

A SHORT CATALOG  

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OF VIDEO INSTALLATIONS  

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by  
THE VASULKAS

1984

## INTRODUCTION

Two main ideological sources are exercised here: work from "Machine Vision" series by Steina (since 1975) and the principles of "Horizontal drift" as an interaction of two video timing structures, worked out substantially by both Vasulkas in early seventies (six loops of horizontal movement 1970-72, installations at the Kitchen and Avant Garde Festivals 1971-72), as well as other concepts, collaborative and individual. The interest here is to focus attention to the technological behavior of the media, creating its own self reflecting metaphor.

Santa Fe, 1983

Steina and Woody Vasulka

ALLVISION

by Steina 1976-83

Variations of Allvision showed at:

Cathedral Square, Buffalo, N.Y. 1976  
Hallwalls, Buffalo, N.Y. 1976  
Albright-Knox Gallery, Buffalo, N.Y. 1978  
The Kitchen, N.Y., N.Y. 1979  
Carnegie Art Museum, Pittsburgh, Pa, 1982

Concept: The ultimate surveillance piece.  
In this version, the 4 monitors are placed under the turntable, each facing in different direction, enabling the viewer to see Allvision and the monitors at the same time.

Software: Self-generating

Hardware: 2 B/W Cameras w/wide angel lenses  
Turntable with Power supply  
Mirror sphere

Variation: 2 Color cameras w/wide angel lenses  
4 color monitors

The installation's hardware:

Special: 2 B/W (or Color) Cameras w/wide angel lenses, Turntable with Power supply,  
Mirror sphere

Standard: 4 B/W (or Color) monitors

Electrical requirements:

One outlet (for turntable, 2 cameras and the 4 monitors)

