

STUDIO (DANCE)

HARVEY LOYD
ACCESS TO:
CAMERAS STUDIO
& W/ WITH

FB, WITH
DANCE
& T.C.

AMERICAN CAN
COMPANY
MATED MATRIX
EXHIBIT.

SPECIALIZED
CAMERA KIT
UP/DOWN FUP
LEFT/RIGHT

CONTINUOUS
WATCHED
ACTION (CHANGES)

ACCESS TO
VHS
POSITIONER
AND COORDINATION

PHOTOGRAPHY
GATE RECORDING

HOME STUDIO
LOAN FROM I. DEVLIN
TWO CAMERAS SWITCHED
WITH ORGANIZATION
SEG-1 SONY

ACCESS TO
FACILITY FROM
HEAVEN FOR
THUNDER & CHAINSAW
DANCE CONTROL
VIA EDEFSARK
MODULATING
SOUND

A - N.Y. W.

ARCHIVE
(MAY CAUSE CRT)
THERE - S/C
MONITORS

MOOD
INTERFACE
WITH
G. TISENCHIO

HOME STUDIO
111 E. 14 ST. N.Y.C.
TWO CAMERAS SWITCHED
WITH ORGANIZATION
SONY - SEG-1

ACCIDENTAL
DISCOVERY OF
NON-COMMERCIAL
ROLE

KARMA
CHANGING
(N.Y. AVANT
GARDE FESTIVAL)

DUTY
SOUND
SYNTHESIZER

GENERATED
IMAGES
VISUALIZATION OF
AUDIO WAVEFORM
AND ANIMATION
OF IMAGES

PIN MATRIX
COLUMNAR

VIDEO KEYS

MULTIPLANE
MIFT

OSCILLOSCOPE

Camera (1970)

1969 : Introduction to Video
1970
DUTNEY

Feedback / Strobe
Portapak - Fillmore

1970 Sound/image - Guella - Rhys - NYU -
Portapak: WBAI - Quee Joo - Nagin - ~~Jackie Curtis~~
Charles dance/story camera ^{up/down} ^{right/left}
Sandy Berlin's Equipment: Postney straight
more buffing Decard / Calligans / Kiss / tissues
decays Putney / synthesized images
Horizontal Movement Evolution
Portapak: Cherry - Davis - Fillmore -
Black sunrise discs - shapes - resonance

1971

Scope pictures Wings Cathedral - Redwoods - the
city etc
opening of the kitchen - hip to beard w/ hand
Keyer (shintron)
Elements - Rf feeders, Key feedback, double
feedback etc

1972

Spaces I performances naked ^{geminis} boys
" II etc in San Francisco

'73

West, Golden, home
move to Buffalo
Flip, Flop ^{and} ^{choice}
G.B. Small Key
Signal Gen

'74

Proc Amp - powerfull Graphic mod. New Camera
3/4 inch - middle period

75 Oregon Camera
Heam design, Motorized
Camera movements

computer (LSI)

76 Don McA, Len James
David Reed
JAMES

77 kffj

1969

TOOLS

American Can Company's
Camera w/a raster switch
Studio cameras, IVC Docks
1/2 inch C.V. Portapacks

over to Buella

1970

Am. Can tools home
Sandy Perlins 2cam + S.E.G.
Purchase own Portapak (Lemon) +
Putney (sept) 5000A (end of year)
Sketches (MATRIX) E.M.A.

71.

G.B. Colorizer, ^{winter} Skintron ^{next fall} Keyer
Signal Scope
PIN MATRIX

72.

FL/FL, ^{DMD} signal C., extra Osc.
G.B. Mini Keyer - ~~FEEDBACK~~
G.B. Clock

(CMA) (CONTINUED)
H-CLOCK

73.

Tectronix signal Gen, ~~Blayer~~
Keyer, Pan. Camera, ^{waveform} ~~scope~~ ^{pen}
D.As Probe DAs Panavision 3130
(color tapes) P.G.U.

