ryan, Paul. RITUAL OF TRIADIC RELATIONSHIPS. 1975-76, 45 hours (EAI)
- Sanborn, John & Kit Fitzgerald. SIMILAR NATURE. 1980, ____.
- * Sandin, Dan. TOOLS.
- (*) Sandin, Dan. WANDA WEGA WATERS. 1980, 14 min.
- Sandin, Dan, Tom DeFanti & Mimi Shevets. SPIRAL PTL. 1981, 7:00.
- Sato, Norie. HORIZON. 1974, ____.
- Sato, Norie. FAREWELL TO TRIANGLE. 1977, 7 min.
- Sato, Norie. ON EDGE. 1979. 4 min.
- Schneider, Ira. TV AS A CREATIVE MEDIUM. 1969. 12:08 (documentation of installations by Thoman Tadlock, John Seery, Earl Reibach, Serge Bontounine, Eric Siegel, Joe Weintraub, Aldo Tambellini, Paul Ryan, Paik & Moorman—premiere of TV bra)(EAI)
- (*) Schneider, Ira. MEDIA PRIMER. 1970, 23:07 (EAI)
- * Segalove, Ilene. THE MOM TAPES. 1974-75 (78?), 28 min.
- * Serra, Richard. TELEVISION DELIVERS PEOPLE. 1973, 6 min.
- (*) Serra, Richard. SURPRISE ATTACK. 1973, 2 min.
- * Serra, Richard & Nancy Holt. BOOMERANG. 1974, 10 min.
- (*) Serra, Richard & Robert Bell. PRISONER'S DILEMMA. 1974, 60:00.
- (*) Shamberg, Michael. MEDIA PRIMER. 1977, 16:29 (EAI)
- (*) Sharp, Willoughby, Susan Britton & Wolfgang Staehle. ART & COMMUNICATION (panel discussions). 1983, 60:00 (EAI) [see especially Part III—Satellites with Bear, Sonnier, Arn, Horwitz]
- * Shulman, David. Contact for archive of community video projects, including George Stoney's (see separate list)
- (*) Siegel, Eric. EINSTEIN. 1968, 5:41 (EAI)
- Siegel, Eric. SYMPHONY OF THE PLANETS. 1968, 10:20 (EAI)

Sobell, Nina. CHICKEN. ____, 4 min.
Sobell, Nina. HAIR COMB, ____, __.

Soho TV. ACCONCI INTERVIEWED BY STEPHEN POSER. 1980,

30 min
Sonnier, Keith. *Alan + Kathy Acker. The BLUE TAPES 1972 - 60 min.*

Sonnier, Keith. BLACK LIGHT, WHITE LIGHT. 1972, __.

- (*) Sonnier, Keith. ANIMATION I. 1973, __.
Sonnier, Keith. ANIMATION II. 1974, __.

Snyder, Bob. LINES OF FORCE. 1978, __.

Snyder, Bob. TRIM SUBDIVISIONS. 1981, 6 min.

- (*) Stoney, George. IN CHINA BIRTH PLANNING IS NO PRIVATE MATTER.
1978, 31:42 (EAI)

Sweeney, Skip & Joanne Kelly. DANCE MEDIA TWO. 1972-73, __

Tanaka, Janice. DUALITY DUPLICITY. 1979, 6 min.

Tanaka, Janice. BEAVER VALLEY. 1980, __.

* TVTV. ADLAND. 1973, 58:25

- (*) TVTV. IT'S A LIVING: WAREHOUSE WORKERS AT SEARS. 1976,
30 min.

TVTV. IT'S A LIVING: PAPER WAGON. ____, 30 min.

[TVTV collective: Jane Aaron, Eddie Becker, Skip Blumberg,
Nancy Cain, Frank Cavestani, Paul Challacombe, Maxi
Cohen, Bart Friedman, Joel Gold, Scott Jacobs, Anda
Korsts, Jim Mayer, Jim Morissette, Cindy Neal, Jodie
Sibert, Elon Soites, Jim Sternfield, Tom Weinberg, Jim
Wiseman, Raul Zaritsky, others for each show]

- (*) TVTV. FOUR MORE YEARS. 1972, 61:28 (EAI)

- (*) TVTV. THE WORLD'S LARGEST TV STUDIO. 1972, 59:04 (EAI)

- (*) TVTV. LORD OF THE UNIVERSE. 1974, 58:27 (EAI)

* Vasulka, Steina. LET IT BE. 1972, 4:00.

- (*) Vasulka, Steina. VIOLIN POWER. 1970-78, 10:04 (EAI)

Vasulka, Woody. ARTIFACTS. 1980, 23:00.

* Vasulka, Steina & Woody...MORE TAPES

* Vasulka, Steina & Woody...TOOLS

- (*) Video Free America & Arthur Ginsburg. THE CONTINUING SAGA OF
CAREL & FERD. 1971-?, time variable/60:00 (MOMA).

Viola, Bill. WHEEL OF BECOMING. 1977, 8 min.

Viola, Bill. THE MORNING AFTER THE NIGHT OF POWER. 1977,
11 min.

- (*) Viola, Bill. SWEET LIGHT. 1977, 9 min.

- (*) Viola, Bill. CHOTT EL-DJERID, 1979, 28 min.

- (*) Viola, Bill. THE REFLECTING POOL. 1977-79, 6:30 (EAI) (X)
- Viola, Bill. VEGETABLE MEMORY. 1978-80., ___ (EAI) (X)
- Viola, Bill. ANCIENT OF DAYS. 1979-81, 12:21 (EAI) (X)
- Viola, Bill. HATSU YUME. 1981, __. (EAI) (X)

- (*) WGBH (dir. Fred Barzyk). THE MEDIUM IS THE MEDIUM. 1969, 27:50
 (includes work by Allan Kaprow, Nam June Paik, Otto Peine,
 James Seawright, Thomas Tadlock, Aldo Tambellini)
- WGBH (dir. Fred Barzyk). VIDEO VARIATIONS. 1972, 57:53 (artists
 commissioned to do work using repertoire of Boston Symphony)
- WGBH (dir. Fred Barzyk). VIDEO: THE NEW WAVE. 1973, 58:27 (writer
 Brian O'Doherty; work by Beck & Jepson, Campus, Davis, Emshwiller,
 Etra, Gillette, Hallock, Jonas & Serra, Kos, Paik, Peine, Resenquist,
 Sandin, Seawright, TTV, VanDerBeek, Vasulka, Wegman)

- (*) Wegman, William. SELECTED WORKS, REEL 1. 1970-72, 33:00.
- (*) Wegman, William. SELECTED WORKS, REEL 2. 1972, 10:00.
- (*) Wegman, William. SELECTED WORKS, REEL 3. 1972, 16:00.
- (*) Wegman, William. SELECTED WORKS, REEL 4. 1972, 20:00.
- (*) Wegman, William. SELECTED BODY WORKS. 1970-72, 11:00.

