THE VASULKAS

Early Documentary

<u>Participation</u>, 1969-71, by Steina and Woody Vasulka, 60 min., b&w

After acquiring their first video portapak, the Vasulkas, like other early video practitioners, took their camera to the streets to document the counterculture life in the late 1960s and early 1970s. Through their newly arrived eyes, the alternative movements of American culture presented unlimited possibilities. They later wrote of this time: "We were interested in certain decadent aspects of America, the phenomena of the time-- underground rock and roll, homosexual theater, and the rest of illegitimate culture. In the same way, we were curious about more puritanical concepts of art inspired by [Marshall] McLuhan and Buckminster Fuller. It seemed a strange and unified front-- against the establishment." In <u>Participation</u> the Vasulkas present vignettes of marginal culture--rock concerts, gay theater, and impromptu street theater. These tapes embody the originality and spontaneity that characterize early experiments with video--Don Cherry eloquently playing his trumpet in Washington Square Park; Jimi Hendrix and Jethro Tull performing at the Fillmore East; Andy Warhol's gang arguing vehemently on the "David Susskind Show" about whether or not they are being exploited; and transvestites acting impromptu skits in makeshift theaters. <u>Participation</u> evokes not only the utopian moment of the counterculture at a time of political upheaval but also the utopian moment of the video medium, when a sense of immediacy seemed to imbue every shot--a time when video practitioners like

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the Vasulkas were excitedly discovering the possibilities of electronic imaging.

Note: This program contains several scenes with nudity.

Time/Journey

Evolution, 1970, by Steina and Woody Vasulka, 16 min., b&w
Golden Voyage, 1973, by Steina and Woody Vasulka, 28 min., color
In Search of the Castle, 1981, by Steina and Woody Vasulka, 12
    min., color

Total: 56 min.

Many of the Vasulkas' early experiments with video employ the use

of horizontal drift, a technique in which the video frame is

released from the confines of the monitor screen (by altering the

timing pulse of the video signal) and allowed to drift

horizontally. This technique has been a primary visual motif in

their work and is important to their conceptualization of the

video image as unrestricted by the frame (in contrast to the

cinematic frame). Evolution, one of their first uses of this

technique, deals with notions about the development of humankind

and imaging technology: the standard evolutionary chart of human

development is set into motion horizontally across the screen so

that it appears to rewind in time. Here, horizontal drift is

used to represent the passage of time, humorously set in reverse,

as a means of relating a particular video effect to specific

narrative content. Golden Voyage also reflects this playful and

experimental quality. Inspired by Rene Magritte's painting The

Golden Legend, the tape was remarkable at the time for its

integration of a three-camera setup with horizontal drift to

create the impression of objects moving through a landscape: one

camera was focused on the landscape, one on the moving frame

through which the landscape was inserted, and one on the object.

The Vasulkas humorously play off Magritte's surrealism as they

animate loaves of French bread. The loaves embark on a journey through various cities and landscapes, and assume numerous metaphoric roles: they are phallic symbols interacting with a naked women, spaceships flying over the city, and finally, planets orbiting in space. <u>In</u> <u>Search</u> <u>of</u> <u>the</u> <u>Castle</u> concludes this program with a symbolic journey. Videotaping from their car with a sphere-like lense, the Vasulkas travel through various landscapes. As their "search" continues, the landscape is transformed by increasingly complicated imaging techniques. Finally, they arrive at a highly digitized, abstract electronic space, a space purely defined by video--in effect, having traced their own journey through electronic media.

Sound/Image

<u>Soundgated Images</u>, 1974, by Steina and Woody Vasulka, 10 min., color
<u>Noisefields</u>, 1974, by Steina and Woody Vasulka, 13 min., color
<u>Violin Power</u>, 1970-78, by Steina, 10 min., b&w and color
<u>Bad</u>, 1979, by Steina, 2 min., color
<u>Voice Windows</u>, 1986, by Steina and Woody Vasulka in collaboration
    with Joan La Barbara, 8 min., color

Total: 43 min.

The relationship of sound and image in electronic technology has

been a central concern of the Vasulkas. Their early experiments

with audio/visual interface concentrate on the way that both

sound and image are generated by waveforms in video technology.

In these tapes, the image is both a visualization of abstract

electronic sound and an element that modifies and distorts the

image. Textured compositions are created in which the two

elements are, in effect, inseparable. <u>Soundgated Images</u>

demonstrates six different instances of audio/visual interface in

which sound and image are generated simultaneously: for example,

a gentle flute-like sound that produces abstract visual forms is

interrupted by a harsh electronic buzz and compressed, flashing

shapes; a raspy, clapping sound alters the colors and shapes of

several abstract forms. In <u>Noisefields</u> a field of video snow, or

noise (defined by a circular shape set within the rectangular

screen) flashes alternately in a rhythmic pattern. This

experiment with "video flicker" produces a mesmerizing image with

a dense tacticity and texture--the snow begins to symbolize the

materiality of the electronic signal. The irrevocable tie of

electronic sound and image is playfully pursued by Steina in

<u>Violin Power</u>, her "demo tape on how to play video on the violin."

