Steina & Woody Vasulka
Video Works
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In holding this exhibition we would like to express our sincerest thanks to the following individuals and institutions for their kind cooperation.

Steina VASULKA
Woody VASULKA
Melissa DUBBIN
イメージフォーラム
Electronic Arts Intermix

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Steina & Woody Vasulka Video Works
ICC Collection

スタイナ & ウッディ・ヴァスルカ ヴィデオ・ワークス

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NTTインター・コミュニケーション・センター (ICC) シアター

〒163-1404 東京都新宿区西新宿3-20-2
東京オペラシティタワー4階

NTT InterCommunication Center (ICC) Theater

3-20-2 Nishishinjuku,
Tokyo Opera City Tower 4F
Shinjuku-ku, Tokyo 163-1404, Japan
Steina and Woody VASULKA
On location in Chaco Canyon,
New Mexico gathering images for "The West".
Photo by Meridel RUBENSTEIN, 1981.
1: Summer Salt
2: Bad
3: Voice Windows
4: Lilith
In the Land of the Elevator Girls

In Search of the Castle

1: The Commission
2: Artifacts
Steina VASULKA (born 1940, Iceland) and Woody VASULKA (born 1937, Czechoslovakia), have been experimenting with images and sounds since the early 1970s and are considered among the pioneers of media art. Working with engineers, these two artists have researched and experimented with computer graphics and the DVE (Digital Video Effecter), an articulator technique crucial to television programming today. In the process of developing electronic imaging tools themselves, the VASULKAs have created an expressive language of electronic image-making. It is not uncommon for media artists to collaborate with engineers when creating a work or developing tools, as did Nam June PAIK with ABE Shuya on «Paik/Abe Video Synthesizer». The VASULKAs have worked with engineers such as Steve BUTT and Bill ETRA to develop the Scan Processor and many other electronic image processing devices. Following upon such efforts, they organized EIGENWELT DER APPARATENWELT (PIONEERS OF ELECTRONIC ART, Ars Electronica, 1992) introducing the developers of audio and visual devices for media art.

The success of video is due in part to the fact that it is a convenient way to record images. But because it does so electronically, it has also made possible a new form of expression. The VASULKAs have utilized this potential in producing their videoworks, in the process of acquiring the vocabulary of electronic imaging. In his current installation «The Brotherhood», Woody VASULKA has reworked and pushed to new levels the language of electronic imaging from his «Art of Memory» (1987), which thematizes twentieth-century war as "memory" = "myth."

This exhibition includes 32 of the VASULKAs videoworks, from Steina VASULKA's record of her 1970's performance repertoire «Violin Power» (1970-78) to Woody VASULKA's «Art of Memory», and represents a retrospective of their numerous experiments.

スタイナ・ヴァスルカ（1940年、アイスランド生まれ）とウィッディ・ヴァスルカ（1937年、チェコスロヴァキア生まれ）は1970年代初頭から映像や音響の実験を続けてきたメディア・アート界のパイオニアといえるアーティストです。この2人のアーティストは、テレビ番組などで見られるDVE（デジタル・ヴィデオ・エフェクター）やコンピュータ・グラフィックスの研究、実験をエンジニアとともに行ない、電子映像技術を開発することからその表現言語を獲得しました。テクノジー・アートの世界では、ナムジュン・パクと阿部修也との「パク／アベ・ヴィデオ・シンセサイザー」などのように、アーティストがエンジニアと共で作品を作ったりツールを開発するということは珍しいことではありません。ヴァスルカ夫妻もまたスティーヴ・ラトやビル・エトラなどのエンジニアと共でスキャン・プロセッサーやその他多くの電子的映像変調装置を開発しています。また「エレクトロニック・アートの開拓者たち」（1992）と題したテクノジー・アート、メディア・アートにおける電子映像、音響装置の開発者たちを紹介する展覧会を組織しています。

ヴィデオはその簡便さゆえに革新的映像記録メディアとして現在のように普及したわけですが、映像を電子的に記録するという点で新しい表現素材としての可能性も秘めていました。ヴァスルカ夫妻の映像作品は、そうした電子的映像表現のヴァチャブラリーを獲得するための道のりだったと言えるでしょう。そしてウィッディ・ヴァスルカは、1987年の作品「Art of Memory」において20世紀の「記憶」＝「神話」としての戦争をテーマに、その電子的映像言語を総合し、完成させ、新たな次元の段階、現在のインタラクション作品へと結実させていくことになります。

本コレクション展はICCの収蔵するスタイナ・ヴァスルカの1970年からのレパートリーでもあるパフォーマンスの記録「Violin Power」（1970-78）から、ウィッディ・ヴァスルカの「Art of Memory」（1987）にいたるヴァスルカ夫妻の映像作品32作品を上映し、その実験の数々を回顧するものです。
The VASULKAs: Digital Art’s Agenda-Setters

MORIOKA Yoshitomo

Image Theorist / Associate Professor at Tokyo Institute of Polytechnics

Speeding across networks and suffusing displays with true colors like haiku composed of bytes of digital technology, recent developments in media art herald the birth of a new art form that should be celebrated in its own right. Yet the digital snobs in Japan, it seems, are either feigning amnesia or have chosen to remain ignorant of digital image pioneers such as Ed EMSCHWILLER, John WHITNEY, and Steina and Woody VASULKA. This is unfortunate.

