

GRAHAM SWAINSON & BRIAN COWPER

THREATENING WEATHER

35 mins.

Graham Swainson

Born 1950, London. Studied Philosophy at London University. Lecturer in Media Communication for I.L.E.A.

Brian Cowper

Born 1953, Cumbria. Studied Fine Art at North Staffordshire Polytechnic, at present Visualiser at Aidanvision Studios, Carlisle.

'Threatening Weather' is based on the essence of Rene Magritte's works and, like Graham Swainson, on an unreasonable adulation of the Tuba.

WOODY & STEINA VASULKA

STEINA

29 mins.

DIGITAL IMAGES

29 mins.

Woody Vasulka was born in Brno, Czechoslovakia and studied metal technologies and hydraulic mechanics at the School of Industrial Engineering there. He then entered the Academy of Performing Arts, Faculty of Film and Television in Prague and began to direct and produce short films. He emigrated to the United States and worked as a film editor for Francis Thompson and for Harvey Lloyd Productions.

In 1967, he began experiments with electronic sound and stroboscopic lights with Alphons Schilling and in 1971, co-founded The Kitchen. He was Technical

Advisor to the Alternate Media Center in New York and was associated with Electronic Arts Intermix. In 1974, he became a member of the Faculty of the Center for Media Study, State University of New York at Buffalo and began his investigations into computer-controlled video image research, building The Vasulka Imaging System, a digital computer-controlled personal facility. He has published "Didactic Video: Organizational Models of the Electronic Image" and "The Syntax of Binary Images" in *Afterimage*. His most recent work includes the exhibition of tableaux

on waveform codes in electronic imagery at the Albright-Knox Art Gallery and Recorded Images, a film series supported by the National Endowment for the Arts. **Steina Vasulka** was born in Iceland, attended the Music Conservatory in Prague from 1959-62 and joined the Icelandic Symphony Orchestra in 1964. She came to America the following year, and has been a seminal force in the development of the electronic arts since 1970, both as co-founder of The Kitchen a major video exhibition centre in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. She has worked at the National Center for Experiments in Television at KQED in San Francisco and at The Television Laboratory at WNET in New York. She was a Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts. She is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo. The Vasulkas' work has been widely

exhibited in the U.S.A. and Canada as well as in Belgium, Norway, Sweden, Venezuela, Brazil, Germany and the U.K. 'Steina' and 'Digital Images' form part of a series of six tapes which were produced in 1978 for W.N.E.D. — channel 17 in Buffalo.

Artists' Statement:

'At first we looked at video as a singular discipline. We, as well as the others, used all expressions from abstract to documentary in an aesthetic unity, escaping genre divisions of other media. The portapack itself was a dominant tool for all. We were introduced to the alteration of video images through the basic equipment available. We could manipulate the scan lines by changing the deflection controls of the monitor, use the recorder to freeze frames, advance or backtrack tapes manually and look into process within a frame (Decays I, II). We learned forced editing and asynchronous overlays on the first generation ½ inch video equipment (CV) and practiced all methods of camera/monitor rescan, the only way for us to capture and preserve the violated state of a standard television signal. Progressively, through new tools, we

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learned the principles of generating and processing images, having access to internal structuring of the video signal itself.

A decisive tool in our early collection was a sound synthesiser (Putney) which pointed us in the direction in sound and image generation and in a mutual interchange-ability of both.

Most significantly, we used a matrix of video screens to relate movements of video frames, a function of time, from which the horizontal relationships lead us to a more environmental understanding of video.

In the fall of 1970, we laid down a cable from our loft on 111E. 14thSt. in New York City, over the roof of S. Klein depart-

ment store, to 101E. 14thSt., the studio of Alphons Schilling, to experiment for a short time with one-way video and two-way audio transmission.

By 1971, it became obvious that we could not accommodate the traffic of interested people visiting our studio. We decided then to establish a permanent place for video and other electronic arts elsewhere. On June 15th of that year we opened The Kitchen at the Mercer Arts Center in New York'.

[Extract from *Vasulka — Steina — Machine Vision — Woody Descriptions* catalogue of exhibition at Albright-Knox Art Gallery, Buffalo, New York 1978].

Acknowledgments

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