

NOTE ON THE PEER BODE DIALOGOS (2/12/78)

The following is a transcript of a "dialogical exercise" centering on the video tapes of Peer Bode, held on the property of George Quasha in Barrytown, New York, February 12th, 1978. The participants included Peer Bode, George Quasha, Gary Hill, Susan Quasha, Robert Kelly, Charles Stein, and others -- designated by their initials in the transcript. It is a raw, unedited transcript, and is by no means ready for publication. It is submitted here to show the level of discourse made possible by the dialogical exercise, which has the freedom and openness of a conversation but which also has some of the formality of occasion of a public tape showing (although it was in fact a private event). The format was simply the viewing of a series of Bode's tapes, followed by a very focused discussion that drew the artist into a detailed consideration of issues and particulars raised by the tapes. The audience was small but heterogeneous, consisting of video artists, poets, photographers, etc.

The issues focused on were determined by the intersection of interests of the video artists and the poets, attempting to define, for example, the meaning of "process" in the two domains. The outcome was hardly a definitive expression of any of the positions on any of the issues. Rather it produced something like snapshots of the process of definition that occurs when very different kinds of artists focus on the same objects/events and attempt to refine their thinking in dialogue. It would be fair to say that certain issues came into clearer view here than had been the case previously. All parties left with new and challenging perspectives to deal with. The essentially historical process of artistic definition became available to reflective consciousness in a rather unique way-- to the participants and to anyone who might read the transcript.

The uses of such a transcript are, of course, problematic, as well they should be. Raw process has to be seen in its own context-- which is not a substitute for careful critical writing, but a unique even in its own right. It can inform the critical mind in a special way, helping it to attune to the particularities of the process of aesthetic formation and formulation.

A proper experience of this transcript would require a rather careful description of the tapes that were viewed previous to discussion. Such description was not possible for the present presentation, since it would require time and re-involvement with Bode and his work. The problematic of using such a transcript in a public presentation (say, in the project defined in my NYSCA application) is integral to the central issue of that project: how to develop a discourse appropriate to experimental and "processual" work now being done in video. I am opposed in principle to stating in advance what sort of uses might seem appropriate at the end of an eight to twelve month investigation.

G.Q. (6/26/82)

Note: Another transcript exists from the same period (2/6/78) of a dialogical exercise involving Ralph Hocking, Sherry Miller, Gary Hill, Willoughby Sharp, Peer Bode, Paul Davis, Neil Zussman, and myself. It covers a much broader range of material and is far less focused on specific issues. Because it is some 70 pages (single-spaced) and involves often personal material, it would require careful editing before even informal presentation to non-participants. I am at work on this. There are untranscribed tapes with other video artists, including Gary Hill, the Vasulkas, etc.

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After viewing one of Peer's tapes...

SQ Was that the end of it?

PB I ended it

RK Why did you do that?

PB Because it's a tape that I've shown and do show in an installation situation where the monitors have to be arranged as they are here, but where people are walking through, and, at that point, the tape goes on. In any case, the tape is a half-hour long and that image continues for a half-hour. I also think it can be seen this way as well, but I wouldn't want to watch it for a half-hour

LH What did you have in mind when you were continuing it for a half-hour? Did you have something specific in mind?

PB The intention there, the idea of repeating the image, is pretty much the same. That comes out of a concern in the idea of the repetition of something which is totally repetitive within a relatively small time area, and then an element which is totally random or has a random time quality to it. It's something that interests me, and that idea as an idea is generating a lot of images. That has to do with what the intention and idea or interest is that just gets you to the point where you make the image, and the choice of selecting the image or not happens some other way. I couldn't give you a real clear idea of why this was chosen as opposed to something else. I was working with the setup all day long, and it intrigued me to think that it might be possible to build an image that was full of repetitive and random changing--, one that was in a sense constantly in transition and yet whose elements were the same so that the picture being displayed was not one picture but a range of pictures. What the picture was, or what the image was became established pretty quickly. Then the surprises, or whatever it is that continues to make it happen and not just be repetitive, would go on, and at that point it asks and demands. If you give in to it, if you're willing to sit and watch it, something actually happens in that the first two minutes of it seem very different, to me, than the very last two minutes. My own experience of it is a kind of irritation that is set up in the beginning and is somehow overcome in something else. It takes on some lively quality.

GQ Does that happen to you repetitively each time you see it, or is that the first time?

PB No, each time

SQ You said "When you sit and watch it," but yet, did you make it with the intention of putting it in an installation that one would walk through? It's interesting. I, personally, found that the sound was the part that contained what you were just saying in terms of irritation and the constant thing of irritation. But in staying with it, I think sound is much harder to break through in terms of letting go into this kind of context than the image. The image had that repetitive and various quality, but the sound in a way drags the rest of that with it. I just had the feeling that walking through it would be a very different experience, walking through that sound rather than sitting and listening to it

PB Walking through the event of both the image and the sound, that's true. That brings up the whole issue of how modular an image actually is,

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- PB (cont.)...and what kinds of uses you can put an image to. The very first part of what you said, I believe, was a question of what the intention was. The only way to deal with that, for me, is to somehow describe the process of making it without going into too much detail. My own experience with this involves some kind of electronic-electrical manipulation and is not something generated by a camera as such, but by controlling some parameters of a system that generate sound as well as image. There's a particular kind of experience to that involvement--the fact that you can trigger it, that you can make a small movement with your hand and affect this thing. So I've generated a lot of tape, and at this point my work exists on tape and apart from the machines indicating a kind of discipline which would be most tragic in that I wouldn't be able to continue making images. But the tapes as such exist and each time I've worked I've found that dealing with the tapes, then, is a different medium and experience than dealing with the machines. My intention is similar throughout the tapes and has to do with a kind of focusing in on particular elements and allowing them to go through kinds of changes and transformations with the intention being that they would be seen either sitting or---. There's a part of it that's an open parameter. At that point I'm working with the systems. That may come out of the practical necessities of the environment, that I can't work whenever I want and have very extreme time considerations and restrictions. So I generate a lot of tape. That means that I record a lot of tape and and look at it and deal with it. This thing was recorded with that sense of experiment with this sort of an image, and with wondering if it is possible to sustain some kind of involvement with such elements that are going through some kinds of changes in time that is an image, that is the creation of an image, and this really interests me.
- SQ Okay. This is sort of my point, whether it was equally visually and audibly generated, whether the fact of changing that image created that sound and you accepted that sound, or whether the kinds of choices and questions that you have in letting that sound go into what it was, or whether it was even attached to the image
- PB It was attached to the image. It had that quality, somehow, without knowing. You would know that it was connected somehow, whether it's the sound that makes the image or the image that makes the sound may be unclear. In fact, it was the image making the sound. The very same signal that generated the picture generated the sound. That means the signal which went into this wire which went into this monitor, this TV set, that signal, the picture image signal was put into the audio as well
- SQ Okay. I was just curious whether you worked first from the image or whether you did work first from the sound
- PB They were both going on at the same time. It's true, it would be a mistake to talk about that tape in terms of the image to the exclusion of the sound because the sound certainly is important and adds a whole rhythmic sense-- a strong rhythmical sense which exists in sound but doesn't happen in the same way as far as the picture goes
- SQ You get to close your eyes...
- CS Every time the chair reappeared I saw a specific photograph of the electric chair, a very famous photograph, and the actual texture of the grain. So it was as if it were that metaphor that was sitting

