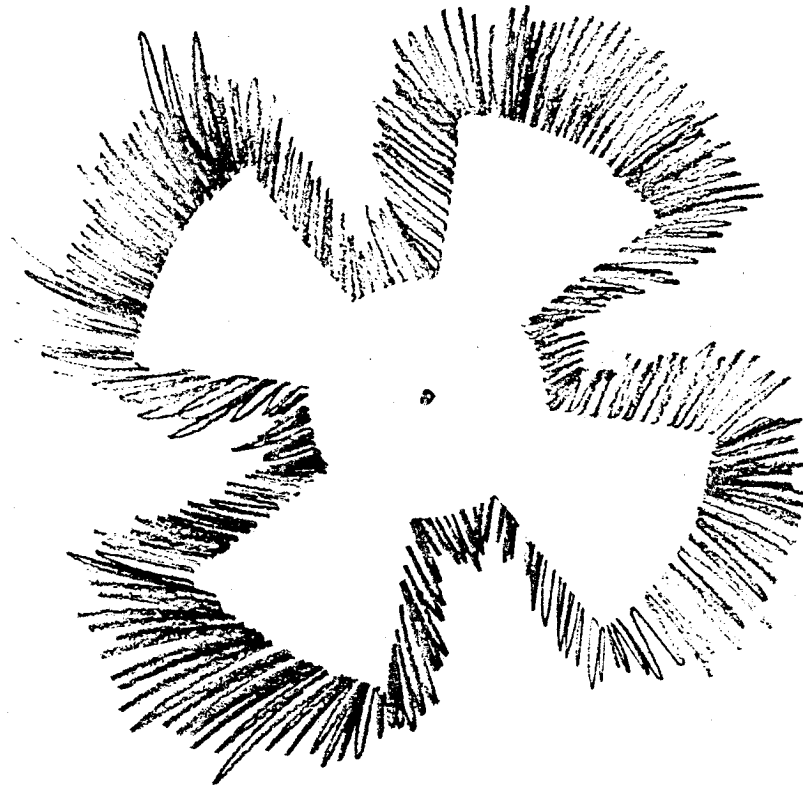
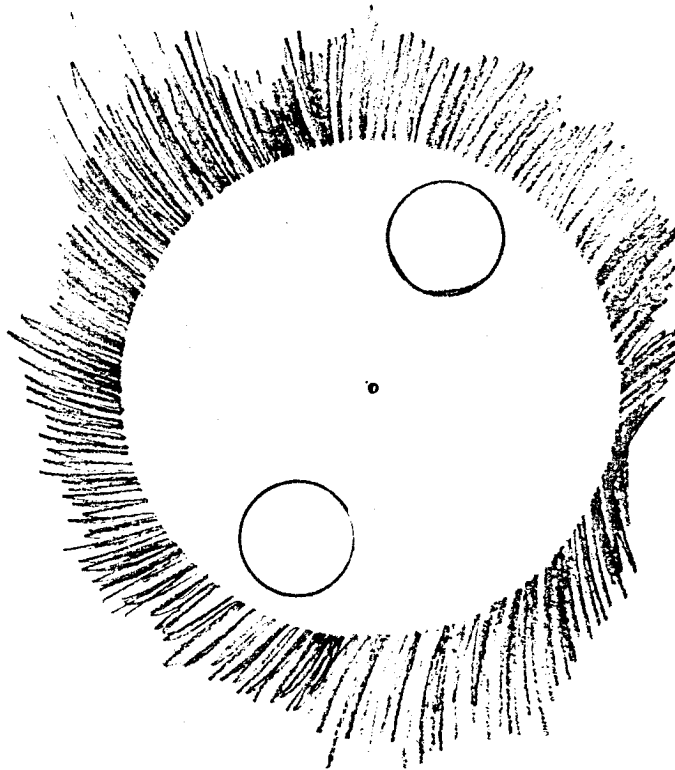


(A)



(B)



(A) Shutter used in BINOCULAR WORKS

(B) Shutter used in TIME IN BINARY IMAGES

Alphons Schilling is an artist who has always been concerned with the relationship between motion, time, and space. Though much of his work has been in painting, he did two projection performances at the Collective: BINOCULAR WORKS on February 25, 1977 and TIME IN BINARY IMAGES on February 26 & 27, 1977. The following are excerpts from two conversations with him on April 12, 1977 and April 21, 1977.

How time, space and motion relate is going to be my interpretation - I'm not Einstein. I'm going to interpret it in my manner and this I think - and I'm looking forward to it - is going to be in a more emotional manner because that is more true to myself. I want to fulfill my emotions, my desires.

