PEOPLE'S VIDEO THEATRE

ANT FARM

Raindance Corporation

GLOBAL VILLAGE

EAT

VIDEO WORKSHOP AMSTERDAM

MINERVA

HOMESKIN

CHARLES BENSINGER

TVX—LONDON VIDEO CO-OP

STUDENTS

PEOPLE'S VIDEO THEATRE

VIDEOREEFS

ENVIRONMENTAL CINEMAS

EAT

BINGHAMTON, NY

RICHARD KLETTER

SHELLEY SURPIN

ALLEN RUCKER

MINERVA

VIDEOREFEX

DIAL ACCESS VIDEO TAPe TV

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STUDENTS
VT IS NOT TV. IF ANYTHING IT'S TV FLIPPED INTO ITSELF. Television, as the root of the word information, has to do with unfolding distance. Videotape has to do with unfolding information.

We must do away with the absolutely specious notion that everybody has to earn a living. It is a fact today that one in ten thousand of us can make a significant contribution. Each had camped and hunted near a certain cove and that area on their maps was larger than they had thought.

It is now time to introduce myself! I have been researching and developing the possibilities of television for about 10 years to help express my vision of the future. In 1967 I exhibited my videotape experiments at the Howard Wise Gallery in the show "TV as a piece, as the television effects artist." In 1969 I exhibited my videotape experiments at the Howard Wise Gallery in the show "A Creative Medium," along with other artists. After the show I went to Europe.

In 1960 I exhibited my videotape experiments at the Howard Wise Gallery in the show "TV as a Creative Medium," along with other artists. After the show I went to Europe.

In 1960 I went to England and worked for the University of London Goldsmiths College. Including videotape... I was disappointed that I had been beaten to the punch, and so I just continued for the amusement of myself and friends. It became quite a hobby. I used all kinds of tricks with项目s as well as experimenting with scalloped techniques and some others.

Biography: Eric Siegel

July 1944 I was born.

I'm going under the assumption that television effects artist. I'm going under the assumption that television effects artist. I'm going under the assumption that television effects artist. I'm going under the assumption that television effects artist. I'm going under the assumption that television effects artist. I'm going under the assumption that television effects artist.

"Psychedelivision" is the theme using the remotes. I did this for months with the existing controls and use a magnet (I had no knowledge of anyone working with magnets at the time). I made a remote control panel for the color gun without the control switches that activated them. I would "paint" a magnetic image on the screen and then sit back and play variations on the theme using the remotes. I did this for months before I saw one of Nancy Payo's presentations at the MUNICH World is Watching, "everybody wants to get into it. (As in "The Whole World is Watching," everybody wants to get on TV, somehow...) Hopefully phononics will change that. So will home TV and library TV (or my New Republic prize, Jan. 1st). Now I'm trying to open up to artists and others—let material come from outside. Let people who have something they want to do or with television, do it...
b. What experiments have you made, are you presently making, and do you plan to make with this medium?

LOREN SEARS

Overall concepts?? well, video is basically a time been "real-time" medium. That is, unless for input/output you depend on recorders which don't do nothing unless they're doing. And they must be moving for some awkward length of time in order to "look at" or, even worse, wait for the machines to shut up again. The monitor is then the "keep things rolling" work to end and out of video processor, 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 individual elements out of the way of "creative" attention, and gets more done in less time. It is perhaps a manifestation of my experiences in uncontrolled studies where any setup change takes too much time and difficult communication is made impossible by having to work through descriptive electronics, etc. But this has something to do with my basic concern with the musculature of the mind. It isn't a character performance like I want, the visual screen "picture" is never still and besides it's a "picture" in a sense perhaps one exaggerated this aspect but video is most importantly a process into which you put your own physiology, andudy the "referred" mind has subverted and the persistent "real" thing that is within predictions, etc. It puts people to sleep to work as this watching the "reality" of where a real chance exists, what with all this there a lot of work, to have some real vacuous, the color/photoelectric game is there is the room is -or making, and it's performance is what you are and what a picture of what's happening there can fill out. I must avoid all professional people generate any aspect of video other than it's unstructured performance and keep the social process self-conscious. we are

FRED BARZYK

Vincent Giuliano is a Buffalo, NY, based experimental video producer and director with a career spanning the last two decades. He has been involved in numerous films and projects, including the Rockfeller Artists series in 1971. He is known for his innovative work in video and film, particularly his focus on interactivity and audience engagement. His projects often explore the relationship between technology and art, and his work has been exhibited in galleries and museums around the world. Giuliano's approach to video is characterized by a commitment to experimentation and a willingness to push the boundaries of what is possible with the medium. He is a pioneer in the field of video art, and his contributions have helped to define the genre. His work continues to influence artists and filmmakers today.
TED KRAYN

Boston

...many experiments with industrial tools and materials related to creating architectural art. A few series I've worked on involved wet-finished metal sculptures which led to similar environments; these studies involved new tools for creating music and light mottles.