During the late sixties and early seventies – the era of video art represented by PAIK’s ingenious TV sculptures – the VASULKAs engaged a completely new sphere of issues by constructing a narrative of digital space. Nearly a quarter of a century later, the ultimate goal of their numerous experiments-installation works that span «Hybrid Automatic Theater» (1990) to «The Brotherhood» series (1994 – ) – cannot be reduced to the notion of "an interactive experience." After all, how many interactive installations are as self-sufficient and indifferent to the enthusiastic visitor as those by the VASULKAs?

The numerous video artworks assembled here reveal that what the VASULKAs call digital space is founded on a world model which differs from current cultural codes of cyberspace and virtual reality, and originates from a unique technical experience. Their early tapes do not seek to be appreciated for their "content (videogram)"
as do films; they are documents that have realized the therapeutic force of physical action (for instance, «Violin Power» 1970 - 78); or are self-created test reels for analog or digital video processors, which they made in rapid succession after 1973 (for instance, «The Matter» and «C-Trend» both 1994). According to Woody VASULKA, their experimental videography, which consists of abstract modulations added to concrete video images, produces a "lexicon" for describing digital space. He states: "We believed at that time, and we still believe, that the circuits contain the language."

In 1980, the VASULKA's moved from the east coast of the United States to Santa Fe, New Mexico where they live today. Since then, their work has begun to change. Those changes can be seen in works like «The Commission» (1984), which is based on a PAGANINI tale. This work highlights a narrative dimension, noticeably absent during their New York and Buffalo period. «Art of Memory» (1987), which premiered at the 1987 Ars Electronica, is a masterpiece and a complete video artwork. It thematizes the anguish of Robert OPPENHEIMER, head of the Manhattan Project. A fluid and lyrical layering, «Art of Memory» consists of a recording of OPPENHEIMER's expressions of remorse, clips from a war documentaries, and an angel prompter that appears to represent OPPENHEIMER's conscience.
For Woody VASULKA, the Central European landscape of Czechoslovakia where he lived through his late twenties, represents a stratified memory in which nature and history are given equal significance. The new world, in turn, serves as a vast landscape that vigilantly remembers and submits only to the laws of nature. One wonders whether these two landscapes have been integrated in VASULKA's work, or whether the gap between them remains... These newer works, however, are not confined to the developments of one artist. They should be seen as significant moments in the history of video art, which commemorate its transformation from a collection of superficial electronic images to the search for a structural law. Although rather evident, «Art of Memory» thematizes the powerful or paternal male’s rapport to technology and serves, for the most part, as the source for «The Brotherhood», which is constructed from discarded military paraphernalia.

The VASULKAs are among those who have set the agenda for digital art. Over the course of their twenty-year-career, they have systematically considered the body, memory, and the pathologies of power and fear, subjects which much of contemporary media art has marginalized.
Steina Vasulka's Works
Violin Power
1970-78, 10:04 min., b/w, sound.
Phase Shifter: Harald BODE,
Scan Processor: Steve RUTT/Bill ETRA

Steina terms this procedural work "a demo tape on how to play video on the violin." Her background as a violinist and her evolution from musician to visual artist is referenced through an analogy of video camera to musical instrument. Steina is first seen in footage from the early 1970s, playing the violin and singing to The Beatles' "Let It Be." As succeeding segments trace a chronological progression, Steina layers imagery and time. The violin itself ultimately becomes an image-generating tool, as she connects it to imaging devices, creating abstract visual transpositions of sounds and vibrations. This unconventional self-portrait is a study of the relationship of music to electronic image.
Flux
1977, 8:10 min., b/w, sound.
Field Flip/Flop Switcher: George BROWN,
Scan Processor: Steve RUTT/Bill ETRA

A two character material,
water flow, and video noise are the basic sources
of multi-directional movement within switched frames
or slow scanned noise fields.
_ Woody VASULKA

水の流れと映像ノイズという
2種類の素材を基本的なソースとして、
フレームのスイッチングやノイズ・フィールドの
スロースキャンにより、多方向への動きを見せる。
(ウッディ・ヴァスルカ)
Selected Works

Total program: 1979-82, 29:52 min., color, sound.

Bad
1979, 2:14 min.
The Image Articulator: Jeffrey SCHIER.

Urban Episodes
1980, 8:50 min.
Optical Instrumentation: Josef KRAMES. Produced by KTCA-TV, Minneapolis.

