

Record#	TITLE	DATE	LENGTH	LOCATION
TYPE		PARTICIPAN		
	MEMO KEYWORDS			
	RTMK DEMO SOC DOC COLAB INFOGATH TECHASSIST FOIDEAS DISCUSSION TOOLS TEACHING CON			
NCE				
1	1st Class lecture on E-M field Class lecture, Woody	09/01/77	45	SUNY, Buff Woody, students
t, utility	.F. .F. .T. .F. .F. .F.	.F. .T. .F. .F. .T. .F.		Memo E-M spectrum, E-M field, sculptural enviro
2	Jeffy Pixel Overview of Block Diagram Techassist	10/31/79	90	Buffalo, N Jeffy, Woody, Steina
der, grayscale	.F. .T. .F. .F. .F. .T.	.T. .F. .F. .T. .F. .F.		Memo Jeffy, pixel processor, image buffer, rgb
3	Analog Analysis, Jay Patterson's Class Conceptual Technology, Historical	03/29/77	90	SUNY, Buff Woody, Jay Patterson's Class
	.F. .F. .F. .F. .F. .T.	.F. .T. .T. .F. .T. .F.		Memo Analog, cyclical arrangements, Jay Patters
4	Function-Image Equivalency in Programming Conceptual Technology, Historical	10/16/78	60	Buffalo, N Woody and Jon
ogramming	.T. .F. .T. .F. .F. .F.	.F. .T. .T. .F. .T. .F.		Memo aesthetic coding, function-image, aesthetic
5	First Video Class Class demonstration	/ /	60	SUNY, Buff Woody and class
, waves	.F. .T. .F. .F. .F. .F.	.F. .T. .T. .T. .T. .F.		Memo demonstration, oscillator, feedback, harmo
6	Class Demonstration: Eric Segal's Colorizer Class Demonstration, Technology/Philosophy	/ /	120	SUNY, Buff Steina, Woody, Class
	.F. .T. .F. .F. .F. .T.	.F. .T. .T. .T. .T. .F.		Memo Eric Segal, colorizer, pixel modulation
7	Class Demonstration: Practical Video Class Demonstration, Video	/ /	60	SUNY, Buff Steina, Woody, Class
	.F. .T. .F. .F. .F. .F.	.F. .F. .F. .T. .T. .F.		Memo class demonstration, video
8	SIGLASH: Artificial Intelligence #2 Conference, Artificial Intelligence	/ /	90	SIGLASH Woody, Minsky, Shank, Smolni
Wisnbaum, Ken Cahn	.F. .F. .T. .F. .F. .F.	.F. .T. .T. .F. .F. .T.		Memo SIGLASH, AI, Woody
9	Man from SRI Talks On Votrax Lecture, Tech Exposition	/ /	60	Man from SRI
	.F. .F. .F. .F. .F. .T.	.T. .F. .F. .T. .F. .F.		Memo SRI, Votrax
10	Max Matthews Computer Music Computer Music	/ /	60	Max Matthews
	.T. .T. .F. .F. .F. .F.	.F. .F. .F. .F. .F. .F.		Memo Computer Music
11	Woody's Expository E-M Field Poetics/ Woody, solo expository	/ /	60	Woody
	.T. .F. .F. .F. .F. .F.	.F. .T. .F. .F. .F. .F.		Memo E-M spectrum
12	Radio WBFO: Woody interviewed by Terry Gross Radio Interviews	09/04/74	120	Buffalo, N Woody, Terry Gross
history	.F. .F. .T. .T. .F. .F.	.F. .T. .T. .F. .F. .F.		Memo Video image, democratization, history, Vas
13	Poetics of Perception Seminar by Woody Seminar, Woody	/ /	90	
	.F. .F. .F. .F. .F. .F.	.F. .T. .T. .F. .T. .F.		Memo perception, seminar
14	Charlotte Moorman talks on Cancer/Collaboration Document, Collaboration	06/18/81	90	62 Pearl S Charlotte Moorman, Woody, St
YC				Memo Charlotte Moorman
	.T. .F. .F. .T. .T. .F.	.F. .F. .T. .F. .F. .F.		
15	Charlotte Moorman/Piece on Cancer	06/18/81	60	62 Pearl S

YC	Document/Collaboration	Moorman, Vasulkas
		Memo moorman
	.T. .F. .F. .T. .T. .F. .F. .F. .T. .F. .F. .F.	
16	Rieger and the Vasulkas	/ / 90
		Interview/Historical and Conceptual Foundations of Vasulkas Rieger and Vasulkas
		Memo Rieger, interview
	.F. .F. .F. .T. .F. .F. .F. .T. .T. .F. .F. .F.	
17	Radio WUHY: Terry Gross Interview with Steina, Flesh Air	04/04/77 90
		Radio Interview, Steina
		Terry Gross, Steina
		Memo interview, steina, terry gross, flesh air
	.F. .F. .T. .F. .F. .F. .F. .T. .T. .F. .F. .F.	
18	Electronic Narrative Media Study part I	02/11/84 90
		Seminar, Syntax of Electronic Imagery
		Woody, Students
		Memo syntax, semiotics, narrativity
	.F. .F. .T. .F. .F. .F. .F. .T. .T. .F. .T. .F.	
19	Youngblood interviews Vasulkas on Aesthetic code, Semiology	02/02/81 90
		Interview/Exposition
		Youngblood, Vasulkas
		Memo Syntax, semiotics, code, kine
	.F. .F. .F. .F. .F. .F. .F. .T. .T. .F. .F. .F.	
20	Youngblood interviews Vasulkas on Aesthetic Code, Semiology	02/02/81 90
		Interview, Exposition
		Youngblood, Vasulkas
		Memo semiotics, aesthetic code, growth algorithm
	.F. .F. .F. .F. .F. .F. .F. .T. .T. .F. .F. .F.	
21	WBAI Radio's Jud Yolcut interviews Vasulkas and Devyatkin	04/04/72 120
		Radio Interview
		Jud Yolcut, Vasulkas and Kit
		Memo radio interview, WBAI, Kitchen, Jud Yolcut
	.F. .F. .T. .T. .F. .F. .F. .T. .T. .F. .F. .F.	
22	Monte-video Interview	09/09/85 90
		Interview
		Vasulkas
		Memo monte-video, history, signal
	.F. .F. .F. .F. .F. .F. .F. .T. .T. .F. .F. .F.	
23	Richard Lert talks on Institute of Orchestral Studies	05/05/76 60
		Interview
		Richard Lert, Dean Dalton
		Memo Richard Lert, Institute of Orchestral Stud
	.F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F.	
24	The Imageless Film part I	02/26/77 120
		inaudible
		Memo inaudible, see part II
	.F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F.	
25	Afterimage Interview Between Scott and Woody	/ / 90
		Interview
		Scott and Woody
		Memo video synthesis, stephen beck
	.F. .F. .F. .F. .F. .F. .F. .T. .T. .F. .F. .F.	
26	Microphone testing with Johanna from Iceland & David Reed	01/01/72 30
		Social chatter
		Johanna, Woody, Steina, David
		Memo
	.F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F.	
27	Scroll - Binary	/ / 0
		Empty cassette
		Memo empty tape
	.F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F.	
28	Mort Sabotnik and Vasulkas talk potential curriculum	11/20/77 60
		Construct-ive, Social
		Sabotnik, Vasulkas
		Memo Democratization, pluralism, curriculum, sal
	.F. .F. .T. .T. .F. .F. .F. .T. .T. .F. .T. .F.	
29	Brakhage, Nam June Paik and Woody	/ /
		empty cassette
		Brakhage, Nam June and Woody
		Memo blank tape
	.F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F. .F.	
30	Jon Burris and Vasulkas talk artist in context, Sci/Industry	12/21/77 90
		Social, artist
		Burris, Vasulkas
		Memo social environment
	.F. .F. .T. .F. .F. .F. .F. .T. .T. .F. .F. .F.	

- 31 Computer Must Be De-Mythified I, Burris, Polidori, Vasulkas 12/21/77 90 Buffalo, N  
Discussion, Social Burris, Polidori, Vasulkas  
ime .F. .F. .T. .F. .T. .F. Memo codes, computer programming, cross-cultural  
.F. .T. .T. .F. .F. .F.  
32 Computer Must be De-Mythified part II 12/21/77 90 Buffalo, N  
Discussion, Social, Computer Languages Burris, Polidori, Vasulkas  
dori, Burris .F. .F. .T. .T. .T. .F. Memo codes, computer programming, cross-cultural,  
.F. .T. .T. .F. .F. .F.  
33 Computer Must Be De-Mythified part III 12/21/77 90 Buffalo, N  
Discussion, Social, Computer Codes Burris, Polidori, Vasulkas  
.F. .F. .T. .T. .T. .F. Memo codes, computer language, polidori, burris  
.F. .T. .T. .F. .F. .F.  
34 Human Entry Into Domain of Computer Code w/Burris & Polidori 02/12/78 90 Buffalo, N  
Discussion, Social, Computer Code Jon Burris, Polidori, Vasulka  
.F. .F. .T. .T. .T. .F. Memo Computer code  
.F. .T. .T. .F. .F. .F.  
35 Subjectivity/Objectivity in Art and The Position of Artist 02/12/78 90 Buffalo, N  
Discussion, Art, Social Jon Burris, Polidori, Vasulka  
s .F. .F. .T. .T. .T. .F. Memo subjectivity, objectivity, polidori, jon b  
.F. .T. .T. .F. .F. .F.  
36 From Shared Medium to Individualized Codes w/Burris&Polidori 02/12/78 90 Buffalo, N  
Discussion, Codes, Semiotics Vasulkas, Burris, Polidori  
ty, burris .F. .F. .T. .T. .T. .F. Memo image analysis, codes, subjectivity, objec  
.F. .T. .T. .F. .F. .F.  
37 The Creation of an Aesthetic Vocabulary of Electronic Media 07/24/77 90 Buffalo, N  
Discussion, Collaboration, Language-making Jon Burris and Vasulkas  
.T. .F. .T. .T. .T. .F. Memo computer language, codes, burris  
.F. .T. .T. .F. .F. .F.  
38 Vasulkas and Burris on Manipulating Computer Environment 09/04/77 120 Buffalo, N  
Discussion, Computer Environment Burris, Vasulkas  
.F. .F. .F. .T. .F. .F. Memo Burris  
.F. .T. .T. .F. .F. .F.  
39 Use of Techno-domain to Relate Worldview w/Jon Burris 10/16/77 60 Buffalo, N  
Discussion Vasulkas, Jon Burris  
.T. .F. .T. .F. .T. .F. Memo naturalism, formalism, burris, polidori  
.F. .T. .T. .F. .F. .F.  
40 Surveillance, Pattern recognition & Cognitive Process w/Jon 07/24/77 30 Buffalo, N  
Discussion, Conceptual Burris and Vasulkas  
.T. .F. .F. .F. .T. .F. Memo pattern, cognitive, Burris  
.F. .T. .T. .F. .F. .F.  
41 Letter to Eric / / 30 New York, I  
Letter, personal Woody, Steina  
.F. .F. .F. .F. .F. .F. Memo eric  
.F. .F. .F. .F. .F. .F.  
42 Steve Reich 09/09/80 60  
Music Steve Reich  
.T. .F. .F. .F. .F. .F. Memo music, steve reich  
.F. .F. .F. .F. .F. .F.  
43 Woody's Electronic Sound Composition #1 / / 60 New York, I  
Music, Woody Woody  
.T. .T. .F. .F. .F. .F. Memo music, electronic, woody  
.F. .F. .F. .T. .F. .F.  
44 Woody's Electronic Composition #2 / / 90 New York, I  
Music, Electronic Sound Woody  
.T. .T. .F. .T. .F. .F. Memo electronic, music, woody  
.F. .F. .F. .T. .F. .F.  
45 Anne-Marie with the Vasulkas on Evolution of Work #1 12/11/86 90 Santa Fe, I  
Historical, Vasulkas, Electronic Imaging Vasulkas, Anna Marie  
-marie .F. .F. .T. .F. .F. .F. Memo historical, vasulkas, electronic imaging,  
.F. .T. .T. .F. .F. .F.  
46 Anne-Marie with Vasulkas on Evolution of Work #2 12/11/86 90 Santa Fe, I  
Historical, Vasulkas, Electronic Imaging Anne-Marie and Vasulkas  
Memo historical, vasulkas, electronic imaging, I

