

1991 ?  
Tokyo Four \_ 199????  
a Video monitor Matrix installation

"No form of moving-image art comes as close to musical composition as multiscreen video, where the different channels of image and sound are equivalent to musical polyphony, each functioning like a voice in a musical ensemble. And no multiscreen work is as spectacularly musical as Steina's. She works as a composer would, playing on the visual equivalents of timbre, texture, and tone. Tokyo Four is the audio-visual equivalent of a string quartet. In one compositional strategy, Steina begins by assembling a long single channel segment which represents the 'melody,' or what she calls the 'ground track.' Sometimes one screen is the melody and the others are accompaniment, then another screen takes the lead. A musical syntax emerges from this visual point/counterpoint organized around duration, interval, rhythm, repetition, and series. Tokyo Four is organized around categories of imagery: Shinto priests meticulously grooming their Zen garden on New Year's Eve; train conductors monitoring rush hour crowds; elevator girls bringing a superfluous, but charming High Touch to the high tech world of the shopping malls, reminding shoppers to watch their umbrellas and to not forget their children; a segment about food, beginning with the vertiginous fisheye lens in a supermarket; and an emotionally charged meta-choreography of a dance troupe's performance and curtain call. Her compositional devices include flipping or reversing an image and playing it at imperceptibly different speeds on different screens, which gradually all synchronize at the same speed. These strategies are especially effective in the final movement when the female dancer is bowing. The Lehars' waltz the dancers use would be banal without the manipulations of Steina's spectacular visual matrix, which transforms it into something at once exotic and poignant." \_ Gene Youngblood

Verify that the installation is starting synchronously. If not, turn power off and on again. If problem persists notify Steina by phone, fax or e-mail.

Shut down:

Turn power off the Monitors, Disk players and Synchronizer

Maintenance:

The monitor screens need to be cleaned with a soft cloth at least once a week

Power requirement (depending on equipment used):

Video monitors:	Sony PVM 1910	120 watts
Stereo Amplifiers:	Technics/Sony	150 watts
Video Disk Players:	Pioneer 2200	70 watts
	Pioneer 8000	100 watts
Synchronizer:	Gritzo 1	40 watts

Outside USA, a Power Transformer 220 to 110, 1000w

Shipping information:

4 program disks, 4 Disk players, 2 Stereo Amps, 1 Sync Box, 4 Speakers, AC box, all Cables.

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Technical notes for installing, setting up, operating and maintaining the exhibit

Itemized Equipment List for Tokyo four:

- 12 Stackable Matching Video Monitors [could be as few as 4]
- 1 Monitor Support Table (custom)
- 4 Pioneer Video Laser Disk Players, LD-V Series
- 4 Program Video Laser Disks, NTSC, Color
- 1 Four Channel Synchronizer
- 2 Stereo Audio Amplifiers (4 audio channels)
- 4 Speakers (Internal Speakers of superior quality may be used).
- 4 Speakers stands or Wall Mounts
- 10 Video Cables ca 3 feet (1 meter) long
- 2 Pairs of Stereo Cables
- 4 Speaker Cables
- 21 Power Outlets

The 16 monitors must be matching in size and manufacture. They should be stacked three by four [on a single low bench or three square platforms one foot (30 cm) high.] The dimensions must be custom made to the size and shape of the monitors. The equipment except the monitors and speakers could be located inside the platform or in an adjacent tech area.

The matrix is wired in the following manner:

- 1 - 2 - 3
- 4 - 1 - 2
- 3 - 4 - 1
- 2 - 3 - 4

The video terminating switches must be open except for the last monitor on each chain.

If the monitor speakers are of superior quality, the audio can be chained the same way as the video. (4 discreet audio channels), the volume tuned so the sound emanates from each monitor in equal intensity.

**Alternate audio wiring:**

Connect the two stereo cables from each player to the two amplifiers, and the four speaker cables to the speakers. The speakers should be hung on the walls at equal distances.

**Sound and image alignment (tuning):**

**Video:**

**Contrast: maximum**

**Brightness: half way between minimum and the middle\***

**Sound:**

**Treble: normal**

**Base: maximum**

\*The basic rule here is to set up the proper and deep color black as a reference to the maximum contrast and brightness. With that the other components (hue, color saturation) can be assigned. But in final the persons installing the environment must use their esthetic judgment as to the proper settings and visual impact of the exhibit.

**Daily Operations:**

**Start up:**

**Power up Monitors, Disk Players and Synchronizer**

## **Description:**

Tokyo Four is a four video, four audio channel installation with twenty three minute repeated program. Each of the four Laser Disk Players provide one video and two audio sources to 16 Video Monitors and four Speakers. A video synchronizer aligns the four channels of video for a synchronous playback. At the end of each cycle the program automatically returns and re-synchronizes for a repeat performance.

## **Synchronizer:**

The Laser Disk Synchronizer used by the Vasulkas is custom build and interfaces with Pioneer Industrial Laser Disk Players (2200 to 8000 series) It is not interchangeable with other manufacturers of Laser Disk Players. [Other brands (Sony, Phillips) require a different (commercially available) synchronizing device.]

## **The space:**

**Minimal Active Space (see drawing/floor plan):**

??meters by ?? meters by 3.5 meters high

??feet by ??feet by 12 feet high

The major consideration of space is the total avoidance of ambient light. The space should be painted in non-reflective black and no light source other than the one that emanates from monitors themselves should exist. The entrance must be well isolated for light and sound. Most ideal is a double trap door with sound insulating material (see drawing).

**FEE:** A base fee of \$5,500 USD is required depending on the amount of equipment provided by the exhibitor. The fee is also variable depending on the duration of the exhibit.