- Weiner, Lawrence. THERE BUT FOR. 1980, 20:00.
- (*) Weiner, Lawrence. RED AS WELL AS GREEN AS WELL AS BLUE.
 1976, 18:00

w/Robert Creeley	1-2-3	68/ 1:00
w/Jo Ann Kyger	DESCARTES	68/11:00
w/Janis Joplin	BIG BROTHER & THE HOLDING COMPANY	68/ 6:57
w/John Graham	DANCE DELAY LOOP excerpt	68/ 1:00
The Vasulkas	SELECTIONS	69 to 79

Sandin, Dan	THE IMAGE PROCESSOR	73/ 7:03
"	THE FIRST DIC TAPE	78/3:32
w/The Vasulkas	DIALOG WITH THE VASULKAS	78/12:00
w/Tom DeFanti and Bob Snyder	PEANO (Performed Live at IEVE)	75/ 3:00
Seawright, James	VIDEO VARIATIONS Music: Arnold Schonberg	72/ 7:27
Seawright, James	Capriccio Music: Bulent Arel	69/ 6:14
Siegel, Eric	EINSTINE Music: Rimsky-Korsakov	69/ 5:41
"	TOMORROW NEVER KNOWS Music: The Beatles	69/ 3:10
"	PSYCHDELIVISION	68/22:54
"	PETER SORENSEN	68/ 1:00
Snyder, Bob	WINTER NOTEBOOK	76/10:53
Sweeney, Skip w/Larry Hankin	VIDEO FEEDBACK selection	69/ 4:15
w/Doug McKechnie and Bill Hearn	VIDIUM/MOOG selection	70/ 4:49
Tambellini, Aldo	BLACK TAPE	69/ 4:00
Wright, Walter	DOLPHIN EXPLANATION	72/ 7:18
"	MAHAVISHNU	72/ 4:53
Zagone, Robert w/Charles Olson	MAXIMUM LETTER NUMBER WHATEVER	68/ 3:10

	selection	
Hill, Gary	OCILLOSCOPE ENVIRONMENT	75/ 8:32
"	VIDEOGRAMS	80/ 6:26
"	R/E NEW	? ?
"	WINDOWS	78/ 8:20
"	SUMS + DIFFERENCES	78/14:12
"	ELECTRONIC LINGUISTICS STUDY I	77/ 3:47
Hocking, Ralph	STUFF	76/ 4:00
"	STUFF	76/ 2:30
"	SCRAMBLED LEGS	77/ 4:15
"	TANTRUM	77/ 6:00
Jones, David	A TAPE FOR RALPH & SHERRY excerpt	77/ 8:38
Juchno, Art	HAND excerpt	77/ 4:30
Morton, Phil	PROGRAM #9	78/28:43
"	WITH TIMOTHY LEARY	78/22:40
w/Gunter Tetz and Bob Snyder	IEVE (Interactive Electronic Visualization Evening)	75/ 4:00
Nettles, Patty	WARP FIVE	78/ 3:00
Nam June Paik	VIDEO VARIATIONS	72/ 2:27
Perlman, Philip K.	THOUGHT MORPHOLOGY excerpt	73/ 1:16

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Biofeedback 3:32
2:55
1:00
1:16
Sweeney 4:15
Chute 16:00

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<u>Artist</u>	<u>Title</u>	<u>Year/Dur</u>
Barron, Ros	ZONE: HEADGAMES	69/ 7:15
Beck, Stephen	CONCEPTION	72/ 6:08
"	METHODS	73/11:18
Boyer, Jean-Pierre Music: J. Coltrane and Eric Dolphy	INEDITS	75/ 7:06
"	RETROACTION BIOLOGIQUE Excerpt	73/ 3:32 X
"	BIOFEEDBACK	74/ 2:55 X
"	L'AMER-TUBE Music: Henry Pierce Risset	73/ 6:30
"	LE CHANT MAGNETIQUE	73/ 7:02
"	L'EAU D'OUBLI Music: Maxfield Henry	73/ 5:39
"	PHONOPTIC	73/ 2:30
Crown, Peter	BIOFEEDBACK	73/ 1:00 X
Crutchfield, Jim	SPACE-TIME DYNAMICS IN VIDEO FEEDBACK	84/16:00 X
Devyatkin, Dimitri w/John Rogers Music: Robert Ashley	VIDEO TUNNEL excerpt	71/ 4:00
DeWitt, Tom	PANTOMATION excerpt	79/ 3:50
Emshwiller, Ed	SCAPEMATES excerpt	72/ 3:40
Etra, Bil	BEDSHEET excerpt	73/ 1:48
Gusella, Ernest	EXQUISITE CORPSE	79/ 8:30
"	ABSTRACT IMAGES excerpt	72/ 5:40

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Wright, Walter	DOLPHIN EXPLANATION	72/ 7:18
"	MAHAVISHNU	72/ 4:53
Zagone, Robert w/Charles Olson	MAXIMUM LETTER NUMBER WHATEVER	68/ 3:10
w/Robert Creeley	1-2-3	68/ 1:00
w/Jo Ann Kyger	DESCARTES	68/11:00
w/Janis Joplin	BIG BROTHER & THE HOLDING COMPANY	68/ 6:57
w/John Graham	DANCE DELAY LOOP excerpt	68/ 1:00
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"	LE CHANT MAGNETIQUE	73/ 7:02

Gwin, William	IRWING BRIDGE	72/ 4:00
Harrison, Lee	SONAR DISPLAYS selection	68/ 5:00
"	EARLY SIXTIES ANIMATION	<u>---/ 9:00</u>
Hays, Ron	PAIK/ABE EXPLANATIONS	<u>77/ 5:40</u>
"	LOVE/DEATH TUNNEL excerpt	77/ 4:10
Hearn, Bill	VIDIUM selection	70/ 3:00
Hill, Gary	OCILLOSCOPE ENVIRONMENT	75/ 8:32
"	VIDEOGRAMS	80/ 6:26
"	ELECTRONIC LINGUISTICS STUDY I	77/ 3:47
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Jones, David	A TAPE FOR RALPH & SHERRY excerpt	77/ <u>8:38</u> <i>too long?</i>
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Morton, Phil	PROGRAM #9	78/28:43
"	WITH TIMOTHY LEARY	78/22:40
w/Gunter Tetz and Bob Snyder	IEVE (Interactive Electronic Visualization Evening)	75/ 4:00 22

Lee H:	9:00	M/L	Beck Methods	11:18	M/L
Hays	: 5:40		Dewitt	3:50	
Jones	8:38	M/L	Wright	7:18	
	<u>23:18</u>		Udium/Mog	4:49 +	
Sandlin I.P.	7:03			<u>27:15</u>	
DAC	3:32				
	<u>33:53</u>				

Instruments/

Mainis Copy 5/15
file: "X1"

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Beck, Stephen	METHODS DVS	71/11:18
Boyer, Jean-Pierre	RETROACTION BIOLOGIQUE	73/ 3:32
"	BIOFEEDBACK	74/ 2:55
Crown, Peter	BIOFEEDBACK	73
Crutchfield, Jim	SPACE-TIME DYNAMICS IN VIDEO FEEDBACK	84/16:00
DeWitt, Tom	PANTOMATION	79/ 3:50
39 Hays, Ron	PAIK/ABE EXPLANATIONS by Ron Hays	77/ 5:40
40 Hearn, Bill	VIDIUM	70/ 3:00
41 David Jones	A LETTER FOR RALPH & SHERRY	77/ 8:38
Perlman, Phillip K.	THOUGHT MORPHOLOGY	73/ 1:16
Sandin, Dan 7:03	IMAGE PROCESSOR	← 73/
Sandin, Dan	Digital Image Colorizer	78/ 3:32
42 Siegel, Eric	EVS	2:71
Southworth, Glen?	?	1:
Sweeney, Skip	VIDEO FEEDBACK	69/ 3:30
zz " zz	VIDIUM/MOOG	70/ 4:49
43 Tambellini, Aldo	BLACK SPIRAL	69/ 4:00
44 Wright, Walter	DOLPHIN EXPLANATION	72/ 7:18
Schier, Jeff	SIX ARTISTS	78/?
Don McArthur		