The tape begins with a straightforward black-and-white image of Steina playing the violin and progresses over time toward her increasing use of the violin in conjunction with video tools. Steina's eventual replacement of the violin with the video camera as her primary instrument, results in the violin becoming an image-generating machine. Rigged up to imaging devices, the violin transforms the camera image, rendering it a surface onto which "music" moves as a kinetic force. In Bad, these sound/image experiments are extended to a digital context. In this work, Steina weaves rhythmic sound and image to examine the up/down, right/left movement, and squeezing/ stretching of the image in digital technology, using her face as the image material. Finally, Voice Windows is an integration of sound and image in which the singing voice of Joan La Barbara produces energetic permutations in a grid of lines (reminiscent of a musical scale) that forms a window onto images of moving landscape. The rifts, chants, and scat singing of La Barbara's voice become a visual dance in this electronic scape.

Machine Vision

Orbital Obsessions, 1975-77, by Steina, 28 min., b&w
Urban Episodes, 1980, by Steina, 9 min., color

Total: 37 min.

Steina's Machine Vision project, which she has been pursuing since the mid-1970s, involves the creation of a machine-derived way of seeing uninfluenced by the idiosyncracies of the human eye. Her early experiments involved constructing mechanical devices through which the camera could be preprogrammed and hence, operate by itself. Steina began by rotating the camera on a standard turntable, then combining several different rotating perspectives, and adding mirrors and prisms to further layer the image. In Orbital Obsessions, Steina experiments with the process of creating increasingly layered, revolving images that problematize the notion of the camera view. This tape, which is a composite edit of her tapes Signifying Nothing (1975), Sound and Fury (1975), Switch! Monitor! Drift! (1976), and Snowed Tapes (1977), shows Steina's impromptu experiments in reformulating video space. The tape begins with one camera rotating on a turntable in the Vasulkas' loft in Buffalo. Steina then complicates the image by walking before the camera with the video monitor. As she adds each new element, the image becomes increasingly layered and in depth, with images revolving within images. In other sections of the tape, Steina sets up two cameras facing each other and uses a flip-flop mechanism to switch between the two views; she moves in the space between the cameras, using her body to explore the boundaries of electronic

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space. Working with layering horizontal drift, so that two sets
of images move horizontally past each other, reorchestrating
space with positive and negative video images, keying images into
each other and setting several cameras in motion, Steina
systematically examines video in a real-time mode as a medium of
both movement and depth. In <u>Urban</u> <u>Episodes</u>, Steina sets up a
Machine Vision device outdoors in a public plaza in downtown
Minneapolis. Consisting of a rotating camera that "sees" through
mirrors and prisms and an exaggerated fish-eye lens, this device
was preprogrammed to scan the city plaza with pan, zoom, tilt,
and rotation movements. The images it "creates" effectively
restructure the surrounding cityscape so that gravity is
subverted and urban structures are abstracted and fragmented in
electronic space.

Digital Language

<u>Vocabulary</u>, 1973, by Steina and Woody Vasulka, 6 min., color
<u>Cantaloup</u>, 1980, by Steina, 28 min., color
<u>Artifacts</u>, 1980, by Woody Vasulka, 22 min., color

Total: 56 min.

Throughout the late 1970s, the Vasulkas were occupied with

designing and building the Digital Image Articulator, or Imager,

with Jeffrey Schier; the didactic nature of many of their

videotapes from the 1970s reveals the immensity of their

undertaking to comprehend the elements of the electronic image

and digital imaging technology. This step from analog (in which

the image is manipulated through the regulation of voltage

changes) to digital (in which an image is divided into picture

elements, or pixels, which are mathematically coded) was a

crucial development in their work. These tapes exemplify the

project undertaken by the Vasulkas to define the phenomenology of

the digital image as a kind of vocabulary. Working with basic

forms, such as a sphere (or cantaloup) and a hand (symbolizing

gesture and expression), the Vasulkas examine the basic elements

of digital language. <u>Vocabulary</u>, a work that is a hybrid of

analog and digital, preceeds the Vasulkas' construction of the

Imager. Here, they examine the "basic energy laws in electronic

imaging" with a digital delay (which produces a deliberate timing

error to give the image a kind of visual echo), a scan processor

(which reduces the analog image to its scan lines), a keyer

(which allows one image to be inserted within another), and a

colorizer, to explore the malleability of basic forms. Both

<u>Cantaloup</u> and <u>Artifacts</u> are documentary works in which Steina and

Woody offer informal explanations of the Digital Image
Articulator and the process of digital imaging in real time.   In
<u>Cantaloup</u>, Steina casually documents the designing and building
of the Digital Image Articulator and explains the size of pixels,
the layers (or slices) of color and tone used to create form, and
techniques such as grabbing (freezing) the image and multiplying
it.   <u>Artifacts</u> is Woody's explanatory tape of the Imager and his
system of binary syntax—an examination of digital image
transformation based on mathematical principles.   <u>Artifacts</u>
demonstrates Woody's symbiotic relationship with imaging machines
and tools: he says in the tape, "I have to share the creative
process with the machine; it is responsible for too many elements
in this work.   These images come to you as they came to me—in a
spirit of exploration."

Space/Landscape

Flux, 1977, by Steina, 9 min., b&w
Stasto, 1979, by Steina, 6 min., b&w
Selected Treecuts, 1980, by Steina, 8 min., color
Summer Salt, 1982, by Steina, 18 min., color
Lilith, 1987, by Steina in collaboration with Doris Cross, 9
  min., color

Total: 50 min.

