

b. What experiments have you made, are you presently making, and do you plan to make with this medium?

2b. I've worked with everything from broadcast studio equipment, live camera/studio stuff, for experimentation as well as for broadcast, pure film mixing via video, multi-channel videotape mixing, to closed circuit, both professional and unprofessional quality machinery, and even just a camera and my own TV set. I have made some plans to build non-existent circuitry and redesign existing stuff into a sort of video synthesizer/mixer of grand proportions but the basic circuitry has never been available (or \$\$) to do any more than that with it. I would like, for the immediate present, to continue working with multi-channel and film mixing—everything else being so inadequately designed for yet.

## FRED BARZYK

BOSTON  
WGBH

b. I have made experiments in the *Mr. Silver series*, *Medium is the Medium*, the *Rockefeller Artists* project and *America, Inc.* of both technological and conceptual nature. At present, I am not involved in any experiments but have submitted a proposal for a national double-channel experiment involving both Public and commercial networks.

## VINCENT GIULIANO

BUFFALO, NY

b. There are a large number of activities in which I am involved in making videotapes and using this medium. I am currently teaching the second semester of a 2-semester videotape workshop course, training some 18 students in the advanced use of this medium. I have also sponsored a number of ad hoc video training workshops, and have worked with it in a variety of other ways. **Vincent Giuliano**, Director Center for Information Research, Faculty of Engineering, State University of N.Y. at Buffalo.

## STAN VANDERBEEK

BOSTON WGBH

... as a painter I began to turn from the "object" tradition (and the museum tradition on which it is based...) turning from the real world... so to speak... to the illusory world, so to speak... I want to paint with light, virtual images, the magic of projected images, and explore the sense of photo-reality, the new undefined visual language of movies. In the future scale of world order it is perfectly clear that entirely new visual techniques, symbols, languages, media, must be explored so that the dialogue that the individual man has with the sense of life and with his work can enter into world-wide dialogue with other individuals or other world-wide cultures. I believe the over-haul in symbolic form from the dadaist's to 13 channel data is just beginning! My particular work deals with the building of a proto-type-cineman-space-stage... a magic theatre (called a Movie-Drome) in which the audience will ultimately be able to control a considerable amount of the audio-visual presentation (the audience lies down at the outer edge of the dome so that the field of view for each person is the dome-screen). In the problem of environment and "aesthetic-logistics" it seems to me that it is becoming more and more a problem of "libraries"... In the case of movies image storage and retrieval, when and where we need them and want them in our lives... In theatres of this dome type I envision in the future simplified image storage and retrieval systems, not to mention new image and graphic generating techniques—(via computer and videotape... at which an artist will "perform" an image concept by instant selection plus image interplay... this could also be an "information concert"... (with literal and factual information in a very compact and intense form) we have turned a corner with film and TV when images can now be treated in much the same way that music is... endlessly and variable and dynamic... stored, and in motion... for instant recall...

... we are now going through a reordering of our visual semantics... outlook-insight and information absorbing process... instant electric libraries...

... teaching as a "performance". The theatre of "life" motion pictures as an experience machine, a possible way to replace "war" games with "peace" games...

... in the present media-mix, man as a metaphor... does not recognize man... we are entering an era of "approximate art" (note here the word "happening" has entered our life, a work-symbol standing for a series of events, about which the outcome is not predictable. the experiment that often ends up as a disposable work of art...)

... it is very important that art and life... interact and keep the social process self-conscious. we are entering an era of disposable art... synthetic media

As an artist I'm mainly interested in creating artistic works with the medium, however my background winds up getting me interested in fiddling with hybrid circuitry, though that is not a main purpose.

LOREN SEARS

Overall concepts??? well, video is basically a time base ("real time") medium. That is, either for input and/or output yr dependent on recorders which don't do nothing unless they're moving. And they must be moving for some awkward length of time in order to "lock in" to sync, etc. So yr fighting the machinery if you stop the god damn things. The moral then is "keep things rolling." Work from end to end of your videotape piece, don't stop for edits but work in multiple passes. This enables one to pay more attention to the overall trajectory of things, keeps a lot of the tedious operations out of the way of "creative" attentions, and gets more done in less time. This is perhaps a distillation of my experiences in union-controlled studios where any set-up change takes too much time and difficult communication is made impossible by having to work through disinterested technicians, etc. But has also something to do with my basic concern with the musicality of the medium. (It ain't a discrete process like film, even the eventual screen "picture" is never still and besides it ain't a "picture"). I have perhaps over exaggerated this last aspect but feel video is most importantly a process into which you insert your own physiology, that already the "referential" mode has subsided and the persistent use of that by tv-film productions, stage shows, etc., IS what puts anyone to sleep when watching, that the "objectivity" of the screen is the thing, where a real chance exists, what with all this magic of electronics, to have some real visions, the color/photoelectric gizmo there in the room is what yr watching, and it's performance is what you see and a picture-of-whatever couldn't matter less. I find most all professional people ignorant of any aspect of video other than it's unfortunate picture-making capabilities. Books and snap-shots.