Summer Salt
1982, 18:48 min.
(Sky High 2:42 min.; Low Ride 2:59 min.; Somersault 5:14 min.;
Rest 2:16 min.; Photographic Memory 5:10 min.)
Steina’s works from the late 1970s and early 1980s are exercises in the phenomenology of vision and the redefinition of space and landscape, as articulated through mechanized, optical, and electronic devices. «Bad» is a technical exploration of several commands in the VASULKA’s Buffer Oriented Digital Device, which controls digital imaging functions such as up/down and right/left movement, as well as the stretching and squeezing of the image. Steina uses her own face as visual material, rhythmically dismantling and reconstructing her self-image. «Urban Episodes» is a striking phenomenological study in an urban landscape, an exhilarating restructuring of physical space that defies expected modes of seeing and the laws of gravity and reflection. In a public plaza in Minneapolis, Steina set up a motorized, rotating Machine Vision Device, which includes mirrors and two cameras that pan, tilt and zoom. «Summer Salt» is a dramatic exploration of the phenomenology of space and vision, as Steina uses mechanical and electronic devices to physically investigate the southwestern landscape. This artificial vision allows the viewer altered perceptions and spatial perspectives. The five segments include dynamic exercises with Steina’s mirrored lens attachment, the physicality of unexpected camera placement, and electronic manipulation of the textures and colors of the landscape.
Selected Treecuts

1980, 8:11 min., color, sound.
The Image Articulator: Jeffrey SCHIER.

«Selected Treecuts» is a formal examination of the distinction between camera-generated and digital images, and a layered juxtaposition of contrasting representations of reality. The methodology of the tape is simple: a zoom lens moves slowly in and out on a group of trees, alternating between digitized and camera-generated, "real" images. The movement in the tape is produced by the automated zoom lens and rotating prism; the images switch rhythmically between camera images and digital images held briefly in computer memory. The contrast between the "real" camera images of trees and the frozen, digital computer images forms an essay in motion and stillness, the organic and the synthetic, tracing a trajectory from the photographic to the electronic.
Cantaloup

In cooperation with Jeffrey SCHIER and Woody VASULKA.
A production of the TV Lab at WNET/Thirteen.
The Image Articulator; Jeffrey SCHIER.
1980, 27:54 min., b/w and color, sound.

«Cantaloup» is an informal documentary on the VASULKA’s Digital Image Articulator, a sophisticated imaging device they designed with Jeffrey SCHIER. Using image material such as a cantaloup and the three artist/designers as image material, Steina explains the capabilities of the machine, including its real-time imaging ability and the articulation of images in a form of a digital code. She describes the varying sizes of pixels (picture elements), the layers (or slices) of color and tone that can be derived from one image, and techniques such as "grabbing" the image and multiplying it. This document offers a highly informative, spontaneous demonstration of a complex imaging device.
In collaboration with Joan LA BARBARA.
Music: Joan LA BARBARA.
Scan Processor: Steve RUTT/Bill ETRA, The Hearn Video Lab.
1986, 8:10 min., color, stereo sound.

Voice Windows

Sound, as visually manifested through electronic imaging, becomes a spatial component in this exquisitely rendered confluence of landscape, music and digital manipulation. Singer/composer Joan LA BARBARA performs a series of voice chants and intonations, creating energized patterns on a grid of horizontal lines that recalls a musical scale. This animated line pattern, vibrating and dancing to the energy generated by LA BARBARA's voice, is inscribed onto moving imagery of the southwest landscape. Through electronic imaging, the energized patterns themselves act as "windows" that reveal yet another layer of landscape imagery, creating intricate fields of illusory spatial transformations.

風景と音楽、そしてデジタル処理の、この極めて美しい融合の中で、音は、電子的な画像処理によって視覚的な表現を与えられ、空間の構成要素となる。歌手であり作曲家であるジョアン・ラ・バーバラが、声による一連の旋律と抑揚によって、音階を思わせる、水平線が織りなすグリッドの上に、力強いパターンを作り出している。この生き生きとしたラインパターンは、ラ・バーバラの声が生み出すエネルギーに合わせて震え、踊り、移り行く南西部の風景のイメージの上に刻まれる。電子的画像処理によって、この力強いパターンは、風景イメージの中にさらにもう一つのレイヤーを明らかにする「窓」の役割を果たし、空間を幻感的に変形させる、入り組んだフィールドを作り出している。
Lilith

In collaboration with Doris CROSS.
The Hearn Video Lab.
1987, 9:12 min., color, stereo sound.

In «Lilith» – a name that evokes biblical and mystical references – Steina alters and manipulates the face of a woman (painter Doris CROSS) so that it is submerged within a natural and technological landscape. Employing the imaging techniques of focal plane shift (altering the depth of field) and frame "grabbing" (a succession of frozen images), she creates a constantly shifting visual field in which an image appears to exist in a constant flux of temporal and spatial planes.

The woman’s electronically distorted speech adds a further haunting dimension to this almost sculptural fusion of human figure and landscape.
A So Desu Ka

Dancers: Saburo TESHIGAWARA and his ensemble
Co-editor: Hope ATTERBURY
Funding: Hirofumi MORA of the Hitachi Corporation
The Japan/United States Friendship Commission
The Rockefeller Foundation
The American Film Institute in collaboration with
The National Endowment for the Arts
1993, 10 min., color, sound.

In «A So Desu Ka» a musical syntax emerges from the visual point/counterpoint organized around duration, interval, rhythm, repetition, and series. This tape is organized around two categories of imagery: a selection of camerazooms, taken on travels in Japan, with progressive acceleration in speed and direction, and an emotionally charged meta-choreography of a dance troupe’s performance and curtain call. Steina’s compositional devices include flipping or reversing an image and playing it at imperceptibly different speeds on different screens, which gradually all synchronize at the same speed. These strategies are especially effective when the female dancer is bowing. The Lehars’ waltz the dancers use would be banal without the manipulations of Steina’s spectacular visual matrix, which transforms it into something at once exotic and poignant.