74

Grass Valley, R/E, S/H Keyer
3/4 inch CASSETTE

WORKS

strobe dance
John Tull Feedback (end of year)
Alfonse home
explorations in H-L studio w/Alfonse

Gundance/Teleph
Napier etc (USRI) Fillmore J. Hendri
V. of Hurl. - let it be - Callig's Turnes
Petro - ~~Quartz~~, descend, kiss Putney ^{image}
posting feedbacks, ^{logically} ^{modern} evolution, Frankie C
Cheng, Davis, Black Sunrise, dives
shaped man.

Wintre Media ^{new} / Kitchen ^{place}
Belard w/Alfonse

Kitchen Performance Gemini
San Fran ^{multimedia}

Europe

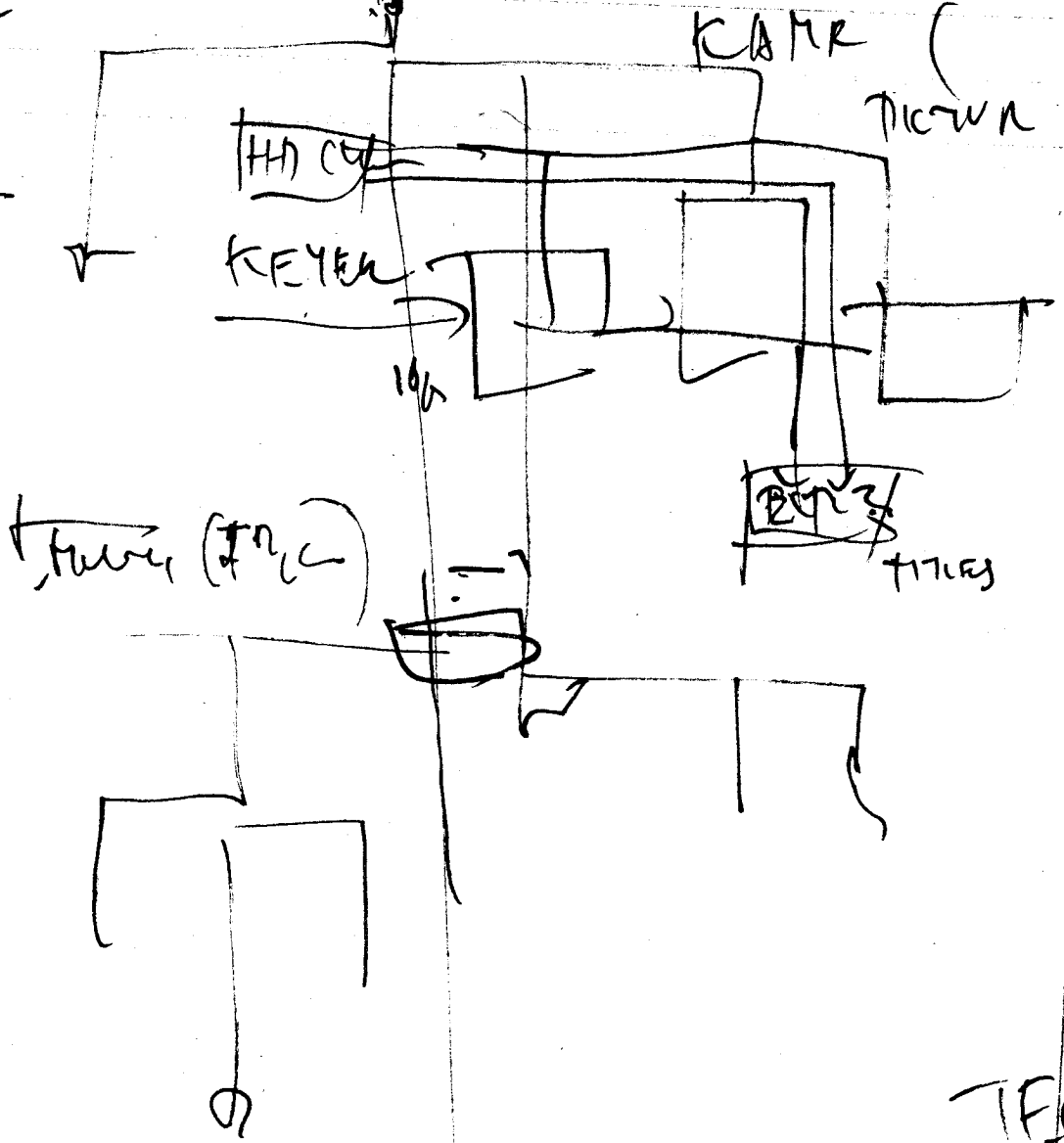
by by kitchen
more to B/lo

Buff'd

GUIDE

1969

1989



FLOOR # 3

TIME

TOOLS
(GEORGE)

CONCEPTS
(MICHAEL)

TECHNIQUE
(HANK AND
VIDEON)

DONALD EIC ARON