I don't know why, but I have always been interested in outer space and what happens in outer space. I have done a lot of drawings...unwordly space. Space that happens in another time, for instance, the space of the dead person; or the space of the unborn person; or the space of those that travel away from our time - we will never meet them again. That sense of warping of time is to me very, very fascinating. That's why, in a way I'm very involved with the past - because I have my friends there that are dead, like Leonardo and other people that I feel are close to me - and I'm also interested in the future, and my life actually, is that stage inbetween these two states, between the past and the future. And that is the motion which is my life, and therefore, I am not particularly concerned with the now or the life... One talks of enjoying a fulfilled life - I have no desire for this at all. Just in sentimental moments, you know? So, somehow I don't really seem to be of this world, to say it honestly. I think that basically every person is like this, except some of them are trying to make a big issue of being alive. The general concern and tendency of artists is that they are supposed to express the life, the existence - to be; you know, the full, live fully; express the beauty, the fullness, the content, make sense to living - I am not interested in this. The artist has played this role in the past, he had to play this role. In his dilemma, Van Gogh goes and paints the real life, the peasant. The way he digs into the earth, the way he cuts the grain; the postman, the simple postman, the way he just sits there. He did this in great desperation of course, as we know, he was on the way out. I mean, he was getting all kinds of unreal fantasies about life. He was losing his attachment, so he was looking desperately, so he would paint his shoes, to (in a sense) hold on; he was trying to hold on constantly because otherwise he would just dash off and go insane! I'm not Van Gogh, I don't want to compare myself, but I think that perhaps the time will come when I do that too. But I can only do that when I'm really out of this world enough, then I can speak of the world. Then I'm a true observer. I don't think a person who lives the life fully can make a good observation about it, it's impossible, you have to stand outside, then you can see the now. So, if my new work appears unwordly, then I actually think it is the most worldly work I've ever done, because I'm dealing very directly, with the simplest things I've ever dealt with - with the place in which I live. It could be anything - this is beautiful, this set-up now, I mean I could use this set-up perfectly well. It's fine with me. I could so to speak "paint it" or in other words photograph it in my way and show it, project it, I don't have to go to exotic places or find exotic things, I don't have to find a Bowery bum, I don't have to find tragedy, to have a....., I don't need this depth. I'm perfectly normal, but some people get hung up on the phenomena of my images, on the media that I use if one would only just look one would see it's just a simple, normal image.....but it makes it difficult because I'm working in a medium that's not defined. It actually looks rather old-fashioned what I do; it's not holography or something, I'm not "hip." It actually could have been done before the movies and I would not be surprised if it was...

When I'm sittin here with my two eyes open I can clearly see distances of objects, and I can also see large distances. And the next step would be to figure out even larger distances by increasing the parallax of my eyes. I'm

interested in what's between objects; in what's between suns. Is that emptiness, what is that? I have a special fascination for the cosmos. I can see my bicycle there 100 feet away and I can walk over and get it. Now, I think if something is 100,000 miles away I could go over there too and get it. I can get it. I am not the one who says "Oh, don't touch it, this doesn't belong to you, this is not part of the earth." I don't want to accept this limitation of being on the earth. I would like to go there, honestly, physically (in my mind I go there all the time.) And go as much as possible.....What is art in relationship to this? Why not make works of art that encompass this whole idea? - set up works of art in other parts of the cosmos? Why can't I, for instance, have a work of mine on the way there, propelled, traveling, constantly traveling?

This is very interesting, that you feel that I move into cinema, because I'm not consciously thinking of that at all, and I have no desire to make myself a filmmaker. Whatever, I don't mind, but I'm not against it either. It just happened, because of you, because of these shows. These shows have created some works that I probably would have never done. What I mean is that traditionally I think of myself as a painter. But I was frustrated by the fact that it's so difficult for me to display my paintings and have them seen by a lot of people at the same time, because of the viewing instruments that are needed. So this idea basically brought me into making slides and showing my work through slides. It also makes it possible for me to talk about my work since I still feel a need to have it explained, and carry it around the world much easier than paintings and then of course you come in. And then I began thinking specifically of performances. I'm very glad to have had this challenge because I think that it focused the direction my work was going.

The 2nd performance at the Collective dealt with my introversion. With the fact that I have been in my head, isolated, child-like, insane nearly, cut off from the world, in the dark, developing this laboratory existence and starting to see normal objects in a particular manner. I dream of patterns now when I see a chair. I really do. So, I'm in this thing that is all in the dark and then I'm turning on the light and I'm realizing that space in which I live. And space has become an extension of my brain, nearly. It has become my skull in which I have done this work of the dark. And then I break out of it into the light - which I thought was a very simple poetic statement that I made in my film ZEITRAUM. ZEIT is time, RAUM is room, and it's one word that would be translated into "interval." It's a word that's always used, it's such a beautiful word, it's a combination of space and time.