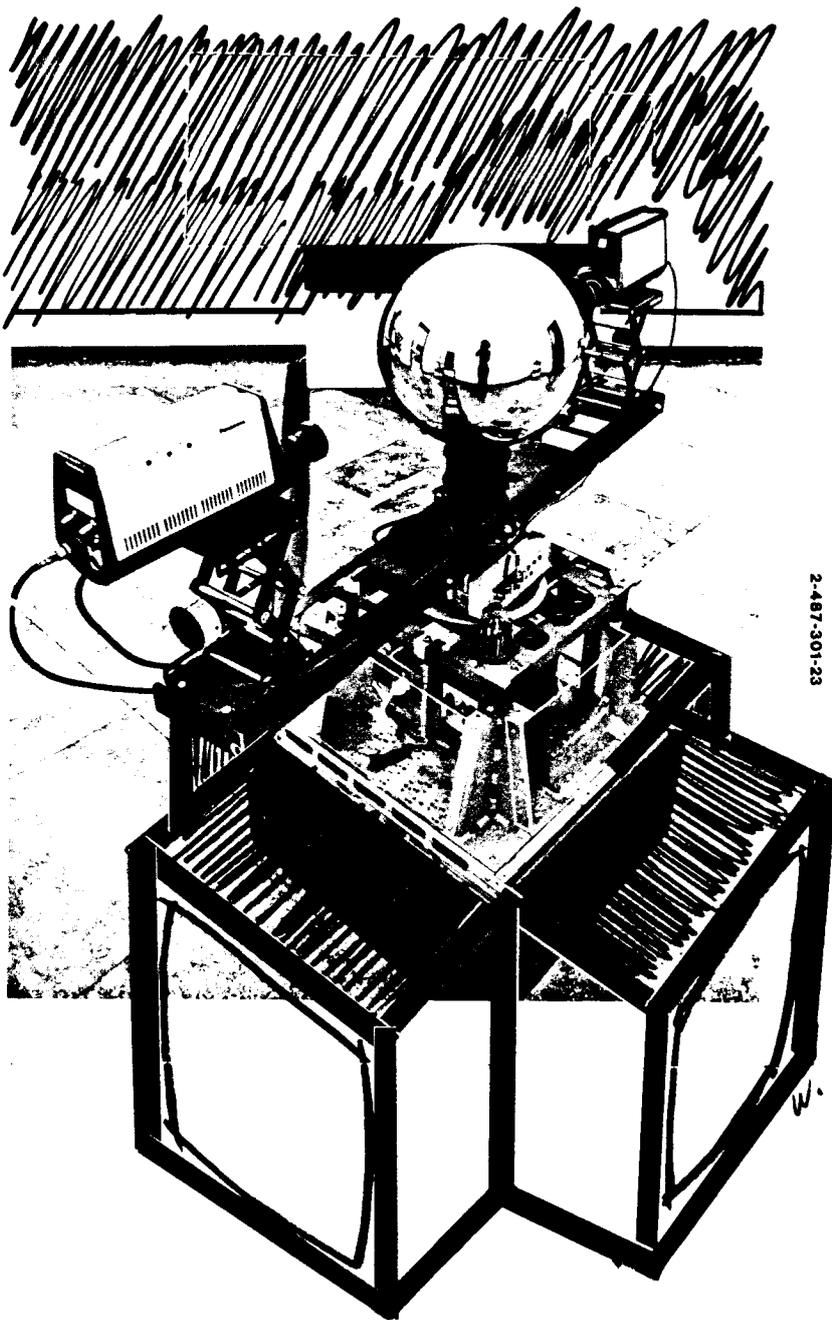
Space: A square large room

In Santa Fe, 31-May-83

Steina & Woody Vasulka  
Rt. 6, Box 100  
Santa Fe, N.M. 87501  
Phone: 505-473-0614

# ALL VISION

2-487-301-22



2-487-301-23

## THE CONDITION

After Magritte, by Steina

Concept: Two cameras, one B/W the other Color are placed on a turntable, facing the same direction. A small 8" B/W monitor is placed between them. The unobstructed B/W camera displays its image on the small monitor, filling the large image of the color camera with the monitor-obstructed portion. The whole composite is displayed by the large color monitor in the room. The paradox of Magritte here is amplified by the various size and perspective of the "small" monitor image and by the fact that the whole composite is in motion.

### The installation's hardware:

Special: B/W camera with wide angle lens, Turntable with Power supply, small B/W monitor

Standard: Color Camera with zoomlens  
25" Color Monitor

### Electrical requirements:

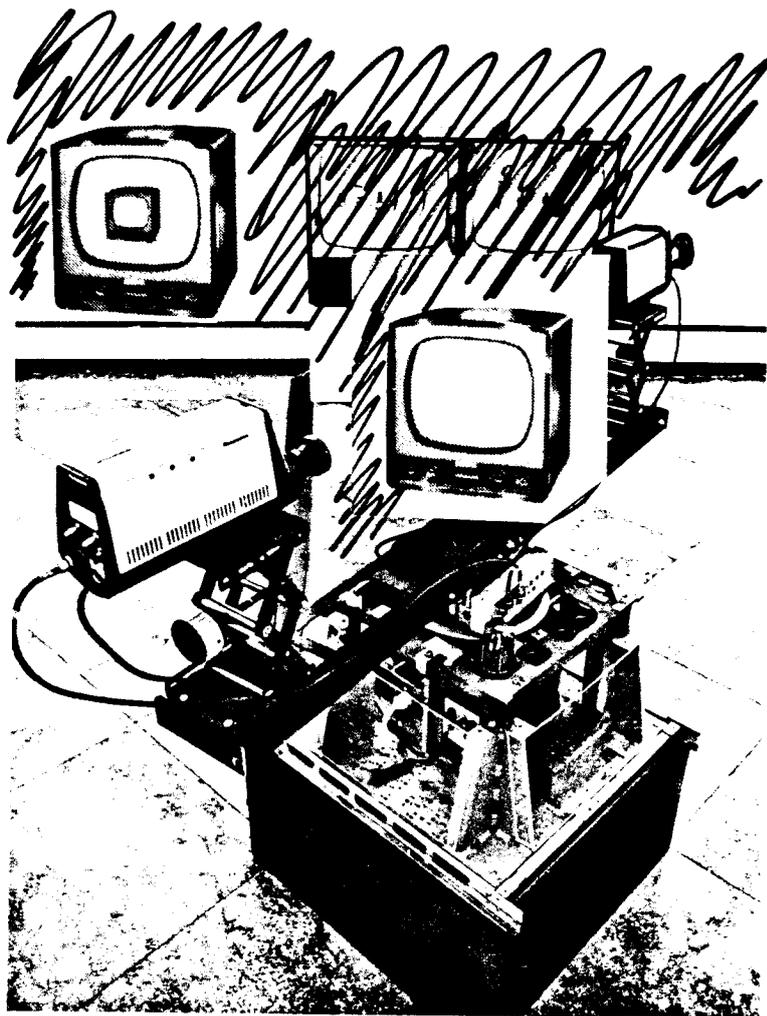
One outlet for turntable, Color Camera, small monitor and B/W camera  
One outlet for the 25" Color monitor

Space: A quiet large room

In Santa Fe, 31-May-83

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# THE CONDITION



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FLIP/FLOP

by Steina (1983)

Concept: Camera on a turntable panning in a single direction, is internally  
programmed at preset intervals to reverse its horizontal scan.

