

Peer Bode

Video Notes

2003

Songs for Beijing 5:30 min. 2003

- royal costuming at the Forbidden City, Beijing, China.
- dvd / cd store (new media temple) Beijing, China.
- media technology studio, artist research built technologies (art stars), ETC, Owego, NY.
- raw analog white noise (all frequencies) into digital buffer.

Songs for Beijing 4:30 min. 2003

- continuous window shot from the old Central Academy of Fine Arts, Beijing, China.
- realtime digital buffer recordings, lightbulb, turn table, ETC, Owego, NY.
- realtime digital buffer recordings, rectangular update, blank postcard.
- realtime digital buffer recordings with ALU logic sequence, image and sound shifts.

Theater of Metonomic Delights 8:22 min. 2003

- table, typewriter, cup, slow deflection, ALU bit flipping sequence counting 00-FF.
- Muybridge sequence, time based drifting thru video key space.
- studio objects drifting with sound triggering hot spot.
- composition notebook pattern drifting, high speed sequencing and digital grabbing.
- spatial and intensity digitizer noise recording
- art historian Fan Xiaoming with 1000 year old tree outside of Hongzhou, China.
- emper(or)(ess)'s bed on display, Forbidden City, Beijing, China.

World People 2:30 min. 2002

- seven channels of oscillator inter-modulation, image and sound, zoomed out, volumed up.

Transport 3:30 min. 2002

- composite mix with notebooks and sound elements from Harald Bode, my father and inventor of the first modular audio synthesizer.

Memory Song (twice) 2:00 min. 2002

- toy piano, bell, signal light, book printouts, white noise, oscillators, deflection and video buffer grabbing. History, evolution, sounds then texts then digital memory spaces.

Silicon Alley: Allegany / Manhattan 20:00 min. 2002 two channel projection

- lived spaces, loved spaces, begun on Sept. 11, 1998, (strange) driving towards Manhattan, NY, driving towards Allegany County, NY. High speed video memory and updates, forward, forward and back, present and past continuously reinscribing, Allegany, Manhattan, USA, machine vision and memory, embedded histories, landscapes, urbanscapes, emersion tensions, emersion ecstasies, information with and with out history, spaces never the same again in the time of new electronic memory, silicon alley.

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Composites

2003

Cup Blue 7:00 min. 2003

Cup Mix 1977
Blue 1975

Man Apple 5:00 min. 2003

Video Locomotions (man performing forward hand leap) 1978
Apple(s) 1978

Camel 87 4:45 min. 2003

1-87 1976
Camel with Window Memory 1983

Site(s) Movements 8:00 min. 2003

Site(s) 1980
Video Movements 1980

Synthetic Eye Changes 3:47 min. 2003

Synthetic Series #2 1984
Invented Eye #1 1983
Picture +- Changes 1977

Light Counting Memory Lumination 4:20 min. 2003

Light Bulb (with circular update, camera zoom + pan + variable clock) 1981
Counting and Remapping 00-FF (partial disclosure) 1979
Art of Memory 1985
100 Second Lumination 1976

Ring Shift 7:47 min. 2003

Ring Modulation 1978
Switch / Drift 198

Peer Bode
descriptions
of
original
recordings

Cup Mix (2 channels)

1977 10:47 min.

A cup and saucer, pouring and drinking coffee, a duration ritual of contemplation and invigoration, doubled (tape copied), mixed, keyed + synthetic color, normal play and rewinding, sync events, the opening of a space to put the self in. 1/2 inch b+w portapack, 2 reel to reel video tape decks, David Jones keyer and colorizer.

Blue

1975 4:50 min.

An electronic synthetic color video, based on a memory of Larry Gottheim's film cinema "Blues". 'Natural' and 'electronic' real time events, New American Electronic Cinema. B&W video camera, Paik-Abe colorizer, 1/2" vtr, blue berries, bowl and milk. The filmmakers stopped talking to me. Viva Video.

Video Locomotion (man performing forward hand leap)

1978 5:00 min.

Homage to Eadweard Muybridge. Muybridge photo grid put into a video system space. Movement is created by detuning the horizontal and vertical video synchronization (time base) signal of the video camera. Drift and horizontal doubling takes place. When the horizontal frequency doubles the man doubles on top of himself. A para-cinema shutter discovered by combining luminance keying of the video and sync signal together with time base drifting. A basic video structure, sync and a basic video process, keying, together create a video based film like shutter, creating a crude persistence of vision system. Primitive physical structures of the video signal, combined, bring Muybridge's photogrid into an electronic animation of false movements. The small muscles in my fingers are changing the speed of the Muybridge photogrid movements. The overall time composition of the piece is a simple structure of increased time display of the photogrid and decreased time duration of the photogrid drifting. One postcard, two b&w cameras, one screwdriver for time base detuning, fingers and video keying.

Apple(s)

1978 4:19 min.

One apple, two b&w cameras, color burst, independently altered time base, in a permutation sequence of keying normal and reverse, camera one then camera two as key clip.

1 - 87

1976 4:35 min.