Gene YOUNGBLOOD

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Gene YOUNGBLOOD
1994年、私は鍛冶屋のトム・ジョイスと長い時間を過ごし、鉄の門を建造するプロセスをビデオに収めた。鉄の門がやや具体的すぎると思われたので、私はバーナーやすり、そして金床——火のすばやい明滅——によって加工される材料の激しい、そして荒々しい性質に注目することにした。古代にさかのぼる鍛冶の技が（Pyroglyphs）の初のインスピレーションであったが、すぐに鍛造や溶接において、バーナーや金のこが生みだす音楽が、それに代わるものとなった。

そうしたイメージとそこで生みだされる音が、このほどトムにインスピレーションを与えることとなり、カメラのために特に木や紙、金属、液体などをバーナーで焼いてくれた。処理された音は、作品を構成するにあたってのガイドとなった。イメージはしばしば速度を落とし、逆転したり上下反転したりしている。（スタイナ・ヴァスルカ）

In 1994 I spent long hours with blacksmith Tom JOYCE video taping the process of building an iron gate. I found iron gates a little too concrete, so I closed in on the intense and violent nature of materials being manipulated by torches, files, and anvils – the rapid flicker of flames. The initial inspiration for «Pyroglyphs» was the ancient art of blacksmithing, but soon became a musical treatise of hammering and welding, blowtorches and metal saws. Those images and the sounds they made in turn inspired Tom to torch wood, paper, metal, and liquids specifically for the camera. The processed sounds, became a guide for arranging the work into a composition. The images are often slowed down, backwards or upside down. _Steina VASULKA
My background is in music. For me, it is the sound that leads me into the image. Every image has its own sound and in it I attempt to capture something flowing and living. I apply the same principle to art as to playing the violin: with the same attitude of continuous practice, the same concept of composition.

Since my art schooling was in music, I do not think of images as stills, but always as motion. My video images primarily hinge upon an undefined sense of time with no earth gravity. It is like a duty to show what cannot be seen except with the eye of media; water flowing uphill or sideways, upside down rolling seas or a weather beaten drop of a glacier melt.

The idea is that perhaps the audience could feel a part of this creative trance, living for a moment in a mental world where they have never been. _Steina VASULKA_
Steina & Woody Vasulka's Works
Home

Dual Colorizer: Eric SIEGEL.
Video Sequencer/Video Keyer: George BROWN.
Line-locked Strobe: Steve RUTT.
1973, 16:47 min., color, sound.

"Home" is an early experiment in which the VASULKAS transform ordinary household objects through analog imaging devices. With humor and a sense of spontaneous discovery, they animate everyday objects through the application of electronic effects which serve as a primer of early imaging techniques: horizontal drift of layered image planes, colorizing, keying. Apples, shoes, bottles, teapots come to life in surreal tableaux that suggest psychedelic MAGRITTE paintings, as the VASULKAS transform still lifes through the inner dynamic of electronic image processing.

《Home》は初期の実験的作品であり、ヴァスルカ夫妻は日常的なありふれたものをアナログ画像処理装置によって変容させる。そこではユーモアのセンスとふとした発見の精神とともに、レイヤーとして挿入される画像面の水平移動や彩色処理、キーイング（画像の切り抜き）など、初期の画像処理テクニックの基本となる電子的なエフェクトをかけることによって、日常のものたちに生命を与えている。りんご、靴、ビン、ティーポットなどの静物が、ヴァスルカ夫妻の電子の画像処理の内なる力によって変容し、マグリットの幻覚的な絵画を思わせる超現実的な描写の中で、生き生きと動きだす。
Golden Voyage

6 Input Keyer-Mixer/Gen-Lock System: George BROWN.
Dual Colorizer: Eric SIEGEL.

In this early work, an electronic homage to MAGRITTE, the VASULKAS demonstrate fundamental imaging techniques. Inspired by MAGRITTE's painting «La Légende Dorée», this exercise employs a three-camera set-up, with images layered through a multkeyer, to create the illusion of objects moving through spatial planes. Loaves of French bread embark on a surreal video journey through electronic landscapes, finally arriving in an abstract space. The spectacle of the animated loaves adds a playful spontaneity to this early articulation of illusory space and three-dimensionality in video.

Steina and Woody Vasulka 31
Selected Works I

Total program: 1974, 30:30 min., color, sound.

Solo For 3
4:15 min.
Programmer/Multikeyer/H.D.Variable Clock: George BROWN.
Dual Colorizer: Eric SIEGEL.

Soundgated Images
9:22 min.
Programmer/Multikeyer/H.D.Variable Clock: George BROWN.
Waveform Generators: Steve RUTT.
Scan Processor: Steve RUTT/Bill ETRA.
Dual Colorizer: Eric SIEGEL.

Reminiscence
4:48 min.
Scan Processor: Steve RUTT/Bill ETRA.
Colorizer: Eric SIEGEL.

