

Electronic Images

December 2 (Wednesday)

8:00 PM

207 Delaware Avenue

PEER BODE:

Presentation and Discussion of Process Tapes and a Live Demonstration of Videotools

"video is a place with a view
video is good clean fun
like having a volcano without the ash
video is seeing the seeing"

Peer Bode, Video Artist and Programs Coordinator at the Experimental Television Center in Owego, New York, will present a selection of his *Process Tapes* and offer a demonstration on a Frame Buffer System designed by David Jones - a new videotool which has been developed with the collaboration of Bode.

Regarding his tapes, which explore the structure of the electronic image, Bode offers the following brief descriptions of techniques with which he works:

"Altering the time relativity or time base of the camera signal results in vertical and/or horizontal drifting images;

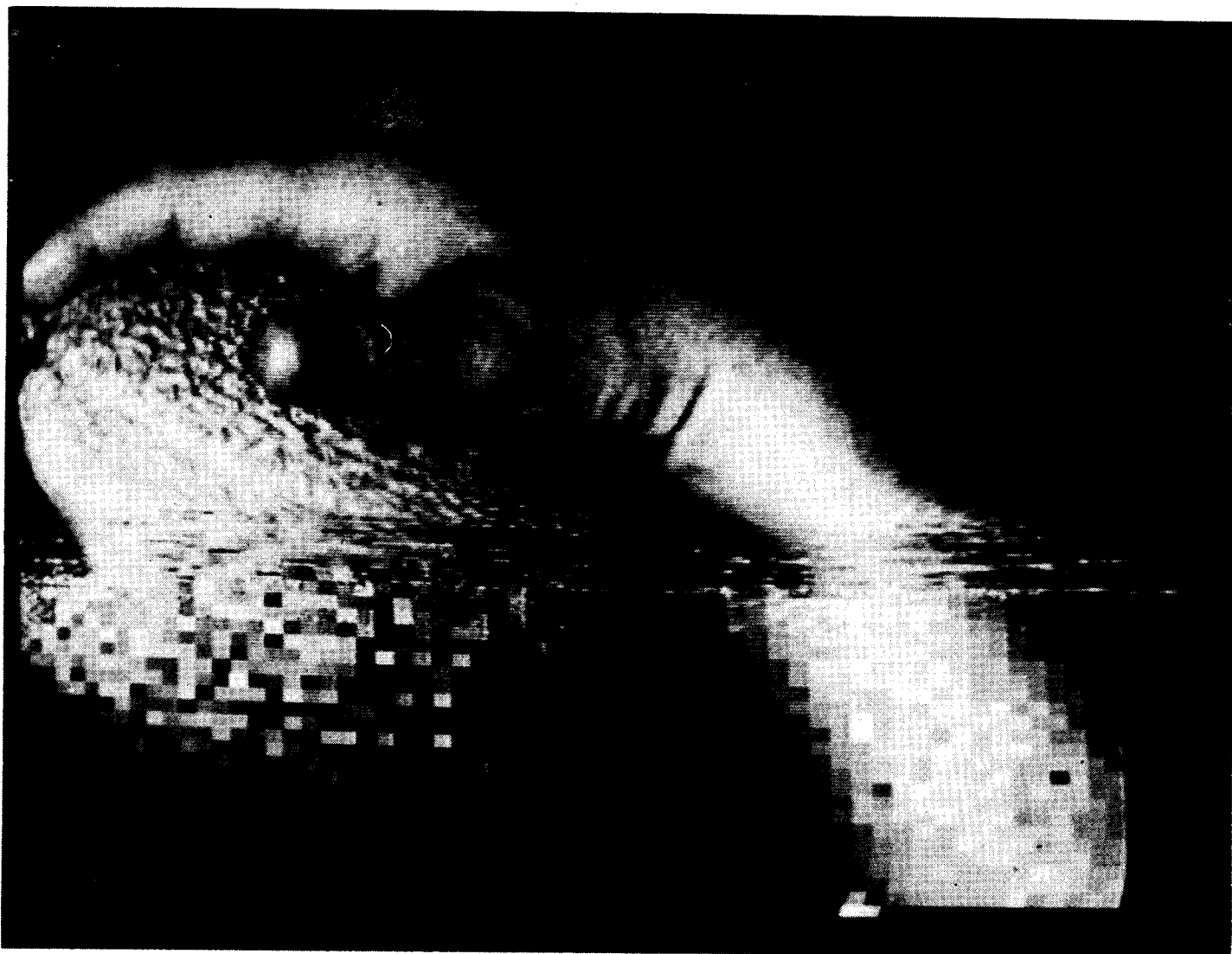
Keying cut-outs or spacing plane separations are a result of light intensity comparing and switching;

Light intensity values are sampled at a dot so that the image is scanned as a score for a simple musical structure;

A rhythmic magnetic deflection of the raster or grid results in bending and undulating."

