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Article Number: 00054

Tapes by Steina and Woody

1.   *Sketches*, 1970
        Time: 27 min. b/w
An assemblage of early experiments with elementary techniques of image processing based on a human action, or performance amplified by the electronic vocabulary. The sketches are: Red roses - Let it be - The kiss - Charlie's story - Alfons - Torture - Freeze dance.

2.   *Calligrams,* March 1970
Time: 12 min. b/w
A re-scan camera is pointed at the television monitor displaying a pre-recorded tape. A misalignment of the horizontal hold causes a vertical multiplication of the image.

3.   *Sexmachine,* September 1970
Time: 6 min. b/w
An electronically organized sex fantasy.

4.   *Tissues,* October 1970
Time: 6 min. b/w
Various camera images are randomly inserted onto a pre-recorded tape. These forced edits become the source of abrupt voltage changes in the audio, when looped through a sound-synthesizer

5.   *Jackie Curtis' First Television Special*, 1970
Time: 45 min. b/w
A parody of the television specials personifying, in Jackie Curtis (an author and performer) the euphoric attitudes of the sixties Counter Culture in New York City.

6.   *Don Cherry,* October 1970
Time: 12 min.
Don Cherry performs under the Arch in Washington Square, New York City. *Don Cherry* was co-produced with Elaine Milosh.

7.   *Decay # 1,* October 1970
Time: 7 min., 6 sec.
A face, pre-recorded on a videotape is manually forwarded on the playback, to produce image decay.
Special Video tool: Dual Colorizer

8.   *Decay #2,* October 1970
Time: 6 min., 37 sec.
An audio generated shape is pre-recorded on a videotape which is then manually moved on the video playback to produce image decay.
Special Video tool: Dual Colorizer

9.   *Evolution,* November 1970
Time: 16 min. b/w
A three-segment tape, containing fundamentals of the early works. Image originated from sounds, sound activated by a video feedback, and a horizontally drifting frame.

10.   *Discs,* **March 1971**
Time: 5 min., 56 sec. b/w
A camera image of a reel is set in a rapid motion by a difference in horizontal camera drives. The image repetition results from a time delay, produced by re-entering the signal into the system; a visual echo. Sounds result from a video signal interfaced with a sound synthesizer *Discs* were produced as a single channel multi-screen environment (circle).

11.   *Shapes,* **March 1971**
Time: 12 min., 43 sec. b/w
A pair of audio oscillators fed into a monitor input causes interference patterns with the faster frequency.
By altering the shape of the audio waves and through oscillator drift, various permutations are produced.
Shapes were produced with support from the Creative Artists Public Service Program.

12.   *Black Sunrise,* **March 1971**
Time: 21 min., 8 sec.
A performance of energies organized into electronic images and sounds. Sound results from the video signals interfaced with a sound synthesizer.
Special Video tool: Dual Colorizer

13.   *Keysnow,* **October 1971**
Time: 12 min.
A camera organized texture is set to travel at various harmonic speeds of the line frequency of video. Sounds are modulated by the image.

14.   *Elements,* **November 1971**
Time: 9 min.
Variations of a video feedback as an image building material, controlled and processed through a video   keyer.
The sounds result from video signals interfaced with an audio synthesizer.
Special Video tool: Dual Colorizer
Elements were produced for a videotape show at the Whitney Museum of American Art, New York City.

15.   *Spaces I,* **April 1972**
Time: 15 min. b/w
First Segment (After Escher) simulates depth of a geometric texture, mirrored by a video feedback.
Second Segment (After Magritte) exchanges two textures of a stone through priority of a video keyer.
Third Segment (After Dali) processes sound generated shapes through two cameras juxtaposed 90 degrees and keyed over each other.
Fourth Segment (After Tanguy) uses two cameras in a feedback loop, combined through a special effects generator by a mode of horizontal split. The bottom part provided by a camera driven from an external clock is set to a rapid horizontal drift.

Sounds are products of, or are initiated by the images.
Spaces I was produced, with the support of the New York State Council on the Arts, as a horizontal multi-screen single channel environment.

16. *Distant Activities,* **May 1972**
        Time: 6 min.
The protagonist is a video feedback, processed and controlled through a video keyer   Sound is from video signals interfaced with an audio synthesizer.
        Special Video tool: Dual Colorizer

17.   *Spaces II,* **August 1972**

Time: 15 min. b/w
Three layers of textures and shapes are collaged through two cascaded video keyers. The   independent control of the horizontal camera drives induces various horizontal movements of image planes. Sounds result from video signals interfaced with audio synthesizers.
Special Video tool: Multikeyer
Spaces II was produced at the National Center for Experiments in Television at KQED in San Francisco,   with the support of NCET and the National Endowment for the Arts. It was originally designed as a horizontal multiscreen single channel environment.