Noisefields
12:05 min.
Sequencer/Multikeyer: George BROWN.
Dual Colorizer: Eric SIEGEL.
This program presents the VASULKAS’ early formal experimentations with analog image processing and their investigations of multiple camera set-ups and keyers to articulate spatial, temporal, and sound/image manipulation. «Solo For 3» is a didactic yet playful exercise in which three cameras were trained on three different images of the number three. Image planes are layered, arranged and sequenced; the result is a multifaceted choreography of numbers.

«Reminiscence» is an otherworldly record of a Portapak walk through a farmhouse in Moravia, the site of Woody VASULKA’s youth, as seen through the transformative effects of the Rutt/Etra Scan Processor. Images become eerily sculptural, fading in and out of abstraction, as if in evocation of memory. «Soundgated Images» is an early example of the VASULKAS’ ongoing explorations of interfacing modes of simultaneously generated sound and image, in which abstract, processed images are transposed as electronic sounds. «Noisefields» is an important example of these early experiments, a visualization of the materiality of the electronic signal and its energy. Colorized video noise (or snow) is keyed through a circle, producing a rich static sound that is modulated by the energy content of the video.
Selected Works II

Total program: 1974, 21:57 min, color, sound.

Heraldic View
4:21 min.
Multikeyer: George BROWN.
Waveform Generators: Steve RUTT.
Dual Colorizer: Eric SIEGEL.

Soundsize
4:40 min.
Scan Processor: Steve RUTT/Bill ETRA.

I-2-3-4
7:46 min.
Programmer/Multikeyer/H.D.Variable Clock:
George BROWN. Dual Colorizer: Eric SIEGEL.

Telc
5:10 min.
Scan Processor: Steve RUTT/Bill ETRA.
Colorizer: Eric SIEGEL.
Here the VASULKAS continue to develop the imaging potential of artist-designed electronic devices, as they formally analyze and deconstruct the inherent materiality of video. In «Heraldic View», an oscillator-generated pattern drifts over a camera image of bricks and stone, the patterns modulated by sharp bursts of voltage generated by an audio synthesizer. «1-2-3-4» is an exercise in animating numbers, using four cameras and a multikeyer to re-order and layer the image planes. «Soundsize» continues the VASULKAS' investigation into the relationship of sound and image. Here a pattern of dots is modulated by sounds generated from a synthesizer, changing size and shape in a visual manifestation of electronic sound. In «Telc», a Rutt/Etra Scan Processor is used to transform portapak images from a trip to a town in southern Bohemia. Like faded memories, images of the landscape and people are sculpted and abstracted, as the energy of the image is translated into electronic scan lines.
Progeny and
In Search of the Castle

Progeny
18:28 min. In collaboration with Bradford SMITH.

In Search of the Castle
9:29 min.
The Image Articulator: Jeffrey SCHIER.

In these two works, the VASULKAS employ imaging tools to transform physical space and alter perception. "Progeny" is a collaboration with sculptor Bradford SMITH. SMITH's organic and sensual sculptural forms are transformed by the merging of one of Steina's Machine Vision Devices – a rotating, mirrored sphere with pre-programmed camera movements and optical transpositions – with Woody's digital processing. "In Search of the Castle" is a journey of personal, perceptual, and technical transformations. Driving in the industrial wastelands of Buffalo, New York, and taping through Steina's mirrored globe, the VASULKAS develop the central metaphor of a search. This work traces their odyssey from naturalistic to increasingly complex, image-processed landscapes, until they arrive at an abstract electronic environment, a synthetic space transformed by technology.
In the Land of the Elevator Girls

Assistance: Hirofumi MORA, Japan-United States Friendship Commission.
Produced by IMATCO/ATANOR for Television Espanola S.A, El Arte del Video.
1989, 4 min., color, stereo sound.

"In the Land of the Elevator Girls" uses the elevator as a metaphorical vehicle to reveal an outsider’s gaze into contemporary Japanese culture. The continual opening and closing of elevator doors serves as a succinct formal device, as the viewer is offered brief glimpses of a series of landscapes - natural, urban, cultural, and domestic. Doors open onto doors to reveal layers of public and private vision, transporting the viewer from theatrical performances and street scenes to an elevator surveillance camera’s recording of everyday life.
Woody Vasulka's Works
Selected Works

Total program: 1973-74, 29:01 min., color, mono, and stereo sound.

Vocabulary
1973, 4:17 min., stereo sound.
Multikeyer: George BROWN.
Scan Processor: Steve RUTT/Bill ETRA.
Dual Colorizer: Eric SIEGEL.

The Matter
1974, 3:56 min., sound.
Scan Processor: Steve RUTT/Bill ETRA.
Multikeyer: George BROWN.

C-Trend
1974, 9:03 min., stereo sound.
Multikeyer/H.D.Variable Clock: George BROWN.
Scan Processor: Steve RUTT/Bill ETRA.
Dual Colorizer: Eric SIEGEL.