Landscape has become an increasingly central subject matter in
Steina's reorchestrations of space. Employing a variety of
devices--digital effects such as switching (flip-flopping)
between sets of images, freezing the image, and analog effects
such as keying (electronically inserting one image into another)
or using a mirrored sphere--Steina uses the landscape as material
through which to redefine space and the viewer's relationship to
it. In Flux, Steina manipulates imagery of flowing water to
heighten the viewer's sensory experience of the sound textures
and dynamic visuals of a rushing stream. With an extreme wide-
angle lens, she turns the stream into a radiating globe of
undulating water that evokes a revolving earth as a sphere of
liquid, and by alternating between images of water flowing in
opposite directions, she magnifies the pounding force of the
water. The relentless movement of Steina's camera through space,
as it travels through a foreboding analog landscape, begins
Stasto (start/stop). Stasto is both a portrait of the
relationship of static and moving images and a highly textured
composition of movement manifested as sound. Steina alternately
freezes images of rushing water digitally in the computer memory,
so that the water appears to rush forward into a static, digital

state. As she switches between alternating images of rushing water, the sound creates a dense aural texture of movement and flow. Selected Treecuts extends these movement compositions with the addition of a zoom lens and other digital techniques. The tape begins with its characteristic image of a stand of trees bisected by a revolving digital square—an abstract image contrasting the soft lines of the trees with the square frame of digital pixels. As the camera slowly zooms in and out on the trees, Steina freezes the image and switches between digitized and camera-generated images. The effect is a layered juxtaposition of the photographic and the digital, one that calls into question standard notions of the "real."

Summer Salt is a playful exploration into the phenomenology of the electronic image, one that does not so much examine the contrast of digital and analog, like these tapes, but the basic positions and movements of the video camera. Here, Steina uses Machine Vision to view the landscape from angles unavailable to the human eye: in Sky High, she holds the camera with a mirrored lens attachment on the roof of her car for a sky-saturated view; in Low Ride she straps it to the front bumper to give a tactile, low angle view in which the desert floor seems to invade the television screen; in Somersault, she performs gymnastics with the camera (with a mirrored lens attachment that gives it a fish-eye lens effect) in a humorous, almost slapstick exercise on the mobility of the video camera. Finally, in Lilith, Steina adds an elusive narrative element to her landscapes, modifying and manipulating the face of painter Doris Cross in an eerie

reference to female icons (Lilith is a biblical figure--in some
texts she was the first wife of Adam--who represents a witch, or
a woman with mystical powers). Cross' face is submerged within
the landscape, and with her haunting, slowed speech she appears
to reach out from the earth in a primordial gesture.

Memory/Narrative

Reminiscence, 1974, by Woody Vasulka, 5 min., color
The Commission, 1983, by Woody Vasulka; camera by Steina; with
  Robert Ashley and Ernest Gusella; 45 min., color
Art of Memory, 1987, by Woody Vasulka; with Daniel Nagrin, 36
 min., color

Total: 86 min.

Issues of memory, history, and narrative, and their relationship

to electronic imaging have been central concerns of Woody's work.

In Reminiscence Woody used the effects of the Rutt/Etra scan

processor to make portapak video images appear as visual

impressions, like distant memories. This tape of a walk

through a farm in Moravia, a place of Woody's childhood, is

processed through the scan processor so that certain elements are

raised and others lowered, like memories in which some elements

remain vivid and others fade. The Commission represents Woody's

initial foray into narrative structure, and his first experiment

with anti-narrative strategies. Here, he chose the story of two

romantic and legendary artists--composers Hector Berlioz and

Niccolo Paganini--to experiment with the concept of producing

imaging effects with specific narrative meaning. The story of

this "electronic opera" centers on a commission a patron wanted

the violinist Paganini to present to his rival Berlioz. Paganini

(played by video artist Ernest Gusella) represents the flamboyant

yet eventually destitute artistic genius, rejected by the church

and unknown, whereas Berlioz (played by performer/composer Robert

Ashley) is the pompous, egocentric artist. Woody's central

purpose in this tape is to subvert the narrative and produce

narrative elements through video effects; in each of the tape's

eleven segments a different effect is employed for specific narrative meaning: Paganini's frenzied violin playing is echoed in shadows of image movement; the exchange of the commission is made tense by a constant flip/flop technique between the two men; and Paganini's embalming is given an ethereal and deathlike quality by the characteristic skeletal effect of the scan processor.

Both The Commission and Art of Memory are pivotal works in Woody's project to use electronic effects to construct a visual language and represent a new visual code. Art of Memory is concerned with the violent events that have shaped the 20th century and the textures and nuances of memory. Structured into seven acts that touch on particular themes--among them, the Spanish Civil War, the Russian Revolution, the war in the Pacific, and the nuclear bomb--the tape is visually composed of three-dimensional image forms into which Woody inserted moving archival film clips and photographs of the war. Set against the landscape of the American Southwest, these image forms symbolize the passage of time and the nature of film as history subsumed within electronic space. Art of Memory reflects on the cultural loss of memory in the 20th century, and the role of the camera in both creating and effacing memory.

