

Video Art Review

A SERIES OF EIGHTEEN PROGRAMS PRESENTED BY ANTHOLOGY FILM ARCHIVES IN COLLABORATION WITH ELECTRONIC ARTS INTERMIX.

All showings at 80 Wooster Street, New York City 10012.

For information call 212-226-0010.

ELECTRONIC VISIONS

March 1981

Woody and Steina Vasulka: Golden Voyage (1973) 29 minutes

Stephen Beck: Video Weavings (1976); Anima (1974); Union (1975)
28 minutes (total time for all three tapes)

The electronic character of video—its capacity for immediate display, integration with other electronic tools like computers, and the quite sophisticated technology it employs—has given artists new tools to apprehend our world and envision others from very different standpoints. These electronic visions are as different from what is presented on a film screen, as the film camera eye of Dziga Vertov was different from the human eye. Where the camera extended Vertov's vision, the electronic circuit has extended the visions of Stephen Beck and the Vasulkas.

What these artists found in this realm of vision is instructive:

I was also doing a lot of work at this time in inner visual phenomena, partially with things like phosphenes ... you touch your eyeballs lightly, or if you go into a dark room for a couple of hours ... you'll start seeing these things just coming from anywhere.... The synthesizer was sort of an outgrowth ... I began to realize that you could break an image from the visual field down into discrete elements, create those elements in a synthesizer, then put those elements back together to make any image [1, 1977]

—Stephen Beck

You can stretch time: you can make a process last a year or a minute—it doesn't make any difference. But there is a certain behavior of the electronic image which is unique. You can really make an electronic actor: you don't need outside motion. It's liquid, it's shapeable, it's clay, it's an art material, it exists independently. [2, 1973]

—Woody Vasulka

Recently Woody described his and Steina's work as "a dialogue between the tool and the image" [3, 1979], a metaphoric statement emphasizing the importance of the mechanism of video. In Golden Voyage these tools were used to realize a moving-image version of Rene Magritte's painting "Golden Legend." Magritte's paintings had fascinated the Vasulkas because of their use of illusions of perspective: "Magritte had stricken us as being premonial to many electronic imaging concepts" [4, 1980]. Through the use of keying, a multi-layer imaging system, the Vasulkas were able to drift loaves of bread through a variety of video landscapes, ranging from the ocean, shore, boulder-strewn plains, and more—with the colors of each shifting, changing, transformed. The black and white loaves move horizontally through electronic manipulations, into and out of the electronic landscapes by pans, zooms, and the use of a rotating turntable (keying by George Brown; color by Eric Siegel).

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PRESS RELEASE

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STEINA, ACCLAIMED VIDEO ARTIST, WILL HAVE HER TAPES SCREENED AT AND WILL APPEAR AT ANTHOLOGY FILM ARCHIVES IN OCTOBER, ON TUESDAY, THE 13TH, THURSDAY, THE 15TH, AND TUESDAY, THE 27TH

Video artist Steina Vasulka will present her videotapes in person at Anthology Film Archives this Thursday, October 15, at 8 pm. Tapes she will show include Violin Power, Urban Episodes, Selected Threecuts, and other digital works. Currently a resident of New Mexico, Steina was formerly associated with Media Study/Buffalo and with the Kitchen Center here in New York City.

Two days before her personal appearance, and twelve days after it, Anthology will also show her tape Switch! Monitor! Drift! Made in 1976 with a Rutt/Etra analog scan processor and a switcher, the tape is one of a series dedicated to "machine vision," an ongoing project where "the camera conforms to a mechanized decision making of instruments." Steina's challenge, as she put it last year, in a discussion here at Anthology, and this applies to the program she will present in person too, is "to create a space that would not deal with the idiosyncracies of human vision."

Admission to the programs is \$3. Anthology is located in Soho.

Presentation of this program is supported in part by grants from the National Endowment for the Arts and the New York State Council on the Arts.

DATES OF PROGRAMS

Tuesday, Oct. 13, 8 pm	<u>Switch! Monitor! Drift!</u> (60 mins.)
Thursday, Oct. 15, 8 pm	Steina in person with tapes
Tuesday, Oct. 27, 8 pm	<u>Switch! Monitor! Drift!</u>

FROM FILM TO VIDEO

WOODY & STEINA VASULKA

DECEMBER 7, 1974: 2:30 PM

DECEMBER 8, 1974: 8:00 PM

The Artists will be present.

- 1) DIDACTIC MATERIALS COLOR, 1/2", 30 Minutes. 1974
- 2) SOUNDGATED IMAGES COLOR, 1/2", 30 Minutes, 1974
- 3) RECODED MESSAGES * (not recorded, RECODED) COLOR, 1/2", 30 Minutes,
I974

VIDEOGRAPHY

WOODY & STEINA VASULKA

Ex-filmmaker Woody (born in Czechoslovakia) and ex-violinist Steina (born in Iceland) work as a team making videotapes with specially designed (under thier direction) electronic image processing devices and installations.