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- CS (cont.)...there before now moving
- PB You have to deal with that, right
- CS That persistence of the image and the electronic sound and the electronic rhythm is very important. You know that photograph I'm talking about?
- PB Is that Andy Warhol? He did a whole series of electric chairs. That brings up an interesting thing. By choosing that image one certainly invites that possibility, that kind of interpretation of a thing that's shown, that exists in the real world. What is it doing, what is the context?
- NZ Are you talking about the space implied around the frame that we watch?
- PB No, just the fact that we live in a world that is partly visual and is greatly an interpreted world that is a construct of a whole language structure that we have, a whole way that we can understand being in the world that is not visual, necessarily, that can exist like a lot of that information exists in a non-visual situation. Images are used in many cases as a utility to accompany some kind of statement or some kind of metaphor, some kind of language structure...
- CS In that way the image itself is not an image. I mean it is certainly more than the visual part
- PB Well it is. It has a particular use. It is a utility. It has to do with amounts, a kind of balance. It has to do with how much something is that information, how much it is an image. One of the things I find myself dealing with is wondering about that; wondering what it means to generate images, and what might an intelligible image be; what is it that makes something informational?
- GH Peer, when you say that the image in the camera is generating narrative or language type of thinking, you don't feel that electronic images, strict electronic images and waveforms do that?
- PB They do it in a different way, possibly, but they don't... In fact, we may not be able to get away from it. It's possible that that may be a whole other kind of narrative that comes out of defining what someone's intention was when they were using abstract images. We have had a tradition of painting in the past century that has dealt with abstractions, and there is a kind of field of interpretation about them which deals with intention and deals with process, and that creates a kind of subject matter and a kind of narrative to go along with them. So it may be something that is totally unavoidable. And yet, if one is flashed with a close-up of a baby's face and a few other images, one immediately has a kind of response and feeling. In fact, the commercial media stopped with those kinds of collages. It is this triggering that one is forced to react to. It's a matter of degree, I guess, if it's possible that all images could have some kind of narrative interpretation, or some kind of interpretation. Some have them more than others, and some have them more in the experience of them. Part of a kind of goal for myself in making images is that since you can't get away from it, it's going to be there, I accept it. But I also want to limit it, and I want there to be a lot of moment to moment experience, perceptual experience that happens which somehow engages in that larger discourse or whatever goes on
- CS Call it referentiality, that this refers to another image that's apart from the actual sensory experience. Yes, for me that's as if the gesture were something like a painter quoting another painter

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- VI As I watched it, I felt I came up with my own subject matter almost out of a conditioned need to have a subject. To me, the subject matter was process, and I felt that you selected the chair for the benefit of we humans who need content and form. So I was feeling the form and I was thinking about Plato's chair, that kind of thing. You kind of pick the ultimate content as a symbol of a whole other world of chairs that we would associate with because we have no other choice. We have to type them
- PB One of the potential luxuries someone has when making images is that you don't have to do everything you do in one tape or in one piece. If that were the case, then that one probably wouldn't be like that. And for my own needs in making video tapes and dealing with the visual stuff that happens there, the experience of it, I find myself going back and forth. At times I need that chair to be there, and at others, I can't deal with the image and it doesn't make sense to me. Then there are other times when I'm equally as nourished and excited by the possibility of there not being any camera image as such from the recognizable world, even though these now become images that are part of the recognizable world. I've been working on a series of feedback tapes that involve the system in process and the generation of patterns. Unfortunately, I don't have the tape here. There I've removed those elements totally and I'm dealing with the fact that the thing is electrical and it goes through those kinds of changes. It seems interesting to me; it's an interesting question- what are our needs when viewing something? In what state of mind does one have to be in to see something, which has to do with utility, like what kind of nourishment do you have to get from an image? That answer is made all the time by people who say there's nothing here and how can it help people live their lives any easier?

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- PB Even lines are field
- CS Even meaning a totally smooth line?
- PB No, even meaning even numbered: 2;4;6;etc.
- SQ How many lines did you say there were? I'm just curious
- PB It varies. Broadcast is supposedly 525 lines. Our's is maybe 300-- small format systems
- SQ Now in the frame buffer, what do those squares have to do with? What do they have to do with points?
- GH They're bigger points. They're digital points. They are like three or four lines, five or six lines, you could say
- PB With that field/frame piece there are two cameras: one is pointed on the word "field," the other on the word "frame." I had a sequencer which allowed me to switch between one camera and the next, back and forth. It was set up so that the "field" would go on and off. The relationship is frame equals two fields. So "field" goes on, let's say they both go on, and "field" goes off. "Frame" is still on, and then "frame" goes off and "field" comes back on. What is happening is that the word field is on for a field's worth. Frame is on for what is one frame, two fields. I thought it was intriguing. I saw them there and I thought-- how odd; how could it be this way, because field happens over and over again; frame is the thing that's made up of two of them; how could that be represented in language? If