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23	w/Gunter Tetz and Bob Snyder	X IEVE (Interactive Electronic Visualization Evening)	75/ 4:00
24	Nettles, Patty	WARP FIVE	78/ 3:00
25	Nam June Paik	VIDEO VARIATIONS	72/ 2:27
	•Perlman, Phillip K.	X THOUGHT MORPHOLOGY excerpt	73/ 1:16
26	Sandin, Dan	X THE IMAGE PROCESSOR	73/ 7:03
27	"	X THE FIRST DIC TAPE	78/ 3:32
28	w/The Vasulkas	DIALOG WITH THE VASULKAS	78/12:00
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32	Siegel, Eric	EINSTINE Music: Rimsky-Korsakov	69/ 5:41
33	"	TOMORROW NEVER KNOWS Music: The Beatles	69/ 3:10
34	"	PSYCHDELIVISION	68/22:54 1:29
35	"	PETER SORENSEN	68/ 1:00
36	Snyder, Bob	WINTER NOTEBOOK	76/10:53
37	Sweeney, Skip w/Larry Hankin	VIDEO FEEDBACK selection	69/ 4:15
38	w/Doug McKechnie and Bill Hearn	X VIDIUUM/MOOG selection	70/ 4:49

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Gusella, Ernest	EXQUISITE CORPSE	79/ 8:30
"	ABSTRACT IMAGES excerpt	72/5:40
Harrison, Lee	SONAR DISPLAYS selection	68/ 5:00
" 11:00	EARLY SIXTIES ANIMATION	?/
Hays, Ron	PAIK/ABE EXPLANATIONS	77/ 5:40
"	LOVE/DEATH TUNNEL excerpt	77/ 4:10
Hearn, Bill	VIDIUM	70/ 3:00

2 Jones 8:38
 2 S. Bed 11:38
 1 DeWitt 3:50
 2 Vidium 4:49

 29:55
 18:40
 8:30

 27:10

Lee H } 13.00
 W.W.N.S }
 1
 Sandlin 23.35
 Hays 5:40

 29.15



- 5. Perlman, Phillip K. THOUGHT MORPHOLOGY 1973/ 1:16
excerpt
- Riley, Terry MUSIC WITH BALLS ? Steve Seid
- 23. Sandin, Dan IP/1973 ? ? better *merume*
copy
- " FIRST DIC TAPE 1978/?3:32
excerpt
- " CACTUS }
DISCOURSE W/THE VASULKAS }
PEANO *DIALOG PIM 2 Tom 75* 1978/ 3:02
- 22. Seawright, James VIDEO VARIATIONS 1972/ 7:27
Music: Arnold Schonberg
- 23. Seawright, James *Bu* BULENT AREL 1969/ 6:14
Capriccio *music*
- 25. Siegel, Eric { EINSTINE 1968/ 5:41
Music: Rimsky-Korsakov
- " { SYMPHONY OF THE PLANETS 1968/10:20
Music; Piotr Tchaikovsky
- " { TOMORROW NEVER KNOWS 1968/ 3:10
Music: The Beatles
- " PSYCHEDELIVISION 1968/22:54
- " PETER SORENSEN 1968/ 1:00
- 26. Snyder, Bob *Snyder 3/2-201 198 H* WINTER NOTES 1977/10:53
443-3767 School
- 27. Sweeney, Skip VIDEO FEEDBACK ? 1969/ 3:30
- " VIDIUUM/MOOG ? 1970/ 4:49
- 28. Tambellini, Aldo BLACK TAPE 1969/ 4:00 *Time*

100 610 1141 Roxanne

Panalpina 708616-1299

LIVA X224

*LINZER
VEANSTALTUNG*

Documentation for customer

*GMBH
Broschertand*

DONAU-LAND 7 A-4020 Linz Austria Vajencak

Tambellini, Aldo	BLACK TAPE	69/ 4:00
Wright, Walter	X DOLPHIN EXPLANATION	72/ 7:18
"	MAHAVISHNU	72/ 4:53
Zagone, Robert w/Charles Olson	MAXIMUM LETTER NUMBER WHATEVER	68/ 3:10
w/Robert Creeley	1-2-3	68/ 1:00
w/Jo Ann Kyger	DESCARTES	68/11:00
w/Janis Joplin	BIG BROTHER & THE HOLDING COMPANY	68/ 6:57
w/John Graham	DANCE DELAY LOOP excerpt	68/ 1:00
The Vasulkas	SELECTIONS	69 to 79

80.15

may 6

Woody, Steina - Greetings. Here's the deal...send your masters to :

EditDroid,LA
3000 Olympic Blvd. Suite 1550
Santa Monica, Ca. 90404
attention Tess Walsh

and include your address and fed ex info. She says she should be able to turn tapes around in under a week. Tess' phone at EditDroid is (310) 315-5055, and she'll know who you are.

I'll give you a call on the 18th. Till then,

Cheers,



VIDEOTAPE COLLECTION

Media Study/Buffalo
207 Delaware Avenue
Buffalo, New York 14202
(716) 847-2555

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. These 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 Sweeney and Woody and Freda 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 video.

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 Dawitt, Ed Enshwiller, Frank Gillette, William Gwin, Don Hallock, Erice 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~~ *Bill Cowin*

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 Rosengquist)

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, Rosengquist)

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 KALWANN

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

Stephen Beck 1406 Euclid Berkeley, Ca. 94703

15 March 1976

Dear Gerry,

Greetings and congratulations on your development of Media Study into such an active institution. I have been getting handsome brochures describing the events- it looks good.

Have finally prepared 5 hours of tape for your archive project on early works at NCET. The tapes document work from 1970-74, and include the first images which I recorded at NCET. The tapes run up to & include development of Video Weaving- however, there is much dance material & experiments conducted with Jordan Belson I have not included.

The tapes will be sent by UPS so you should get them in a few days. I understood that you would pay \$115 per hour making my total \$575.

Would you send me an agreement covering the tapes, specifying that they are to be used only for archival purposes, not to be copied, edited, reproduced or broadcast in any way, without first obtaining permission from me. Also, that this sale of the tapes is made only to Media Study, and that they will not be resold or transferred to other owners without permission.

Maybe I'll get out your way this year-
meanwhile keep a look out for my new work UNION

Best regards,





PROGRAM IN VISUAL DESIGN

BERKELEY, CALIFORNIA 94720

November 30, 1976

Dr. Gerald O'Grady, Director
Media Study Buffalo
207 Delaware Ave
New York, 14202

Dear Gerald:

Thank you for sending me the check for the videotape copies of my work. I am delighted that there will be some use of the tapes rather than to be buried at KQED in San Francisco where their future may be in doubt.

The difficulties in dubbing, in view of the machines and equipment means that Billy Guin did an incredible and heroic job. I do appreciate his effort and your support for this work. It was unfortunate that I was unable to give him any assistance since he came here at the same time I was making a tape for NRK in Norway.

I hope your Media Study Program is proving satisfactory and that everything is going along as well as possible in what sometimes seem to be these degenerate days.

