With the technological development of minicomputers and low-cost scan
deflection systems it has become economically feasible for indivisual
exploration into the process of electronic image forming to be carried
out. In our own personal contact with such systems we have acquired
enough of the basic technological concepts to facilitate an indivisual
understanding and control of the medium in its dynamic state. We
therefore represent a new definition to the roles of artist and technician;
and ~~is~~ a ^new approach to the problem of a creative concept and its execution.
The complex means of electronic image generation amd manipulation at our
disposal warrant a thourough structural investigation and subsequent
de-mystification of such processes.

Our extensive experience with institutional heirarchy have reinforced
our sense of value in indivisual experimentation, and the history of our
involvement with the electronic arts guarrantees a continuation of such
work. It is our hope to gain support to administer our own two or three
year program modelled for maximum economic, organizational and creative
flexibility and growth; and which ~~maintains~~ maintains options for extending
our interests in varied directions.

We already have in our possession the basic tools of an image-forming and
control system. The initial signal display is a voltage controlled scan
deflection system. In order to choreograph or program complex visual
permutations in time a data processing module is interfaced with the deflec-
tion system through a digital to analogue converter. The display is then

rescanned and the resulting signal can be further treated electronically. Voltage levels and their visual equivilents can now be a manipulated by processing circuits which select image priorities to be assembled and colorized. This model permits a required compositional control over the image in order to attempt to notate the modes of generation, processing and display. We will explore the development of hardware suited to the artists purposes, including the incorporation of analog data acquisition devices and other variations of input and output systems. Since the video signal contains an audio component, and is suseptible to audio signal control, we cannot leave the sound spectrum ignored. The tools for working with electronic images are more complex, and as these are developed, they can be interfaced with electronic sound systems.

We can hope to illuminate the interrelationships which exist between these systems in an effort to understand the artistic possibilities these new electronic and computerized media hold in their own g right. It can easily be seen that there are many structural themes which can be found in two or three dimensional compositions as they are made to appear ona two dimensional plane. The conceptual evolution which probed these mysteries of form has uncovered various techniques of representing perceptual and spatial illusions as well as having created elaborate cultural sign systems. When adapting these approaches to electronic time, we can establish the medium within a context of all image forming processes, yet we will come to no prestructured conclusions as to the results of our inquiry.