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- PB (cont.)... you just had field and frame, there would be no visual sense of the fact that that particular rate is going on. So one way to do it is to turn it off for the time that it exists as well as leave it on for the time that it exists
- SQ Right, negative as well as positive
- PB So "field" is on for a field and off for a field, on for a field and off for a field. "Frame" is on for a frame, which is two fields, and off for a frame, which is two fields, and you have that relationship set up. When it's slow, it's what the relationship is so it can be seen. When it's up fast, that field is flickering at that field rate. The camera was set so that the images were of pretty much the same intensity and field was much stronger, which was kind of interesting, the flicker. At that point it's hard to say where that flicker came from. Part of it's in your mind, and a part of it might be in the
- SQ Not wanting to do this, but the Conrad Flicker film immediately came into my head. The difference, exactly, between film and video in terms of dealing with something like a frame and what would happen, and the kinds of manipulations possible in film that are very different from video in dealing with that question of frame and what it adds up to, in time
- GH Peer, I have a technical question. If you have a sequencer-, I take it you used the one on the machine out there which has four inputs, - and you said you had a field and a frame. If you had four inputs, how could you have a field, then, in total frame, and then jump back to field?
- PB Because it goes at field rate and it's put through an S.E.G.. So the first image which contains both field and frame ...there's a way to do it and it took me awhile to figure out. I believe it went through an S.E.G., which is a mixer, so that I could have both of those images on the screen at the same time. That's the first input. Then the second input is just the word frame with field not there. And then the next input is field by itself without frame in it. And then it is black. And then it begins again
- GH Oh so you did use black, right?
- PB Right, because if you're going to do every other there with the element and the space of that element, there would have to be a point where they would both be black. There's no beginning or end to the sequence. I mean you could pick up anywhere, even though it does have the sense of which one starts if I mention where the two are together. It actually has that feeling to me
- SQ Maybe that's why it seems so arbitrary in terms of the overall length, whether you sit and watch it for one minute or five minutes. There is something arbitrary about that
- PB Maybe, although it was selected. I did a much longer recording of that
- SQ One more question. The tape that I got most involved with was the horizontal one. First of all, was there a title?
- PB It has had different titles. It was called "FieldFrame," actually
(laughter)
- SQ One question. What happens with your experience of the tape? You've intended it to be in color and you've made it in color, and I was gazing back and forth following the difference between the softness of that black and white and the clarity of the color during that one alot, and

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- SQ (cont.)...what would happen in those emergences of light that would happen on the top. First of all, I loved the fact that the screen was cut up, was divided horizontally instead of vertically. I don't know anything about video, but almost every division I always see is vertical because it's sort of natural.
- PB It's not natural.
- SQ But just the question of the difference in clarity of the emergence of the light and the relationships. I really was very deeply into the relationships between the upper and lower halves and how they moved in and out, especially when the whole stirring of the pot, or tortion movement started happening at the bottom and what would emerge. So that out of it on the top, almost like tantric yoga or something. I guess, basically, I'd like to hear you talk about whatever interests you, specifically, about that ape, but also the question of the difference between viewing the tape with color and without, because it's a totally different experience.
- PB Right, which, in a sense, invites this question also about the multi-monitor display. Whatever I say, I don't always know that I even trust my own interpretation, because there are times when I have concerns and I'm trying to be articulate to myself about them. And there are times when I'm engaged with the machines, engaged with these tools. Somehow I've adjusted what those intentions are, and they seem right or they don't seem right. It's this risky business of having the nerve of feeling that one's own intuitions are correct. And most of the time they're not. I put myself in the position where I record tape, and then I look at it and see what happened and if anything did happen. With this particular tape I, also, found the images to be very exciting and very beautiful, and found there to be tension or quality between what the image is, what it is that's going on, what is the relation that's established there. I don't know if you noticed it or not, but one image is ahead of the other image. Again, it's an interesting phenomena that this image is a time construct. It exists in a particular time zone, set limit. The images scan from the top to the bottom, and the top of the picture exists before the bottom of the picture exists. This is stuff that I know, and I can't, at times, help but be affected by it. I know the fact that it was split horizontally interested me both formally in terms of the way the image felt, there is something nice about the way these two pieces budding against each other that way, and the fact that one part of the picture happened before the other. All of these things are somehow relative to the image.
- SQ Landscape
- PB Horizons. Above the horizon and below the horizon are the color differences between what's above and what's below. In this case it's all pretty much the same landscape. It's not sky horizon on top and ground below. The fact that it's colorized comes out of a long development of trying to deal with synthesis image, color images that are not naturalistic colors, that are camera colors. It seemed like an interesting application, an interesting possibility to make the landscape green as well as black and white. When I did it, I started out with black and white on top and color on the bottom. It seemed really horrible and I didn't even know if I wanted to go on with it. So I switched it around, and I tried different things, and then something about the weight of it. At that point those are formal considerations in some ways, and it's an

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PB (cont.)...intuitive choice, finally. I also found that I couldn't split the screen evenly because of the weight the green on top required more space than the black and white on the bottom. In fact, I redid that whole thing the next day and lowered that line, no more than half an inch, but it made all the difference because of the dynamics of the picture and the forces that exist in that frame. Now as far as showing it on these sets, I'm certain that the black and white image of it is quite different. When I made the image I wasn't specifying the very particular arrangements of the sets. I've often showed this on just one set, and when I showed this at the Arnolfini Art Center in Nov. I showed it on an Advent projector, which was a very different viewing. In fact, it was the worst I've ever seen of that tape for the simple fact that it had lost all the bright crystalline quality because it was reflected light. It became very soft. And because the image was very large, it didn't work. That's kind of interesting also, that there's this limit to work within. But it's also this wonderful possibility in the sense of dealing with a small image, because suddenly the frame becomes so incredibly important. The picture itself is such a tiny part of the whole peripheral vision