Software: Self-generating

Hardware: B/W camera w/lens  
Turntable with Power supply  
Scan swither (custom built)  
3 B/W monitors

The installation's hardware:

Special: B/W camera with lens, Turntable with Power supply,  
Scan switcher (custom built).

Standard: 3 B/W monitors

Space: A large, quiet room

In Santa Fe, 31-May-83

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## DRIFT:

By The Vasulkas (1983)

Concept: Two Cameras are driven by an identical Vertical drive, which places all images in locked vertical position on the monitors. The Horizontal drive frequencies originate from different timing sources, setting the images adrift horizontally (on the monitors). The Keyers, by prioritizing (main/Key) layers of both Camera images, drift them opposite to the reference (main). Both images appear in "the normal" on the preview monitors (Mode I and III). In Mode V and VII we see a left to right drift, inversely right to left. The Raster-reversion custom switches provide left/right flip (Mode II, IV, VI and VIII). The Horizontal blanking expander assures a wider transparent "Bar", squaring the format of the Video images.

Summary: Eight variations are seen including parallel as well as reverse horizontal drift:

Mode I: direct preview of Camera A  
Mode II: reverse scan of Camera A  
Mode III: direct preview of Camera B  
Mode IV: reverse scan of Camera B  
Mode V: Camera A over B drifting left to right  
Mode VI: Camera A over B drifting left to right (reversed scan)  
Mode VII: Camera B over A drifting right to left  
Mode VIII: Camera B over A drifting right to left (reversed scan)

Software: Self-generating

Hardware: 2 B/W Cameras with lenses  
Turntable with Power supply  
Camera tripod  
Sync generator with Blanking expander  
H/V-drive routing box  
Horizontal drift clock  
2 Keyers  
8 b/w monitors, 4 with custom scan reverse switch

Variations: 1) One Camera in color  
2) Both Cameras in color  
(With 8 color monitors)

(DRIFT! cont.)

Arrangement in space:

Camera A on a tripod is pointed at Camera B which is mounted on a turntable. Every turn once, Camera B also "sees" Camera A. Anybody entering this environment becomes the third observer/observed. Although the viewer should walk around freely, his/her most ideal position is on a line when both Cameras' view coincide, where passing blanking "Bar" reveals the viewer on both image planes.

The 8 monitors will be placed so the visitor can observe both the Cameras and monitors at the same time.

Supporting material explanation:

The video tape demonstrates

in sample one:

The drifting raster of Camera A, showing the Camera B's view only in the blanking "bar",

in sample two:

The speed of the Camera turning (B), coincides with its horizontal drift, creating an illusion of moving "panels", leaving the tripod Camera only the "Bar" to be seen through.

The installation's hardware:

Special: 2 B/W Cameras with lenses, Turntable with Power supply, Camera tripod, Sync generator with Blanking expander, H/V-drive routing box, Horizontal drift clock, 2 Keyers

Standard: 8 B/W monitors

Electrical requirements:

One outlet to turntable (for turntable and one Camera)