-marie	.F.	.F.	.T.	.F.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.F.
47 Woody/Solo/Expository followed by Walter Wright, Tech Assist	07/24/79										60 Buffalo, N	
Solo/Expository & Technical Assistance	Walter Wright and Woody											
	.F.	.T.	.T.	.F.	.F.	.T.	.T.	.F.	.F.	.F.	.F.	.F.
48 Walter Wright talks Analog and Digital	07/24/79										90 Buffalo	
Conceptual, Technical	Walter Wright											
	.F.	.F.	.F.	.F.	.F.	.F.	.T.	.F.	.T.	.F.	.F.	.F.
49 Walter Wright Technical Assistance & Julliard String Quartet	/ /										90	
Technical Assistance and Music	Walter Wright and Julliard S											
g Quartet	.F.	.T.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.F.	.F.	.F.
ght, julliard	Memo technical assistance, memory map, buffers,											
50 Blackman, Wright, Technical Assistance	/ /										90	
technical assistance	blackman, woody, walter wri											
	.F.	.T.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.T.	.F.	.F.
51 Jeff, Blackman and Walter Wright assist on Buffers	/ /										90	
technical assistance	jeff blackman and walter wri											
	.F.	.T.	.F.	.F.	.T.	.T.	.F.	.F.	.T.	.F.	.F.	.F.
52 Technical Assistance with Jeff & Blackman in Binghamton	/ /										120 Binghamton	
Technical Assistance	Vasulkas, Jeff, Blackman											
	.F.	.T.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.T.	.F.	.F.
53 System Description by Jeffy	/ /										60	
Technical Assistance	Vasulkas, Jeffy											
	.F.	.T.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.T.	.F.	.F.
54 Blank tape of Jeffy Analysis II	/ /											
Empty cassette	jeffy, vasulkas											
	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.
55 Bus Modifications, Technical Assistance by Don McArthur	/ /										90	
Technical Assistance	Vasulkas, Don McArthur											
	.F.	.T.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.T.	.F.	.F.
56 Woody's Solo Expository followed by Don's System Description	01/05/77										60 Buffalo, N	
Solo expository, technical assistance	Don McArthur, Woody											
	.F.	.T.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.T.	.F.	.F.
57 Won't Fit (into machine) Says, "Jeffy, Paul Davis"	/ /											
bad cassette	Memo empty cassette											
	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.	.F.
58 Sabotnik and Woody talk on Social/Locational Medium	11/20/77										60 Buffalo, N	
Discussion, Social, Conceptual	Sabotnik, Vasulkas											
	.F.	.F.	.T.	.F.	.T.	.F.	.F.	.T.	.T.	.F.	.F.	.F.
59 Kitchen Conference on Artist's Role, Unfundable Art	11/26/75										90 New York, I	
Conference, Social	Vasulkas and conference pres											
rs/attendees	.F.	.F.	.T.	.F.	.F.	.F.	.F.	.T.	.T.	.F.	.F.	.T.
60 Kitchen Conference on Artist's Role, Systems of Funding II	11/26/75										90 New York, I	
Conference, Social	Vasulkas and presenters/atten											
s of conference	.F.	.F.	.T.	.F.	.F.	.T.	.F.	.T.	.T.	.F.	.F.	.T.
61 Evolution Of The Kitchen	12/06/77										90 Buffalo, N	
Historical, Vasulkas, Social, Kitchen	Woody, Steina											
	.F.	.F.	.T.	.T.	.F.	.F.	.F.	.T.	.F.	.F.	.F.	.F.
62 Setting The Stage Within The Cortex with Victor and Woody	08/20/77										90 Buffalo, N	
Conceptual, Electronic Media/Cognitive Process	Victor, Woody											

	.F. .F. .F. .F. .T. .F.	Memo Conceptual, Cognitive Process, Perception	.F. .T. .T. .F. .F. .F.	/ /	90 Buffalo, N
63	Elements of Video part II Class, Conceptual, Video	Woody and Class			
	ets, distort .F. .T. .F. .F. .F. .F.	Memo Class, conceptual, video, fields, frames,	.F. .T. .F. .F. .T. .F.	/ /	90 Buffalo, N
64	Elements of Video, part III Class, Conceptual, Video	Woody and Class			
	.F. .T. .F. .F. .F. .F.	Memo Class, conceptual, video, camera, pinhole	.F. .T. .T. .T. .T. .F.	02/11/84	90 Buffalo, N
65	Electronic Narrative Media Study part II Conference, conceptual, electronic narrative	Tony Conrad, Woody, Paul Sha			
	rits, woody .F. .F. .T. .F. .F. .F.	Memo conference, conceptual, narrative, conrad,	.F. .T. .T. .F. .F. .T.	02/11/84	90 Buffalo, N
66	Electronic Narrative Media Study part III Conference, Conceptual, Electronic Narrative	Paul Sharits, Robert Ashley,			
	e Gene Tyranny, Barbara Buckner kner .F. .F. .T. .F. .T. .T.	Memo conference, conceptual, narrative, ashley,	.F. .T. .T. .F. .F. .T.	02/11/84	30 Buffalo, N
67	Electronic Narrative Media Study, Closing Comments by Woody Conference, Conceptual, Electronic Narrative	Woody			
	woody .F. .F. .T. .F. .F. .T.	Memo Conference, conceptual, electronic narrati	.F. .T. .T. .F. .F. .T.	/ /	90 New York, I
68	Holography Exposition with Woody and Unidentified Person Technology, Conceptual	Woody & ?			
	.T. .F. .F. .F. .F. .F.	Memo holography, retinal, parallel processing	.F. .T. .T. .F. .F. .F.	/ /	90 Sounds like
69	Image as Data Structure, Utility & Consciousness Forming Conceptual	Woody, Jon Burris?			
	ty .F. .F. .T. .F. .T. .F.	Memo burris, woody, mapmaking, image, cinema, u	.F. .T. .T. .F. .F. .F.	12/12/79	90
70	Garry Hill Interviewed by Woody and Steina Interview, Art dialogue	Garry Hill, Vasulkas			
	.F. .F. .F. .F. .F. .F.	Memo garry hill, interview	.F. .T. .T. .F. .F. .F.	05/17/76	90 MS/B (Sidw
71	Woody's 1st lecture at MS/B Lecture, Woody	MS/B attendees			
	ciences .F. .T. .T. .F. .F. .F.	Memo demonstration, video, image-making, physic	.F. .T. .T. .F. .T. .F.	/ /	90 New York?
72	Rodina Vasulkova #1 Czech, family	Rodina & others			
	.F. .F. .F. .F. .F. .F.	Memo czech, family, jazz, party	.F. .F. .F. .F. .F. .F.	/ /	60
73	Rodina Vasulkova #2 Czech language, family	Rodina and others			
	.F. .F. .F. .F. .F. .F.	Memo family, czech language	.F. .F. .F. .F. .F. .F.	/ /	60
74	Sets and Flowcharts, Set Theory Technical Assistance	William R. Parks			
	<del>.F. .T. .F. .F. .F. .F.</del>	<del>Memo sets, flowcharts, technical assistance</del>	<del>.T. .F. .F. .T. .F. .F.</del>	<del>/ /</del>	<del>90 Chicago</del>
75	Woody, Chicago Historical, conceptual, manifesto	Woody & others			
	ging .F. .F. .T. .F. .F. .F.	Memo historical, vasulka, manifesto, electronic	.F. .T. .T. .F. .F. .F.	02/26/77	45 New York, I
76	The Imageless Film #2 Lecture	?			
	<del>Imageless .F. .T. .F. .F. .F. .T.</del>	<del>Memo paul sharits, flicker spectrum, support ma</del>	<del>.F. .T. .T. .F. .F. .F.</del>	<del>06/06/74</del>	<del>60</del>
77	Image Modes I & II Conceptual, solo, expository	Woody			
	gal .F. .F. .T. .F. .F. .F.	Memo historical, conceptual, Nam June Paik, Eri	.F. .T. .F. .F. .F. .F.	08/27/74	90 Buffalo, N
78	O'Grady Lecture, Semiotics, Codes & What brain can know				

Record# TITLE  
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DATE LENGTH LOCATION  
PARTICIPAN

MEMO KEYWORDS

RTMK DEMO SOC DOC COLAB INFOGATH TECHASSIST FOIDEAS DISCUSSION TOOLS TEACHING CON

NCE

80 Albany Conference, Ralph Hocking, John Roy

/ /

60 Albany

Conference, conceptual, phenomenology & physics electronic

hocking, roy, vasulka, chase

nnor

Memo conference, conceptual, phenomenology, phy

, electronic .F. .F. .T. .F. .T. .T. .F. .T. .T. .F. .F. .T.

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MEMO KEYWORDS

RTMK DEMO SOC DOC COLAB INFOGATH TECHASSIST FOIDEAS DISCUSSION TOOLS TEACHING CON

NCE

80 Albany Conference, Ralph Hocking, John Roy

/ /

60 Albany

Conference, conceptual, phenomenology & physics electronic

hocking, roy, vasulka, chase

nnor

Memo conference, conceptual, phenomenology, phy

, electronic .F. .F. .T. .F. .T. .T. .F. .T. .T. .F. .F. .T.