* PROGRAM NOTES by Marita Sturken

In the Land of the Elevator Girls

by Steina, 1989   4:15

U . S . A . / J A P A N

Steina's *In the Land of the Elevator Girls* opens with a wipe from the center of the screen. It is a common visual device used to produce transitions from one scene to another. Steina uses it to simulate the opening doors of an elevator in a department store, attended by an elite mascot of Japanese consumer culture: the elevator girl. Steina becomes our inimical "guide" on a beguiling, forever upward (or is it downward?) ride through the "inscrutable" aspects of vertically structured Japan.

The elevator girls in Steina's tape are to foreign eyes an anachronism. They are superfluous in heaping spurious import on the opening and closing of fully automatic doors, and out of date—a throwback to the time when doors *weren't* automatic and when elevator drivers were a complimentary and somewhat elegant part of Western consumer culture. They are also the most visible emblems of a patronizing and hierarchical patriarchal culture. The fact that they *are* considered to be elite and *do* aspire to do this job (their selection into this job endorses their beauty and they remain aloof, a class apart from the other department store employees) does not enter into, or even begin to equalize, the equation in Western eyes. They remain astounding anachronisms, though to the foreign observer the things they reveal in the opening and closing of the doors they operate are almost as astounding as the girls themselves. We look on dumfounded as the doors of Steina's elevator open to reveal not the expected lingerie department but a bubbling volcanic spring.

The elevator becomes a vehicle which transports us to the unknown, and to the foreigner, almost unknowable destinations. The doors open and close in rapid succession on a Shinto ceremony, an apparently manic person with a robot arm and laser beams extruding from his eyes (performance artist Stelarc), the lobby of a love hotel, a dingy corridor strewn with rubbish, a puppet performance...and so on. Like the videotapes of Edin Velez and Tony Conrad, *In the Land of the Elevator Girls* deals with incongruous and multi-faceted aspects of contemporary Japanese culture in a highly inventive way. Steina does not pretend to explain, only to "reveal" a fraction of a culture which remains almost opaque today as it was when Commodore Perry forced its doors open after more than 250 years of seclusion in the mid nineteenth century.   —Peter Callas

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WOODY VASULKA

Woody Vasulka was born Bohuslav Vasulka in Brno, Czechoslovakia, in 1937. He studied metal technology and hydraulic mechanics at the School of Industrial Engineering, Brno, where he received a baccalaureate degree in 1956. In 1964, he graduated from the Academy of Performing Arts, Faculty of Film and Television, Prague,where he was awarded a Diploma in Production and Direction of Documentary Films. Woody and Steina met in Prague in 1962 and were married there in 1964. In 1965, they emigrated to the United States and settled in New York City. For the next few years, Woody worked as a film editor with Francis Thompson and as a designer and editor of multi-screen exhibits, as well as a technical advisor to the Alternate Media Center and Electronic Arts Intermix. The Vasulkas began working with video in 1969 and in 1971, with Andres Mannik, they founded The Kitchen as an electronic media theater for video, film, music, and performance. With Steina, Woody has been an artist-in-residence at the National Center for Experiments in Television (NCET) at KQED in San Francisco and at WNET/Thirteen in New York. From 1973 to 1979, he was an Associate Professor at the Center for Media Study, State University of New York, Buffalo. In 1974, Woody acquired a Rutt/Etra scan processor, and, in 1976, with Jeffrey Schier began to build the Digital Image Articulator, a digital computer imaging system that has been central to his work. Throughout the late 1970s, Woody's efforts were concentrated on completing the Imager and on designing an imaging model for

computers, known as the Syntax of Binary Images. In 1980, the Vasulkas moved to Santa Fe, New Mexico, where Woody has produced two major works using the Rutt/Etra scan processor and the Digital Image Articulator--The Commission (1983) and Art of Memory (1987-88).

Woody has received funding from the New York State Council on the Arts (NYSCA), Creative Artists Public Service (CAPS), the National Endowment for the Arts (NEA), the Corporation for Public Broadcasting, the Guggenheim Foundation, and the Western State Arts Division.

STEINA

Steina was born Steinunn Briem Bjarnadottir in Reykavik, Iceland, in 1940. Throughout her youth, she studied violin and music theory and in 1959 received a scholarship from the Czechoslovakian Ministry of Culture to attend the music conservatory in Prague. There, in 1962, she met Woody Vasulka, and two years later they were married. Shortly thereafter, Steina joined the Icelandic Symphony Orchestra. In 1965, the Vasulkas moved to New York City, where Steina worked as a free-lance musician. By 1969, both Steina and Woody had begun working in video. In 1971, the Vasulkas and Andres Mannik founded The Kitchen, an electronic media theater for video, film, music, and performance. Together, the Vasulkas held artist residences at the National Center for Experiments in Television (NCET) at KQED in San Francisco and at WNET/Thirteen in New York. The Vasulkas moved to Buffalo, New York, in 1973, to assume teaching

positions at the Center for Media Study, State University of New York, Buffalo. In 1975, Steina began working with Machine Vision, a continuing investigation of space via mechanical systems and electronic images. Following the Vasulkas' move in 1980 to Santa Fe, New Mexico, Steina began to focus on landscape in her work and produced her best-known work to date, <u>The West</u> (1983). In her current series Geomania, she applies the strategies of Machine Vision to diverse landscapes in <u>Scapes</u> (1986), <u>Ptolemy</u> (1986) and <u>Geomania</u> (1989).

