

THE WEST

By Steina
Sound by Woody Vasulka

Originally installed as a continuous 2 channel video and 4 channel audio environment at the "Video as attitude" show at the University Art Museum, Albuquerque, N. M. In the spring of 1983.

Concept: Layers of multi-directionally scanned images of landscapes and artifacts of a landscape proportions are presented through an enclosed circular environment of monitors suspended from a ceiling. A four corner speaker system delivers a low frequency sound textures (for more, see supporting material).

Software: Two 30 min. video tapes (played in Auto repeating synchronous/play/rewind mode, with an aid of custom built Synchronizer).

Hardware: 10 (or 20, or 30) color monitors
2 VTRs (remote controlled, capstan servo lock)
2 channel video tape Synchronizer (custom built)
2 remote (editing) cables
2 Stereo preamp/amplifiers with 4 channels of equalization
4 Speakers

The installation's Hardware:

Special: The two channel Synchronizer with 2 cables

Standard: 15 (or more) color monitors
2 VTRs

Electrical requirements:

One outlet to the VTRs
Two outlets for the 10 (or more) monitors

Space: A quiet large room (suggested configurations, see next page)

In Santa Fe, 31-May-83

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

THE WEST (Cont)

TWO CHANNEL SYNCHRONIZER

Function Description:

The purpose of this circuit is to achieve synchronous playback of two videotapes from a specific Sync Mark (a Tone Burst) located on the head of one of the audio tracks on each Videotape. This is performed by setting two Videorecorders (VTRs) into a PAUSE when Tone Burst received from an audio track activates PAUSE from the Synchronizer via Remote Control cable. After both VTRs are in PAUSE, an "And" gate issues a delayed unPAUSE signal, releasing both tapes from the prearranged point, thus synchronizing them.

Once the tone has activated the circuit at the beginning, the channel inhibits itself from further interference with the playback and allows itself to be used in program as a regular audio track (until automatic FF after REWIND resets the Tone Detecting circuit at the head of the tape again).

At the beginning of each show, both VTRs after being turned on must be put into REWIND manually (which is followed by an automatic short FF sequence, by which the Tone Detectors get reset to receive the synchronizing Tone). After the manual REWIND (and FF), both VTRs should then go automatically into PLAY and continue indefinitely cycling the Program, PAUSE/ unPAUSE and at the end of the tape, REWIND, FF, PLAY, ETC.

The VTRs should not be in a CONTINUOUS PLAY, since the PLAY signal is developed internally by the Synchronizer.

At the end of each day, before turning the VTRs off, rewind both to the head of the cassette, EJECT, and turn off power. This will prepare the program for the next day and prevent tape damage or deterioration.

The output of audio Channel 2 of each Taperecorder contains the 1000 Hz "Sync Mark" (Tone Burst), and should therefore be split to deliver audio to both the Synchronizer and the audio amplifier.

The Slave VTR should be Capstan Servo model (Recorder/Player or Editor/Player) driven by the Master VTR assuring synchronicity in playback of the program.

The circuit is powered from the "Remote control" connector pin 1 (6.5 v out) with return on pin 14. It uses MOS chips and a Tone Decoder, the switching functions are performed by transistors (3904). (See diagrams.)

THE WEST (Cont)

Notes to the Installation:

Various configurations are suggested in the appendix. The monitors should be close to each other, and should in every configuration fill the Viewer's peripheral vision so to ensure spatial continuity.

The Hue tuning of the Colorbars should show yellow/gold and not slant toward red, the Chroma level should be tuned high.

Sound:

The space should be as quiet as possible, so the sounds of the work could be attenuated to low volume. If the space has high amount of ambient sound or sound coming in from neighboring areas, increase the sounds to cover the outside noise. Again, the installations main purpose is to create autonomous environment, unlike the one, from which the observer enters, environment of silent landscape and distant texture of an electronic soundtrack.

"The West" is designed as a specific environment and as such does not contain any alphanumerical signs titles or credits on the tape itself. It is therefore necessary to print titles and credits separately, either as posted information or in the brochure.

List of Credits:

Title: "The West"

Created by: Steina

Instrumentation and production assistance: Woody Vasulka

4 Channel audio environment: Woody Vasulka

Produced through State University of New York's Program in the Arts, with funds from the Rockefeller Foundation and National Endowment for the Arts.

Copyright: The Vasulkas, 1984