Shortly before the show, I think it was only two weeks before it, one afternoon I was falling asleep on the couch and I woke up an hour later with this picture in my mind of a wheel, and I knew this was it, and the way I saw it, I cut it out. This wheel, of course, was going to act as my shutter in front of the binocular projector. I would flash the two images at a certain speed and then leave time like "dah-duh"! So I did it, yes! and it was amazing.

You shouldn't think of this wheel as a shutter but as a timegiving device creating space through the use of a specific interval between the right and the left frame just as with the earlier one used in the first performance, except instead of going forth and back and back and forth I am now showing a new rhythm: right/left.....right/left.....right/left. It starts "that view" (right eye) and goes to "that view" (left eye) to pause for one interval before it repeats itself.....so, now I was really carried away by it, I mean I just had to look at these things for hours. And I knew then, that this was what I had to use. It was like being in a train; you're passing these objects by, except that you're standing still at the same time, and they are standing still at the same time, but everything is moving.

Now talking about it as cinema, is interesting because I tried to figure out the speed of that transformation from left eye to right eye projection. And I found out that it works best within a speed of between a 16th to a 26th of a second. It's definitely something like a scientific proof of the way motion in cinema is, because it comes from a totally different direction and if cinema would not exist I would have to come to the same conclusion, because this is apparently what works, and not only for motion perception but it seems also for depth perception. There is this relationship with that speed to the workings of the brain - where you cannot separate single information anymore. It could be related to beta waves which is our normal pattern, beta waves being between 16 and 30 fps...

I've seen models of the brain, I've held a warm human brain in my own hands. It feels more compact than it looks and it looks like a snail with the eyes attached to it like feelers. We know that eyes and brain are one, with the retina acting as a screen. Now in my work, I'm trying to bypass the retina, so to speak, to see directly and raw with the emotions of the brain.

Looking back at my early work I feel confirmed. There must be an intuitive desire, you know that one works from, and the rest, the explanations that one gives later are perhaps secondary. They are after the fact, nearly defensive, a rationale. But you don't really know what you're doing, because the moment you know what you're doing, at least in my case, that's the way it is, every time I knew an area and I found it out and worked with it, I lost interest in it.

I like to push, for instance, the future. I made a list once of things I should do. One of these is that I should set my watch, if it had a date on it, 25 years ahead, and live accordingly as if it were 25 years from now, and act accordingly. I mean, I'm a child, I'm just fantasizing. What is real time! Make a statement about time; get yourself out of time, live according to your new watch! Which, maybe, with your conviction, if as we said that by that time we will be living there (pointing at a map); we will have works of art on Mars. Why not accept this and make a work for Mars? Whatever it is; I don't know how, I have no means, I am playing around, but in my mind I try to deal with it. By the way, how long would a life play on the screen if every day was a frame? and if a normal lifetime was 70 years?  
.....20 minutes!

...24 hours for 5000 years!

## ELECTRONIC SPACES

by Alfonse Schilling

/for Lab. 46 of Ch. 13

New York, March 1973.

### INTRODUCTION

This project entails the development and use of "binocular Video spectacles", providing the viewer with a life-size, three-dimensional, enclosed visual environment. While several systems of 3-d viewing, such as the stereoscope, 3-d movies and holograms have already been developed, presently available electronic technologies make it possible to build a system, which would permit the viewer to be completely unrestricted and free to move within the created visual space.

### THE PRINCIPLE OF STEREOSCOPIC, 3-D VISION

The experience of three dimensional perception arises from the fact that our eyes are  $2\frac{1}{2}$ " apart, and therefore, each eye has a slightly different perspective of the space being viewed. The brain then fuses the two images into one 3-D percept.

The same principle applies to the "binocular video - spectacles". Two video cameras transmit separate images to two  $1\frac{1}{2}$  inch cathode ray tubes (CRTs), one in front of each eye. The brain then fuses the stereo-pair, giving the viewer the experience of 3-D perception.

#### THE SYSTEM

There are three basic modes of operation for the apparatus. 1) The viewer, in addition to the spectacles, wears two miniature video cameras, which function as the eyes of the system. 2) The camera - "eyes" are remote, so that the viewer experiences a given space from a different location. 3) Introduction of pre-taped, synthesized, or otherwise created visual spaces, so that the viewer experiences and functions within an artificially created environment.