— Peer Bode

Peer Bode received his B.A. in Cinema at State University of New York at Binghamton, and his M.A. in Video at Center for Media Study, State University of New York at Buffalo. He is currently Programs Coordinator at the Experimental Television Center in Owego, New York, where he has been an Artist-in-Residence since 1974. Bode has been the recipient of two Creative Artists Public Service Program Fellowships in Video (1975 and



Still from *Cantaloup* by Steina.

1981) and of a co-production grant from the New York State Council on the Arts for "Computer and Video Processes." Bode's videotapes have been shown nationwide as part of the 6th Annual Ithaca Video Festival, as well as in one-man and group shows at The Kitchen, The Museum of Modern Art, Global Village and Anthology Film Archives in New York City, the Everson Museum in Syracuse, SUNY/Binghamton, Media Study/Buffalo, SUNY/Buffalo and the Herbert Johnson Museum in Ithaca. His videotapes are in the permanent collections of The Kitchen, Experimental Television Center, the Satellite Video Exchange Society and Media Study/Buffalo.

December 3 (Thursday)

8:00 PM

207 Delaware Avenue

STEINA:

Introduction to Image Processing — A Lecture/Presentation

Media Study/Buffalo continues its series, ELECTRONIC IMAGES, with an explanatory overview of the types and techniques of electronic image processing, manipulation and generation by Steina. Steina, along with her husband Woody Vasulka, is a pioneer and continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns.

She will present examples of a variety of electronic images on tape, produced on analog and digital video tools by herself and other artists, and will discuss the processes by which these electronic images were produced.

Steina, born in Iceland, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year, and has been a seminal force in the development of the electronic arts since 1970, both as a video artist and as co-founder of The Kitchen, a major video exhibition center in New York City. Her tapes have been exhibited and broadcast widely in the United States and Europe, and she has worked at The National Center for Experiments in Television at KQED in San Francisco, at The Television Laboratory of WNET in New York, and at KTCA in St. Paul, Minnesota, as an artist-in-residence. She was a

Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts. With Woody Vasulka, she had an exhibit, *Machine Vision*, at the Albright-Knox Art Gallery in October, 1978. Steina is Adjunct Professor at the Center for Media Study, State University of New York at Buffalo.

December 8 (Tuesday)

8:00 PM

207 Delaware Avenue

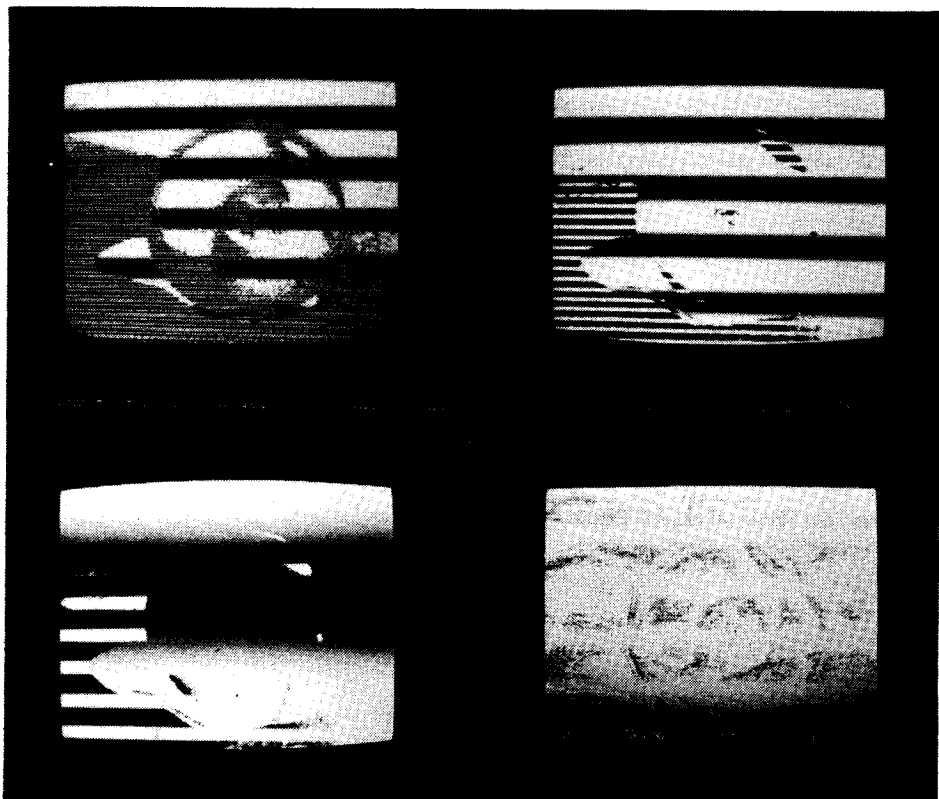
STEINA:

Presentation and Discussion of Recent Videotapes

Steina will present a selection of recent videotapes, including *Selected Treecuts*, *Cantaloup* and *Urban Episodes*, about which she provides the following commentary:

Selected Treecuts (1980, color, 5:35 minutes) - "This work is composed of a rhythmical collage of images of trees, conceived either directly from a camera or from camera images held briefly in computer memory. Additional movement is produced by an automatic in/out zoom lens."