Inspired by Ralph Hocking's Fish Biting video. 87 stones thrown, shifting water sounds, a real time performance event. Holding the camera and throwing 87 stones into the frame. 1/2" b&w reel to reel Sony portapack.

Camel with Window Memory

1983 4:22 min.

Postcard camel, oscillator window, real time buffer, light to cv interface, Richard Brewster audio modules, stop watch. This recording is one of my favorites. The camel, the ship storage unit of the desert conceptually rhyming with the digital storage processing system I had put together. Also the Mid-East oil embargo tensions were fresh in the air. A window is a framed zone or screen within a larger area. Window memory is what I named selected areas of memory past, interacting with the streaming present. The changing digital image is also the dynamic score or information surface controlling the variables of the analog sound events: vc oscillators and sample and hold functions. Digital and analog hybrids, ancient world and new world. A camel and a person, history window, intuitive boundary playing.

Site(s)

1980 7:42 min.

Real time mix of digital and analog electronic processes; digital grey level flipping, oscillator signals converted to video, two b&w cameras, keying and video feedback. The recording involved an intuitive action process within a multileveled system. The changes moved through a permutation of parameters, waiting and then changing, waiting and then changing. Water flows, system flows, observation sites.

Video Movements

1980 4:55 min.

Self image; camera looks at its own power sync box mixed with a second camera looking at the large contained studio space. Hand controlled shifts in the sync time base, mixes, and color. This performance takes place in the presence and witnessing of the image and the recording.

Synthetic Series #2

1984 2:45 min.

Recomposite recordings of "Video Locomotion (man performing forward hand leap)" 1978, "Ring Modulation" 1978, "Counting and Remapping 00-FF (partial disclosure)" 1979, "Site(s)" 1980, and parts of "Art of Memory " 1985. Linked singular sites and performances become visual and sonic proto sequence intelligences, timely births of electronic narrative, struggled and negotiated codes, automatic artificial intelligences.

Invented Eye #1

1983 2:48 min.

Pedagogy and real time electronic processing. Composition notebook patterns are encoded as analog and digital video signals and reworked through a high speed audio oscillator controlled sequencer. Pedagogy becomes biology? Vibrations...

Picture +/- Changes

1977 10:00 min.

Electric chair. Chair and oscillator difference that is based on the varying image light intensities from broadcast television programming. 2 oscillators, b&w camera, David Jones keyer and colorizer, Peer Bode (personally built) light intensity to control voltage converter. You don't see the broadcast television program. You only see the electric chair controlled by it.

Light Bulb (with circular update, camera zoom + pan + variable clock)

1981 3:30 min.

Real time digital buffer recording, light bulb, panning camera motor and turntable.

Counting and Remapping 00-FF (partial disclosure)

1979 7:16 min.

A table, a cup, a saucer, a typewriter, a hexadecimal number and letter count. I am remembering a Hollis Frampton film, "Poetic Justice". In the "Counting and Remapping..." video the image is slowly undulating from the magnetic

deflection. This is a digital video recording using a hand built analog to digital and digital to analog converter with arithmetic logic unit. Design and built in collaboration with David Jones. We were building the buffer together by hand. This was the first stage, a to d and a d to a with alu. No memory yet. We were using an Elf 2 computer to control the real time digital video system. We were aware of and inspired by Woody and Steina Vasulka's buffer building and work in Buffalo. This recording is a counting through logic permutations; adding, subtracting, oring and noring, to change the order of the sixteen shades of grey. The color subcarrier that is mixed into the video signal is also cut up and altered, resulting in the amazing color shifts. The image is an analog and digital video text, a time dependent wave based system fusing with a quantized and time independent system. Is this the mixing of classical and quantum physics, an analog and digital culture mix? We were looking at what we had never seen before.

100 Sec. Lumination (S.A.I.D., Spatial and Intensity Digitizer)

1976 1:40 min.

My first and only recording with Don McArthur's "Spatial and Intensity Digitizer". Image / signal in digitized state / space, noise field. I've always thought of this to be 100 seconds of very beautiful digital light noise.

Art of Memory

1985 3:30 min.

Pacing in the studio and also various still and hand held Muybridge images digitally video buffered and updated with an analog oscillator. Real time image reworking. Para celluloid cinema seen through early digital cinema strategies.

Ring Modulation

1978 7:47 min.

Image states / sound states. A bell hand held ringing, two oscillators each independently controlling a sync event- a red and blue color together with sound and no sound state and a sweeping video clip together with audio filtering. Both oscillators sweep up incrementally one after the other and then down. The visual and sound bell is emersed in the electronic space / state. One b&w camera, two oscillators, David Jones keyer and colorizer, audio filter. Vibratory spaces to live in, calm and ecstatic.

Switch / Drift

1980 7:30 min.

Two cameras / video sequencing back and forth, opposite ends of the studio space of the Experimental Television Center, Owego, NY.. The sound is the oscillator running at the speed of the switching. Electronic montage, continuous performance. I am watching and changing the switching sequencing of the two cameras showing one end of the space and then the other. I am in the room and also in the electronic space. Electronic system's designer and technology art hero David Jones comes to visit.

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