1. I am using video as part of the instructional program in the School of Information and Library Studies: (1) to facilitate teaching of courses, and (2) to facilitate the training of future information specialists, communications specialists and librarians in the use of what relatively inexpensive video equipment, basically as another tool for communications; (3) I am also concerned with the production of artistic videotape programs, and (4) in the use of this medium for having impact on the library and information science professions of which I am a member. This has been going on for two and a half years.

h. Some of the information I would like to obtain from other people who are experimenting with videotape in the United States and other places is "what is the job market for people who are trained in this medium." Very specifically, if we give Master's degrees in Media Communications with emphasis on the production of videotape, will these people be able to secure professional-grade jobs and if so where.

f. I recommend everyone on the American continent use the International Video Corp. (IVC), 1" videotape recorder, any model they wish, and the Shibaden ½" videotape equipment for economy set-ups. These will be standards for the new television exchange. We must all use the same equipment—the ones stated are the best made now and hopefully in the future.

ERIC SIEGEL

We are using Phillip's Plumbicon cameras and switcher, Miratel monitors and scope, Sony monitors on the cameras, an Ampex 5100 VTR and a Telebeam for projection. We own the VTR, Telebeam and some body braces for the cameras. When we put together another system we may not use Miratel equipment. However, everything else performs beautifully.

RICK STERNBERG

and artificial intelligence... social consciousness without decisions... (Levittown) social decisions without consciousness... (Detroit and Newark riots)... we confront the prospect of the "artificial man"... the "disposable" man... the dilemma of leisure...

... artificial intelligence and the rise of the computer... (The computer has been with us approximately 15 years... only in the year 1968 did it equal and pass the human brain's capacity for decision making... something over the order of 100,000 decisions a second...)

computers which will take over more of our conscious decisions... will completely change our information processing, making us less "conscious" by giving us more "decision energy"

... how will we make use of this new and extra decision energy, spare time and graphic possibilities...???

... it should make for the flowering of a mass, personal art, instant culture and incredibly subtle feedback situations... interplay techniques for man and machine... man-machine-dialogue... a culture-intercom...

... a flowering of a new technological art... a direction America is going anyway... (6 percent of the world's population has 50 percent of the world's phones...)

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## RICK STERNBERG

b. We've experimented with various methods of covering live events, attempting to achieve fluidity of camera movements (with new configurations of inexpensive equipment) and with new methods of displaying our product.

1. My educational background is in TV with a degree from Syracuse University. Since school ('66) I've been involved more in film production than video. I've done several short theatrical films and some industrial work. I've worked as a still photographer (freelance and for a fashion studio studio), and for NBC in the film department. The last job I had, before forming Vidification, Inc., was with Reeves Actron where for the first time I became very interested in video.

2.a. Up to that time my one experience with the medium was as a student in a commercially oriented TV Department and as a viewer of the shit on the air. I was pretty turned off by both. While at Actron, I got interested in live closed circuit TV and began to perceive video as a medium for a group experience (rather than an individual sitting before his set at home). Also at Actron, I met Larry VanPraag who was working there as an engineer. He and I later formed **Vidification, Inc., a company devoted to non-broadcast television production with a specific emphasis on large screen, live video projections.** We've been messing with this concept for about 6 months.

c. I'm rapidly moving toward the idea of the video image as a light source which can be colored, distorted, and altered to create patterns on a screen. These patterns may be representational or non-representational and generally exist as part of a total presentation. Whether the images are realistic or abstract they have one thing in common. That is the idea of visual amplification, (or video amplification, the term from which Vidification was contracted). We are amplifying some part of a visual presentation in much the same way as a P.A. system amplifies the audio part of a presentation. My experiments have involved combining projected video with other light sources. I've been working out masking techniques and ways of moving the video image so that it can be blended with a light show. I've also been developing my own simple light show to enhance our video show.

DOUGLSTON PARKWAY, NY

f. What equipment do you use? Own? Do you plan to continue to use this, or are you planning to switch to some other? Please comment on quality and efficiency of equipment now available to you.

f. I use Marconi Mark 7 color cameras and Ampex 2000 VTR's. I hope to be able to use light handheld equipment as soon as possible. The equipment I now use is of the highest professional quality.

Fred Barzyk

i. How do you think video can best be displayed publicly?

i. I find the video projecting screen the best way for the public to view it publicly. The tube is sort of a natural down trip. I mean, watching a box is just not too much fun on a large scale. Also, the captivity is lessened. I mean, people in a large group lose attention faster than with a screen. So I'm for the projector and color. I have recently seen a 2" video tape blow up to .35mm and projected on a large (movie-house) screen. That is an excellent way to watch it.

FRANK CAVESTANI

## JACKIE CASSEN NYC

... exploring, through the use of the computer graphics terminals at Bell Labs, read-outs on videotape of geophysical data. Recordings are made of the geophysical disturbances in the magnetosphere caused by solar rotation. The degrees of disturbances are tabulated hourly; the data is then translated and recorded into chromatic scales of pure melody, like Bach or Palestrina, and light compositions. During the solar eclipse in March some of these compositions were broadcast during the CBS Solar Eclipse Special. At Bell Labs working with Bruce Boller of NASA and Charles Dodge of the Columbia-Princeton Electronic Music Center.

... five performances in march of a quartet based on "For the End of Time," by Olivier Messiaen, in 8 movements, with the Aeolian Chamber Music Group at one of New Jersey's regional theaters. The performance combined video projected rear screen projection over which was superimposed reflected and refracted light imagery. The video projector was an Amphicon 220.

... Throughout May performed "sun spot" music for three voices along with pieces from Bartok, Ives, Bach, with the Aeolian Chamber group.

... presently, with an initial grant from the New York State Council on the Arts, will begin videorecording various media artists, in process, their working and living. The distribution is envisioned much as records are today, with royalties going to individual artists.