Sincerely,

A handwritten signature in cursive script that reads "Willard".

Willard Rosenquist

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. ANOR 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

*

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

*

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.

- | | |
|--|-----------|
| 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 |

*

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

- | | |
|---|-----------|
| 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 |

*

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

- | | |
|--|------------|
| 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.

- | | |
|---------------------------|-----------|
| 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 |

*

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

- | | |
|------------------------------|------------|
| 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.

- | | |
|--|-----------|
| 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 |
| 3. TITLES FOR A GERMAN INTERVIEW | 71-72 |
| 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

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
Kotl Feedback

LIST OF POSSIBLE ARTISTS

Peter Campus

Joan Jonas

Dan Graham

Richard Serra

Linda Benglis

Ira Schneider

Ed Emshwiller

Stan Vanderbeek

Keith Sonnier

Dieter Froese

Douglas Davis

John Sturgeon

Bruce Nauman

Robert Morris

Colin Campbell

Mario Merz

Taka Iimura

Wolf Vostell

Tom Dewitt

Stephen Beck

↙ The Vasulkas

Connie Beeson

Nam June Paik

Willoughby Sharp

Valie Export

Peter Weibel

Dimitri Devyatkin

Eric Cameron

THE VASULKAS FILE NAME: ARCHIV.BIO

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9. S.E.G. FEEDBACK, END	AUG-70

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THE VASULKAS: TAPE #3 60 MIN.

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2. ANOR 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 (UNDERSCANDED) 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.

- | | |
|--|-----------|
| 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.

- | | |
|---------------------------|-----------|
| 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.

- | | |
|--|------------------|
| 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 DEVIATKIN | 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

ALL THE VIDEO YOU CAN EAT

(or at least as much as I can dish out)

by SKIP SWEENEY and VIDEO FREE AMERICA

A display of abstract tapes including some non-abstract ones by Video Free America.
This show will include:

ABSTRACTS

Feedback (pure)

Classical
Koto
Tommy
Liturgical
Jazz
Black & White
Vasulka Sound
Jonas' Favorite (color)

Mixes

It's Gonna Rain
Fell Street
VideoMan (P.T.F.V.O.)

Moog Vidium (straight)

Moog vidium #2
Moog vidium rings
Rolling rings
Pieces
Moog vidium with key
Moog vidium #1

Moog Vidium (reprocessed)

Slow
Slower
Stop-action
Slow (in-and-out)
Slow rings
Slow sleeper

NON-ABSTRACTS

Moog Vidium Process
My Father's Funeral
Chopin Preludes with Julian White
Frisbee
Orgy
Provo
Music from Marin (Novato)
Equinox

plus, excerpts from:

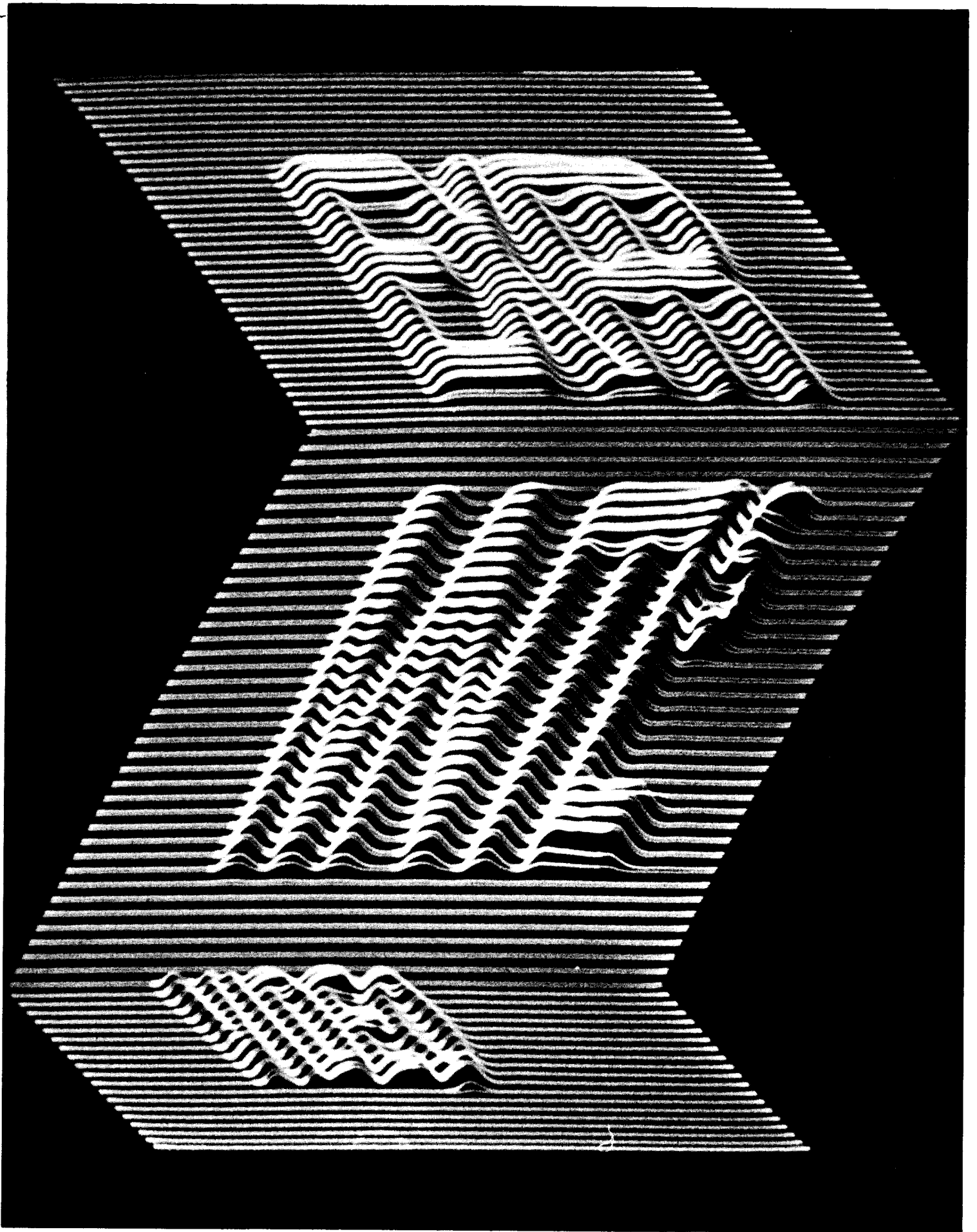
Carel and Ferd
Philo T. Farnsworth Video Obelisk
Kaddish
Kaspar

and featuring,

Message To New York
(sent to The People's Video Theater,
Fall, '71)

Moog vidium tapes were created on the Sound/Time-Dimensional Cosmic warp Synthesizer, with Doug McKechnie on moog, Bill Hearn on his invention, the vidium, and Skip Sweeney on everything else.

VIDEO FREE AMERICA is, was, will be: Steve Claydon, Kate Coleman, Arthur Ginsberg, Larry Jacobs, Bob Klein, T.J. McHose, Carel Rowe, Alan Schulman, Skip Sweeney, Tommy Tyson, Sukey Wilder, the folks at Branchwater, travel arrangements by Jennifer Sweeney. Special thanks to the Vasulkas and to Chelsea Theater Center



To understand the development of video art in the United States, one must begin with the dimensions of the video experience in everyday American life. Everyone has access to a television set. Over the last thirty years, everyone has had access to a growing selection of video inputs. Beginning with three major networks, American television has expanded to include an educational network and thousands of independent television stations. With the arrival of cable television, millions of viewers became able to choose from among as many as twenty channels of programming. Even this selection represents only a quarter of the potential number of channels technically available to television sets manufactured in the United States today.