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NCE

1 1st Class lecture on E-M field  
Class lecture, Woody

09/01/77

45 SUNY, Buff

Woody, students

Memo E-M spectrum, E-M field, sculptural enviro

t, utility .F. .F. .T. .F. .F. .F. .F. .T. .F. .F. .T. .F.

Record# TITLE  
TYPE

DATE LENGTH LOCATION  
KEYWORDS

RTMK DEMO SOC DOC COLAB INFOGATH TECHASSIST FOIDEAS DISCUSSION TOOL

ACHING CONFERENCE PARTICIPAN  
EMO

80 Albany Conference, Ralph Hocking, John Roy

/ /

60 Albany

Conference, conceptual, phenomenology & physics electronic

conference, conceptual, phen

ology, physics, electronic .F. .F. .T. .F. .T. .T. .F. .T. .T. .F.

. .T. hocking, roy, vasulka, chase, connor

onference on the phenomenology, physics,

anguages of electronic domain. Human exploration

f these domains. Dangers of privitization by a

imited priest class. Artist's role in

erpetuating the investigation of domain.

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incorporate this material (poetic/non-physical implications and attributes with physical) Vision: Design of nature, mystical, material. Variety of perceptual mechanisms used in design of nature. Pinhole org.-light space. Holography doesn't deal with pinholes. Computer doesn't deal with pinholes. Pinhole relations to lightspace. Different hierarchy here. Light plays in seeing,

Edit: MEMO

Ins

Woody, Buffalo: 1st class lecture

E-M field as art medium: Utility, Poetics, Politics, Aesthetics  
Introduce new guest to stage - Electro-mag spectrum as sculptural environment, many dimensional as opposed to mediums of 2-d surface. Utility of E-M spectrum as carrier of entertainment, news, defense systems monitoring environment but only in danger. Medium of communication, coding potential. Who here has poetic attitude toward E-M spectrum. Painters love smell of paint, poets love words. Who has emotional response to, physical love of E-M medium? No relation to math or quantification. Radio waves, x-rays, gamma-rays, neutron streams. This is a diff. medium from physical environment, different than wind, solar wind propagates. It is a system or environment with as many non-physical as physical attributes. We must become familiar with both. E-M field as receiver of codes, political, satellite. Subject of utility, E-M field will be privatized or co-opted, will become more and more utilitarian. We need to incorporate this material (poetic/non-physical implications and attributes with physical) Vision: Design of nature, mystical, material. Variety of perceptual mechanisms used in design of nature. Pinhole org.-light space. Holography doesn't deal with pinholes. Computer doesn't deal with pinholes. Pinhole relations to lightspace. Different hierarchy here. Light plays in seeing,

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*TAPE 1  
1st class lecture*

Edit: MEMO

Ins

Woody, Buffalo: 1st class lecture

E-M field as art medium: Utility, Poetics, Politics, Aesthetics  
Introduce new guest to stage - Electro-mag spectrum as sculptural environment, many dimensional as opposed to mediums of 2-d surface. Utility of E-M spectrum as carrier of entertainment, news, defense systems monitoring environment but only in danger. Medium of communication, coding potential. Who here has poetic attitude toward E-M spectrum. Painters love smell of paint, poets love words. Who has emotional response to, physical love of E-M medium? No relation to math or quantification. Radio waves, x-rays, gamma-rays, neutron streams. This is a diff. medium from physical environment, different than wind, solar wind propagates. It is a system or environment with as many non-physical as physical attributes. We must become familiar with both. E-M field as receiver of codes, political, satellite. Subject of utility, E-M field will be privatized or co-opted, will become more and more utilitarian. We need to incorporate this material (poetic/non-physical implications and attributes with physical) Vision: Design of nature, mystical, material. Variety of perceptual mechanisms used in design of nature. Pinhole org.-light space. Holography doesn't deal with pinholes. Computer doesn't deal with pinholes. Pinhole relations to lightspace. Different hierarchy here. Light plays in seeing,

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Edit: MEMO

Ins

Woody, Buffalo: 1st class lecture

E-M field as art medium: Utility, Poetics, Politics, Aesthetics

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Edit: MEMO

attributes with physical) Vision: Design of nature, mystical, material. Variety of perceptual mechanisms used in design of nature. Pinhole org.-light space. Holography doesn't deal with pinholes. Computer doesn't deal with pinholes. Pinhole relations to light-space. Different hierarchy here. Light plays in seeing, Design of Nature, Aesthetics historical, Ideals of beauty. Besides light, other components of E-M spectrum, low-permutations, high permutations. Measurement of neutrons, how is it done? Salt mine, chain of reaction in the sun. As normal people you can understand your part of Einstein's theory and the use of it, use your understanding of it, whatever it is. Light-space, understand it. The significance of man-made symbols and systems. Utility of E-M spectrum will have pragmatic impact on your life. To analyze monitor activity in that medium. Overall utility of E-M spectrum as art. Utility, political: Hitler's use of radio, Russian cinema used to be seen as true, persuasion, reality. Entertainment and political environment not shared in media. Television is today, most persuasive, seen as true. It was thought a minority can make social change. This society can no longer change social environment through the media. It is not a society that uses media for survival or political defense. You are not in danger. Area of defense, the preservation of an individual as a bio-unit. None of you can

Edit: MEMO

attributes with physical) Vision: Design of nature, mystical, material. Variety of perceptual mechanisms used in design of nature. Pinhole org.-light space. Holography doesn't deal with pinholes. Computer doesn't deal with pinholes. Pinhole relations to light-space. Different hierarchy here. Light plays in seeing, Design of Nature, Aesthetics historical, Ideals of beauty. Besides light, other components of E-M spectrum, low-permutations, high permutations. Measurement of neutrons, how is it done? Salt mine, chain of reaction in the sun. As normal people you can understand your part of Einstein's theory and the use of it, use your understanding of it, whatever it is. Light-space, understand it. The significance of man-made symbols and systems. Utility of E-M spectrum will have pragmatic impact on your life. To analyze monitor activity in that medium. Overall utility of E-M spectrum as art. Utility, political: Hitler's use of radio, Russian cinema used to be seen as true, persuasion, reality. Entertainment and political environment not shared in media. Television is today, most persuasive, seen as true. It was thought a minority can make social change. This society can no longer change social environment through the media. It is not a society that uses media for survival or political defense. You are not in danger. Area of defense, the preservation of an individual as a bio-unit. None of you can

*3-6-7*  
*class*  
*cont.*

Edit: MEMO

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Edit: MEMO

Pre-historic techtalk. Scratch pad, pixel processor, image buffers, block diagram, RGB encoder, D-A convertor, has map 8-bit, de-glytched, bits changed, non-compos. 0-1 volt, #0 or -1 volt-peak to peak, composite blanking, gamma correction, gray-scale mapping, logarythmic output, colorizing unit, input patching.

Tape  
2

Edit: MEMO

Pre-historic techtalk. Scratch pad, pixel processor, image buffers, block diagram, RGB encoder, D-A convertor, has map 8-bit, de-glytched, bits changed, non-compos. 0-1 volt, #0 or -1 volt-peak to peak, composite blanking, gamma correction, gray-scale mapping, logarythmic output, colorizing unit, input patching.

Edit: MEMO

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*Tape 3*

Edit: MEMO

Woody: Analog, What does it mean to you?

Jeff: Physical technique of processing continuous flow of information as opposed to digital, bit by bit in rapid succession.

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Woody: "Analog represents direct transmission of value maintained throughout the system." How is it done? What values are they talking about? Analog media, values, light, cinema, photography.

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2nd side:

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Woody goes into analog, cyclical events, cyclical structures, interference patterns, cyclical events building endlessly, music cycles, microstructures, cyclical arrangements.

Edit: MEMO

Woody: Analog, What does it mean to you?

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2nd side:

Woody goes into analog, cyclical events, cyclical structures,

interference patterns, cyclical events building endlessly, music cycles, microstructures, cyclical arrangements.

Edit: MEMO

Function-Image Equivalency. Levels of data operating on Image Buffers-portions assigned to image. Translation of raw data into image or process. Naturalistic. Activity of buffer is subject. Re-program functions into non-linear math logic. Modelling this program. Internal access and search for algorithmic models. Imprint them into memory systems, use them to create objects. What is internal modelling? Function as image/Control as image/Signal as Image. Visual, looking for non-mathematical programming and modelling. Mediation: processes as naturalistic, universal laws-codes seen naturalistically/processually. Domination of industry robs us of staring into complexities of humanness. The artifice we make into computer language is our projection. Structuring of digital code as language form. To examine through aesthetic play rather than utilitarian or commercial utility. Opposition arises through specification of new language embedded in dialogue between man and machine to the extent that the creation of the dialogue is dominated by utilitarian purposes of industry and cultural redundancy. We miss the opportunity of staring deeply into those aspects of our humanness that only aesthetic play can provide. Dominating priest-class of programmers limit the language and the exploration of our evolution.

Tape 4

Edit: MEMO

Function-Image Equivalency. Levels of data operating on Image Buffers-portions assigned to image. Translation of raw data into image or process. Naturalistic. Activity of buffer is subject. Re-program functions into non-linear math logic. Modelling this program. Internal access and search for algorithmic models. Imprint them into memory systems, use them to create objects. What is internal modelling? Function as image/Control as image/Signal as Image. Visual, looking for non-mathematical programming and modelling. Mediation: processes as naturalistic, universal laws-codes seen naturalistically/processually. Domination of industry robs us of staring into complexities of humanness. The artifice we make into computer language is our projection. Structuring of digital code as language form. To examine through aesthetic play rather than utilitarian or commercial utility. Opposition arises through specification of new language embedded in dialogue between man and machine to the extent that the creation of the dialogue is dominated by utilitarian purposes of industry and cultural redundancy. We miss the opportunity of staring deeply into those aspects of our humanness that only aesthetic play can provide. Dominating priest-class of programmers limit the language and the

exploration of our evolution.

Edit: MEMO

Barely audible, poor recording on 1st side, nothing on 2nd side. <  
Some audible words: Lens shaped picture of outside, generated  
image copying reality, abstract part-composition in time. Two  
courses: #1 Documentary: reality, style; #2? Oscillator -  
sources, Feedback - video (the relationships between camera and  
monitor). Audio- Oscillator: sound form, harmonics, wave  
modulations, echoing, output. Video-composition, colorizing.  
Image-controlled sound, sound into color and color into sound.  
Systems interchangeable, reversible. Processes of modulating has  
its own drama. Audio demo: Oscillator. How TV works, timing  
pulses, vertical and horizontal frequencies organized through  
pulses. All America driven by 60 cs hum. Wave forms-square and  
sine waves.

