

9/00

Article Number: 00045

OTHER WORKS BY WOODY

1. *A Meeting/Greeting* 1967 (not realized)

Two film cameras are placed at the top of a fountain, scanning (interlocked) 180 degrees of a space each completing a 360 degree survey.

Two men enter the field of vision of each camera and proceed around the fountain to greet each other.

The cameras are in an autonomous scan from the event, and maintain the presence of space rather than the recording of a human event.

2. *360 degree camera/scanner* 1968

I modified a 16mm camera and built a scanner by mounting a light weight mirror, slanted 45 degrees on a horizontally rotating ring. The ring had a large opening in the middle, allowing light/image captured by the mirror to reach the lens of a film camera positioned vertically. The film transport and rotation of the mirror (the position) were interlocked mechanically, pulling film around the aperture continuously. I made recordings in two modes:

- a) Strobed environment
- b) Continuous slit recordings

In the strobed mode I used an open camera aperture which received a sequence of frames from the scene, illuminated by a stroboscopic light. Frames were to be projected by the opposite process, reconstructing the space. I made several recordings on a model scale, but failed to build the projector.

In the continuous slit recording I replaced the open aperture by a narrow slit, which organized and laid image on film, acting under a certain speed of film transport as a light timer. To my surprise, when I projected the films (as 360 degrees) the north and south portions of the image were of full height, but the east-west portions were collapsed into a slit size, forming a horizontal line only. This principle proved itself to be conceptually deficient in its applications as a general imaging utility.

3. *Projected strobe* 1968

I placed a high frequency strobe light (up to 1200 flashes/second) under the rotating scanner.

By varying the speed of rotation of the scanner and flashes of the strobe, I created a total, pulsating environment with relatively static (harmonic distribution between rotation and strobe rate) or dynamic (rotating, drifting) succession of images, reflected from the walls and ceiling.

4. *Hand-held Strobe Projector* 1968

I built a hand-held, pistol-like, free-aimed strobe projector with a 16mm film loop capable of placing images on any location within a darkened environment.

5. *Light-Activated Screen* 1968

I prepared a light sensitive screen, onto which an image of a face was gradually written in, decayed and refreshed by an occasional flash of a strobe, placed in the housing of a projector, holding the slide of the face.

6. *Compositions in Music* 1968-78

Between 1968 and the present, notably in 1970 and 1976, I have produced a certain volume of sounds, mostly electronically. The compositions are oriented toward textural permutations; some, however, work in sound placement or movement in space or sound rotation through quad channel sound distribution. Except for a few performed events, all works are made on tape. The sound works have been played in The Kitchen, Albright-Knox Art Gallery, SUNYAB and WBFO.

Magic Mushroom
The West

D-Track
Brass Elevator

A Den
S-Structure
Allocated Sounds
Relief
Golden Voyage
Hysteria, Trivia, Choreomania (a large work in
three parts)

End