Cantaloup (1980, color, 28 minutes) - "This tape is about the struggle to define the basis for computer control of a digital image device, for a descriptive language and necessary programming languages. The device was designed to be low resolution/high speed field by field operating tool. Its microprocessor-based architecture is a concept which can achieve transformations between two images at video field



Stills from *Floodlight Notes (With Shift)* by Peer Bode.

rate, pixel by pixel (pixel = picture element). The tape contains sequences ranging from the first artifacts of the machine to more program-demanding image transformations. For example, working with digitizing and storing the image in memory gives the option of manipulating the image in variable time. Another sequence (the zoom) shows the microprocessor at work as it must recalculate the position of horizontal and vertical addresses for each point within the video field, in order to achieve multiplication of images on the screen."

Urban Episodes (1980, color, 8:35 minutes) - "In the spring of 1975 I started to work on a series of installations and tapes all involving mechanical modes of camera control. The effort resulted in a collection of works which I call 'Machine Vision.' Ordinarily, the camera view is associated with human view point, paying attention to the human condition around. In this series, the camera conforms to a mechanized decision-making of instruments, with the movements and attention directed towards their own machine viewpoints."

December 9 (Wednesday)

8:00 PM

207 Delaware Avenue

HENRY COSHEY LINHART:

Presentation and Discussion of Videotapes

by himself and with The Loobies, his 'videoband,' including *Bog Rushes*, *Impersonations*, *Incriminations*, *Loitering in Disguise*, *Skank*, *Apex*, *Musical Chairs*, *Christmas Tape*, *Let It Snow*, *Triangle*, *Progress in Work*, *Comparing Apples With Oranges*, *Onomato*, *Squeeze*, and *Forbidden Planet*.

"I have been concerned with the perceptual space between the viewer and the video screen, and not allowing the viewer to be passive, which happens a lot with television. I wanted the viewer to be activated, to look at seeing and hear hearing. We learn how to see and what to look at: We're taught how to scan situations when we learn to read. There are certain visual phenomena that I wanted to work with. . .

