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Media Study/Buffalo (Publication, September - December, 1981)**December 3 (Thursday) 8:00 PM****207 Delaware Avenue****STEINA: *Introduction to Image Processing*- A Lecture/Presentation**

Media Study/Buffalo continues its series, ELECTRONIC IMAGES, with an explanatory overview of the types and techniques of electronic image processing, manipulation and generation by Steina. Steina, along with her husband Woody Vasulka, is a pioneer and 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 will present examples of a variety of electronic images on tape, produced on analog and digital video tools by herself and other artists, and will discuss the processes by which these electronic images were produced.

Steina, born in Iceland, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year, and has been a seminal force in the development of the electronic arts since 1970, both as a video artist and as co-founder of The Kitchen, a major video exhibition center in New York City. Her tapes have been exhibited and broadcast widely in the United States and Europe, and she has worked at The National Center for Experiments in Television at KQED in San Francisco, at The Television Laboratory of WNET in New York, and at KTCA in St. Paul, Minnesota, as an artist-in-residence. 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. With Woody Vasulka, she had an exhibit, *Machine Vision*, at the Albright-Knox Art Gallery in October, 1978. Steina is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

Continued:

December 8 (Tuesday) 8:00 PM

**STEINA:
Presentation and Discussion of Recent Videotapes**

Steina will present a selection of recent videotapes, including *Selected Treecuts*, *Cantaloup* and *Urban Episodes*, about which she provides the following commentary:

Selected Treecuts (1980, color, 5:35 minutes)

This work is composed of a rhythmical collage of images of trees, conceived either directly from a camera or from camera images held briefly in computer memory. Additional movement is produced by an automatic in/out zoom lens.

Cantaloup (1980, color, 28 minutes)

This tape is about the struggle to define the basis for computer control of a digital image device, for a descriptive language and necessary programming languages. The device was designed to be low resolution/high speed field by field operating tool. Its microprocessor based architecture is a concept which can achieve transformations between two images at video field rate, pixel by pixel (pixel = picture element). The tape contains sequences ranging from the first artifacts of the machine to more program-demanding image transformations. For example, working with digitizing and storing the image in memory gives the option of manipulating the image in variable time. Another sequence (the zoom) shows the microprocessor at work as it must recalculate the position of horizontal and vertical addresses for each point within the video field, in order to achieve multiplication of images on the screen.

Urban Episodes (1980, color, 8:35 minutes)

In the spring of 1975 I started to work on a series of installations and tapes all involving mechanical modes of camera control. The effort resulted in a collection of works which I call "Machine Vision". Ordinarily, the camera view is associated with human view point, paying attention to the human condition around. In this series, the camera conforms to a mechanized decision-making of instruments, with the movements and attention directed towards their own machine viewpoints.

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