An argument could be made that the ubiquitous channel selector was the first instrument of video art and that virtually the entire population, through their creation of daily montages of video programming, has been engaged in video art since the end of World War II. Another mass interaction with the medium is provided by innumerable surveillance cameras in locations ranging from skyscrapers to candy stores. Every American old enough to open his eyes has the opportunity to see himself on a variety of television screens. Ordinary people are increasingly at ease when appearing on broadcast television. Those born after television seem entirely uninhibited when appearing on it. The most nervous figure on American television today is the President. As his image is being broadcast simultaneously by all three commercial networks, he appears to be engaged in a self-conscious struggle to transform himself into a Pop Art portrait.

Through the sheer force of numbers, the American fascination with television has made TV Guide - a weekly annotated listing of programs sandwiched between a few "entertaining and informative" articles - the most widely distributed journal in the history of human civilization. The fascination also elicits an endless stream of

futile campaigns to change the type of programming offered. These range from sophisticated lobbying efforts to a Quixotic belief in the inevitable popularity of homemade programs broadcast over the public access channels that cable companies are required to provide. The fact is that the United States Congress has recently acted to strengthen the position of conventional commercial broadcasters, while the economics of the cable industry continue to stifle efforts to produce non-professional public programming.

The most interesting outgrowth of the American electric environment has been the growing body of video art (the word "video" was adopted to suggest a purity that the word "television" had lost). Video art began with the introduction of videotape in 1956. For the first time, the products of electronic imagemaking could be recorded without the intolerable distortion imposed by the kinescope. Recording led to contemplation which, in turn, encouraged composition. Then, on October 4, 1965, Nam June Paik received the first SONY recorder in New York harbor and made his first videotape through the window of a taxicab on his way to the Cafe A-Go-Go on 147 Bleeker Street, and announced that as collage has replaced oil painting, the cathode ray tube would replace the canvas. The introduction of inexpensive, readily available video recording equipment came during an enormously fruitful period of the American avant-garde.

Despite the shocking newness of the first images, and the popular descriptions that these images inspired, they did not represent a desire to create an alternate television. On the contrary, the early video artists were attempting to lure people further into the most commonplace visual events of their lives. The controls operated to produce these works were not much more sophisticated than the controls operated every night by millions of viewers. The images produced were homages to the humble raster and the common household wave pattern. Early video art presented what was always there - only more so.

Video feedback introduced far more complex ramifications. Simply pointing the camera at the image it was generating on its own monitor and undertaking a serious examination of the results constituted a rejection of all that had come before. In conventional television, feedback was regarded as one of the most basic and unforgivable of technical errors. Now it came to form the basis of exploration of video image synthesis. Contemplating feedback, creative electronics engineers began to wonder what other visual possibilities could develop from the creative rearrangement of the paths on which signals travel.

The most characteristic and certainly the most widely known works of American video art have been produced on the increasingly sophisticated image generating, editing and colorizing devices that have grown out of the attempt to build on the initial feedback experience. American video art is dominated by this technical orientation, but the rate at which the artists invent new tools to replace old ones gives their work a certain conceptual character. One must consider the initial idea for a totally new kind of image as itself a work of art.

The Experimental 5 Video exhibition displays the key works in this development of video art. The stress on the location of this art within a changing technology is to remind us that it came to birth in an era of consciousness in which the concepts of environment, ecology, information systems and synergy were themselves becoming part of human psychic awareness. The environment in which thinking now takes place is itself environmental. In his 1937 essay, Light Painting, Lazlo Maholy-Nagy had forecast the necessity for such thought: "The great problem put before our generation is to find the balance between our psycho-physical limitations and the uncontrollable achievements which proceed without any ordered limits from the machines which we ourselves have created." Nam June Paik, who predicted, as we have seen, that the flickering cathode ray tube would replace the static canvas, would write in his Video n Videology in 1974: "In America our life-span or sum-total of wake-up time does not grow as fast as our exponential leap in the input signals to digest or process."

The characteristic of video arts is its concentration on process and its continual movement into a larger environment. The eight artists who are visiting Knokke-Heist this week approach video from as many different directions, but all think environmentally.

Nam June Paik put twenty monitors on the floor with their viewing surface facing directly upwards to create a television garden at the Bonino Gallery during the Open Circuits exhibition in New York in January, 1974. Here, his Buddha piece environmentalizes another Eastern cultural artifact. Wendy Clarke's interactive video playground builds on the systems she has developed with her mother Shirley at the Video Tepee atop the Chelsea Hotel in New York City. The video image of the painter painting appears in the middle of the painting as it is being painted, resulting in an electronic "action" piece. Peter Campus's video installation creates an entirely novel mental space. In its gallery space, it completely transcends the notion of sculpture, which is nevertheless a residual element of its semiology, while it captures, controls and emanates quiet vibrant energies in the environment it mysteriously establishes.

Ed Emshwiller's presentation of Scapemates, which has sources in the variety of other media he masters, is a simultaneous display on an ordinary television monitor and in projected versions in video and film form, making a triptych of scales, light densities, and interacting color textures. Finally, Woody and Steina Vasulka and the Canadians Walter Wright and Jean-Pierre Boyer work collaboratively with their newly designed synthesizers and colorizers to create unrecorded pieces in live time, an installation/performance in which the process of creation is the work on display and the audience is invited to enter the work as participating shaper rather than as retrospective spectator.

All of these artists are themselves participants of a newly perceived environment in which one has been able to stand at the window of his living room of an evening and look up at the moon and then look across the room to a television where an image of the same moon, as recorded by the camera on a spaceship, is being transmitted, and to meditate on whether he is seeing two different images of one temporal

moment of the moon's life, or simultaneously seeing two temporal stages of the moon, and if so, which of the two is the earlier.

These artists have come to Knokke-Heist to stand in a room on a continent where, five hundred years earlier, men believed that a ship headed for that North American continent, from which they themselves have just arrived by airship, would fall off the face of the earth; and they now stand in the room aware that the earth itself is a spaceship.

Seth Feldman

ROS BARRON

ZONE TAPE

Ros Barron is one of four video artists who, in 1969, were commissioned by WNET in New York to produce one of the first publicly broadcast programs of experimental video. The group of artists elected to call themselves, Zone, which also became the title of the program. In her segment of Zone, Ms. Barron presents a visual metaphor of the interaction between a viewer and his television as the age of experimental video dawns upon him. Using quick cross cutting that is far more typical of film than it is of video, Ms. Barron shows us the changes in the viewer's face and mind as the images on his television set evolve from the photographic to the electronic. The majority of the graphics in the tape are optically colorized, with some use of electronic colorizing and keying toward the end of the work.

STEPHEN BECK

CONCEPTION

CYCLES

Writing of the origins of his work in video, San Francisco artist Stephen Beck has said: "My electronic karma began to manifest itself about my 8th birthday when given a crystal radio set. In the following years, by tinkering with old radios and television sets and operating amateur radio, my electronic techniques began developing. While a student at the University of Illinois, I worked as a technician and a design and teaching assistant in the electronic music studio. It was during this time that my awareness of the expressive potential of electronic forms grew into projects combining electronics with light; of particular significance were motion picture films of cathode ray tube graphics generated by exciting an oscilloscope with complex electronic sound signals and an electronic dimmer instrument for color control of spaces and volumes."