Steina has received funding from the New York State Council on the Arts (NYSCA), the National Endowment for the Arts (NEA), the Corporation for Public Broadcasting, the Guggenheim Foundation, the Rockefeller Foundation, and the Western State Arts Division. From 1987 to 1988, she was an artist-in-residence in Tokyo on a U.S./Japan Friendship Committee grant.

Selected Exhibitions*

All works are by Steina and Woody Vasulka unless noted
(S indicates Steina only; W indicates Woody only).

Selected Group Exhibitions

1971

"Video Festival," Merce Cunningham Studio, New York

"Avant-Garde Festival," 69th Regiment Armory, New York

"A Special Videotape Show," Whitney Museum of American Art, New York

1972

"National Video Tape Festival," Minneapolis College of Art and Design, Minneapolis, Minnesota

"Avant-Garde Festival," Alexander Hamilton Hudson River Boat, South Street Seaport, New York

1973

"Circuit: A Video Invitational," Everson Museum of Art, Syracuse, New York

1974

"2nd International Computer Art Festival," The Kitchen, New York

"L'Image electronique," Musee d'art contemporain, Montreal, Quebec, Canada

"Knokke Heist Film Festival: Exposition de Video Experimentale," La Cinematheque Royale de Belgique, Knokke Heist, Belgium

1975

"Video in America," Sonja Henie Onstad Center, Oslo, Norway

"Video: The New Art Medium," The American Center, Stockholm, Sweden

Selected Works

Included are only those videotapes that are complete and extant.
Running times for installations indicate the length of a tape
shown on a continuous cycle.

Steina and Woody Vasulka
Participation, 1969-71, 60 min., b&w
Sketches, 1970, 27 min., b&w
Calligrams, 1970, 12 min., b&w
Sexmachine, 1970, 6 min., b&w
Tissues, 1970, 6 min., b&w
Interface, 1970, 3:30 min., b&w
Jackie Curtis' First Television Special, 1970, 45 min., b&w
Don Cherry, 1970, 12 min., b&w In collaboration with Elaine
  Milosh
Decay #1, 1970, 7 min., color
Decay #2, 1970, 7 min., b&w
Evolution, 1970, 16 min., b&w
Adagio, 1970, 10 min., color
Matrix, 1970-72, multi-channel installation, many versions, b&w
Swan Lake, 1971, 7 min., b&w
Discs, 1971, 6 min., b&w
Shapes, 1971, 13 min., b&w
Contrapoint, 1971, 3 min., b&w
Black Sunrise, 1971, 21 min., color
Keysnow, 1971, 12 min., color
Elements, 1971, 9 min., color
Continuous Video Environment, 1971, multi-channel installation, b&w
Spaces 1, 1972, 15 min., b&w
Distant Activities, 1972, 6 min., color
Spaces 2, 1972, 15 min., b&w
Soundprints, 1972, endless loops, color
The West [early version], 1972, three-channel installation, b&w
Home, 1973, 16 min., color
Golden Voyage, 1973, 28 min., color
Vocabulary, 1973, 6 min., color
Noisefields, 1974, 13 min., color
1-2-3-4, 1974, 8 min., color
Solo For 3, 1974, 5 min., color
Heraldic View, 1974, 5 min., color
Telc, 1974, 5 min., color
Soundgated Images, 1974, 10 min., color
Soundsize, 1974, 5 min., color
Electronic Environment, 1974, multi-channel installation, b&w
Six Programs For Television: Matrix, Vocabulary,
    Transformations, Objects, Steina, Digital Images, 1979, 174
    min. total, 29 min. each, color
In Search of the Castle, 1981, 12 min., color
Progeny, 1981, 19 min., color In collaboration with Bradford Smith
Ecce, 1987, two-channel installation, 4 min., color

Steina
Let It Be, 1970, 4 min., b&w
Violin Power, 1970-78, 10 min., b&w and color
From Cheektowaga to Tonawanda, 1975, 36 min., color
Signifying Nothing, 1975, 15 min., b&w
Sound and Fury, 1975, 15 min., b&w
Switch! Monitor! Drift!, 1976, 50 min., b&w [reedited, 30 min.]
Allvision, 1976, two-channel installation, many versions, b&w
Snowed Tapes, 1977, 15 min., b&w, silent
Land of Timoteus, 1977, 15 min., color
Flux, 1977, 9 min., b&w
Stasto, 1979, 6 min., b&w
Bad, 1979, 2 min., color
Selected Treecuts, 1980, 8 min., color
Cantaloup, 1980, 28 min., color
Urban Episodes, 1980, 9 min., color
Exor, 1980, 4 min., color
Summer Salt (includes Sky High, Low Ride, Somersault, Rest,
 Photographic Memory) 1982, 18 min., color
The West, 1983, two-channel installation, 30 min., color
Scapes, 1986, two-channel installation, color
Ptolemy, 1986, two-channel installation, color
Voice Windows, 1986, 8 min., color In collaboration with Joan
  La Barbara
Lilith, 1987, 9 min., color In collaboration with Doris Cross
Vocalization One, 1988, 12 min., color In collaboration with Joan
  La Barbara
Geomania, 1989, two-channel installation, color