Explanation
1974, 11:45 min., sound.
Multikeyer: George BROWN.
Dual Colorizer: Eric SIEGEL.
Scan Processor: Steve RUTT/Bill ETRA.
This program of early works includes didactic explanations of VASULKA’s image-making tools, and also charts his search for a new “grammer” of the development of these imaging techniques. «Vocabulary» is “designed to convey in a didactic form the basic energy laws in electronic imaging.” Here, a hand, as a metaphor for expression and gesture, and a sphere that symbolizes form are processed with a keyer, colorizer, and scan processor. «The Matter», «C-Trend», and «Explanation» are methodical, didactic works that deconstruct the essential elements of electronic imaging and then attempt to construct a syntax from those elements. In «The Matter», a generated dot pattern is re-sculpted into myriad three-dimensional forms and shapes by simultaneous sound and image generating waveforms. In «C-Trend», a view of traffic shot from a window is transformed and sculpted into permutations of abstract, three-dimensional forms. «Explanation» is a computer-generated cross-hatch of lines that becomes three-dimensional, defining shapes in a synthetic landscape of gradually shifting image position and size.

Woody Vasulka 43
**Artifacts**

1980, 21:20 min., b/w and color, sound.
The Image Articulator: Jeffrey SCHIER.

«Artifacts» is a didactic demonstration of the syntax and vocabulary of the digital image, via the electronic capabilities of the Digital Image Articulator. Woody's intent is to create a dialogue, a symbiotic relationship between artist and machine. "By «Artifacts»," he states, "I mean that I have to share the creative process with the machine. It is responsible for too many elements in this work. These images come to you as they came to me - in a spirit of exploration." Initiated by basic algorithmical procedures, the images coalesce to form an overall conception of the electronic vocabulary made possible by this technology. Woody works with a spherical shape and, in an ironic reference to the "hand of the artist," studies his hand as transformed by the Imager.

《Artifacts》は、デジタル・イメージ・アーティフィクレータの電子的な性能にもとづいた、デジタル・イメージの語彙と構文に関する説明的なデモリターションである。ヴァスルカの意図は、アーティストと機械の間の対話、すなわち共生的な関係を作り出すことにある。「《Artifacts》によって、私は創造的なプロセスを機械と分かち合わなければならないということを示したかった。それはこの作品の中にあまりにも多くの要素があるからである。あなたが見られるこれらのイメージは、探究する中で私が見つけたものなのであり」と彼は述べている。アルゴリズムによる基本的な手順に始まるイメージは融合し、この技術によって可能となった電子的な語彙の全体的なコンセプトを形作る。ヴァスルカは球形をもとに制作し、また「アーティストの手」をアイロニックに引用しながら、イメージャーによって変形された自分の手について考察する。
The Commission

Camera: Steina VASULKA.
With: Robert ASHLEY, Ernest GUSELLA, Cosimo CORSANO,
Ben HARRIS, Andrea HARRIS, David OSSMAN.
Set Design: Bradford SMITH. Editor: Peter KIRBY.
Audio Mix: Baird BANNER. Vocoder: Harald BODE.
Scan Processor: Steve RUTT/Bill ETTRA.
Digital Image Articulator: Jeffrey SCHIER.
1983, 40:00 min., color, stereo sound.

Applying his electronic imaging codes to narrative in «The Commission», Woody VASULKA develops a metaphorical image language to envision an epic electronic opera. The text, which is based on the relationship of violinist Niccolo PAGANINI (played by video artist Ernest GUSELLA) and composer Hector BERLIOZ (composer/performer Robert ASHLEY), confronts myths of Romanticism, history, and art-making.

Constructing a fantastic video theater, Woody stages a narrative of transformation, an intricately crafted blend of figuration and abstraction, in which imaging techniques serve as expressive visual syntax. Specific video effects are assigned interpretive meaning; reframed images proliferate within images in re-compositions that propel the narrative progression. «The Commission» is a pivotal work in the articulation of narrative strategies through all electronic image language.

(The Commission) においてウッディ・ヴァスルカは、彼の電子的な画像処理のコードを物語に適用し、叙事詩的な電子的オペラを描き出すために隠喩的なイメージ言語を展開する。ヴァイオリニストのニッコロ・パガニーニ（出演はヴァイオリニストのアーネスト・グゼッラ）と、作曲家エクトール・ベルリオーズ（出演は作曲家/パフォーマーのロバート・アシュリー）の関係に基づいたテキストは、ロマンチシズムの神話と歴史、そして芸術創造を問うものである。

ヴァイオニによる幻想的な劇場を作り出したヴァスルカは、具象と抽象を複雑で巧妙にブレンドさせた変容の物語を上演する。そこでは画象処理技術が表現力豊かな視覚的構文の役を果たしている。特定のヴァイオニ・エフェクトには説明的な意味が与えられ、再構成されたイメージが、作り直されつつあるイメージのうちで増殖し、それが物語を展開させてゆく。

《The Commission》においてウッディ・ヴァスルカは、彼の電子的イメージ言語を用いた物語の方策を明らかにした、重要な作品である。
Art of Memory