*Tap 5*

Edit: MEMO

Barely audible, poor recording on 1st side, nothing on 2nd side. <  
Some audible words: Lens shaped picture of outside, generated  
image copying reality, abstract part-composition in time. Two  
courses: #1 Documentary: reality, style; #2? Oscillator -  
sources, Feedback - video (the relationships between camera and  
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Edit: MEMO

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modulations, echoing, output. Video-composition, colorizing. Image-controlled sound, sound into color and color into sound. Systems interchangeable, reversible. Processes of modulating has its own drama. Audio demo: Oscillator. How TV works, timing pulses, vertical and horizontal frequencies organized through pulses. All America driven by 60 cs hum. Wave forms-square and sine waves.

Edit: MEMO *Class Demo*

Eric Segal's colorizer: Technique and Philosophy  
Steina selects image independently of colorizer. Shades of grey, eliminating 3-steps only, decreasing steps. A 2-channel colorizer to build 2-parallel colorizers. 2-independent planes, 6 steps, instead of 32 colorizer. Isolate space at one voltage level. What would voltage level do to another area? Isolating, divide whole thing into squares. Each square has geographical configuration, composition. Chops the picture into independent squares or circles until then, we work with the whole frame. How to avoid scanning. Use random method appearance of points. From left to right and top to bottom. Our vision locks on vertical. Difference of perception, impact. Colorizer independently rotates colors. Modes: modulation and detection to maintain image of face. Eric Segal made this colorizer as an art piece by an artist who wants to achieve aesthetic conclusions. Others divide the scale differently, greys etc. Effect of colorizers: anarchistic colorizer, non-realistic grey-like. Doesn't give a damn for real color. Science background, a steady frequency in a box. That one related to image, when white spot comes causing phase shift. Phase shift and spot makes chroma. Chromatic info. into color info. signal which organizes pigments into mask. Phase shift turns off and on holes. All drama done with color here.

*Tape 6*

Edit: MEMO

Eric Segal's colorizer: Technique and Philosophy  
Steina selects image independently of colorizer. Shades of grey, eliminating 3-steps only, decreasing steps. A 2-channel colorizer to build 2-parallel colorizers. 2-independent planes, 6 steps, instead of 32 colorizer. Isolate space at one voltage level. What would voltage level do to another area? Isolating, divide whole thing into squares. Each square has geographical configuration, composition. Chops the picture into independent squares or circles until then, we work with the whole frame. How to avoid scanning. Use random method appearance of points. From left to right and top to bottom. Our vision locks on vertical. Difference of perception, impact. Colorizer independently rotates colors. Modes: modulation and detection to maintain image of face. Eric Segal made this colorizer as an art piece by an artist who wants to achieve aesthetic conclusions. Others divide the scale differently, greys etc. Effect of colorizers: anarchistic colorizer, non-realistic grey-like. Doesn't give a

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Edit: MEMO

Non-theoretical, practical class on video. Class is set up with oscillators, mixers, monitors and loops.

Tape 7

Edit: MEMO

Non-theoretical, practical class on video. Class is set up with oscillators, mixers, monitors and loops.

Edit: MEMO

Non-theoretical, practical class on video. Class is set up with oscillators, mixers, monitors and loops.

Edit: MEMO

Woody's response heard more on Tape #2.

He talks about the archetypal behavior of models, how they affect social systems. The AI models that are set affect larger systems.

W: I would like to object to the civilized manner in which you talk about art and artmaking. Some of the best artists commit suicide. The AI elite here are now treating art as a pasttime. If we talk about it as a psycho-evolutionary process it may be unbearable and influences the lives of people. Art is a savage environment as any. It can create wars and kill people. Some people think the routines of artist with tools is passive. Artists also create codes and routines. The creator of an AI system does what any artist does. Many artists act as intelligence detectors, not creators. We all deal with AI differently in our terms and our own tools. Just take it from the hands of specialists. Intelligence is all of our property, not just the scientist's property.

W: As a newcomer I would say that the only AI that I detect around the computer is the operating system. I don't recognize what I do as art at all. It doesn't have the same verification. I have come to a new idea of what would be the Artificial Intelligence of a system. I find a synthetic model, a basic verbal structure, text and music generation, 2 cameras tracking

Edit: MEMO

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Tape 8  
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Edit: MEMO

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Tape 8  
cont.

Edit: MEMO

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Edit: MEMO

Man from SRI talks on Votrax.

Car computers, computer speedometers, voice tells what is going on. Speech recognition and speech synthesis.

Tap 9

No memo for Tap 10

Edit: MEMO

Man from SRI talks on Votrax.

Car computers, computer speedometers, voice tells what is going on. Speech recognition and speech synthesis.

Edit: MEMO

Side one:

Woody spins expository poetics on the E-M spectrum into recorder. Electromagnetic media uses frequency as building material. Frequency ranges from low to high and through human perception, a narrow band you can reach into the spectrum of frequency and select them, shape and process them. It serves as audible material or visualized like video. Sometimes you can see and hear frequencies outside of the perceptual range. Oscilloscope can dip into any range and you can analyze sounds, 90%. These aids to the selection of windows to look into the Electro-magnetic universe. We can see how vast and unexplored the E-M spectrum and electronic sound/images are. Like any other material, frequency can be shaped and tuned and organized into signals made audible to create audio and visual environment. the way of getting accustomed to . We must go through processes of understanding behavior of electronic sound and image. Study the basic shapes, generating themselves, processing, composing.

Side two:

Basic video anatomy

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Edit: MEMO

Side one:

Woody spins expository poetics on the E-M spectrum into recorder. Electromagnetic media uses frequency as building material. Frequency ranges from low to high and through human perception, a narrow band you can reach into the spectrum of frequency and select them, shape and process them. It serves as audible material or visualized like video. Sometimes you can see and hear frequencies outside of the perceptual range. Oscilloscope can dip into any range and you can analyze sounds, 90%. These aids to the selection of windows to look into the Electro-magnetic universe. We can see how vast and unexplored the E-M spectrum and electronic sound/images are. Like any other material, frequency can be shaped and tuned and organized into signals made audible to create audio and visual environment. the way of getting accustomed to . We must go through processes of understanding behavior of electronic sound and image. Study the basic shapes, generating themselves, processing, composing.

Side two:

Basic video anatomy

*Tape II*

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Edit: MEMO

Side one:

Woody spins expository poetics on the E-M spectrum into recorder. Electromagnetic media uses frequency as building material. Frequency ranges from low to high and through human perception, a narrow band you can reach into the spectrum of frequency and

basic shapes, generating themselves, processing, composing.

Side two:

Basic video anatomy

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Edit: MEMO

Public lecture and Radio interview:

Topic: The Video Image and Democratization

History of Vasulka's work

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Tapu 12

Edit: MEMO

Public lecture and Radio interview:

Topic: The Video Image and Democratization

History of Vasulka's work

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Edit: MEMO

Public lecture and Radio interview:

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Edit: MEMO

Very interesting material on the poetics of perception. Brain tries to lock on image and explain it. Brain doesn't give up on visual ID. Brain doesn't have to I-D with each sound. it suppresses the constant need for identification. With sound it can go very far into the abstract. But with image, if brain is calculating unrealted images, it gives up soon. There are parameters e.g. movement of image, movement within a frame, development, amount of information. All of these affect perception. Scared brain, dream's sphere, brain cope, not preserve the sanity of vision. Hearing inexplicable sounds. Unknown image and unknown sound...(notes end here)

Tapu 13

Edit: MEMO

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Edit: MEMO

The tape consists mostly of Charlotte talking about her cancer, her work. Then it sounds as if a piece emerges from the topic.

Tape 14

Edit: MEMO

The tape consists mostly of Charlotte talking about her cancer, her work. Then it sounds as if a piece emerges from the topic.

Edit: MEMO

Charlotte reminisces on her collaborations with artists relevant to piece. Documentary on cancer, cello. Sounds like a doctor's report on cancers.

Edit: MEMO

Charlotte reminisces on her collaborations with artists relevant to piece. Documentary on cancer, cello. Sounds like a doctor's report on cancers.

TAPE 15

Edit: MEMO

Charlotte reminisces on her collaborations with artists relevant to piece. Documentary on cancer, cello. Sounds like a doctor's report on cancers.

Edit: MEMO

Cinema, pictorial. Video, manipulates frequency and voltage. Different interface of sound and image, different perceptual domain. Steina's use of camera as musical instrument w/o viewfinder. Talk on their relation to other artist's work: Peter Campos; space, iconic forms, monitoring of space, creation of living organism. Finding the heart of artifact/technique. Non-depictive artifacts.

TAPE 16

Edit: MEMO

Cinema, pictorial. Video, manipulates frequency and voltage. Different interface of sound and image, different perceptual domain. Steina's use of camera as musical instrument w/o viewfinder. Talk on their relation to other artist's work: Peter Campos; space, iconic forms, monitoring of space, creation of living organism. Finding the heart of artifact/technique. Non-depictive artifacts.

Edit: MEMO

Very valuable interview with Steina.

Re: Video art vs. popular media

Solo video vs. mass-effort of TV

Expressions of industry

Expressions of individuals

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Edit: MEMO

Very valuable interview with Steina.

Re: Video art vs. popular media

Solo video vs. mass-effort of TV

Expressions of industry

Expressions of individuals

TAPE 17

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Edit: MEMO

Very valuable interview with Steina.

Re: Video art vs. popular media

Solo video vs. mass-effort of TV

Expressions of industry

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Edit: MEMO

Very valuable for book dealing with Vasulka's views on syntax of electronic imagery.

Narrativity in historical context. Evolutionary genres. Evolutionary electronic narrativity by re-arrangement of camera shots inventing its own new narrativity through new imaging systems. Computer imaging not cinematic. Behavior of electronic systems: feedback doesn't match filmic. Computer invents new electronic image. Cinema - sequence of stills, movement, study of mechanism, static, aesthetic/political systems, education, semiology. Film and computer as antagonistic. Perceptual imperialism, the idea that camera represents truth, reality synthesis. Camera obscura. Retinal processes. Binary/numeric imaging. Mathematically formulated images.

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TAPZ18

(This should  
be grouped  
w/ Elec. Narr  
pages II, III + I)

Edit: MEMO

Very valuable for book dealing with Vasulka's views on syntax of electronic imagery.

Narrativity in historical context. Evolutionary genres. Evolutionary electronic narrativity by re-arrangement of camera shots inventing its own new narrativity through new imaging systems. Computer imaging not cinematic. Behavior of electronic systems: feedback doesn't match filmic. Computer invents new electronic image. Cinema - sequence of stills, movement, study of mechanism, static, aesthetic/political systems, education, semiology. Film and computer as antagonistic. Perceptual imperialism, the idea that camera represents truth, reality synthesis. Camera obscura. Retinal processes. Binary/numeric imaging. Mathematically formulated images.