Woody
Explanation, 1974, 12 min., color
Reminiscence, 1974, 5 min., color
C-Trend, 1974, 10 min., color
The Matter, 1974, 4 min., color
Artifacts, 1980, 22 min., color
The Commission, 1983, 45 min., color
Art of Memory, 1987, 36 min., color
Art of Memory, 1989, three-channel installation, color

"Video Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania

"Video: A New Art Medium," The American Library, Brussels, Belgium

"Projected Video," Whitney Museum of American Art, New York

"Alphons Schilling/Woody Vasulka: Binocular Works," Collective for Living Cinema, New York (W)

1976

"6. Internationaler Forum des Jungen Films," Berliner Film Festival, Berlin, West Germany (S)

1977

"Whitney Biennial," Whitney Museum of American Art, New York

"Video Exhibition," Biddick Farm Arts Centre, Tyne & Wear, England

1978

"Digital Images," Video Free America, San Francisco, California

"19th Festival dei Popoli," Florence, Italy

1979

"Video '79," Museo del Folklore Romano, Trastevere, Italy

"Recent Video of Analog and Digital Expressions," Experimental Television Center, Binghamton, New York

"Information Arts: Color Graphics and Personal Computers," Anthology Film Archives, New York

"Videowochen Essen '79," Museum Folkwang, Essen, West Germany

"Image Procesing," The Kitchen, New York

1980

"1980 Armory/Museum !Festival! Show," Santa Fe, New Mexico (S)

"Video '80 Festival," San Francisco, California

"New Mexico Film and Video Festival," Rising Sun Media Center, Santa Fe, New Mexico

1981

"New York Video 1981," Stadtische Galerie im Lenbachhaus, Munich, West Germany

"National Video Festival," American Film Institute, Washington, D.C.

"Festival International de Musique Electronique," Brussels, Belgium

1982

"World-Wide Video Festival," Kijkhuis, The Hague, Holland

"No Mountains, No Mesas," The Armory, Taos, New Mexico

"Video Roma Festival," Rome, Italy

1983

"Women & Movies Festival," Kennedy Center, Washington, D.C. (S)

"Art Video," La Biennale de Venezia, Venice, Italy

"San Sebastian Video Festival," San Sebastian, Spain

"Video as Attitude," University Art Museum, Albuquerque, New Mexico

"Electronic Visions," Hudson River Museum, Yonkers, New York

1984

"5e Festival International d'Art Video," Locarno, Switzerland

"2e Manifestation Internationale de Video," Montbeliard, France

"10 Gestir" Art Festival '84, Art Museum of Reykjavik, Iceland (S)

"1e Festival Nacional de Video," Circulo de Bellas Artes de Madrid, Madrid, Spain

"New American Video Art: A Historical Survey, 1967-1980," Whitney Museum of American Art, New York

"National Video Festival," American Film Institute, Los Angeles, California

"Tucson Women's Video Festival," Tucson, Arizona   (S)

1985

"Kunst mit Eigen-Sinn," Museum des 20. Jahrunderts, Vienna, Austria (S)

"Fukui International Video Festival '85," Fukui, Japan

"Whitney Biennial," Whitney Museum of American Art, New York   (W)

"Schragspur Videofestival," Graz, Austria

"SIGGRAPH '85," San Francisco, California   (W)

"Sao Paulo Festival," Sao Paulo, Brazil

"Stockholm International Video Festival," Stockholm, Sweden

"Taidevideonayttely," Suomen Hologrammigalleria, Helsinki, Finland

1986

"Best of the West," The Brooklyn Museum, Brooklyn, New York

"Computerkultur Tage Linz," Ars Electronica Festival, Vienna, Austria   (W)

"Women and Technology," Women's Studio Workshop, Binnewater Arts Center, New York State   (S)

"Poetic License," Long Beach Museum of Art, Long Beach, California   (W)

"1986 Invitational Exhibition" Roswell Museum and Art Center, Roswell, New Mexico   (S)

"Transculture/Transmedia," Exit Art, New York   (S)

"Video Installed," New Langton Arts, San Francisco, California   (S)

"National Video Festival," American Film Institute, Los Angeles, California   (W)

1987

"Video Discourse: Mediated Narratives," La Jolla Museum of Contemporary Art, La Jolla, California   (W)

"Effetto Arcimboldo, Palazzo Grassi, Venice, Italy

"Techno Bop '87," The Kitchen, New York

"The Arts for Television," Stedelijk Museum, Amsterdam, and The Museum of Contemporary Art, Los Angeles, California (W)

"World Wide Video Festival," Kijkhuis, The Hague, Holland

"Television and Video Festival," Scan Gallery, Tokyo, Japan (W)

"Southwest Biennial," Phoenix Museum of Art, Phoenix, Arizona (S)

1988

"American Landscape: The Electronic Grove," Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania. Travels in 1989 to San Francisco Museum of Modern Art, San Francisco, California

"Tokyo Film & Video Festival," Tokyo, Japan

"Fukui International Festival," Fukui, Japan (W)

"Ed Emshwiller & Woody Vasulka: New Works," LACE, Los Angeles, California (W)

