

untamed
V I D E O

September 29 - October 30, 1988

**ARTISTS' TAPES FROM THE EXPERIMENTAL
TELEVISION CENTER**

Guest Curator

Sherry Miller Hocking

**UNIVERSITY ART GALLERY Y
SUNY-BINGHAMTON BINGHAMTON, NEW YORK**

Peer Bode

The Artist's Studio (After Braque)/Conversation

1988 20:00

Bode writes of his work: "A videotape (synthetic series/electronic television) of images and language making a conversation, an exchange of facts and ideas, images, sounds, objects and seeing; the rational, the imaginary, the simulation, the experience, images and interval, images infested with language (seeing through the mouth), images floating and transforming through meaning and the physical.

alphabet	ancient	high tech
crystal ball	medieval	high tech
electronic television	contemporary	high tech

studio - lone site of construction/production

gazebo - commanding an extensive prospect

videbo - (L.) I shall see

Peer Bode, a 1974 graduate of Cinema at SUNY-Binghamton, received a MAH in Video from the University of Buffalo, where he also served as visiting faculty member for the Center for Media Study. He served as Programs Coordinator at the Experimental TV Center for eight years before becoming Assistant Professor of Media at Alfred University in 1987. His work has been recently included in the "Emerging Expressions Biennial" at the Bronx Museum, "The Other New York" at the American Film Institute's National Video Festival and the Whitney Museum Biennial.

Barbara Buckner

Owego, New York

Hearts 1980 11:30

Millennia 1981 5:00

Barbara Buckner's tapes convey a spiritual vision of the world through a personal iconography of enigmatic and abstract images. The imagery is powerful and sensual, existing in a lyrical and silent landscape of contemplation and meditation. Hearts is a portrayal of the heart as "raconteur", using the central image as both object and window to show the transcendence of love through stages of evolution. Millennia uses both analog and digital techniques to impart the evolution of geometry, people and animals over thousands of years.

Barbara Buckner received her BFA from the Film School at New York University. She began working in video in 1973 and received awards from the New York State Council on the Arts and the National Endowment for the Arts. Hearts and Millennia have been widely exhibited throughout the United States and Included in the 1981 Whitney Biennial and the 1981 National Video Festival sponsored by the American Film Institute. She was on the faculty of the School of Visual Arts for several years and is teaching video for the Fall 1988 semester in the Cinema Department. Her work is in the collection of the Museum of Modern Art.

David Blair

New York City

Wax: Or the Discovery of Television Among the Bees (trailer)
1987

The Reverse of DeJa-Vu on Television, With Slight Delay
1986 8:30

Wax is an image-processed, hour long experimental narrative, composed in three sections. In the first section, wealthy Egyptian bee-scientist Z.A. Abbassid arrives in England in 1919 to promote international pacifism through bee-keeping and artificial language. He is killed while investigating connections between radiovision, organic vision and universal language. In the second section, Abbassid's released spirit, in the form of an engineer, studies a UFO base colonized by a new type of bee, neither worker, queen or drone, with an imaging head, a "television bee". The third section chronicles Abbassid's entry into the hive and his attempts to record and transmit the bees' imagery. Blair writes: "Stylistically Wax combines documentary materials with narrative invention. Gradually, the synthetic reality of a grotesque metaphor replaces the factual world. This transformation acts as an attempt to invoke and subdue the demonic aspects of the world' (Wolfgang Kayser). These disjunctions have an equivalent in the complex synthetic images which come to dominate the visual fabric of the tape."

David Blair's work has been recently screened at the American Film Institute Festival and the Berlin Film Festival, the Australian Video Festival, the Biennial in Yugoslavia and throughout the United States. He has received grants for his work from the New York State Council on the Arts, the National Endowment for the Arts and ZDF, a channel of Germany Public Television. His tapes are distributed by the Kitchen Center.

