GEOMANIA

Notes to the Installation:

Various configurations are suggested in the appendix. The monitors should be close to each other, and should in every configuration fill the Viewer's peripheral vision so to ensure spatial continuity.

The Hue tuning of the Colorbars should show yellow/gold and not slant toward red, the Chroma level should be tuned high.

Sound:

The space should be as quiet as possible, so the sounds of the work could be attenuated to low volume. If the space has high amount of ambient sound or sound coming in from neighboring areas, increase the sounds to cover the outside noise. Again, the installations main purpose is to create autonomous environment, unlike the one, from which the observer enters, environment of silent landscape and distant texture of an electronic soundtrack.

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GEOMANIA

"~~The West~~" is designed as a specific environment and as such does not contain any alphanumerical signs titles or credits on the tape itself. It is therefore necessary to print titles and credits separately, either as posted information or in the brochure.

List of Credits:

Title: "~~The West~~" *GEOMANIA*

Created by: Steina

Instrumentation and production assistance: Woody Vasulka

~~4-Channel audio environment: Woody Vasulka~~

Produced through ~~State University of New York's Program in the Arts, with funds from the Rockefeller Foundation and~~ National Endowment for the Arts.

~~THE WEST~~ GEOMANIA

By Steina
~~Sound by Woody Vasulka~~

Originally installed as a continuous 2 channel video and ~~4~~ channel 1
~~audio environment at the "Video as attitude" show at the~~
~~University Art Museum, Albuquerque, N. M. in the spring of 1983.~~

Concept:

Layers of multi-directionally scanned images of landscapes and
artifacts of a landscape proportions are presented through an
enclosed circular environment of monitors suspended from a
ceiling. A four corner speaker system delivers a low frequency
sound textures (for more, see supporting material).

Software:

Two ~~30~~ 60 min. video tapes (played in Auto repeating synchronous/play/rewind
mode, with an aid of custom built Synchronizer). A 4X 15 MIN PROGRAM

Hardware:

6 10 15
~~10~~ (or ~~20~~, or ~~30~~) color monitors
2 VTRs (remote controlled, capstan servo lock)
2 channel video tape Synchronizer (custom built)
2 remote (editing) cables
~~2 Stereo preamp/amplifiers with 4 channels of equalization~~
~~4 Speakers~~

The installation's Hardware:

Special: The two channel Synchronizer with 2 cables

Standard: 15 (or more) color monitors
2 VTRs

Electrical requirements:

One outlet to the VTRs
Two outlets for the 10 (or more) monitors

Space: A quiet large room (suggested configurations, see next page)

In Santa Fe, 31-May-83

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T w o C h a n n e l (cont)

GEOMANIA

T W O   C H A N N E L   S Y N C H R O N I Z E R

Function Description:

The purpose of this circuit is to achieve synchronous playback of two videotapes from a specific Sync Mark

(a Tone Burst) located on the head of one of the audio tracks on each Videotape. This is performed by setting

two Videorecorders (VTRs) into a PAUSE when Tone Burst received from an audio track activates PAUSE from the

Synchronizer via Remote Control cable. After both VTRs are in PAUSE, an "And" gate issues a delayed unPAUSE

signal, releasing both tapes from the prearranged point, thus synchronizing them.

Once the tone has activated the circuit at the beginning, the channel inhibits itself from further interference

with the playback and allows itself to be used in program as a regular audio track (until automatic FF after

REWIND resets the Tone Detecting circuit at the head of the tape again).

At the beginning of each show, both VTRs after being turned on must be put into REWIND manually (which is

followed by an automatic short FF sequence, by which the Tone Detectors get reset to recieve the synchronizing

Tone). After the manual REWIND (and FF), both VTRs should then go automatically into PLAY and continue

indefinitely cycling the Program, PAUSE/ unPAUSE and at the end of the tape, REWIND, FF, PLAY, ETC.

The VTRs should not be in a CONTINUOUS PLAY, since the PLAY signal is developed internally by the Synchronizer.

At the end of each day, before turning the VTRs off, rewind both to the head of the cassette, EJECT, and turn

off power. This will prepare the program for the next day and prevent tape damage or deterrioration.

The output of audio Channel 2 of each Taperecorder contains the 1000 Hz "Sync Mark" (Tone Burst), and should

therefore be split to deliver audio to both the Synchronizer and the audio amplifier.

The Slave VTR should be Capstan Servo model (Recorder/Player or Editor/Player) driven by the Master VTR assuring

synchronicity in playback of the program.

The circuit is powered from the "Remote control" connector pin 1 (6.5 v out) with return on pin 14. It uses MOS

chips and a Tone Decoder, the switching functions are performed by transistors (3904). (See diagrams.)