

transparent. She attempts to obscure her identity and submerge her individuality for the chance encounter.

Rapimento e interrogatorio di una donna velata. La donna lotta per liberarsi dalle costrizioni dei valori tradizionali che la rendono schiava in una società oppressiva. Invisibile eppure emotivamente trasparente, mortifica la propria individualità per un incontro fortuito.

I forgot

Col. 2'30", 1982

This is a humorous look at the tension between knowing and not knowing what one knows; a look at feeling and not feeling and forgetting how to feel. Is no emotion better than emotion? Is forgetting no better than not forgetting? I forgot.

La tensione tra il conoscere e il non conoscere ciò che uno conosce, il sentire e il non sentire e il dimenticarsi di come si sente, il tutto visto ironicamente. Nessun sentimento è meglio del sentimento? Davvero il dimenticare non è meglio del non dimenticare? Io ho dimenticato.

Alone

Col. 3', 1982

This tape speaks of the tale within us all; the existential human condition of being ultimately alike. A figure that repeatedly recedes and advances through variations in camera zooms is separated by the vocabulary of aloneness. The simplicity of the image is contrasted with the agonizing sound of a woman's voice and the constant stream of words that designate negative emotions.

La condizione esistenziale, la storia che è dentro ciascuno di noi, dello scoprirci in definitiva tutti eguali. Il vocabolario della solitudine interpretato dallo zoom della telecamera, un flusso di parole per descrivere sentimenti negativi.

2nd hand need jerk

Col. 3', 1982

With images of a woman's naked suicide, sacrifice and seduction, this tape explores the issue of unrewarded productivity in a society

that commodifies real product and co-opts it in the process of packaging it. The visual vocabulary of commercial tv (sex, violence, and money) is ironically applied to question the economy of morality. Voices: Ronald Reagan and J. Harrison.

La produttività non retribuita in una società consumista vista attraverso le immagini del nudo suicidio, sacrificio e seduzione di una donna. Le voci sono di Ronald Reagan e di Julie Harrison.

Woody Vasulka (USA)

Artifacts

Col. 23', 1980

Collection of images initiated by basic algorithmical procedures. The «Digital Image Articulator» (or simply «Imager») was designed and produced by Schier/Vasulka specifically for the purpose of studying real time video image performance (see also description of tape «Cantaloup»). By real time it is meant that all operations are performed on field by field basis (60 fields per second of television standard) and further indicates a severe time competition for processing of each picture element. «Artifacts» portrays rather simple functions, mostly in the range of Boolean primitives and simple arithmetic operations.

Steina & Woody Vasulka (USA)

In search of the castle

Col. 11'30", 1981

Originally a study of wide angle lens performance, the videotape became later suitable for variations of algorithmical processing through the «Vasulka Image Articulator».

Sketches from the South-West

Col. 21', 1982

South-Western landscapes, seen and conceptualized through various mechanic-optical-electronic systems.

The Vasulkas



**Brad Smith, Steina & Woody Vasulka
(USA)**

Progeny

Col. 18'30", 1981

After seeing an installation of Steina's «Machine Vision», sculptor Bradford Smith suggested that his work be explored in video. As in «Machine Vision» all camera movements are pre-programmed mechanically and optically and executed without further intervention. This same principle was applied to the electronic processing later.

Steina Valsulka (USA)

Selected treecuts

Col. 9'50", 1980

The movement in this tape is produced by an automatic in/out zoom lens and rotating prism. It is composed of a rhythmical collage of image of trees, conceived either directly from the camera or from camera images held briefly in a computer memory.

Urban episodes

Col. 8'35", 1980

«Urban episodes», shot in Minneapolis, is the latest in a series of installations and tapes, all involving mechanized modes of camera control. The collection on these works is what Steina calls «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 view points.

Cantaloup

Col. 27'50", 1980

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 micro-processor based architecture is a concept which can achieve transformations between two images at video field 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 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.

Tom Dewitt, Vibeke Sorensen, Dean Winkler (USA)

Aquarelles

Col. 8', 1981

An abstract motion graphic of variety music. The artists use electronic and video synthesis techniques. The visualization imitates watercolor imagery with a flowing evolution of forms and colours set to an original music composition by Vibeke Sorensen.

Computers e sintetizzatori imitano immagini di acquarello, accompagnate dalla musica di Vibeke Sorensen.

Koan

Col. 3', 1981

The Zen riddle asks, «What is the sound of one hand clapping?» The artists answer with a light music work which might well inspire enlightenment for those who meditate on sight. The visualization draws from palette knife oil painting. The original piano score was composed and performed by Vibeke Sorensen.

L'indovinello Zen domanda: «Qual'è il suono di un applauso, quando è una sola mano ad applaudire?». Una risposta dell'artista illuminante per coloro che meditano sulla vista.

Tempest

Col. 4', 1981

A work of visual music which reflects the feeling of a summer squall. The eye is focused on a series of abstractions which unfold in gusts of atmospheric energy. The surrealistic eye which frames the image is the center of the storm.