In 1969, the nineteen year old Beck converted a color television set into one of the first video image generators. He has, since that time, continued to work in the San Francisco area, using increasingly sophisticated electronic image-making equipment. Conception is one of his most recent pieces. It makes use of real images mixed with feedback, oscillator patterns and electronic keying and colorization. In Cycles, Beck uses his "video loom" to combine live images and film with video feedback and oscillator patterns to produce a visual symphony set to organ and choir music.

JEAN-PIERRE BOYER

ANALOG

Jean-Pierre Boyer was born in 1950 in Montreal. He worked in both photography and film animation before making his first videotapes in 1973. Since that time, Boyer's work has been seen in video exhibitions in Montreal and New York.

In Analog, Boyer adapts a commonly used electronic music technique to create video animation. Using the input of two oscillators, Boyer regulates the fre-

JEAN-PIERRE BOYER (cont'd)

quency of each machine separately so that the two frequencies nearly match. When the two oscillators go in phase and are producing the same frequency, a visual "beat" occurs on the screen. When Boyer takes the oscillators slightly out of phase, another "beat" occurs. The resulting pattern of "beats" is recorded by a camera periodically zooming in and out at the monitor on which they appear.

PETER CAMPUS

R-G-B

THREE TRANSITIONS

Born in New York in 1937, Peter Campus studied film at the City College Film Institute and psychology at Ohio State University. Campus' main interests have been in the area of conceptual video and in video installations and environments. In R-G-B, Campus explores the possibilities of different combinations of basic colors. In the first section of the work, he simply places different colored sheets of plastic over the front of the camera lens. In the second part, he uses projected light. In the third part of the work, Campus makes the transition from optical to electronic experimentation. Using a red-green-blue encoder, he is able to affect color changes without any apparent movement taking place on screen. Finally, in the fourth part of R-G-B, Campus goes further into the possibilities of video colorization by combining two background generators to vary the hue balance between the background and foreground colors until his own outline disappears.

In Three Transitions, Campus uses chroma keying to perform experiments in perspective similar to color experiments of R-G-B. As described in the Electronic Arts Intermix catalogue: "The three transitions, going nowhere, like mobius strips are transformations of images into energy: and video being electronic energy, illuminate the ironically illusionistic, the destruction/regeneration process in a way no other medium is able. Exploring the transforming plastic possibilities of video, Campus uses the irony of illusion and reality." Three Transitions was produced at WGBH (Boston).

DAVID CORT

VIDEOGAMES

One of the earliest users of video, David Cort has worked with several New York video groups and has shown his work in numerous museums and on cable and public broadcasting stations throughout New York State. Cort was one of the founders of the Videofreex, a group whose works are widely known throughout the United States. He currently lives and works at the Videofreex's farm in Lanesville, New York.

As in most of Cort's work, the pieces shown here use the live input of individuals and small groups. The bizarre permutations of human forms are achieved through the use of video keying combined with other electronic techniques.

DIMITRI DEVYATKIN

VIDEO TUNNEL

Born in 1949, Dimitri Devyatkin studied classics at St. John's University in Maryland before returning to New York in 1971 to join Woody and Steina Vasulka in organizing video and music programs at The Kitchen. As coordinator of The Kitchen, Devyatkin worked with artists from around the United States in the early years of video. He later worked with the medium throughout Europe, finally going to Moscow in 1973 to study under Soviet documentary director Roman Karmen at the All-Union State Institute of Cinematography. He returned to New York with some of the first videotapes made in the Soviet Union.

Video Tunnel, made with John Rogers in 1971, is one of the more successful of the early video experiments. The viewer sees Devyatkin (on the left) and Rogers before what appears to be three concentrically arranged television monitors. It soon becomes apparent that the simple actions of the characters are repeated at different levels in this tunnel. In reality, the artist is feeding three separate takes of the action into the same monitor at different times. The result is a visual layering of time that is enhanced by the repetition of the phrase: "She was a visitor."

TOM DeWITT

FALL

Born in New York in 1944, Tom DeWitt was educated at San Francisco State College and Columbia University. He has worked as an apprentice to video and film artist Stan Vanderbeek and as an artist in residence at the Television Laboratory at WNET in New York. DeWitt has shown his work extensively around the United States and in Great Britain. He currently lives and works in Poughkeepsie, New York.

In Fall, made in 1971, DeWitt achieved a rare and effective synthesis of classical mythology, an ideological statement and the potentials of the video medium. Coming as it did near the climax of the Vietnam war, Fall was quickly recognized and used not only as an exemplary video piece but also as an effective anti-war statement.

In explaining the themes of Fall, DeWitt has written: "I see a rebirth of our own generation of flying men who carry the sun around in the bellies of their planes. Knowing that no one will be able to make a movie about their final war after it is over, I felt compelled to spin their yarn before it ignited. Of course, I did not have newsreel footage of the event. In fact, at the time I was making Fall, the Pentagon decided to withdraw its aerial combat footage of Vietnam from public circulation, so my raw material for Fall was derived from less authentic sources. Yet this revision in the strategy of the war makers' propoganda machine did not really phase me, because there were reflections of their madness all about me."

In creating Fall, DeWitt made heavy use of video feedback, keying, colorizing as well as film and tape inputs. Large sections of the work were mixed electronically then transferred to film. These long film segments were edited down into the completed work, which exists in both media. The soundtrack for

TOM DeWITT (cont'd)

Fall was synthesized at the Electronic Music Studio of the State University of New York at Albany, under the direction of Joel Chadabe. Fall is part of a trilogy of pieces entitled The Leap, Fall and Crash.

ED EMSHWILLER

SCAPE-MATES

CROSSINGS AND MEETINGS

New York video artist Ed Emshwiller has, in the past two decades, established himself as a painter, a science fiction illustrator, a documentary and an experimental film-maker. One of the first independent film-makers to become interested in video, Emshwiller has written; "I don't regard one medium as superior to another. They are simply different both in the making and in the viewing. That's all. The aspects of video that appeal to me most at this time are the immediacy of seeing what you have just done and the great flexibility one has in mixing, keying and transforming images. Like opera, video can incorporate many art forms: film, live action, music, dance, literature. And like all other arts, the problem is to create an effective form, whether simple or complex.

"In making Scape-Mates I wanted to make a videotape involving dancers and computer graphics. I made twenty two transparencies of various shades of grey. These graphics were colorized and animated by Scan-i-mate computers. The dancers, Emery Hermans and Sarah Shelton, and additional background patterns were made using the Paik-Abe video synthesizer. Once all the visual elements were completed and united in post production editing, I made the sound score and put them together."

In Crossings and Meetings, Emshwiller makes use of video discs to continue his experimentation with combinations and permutations of live performers, delayed image effects and image multiplication. The work, according to Emshwiller, was an attempt to involve video techniques in the creation of an essentially musical structure. The effect was achieved by using a few taped performances modified extensively through the tools of electronic editing.