"Third Australian Video Festival," Paddington, Australia

1989

"Whitney Biennial," Whitney Museum of American Art, New York

Selected Solo Exhibitions

1971

"The Vasulkas," Max's Kansas City, New York

Jackie Curtis' First and Second Television Special, Global Village, New York

Screenings and live video performances, The Kitchen, New York

Continuous Video Environment, WBAI Free Music Store, New York

Transmitted Environment, Experimental Television Center, Binghamton, New York

Video Free America, San Francisco, California

Vancouver Art Gallery, Vancouver, British Columbia

1973

Golden Voyage, The Kitchen, New York

1974

Video Environment, Norton Hall, State University of New York, Buffalo, New York

"From Film to Video," Anthology Film Archives, New York

1975

Environment, Cathedral Park, Buffalo, New York (W)

Environment, Cathedral Park, Buffalo, New York (S)

"Video by the Vasulkas," The Kitchen, New York

1976

Allvision, HALLWALLS, Buffalo, New York (S)

"Time/Energy Objects," Center for Media Study, State University of New York, Buffalo, New York (W)

"Recent Binocular Works on Film," HALLWALLS, Buffalo, New York (W)

"Matrix 1, Electronic Materials," Everson Museum of Art, Syracuse, New York

Collective for Living Cinema, New York (S)

Pittsburgh Filmmakers, Pittsburgh, Pennsylvania (S)

1977

"Two Video Programs," And/Or Gallery, Seattle, Washington (S)

"Electronic Image in Film," Anthology Film Archives, New York (W)

1978

"Vasulka: Steina--Machine Vision/Woody--Descriptions," Albright-Knox Art Gallery, Buffalo, New York (Catalogue)

Allvision No.2, The Kitchen, New York (S)

"Notations," Global Village, New York

1982

Allvision, Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania (S)

1983

The Commission, Rising Sun Media Center, Santa Fe, New Mexico (W)

The West, C.B. Rein Gallery, Santa Fe, New Mexico

1984

The West, Centre Georges Pompidou, Paris, France

"Steina & Woody Vasulka: Videastes," MBXA/Cinedoc, Paris, France (Catalogue)

1985

The West, Long Beach Museum of Art and Exhibit Hall, Long Beach Convention Center, Long Beach, California

1986

"Focus: The Vasulkas," The Institute of Contemporary Art, Boston, Massachusetts

"Scapes of Paradoxy: The Southwest and Iceland," Jonson Gallery, University Art Museum, Albuquerque, New Mexico (S)

1988

"Steina & Woody Vasulka," Hitachi Showroom, Tokyo, Japan

Broadcast/Cablecast

1975

"The Electronic Image," Homemade TV, WXXI-TV, Rochester, New York

1976

"The Territory," Southwest Alternate Media Project and KUHT-TV, Houston, Texas (Several works broadcast 1976 to 1987)

1978

"Vasulka Video," Radio Television Belge (RTB), Liege, Belgium

"Group Portrait: Six Artists in Video," WNET-TV, New York

1979

Oesterreichischer Rundfunk (ORF), Austria

"Vasulka Video," WNED-TV, Buffalo, New York

1981

Cantaloup, WNET-TV, New York (S)

1982

"Introduction to The Commission," The Video Artist, Nightflight, USA Cable Network (W)

"Machine Vision," The Video Artist, Nightflight, USA Cable Network (S)

1984

"Dis/Patches," The Independents, The Learning Channel (S)

1986

"Videonale 86," Oesterreichischer Rundfunk (ORF), Austria

1987

"New Television," WNET (New York) and WGBH (Boston) (W)

"Likely Stories," The Learning Channel (W)

Selected Lectures/Conferences
Woody Vasulka

1974

Three Lectures by Woody Vasulka: "Electrons: The Art Material,"
"Time Structure of Electronic Images," "The Television Myth,"
State University of New York, Buffalo, New York

1976

"Five Lectures by Woody Vasulka," Media Study/Buffalo, Buffalo, New
York

1977

Conference: Le Cinema et les theories qui le concernant, Maison
des Beaux-Arts Cinema Independent, Paris, France

Film-Theater-Video Conference, University of Wisconsin,
Milwaukee, Wisconsin

The Future of Television Conference, University of Southern
California, Los Angeles, California

Design/Electronic Arts Conference, Center for Media Study, State
University of New York, Buffalo, and Media Study/Buffalo,
Buffalo, New York

The Under-represented in American Television Seminar,
International Film Seminars, Arden House, Harriman, New York

Conference on Computing in the Arts and Humanities, New York
University, New York (W)

1978

"Recoded Images: A Lecture/Demonstration," Millenium Film
Workshop, New York

"The Function of Narrativity in Electronic Imaging,"
Albright-Knox Art Gallery, Buffalo, New York

1979

"Moving Image in Digital State," Millenium Film Workshop, New
York

1981

Video Viewpoints, Museum of Modern Art, New York

1986

"Esposizione Personale di Opere, Video e Computer di Woody e Steina Vasulka," Universita "La Sapienza," Rome, Italy

1988

"Project Yokushima, "Museum of Animation, Tokyo, Japan

Nippon Electronic College, Tokyo, Japan

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"Woody Vasulka: Eine Syntax binarer Bilder." Ars Electronica. Linz, Austria: Ars Electronica, 1986, pp. 63-68.

Ausubel, Ken. "Woody Vasulka: Experimenting with Visual Narrative." News & Review (Santa Fe, New Mexico), May 11, 1983, pp. 8-10.