One outlet for tripod Camera

One outlet for Keyers and Sync generators

One outlet for the 8 monitors

Two circuits of moderate consumption

Space: A quiet large room

In Santa Fe, 31-May-83

Steina & Woody Vasulka

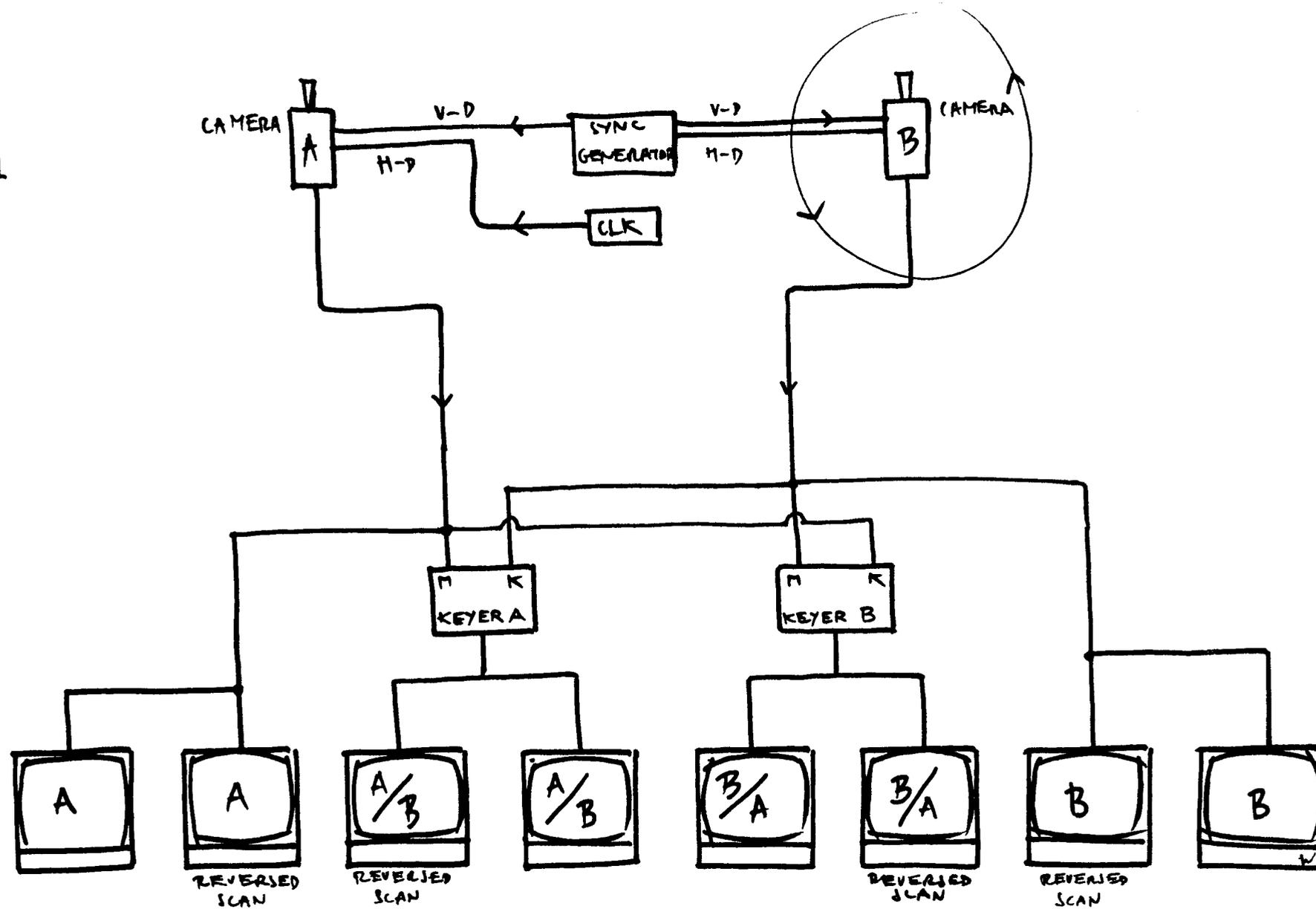
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DRIFT!

BLOCK DIAGRAM



W.

PROPOSAL FOR A VIDEO MATRIX DISPLAY

(1974)

This is a proposal for the design and execution of a Video Matrix Display by video artists W. & S. Vasulka for the Albright-Knox Art Gallery, Buffalo, New York.