With: Daniel NAGRIN, KLEIN.
Voices: Doris CROSS.
The Image Articulator: Jeffrey SCHIER.
The Rutt/Etra Scan Processor
Collaboration: Bradford SMITH,
Penelope PLACE, Steina VASULKA, David AUBREY.
1987, 36 min., color, mono sound.
"Art of Memory" is one of the major works in video, an astonishingly original and mature articulation of Woody's inquiry into the meaning of recorded images. Constructing a haunted theater of memory from a spectacle of filmic and electronic images, Woody collapses and transforms collective memory and history in an enigmatic space and time. The monumental landscape of the American Southwest is the mythic site onto which he inscribes newsreel footage of war — ghostly images that become malleable, sculptural forms through constant electronic transmutations. In this metaphorical vision, the recorded image becomes a monument to the past; history becomes cultural memory through photography and cinema. Woody locates the trauma of twentieth-century history in filmic images of violent events, including the Spanish Civil War, the Russian Revolution, World War II, and the advent of the nuclear bomb. Presided over by a winged creature of conscience, history and memory are seen to be manipulated by the history, and memory of images. In a breathtaking conjunction of the apparatuses of war, history and the media, Woody achieves a poignant, ultimately tragic memory theater.
Our work has developed through design and use of special videotools, which have progressively contributed to the formal and conceptual complexity of our imagery. In this process, we have worked in a close collaboration with several tool designers and builders, notably Eric SIEGEL, George BROWN, Bill ETRA, Steve RUTT, Don McARTHUR and Jeffrey SCHIER.

**Rutt/Etra Scan Processor**
Produced in 1974 by Steve RUTT and Bill ETRA.
An analog device using a programmable deflection system of the cathode ray tube to reshape standard television frames.

**Dual Colorizer**
Produced in 1972 by Eric SIEGEL.
A device that assigns color to black and white images according to the grey scale differences. "Dual" indicates that there are two separate colorizing channels.

**Multikeyer**
Produced in 1973 by George BROWN.
A device that assigns up to six layers of discrete camera images, allowing manipulation of these images as if they were in real foreground/background relationships. Additionally, in this real time process, the re-assignment of the plane-location can be made. Another operational mode quantizes the grey scale of a single input into six discrete grey levels.

**Programmer**
Produced in 1974 by George BROWN.
The complexity of the multikeyer operation necessitated automation of its processes. We therefore commissioned George BROWN to construct a programmable control device able to store a sequence of operations and perform them automatically. BROWN's approach was to construct a fully digital instrument.

**H. D. Variable Clock**
Produced in 1972 by George BROWN.
A pulse generator operating in the regions of the horizontal sync (15,750Hz) capable of finely controlled deviation from the standard horizontal frequency. It enabled us to introduce the dynamic element of controlled horizontal drift to the video image.

**Field Flip/Flop Switcher**
Produced in 1971 by George BROWN.
A variable speed programmable vertical interval switcher, selecting between two sources at specified field multiples.

Whenever a tool is specified in the tape description, the credit goes to those individuals.
Steina & Woody VASULKA

VIDEOTAPES

1969-71
Participation, 60 min., b/w
1970
Adagio, 10 min., color
Calligrams, 12 min., b/w
Decay #1, 7 min., color
Decay #2, 7 min., b/w
Don Cherry, 12 min., b/w
(in collaboration with Elaine MILOSH)
Evolution, 16 min., b/w
Interface, 4 min., b/w
Jackie Curtis' First Television Special, 45 min., b/w
Sexmachine, 6 min., b/w
Sketches, 27 min., b/w
Tissues, 6 min., b/w
1971
Black Sunrise, 21 min., color
Contrapoint, 3 min., b/w
Discs, 6 min., b/w
Elements, 9 min., color
Keysnow, 12 min., color
Shapes, 13 min., b/w
Swan Lake, 7 min., b/w
1972
Distant Activities, 6 min., color
Soundprints, endless loops, color
Spaces 1, 15 min., b/w
Spaces 2, 15 min., b/w
1973
Home, 16 min., color *
Golden Voyage, 15 min., color *
1974
Solo For 3, 5 min., color *
Soundgated Images, 10 min., color *
Noisefields, 13 min., color *
1-2-3-4, 8 min., color *
Soundsize, 5 min., color *
Tele, 5 min., color *
1976
Six Programs For Television, Matrix, Vocabulary, Transformations, Objects, Steina, Digital Images, 174 min. total (29 min. each), color
1981
Progeny, 19 min., color
(in collaboration with Bradford SMITH) *
In Search of the Castle, 12 min., color *
In the Land of the Elevator Girls, 4 min., color *

Steina VASULKA

VIDEOTAPES

1970
Let It Be, 4 min., b/w
1970-78
Violin Power, 10 min., b/w *
1975
From Cheektowaga to Tonawanda, 36 min., color
Signifying Nothing, 15 min., b/w
Sound and Fury, 15 min., b/w
1970-77
Orbital Obsessions, revised 1988, 25 min., b/w
1976
Switch! Monitor! Drift!, 50 min., b/w
1977
Flux, 9 min., b/w *
Snowed Tapes, 15 min., b/w
Land of Timoteus, 15 min., color
1979
Bad, 2 min., color *
Stasto, 6 min., b/w
1980
Cantaloup, 25 min., color *
Exor, 4 min., color
Selected Treecuts, 8 min., color *
Urban Episodes, 9 min., color *
1982
Summer Salt, 18 min., color *
1986
Voice Windows, 8 min., color *
1987
Lilith, 9 min., color *
1988
Vocalization One, 12 min., color
1993
A So Desu Ka, 10 min., color *
1995
Pyroglyphs, 27 min., color *
1997
Orka, 15 min., color *