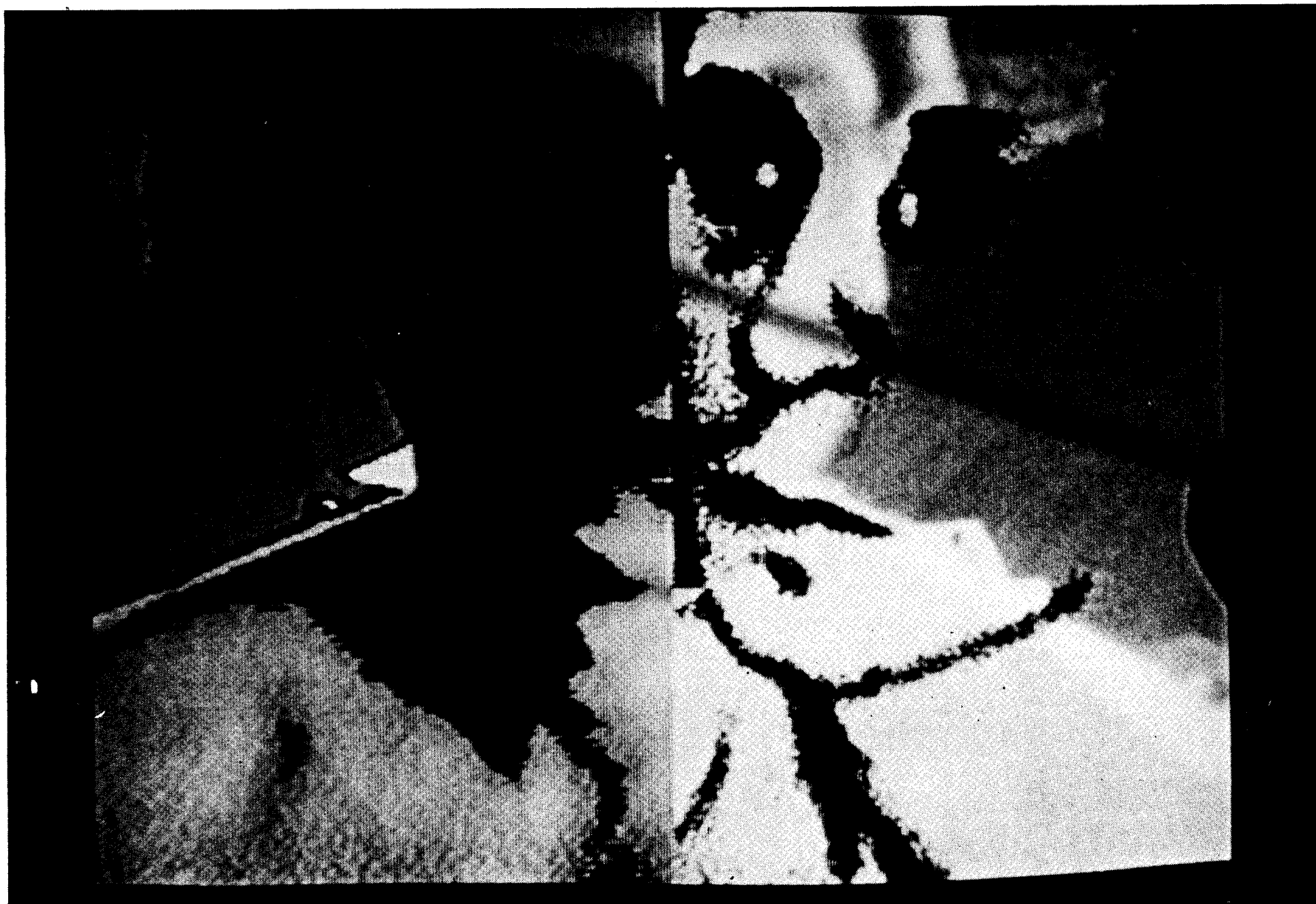
"I've been interested in visualizations of durations of time, and how time is understood through certain arrangements of images. . . The tape, *Bog Rushes*, can seem very short or very long. At the time I made it I was interested in actually imposing my idea on the viewer's perception. That's why it has very precise changes — I wanted to juxtapose an electronic rhythm with an organic rhythm. The bushes blowing and the very fast sequencing to an image of a black floor at half-second intervals create two different rhythms, one random and one controlled. I see it as presenting a display where the visual material essentially just refreshes itself very quickly — it's the same image only it changes

a bit as the wind blows the bushes and the camera angle shifts. What I wanted to do was to strip away (in that tape anyway) any references to anything else, and just have the light patterns, so the viewer doesn't have time to think, 'I wonder what this means.' The whole thing becomes an analogue for random organization, much like television snow. We need to structure random patterns. If you listen to a waterfall you start to hear waves, you start to hear voices, music. . . it's the same with television snow: people start to see patterns. In *Bog Rushes*, the light patterns keep flashing, the wind keeps blowing, you see light reflected off the bushes, and you start to arrange it. Some people say to me, 'Wow, how did you get those people under water, how'd you get the camera in there?' They see faces, figures, all sorts of things. It shows people can organize it in a lot of different ways. The main thing for me was the repeated stimulation to the eyes; it commands the viewer's attention. . .

"In some tapes I've set up an electronic situation and 'performed' to it. *Impersonations* is a self-portrait by looking like other people — I do Gertrude Stein, I do Klaus Nomi, I do Lee Harvey Oswald, Picasso, Harold Lloyd, but it's finally a portrait of me and the difference between the way I look and the way they look. I take it a step further in *Incriminations*, which is a kind of performance. I look directly into the camera — I'm actively involved by being an actor. . .

"I work with a lot of high-tech video equipment; synthesizers, colorizers, sequencers, and mixers, but I have a love/hate relationship with technology. . . I guess what I've been interested in is a piracy of technology; that one could work with television as an art form without subscribing to the regulations and even the tools of broadcast television. . . Recently I made a tape in which I didn't use any special video tools at all, only a camera, and in some ways it may be my best videotape. Now I'm making a tape in which I don't use any video at all.

Henry Coshey Linhart received his Masters Degree from the Center for Media Study at State University of New York at Buffalo, and has been working in video synthesis as an Artist-in-Residence at the Experimental Television Center in Binghamton/Owego, New York since 1977. His videotape, *Bog Rushes*, was shown in 17 U.S. cities as part of the Fifth Annual Ithaca Video Festival, and his works have also been exhibited at The Kitchen and Anthology Film Archives in New York City, State University College at Fredonia, SUNY/Binghamton and SUNY/Buffalo. Linhart is the video part of a video band known as The Loobies, which has recently performed at The Mudd Club in New York City and at Hallwalls Gallery in Buffalo. He has also directed a live cable show called "Punk Out!", been the Video Coordinator for the Tompkins County Arts Council and an Instructor at Tompkins-Cortland Community College.



Still from *Impersonations* by Henry Coshey Linhart. Photo by Milinda Shore.