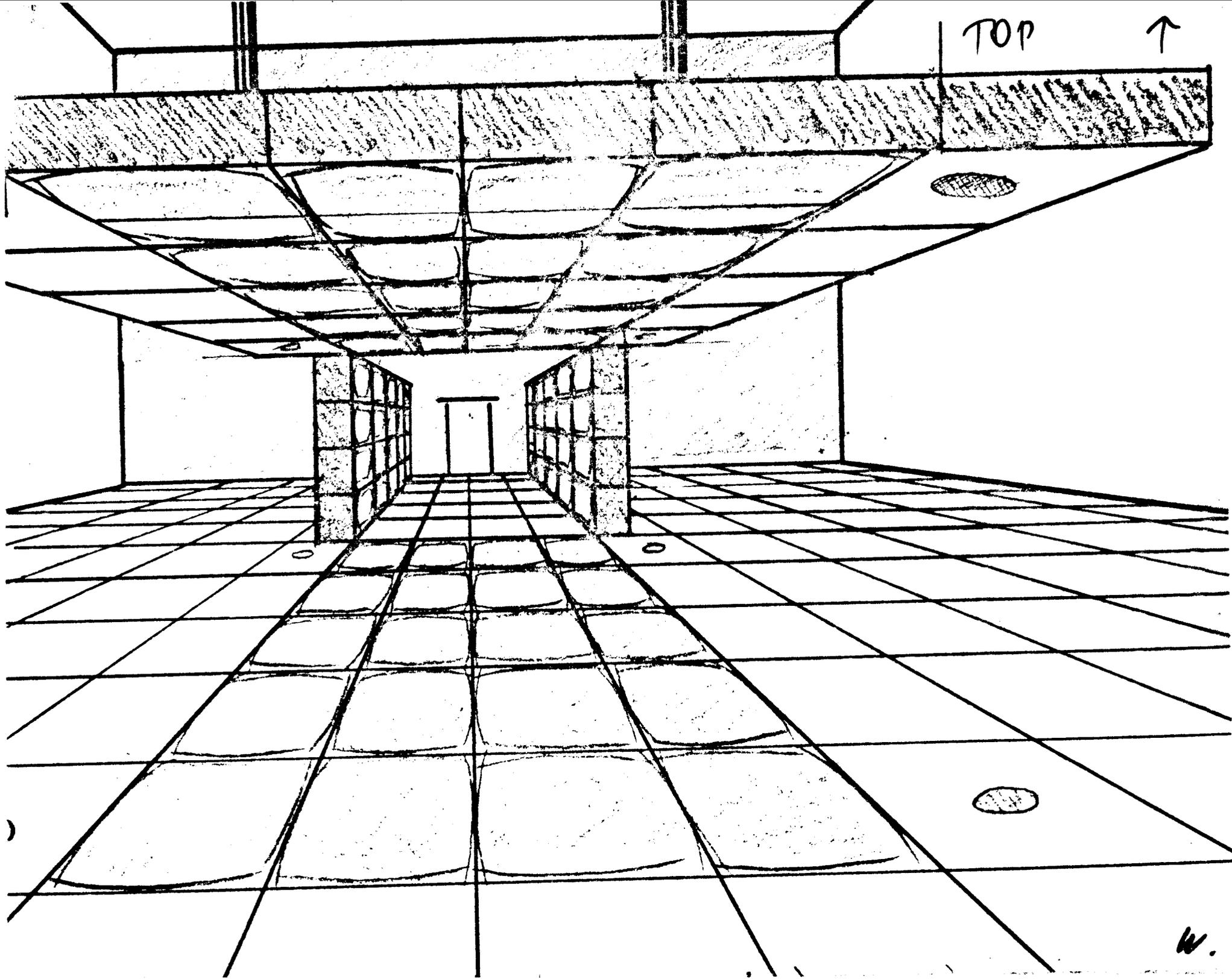
The video matrix display proposed here is conceived as an open system for electronic environment presentation with the capability of variable spatial configurations adaptable to the presentational concepts of many different video artists. This video matrix display would consist of a minimum of 40 color or monochromatic TV monitors placed in the floor, in the ceiling and on the walls as shown in the attached illustration. These monitors would be connected to a synchronous program selector which would carry a program designed by the artist and which would distribute simultaneously to the monitors up to three different video programs from loop-cassette playback decks. Because this exhibiting system is modular and can therefore be rearranged for any number of different programs once it is set up, many video artists would be able to present their existing and future works, and original works could be commissioned by the gallery. The creation of this video matrix display would provide, in effect, "wall space" for video art, gallery space for changing exhibitions of electronic environments.

The first program for the video matrix display will be created by the Vasulkas and will emphasize two important perceptual phenomena: the image flow experience which results from the speed and direction of image travel across the monitor matrix, and the color and textural saturation of the image and its development in time. In a matrix arrangement such as the one

Video Matrix Display - Page 2

proposed here, the image on a single monitor loses its identity and becomes integrated into the whole display. Although the separate images projected through any one channel are identical, there is an illusion of unified movement across the matrix created by the repetition of the images. Another important aspect of this video matrix display which deserves emphasis is the placement of the monitors in the floor and in the ceiling, as well as "on the walls." This placement is designed to alter the perceptual habits of conventional "television-watching."

The budget attached does not include operating expenses or maintenance by a specialist, nor does it contain gallery expenses for publicity, security and insurance, storage, disassembly, transportation, etc.



TOP



W.