Woody VASULKA

VIDEOTAPES

1973
Vocabulary, 5 min., color *
1974
Explanation, 12 min., color *
Reminiscence, 5 min., color *
C-Trend, 10 min., color *
The Matter, 4 min., color *
1980
Artifacts, 22 min., color *
1983
The Commission, 40 min., color *
1987
Art of Memory, 36 min., color *

*は今回上映作品、時間は概測です
An asterik* indicates videoworks in this screening series. Indicated times are approximate.
Steina VASULKA

Steina was born Steinunn Briem BJARNADOTTIR in Reykjavik, Iceland, in 1940. She studied violin and music theory, and in 1959 received a scholarship from the Czechoslovak Ministry of Culture to attend the State Music Conservatory in Prague.

Woody and Steina married in Prague in 1964, and shortly thereafter she joined the Iceland Symphony Orchestra. After moving to the United States in 1965 she worked in New York City as a freelance musician. The VASULKAS began working with video in 1969, and in 1971, with Andres MANNIK, they founded The Kitchen, an electronic media theater. Since 1980 they have lived in Santa Fe, New Mexico.

Steina has been an artist-in-residence at the National Center for Experiments in Television, at KQED in San Francisco, and at WNET/Thirteen in New York. In 1988 she was an artist-in-residence in Tokyo on a U.S./Japan Friendship Committee grant. In 1996 she served as the artistic co-director and software collaborator at the STEIM Institute for Electronic Instrumental Music in Holland.

She has received funding from the New York State Council on the Arts, the National Endowment for the Arts, the Corporation for Public Broadcasting, the Guggenheim Foundation, the Rockefeller Foundation, the American Film Institute, and the New Mexico Arts Division. She received the American Film Institute Maya Deren Award in 1992 and the Siemens Media Art Prize in 1995. Under the auspices of Montevideo in Amsterdam her various installations have been shown in and outside Holland, and with other major exhibitions in recent years in Austria, Iceland, and Italy. In 1993 she co-curated with Woody the exhibition and catalogue, Eigenwelt der Apparate Welt: Pioneers of Electronic Art produced by Peter WEIBEL for Ars Electronica in Linz, Austria. In 1996 Steina and Woody exhibited eight new media installations under the title "Machine Media" at the San Francisco Museum of Modern Art, an exhibition repeated in Santa Fe a few months later. In 1997, her latest installation «Orka» was featured in the Icelandic Pavilion of the Venice Biennale.

Woody VASULKA

Woody VASULKA was born Bohuslav Peter VASULKA in Brno, Czechoslovakia in 1937. After graduating from a technical school, he was placed in a nearby factory. Dissatisfied with his lot, he applied to the Academy of Performing Arts in Prague to study film. Several documentary films later, he graduated and
moved to New York in 1965 with his wife Steina. For a few years Woody freelanced as an editor for various large-format, multi-screen projects. Encountering the half-inch video "portapack" in 1969, he quit film to dedicate himself to working with electronic media.

In collaboration with Steina and Andres MANNIK, he founded The Kitchen in 1971, an electronic media theater in NYC. The same year, under Electronic Art Intermix's umbrella he formed with Steina and Eric SIEGEL the group Perception. After some pioneering work in video, he moved to Buffalo in 1973 to become a professor at the Center for Media Study. In 1976 he bought a DEC LSI-11 computer, which inspired him and Jeffrey SCHIER to build a rare and original imaging device, "The Digital Image Articulator." He left his teaching position in 1980, and moved to New Mexico where he continues his investigation into what he calls the New Epistemic Space. Since 1993, he has been a visiting professor at the Faculty of Arts of the Polytechnic Institute in his home town, Brno, Czech Republic.

Under a commission from Peter WEIBEL, the VASULKA's curated Eigenwert der Apparate Welt: Pioneers of Electronic Art, an exhibition of early electronic art tools for Ars Electronica (Linz, Austria) along with a videodisk interactive catalogue, in 1992. With Steina, Woody has been an artist in residence at the National Center for Experiments in Television (NCET) at KQED in San Francisco, and at WNET/Thirteen in New York. He has received funding from the New York State Council on the Arts (NYSCA), Creative Artists Public Service (CAPS), the National Endowment for the Arts (NEA), the Corporation for Public Broadcasting (CPB), the Guggenheim Foundation, and the New Mexico Arts Division. He also won the American Film Institute’s Maya Deren Award in 1995, and the Siemens Media Art Prize a year later. Woody and Steina were awarded honorary doctorates from the San Francisco Art Institute in 1998.

Woody has participated in major video festivals worldwide, lectured, published articles, composed music, and made numerous video tapes. After moving to Santa Fe he composed two major video tapes, «The Commission» and «Art of Memory», and in the nineties built three large scale installations, «Automata», «Friendly Fire», and «Translocations» from his machine cycle «The Brotherhood"