IMAGE PROCESSING, The Kitchen, 925-3613. Two takes:

There are three stand-outs in this extensive show of tapes employing electronically synthesized imagery. Barbara Latham, John Manning, and Edward Rankus’s Alien Nation is a hipster’s Star Trek—sci-fi motifs and oh-wow effects in a tawdry, Burroughs-like context.

L.A. performance artist Pier Marton’s Tapes is a series of tricked-out harangues, menacing and cajoling by turns. The redoubtable Nam June Paik has manipulated Gregory Battcock’s video footage of a trip to China, You Can’t Lick Stamps in China, into a funny, frenetic Global-Village mosaic. Uneven but visually striking are the mystical abstractions of Barbara Buckner and the digital graphics of Woody and Steina Vasulka.

The title of this mini-festival curated by Shalom Gorewitz refers to the many techniques of electronically altering pictures through the use of colorizers, computers, and synthesizers. Processed tapes have been marked by a personal mysticism that is reflected in their dreamy transcendental quality. While tapes by Per Bode, Dan Sandin, and Barbara Buckner do have a soft vibrance, a new violent thread has appeared. Gary Hill lays siege to a speaker, hammering, burying, and burning it. Shalom Gorewitz’s Measures of Volatility, a collage animation of urban scenes, employs hot colors and hotter jazz in a far-from-taunti, staccato rhythm. Pier Marton’s tapes aggressively pursue catharsis with a New Wave structure and punctuation. Also included are: Joanna Gillerman, Woody and Steina Vasulka, and Nam June Paik/Gregory Battcock. (Wooster)

Through December 29, 484 Broome Street.