#### SYSTEM- PARAMETERS

Several examples will illustrate some of the system's parameters. The type of lenses used on the camera - eyes (videcon pair) determine the viewer's experience. Replacing the normal lenses with close-up, fisheye, telescopic or other lenses, the viewer experiences the characteristics of those lenses (in 3-d). Increasing

or decreasing the distance between the videcon pair intensifies or minimizes the depth cues. In Mode 1 for instance the videcon-pair can be located anywhere on the body, "looking" in any direction, or can be hand-held. In Mode 2 with the videcon-pair removed from the body and located elsewhere, showing the space containing the viewer, the viewer sees himself functioning in that space. By giving right-eye information to the left eye, and left-eye information to the right eye, spatial relationships reverse (e.g. the background becomes the foreground, and vice versa). Since the images are electronic, they can be switched, reversed and manipulated in a variety of ways. This could include the insertion of time delays, resolution variations, and so on. Synthesizing the input allows a wide range of controlled, totally artificial spaces to be created. Similarly, they could be drawn or computer generated. The person can be inserted in real time, and be free to move about in any space, whether real or created, and with any size relationships desired.

#### EXTRA-VIEWING

All modes of operation are monitored either in single channel on the regular picture tube, or -using both

channels of the videcon-pair- viewed with the aid of an existing and available mirror viewing device. There are a few other simple possibilities to adapt a regular monitor to 3-D; one of which is a variation of a model shown on the enclosed leaflet by "Stereotronics Television Company".

The single channel mode is also suitable for broadcast, in that it can be viewed as a normal two-dimensional picture, or three-dimensional, in case the input is rotated horizontally and viewed through a neutral density viewing filter.

#### TECHNICAL SUGGESTION

The "binocular video spectacles" should be built with lightweight viewfinder-type monitors (1½ inch) mounted on a head-set. All other components are encased together with the batteries in a portable pack.

In a simple version all the video signals are provided through a cable. Later, RF-convertors could be used for short range transmission.



BUDGET  
(binocular Video Spectacles)

2 "Panasonic" Portapack cameras 600.- each	\$	1'200.--
Design and construction of hardware	\$	500.--
Electronic work	\$	500.--
<hr/>		
Total	\$	2'200.--

# Helen Hayes Hospital

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## 23' x 10' BINOCULAR SCULPTURE BY ALFONS SCHILLING INSTALLED AT HELEN HAYES HOSPITAL

A 23' x 10' sculpture by New York artist ALFONS SCHILLING has been installed at HELEN HAYES HOSPITAL in West Haverstraw, New York, in conjunction with the NATIONAL ENDOWMENT FOR THE ARTS' "ART IN PUBLIC PLACES" program.

The sculpture was commissioned as part of HELEN HAYES HOSPITAL'S long-range program to allocate space for exceptional works of art which can be enjoyed by patients, staff, and the surrounding community.

Located on an outdoor site overlooking the Hudson River, the sculpture is an interactive arrangement of precisely angled 8' x 8' mirrored planes. The sculpture functions as a gigantic stereoscope, allowing the viewer to contemplate the landscape with a parallax of sixteen feet. This is the first time that a stereoptic effect on this scale has been produced.

The project was supported by a grant from the NATIONAL ENDOWMENT FOR THE ARTS. In addition, the mirrored glass was contributed by CHROMALLOY of King of Prussia, Pennsylvania, and the structural metal frames were contributed by KAWNEER COMPANY, INC. of Niles, Michigan.

ALFONS SCHILLING is an international artist, known for his involvement with perceptual art. He has had several one-person shows in the United States and Europe, including the WHITNEY MUSEUM OF AMERICAN ART, New York, and the KUNSTHAUS, Zurich, Switzerland. His work is in the permanent collections of the METROPOLITAN MUSEUM OF ART, New York, the MUSEUM OF THE 20th CENTURY, Vienna, Austria, and the KUNSTHAUS, Zurich, Switzerland.

Commenting on the work of MR. SCHILLING, JOHN G. HANHARDT, Curator of Film and Video at the WHITNEY MUSEUM OF AMERICAN ART, said, "The art of ALFONS SCHILLING exposes the cognitive and perceptual processes hidden behind our conventionalized images and views of the world. In his exploration of the boundaries of perception, SCHILLING radically confronts the issues of illusion and abstraction in the arts. This view of art as a sense experience, as a convergence of the process and perceiver, which brings the work into existence, establishes the basis of that experience as a means of deconstructing reality and constructing through that experience a path toward a renewal, and the disclosure, of the perceptual experience."

MR. SCHILLING was born in Basel, Switzerland, and has lived in New York since 1962.

The official presentation of the sculpture to the hospital by MR. SCHILLING will be held on Friday, October 14, 1983, at 1:30 pm.

The ceremony will be attended by MRS. HELEN HAYES MACARTHUR, for whom the hospital was named in 1974.

Further information from: Peggi Ferguson-Pell, Director of Development  
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