Connie Coleman and Alan Powell

Philadelphia

From the Ballet Di.Gi.Tal

Girl on a Swing 1987 4:30

Gender Rolls 1987 3:00

The Ballet Di.Gi.Tal is a suite of videotapes and experiments intended to explore the sociological and artistic implications of digital imaging practices. Coleman and Powell describe themselves as fine artists using television as their medium. They are particularly interested in the social mythology of contemporary North American life and how television shapes that life, imparting images, icons, and stereotypes, threats, promises and desires.

Connie Coleman is a Quantel Paintbox artist, creating computer and video graphics for industry and television. She holds undergraduate and graduate degrees from the Rhode Island School of Design. Alan Powell is Assistant Professor of Media at Temple University. He was a founding member of Electron Movers and was an associate artists at the McCoil Studio for Electronic Music at Brown. Collaborating since 1976, Coleman and Powell have received recognition from the National Endowment for the Arts and the Pennsylvania Arts Council. Their tapes have been broadcast on PBS and on Swiss Television. Tapes and installations have been exhibited recently at the Temple Gallery, the Carnegie Museum of Art, the Neighborhood Film/Video Project and at the American Museum of the Moving Image.

Alex Hahn

New York City

Aerial Stills 1988
Arthur (excerpts) 1988
Viewer of Optics 1987

Alex Hahn's work often reflects a self-described preoccupation with dream language and iconography, the creation of contemporary mythologies and the metaphysical arena of the mind, around which our outer/everyday and inner/psychological realities revolve. Viewers of Optics is a survey of the mind's ways of thinking, recollecting and dreaming. This interior/exterior dialogue is examined through fragments of real and hypothetical occurrences. Arthur is a five channel video installation for eight monitors. As such the viewer's memory creates the link between the images, and in the process evokes a mental, virtual space within the actual space. It was conceived as a passage into the psychological past.

Alex Hahn's Arthur was commissioned by Video Wochen in Basel, Switzerland, where it premiered in 1988. It is presently installed as part of the World Wide Video Festival in the Netherlands. His work is in the collection of the Centre George Pompidou in Paris and was broadcast in the United States as part of the series "New American Television". He has been exhibited recently at SIGGRAPH 1988, Video Culture International in Canada and the American Museum of the Moving Image. He has received awards from the New York Foundation for the Arts and the Committee for the Visual Arts.

Shalom Gorewitz

New York City

After the Storm 1988 10:00
A Small Jubilee 1987 7:00

Gorewitz describes his tapes as "explorations of the ambiguous terrain between reality and imagination, the physical and the invisible. Image processing is a transformative device, creating exaggerated visuals collages to express emotions directly". A Small Jubilee is based on a daydream in which President Reagan, inspired by the religious right, declares a Jubilee year, sabbatical for renewal and spiritual cleansing. The arms race is postponed, wars ended and Reagan, fooling us again, retires in dignity.

Shalom Gorewitz received an MFA from Antioch University and presently is Assistant Professor of Media at Ramapo College. He has received awards from WNET-TV, the National Endowment for the Arts and the New York State Council on the Arts. His tapes have been recently exhibited at Los Angeles Contemporary Exhibitions, the International Video Biennial in Japan and the Whitney Museum Biennial and broadcast on PBS as part of the "New Television" series.

Megan Roberts and Raymond Ghirardo
Godzilla Hey!

Ithaca

Much of the recent work of Roberts and Ghirardo involves multiple monitor installations, frequently incorporating other sculptural components. This work presents, rather than illustrates, a multitude of information through strategies of compression of time, through techniques of video editing or sequencing, and by a simultaneity of presentation. Often it involves a restructuring of the complexity of a real-time activity, such as a medley of movements, through partial presentation of selected views on monitors spatially arranged to show the whole. Much of the work shows an appreciation of the mysterious, the ironic and the absurd. The single-channel tape Godzilla Hey! is a digitally animated tribute of sorts to the famous (dancing) monster.

Megan Roberts is a composer. She received an MFA in Electronic Music and Video from Mills College. Raymond Ghirardo is a sculptor. He received an MFA in sculpture from Cranbrook Academy. Both are Assistant Professors at Ithaca College and have been collaborating for over a decade. Their multiple media works have received support from the National Endowment and the New York Foundation for the Arts and has been shown throughout the United States, recently at Accurate Art Gallery in California and at the Art Gallery of Ithaca College.