CS Because it's input

PB Or even if it were direct light as opposed to reflected, it would be possible, if things go well it will probably happen within the next ten years, there will be these very large liquid crystal screens. They will be TV screens; they will be individual lights, actually, that will light up and you'll have the screen that's wall size and will not be reflected light, but will be direct light. In that case, that tape would have this light quality that is coming out at you. But aside from that, the fact that this is small makes this particular tape work because the images are very quick. To have it small, it's like your eye is allowing something to blur, and not to pick up individual points. When it's made very large and it's a larger part of your vision, for some reason there is a tendency to pick out spacial relations and there is not this almost holistic view of it. It becomes much more these increments that you deal with. That was my experience with the projection at the Arts Center. I couldn't look at it; it went by too quickly. And all the more detail that I saw because it was large was going by too quickly. It was very different; it would be interesting to show it both ways. I thought that about Merrill's tape, also, a tape called "Dream Landscapes" that I showed. There she works with the intention of showing her images on a small tube very consciously. She's not, and a lot of us are not just waiting around for the big picture just to toss it all on the big screen with excuses being made for the small screen. Hopefully there will be enough of these machines around so that when the big machines come, maybe we'll be in the antique business; I guess we'll have to hold onto these antiquated machines. It's kind of a dilemma dealing with that kind of technology. The fact that it's small is not just a compromise. It's an attempt to try to use that and work with small images

CS I guess that's what a lot of us have to do with words

RK I'm interested in how much control you actually can allow yourself to have while the tape is being made, not how much you can have, but how much you can allow yourself to have. You put down the word "arbitrary" before, and you used the words "intuitive choice" a number of times. That suggests to me, if I can make a cartoon out of what I'm hearing, that as

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- RK (cont.)...you are making this, you are controlling all the parameters of repetition, duration, speed, and so on, entirely out of the composition in mind, rather than out of a matrix or precomposition. Is that in fact so, or are you working with a precomposition?
- PB The tapes are not preconceived in the sense that they exist on paper first. There may be an approach to the thing that I'm trying to deal with that may happen on paper in the form of sketches. I have a lot of sketches where that stuff exists. And what finally is interesting on the screen, oftentimes, is very different. I actually don't trust my preconceptions all that much, but they get me to the point where I play with the possibilities to discover what they are, to then take advantage of what happens. In almost all cases there's a real conscious dialogue with the machines. It's hard to say when that happens because after you've used them, then you begin to anticipate. The more you've used them, the more you begin to understand how that limitless possibility, finally, is not so limitless. There are these things that are very repetitive that you can count on, but there is some of an arbitrary quality-- the aspect that the systems themselves contribute quite a bit to what the image might be, and of wanting to invite that possibility because it's part of the concern to materialize the image and somehow point to the process of the image existing. It can't be a total preconception unless it exists as a different balance. If the attempt is to use the image to record a process event that is taking place, a performance that one might do, then you're not inviting as much of the image making system; it doesn't contribute as much, although certainly the fact that it's finally shown on TV or on a screen is going to somehow affect it. But I'm at the point where I want to allow the noise in the system, and the degeneration, and the mis-triggering, and the failure of it as a texture of the whole thing.
- RK And as you sit with it, or stand with it, in a reflective condition...
- PB I eat icecream with it. It's a very important combination
- RK That you are, in fact, doing it with it
- PB That's absolutely right
- RK You take the electric chair. You take the last cycles, or the last few takes of the electric chair that might have been, say, fourteen cycles, or five cycles, or six, and one, and five, and four, one... those numbers, I was assuming, were not preconditioned by some either randomizing machine which gave you those numbers, or by some table that you were working on, but were, and quote the cheapest way to say, how it "felt" to you as you were doing it. Gary was asking a question like this earlier-- now it feels like five seconds, now it feels like half a second, feels like twelve seconds. Is that in fact something like what it is, that you're sitting there dancing with it, dancing it obedient to the moment of its production
- PB I'm not sure what you're asking
- RK Well, I think the process that you use often has a special meaning component
- PB It has a lot of meanings
- RK And one of those meanings, for me, at any rate, would be not to proceed into a situation with a set of parameters rigidly ordered a la sonnet, for example, or a system of numericals of any kind, but rather to respond to line nine as a sum of a very intricate but nonetheless an organic calculus of lines one through eight. I assume that's what's happening

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- PB No, it's not happening that way in the sense that the system is going on, and there is a generation and a sequencing and an activity that is initiated in some way. I am setting the parameters, and some of those parameters have a random-like quality to them. There are three things that are going on simultaneously: One is this image of these bars that are changing in this particular way, which is the fact that one oscillator is affecting another, and you have bars which are changing as a function of another change. Then there is this change that's happening between those bars and the image of the chair.
- RK But you're free to accept those things, yes?
- CS You say one change happened as a function of another change, and that itself is incorporated in the system of parameters which you've determined
- PB Right. What that particular selection of parameters is called is patching, patching one machine into another, one oscillator affecting another oscillator. And the other element is this triggering thing that's going on
- RK I'm talking not about what's actually happening, because I understand the extent to which the hardware predisposes certain things to happen, but your ability to have the choice to accept what happens
- PB I didn't make any changes once I turned it on. I recorded an event that took place. I set up the parameters and then, in fact, I went away from it and then looked to see what was on the tape
- RK That is entirely precomposition from my point of view, antithetical to the process
- CS There's a use of the word "process" here in what you're doing that is focusing on a totally different point of activity than the word "process" as we poets have been in the habit of using it, and one which is dialectically opposed. They are exactly the opposite. I'm not saying they are essentially opposite. That's not my point. But they are in practise. What Robert is talking about is exactly the feeling that one decision instantly produces a situation which is new, and then the next moment is in response to that, and the temporal order itself has the sense of not being determined at any given moment.
- GH Are you saying that's video or...
- CS No I'm saying that's the poetic sense of what process is
- RK And thus this is antithetical. But part of the antithesis is perhaps resolvable by your inventing your mind, by fertilizing your mind
- GH I think the relation of what that is to what we're talking about is that this is just one line, and that that is happening in just that one line
- CS That's why I got interested again on the question of the referentiality and the content. If the thing also has not only its process aspect in the sense of how the thing is generated on the machine, there is also, at the same time, an image which has been selected, has its own aesthetic information, as it were. That is to say the way in which that resembles the Warhol thing is as definable in informational terms as any other aspect of what you're talking about. It has to do with camera angle, with the particular relationships of whites and blacks, and so forth
- GH At this point, though, I think the whole idea of narrative that we were talking about before, that process that you're trying to define there becomes a narrative one in the idea that you can compare that and say that is a line. That is narrative about process. To say that represents