 BASIC ARCHITECTURE,
 BUS OPERATION AND
 CONTROL LOGIC
 TIMING AND CALCULATION
 TOWARD STANDARD VIDEOS

WALTER
 WRIGHT
 BARBARA
 +
 MAIDEN
 VOYAGE

A-D BUS D/A AND
 A/D SERVICE BUS
 LINES

R/E CONTROL

E BROWN CONTROL

SKINNER D/F
 FUNCTIONAL DESIGN
 OF THE SYSTEM,
 DEVELOPMENT OF IMAGING
 MODULES, ALU,
 SCREEN BUFFER, WINDOW

TITLER

A-D PLSH A/D
 OPERATOR
 TV CAMERA HEAD
 TIME INTERFACE

ALU
 TABLES

CV GENERATION
VIDEO DECK

FRAM MANIPULATION OF TAPE, WITH DISINTEGRATION OF FILMS

SEQUE OF TAPES NAMED "DACA45"

TU MONITOR AS A TOOL OF IMAGE RECEPTION

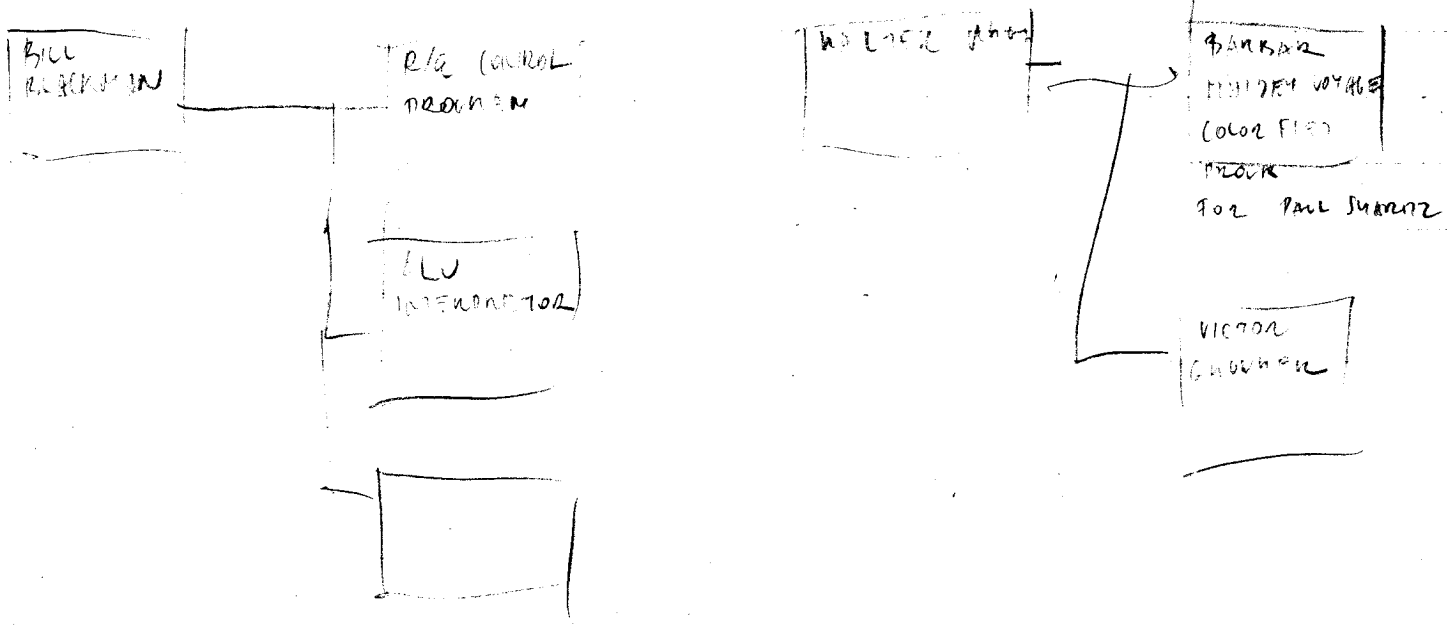
RESCAEN FORM OF RASER DISTORTION, OSULATOR TERMINAL (IMAGE) GENERATION REPRODUCTION (RESCAN) IMAGE COMBINATION VIDEO FEEDBACK