...presently using computers to create abstract motion painting in motion which are turned into music electronically. I see visions as a possible way of creating a socially relevant art model for the computer age. This is a new medium being explored for the first time in the Arts Center, Munich, Germany. For this fiftieth year of the Institute for Advanced Visual Studies.

ROBERT KRAGEN

Philadelphia

I would like to see hardware developed and made available to artists that they might regard the use of television, that as a sort of leader/videotaper have an advantage of videotape for the training of people interested in low cost, simple solutions which permit interpretation of that movement and music.

MARK HATHORNE

NYC

... largely because of videotape. I was invited to join ANTHOS, an encounter center that is being set up by living room. And most of the people I've worked with (as a kind of artist/technician) have been interested in this. In some videotape workshops-electronic encounters, with ANTHOS this spring, I will be presenting to them that's what we哧 as we presented in using it with encounter groups is meant to get in touch with one another, and it's more complete mobility (constricted only by their cables).

FREDERICK STOLLER

ENCINO, CALIFORNIA

r. I always use a camera/recorder to run the equipment. The person is generally more familiar with groups than with TV. I occasionally use group members to perform demonstrations. I am still at the stage of feedback viewing whatever it is and others feel it is appropriate. I use half-inch Sony videotape with room lenses. I was two of these machines. Their quality is less than perfect but they are small and portable. A concept of that allows me to place the equipment right in the group. I am interested in projecting the group's video equipment has been the quality of its sound. Particularly for a group I would like to have better sound without complicating the equipment.

2. I would like to do some modification of the equipment to be used for this purpose. I think that by modifying the equipment people can relate to their own personal movements and feelings. This is a way to be able to be use a regular camera on to another with less loss of fidelity.

I would like to invite everyone to the show. Some people consider my own profession. It is possible that they might use television in a way which has not yet occurred to me or my colleagues. I am particularly interested in new forms of expression which may permit my equipment to be portable.

JOYCE WYDEN

NYC

I'm now working on a visual art work which will include the use of videotape at the Institute for Environmental Studies and in the Arts Center, Munich, Germany. I am using a list of experiments that is on little video/television work. I am aware that all you know who's shown where a Sony portable could be held at a good price and in the use of it, or something. I'd love to have that if I could tell you.

Videotape, visual feedback, professional information and feedback will be expressed via tape, and perhaps a documentary of the Phoenix House experience.

It was interesting to hear at East (Phoenix House) were stories. Some sketches show the type of visual effects were used. Being produced with a few of the tapes being used, I showed to a group of interested, interactive, hope for people. Being held in the showing, discussing, and embodying a few tapes which I have taken. The tapes are very good.

AL SCHEFFLIN

NYC

Saw the demonstration of Sony's new color cartridge unit... Big, big deal. It seems like a big fortune for color-coding tape cartridge so far. When they talk about "standardizing" the cartridges they mean everybody adopts their (1/4") tape.

FRANK KREYNS

ENGINO, CALIFORNIA

a. Have been using videotape feedback in the group for about one year. 2. I have been involved in a number of studies of feedback feedback in groups which will be published in the first two quarters of Computer Group Studies. The present research is being done in partnership with my colleague at the Minneapolis Institute of Art.

b. I am interested in very simple, inexpensive equipment that can yield results. I think our problem is that we should instantly identify a desired portion of the visual experience. It is an applied science that we need is not only a simple way of controlling two machines, people and machine to create interdependent and interdependent behavior as spontaneously and as easily as to have it available as immediately as possible. F. Indeed, if one is interested in psychological experiments, one could work with videotape. I am also interested in the use of videotape in therapy and our problem is that patients have caused psychiatrists to approach behavior adaptively instead of interdependently. So we need to work with increasing precision and are for the training of people in behaviour in which they see a desirable. The first four pages of this text has just come out.

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