

ELECTRONIC AUDIO / VIDEO INSTRUMENT DESCRIPTIONS

This second section of the catalog focuses upon the tools and instruments on exhibit. The barcodes in this section provide access to more in-depth examples of the origins and processes associated with each tool. Following the tools are similar descriptions of the installations which are also on exhibit. Likewise we include a list of tapes of associated artworks generated with many of the exhibited tools. These will be screened during the exhibition.

—D.D.

FINALLY, video inherited the world that audio had held private for so long. As soon as the hegemony of the **BIG STUDIO** began to crumble, an army of workers started pilfering the fireplace of the gods and diligently bringing it down to the people piece by piece.

More than a struggle for the new art, the effort under way was to transform the newly acquired knowledge: New language appeared, some from the tradition of art, some from mathematics and logics, some from technology. Finally, they merged into a different socio-political reasoning.

Take the word video: a latin word for seeing, a portion of a standard television signal, a small format recording system, a countercultural movement, an artform.

As in electronic music, the internal began to critique the external. From the most brilliant manifestos of Dziga Vertov, through Balasz and Bazin, the "imperial dominance of a camera" was to be questioned again.

On the surface video seemed too busy with the topics of the day, yet this particular discourse began to manifest through other, more pragmatic activity: The instrument building!

For me it was much, much more, and this is my attempt to narrate my technological wanderlust.

—Woody Vasulka

N.B.— All the information about chronology is subject to generous doubt because it was obtained from the inventors themselves. —W.V.

EIGENWELT DER APPARATEWELT

ELECTRONIC AUDIO/VIDEO INSTRUMENT DESCRIPTIONS

- Lee Harrison Associates** **ANIMAC (Hybrid graphic animation computer)**
Destroyed, documented on film
- Don Buchla** **BUCHLA 100 SERIES (Audio synthesizer)**
Collection of Michael Czajkowsky, New York City
- Robert Moog** **MOOG MODULAR AUDIO SYNTHESIZER**
*Courtesy of Norman Lowrey, Professor of Music, Collection of Drew University, Madison, New Jersey
Donated by CBS (Columbia Broadcasting System)*
- Bill Hearn** **VIDIUM (Analog XYZ driver/sequencer)**
*Courtesy of Steve Anderson, Physics Department, Sonoma State University, Rohnert Park, California,
Collection of Bill Hearn*
- EMS** **PUTNEY, MODEL VCS 3 (Audio synthesizer)**
Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton
- Aldo Tambellini** **BLACK SPIRAL (TV sculpture)**
Engineering by Tracy Kinsel & Hank Reinbold (Awaiting restoration)
Collection of the Everson Museum of Art, Syracuse, New York
- Glen Southworth** **CVI (COLORADO VIDEO INC) QUANTIZER (Colorizer)**
CVI DATA CAMERA (Camera/scan processor)
Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton
- Eric Siegel** **EVS, ELECTRONIC VIDEO SYNTHESIZER (Analog)**
Whereabouts unknown, last in the possession of Al Phillips, documented in photographs
DUAL COLORIZER (Analog)
Collection of the Vasulkas, Santa Fe, New Mexico
- Stephen Beck** **DIRECT VIDEO SYNTHESIZER (Analog)**
(Awaiting restoration)
BECK VIDEO WEAVER (Digital)
Collection of Stephen Beck, San Francisco
- Nam June Paik & Shuya Abe** **PAIK/ABE VIDEO SYNTHESIZER (Keyer & colorizer)**
& SCAN MODULATOR (a.k.a. as the "Wobulator")
Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton
- George Brown** **VIDEO SEQUENCER (a.k.a. FIELD FLIP/FLOP SWITCHER, with digital control)**
MULTIKEYER (Analog with digital control)
Collection of the Vasulkas, Santa Fe, New Mexico
- Dan Sandin** **IP (Analog IMAGE PROCESSOR)**
Collection of Phil Morton, West Yellowstone, Montana
- Bill Etra & Steve Rutt** **RUTT/ETRA SCAN PROCESSOR (Analog)**
Collection of the Experimental Television Ltd. & The State University of New York, Binghamton
- David Jones** **JONES FRAME BUFFER (Digital buffer)**
Collection of Gary Hill, Seattle, Washington
- Don McArthur** **SAID (SPATIAL AND INTENSITY DIGITIZER)**
Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton
- Don McArthur & Jeff Schier** **DIGITAL IMAGE PROCESSOR**
Collection of the Vasulkas, Santa Fe, New Mexico