Edit: MEMO

Important material on aesthetic code and semiology.  
 Gene outlines two topics:  
 #1 Phenomena within the frame  
 #2 Semiotics language, how it applies to digital work  
 Articulation of cinema, collision of two shots, W.V. or bet. 2 frames.  
 Jonas Mekas: Cinematic diff. between two frames. "Kine'" as the smallest part of film.  
 Articulation of cinematic code - Umberto Ecco  
 Notation of bodily gestural movements  
 Kinesics syntax - differential values  
 Line scanning- field constructed by lines  
 Retinal surface responds linearly point by point  
 Semiology as a prescriptive mode for imaging  
 Gene: As I understand semiology, an attempt to identify units of meaning, meaning is imbedded in cultural history.  
 Semiotics is an attempt to map culture. In digital video you are constructing phenomena, writing formula of meaning/universe.  
 Phases of movement/density/color as meaningful codes.  
 WV: Database personalized, archetypal library  
 Ecology of real-time behaviors of images, growth algorithms  
 ALU- syntactic interprestation, collision between 2 codes creates a third entity.

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Tapel 9

Edit: MEMO

Important material on aesthetic code and semiology.  
 Gene outlines two topics:  
 #1 Phenomena within the frame  
 #2 Semiotics language, how it applies to digital work  
 Articulation of cinema, collision of two shots, W.V. or bet. 2 frames.  
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Edit: MEMO

Important material on aesthetic code and semiology. <  
Gene outlines two topics: <  
#1 Phenomena within the frame <  
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Articulation of cinema, collision of two shots, W.V. or bet. 2 <  
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Articulation of cinematic code - Umberto Ecco <  
Notation of bodily gestural movements <  
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Line scanning- field constructed by lines <  
Retinal surface responds linearly point by point <  
Semiology as a prescriptive mode for imaging <  
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constructing phenomena, writing formula of meaning/universe. <  
Phases of movement/density/color as meaningful codes. <  
WV: Database personalized, archetypal library <  
Ecology of real-time behaviors of images, growth algorithms <  
ALU- syntactic interpretation, collision between 2 codes creates <  
a third entity. <

← TAPÉ 19 cont.

Edit: MEMO

Phases of movement/density/color as meaningful codes. <  
WV: Database personalized, archetypal library <  
Ecology of real-time behaviors of images, growth algorithms <  
ALU- syntactic interpretation, collision between 2 codes creates <  
a third entity. <  
chambers, smallest units of syntax in binary imaging.

Edit: MEMO

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a third entity. <  
chambers, smallest units of syntax in binary imaging.

Edit: MEMO

Youngblood interviews Vasulkas on Aesthetic Code, Semiotics. <  
Computer organized screen. Access points in space and time. <  
Pixel management. Microprocessor memory. Integrated programming.  
Growth algorithms. Making an aesthetic programming language.

TAPE 20

Edit: MEMO

Youngblood interviews Vasulkas on Aesthetic Code, Semiotics. <  
Computer organized screen. Access points in space and time. <  
Pixel management. Microprocessor memory. Integrated programming.  
Growth algorithms. Making an aesthetic programming language.

Edit: MEMO

Poor Audio on this tape. Radio interview on origins and evolution of The Kitchen, NYC. Electronic Media as art material. Ego-less concept of video generation.

Edit: MEMO

Poor Audio on this tape. Radio interview on origins and evolution of The Kitchen, NYC. Electronic Media as art material. Ego-less concept of video generation.

TAPE 21

Edit: MEMO

Poor Audio on this tape. Radio interview on origins and evolution of The Kitchen, NYC. Electronic Media as art material. Ego-less concept of video generation.

Edit: MEMO

Good basic Vasulka theory. What does video mean to you. It's the signal. What is done with signal is important. Signal is the art material. Energy-time/ What is seen in the scope e/t-frequency and voltages. Painting as a referential system. Painting/film heritage. Time - organization of energy. Music as a referential system. Film as a referential system. Differences in using these.

TAPE 22

Edit: MEMO

Good basic Vasulka theory. What does video mean to you. It's the signal. What is done with signal is important. Signal is the art material. Energy-time/ What is seen in the scope e/t-frequency and voltages. Painting as a referential system. Painting/film heritage. Time - organization of energy. Music as a referential system. Film as a referential system. Differences in using these.

SKIP 23+  
24?

Edit: MEMO

Poor audio. Key ideas: Video synthesis. Direct & Indirect.  
Stephen Beck. Counter system has 2 entrances. Inputs that alter  
magnetic conditions. Distortion-scanning. Moral aspects -  
differentiation of two. Moral problems with non-primary systems.  
Moral integrity of technological systems.  
Distortion/displacement. Moral aspects: mystical, scientific,  
puristic aspects of systems.

Edit: MEMO

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Stephen Beck. Counter system has 2 entrances. Inputs that alter  
magnetic conditions. Distortion-scanning. Moral aspects -  
differentiation of two. Moral problems with non-primary systems.  
Moral integrity of technological systems.  
Distortion/displacement. Moral aspects: mystical, scientific,  
puristic aspects of systems.

Tape 25

Edit: MEMO

Poor audio. Key ideas: Video synthesis. Direct & Indirect.  
Stephen Beck. Counter system has 2 entrances. Inputs that alter  
magnetic conditions. Distortion-scanning. Moral aspects -

differentiation of two. Moral problems with non-primary systems.  
Moral integrity of technological systems.  
Distortion/displacement. Moral aspects: mystical, scientific,  
puristic aspects of systems.

Edit: MEMO

Social chatter, testing new microphone?

Woody: So, what brings you to the states Johanna?

Johanna: I'm single, they take 1/2 of my salary.

<  
<

Tap 26

Edit: MEMO

Social chatter, testing new microphone?

Woody: So, what brings you to the states Johanna?

Johanna: I'm single, they take 1/2 of my salary.

<  
<



SKIP 27

Edit: MEMO

Talk on making a media center as a technical support environment. Using cable TV to democratize tools and invite vernacular, pluralistic participation. Real-time community involvement. Designing a curriculum around this, technology-generative, personal video, survival video, medical monitoring video. How Alphonse Schilling and Woody video cabled interactive for two days. Christian television. Closed circuit. The use of telephone beyond message sending. Process of being on active, synchronous. Observe device in "on" state. How television doesn't deal with the need of neighbor. Mythological structures as basis. Hi-state of illusionism is what people want. Society goes toward the abstract, illusionism, nationalism. Woody has no respect for Buffalo's curriculum.

Tape 28

Edit: MEMO

Talk on making a media center as a technical support environment. Using cable TV to democratize tools and invite vernacular, pluralistic participation. Real-time community involvement. Designing a curriculum around this, technology-generative, personal video, survival video, medical monitoring video. How Alphonse Schilling and Woody video cabled interactive for two days. Christian television. Closed circuit. The use of telephone beyond message sending. Process of being on active, synchronous. Observe device in "on" state. How television doesn't deal with the need of neighbor. Mythological structures as basis. Hi-state of illusionism is what people want. Society goes toward the abstract, illusionism, nationalism. Woody has no respect for Buffalo's curriculum.

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Edit: MEMO

Unfortunately this tape is only electronic droning, noise and a blank second side.

Tape 29

Edit: MEMO

Unfortunately this tape is only electronic droning, noise and a blank second side.

Edit: MEMO

Burris and Vasulkas talk on the artist in contexts of Science and Industry. Problems of art, formalism, romanticism. They talk about methodology. The ahistoricity of the work.

Jon describes that he talks to a world w/o points of entry. His urgency has no meeting with audience.

Woody: Defining the elements of a discipline. Now sees "discipline" as an actuality of the past. Looking back, we are not able to evaluate our work from a scientific or historical viewpoint.

Jon describes how the communication between artist and machine is not encoded within the work. As soon as one tries to broaden perceptual scope, you are dealing with things that are not facts.

Woody talks the relationship between practices of astronomy, genetics and the formulations of codes.

Steina talks the difference between popularization of scientific information, in Time and Newsweek, and the investigations of artist/technologists.

Woody talks the schism between art culture and popular culture.

The difference between application and activity. He talks on his disinterest in social/environmental/cultural manipulation.

Jon talks the difference between artists not interested in manipulation, more so in tool making, new paradigm making, re-coding thought and experience.

Tap 30

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Burris and Vasulkas talk on the artist in contexts of Science and Industry. Problems of art, formalism, romanticism. They talk about methodology. The ahistoricity of the work.

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Edit: MEMO

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manipulation, more so in tool making, new paradigm making,  
re-coding thought and experience.

<

Woody says the artist deals with the boundaries of imagination.  
Science, genetics, challenges the creator. Art does not have  
this dimension. Art struggles with the individual. Science  
would rather look many lightyears outward, not at the neighbor.  
If they look at neighbor they look at his DNA structures, because  
the good neighbor will one day not be there, God will eventually  
be transparent.

<

Jon and Woody talk difference between geocentrism and  
heliocentrism, the shrinkage of man.

<

<

Edit: MEMO

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heliocentrism, the shrinkage of man.

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*Tape 30  
cont.*

Edit: MEMO

The difference between application and activity. He talks on  
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Jon talks the difference between artists not interested in  
manipulation, more so in tool making, new paradigm making,  
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Jon and Woody talk difference between geocentrism and heliocentrism, the shrinkage of man.

Edit: MEMO

The first side is only one-fourth complete.

A woman reads a definition from the Radio Shack Dictionary of Electronics: "Set of rules or processes of solving a problem in a finite number of steps, procedures".

Pin cushion distortion

Grammatical syntax of organizing computer thoughts

Algorithms and due loops

Inviolable units-functions-behavior patterns

What are limitations of algorithms?

To interface human hand with computer input, algorithmic interface to joysticks. Complex tasks in simulation of human behavior to present something that looks human or natural.

W: What we have to do is to start thinking about a closer definition of imaging.

Second side: Computer must be de-mythified. Domain within computer code. Human entry into domain. What is limiting within the computer system. No longer at observation-only realization.

Observation of phenomena? Abstract computer phenomena.

W: To deal with literacy, in other art forms, other freedoms within computer system everything becomes an articulation of language. Creative communication with code systems. Lingual expression of codes/binary systems.

Steina: How do you define temporal art? Is video temporal? Is

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Tape 31

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Edit: MEMO

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Steina: How do you define temporal art? Is video temporal? Is  
temporal static-computer generation static? Temporal? Observable  
in time? Prior to mechanization. All arts were improvisational. <

Woody talks on temporal vs. non-temporal artforms. Ultimate  
codes, permanence of. Cross-cultural computer languages. <

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*Tape 31*  
*cont.*

Edit: MEMO

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Edit: MEMO

This tape is a continuation of the previous discussion which took  
place between Burris, Polidori and the Vasulkas on 12-21-77.

