

ELECTRONIC AUDIO / VIDEO INSTRUMENT DESCRIPTIONS

This second section of the catalog focuses upon the tools and instruments on exhibit. The barcodes in this section provide access to more in-depth examples of the origins and processes associated with each tool. Following the tools are similar descriptions of the installations which are also on exhibit. Likewise we include a list of tapes of associated artworks generated with many of the exhibited tools. These will be screened during the exhibition.

—D.D.

FINALLY, video inherited the world that audio had held private for so long. As soon as the hegemony of the **BIG STUDIO** began to crumble, an army of workers started pilfering the fireplace of the gods and diligently bringing it down to the people piece by piece.

More than a struggle for the new art, the effort under way was to transform the newly acquired knowledge: New language appeared, some from the tradition of art, some from mathematics and logics, some from technology. Finally, they merged into a different socio-political reasoning.

Take the word video: a latin word for seeing, a portion of a standard television signal, a small format recording system, a countercultural movement, an artform.

As in electronic music, the internal began to critique the external. From the most brilliant manifestos of Dziga Vertov, through Balasz and Bazin, the "imperial dominance of a camera" was to be questioned again.

On the surface video seemed too busy with the topics of the day, yet this particular discourse began to manifest through other, more pragmatic activity: The instrument building!

For me it was much, much more, and this is my attempt to narrate my technological wanderlust.

—Woody Vasulka

N.B.— All the information about chronology is subject to generous doubt because it was obtained from the inventors themselves. —W.V.

EIGENWELT DER APPARATEWELT