18.	*Soundprints,* **August 1972**
Time: endless loops
Concentric images are constructed from two sound envelopes of a sound synthesizer, modulating X and Y inputs of a scan converter with a store/decay mode. The work is designed to indicate the material unity of both sound and image.
Soundprints were produced at the National Center for
Experiments in Television at KQED, San Francisco.

19. *Home,* **January 1973**
Time: 16 min., 30 sec.
Still life transformed through the inner dynamic of electronic image processing. Sequence I (Apple, shoe,   book, instruments, bread): The difference in horizontal drive of the cameras produces horizontal drift of layered image planes, separated by keying.
Sequence 2 (Teapot, cup, onions, lamp): Two camera images are switched by a video sequencer The lamp scene uses strobes locked to the video field rate.
Sequence 3 (Salt, bottle, bowl): Image planes are separated
by keying and the bowl image is keyed over itself.

Special Video tools: Dual Colorizer; Multikeyer,
Field Flip/Flop Switcher
Home was produced with the support of the New York
State Council on the Arts, and is dedicated to Brice Howard.

20. *Golden Voyage,* **April 1973**
Time: 28 min., 32 sec.
In this homage to Magritte, loaves of bread travel through electronic landscapes, assembled from camera images and pre-taped materials, layered through a multikeyer The horizontal image-drifts result from a retimed horizontal drive of the cameras. Other movements are produced by panning, zooming and by a turntable.
Special Video tools: Dual Colorizer; Multikeyer; Programmer.

Golden Voyage was produced with the support of the New York State Council on the Arts.

21.	*Vocabulary,* **April 1973**
Time: 5 min., 55 sec.
A program designed to convey in a didactic form the basic energy laws in electronic imaging. The process   of keying, timing and system feedback is discussed visually.
Special Video tools: Multikeyer; Scan Processor; Dual Colorizer

22.	*Noisefields,* **January 1974**
Time: 12 min., 20 sec.
Colorized video noise is keyed through a circle. A Field Flip/Flop switch selects between the normal and inverted mode at various field rates. The energy content of the video modulates the sound.
Special Video tools: Field Flip/Flop Switcher, Dual Colorizer

23.   *1-2-3-4*, **March 1974**
Time: 7 min., 45 sec.
Exercise for four cameras and digitally controlled six input keyer. Images of the numbers one, two, three and four, joined later by oscillator textures and the color blue, are routed through the control matrix of the multikeyer, which re-arranges the order of the image planes. An interfaced tone generating sequencer relates the tone changes to the switching of the video sequences. Variable frequency clocks control the horizontal drifting of the images.

Special Video tools: Programmer; Multikeyer; HD Variable Clock; Dual Colorizer
1-2-3-4 was produced with a video tool development grant from the New York State Council on the Arts.

24.   *Solo for 3*, **April 1974**
Time: 4 min., 18 sec.
Three cameras see different sizes of the number 3, while the fourth camera is set to a feedback. The image planes, layered through a multikeyer, are arranged through a switching matrix of the multikeyer and sequenced by a digital musical instrument. The horizontal drift of the images is controlled by a variable clock.
Special Video tools: Programmer; Multikeyer; HD Variable Clock; Dual Colorizer.
Solo for 3 (from the series of 1-2-3-4) was produced with a video tool development grant from the New York State Council on the Arts.

25.   *Heraldic View*, **May 1974**
Time: 4 min., 15 sec.
An oscillator generated pattern drifts over a camera view. Sharp bursts of voltages generated on an audio synthesizer are interfaced with control levers of a keyer, determining the opening of the front, oscillator generated image to the background camera image.

Special Video tools: Multikeyer; Dual Colorizer

26.   *Telc*, **August 1974**
Time: 5 min.
A portapac videotape of a renaissance town in Southern Bohemia, is displayed on a scan processor. The identical image signal is connected to the vertical deflection system of the scan processor, translating the energy of the image into a vertical position of scan lines.

Special Video tools: Scan Processor; Dual Colorizer

27.   *Soundgated Images*, **Summer 1974**
Time: 9 min., 15 sec.
A sampler of various interfacing modes of sound and image.

Special Video tools: Programmer, Multikeyer; HD
Variable Clock; Scan Processor, Dual Colorizer
Soundgated Images was produced with a video tool development grant from the New York State Council on the Arts.

28.   *Soundsize*, **September 1974**
Time: 4 min., 40 sec.
A generated dot pattern is displayed on a scan processor the random cycles of control voltages of a sound synthesizer are utilized in the control of both the sound pitch and image size.

Special Video tool: Scan Processor

29.   ***Update,* August 1977**
Time: 30 min.
 (refer to description 30)

30.   ***Update,* April 1978**
Time: 30 min.
In the process of developing digital imaging tools, we have encountered new experiences, going well beyond esthetic considerations. We have had to deal with a new generation of hardware, designed and constructed to our needs, and with a large body of knowledge, represented by the operational modes of the computer. At this stage, our main concern has been to communicate the structural level of the tools and images. We realize that this involvement generates its own area of information, has its own audience and its own developing genre.

End