

# ARTISTS VIDEO

AN ALTERNATIVE USE OF THE MEDIUM

17th – 29th October 1977

Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne & Wear, England.  
Telephone: 0632-466440

Video Exhibition Advisors Brian Hoey & Wendy Brown; Visual Arts Officer Rosemary Herd;  
Arts Director M.J. Perks

### **Relly Tarlo**

Born 1949 Tel Aviv, Israel. Studying and living in Holland since 1971.

#### *Exhibitions*

1975, group exhibition, Bonnefantenmuseum, Maastricht, Holland. 1976, International Video Manifestation, Antwerp, Belgium. 1977, 2 Performances; 1) Relating to 5 Nature Factors. 2) Sound Environment, De Appel, Amsterdam. 1977, Video Manifestation, Bonnefantenmuseum, Maastricht, Holland. 1977, Performance, Bonnefantenmuseum, Maastricht, Holland. 1977, Performance, Debel Gallery, Jerusalem, Israel.

### **Woody Vasulka**

Born Brno, Czechoslovakia 1937. Graduate of the School of Engineering Brno 1958, Graduate of Film Academy of Prague 1965. Produced documentary films in Prague 1964-65. Emigrated to USA in 1965. 1966-69 varied experience in multimedia and film. 1970 exploration of electronic image and sound. 1971 Founder/Director of "The Kitchen", an electronic media theatre, Mercer Center, New York. Since 1972 has worked on the development of electronic art tools in co-operation with George Brown, Eric Siegel and Steve Rutt, with

### **Artists Statement**

I am concerned with video as a means for information rather than as entertainment. Further I am concerned with video as a means by which to stimulate questioning processes in persons individually, as well as presenting this information on a larger scale.

This choice of 4 video performances shows a development over the past 1½ years, of my concerns with the individual in society. This, from the point of view of the individuals psychological states of mind, their relationships to the political and economic pressures of society and the products of this relationship.

support from New York State Council on the Arts. Associate Professor, Centre for Media Study, State University of New York at Buffalo.

Woody Vasulka has produced numerous Environments and Installations throughout the USA and in Canada. His work has been shown internationally in France, Japan, Germany, Romania, Venezuela, Iceland, Belgium, Norway, Sweden, Brazil and Great Britain.

He has worked as Artist in Residence at the National Centre for Experiments in Television, KQED, San

## RELLY TARLO

DRAWING  
5 mins.

ACT OF TRANSFORMATION  
12 mins.

DRIVE INTO A CORNER  
15 mins.

SOUND ENVIRONMENT  
15 mins.

## THE VASULKAS

SOLO FOR 3  
Colour. 4.18 mins.

REMINISCENCE  
Colour. 4.50 mins.

SOUNDGATED IMAGES  
1974. Colour. 9.15 mins.

NOISEFIELDS  
Colour. 8.35 mins.

Francisco. The Television Laboratory, WNET, New York City; and Art Park, Lewiston, New York.

### **Steina Vasulka**

Born 1940, Reykjavik, Iceland. Studied at the State Conservatory of Music in Prague, Czechoslovakia. Independent studies in Denmark, Sweden, Germany, Austria and Greece. 1964-65 played with the Icelandic Symphony Orchestra — Reykjavik. 1965 emigrated to USA. 1970 joint exploration of video image with Woody Vasulka. Steina Vasulka has worked on numerous Environments and Installations, with Woody Vasulka, in the USA and Canada, and also contributed to group shows both in the US and internationally. She has been Artist in Residence at the National Centre for Experiments in Television, KQED, San Francisco. The Television Laboratory, WNET, New York; and WNET — Channel 17, Buffalo. She has received the Scandinavian Foundations Thor Thors Grant, and a Guggenheim Fellowship.

### **Artists Statement**

'Solo for 3' (from the series 1-2-3-4) produced with a videotool develop-

ment grant from the New York State Council for the Arts.

Electronic concept:— Three cameras see different sizes of the number 3, while the fourth camera is set for feedback. The image planes layered through a multi-keyer, are arranged through a switching matrix of the multi-keyer and sequenced by a digital musical instrument. The horizontal drift of the images is controlled by a variable clock.

'Reminiscence', Electronic concept:— A portapak video tape is displayed on a scan processor. The identical image signal is fed into the vertical deflection system of the scan processor, translating the energy structure of the image into a vertical position of scan lines.

'Soundgated Images' produced with a videotool development grant from the New York State Council of the Arts. Electronic concept:— A sampler of various electronic materials in sound/image interfacing modes.

'Noisefields' electronic concept:— coloured snow is keyed through a circle and switched to its inverted mode at various rates. The energy content of the video modulates the sound.

## **THE VASULKAS (cont.)**