Tape 32/80

Edit: MEMO

This tape is a continuation of the previous discussion which took  
place between Burris, Polidori and the Vasulkas on 12-21-77.

Edit: MEMO

This tape is the third in a series on the same subject, held between Jon Burris, Polidori and the Vasulkas on 12/21/77.

Tape 33/80

Edit: MEMO

This tape is the third in a series on the same subject, held between Jon Burris, Polidori and the Vasulkas on 12/21/77.



Edit: MEMO

Subjectivity/Objectivity of artist.

Burris begins talking on his role as artist.

JB: I must be individuated in society. I must preserve that dignity, by individuating, thinking more, better, farther. Can I individuate myself through the projection onto products? No. I cannot. It is a trivialization. No matter what Cezanne had to say doesn't measure up to how he said it.

Woody: You have associated your soul with a single entity. You are unable to make an extension, duplication. You must allow personality to be dislocated, dissolved. You must let self be schizophrenic. If you let self be self, as one entity, you are vulnerable. You cannot accomodate. If you don't allow personality to dissolve as multi-layered, anima/animus. You have no resource for self. You would be beaten to death. You would continually be accused of being Jon Burris. I create self as different entity than myself, each accomodates different activities.

Burris talks on subjectivity/objectivity of tools, methods.

No memo for  
34

Edit: MEMO

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35/80

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Burris talks on subjectivity/objectivity of tools, methods.

<  
<

Edit: MEMO

Burris, Polidori and Vasulkas talk the principles behind image and image-making. Control is the message. Relation of perceptual mechanism to perceiving, categorizing, conceptualizing. Woody is talking Syntax, semiotics, poetic transitions w/relation to electronic processing, perceptual decoding. Electronic syntax relevant to perceptual event is where poetry is. Event within image is primal event of change.

Steina: The measure of the strength of the image is the strength of the code.

Woody talks on how artist mediates idea, the medium of the subject that surrounds.

Polidori on the value and valences of words/medium/pool of common language. Diadic and triadic systems of Nature. Subjective vs. objective systems of language.

Woody: We have to break all conditions of Nature.

Steina: We abstract from reality artificially established media to communicate through.

Second side:

Externalizations of meaning from the shared medium to individualized codes. How the individual interprets and evaluates the photo image in relation to common meaning. How does an individual evaluate meaning/value in photo-image in relation to common meaning?

*Faps*  
*36/00*

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Edit: MEMO

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Externalizations of meaning from the shared medium to individualized codes. How the individual interprets and

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Edit: MEMO

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*Tape 36/80*  
*cont.*

Edit: MEMO

Externalizations of meaning from the shared medium to individualized codes. How the individual interprets and evaluates the photo image in relation to common meaning. How does an individual evaluate meaning/value in photo-image in relation to common meaning?

Edit: MEMO

Externalizations of meaning from the shared medium to individualized codes. How the individual interprets and evaluates the photo image in relation to common meaning. How does an individual evaluate meaning/value in photo-image in relation to common meaning?

Edit: MEMO

An attempt to create a common aesthetic vocabulary for electronic media. Talk on lack of common language, the creation of a new vocabulary. Relation between hardware and aesthetics, software and aesthetics. Tracing TV system to find secondary relationships manifested as aesthetic. Hierarchy of images.

37/80

Edit: MEMO

An attempt to create a common aesthetic vocabulary for electronic media. Talk on lack of common language, the creation of a new vocabulary. Relation between hardware and aesthetics, software and aesthetics. Tracing TV system to find secondary relationships manifested as aesthetic. Hierarchy of images.

Edit: MEMO

Very clear exposition of Woody's interest in entering computer environment as artist.

Burris: So what is it about computers that interests you?

Woody: Not interested in structuralism as such.

Control/specified? Variation of program is a challenge. Largest # of finite possibilities. You can specify within each frame.

You say your piece will have 16,000 frames and you specify each.

Algorithms yield image parameters. Direct vs. Indirect control.

The program is the structural basis for the control or program facilitates direct interface. Program/oscillators and wave-form generators are programs. Creating a program is creating an analog tool. Everything grouped into smallest units to be manipulated. Program is ambiguous/redundant model.

Woody: Two levels, micro-processing and macro-processing.

First: Composition, view it as waveform. Program, algorithmic structure.

Second: Image-forming process

Steina: I think you open and close gates, manipulation of time, play with the edge in nanoseconds. It applies parameters to output device.

38/80

Edit: MEMO

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output device.

Edit: MEMO

Polidori speaks on Hollywood imaging. "Our being favors certain  
configurations sprung from natural patterns". He advocates  
naturalism. <  
Woody talks formalism vs. naturalism. <  
Polidori talks on measuring artificial against natural systems  
for value.  
Woody: This is too mechanistic, you are describing a formula.  
Polidori: I have faith in process, and these are natural  
processes. With formalism you make your fences first. With  
naturalism you find limits in what you observe in your materials.  
An empirical method in which you put your materials on trial, to  
the test. <  
Mondrian and Von Dozeburg's end of friendship with shift of  
pattern in frame. <  
Polidori: Formalism is an idealized god. I believe Nature is  
greater than us, you don't go out with something to prove. <  
Jon: How do you know your method of processing is correct. <  
Formalism is noun oriented, empiricism is a verb. <  
W: I see myself as naturalist. I deal with the nature of  
electronic processes as they are. <  
Second side: Perceptual qualities defined. <  
Woody poses the question, how to go behind organizational to make aesthetic  
principle. "I want to commute between perceptual into irrational,

*Tape*  
*39/80*

Edit: MEMO

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Edit: MEMO

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Woody poses the question, how to go behind organizational to make aesthetic principle. "I want to commute between perceptual into irrational, between logics, organization. I do not want to be confined to perceptual surface only. <

Jon asks: What is the purpose of looking at the organization of principles? <

W: The relation between content, content as indicator of new structure without utilizing structure for new aesthetic mythification. <

Use of algorthims to negotiate relation to audience. <

*Tap 39/80*

Edit: MEMO

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Use of algorthims to negotiate relation to audience. <

Edit: MEMO

Economic bandwidth of relevant information. <

Surveillance applications. <

W: I'm talking about reading information, non-numerical... <

Talks on orbiting satellites, beam scanning. The significance established by the beam in a non-arbitrary way. What is the cognitive process/pattern recognition. What are syntactic possibilities of infrared scanning human movement. The human operation of cameras to record a scene to divine meaning, to decode the syntax of... <

This conversation is followed by unintruded electronic music.

*Tape 40/80*

Edit: MEMO

Economic bandwidth of relevant information. <

Surveillance applications. <

W: I'm talking about reading information, non-numerical... <

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Edit: MEMO

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decode the syntax of...

This conversation is followed by unintroducted electronic music.

<

Edit: MEMO

Woody and Steina return to New York from an exciting summer to find zero happening in New York in the video art scene. They would like to know where Eric can be reached. They would like to work with him on perception investigations.

TAPZ

4/1/80

Edit: MEMO

Woody and Steina return to New York from an exciting summer to find zero happening in New York in the video art scene. They would like to know where Eric can be reached. They would like to work with him on perception investigations.

decode the syntax of...

This conversation is followed by unintroduced electronic music.

<

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TAPZ  
4/1/80

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Edit: MEMO  
Reich's electronic music, both sides.

Edit: MEMO  
Reich's electronic music, both sides.

TAPZ  
42/80

Edit: MEMO  
Reich's electronic music, both sides.

Edit: MEMO  
Woody's electronic sound composition, both sides.

Tape 43/80

Edit: MEMO  
Woody's electronic sound composition, both sides.

Edit: MEMO

Woody's electronic sound compositions, both sides.

Tape 44/80

Edit: MEMO

Woody's electronic sound compositions, both sides.

Edit: MEMO

Woody's electronic sound compositions, both sides.

Edit: MEMO

Anna Marie talks with Vasulkas on the Electronic Image. Their process. Chronological evolution of their work. This is an important chronological document on the Vasulkas evolution in electronic imaging.

First: Electronic sounds, NY. Exploration of brain waves, wave form beating, drifting oscillators, turned into synthetic aesthetics different from traditional tonal systems. New structural aesthetics.

Steina: It was then in the air, now narrative, then, not at all. Howard Weiser's show, TV as creative medium, Automation House, EAT, Billy Kluver and Fujiko.

Tape 45/80

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Edit: MEMO

Anna Marie talks with Vasulkas on the Electronic Image. Their process. Chronological evolution of their work. This is an important chronological document on the Vasulkas evolution in electronic imaging.

First: Electronic sounds, NY. Exploration of brain waves, wave form beating, drifting oscillators, turned into synthetic aesthetics different from traditional tonal systems. New structural aesthetics.

Steina: It was then in the air, now narrative, then, not at all. Howard Weiser's show, TV as creative medium, Automation House, EAT, Billy Kluver and Fujiko.

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Edit: MEMO

Continuation of an important document on historical evolution of  
the Vasulkas work with electronic imaging.

Tape  
46/80

Edit: MEMO

Continuation of an important document on historical evolution of  
the Vasulkas work with electronic imaging.

Edit: MEMO

This tape begins with Woody's solo expository on the inadequacy of software capacity to meet structural expansion. He tries to summarize the problems between terms permanency and normalization. Society tries to normalize crises, to solve or integrate into normal state. This way of dealing with technical aesthetics in the sense of transmission of meaning between the external universe...

The tape continues with technical assistance: bars, bits, bar colors, bar tables

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Edit: MEMO

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The tape continues with technical assistance: bars, bits, bar colors, bar tables

47/80

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Edit: MEMO

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The tape continues with technical assistance: bars, bits, bar colors, bar tables

Edit: MEMO

Analog and Digital. Different values and capacities. Sign transformation. Floating form arithmetics. Modelling suspension systems, muscles, structures. Fine decisions can't be made on analog. Fine manipulations of randomness cannot be had on analog.

Woody on fluidity of transitions.

Walter on transitions that make sense.

Walter tells his personal history.

Tape  
48/80

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Edit: MEMO

Analog and Digital. Different values and capacities. Sign transformation. Floating form arithmetics. Modelling suspension systems, muscles, structures. Fine decisions can't be made on analog. Fine manipulations of randomness cannot be had on analog.

Woody on fluidity of transitions.

Walter on transitions that make sense.

Walter tells his personal history.

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Edit: MEMO

1st side: Building JSR Instruction for table.

Entry points.

Cross-reference from table.

PSC and PC mode uses index.

Buried in subroutines

are tuning control, buffer control, program control  
in memory.

In memory map.

Routines-buffers

Device cross-reference table

Stacks/data buffers, registers.

2nd side: Julliard String Quartet with Bernard Greenhouse on  
cello.

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*Tap 49/80*

Edit: MEMO

1st side: Building JSR Instruction for table.