MULTIKEYER

UP TO SIX INDEPENDENT PRESENTATION OF IMAGE AS STRUCTURE OF PLANES, HIERARCHICAL CONTROL OF PRIORITIES, ACCESS TO PLANE DRIFTS / FROM CONTIGUOUS CLOCKS, INDEPENDENT COLORIZING OF IMAGES # INS DIGITAL PROGRAM (SOFTWARE) SCHEMES # TAPES, SWITCHED OF 11 INPUTS

MULTIPLANAR IMAGES SEQUENTIAL SWITCHING

JOT WORK



PONTARRE STUDIO:

WESTERN LAND-
SCAPE PROCESSOR

SWITCHING:

SCENE SYNTAX (FILM)

FIELD BY FIELD

LINE BY LINE

POINT BY POINT.

SYSTEM FEEDBACK

IN DIGITAL FEEDBACK, INVOLVING DIGITALLY
PROCESSED SIGNALS, THE FLUIDITY OF
CAMERA-MONITOR (VIDEO) FEEDBACK IS
~~BE~~ SUBSTITUTED BY A RESONANT STATE &
WHERE SMALL, DISCRETE ELEMENTS

KEYING

~~KEYING BASED ON THE ^{MOMENTARY} OVERALL ENERGY CONTENT OF A FRAME ^(TIME POINT) COMPARED TO ANOTHER OR ~~THE~~ MORE FRAMES~~

(OR OPERATION) PROCESS OF PRACTICALLY, KEYING IS A ^{(HIGH FREQU-} UENCY SWITCHING, THROUGH A PROGRAM, WHICH IS IMAGE BASED. (THE ENERGY ^{CONTENT OF ONE} IMAGE IS A SEQUENTIAL PROGRAM OF THE OTHER) IMAGE CORPLANE.

THE OVERALL COGNITIVE INTERPRETATION OF THE ~~RESULTS~~ ^{IN A FRAME} ~~(INTERPRETATION)~~ ^{OF} THE LOGIC OF THE SYSTEM MODE AND ^{HIERARCHICAL} IMAGE ~~LOCATION~~ ^{POSITION}. IN THE HIGHER IMAGE LANGUAGE, THE PRIORITIZING OF IMAGE PLAINS BRINGS THE NECESSITY OF DEALING WITH IMAGES PLAINS AS OBJECTS IN SPACE, SUPPORTED ^{BY A} ~~THROUGH~~ ^(PLANE) ~~(AN IMAGE) DRIFT,~~ THROUGH WHICH THE PRIORITIZING IS MAINTAINED. IN HIGHER ORDER OF TOOLS, MULTI-LEveled KEYER WITH ~~DIFFERENT~~ CAPABILITY LEVEL OF TREATMENT OF KEYING SIGNAL ^{AS DIGITAL LEVEL} ~~THROUGH~~ (PROGRAMMABLE ~~KEY~~ THROUGH DIGITAL-PRIORITY IN (ORDER, SYNTHESIZING ^{ING} UNAMBIGUOUSLY NOTATED) EXPRESSION.