Sara Hornbacher

New York City

Writing Degree Z 1985 5:00

Anti-Scenes in Panama: A Tropical Movie 1985 3:30

As an artist working primarily in the electronic arena, Hornbacher has explored many manifestations including two dimensional presentations of computer-generated photographs and simulated paintings, time-dependent and site-specific multiple monitor installations and single and multi-channel videotapes. Of her work she has written: "I am interested in the discourse (influenced by post-structural, or formal/modern, theory) that is concerned with what is natural (that which is already existing or living) and the cultural, and the technological questions relating human behavior to nature and the culture. These seem to be paramount issues of the crisis-oriented 80s."

A Graduate Fellow of the Center for Media Studies at the State University of Buffalo, Sara Hornbacher has been active in the media field as a creator, producer, teacher and writer. She was guest editor for "Video: The Reflexive Medium", an issue of the Art Journal and has curated many video screening series among them the "Techno Bop" series for the Kitchen Center and "The Other New York" for the American Film Institute's National Video Festival. Her videotapes have been screened throughout the United States and in Europe. She presently teaches at the School of Visual Arts.

Matthew Schlanger

Brooklyn

Black Dog Dreams 1988 6:20
Bad Knees 1987 2:20
Before the Flood 1985 4:50
Lumpy Banger 1986 1:04
Insomnia 1984 5:14
Hymn to Re 1986 1:04

Matt Schlanger describes his non-narrative, painterly videotapes in terms of the process of making. With the combined use of analog and digital techniques, each short piece becomes a recorded gesture in real-time. Form, motion and sound are derived from parallel sources, mutually controlled by the same event, an electronic waveshape. The series then creates a larger structure and becomes a meditation of image-processing. In many works, synthetic yet organic forms suggest a psychic as well as physical space, developed through time.

A graduate of the Cinema Department at Binghamton, Matt Schlanger is presently teaching video at the School of Visual Arts. Much of his work involves the use of electronic tools of his own construction. He is the recent recipient of a Fellowship from the Jerome Foundation and the New York Foundation for the Arts. His tapes have been shown at the International Biennial in Japan, the Everson Museum of Art and included in the Whitney Museum Biennial and the Emerging Expressions Biennial at the Bronx Museum.

Reynold Weidenaar

New York City

The Thundering Scream of the Seraphim's Delight 1987 14.29

Weidenaar writes of this piece: "The double bass is revealed on video as a metaphoric microcosm of spirited human effort. Close-ups of performance phrases and gestures extract the dance-like suppleness and elegant fluidity, the elusive spontaneity, and the sometimes exuberant drama or wrenching struggle that support seemingly small and minor movements. This work reflects my concerns with simultaneous musical abstraction of figured images and the pictorial synthesis of musical thought. Invisible and complex natural worlds are detected and elaborated into visible and audible realities by means of video/audio imaging and processing technologies".

Reynold Weidenaar, composer and video/filmmaker, received his undergraduate degree in composition from Cleveland Institute of Music and an MA from New York University. He currently teaches experimental cinema and sound at the Tisch School of the Arts at New York University. He has received Guggenheim and Fulbright Fellowships and many awards for his videotapes. The Thundering Scream of the Seraphim's Delight has been widely exhibited at such venues as the Tokyo Video Festival, the Chicago International Film Festival, the 19th Annual Sinking Creek Film Celebration and the Houston International Film Festival.

The Experimental Television Center offers a Residency Program for artists interested in studying the medium of video as an electronic visual art form. Since its beginning in 1971, the Center has assisted several hundred artists in the creation of new video works which are cable and broadcast and exhibited at museums throughout the world. The Center also conducts a Research program which supports the development of video imaging devices and provides sponsorship for artist-initiated projects. The following videotapes have been partially produced through the Residency Program. The substance of these program notes is based primarily on the artists' records. The Center is supported in part by public funds from the New York State Council on the Arts, the Pennsylvania Arts Council and, until recently and with hopes for the future, the National Endowment for the Arts.

Owego, New York
September 1988