Bellour, Raymond and Anne-Marie Duguet, eds. Communications (Paris), no.48, 1988, pp. 261-63.

Bongiovanni, Pierre; Jean Marie Duhard; Jean-Paul Fargier; eds. "Hommage a Steina et Woody Vasulka." 2e Manifestation Internationale de Video. Montbeliard, France: Manifestation Internationale de Video, 1984, pp. 244-251.

Boyle, Deirdre. Video Classics: A Guide to Video Art and Documentary Tapes. Phoenix, Arizona: Oryx Press, 1986, pp. 10-11, 113-14.

Cathcart, Linda, ed. Vasulka. Steina: Machine Vision/Woody: Descriptions. Buffalo, New York: Albright-Knox Gallery, 1978. [Exhibition catalogue, 63 pages.]

Clancy, Patrick, ed. Video as Attitude. Albuquerque, New Mexico: University Art Museum and Museum of Fine Arts, Santa Fe, 1983, n.p.

Conomos, John. "The Art of Memory." Photofile (Paddington, Australia), vol.6, no.4, Summer 1988/89, pp. 3-5.

Degroote, Bernard. "Vasulka: The Commission, Pour un Formalism Expressioniste." Videodoc' (Brussels), no.69, April 1984, pp.14-19.

Dercon, Chris. "La Passion de la Recherche." Videodoc' (Brussels), no.69, April 1984, pp. 16-19.

Dietrich, Frank. "The Computer: A Tool for Thought-Experiments." Leonardo (Berkeley, California), vol.20, no.4, 1987.

Dietrich, Frank and Zsuzsa Molnar. "Steina's Visual Artifacts." Scan (Chicago), April 1982.

Durfee, Roy. "Vid.e.o (vid'eo'), n." Route Sixty Six, (Albuquerque, New Mexico), July/August 1987, pp. 33.

"A Conversation with Woody and John Reilly." The East Village Other (New York), vol.5, no.48, October 27, 1970, p. 10.

Fargier, Jean-Paul. "Buffalo ou la Video a l'Heure des Vasulkas." Cahiers du Cinema (Paris), March 1980, p. 15.

Fargier, Jean-Paul. "Steina et Woody Vasulka: Zero un," in Ou va la video?. Jean-Paul Fargier, ed. Paris: Cahiers du Cinema/Editions de l'Etoile, 1986, p. 76-82.

Furlong, Lucinda. "Notes Toward a History of Image-Procesed Video: Steina and Woody Vasulka." Afterimage (Rochester, New York), vol.11, no.5, December 1983, pp. 12-17.

Furlong, Lucinda. "Tracking Video Art: 'Image Processing' as a Genre." Art Journal (New York), fall 1985, pp. 233-37.

Gill, Johanna. Video: State of the Art. New York: The Rockefeller Foundation, 1976, pp. 46-50.

Greenfield, Amy. "Steina's Somersault." Field of Vision (Pittsburgh), no.13, spring 1985, pp. 15-16.

Gruber, Bettina and Maria Vedder. Kunst und Video. Cologne: Dumont Buchverlag, 1983, pp. 202-203.

Hagen, Charles. "A Syntax of Binary Images: An Interview with Woody Vasulka." Afterimage (Rochester, New York), vol.6, nos.1&2, summer 1978, pp. 20-31.

Hagen, Charles. "Breaking the Box: The Electronic Operas of Robert Ashley and Woody Vasulka." Artforum (New York), vol.23, no.7, March 1985, pp. 55-59.

Haller, Robert. "Camera Eye: The Vasulkas." American Film (Washington, D.C.), December 1981, pp. 27-30.

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Huffman, Kathy Rae, ed. Video: A Retrospective. Long Beach, California: Long Beach Museum of Art, 1984.

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Judson, William D., ed. American Landscape Video: The Electronic Grove. Pittsburgh: Carnegie Museum of Art, 1988.

Kranz, Stewart. "Interview: Woody Vasulka," in Science and Technology in the Arts. New York: Van Nostrand Reinhold, 1974, pp. 281-82.

Lalanne, Dorothee. "Promenade Electronique," Vogue (Paris), June/July 1984, pp. 178-83.

Lord, Catherine. "It's the Thought that Counts: Video as Attitude." Afterimage (Rochester, New York), vol.11, no.3, October 1983, pp. 9-11.

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Pritikin, Renny. Video Installed. San Francisco: New Langton Arts, 1986.

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Steina. "Steina: Notes on Switch! Monitor! Drift!." Field of Vision (Pittsburgh), no.13, spring 1985, pp. 12-14.

Tamblyn, Christine. "Whose Life is it Anyway?" Afterimage (Rochester, New York), vol.15, no.1, summer 1987, pp. 22-24.

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Weibel, Peter. Zur Geschichte und Asthetik der digitalen Kunst. Linz, Austria: Ars Electronica, 1984, p. 33. [Supplement to Ars Electronica '84 catalogue]

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Wilson, MaLin. Interview with Steina in Scapes of Paradoxy: The Southwest and Iceland. Albuquerque: Jonson Gallery, University of New Mexico, 1986. [Exhibition brochure]

Wilson, MaLin and Jackie Melega. "Woody and Steina Vasulka: From Feedback to Paganini." Artlines (Taos, New Mexico), May 1981, pp.8-10.