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- GH (cont.)...a line of poetry, and what Robert was talking about where you do a line and immediately one follows from that event and then that event...
- RK But in point of fact we know nothing about the hardware of poetry
- GH I'm not talking about the hardware
- RK No but one has to at a certain moment. How does, in fact, the mind or whatever it is that writes poetry get organized? Now you're in the situation of externalizing the mind altogether, or one set of operations of the mind. You are actually building it out there as a machine with voltages passing through it just as voltages pass, in fact, through the brain. I'm not saying that the mind and the brain are the same. I certainly don't believe that. But whatever it is that one makes any of the conventional or older arts with, that now must be externalized, or one part of that must be externalized. That's the only place where I would find the process in my sense of it being non-antithetical to what Peer was doing. The idea of being able to walk away from it while it's happening is just obviously...I mean that's what you do when you write a sonnet. That's what you do when you write any formulaic thing. The epic poet walks away from it
- CS There are two levels of reciprocity here: One is that... exactly the same question about the image and the processual, informational situation which is producing the image which isn't perceptible but is knowable, exists on the relationship of the way any sound becomes a meaning, and the relationship to the nervous system or whatever neuro-process it is that either generates or apprehends that sound
- RK But to me that's referential to other meanings in the language
- CS Oh but that's like any image is only referential to any other image in the culture or whatever
- GH That's also true of the randomness. The randomness is also just beyond the point of perception, and after all, it really isn't random. It's exactly a point; it's exactly a field, but you don't perceive them
- SQ Wait. Aren't you talking about the difference between procedure process and then product?
- RK If this didn't involve machines I would certainly say this isn't processual. But it does involve machines
- CS So it must be processual
- PB How would it be different if it were in language? Certainly you don't consider the letters that are used to make up words that make up the line of poetry as part of the machinery, as such
- RK It's part of the machinery if in fact you write that...
- PB Why, then, would you suggest that because we're using machinery in video that this might be called processual because it wouldn't be such in poetry
- RK Well it would be if in fact you were writing letter by letter
- PB But we do write letter by letter
- RK We don't read letter by letter
- PB Right but you don't view this piece by piece, point by point
- RK I don't think you get the force of the situation, and that is that poetry is fighting always about the formulaic. What happens in any given age of poetry is that rules are internalized. Chomsky will argue that that's what makes language possible. It's also what makes language better, that words are immediately internalized. It's what ends art. Every renaissance of art ends with the internalization of its own park cops, authorities. That might internalize itself with

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- RK (cont.)...you in the choice of what you turn your camera towards as far as you use one, that you might have a hand or a rock or a chair rather than a range of their images. The tendency towards choosing the abstractly human chair rather than the face or something like that might have a lot to do with certain cultural internalizations. But what does not have to do with that presumably is that very system of voltages, because who sets up the machine to begin with...
- NZ What about the...
- PB Let him finish. I want to see how you define process in poetry
- RK From my point of view, the formulaic in poetic is always...or at the level at which the formulaic is articulable and definable in which one can say this is a sonnet or this is a that or this is something else or now I am doing this, to that extent it is relatively innocent. Where it becomes dangerous is the extent to which it is not consciously articulable, when it is, in other words, habit. Now you build your habits out there. Therefore you can be in utter conscious control of those habits. To me, the interesting thing about processual poetry is that it represents a dance between what has happened and what is happening now
- 3
-
- GH ...system for understanding language as another vocabulary. Likewise, you can break up that sync. system in television to make the picture "whack out" and lose horizontal sync., vertical sync., and so on and so forth. I don't really feel there's that much of a difference as far as the machine
- CS The point is, here on this level, that in order to generate an image at all, you have to make a decision in terms of certain parameters. Now in a sense that's true of speaking of poetry, too, but really it's the other way around. It's the reversal. In order to make speech whack out, you have to make a decision. In order to make speech be not speech, to reach the borderline of speech at all, you have to interfere with it in some way because naturally we talk. It's the natural experience except for our earliest experience, so it's just a matter of habit
- GH But the natural experience of this is television. And you have to make a decision to manipulate that whole structure, sync., and image altogether. You have to make a decision to make it whack out or change it or whatever
- CS Whatever parameters you have to make any image whatsoever, you still have to turn it on. So in that sense it's external
- GH You still have to turn it on with language. It's just a short event in time
- CS No you don't; you find yourself totally...
- RK You do, but you don't know you do
- CS Yeah, but that's why the difference isn't an essential one. The point is not that there is an essential difference, but that the point where the process happens is on a reverse play because of a de facto difference in the experience; that you find yourself talking; that you don't find yourself making a tape. The poet starts off as a modification of a string of speech
- GH I think people find themselves watching TV
- GH Well, actually I think that we're off the level of where it actually happens now. The fact is that if you're a video artist you talk with

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- GQ (cont.)...the machine
 CS But that's where there's no disagreement
 GQ No, I know that but I think your communication isn't complete here
 CS That's what I'm trying to say. The point of saying one sense of process is the antithesis of the other is only to get to a point where we can redefine process in a way which shows that there is something which is the same
 GH I'm not really here to say that is or is not the same.
 RK What interests me is the way both require the viewer to take a participatory stance. And I'm interested in the way in which alot of these tapes both invite the viewer to take that stance, and also cancel him out as he tries to take that stance. You have to involve yourself in it, and also, at the same time, it is pulling you away from it
 GB You're constantly in and out of the conscious choice to stay with it. You find yourself reaffirming your presence or not reaffirming your presence
 RK The more complex the set of hooks the thing can get in to the reader/viewer/hearer, the less likely it is for him, reader, to get out altogether
 GQ Right, but of course we are talking about this tape, this particular choice of Peer's, as though it were the issue of process and video to some extent and that's good. But to some extent...
 PB It's a chance to start defining
 GQ Right. But even in the list of things you've shown so far, that's only one kind of choice that you made. In other words, Robert was equating the choice to have a fixed system in the mechanical apparatus determined by that and not by you from that point on, in the way that one could say that's true about certain of Jackson MacLow's poems, or John Cage's operations, that the parameters are set and that's that
 RK That's a vital question
 GB It's a vital question; it's also a very difficult question to stay with in terms of each individual artist in seduce of that. So it's a very complicated one
 SQ Was that true of the hand piece?
 PB Yeah, it's interesting. I'm thinking over the pieces and how they exist and what the image is and how it's constructed is similar, actually. The piece of that hand also has the quality of a preconception. And in fact, that is the case. I knew all along that I wasn't going to put other elements into that image, and that "front hand back hand" statement and relationship to the image was going to exist, and it was something that I initiated and did. In that way it is similar to the other tape and may be a way that I find myself working. It has to do with my own understanding of image making and what that means, personally, to make an image and change an image. When an image is made, that is not the same as an image being seen, in the way that writing is not the same as reading. In fact making the image might be much less like seeing the image than watching is like reading
 RK Or not like reading
 PB Right. I don't actually write those kinds of metaphors. I think that for me it has to do with non-linguistics, in a sense. The image in the existence from moment to moment requires a kind of intensity and cognitive focus that finally is different from the experience of the image. And that may be a very important point about images and structures that

