

Working with the television monitor as the prime surface of aesthetic occurrence rather than as the conventional display of photographed reality, Center artists seek to understand and formalize principles of composition with electronic image and sound. Here broadcast television, and the theatrical, motion picture and journalistic histories which have comprised it, are set aside, and the medium's unique characteristics—electrical energy, two dimensionality in a fixed aspect ratio, time-dependence—are applied in studies of shape, movement, tension, volume, plasticity, texture, and duration.

To facilitate artists' dexterity with the new electronic implements, Center researchers design and construct original tools and equipment configurations. The Beck Direct Video Synthesizer, completed in 1971, generates shapes, colors and textures—many never before displayed on a television monitor—without the use of cameras or other optical devices. It is in use not only as a highly personal creative instrument, but also as a precise mechanism for psychological testing. The formations of video equipment at the Center are continually refined to provide optimum manageability for the artist; new versions of conventional broadcast studio gear are adapted and built to meet the demands of this work.

The Center has initiated a new area of study into electronic images and their relationship to man's individual and social life. Scientific aspects of this work are carried on jointly with professionals at other institutions. Unlike traditional broadcast research interested in measurements of audiences, the Center's concern is with the deeper meaning of the image-based experience. Monographs by Center staff members include reflections on art and politics, art and technology, and the philosophical and ethical aspects of public broadcasting. Current pilot studies are designed to better understand the psychological and cultural impact of images. The goal of this research is to explore visual and aural symbols as means of focusing political consciousness, the potential cross-cultural applications of visual symbols, the psychological experience of viewing television as it pertains to fundamental interpretations of reality, and aspects of the visual experience which affect public standards of objectivity and truth.

This fall the Center initiated a new public television training project based upon "across the board" service relationships with public television stations. The program's aim is to assist stations in those areas where the Center has particular expertise—experimental program design, graphics, specialized engineering techniques, and innovative relationships between the station, local artists, scholars and other resource persons.

KCTS, Seattle, and KPBS, San Diego, are the first two stations to participate in the new program. At KCTS the Center has helped launch an Artists Television Workshop with the support of the Seattle Arts Commission. Through exchanges of personnel, the Center will assist the station to produce a series of television prog-

rams utilizing the talents of local composers, dancers and visual artists. In San Diego, the Center is exploring new directions for local programming with the KPBS station staff. Additional training projects with other public television stations are being developed for 1973.

As television becomes increasingly available to groups and individuals not connected with established broadcasting institutions, the Center seeks to share its research beyond the public television community. Within the last several years the proliferation of low cost non-broadcast video gear, the emergence of UHF and cable outlets, and the possibilities inherent in home playback technology have drawn numbers of young people to videotape expression. A special three-year program begun in the fall of 1971 is establishing formal working and training relationships with students and faculty at several American universities to further the use of television as an artistic and educational tool. Through exchanges of personnel and videotapes, the Center will help initiate campus video workshops and assist students in moving systematically from basic aesthetic and attitudinal questions to the production of finished works.

Two such facilities are in operation at Southern Methodist University and The Rhode Island School of Design. In addition, The State University of New York at Buffalo has invited the Center to work with its own experimental video project.

VIDEO VOYAGE

We are warp minus ninety seconds and counting, 89, 88, 87, 86, 85, this is control we are go...this is systems we are go...this is audio and we are go...64...63...62...we are go on all channels...one minute and counting...stand by to warp...check list?...go...48...47...crew check...answer go...35...34...33...Howard?...Howard is go...Beck?...Beck is go...Jepson?...Jepson is go...Roarty?...Roarty is go...24...23...22...Hallock?...Hallock is go...Turner?...17...16...Turner?...15...answer Turner...14...13...12...Turner is go...minus nine, eight, seven, six, five, four, three, two, ONE...warp.....

Innerspace warp has launched a probe into the unknown...into videospace, to explore the vast uncharted reaches of electric dimensionality where few have ever traveled. The crew is part of the group of artists from the National Center for Experiments in Television who have been brought to San Francisco to explore the space behind the tube.

Stephen Beck, Aquarian (1950), is engineer and his direct video synthesizer like those of Eric Seigal and Nam June Paik is the control room for the voyage into video space. Beck's electronic karma began to manifest itself in the same way that Farnsworth's karma began to manifest itself...with a crystal radio. Tinkering with