Entry points.

Cross-reference from table.

PSC and PC mode uses index.

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Cross-reference from table.

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Tap 2  
50/80

Edit: MEMO  
Woody: These images, soundprints, made of audio amplitudes and  
frequencies, made with sound syntehsizer, sounds you hear with  
camera, light and space around.  
2nd side:  
Walter Wright, technical talk, instructions on channel assigning  
files, waveform on two channels.

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Edit: MEMO  
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2nd side:  
Walter Wright, technical talk, instructions on channel assigning  
files, waveform on two channels.

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Edit: MEMO  
System description and map.

51/80

Edit: MEMO  
System description and map.

Edit: MEMO  
System description and map.

Edit: MEMO  
Block diagrams of systems, image emulsifiers, image articulators,  
image constipators, buffer wanted.

Tape  
52/00  
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Edit: MEMO  
Block diagrams of systems, image emulsifiers, image articulators,  
image constipators, buffer wanted.

Edit: MEMO  
Technical Assistance with Jeffy.

Tape  
53/00

Edit: MEMO  
Technical Assistance with Jeffy.

Edit: MEMO

It was called Timing of Operations, but it is now blank.

Edit: MEMO

It was called Timing of Operations, but it is now blank.

~~Page~~  
54/80

Edit: MEMO

It was called Timing of Operations, but it is now blank.

Edit: MEMO

Bus Modifications described/demonstrated by Don McArthur.

Tape  
55/80

Edit: MEMO

Bus Modifications described/demonstrated by Don McArthur.



Edit: MEMO

1st side:

Woody: Dealing generically with investigating smaller energy events in time have inspired scientists to use E-M produced or controlled traces with the possibility of duplicating delivery structures. Inherited from the cinematic structure, TV took on timeframes based a priori on subframe forming processes. De-construction of the frame in time sequences is an architectural design. These components are critical and have to be actively conceived. The unity of frame and its architecture becomes clear. In the cinema frame is a physical construct made of cut-outs of surrounding material. It behaves elastically. It is registered though the physical arrangement of the whole. Recently substitution of cinema has gone through analysis retinal or post-retinal. Time sequences are challenged. Semiotics. These cinema has dealt with. Point, line, field changes narrativity. Go into subframe as a necessity to mediate content. Midway on the 1st side Don comes on with technical assistance. 16 possible positions for block. Absolute location. Interface drawing, chip 23, to allocate blocks of memory, address of memory for this interface.

*Tap  
56/80*

Edit: MEMO

1st side:

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Edit: MEMO

drawing, chip 23, to allocate blocks of memory, address of memory for this interface.

No memo 57

Edit: MEMO

1. The framework one works in place/culture.
2. The source and substance of that medium

Mort: The conscious choice of moving west rather than east. You become aware of sun as source. Blundering and wandering with sun as source. Locationality, cultural. Sources, cultural. Boundaries, habits, sense of place as source, phenomena of place/terrain. Modes of communication within the electronic system. Societal agreement on artist's place in society, within electronic realm. Need for preservation of alternative culture.

58/80

Edit: MEMO

Steina introduces the conference on the role of the artist in society and un-fundable art.

Steina: We all know creative work is not getting its fair share of funding.

Steina talks on artist's role in society. Woody will talk on un-fundable modes of creation.

Woody: Creativity may exist w/o fundability. Relation between church and state, private sponsor and artist. Asynchronicity of creative process in relation to fundability. Creative process as unpredictable, based in duality, giver vs. receiver, decisions made in different cultural and social environs.

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Tap 59/80

Edit: MEMO

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Edit: MEMO

Second tape on Kitchen Conference on the Artist's Role in Society. Unfundable Art. Significance of Artist. Impotence of Artist. Systems of Funding. Class Structure. Artists working within the funding system.

Edit: MEMO

Second tape on Kitchen Conference on the Artist's Role in Society. Unfundable Art. Significance of Artist. Impotence of Artist. Systems of Funding. Class Structure. Artists working within the funding system.

Tape 60/80

Edit: MEMO

Second tape on Kitchen Conference on the Artist's Role in Society. Unfundable Art. Significance of Artist. Impotence of Artist. Systems of Funding. Class Structure. Artists working within the funding system.

Edit: MEMO

Steina talks about venues of that time. The evolution of the kitchen. How it happened.

Woody: At that time video wasn't being exhibited, no ground. We received video as a medium, not art a priori. Instead of struggle with worlds of art and science, we would bypass it. All forms were moving like that then.

Tape  
6/1/80

Edit: MEMO

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Edit: MEMO

Victor: Talks about problem he was having working with direct mode i.e. Directly affecting the mind of the receiver, fascinating the mind, hallucinatory experience. It is difficult to create a structure for this. If this is interrupted, it ends the process.

Woody: Problem with the idea of the mind, too remote for me, functional density. It has alot to do with the visual system, disturbance of the retina.

Mind

Medium- perceptual mechanism creates mental/physical screen as projection.

Woody: Many ways to decide on which level to work. TV works on middle ground, retina. Set the stage within the cortex. Retinal disturbances, post-retinal events, visual harmonics, flicker phenomena.

Victor: Realizing cross-rhythms, polyrhythms within the film create a cross-rhythmic patterns in music, so fast they affect sound texture of the work, not heard except at the level of texture.

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*Tape  
62/80*

Edit: MEMO

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Edit: MEMO

Woody: On speed of light and solar system travelling. Narrative possibilities. TV frame dimensions: Fields, are metaphors, scanned area line by line. Frames, two successive fields make a frame.

Second side:

On movement of targets, displacements of field, distortions, inversions of targets. Relative movement achieved by harmonic placement, horizontal drives, misplaced time element, harmonic stability in referential system. Harmonic distance greater.

Edit: MEMO

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Tap 2  
63/00

Edit: MEMO  
The Camera, on pinhole scanning and perception.

Tape  
64/80

Edit: MEMO  
The Camera, on pinhole scanning and perception.

Edit: MEMO  
The Camera, on pinhole scanning and perception.



Edit: MEMO

Tony Conrad talks on re-mapping narrativity. Culturally structured narrativities. Collective decisions on what is desirable to know. Interpretive communities. Sign systems as social constructs. Symmetrical vs. complimentary interpersonal behaviors. Symmetrical being competitive, two people match each other in dialogue. Complimentary, two take complimentary roles such as offering/acceptance, teaching/learning. The development of technologies which abandon dialectical narrative character. Re-mapping narrativity, like branching narratives of interactive gaming. Symmetric structures as basis for editing. Programs easily invadeable by the user. Both dialectical and non-dialectical are insufficient to describe the individual's participation in experience and phenomena. Paul Sharits talks on his interest in old-fashioned narrative. His 3-screen film installation.

Tapz 65/80 79

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Edit: MEMO

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participation in experience and phenomena.

Paul Sharits talks on his interest in old-fashioned narrative.  
His 3-screen film installation.

Edit: MEMO

Paul Sharits continues on set progressions and the creation of non-local narrative, diagonal space.

Robert Ashley shows episodes of "Perfect Lives" Opera for TV. Talks about the process of creating narrative structure for this 7-part series. Seven episodes of work have three principal models. One is the model that recurs in literature, e.g. Divine Comedy, Tibetan Book Of The Dead, which are descriptions of people from life to which are attached moral values. Characters with warnings attached. One form: found in 7 chambers, traditional chambers are more bad or fearful moving from positive to negative to a release from the cycle. The second form: form of evangelistic sermon, progresses in moral intensity. Has equivalent in visual domain of more physical activity and then escape hatch. Third form: One of the narrative jokes of "Perfect Lives" comes from religious rituals e.g. a wedding. The collaborators were informed by the complex notion of templates. Narrative was arrived at through templates. Work taken in metaphor into ways of relating pictures and music to story, story to music and pictures w/o recourse to modifying details later or using images again. Images that occur to him in private, watching in his life what was going on, watching for thematic recurrences in mechanics, stories, geometric forms. He describes these forms from memory without modifying descriptions at all.

Tap 66/8079

Edit: MEMO

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Edit: MEMO

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2nd side: Blue Gene Tyranny describes musical structuring for 7

Edit: MEMO

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Tape 66/3079  
Cont.

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Edit: MEMO

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2nd side: Blue Gene Tyranny describes musical structuring for 7 part series.

Barbara Buckner talks on narrative with Vasulkas work as referrent. Non-human protagonists in narrative structures.

"Golden Voyage" described for its narrative structure.

"The Commission" described for its narrative. Interface of two image realities, the distinct feeling of magic happening.

Nature-based optical imaging. She talks on video games, language and time, optically recorded moving images and 2-d targets which move in perspective around corners. What is the importance of human being as protagonist? To enter into the domain of non-human through which we discover their inner logics.

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*Tapz  
66/0079  
cont*

Edit: MEMO

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Edit: MEMO

Woody: Video and digital effects open windows of opportunity. Cultural milieu, window of time through which one can step. Ed Emshwiller opened new aesthetic frontier. To look at things as they are or as we think they are. Barbara has perfect vocabulary for video. But now there is a new window, interactive video. We have depleted in some ways the domain of video. We have picked the conspicuous berries, anarchistic moments, one thinks of creating one's own facility from scratch. We hired industrial outcasts once. This is no longer situation. Tools more and more centralized. Democratization of tools, not possible. No free, available genius. Is it our responsibility to invent images. Perhaps time will bring new modality, different syntax. Imaging streams feed into band. It's possible that it's open. I still live under terror of binary code or that we may fall under technological development and it's way of thinking. Tools are inaccessible. We cannot leave the images in the hands of industry. We use them in different ways. Should be able to invent image data base, archetype, personal identification. Different image, new transitional syntax, vertical syntax to produce access to the brain.

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Tape  
67

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Edit: MEMO

Woody: 360 degree exposure possible without rotation of plate? On a plate we get one direction and other direct, other referential, interference patterns. I believe we can bring in information from additional information beams, splitting the universe into two parts, both halves containing both halves. Is it philosophically possible to present such a medium that would deal with space as we know it? Resolution of hologram based on physical size. As you move closer you lose resolution. The interference pattern is made by a beam of standard thickness of motion. You still need to activate grain. The info. is carried within grainy structure. Holes/corridors between molecules provide organization of light. The way we interact with light/space information, in application to electronic image recording possibilities. In order to break out of this spell we will have to invent a system which is directly interfaceable with light space without having to go through organization of light as grainy arrangement. It is evident that using a pinhole and scanning in cathode ray is indirect and does not contain synchronicity of cinema. It is a 3rd generation step. Image as data structure, opposite to light space as organizing principles, we have talked about 2 areas of interest, duplication of light space, into data structure/ other is active design of reality through data. We have come through process of developing

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*Tap 68*

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Edit: MEMO

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Edit: MEMO

synchronicity of cinema. It is a 3rd generation step. Image as data structure, opposite to light space as organizing principles, we have talked about 2 areas of interest, duplication of light space, into data structure/ other is active design of reality through data. We have come through process of developing archetype and then archetypal retrieval. Creating first duplicate of nature, redesigning objects or systems or models which don't have to exist in nature at all. This direction of dealing with image will be parallel processing, based on flat screen arrangement with point by point accessing through time coordinates or other scanning mechanisms. Retina deals with light code than translates it and re-programs it into various levels of information and delivers it parallel through 1 million fibers of nerve bundle.