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- PB (cont.)...are non-linguistic, because the meaning doesn't happen in the same way; it doesn't exist in that potentially tight unit that spoken or written language does
- RK But you know the way in this town - linguistics is spread out beyond language to lesser contaminated . . . Any and everything becomes discourse; everything becomes linguistically analysable, music...
- PB But what does it mean? It means different things in the different mediums. You can talk about structures and devices that finally make up the language of whatever medium you're talking about, and those structures will exist differently because of the requirements of the medium, or because of our human requirements of the mediums, the use that we put them to, and the kinds of information that they have. I think that's probably a very important point and one that I always felt MacLuhan backed away from and could never really deal with, in that he said the medium is the message, yet never really tried to define how that might be true and what it actually means. Instead, he used the metaphors of spoken and written language to exist for images, and he actually found some images that he could do that with and used them in a very particular typographical way, but not very interestingly. And finally, he dodged the whole issue. But the language that he used to describe that... it's the danger of dealing with metaphor and saying that painting is like music, and that poetry is like painting, and that music is like...it's always something is like something else
- RK But there is another area, alas, I wish there weren't, where there is a sort of continuum of structural identity between the lexicons of one system and the lexicons of another. It remains for somebody much smarter than MacLuhan to talk about it. But what interests me is that is not to say in any way that x is like y, but, well let me go back to the point I was going to make before. It strikes me in these few tapes you've shown us how one of them - really, in one sense, isn't video at all. The hand could have been almost as it was in film, perhaps not quite. And then the words shifting could have been approximated but not made identical with film, until finally you get the electric chair which is totally video. So what you've seen is a kind of progression from what I would understand--assuming I --possibility to a particularly and distinctively video one. So I see this as--and historic doesn't mean time tight, but something else-- an historic kind of input from one thing to another. Yet all of these things are inherently neutrally reflected; we see them on the screen
- SQ I actually had that same feeling except- what about the one with the horizontal breakdown? I experience an authentic "buzz" from that which seems very video to me, different from the electronic questions of the last tape, but also very much video in a different direction
- RK But this is part of that--he speaks of MacLuhan and the media, in that sense. The media is very much louder in the chair than it is in the sounds
- PB I don't know; I don't think so. Are you suggesting, then, that the base is more video when the actual frame is intruded upon in an electric fashion
- CS I don't think that that's true
- GH But that is intruded on electronically. I was even whispering in your ear; I don't know if you noticed it. But this is another problem with video-- when you don't know something about it. When the rocks are tossed, when that gets translated electronically there is a pulse. And

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- GH (cont.)...when that sound is recorded through what is called automatic gain control, when the rock hits, the automatic gain control senses that and there is a slight delay. If you noticed the sound of the water in the background went down...
- RK But that's true in cinema, too. Automatic gain control occurs with...
- PB It's even electronic
- RK But I'm talking about how video has something that's distinct from electronics; there're both electronic
- CS I don't think the media can be defined by the conceptual differences. There is an absolute difference which is the fact that the image is a video image and therefore its qualities and its time processes are absolutely different from what they would be in a cinema condition
- RK That's uninteresting because it just says if it is it is. There's another way in which certain things are more themselves than others, or less themselves than others, not as things being made-you see you're (to Gary) talking about things being made-, but how it seems when we watch it
- GH Okay but when you watch it, if you were to make that same tape on film- and this is why I think Peer even made the tape in the first place-, the quality of the image and the sound together is different. He knows that quality because he has been through the process of video, and that's why he came up with the idea to do that
- CS Subtly different
- RK Subtly different, but why not subtly different? At the same time, that's the one video tape where it seemed that the distinction between the colored image and the black and white image was more important with the rocks than with any other of the...
- SQ He means the different monitors; there was a liveness, a clarity
- GH In that manner, the middle monitor happens to be misadjusted to a certain degree so that the white levels of the image tend to peak more. It's actually distorted
- PB It gives the whole thing a more pristine quality, a brighter quality which has the sense of looking like that in resolution. Whether it is or not is...
- GH Right, well that just brings up the issue of showing it on three monitors: one on the speaker; one on the floor; one on the table
- PB But see, that brings up an interesting point. I know one of the reasons, and you're right, that I wanted to shoot that and that I spent the day outside looking through the camera as I was, was because it seemed that there must be some way that the image could exist as a video entity that involves the possible experience and possible information that accompanies the fact that it's video; that that could happen from the image without ones synthesizing the image, without ones distorting it, without ones manipulating it in some obvious manner. So the camera exists-, and it's true it has, certainly compared to the others, a quality that is much like cinema in that it is a camera and an image that exists and is created through an optical system electronically generated
- GQ That's almost one of the aspects about it; it's almost a literary or conceptual play against the fact that it is seeming like film. I mean the fact that we're looking at it, and why am I watching this thing
- PB I wanted to look at it. I made it because I wanted to look at it. When I was shooting and trying different things this one day, I wasn't sure that this was going to be the thing that I finally would show. I wanted

