

8/00

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Tapes by Steina

In the spring of 1975 I started to work on a series of installations and tapes, all involving mechanized modes of camera control. The effort resulted in a collection of works which I call *Machine Vision*, listed as 1-5 below. Ordinarily the camera view is associated with a human viewpoint, paying attention to the human conditions around. In this series the camera conforms to a mechanized decision making of instruments, with the movements, and attention directed towards their own machine to machine observations.

In these tapes I am also paying attention to time accumulation in a mix of real time with time inherited from each previous generation, off pre-recorded and then re-taped segments.

1. *From Cheektowaga to Tonawanda*, June 1975
Time: 36 min.
2. *Signifying Nothing*, June 1975
Time: 15 min., b/w
3. *Sound and Fury*, October 1975
Time: 15 min., b/w
4. *Switch! Monitor! Drift!*, November 1976
Time: 50 min., b/w
5. *Snowed Tapes*, February 1977
Time: 15 min., b/w
6. *Land of Timoteus*, March 1976
Time: 15 min.

A videotape of a volcanic coast of Iceland is a ground pictorial track for the electronic transformation of the landscape textures, controlled by sound envelopes and fast switching.

Land of Timoteus was produced from source material gathered in Iceland, September 1975. Special Video tools: Field Flip/Flop Switcher.

7. Flux, November 1977
Time: 15 min.

A two character material, water flow and video noise are the basic sources of multi-directional movement within switched frames, or slow scanned noise fields.

Special Video tools: Field Flip/Flop Switcher; Scan Processor.

Special credit to the John Simon Guggenheim Foundation.

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

End