STEINA VASULKA: 1970, Joint exploration of video image with Woody Vasulka

60 hours of work, including major known pieces:
Evolution, Black Sunrise, Key Snow, Elements, The West,
Golden Voyage, Home, Sound-gated Images and Spaces One,
Spaces Two.

ENVIRONMENTS AND INSTALLATIONS

- 1) Max's Kansas City Steak House
- 2) Circle Environment at New York Avant Garde Festival at 69th St. Armory
- 3) Horizontal Matrix at New York Advant Garde Festival in New York Harbor
- 4) The Row- for WBIA, Judson Memorial Church, New York
- 5) Transmitted Environment, Experimental Television Center, Binghamton, N.Y.
- 6) Continuous Environment- Vancouver Gallery of Art
- 7) The West- Video Free America, San Francisco
- 8) Academy Thatre Street Show, New Palz, New York

JONAS MEKAS
GENERAL DIRECTOR

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STEINA VASULKA

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- 9) Video Environment, University Union Activities Board and ACT V, Buffalo, N.Y.
- 10) University-Wide Committee on the Arts/SUNY System, Fredonia, N.Y.
- 11) Live Video Performances for a year at the Kitchen in New York

GROUP SHOWS

- 1) Video Exchange, Merce Cunningham Studio, Westbeth, New York
- 2) Video Free America- Berkeley Art Museum
- 3) Whitney Museum of American Art
- 4) Open Circuits, MOMA, New York City
- 5) Everson Museum, Syracuse

INTERNATIONAL SHOWS

Centre Culturel Americain- Paris, France, Guelph, Canada, Toronto, Canada, Tokyo Express, USIA Travelling Show-Japan, Munich, Germany, Berlin, Germany, Bucharest, Romania, Caracas Venezuela and Reykjavik, Iceland

ARTIST IN RESIDENCE

National Center for Experiments in Television, KQED, San Francisco
The Television Laboratory, WNET, New York
Media Study / Buffalo

TEACHING AND WORKSHOPS

Antioch- Baltimore, USIS-Washington, Media Study- Buffalo, Alfred University- Alfred, N.Y.
Rhode Island School of Design, Rhode Island, State University of New York, College at
New Paltz, Alternate Media Center, New York, Global Village, New York, New York University-
School of Continuing Education, Department of Arts and Humanities, New York State
Department of Education, Portable Channel, Rochester, Banff Art Centre- Alberta, Canada,
Center for Media Study- University of Buffalo and Ontario College of Arts- Toronto, Canada

ACTIVITIES

Creative Artists Public Service- Video Consultant
Founder of The Kitchen, Mercer Arts Center, New York
Technical Assistant, Alternate Media Center
Electronic Arts Intermix/ Vasulka Video

DISTRIBUTOR

Electronic Arts Intermix- 84 Fifth Ave. New York N.Y. 10011
From Artist at 257 Franklin Street Buffalo N.Y. 14214

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WOODY VASULKA

FILMOGRAPHY

Woods and Ramirez, Architects- Multiscreen Exhibit for Expo'67, Montreal- Film Editor
Film Editor with Francis Thompson, Harvey Lloyd Productions- Industrial Exhibits-
Multimedia Designer-Editor, Exploration of Stroboscopic projection of moving
image, light-activated screens and 360° space recording.

Independent Films: Aimless People-3-5 screens 16mm
Orbit-3 screens 16mm
Three Documentaries-3 screen 16mm 360° space recording

VIDEOGRAPHY

1970 Exploration of Electronic image and sound
1971 Founder/Director of " The Kitchen ", an electronic media theatre, Mercer Art
center, New York
Technical Adviser to the Alternate Media Center, New York
Association with Electronic Arts Intermix, Inc. New York

Current:

Development of electronic art tools in copration with George Brown,
Eric Siegel and Steve Rutt with the support of the New York State Council
on the Arts.
Film/TV/Media Panel Member of the New York State Council of the Arts
Affiliated with Media Study, Inc. Buffalo
Instructor, Experimental Art Program, Ontario, College of Art, Toronto
Associate Professor, Center for Media Study, State University of New York
at Buffalo

WORKS

100 hours of video materials including:
Evolution, Black Sunrise, Key Snow, Elements, Spaces I, Spaces II, The West,
Golden Voyage, Home, Vocabulary, Sound-Gated Image and Explanation

12 hours of audio materials including 4 channel environments:
The West, Magic Mushroom, Seascapes, Mother and Child, Circle, Schizo D-Track
and Trivia

ENVIRONMENTS AND INSTALLATIONS

Three Nights of Different Video-at Max's Kansas City Steak House
Live Video Performances- for a year at The Kitchen in New York
Circle Environment at New York Avant Garde Festival, 69th Street Armony
Horizontal Matrix- At New York Avant Garde Festival, New York Harbor
The Row- for WBAI, Judson Memorial Church, New York
Transmitted Environment- Experimental TV center, Binghamton, N.Y.
Street Show- Academy Theatre, New paltz, New York
Continuous Environment-Vancouver Gallery of Art, Video Environment- University
Union Activities Board and ACT, Buffalo and Video-University-wide
Celebration on the Arts, SUNY System, Ffedonia, New York

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