BILL and LOUISE ETRA

PDP 11-10

PETER CROWN

HEARTBEAT

Bill and Louise Etra are artists in residence at the Television Laboratory operated by WNET (New York). Bill is the co-inventor of the Rutt/Etra Video Synthesizer, one of the most widely used image generating instruments in the United States. Louise has coordinated video shows at Media Study in Buffalo, New York and at the Musee d'Art Moderne in Paris. Dr. Peter Crown is a psychopharmacologist who has devoted his research to the ways in which bodily functions may be projected through the medium of video.

BILL and LOUISE ETRA (cont'd)
PETER CROWN (cont'd)

PDP 11-10 is a highly abstract piece that makes use of the most basic elements of television, the raster (the pattern created by an electron beam scanning the surface of the cathode ray tube). The Etras deliberately modulate the naturally occurring raster pattern by the use of programmed voltage control. At the same time that they produce the image, the voltage inputs also produce the sound heard during the piece.

Heartbeat is a demonstration tape made by the Etras in conjunction with Dr. Crown. As the tape's narrator explains, Crown has attached a bio-medical telemetry transmitter to Louise Etra. The device broadcasts the pulses generated by Louise's bodily functions to a video image generator which converts them into the image of a beating heart. The synthesized image is then fed into an electronic mixer where it is "superimposed"

HERMINE FREED

360° #1

Educated at Cornell University and New York University, Hermine Freed worked as an art curator, teacher and television commentator on the arts before beginning her work in video. She has lectured extensively throughout the United States and has shown her work in numerous exhibitions in Brazil, Austria, Switzerland and Germany as well as in the U.S. In summarizing the aesthetics behind her work, Ms. Freed has written: "We each have a separate world view, separate experiences, separate visual perceptions. My work tends to be about those differences in perception."

360° #1, one of Freed's early video works, uses an optically produced multi-layer image of a circular pan. The pan includes close ups, medium shots and landscapes. Added to the visuals is a multi-layer sound track of the artist's voice describing what is before the camera's eye at different moments of perception.

ERNEST GUSELLA

EQUILATERAL ORGASMS

Currently working and teaching in New York, Ernest Gusella studied art in San Francisco before turning to video in 1970. Writing of his video aesthetic: "There are unique pictorial qualities inherent in the medium due to its electronic nature. These characteristics allow the creation of images which would be impossible to achieve in another medium. This had led me to turn to the development of a purist approach in which the imagery most decidedly has to be abstract Basically, the main sources of my images are oscillators, envelope shapers and filters. These signals are then fed into an oscilloscope where patterns of very pure definition are produced. These patterns are photographed by a video camera and are further abstracted through the use of mirrors, mylar tubes tubes, prismatic lenses, etc. The resulting image is then processed through various mixing and tonal devices, producing the final image."

ERNEST GUSELLA (cont'd)

About his current work, of which Equilateral Orgasms is an example: "I am currently working with lines taken from country and western songs. This may seem bizarre. However, the abstract images and sounds in my tapes are of a fairly aggressive nature and I deliberately chose a kind of statement which seems serious but is banal as a foil to the abstract images. Ultimately, I believe that all information about life is serious and relevant as art.

"I have structured my work in this way so that a captive audience is not required as it is in most of theatrical presentations of video. I conceive of the tapes being presented in a museum or gallery situation in which the viewer can come and go at will and, each time he or she returns, a new image or statement will have replaced the former one.

"I feel that when individual artists begin to produce video works of a personal quality video will become as acceptable as painting, sculpture, film, etc. as a viable means of expression of major artistic works. If video continues to develop as it has in the past few years, there is no doubt that the medium will become a significant one."

WILLIAM GWIN

IRVING BRIDGE

Born in Alabama in 1947, New York video artist William Gwin was educated at Dartmouth College and the Ecole des Beaux Arts in Paris. He has worked as an artist in residence at the National Center for Experiments in Television in San Francisco and at the Television Laboratory at WNET in New York. He has had numerous shows of his paintings and video work in the United States and Mexico.

Writing of his personal aesthetic, Gwin has said: "I find myself returning to four concerns - naturalism, surface, a respect for the properties of the medium and motion. These things do not represent the goals of my work - these are creation and expressiveness - but they do represent the ways I have devised to meet these goals."

To make Irving Bridge, Gwin mixed four channels of previously edited portapack work, using the properties of keying, mixing and electronic colorization to create slow and subtle changes of imagery. The synthesized sound track composed by Gwin complements the visual permutations of nature. As is the case with all his work, Gwin encourages the viewer of Irving Bridge to interact with the tape as he would with any natural environment: "I would let you move in and out of it in the same way you can move in and out of the things that you see when you're walking in the woods, or sitting by a window or doing most of the things you do when you are alive. That lets the tape, the work of art, have the same position that any other object has."

DON HALLOCK

THE FATHER

Born in 1935, Don Hallock worked as a freelance television director in New York and Boston before joining the National Center for Experiments in Television (San Francisco) in 1967. At NCET, Hallock soon proved himself as one of the leading innovators in West Coast video. His Videola is a unique attempt to modify a video image by building a spherical surface around a monitor. The optical devices in the Videola break down and rearrange the image coming from the monitor, creating a three dimensional display of constantly evolving image transformation. In his tapes, Hallock attempts to use video to, as he puts it, "paint in time." The Father, composed of slow transformations of still photography, is an example of this aesthetic.

SAMI KLEIN

DANCE HOLE

LEE KAMINSKI

Dance Hole was created by Sami Klein and Lee Kaminski of TAPE, Inc., an independent video production company concerned with "the development of new techniques for applying video tape in the arts and as an art form. TAPE was the resident video tape group at the Space for Innovative Development in New York at the time this tape was made (May, 1973). TAPE is currently the resident video arts group at CENTEC (Technology Center) of Jersey City State College in New Jersey.

The artists describe Dance Hole as a processed dance tape, accomplished through the means of simple half-inch and one inch helical tape equipment with a special effects generator, luminescence keyer and oscillator. The tape was originally made as a one camera choreographic record of a solo dance by Phyllis Lamhut. All processing of the tape was done in post-production."

Dance Hole uses video to amplify the eroticism that can be suggested by human motion.

PHILLIP K. PERLMAN

FOOD TAPE

Having studied at Harvard and the Massachusetts Institute of Technology, Phillip Perlman has been active in making, teaching and writing about video in the New York area since 1972. Of Food Tape:

"This is one of the four tapes that were employed in an environmental theatre piece called Bloody Potatoes or Doctor Ratstar's Need, performed in New York in June, 1974. The entire work consisted of seven spaces designated: Food, Water, Sex, Violence, Humor, Null, and Control. Nine actors, working from prepared scripts, occupied these various spaces, the total area taking up some 4500 square feet. Four continuously running video tapes with a cycle period of from 10 to 30 minutes were used in the Food, Water, Sex and Humor spaces. At the same time, 7 television cameras located throughout the total environment and mixed through a special keyer were displayed via 16 TV monitors. The concept was to

create a situation in which the audience was moved through the total environment based on individual need.

"Members of the audience, upon selecting an article of food from the food tape, would present the corresponding 'gram number' to an actor (Michael Sullivan) inside a booth who was visible via a large diameter wide-angle lens. Michael, in turn, would give them a round, star-shaped cookie in the center of which was a paper phallus - derived from the Hellenistic priapic rites - and on which was written a routing sequence and prediction corresponding to the 'gram number' previously selected. The sequence directed them through a series of spaces within the total environment."