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We reverse this, 1 million pts do not correspond with 1 million pts of retinal receptors. That means the probability of allocating an active, image forming, processing, retaining on level of display would be possible. As a model, let's decide that this flat screen arrangement will have two layers, 1st will be short-term static, 2nd will be long-term static. Accessible through parallel processing system. These arrangements have to deal with different understanding of image. We have to deal with different strategy of movements. We have to

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*Tape  
68 cont.*

Edit: MEMO

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*Tap 68 cont*

Edit: MEMO

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Edit: MEMO

Image as data structure: Utility/Industrial <  
Weather prediction, pattern recognition <  
Military monitoring, bio-medical data systems, in different time <  
sequences, chemical analysis, body temperature.  
Isometrically positioned frames, each layer complete with  
different data. An organism like a man would be a sphere. You  
unpeel different layers to select biochemical data, metabolic  
data. Each parameter would be displayed as different surface.  
Doctor learns to recognize the prototype as patient in full  
health. Referential pictures, each pathology expressed through  
portion of sphere, dynamic and rotating. Two spheres, front and  
back and would be developing disease. To build a permutative  
model.

Jon asks: How to quantify dynamic relationship between states?  
Woody: Cinema has necessity for change. No change, no cinema.  
Cinematic event, signification of event. If you deal with a  
model of space, all vision concept, in which free-standing point  
is accessed by life from all directions, the particular vector  
would decode the reason for this point to be there. Possibility  
of selecting events from space and arranging them would come from  
different idea of space, changing space. <  
2nd side: On consciousness forming symbolism with Jon Burris. <  
Woody talks on mapmaking, historical. Mapmakers relation to

Tap 69/79  
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Edit: MEMO

Image as data structure: Utility/Industrial <  
Weather prediction, pattern recognition <  
Military monitoring, bio-medical data systems, in different time <  
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2nd side: On consciousness forming symbolism with Jon Burris.

Woody talks on mapmaking, historical. Mapmakers relation to cinematographers. The worldview illustrated in 3-d.

Jon: You have spoken of many ways people form their basic concepts of their world. If you are going to deal with consciousness forming symbolism, how do you deal with what dictates the paradigm of consciousness within these things?

Woody: There are no paradigms unless you devise them. I believe the sphere of consciousness is a dynamic, expanding concept from known to unknown territory. Space probes bring us pictures, once we see pictures, we adapt them.

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Edit: MEMO

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Tape 69/79

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Edit: MEMO

Garry tells his history, his entry into field. Phenomenology of electronics, possibilities of cybernetics.

Tap 70

Edit: MEMO

Garry tells his history, his entry into field. Phenomenology of electronics, possibilities of cybernetics.

Edit: MEMO

First part, difficult to hear.

Time relations in electronic medium. Organizational principles of imaging. What is an electronic image? How is it conceived and utilized? How is it researched? Electricity, one condition, cathode ray, tube, face, monitor. Started as medium of scientific observation.

The raw energy of picture making and what we do with it.

First stabilize imagery. It varies with energy content.

Synchronizing pulses, synchronicity, important part of imaging.

Biology/Nuke Physics/Metallurgy/E-M Spectrum/Organization of Matter as focus of contemporary industrial and technological structure. The time element. Master-Slave relationship. Clocks and Synchronicity. Free-running clocks, oscillators. The Master, TV broadcast sends signal to slave stations that are synchronized on master signal. Decoded at home TV.

Interference pattern demonstrated and defined.

Second side:

Demonstration, Questions and Answers.

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Edit: MEMO

First part, difficult to hear.

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Interference pattern demonstrated and defined.

Second side:

Demonstration, Questions and Answers.

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Tape  
71

Edit: MEMO

First part, difficult to hear.

Time relations in electronic medium. Organizational principles of imaging. What is an electronic image? How is it conceived

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No memos on Rodina Vasulkova -  
Czech Tapes #72 + #73

and utilized? How is it researched? Electricity, one condition, cathode ray, tube, face, monitor. Started as medium of scientific observation.

The raw energy of picture making and what we do with it.

First stabilize imagery. It varies with energy content.

Synchronizing pulses, synchronicity, important part of imaging.

Biology/Nuke Physics/Metallurgy/E-M Spectrum/Organization of

Matter as focus of contemporary industrial and technological

structure. The time element. Master-Slave relationship. Clocks

and Synchronicity. Free-running clocks, oscillators. The

Master, TV broadcast sends signal to slave stations that are

synchronized on master signal. Decoded at home TV.

Interference pattern demonstrated and defined.

Second side:

Demonstration, Questions and Answers.

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Edit: MEMO

Set theory. A flowchart is a diagram that consists of arrows...

Tape  
#74

Edit: MEMO

Set theory. A flowchart is a diagram that consists of arrows...

Edit: MEMO

Excellent and very clear manifesto/argument for electronic art making.

Evolution of photography, moving image, literary/cinematic futurism has evolved into prescription of imaging. Limitations of contemporary systems, glamorization. Today we have limitations on image. Why do we have to wait for the industry to produce third dimension? Why do we have to wait for industry to create computer imaging. Why don't they compute living actors? Futurism in literature has been explored. Galactic new societies have been pioneered and live in our own consciousness. What I call electronic imaging existed pre-television. Woody describes pre-TV imaging as time and energy tool for biologists investigating inner processes within matter. Now it is a cultural necessity. Question became how to construct frame as carrier of time and energy. Today these concepts are broader. Electronic imaging is centered around organization of image. How it originates and is prepared as program and retrieved. Industry tries to simulate and retrieve reality. Art as cultural milieu has ambiguous demands, freedom of decision. We explore undefined territory. We don't follow existing models. We don't know how it should look. Hollywood aims to simulate or dupe reality. Precepts artists may go by: 1. moral constructs, to reject existing materials; 2. mathematically generated; 3. symbolic

TAP 2  
# 75

Edit: MEMO

Excellent and very clear manifesto/argument for electronic art making.

Evolution of photography, moving image, literary/cinematic futurism has evolved into prescription of imaging. Limitations of contemporary systems, glamorization. Today we have limitations on image. Why do we have to wait for the industry to produce third dimension? Why do we have to wait for industry to create computer imaging. Why don't they compute living actors? Futurism in literature has been explored. Galactic new societies have been pioneered and live in our own consciousness. What I call electronic imaging existed pre-television. Woody describes pre-TV imaging as time and energy tool for biologists investigating inner processes within matter. Now it is a cultural necessity. Question became how to construct frame as carrier of time and energy. Today these concepts are broader. Electronic imaging is centered around organization of image. How it originates and is prepared as program and retrieved. Industry tries to simulate and retrieve reality. Art as cultural milieu has ambiguous demands, freedom of decision. We explore undefined territory. We don't follow existing models. We don't know how it should look. Hollywood aims to simulate or dupe reality. Precepts artists may go by: 1. moral constructs, to reject existing materials; 2. mathematically generated; 3. symbolic

75A

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Edit: MEMO

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Tool maintenance has overwhelmed the artist.

TAPE # 75

Edit: MEMO

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Tool maintenance has overwhelmed the artist.

Edit: MEMO

Description of an imageless film by its maker. The process began with questions, is it possible to make a film as a catalogue, using vertical paths on the grid, with structures catalogued on film to be used as a mechanism for permuting other materials. The maker heard Paul Sharits made a film on the same principles, believed Paul Sharits had made the same imageless film. That the process could be only made one way. Soon found this to be false. Composition of flicker spectrum as support matrix. Second side is blank.

# 76/79

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Edit: MEMO

Description of an imageless film by its maker. The process began with questions, is it possible to make a film as a catalogue, using vertical paths on the grid, with structures catalogued on film to be used as a mechanism for permuting other materials. The maker heard Paul Sharits made a film on the same principles, believed Paul Sharits had made the same imageless film. That the process could be only made one way. Soon found this to be false. Composition of flicker spectrum as support matrix. Second side is blank.

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Edit: MEMO

Woody works out thoughts on works and thoughts of his peers, Nam June Paik and Ira Schneider, Stephen Beck. <

The other day I saw a tape of Ira Schneider from Howard Weiss, TV As Creative Medium. I realized that video has achieved its full capacity. Intriguing treatment of time and wipe cycles. Thorough processing of Einstein's face, scan conversions, self-processing. Till then I haven't seen something so true to the medium. Nam June said that the electronic screen will become a canvas. It has not. The development of video was more dramatic/more adventurous/broader than creation of the electronic canvas. It did not become this because its controllability was beyond the command of the artist. There are 100,000 dots on my canvase and through E-M spectrum, I must control them all. Logic of the behavior of the raster. Interactive moment between E-M force around the beam, normally deflected is being violated. Nam June's anarchistic statement that TV has distorted/violated us, let us distort and violate the TV statement. Is that all to be done?

Edit: MEMO

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Tape  
# 77  
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Edit: MEMO

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Edit: MEMO

On Communication: Is the difference between nature and culture the difference between human and non-human? The human brain is the only thing in the universe that attempts to understand itself. Is brain intelligent enough to understand itself? Learning and teaching, codes. The word learning means... Teaching means to be able to follow signs, these words etymologically deal with following marks, trackings and mappings. Language derived from symbolic codes. No relation between C A T and what you see as a cat.

Tape #78

Edit: MEMO

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Edit: MEMO

Excellent historical document of chronology/Vasulkas. <  
KUNM begins History Of TV. Steina talks history, TV as art form. <  
Vasulka historical involvement with TV. <  
Steina: In 1967 Rockefeller gave \$ for Art on TV. They granted \$  
to TV stations. TV gave \$ to artists. The artists were not  
subservient to TV medium/culture. The artists used signal as  
medium itself. Equipment was cheap enough. Portapak in '69. We  
got first unit then. We wanted to use it for journalistic  
purposes, current events. The medium as carrier of vision. You  
don't have to bring it through the lens. Oscillators attached to  
sets produce b/w images. Feedback is a great discovery. Turn  
camera into TV set. You can work with this as medium, like clay  
to potter, or stone to cutter. Lots of people discovered  
feedback at the same time. From early on I was more interested  
in medium than content. Image is at times abstract. Use of  
computer to control images. Program repeatable, control precise.

Edit: MEMO

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79  
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