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- PB (cont.)...to make images to look at. And part of the reason that this seemed so beautiful to me was that it allowed me to deal with the fact the image was so simple, in a sense; the event was kind of repetitive and you could anticipate what was going to happen and you weren't going to be surprised by all that much, even though there are some things in it that you can't anticipate. It was a way to meditate and to contemplate the existence of this frame in this light quality. Whether that's what happens or not when you view it is something else. I, finally, am limited by my own understandings and my own experience and background with the system. It's a matter of my reading into it; my dealing may be different than yours and probably is
- CS That's some of the level that is traditionally art: the level in which not that one is able to determine effects by some predetermined procedural method, but the degree to which one is able to objectify one's intention in that sense. That is, if you are involved in a process of relieving your contemplation, it only really relieves somehow in the sense as art to the degree that it's possible for another person to be brought into a similar alignment to the object as the one that you have. And exactly being able to do that is the art part of it as opposed to documentation...
- PB I don't think it actually gets to that exact point. In fact, I don't see that as a goal at all, not at all. I'm speaking personally now but I don't. In fact I hope to invite a kind of multiplicity of use. It has many faces
- CS But since the fact of perception of objects already involves a multiplicity of points of view, my point is not that we all are brought to the same perception, but somehow we all have to be brought to the same object. So the level of art is the level of realizing the object. Not that we are all going to see it in the same way, but that somehow our experiences will be related to it. For instance, one could, in looking at any visually stimulating phenomenon, completely get off in the retinal activity that is produced by it. There's a total extreme in which one would be involved in a total hallucinatory stimulation; the point in which my consciousness is being affected by the information that's coming in is minimal even though it's just stimulated by some kind of input. The other extreme would be the illusion that we all see the exact same thing. But nonetheless, the command of that field, of the difference, is somehow where your own activity is, right? You're not just trying to produce random effects
- PB Right. Well, what are you inferring; I mean I'm trying to respond to the question
- CS If you say....
- (silence)
- SQ One question. The question of the different monitors, in thinking about that tape specifically, the eighty seventh stone tape: in a way because of the range of possibilities being so subtle; because of the fact that the definition of line; the definition of those stones on a different level than the rest of the tape; because of the subtlety of the tape itself i.e. between film, between anything; one really had the choice of catching it from the distance and glimpsing at it in the different kind of television sense, you know, like-choice-television-sense
- PB What is that choice?
- SQ I mean just the TV as an object being out there with the stones, this monitor to this monitor, and also the ability of being able to change monitors

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- SQ (cont.)...because it was more predictable; there were no surprises on a certain plane
- PB I think that's one of the things that happens when you have a multi-display situation where the image occurs in various places. Suddenly the fact that it is a modular structure becomes evident, and the fact that it has this object quality becomes more evident. At least, again, that is my experience of it. I very much like to show tapes on multi-monitor setups. In fact some tapes make very little sense unless they're shown that way. There is something that happens because you define it as this modular event and that it is repetitive. Something else happens; it's a different experience. Images look different singly. And I don't think that it's just sensory; it's not just a matter of there being more to see and you're triggered a little bit more on that level, a little more titillation and so maybe it's more interesting. But the fact that it repeats gives it an object quality and again presents the fact that what is there is an illusion, in a sense; it has this ephemeral quality
- CS But it gives the effect that what you're seeing is not an object; it exists, actually, somewhere behind what you experience
- PB It's a lot of objects. It's not just floating up there; it's not just hanging in space; it actually exists in the space and it comes with this whole thing, this whole box. It has the quality of being on the front of the box
- RK You attach the three monitors in particular, this particular configuration? Could it be any number of monitors?
- PB It could be more; it wouldn't have to be three
- GH There happened to be three in the house. Sorry, I can be random, too.
- PB At this point we, or I should say I take the liberty to be playful with what we're doing, and to not predetermine everything. This brings up another way of looking at process and that has to do with leaving some possibilities open, and allowing the uniqueness of a situation to infringe on what it is that happens. That is part of the medium. That creates a potential of a kind of variability. It seems quite interesting to me, and it is so in that one tape which I've called, "Picture Lines changes" --the wonderful chair and the oscillators. It can be shown in installation-- something that runs for a half an hour-- or something that is ten minutes long, that you sit down and view like this. All of this suggests to me that it isn't just in the piece; it isn't just on the tape; it isn't just in the tube, but it has to do with the event, with our experiencing of it, and our reflection of the thing that's happening. So you could think of that as a kind of dialogue and as a kind of activity that I want to invite in the viewing of it. And I'm sure that that is part of the reason for the kinds of images that I've used, and the limiting of changes and possibilities exist in the tapes as they do. There is this possibly aggressive quality or persistence in the image that keeps one from falling into it and separates one from what the image is. When I see it, I am not the image. I am not sucked into the dream of another time or suggestion of a space that I would like to live my life in or people that I would like to love or any of that stuff. I am me; that is an image. I relate to it; I don't relate to it. I understand it; I don't understand it. And that event happens when the thing is on. If it's not the setting for it, then it's not the place to show the image; the

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- PB (cont.)...viewing is not successful or interesting. So that requires a kind of understanding of that potential
- RK Your saying there is something different about this thing from other arts that offer objects ^{of objects}
- GQ What is interesting is that it is also true of this in the presence of the considerations of the machinery and the existence of parameters and vocabulary and all of that
- RK You're fighting television
- CS No, you're speaking from a perspective that you were saying before. That's the ideal, or the abstractable idea
- PB I don't know if it's the ideal
- CS Well in the sense that Brackage* (Stan) is program, at least that's what he says all the time. Brackage is concerned with being anti-cinema in the sense of not seducing you into the...
- GQ Sometimes he does, sometimes he doesn't
- RK Well in fact he does- beauty and torment and horror and interest involved with evolutions and processes and things happening
- GQ I think Peer is far more austere in a certain way
- RK Sure but Michael Snow...
- GQ But at the same time I think it's clear that Peer is attracted by maybe not the visual object as beautiful object as such, but by the play of the mind in that presence, or the play of the organism in that presence. You spoke of the horizontal lines as images that attracted you first of all
- RK But they seem much more minimal in their intentions
- GQ Oh that level, yeah
- PB I don't know if the intentions are more minimal; your experience of it might be so. Fewer intentions, is that what you mean by minimal?
- RK Not minimal intentions- minimalist
- PB Oh I see
- RK More even than Michael Snow's would be
- GQ I felt, maybe less this time because I had already felt it after the time at the Art Center, I felt, in the presence of it- I'd never seen this particular kind of video that was working in terms of what one would call minimalist but what is, in fact, a threshold area-, I felt repeatedly in the presence of a threshold of the intelligible- it had nothing whatsoever to do with understanding, but had to do with the limits of ones ability to organize the experience at all, or to make the experience intelligible at all. And in reading back from that tape to those past tapes I felt that in a sense that was always there in the tapes that Peer was showing- that he was choosing to operate right in the particular area where one step further and the thing would disappear altogether. There's a terrific excitement and a great danger; the excitement may be coming from the danger that's awakened by being that familiar with the medium, and that maybe it's almost impossible to be on that level of awareness of those possibilities and dangers if one isn't working with the medium unless it comes out. But I felt immediately in the presence of the question of a threshold whether or not there was anything at all going on. I think in every one of the tapes I felt pressured to wonder or to find out whether this was an intelligible work of art