WILLIAM ROARTY

PASSAGE

San Francisco video artist William Roarty uses his training as a graphic artist to create, in Passage, a study of slow and subtle evolution of colors in space. The four concentric frames that are seen are created by laying the second and fourth monitors at a ninety degree angle to monitors one and three. Roarty then feeds his slow motion color tape into the minotors (the tape itself being composed of a mixing and keying of different colored video inputs). The net result is that of a door suspended in a multi-colored cosmos. When the images on the monitors are deliberately rolled, the various motions produced on the monitors creates an even greater sense of a free floating image/object.

The sound track for Passage was composed and played by Roarty.

ERIC SIEGEL

EINSTINE

Eric Siegel is among the founding geniuses of video art. A self-taught electronics experimenter, Siegel, in 1968, invented the Processing Chromiance Synthesizer, an instrument which has since become one of the basic tools of the medium. The PCS enables artists to control the colorization of material originally made in black and white. The Electronic Video Synthesizer, which Siegel invented in 1970, was one of the first devices conceived as an art tool that permitted artists to generate video images without the use of a camera. Taken together, Siegel's two inventions opened the door for the subtly colored, highly complex video images produced today.

Speaking of the purpose and effect of his technological breakthroughs, Siegel has said: "I see television as bringing psychology into the cybernetic twenty first century. I see television as a psychic healing medium creating mass cosmic consciousness, awakening higher levels of the mind, bringing awareness of the soul."

Einstine is one of the few undisputed classics of video. Produced in 1968, it was one of the demonstrations of both video feedback and electronic colorization. Sadly, it is also a demonstration of the threat of physical deterioration in this,

the youngest of art forms.

Siegel was assisted by Michael Kirsh in the production of Einstine. The sound track is Rimsky-Korsakov.

ERIC SOMERS

STILLPOINT

Eric Somers has lectured and exhibited experimental tapes widely throughout the United States and Canada. He is presently Associate Director of Communication Arts at Creighton University in Omaha, Nebraska. Somers has written of his personal video aesthetic: "Although the content of abstract television art is visual, its form is musical. It should be judged by music critics, not critics of painting, drawing, sculpture, etc. Just as there are two basic methods of electronic music composition, music concrete and synthesized music, there are two correlative methods of television imagery, 'video concrete' and 'synthesized video.'

"Just as synthesized music is derived from electronic oscillators (though the oscillator signals may be processed by many control circuits) the images in my video compositions tend to be derived from electronic circuits and laser optical systems designed to create images. A camera may pick up an electronic image from the face of a cathode ray tube, and a laser-generated diffraction, refraction or reflection image may be projected onto the face of a camera tube, but the source of the images is either an electronic signal generator or a laser light source, not a 'real life' scene."

Somers sees Stillpoint as consisting of "a series of transformations and modulations of a single spiral image produced originally on the face of an oscilloscope tube." Elsewhere, Somers has written of Stillpoint as an attempt to create "an expression of constant motion and energy within a static framework." Portions of the video image in Stillpoint are modulated by an audio signal coming from the soundtrack created and directed by L. Keith White.

RUDI STERN

RAGA

Having studied at Bard College, Columbia University, the University of Iowa and with Hans Hofmann and Oskar Kokoschka, New York artist Rudi Stern has, since 1966, been active in all areas of video. He has worked for all four American networks and for the British Broadcasting Corporation. In 1969, he became the co-founder and co-director of the Global Village Video Resource Center. Global Village sponsored some of the first video workshops, theatres and video environments as well as the first consultative video projects with isolated communities in the United States and in developing nations.

Working with Walter Wright on the Dolphin/SCANIMATE, Stern produced Raga as part of an effort to explore various animation techniques in conjunction with the synthesizer and colorizer. As he explains the process: "Specially created images are fed through a two-camera system. They are orchestrated live so that the results are immediate and direct responses to the pre-determined visual and audio structure.

Each segment is one 'take.' It is the intention of these experiments that neither the audio or the visual dominate but rather that a synthesis be created for the participant. Sound on Raga is supplied by Krishna Consciousness.

WOLFGANG STOERCHLE

SELECTED WORKS (1970-1973)

Born in Germany in 1944, Wolfgang Stoerchle was educated at the University of Oklahoma and the University of California. He has taught video sculpture for two years at the California Institute of the Arts. His work has been included in group shows at the Los Angeles County Museum of Art, the Museum of Modern Art and the Sidney Janis Gallery. He is currently traveling around the United States, working in several locations.

Selected Works is a collection of ten short pieces done in black and white with live sound. More minimal than conceptual, the individual pieces concentrate on eliciting the essence of specific video events. Some pieces are statements about the nature of light as recorded by video apparatus. The other pieces are experiments in using the artist's body as a source of image transformation. The works also concentrate on complex relationships between camera, objects and time. The last piece is a statement on the artist's relationship to his medium.

SKIP SWEENEY

JONAS' FAVORITE

SLOW MO #5

Skip Sweeney, a native of California, began to work in video in 1969. He is a co-founder of Video Free America, one of the best known of the West Coast video groups. He has also worked at the Chelsea Theatre in New York experimenting with techniques of combining video with live performance.

Jonas' Favorite is an experiment with video feedback. The soundtrack is provided by Doug McKechnie playing a Moog Synthesizer. McKechnie also provided the soundtrack for Slow Mo #5, a piece produced on the Vidium image synthesizer built by William Hearn. The images in Slow Mo #5 are generated directly by the soundtrack. The tape of the visual effects of the soundtrack was then played back at a slow speed and electronically colorized.

WOODY and STEINA VASULKA

GOLDEN VOYAGE

Woody and Steina Vasulka have, since the beginning of video art in the United States, achieved a reputation as living at the center of the medium. Woody is a graduate of the Czech Film Academy; Steina, a former violinist in her native Iceland. Together with Andy Mannik, they opened The Kitchen, one of the first and most widely known video galleries and workshops. In 1973, they moved to Buffalo, New York where Woody teaches at the State University of New York's Center for Media Study, and Steina coordinates a program of video production and archiving at Media Study, a community center.

Golden Voyage is the Vasulkas' homage to Rene Magritte, as may be seen in the opening image, taken directly from Magritte's The Golden Legend. As described by the Vasulkas: "In this electronic story the loaves of bread travel through real or electronic landscapes. Some scenes consist of real time images layered through a multi-channel keyer, others use pre-taped images by means of cameras gen-locked into the tape later. The horizontal movements are produced electronically. Other movements are produced by panning, zooming and a rotating turntable."

The electronic sounds used in Golden Voyage were produced by a Putney Synthesizer. George Brown designed and built the 6-input keyer-mixer and a Gen-lock system. Eric Siegel designed and built the Dual Colorizer.

ROBERT ZAGONE

DESCARTES

ACE OF CUPS

Now working in New York, Robert Zagone took part in the earliest West Coast video experiments. His tape, Descartes, made in 1968, represents one of the first attempts to mix the possibilities of video with poetry. Working with San Francisco poetess Jo Ann Kyger, Zagone mixed feedback, keying, audio and video tape delay and live input to create an impressionistic portrait of Kyger's rendering of her verse (which is, in turn, a personal interpretation of the writings of Descartes).

Ace of Cups, made in 1968, is a segment of an early attempt to provide a video complement to rock and roll. The tape was made at KQED in San Francisco as part of a series of programs on West Coast music entitled West Pole. Ace of Cups uses keying and video panning to enhance the images of the musicians produced with television studio equipment.

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PROGRAM NOTES

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