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- CS Okay this is like Cocteau or Jack Spicer. It's in this poem where the poet is listening for what the radio is saying. He's tuning in these crazy stations that are giving him poems for the dead- that's the metaphor. In any-case, he's listening to something that everybody else isn't listening to in the place where everybody else is listening on the radio, and hearing the thing talk. There's a message that's coming across. Now it's not a message that's in code; it's it's not a message that's coming in by some mysterious way. What's happening is that he has changed the frequency in his own ability to attend, and he's beginning to discriminate another pattern
- PB That's really beautiful. Sometimes that freaks me out because I actually think maybe there really is this whole other metaphor that's being developed, (laughs) that's being visualized. I know I find an attraction to it at points, and that has to do with time window and that idea that you just communicated- speeding up of input. Then your experience is a function of your system functioning, and what state that is in will affect what it is that's seen thereby saying that the observation of something changes or makes it be something. The observation itself brings with it the information. Something comes through and is colored or affected by the observation
- CS But it definitely comes from the other side; it doesn't come from within the observation
- PB Although it's the kind of thing- what could you put in the National Enquirer, in the context of that, that would make the National Enquirer any different, that wouldn't make the thing you put in it like the National Enquirer? In that case the context is so strong
- CS It would be hard to do something with the National Enquirer (Laughs)
- PB Not that you would want to, even, but context- I'm kind of jumping from structure to context
- CS Well a jump of it that would make sense would be in you saw the context as a possible place for it to get to some kind of a world, in that case, even the National Enquirer. That's what I understood
- PB Yeah, I'm not sure where I'm at on that problem. But the idea of window is metaphor for point of view. And time window just adds a whole other dimension to window. So that kind of phasing in and out of this constant process that is going on has that quality. Somehow it's almost like when you can materialize it- what the structure is that makes it happen-, then that structure has all those potential metaphors that come. It's kind of a wild thing- image that needs to be deciphered or translated to these ideas that may be pretty simple ideas; they don't have to be all that complex. But the images are a suggestion of a kind of construct and relationship of things like window and time energy field. Sometimes I think it's a whole other subject matter, a whole other narrative
- CS There's another narrative possible that you're not doing what you see see...
- PB I may actually be doing it
- CS Usually so. I mean you end up doing what you know (Laughs)
(show another tape...)
- PB With David's you can turn on the color and that's what you're turning on; you're not turning on anything else. With this you can turn up what is the channel of color and turn on the video signal at the same time. So there are several things happening all at once. The color

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- PB (cont.)...becomes more intense but it saturates more. You're just turning on one color and you get three colors
- SQ Do you have control over the three colors, or by choosing that one color it immediately gives you the range
- PB That's correct
-
- SQ Because there is such a field of complexity of whether it be system and information or whatever
- LH Or as a facility, you know, and in that sense responsive, just in its...
- GQ He has got another idea. It really has to do with the subtlety of the involvement with the machine and the terms on which you choose to dialogue with it. He actually does get something that's more than feedback. He gets a kind of energy interchange with it that's very dynamic
- PB How is it an interchange, in that it presents the possibilities
- GQ It's more than that. It sustains the possibilities. There is something about the relationship between time and voltage, as he says, that creates a space that's somehow outside of time in which the energy of your presence actually does become part of the machine
- PB How is that?
- GB I don't know how it is
- PB Do you think so, or is that a...
- GB I'm not speaking metaphorically
- PB That's exactly what it sounds like, but that may be ...
- GB Well you know the Cocteau thing, right? "Les enfants chantent avec ses doigts. Repetez, deux, trois. L'oiseau chant avec ses doigts"-- the bird sings with its fingers. "Le miroir serait bien de se réfléchir en plus"-- the mirror would do well to reflect further. These are messages that are given from the world beyond to the radio of the chauffeur. It's the whole Cocteau/Orpheus story with the suggestion of a kind of daemonic possession of the situation-- that the radio is bringing in these mysterious quantities that stand beyond the identity of the artist or the nature of the system being used. It's kind of a mythical symbol of a larger identity that one hooks into, a larger dimension of mind where the instruments, in a sense, play themselves
- PB But it's not in the instruments, it's some other...
- GQ Well, it depends on how you think of it. You may choose to think of it simply as what happens when an artist engages himself with a machine
- SQ Do you know-- somehow it just flew into my mind again, but it's my favorite topic so it's not unreasonable-- maya dance films?
- PB Yes
- SQ Do you like the films?
- PB Yeah, very much
- SQ I think her films have that quality
- GB Yeah they do, but she is different
- SQ Some of them. In fact you don't even know the one that I'm thinking of, and that's the one that has most of that quality
- GQ Which film is that?
- SQ I forgot what the name of it is-- "Meshes of a Sunday Afternoon"
- GQ I have seen that
- SQ You haven't

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- GQ I saw it in Binghamton
 SQ You did after all that? You didn't tell me
 GE She dies in the end
 SQ How'd you get to see it in Binghamton?
 GQC I went to a very late night showing after everything else was over. I took Peer home, I came back to the campus because I knew about this showing of the films- Brackage and many many different film-makers...
 SQ That's great that you got to see it. Wasn't that an interesting film?
 GE Oh yeah. I wanted to see it again
 SQ I think there is something of that Cocteau kind of usage in a way happening in that film
 GQ I think that's why she got so tired with voodoo in Haiti. She went down to Haiti to make a film. She got a grant, a Guggenheim, and she went down there and shot alot of footage, but she never edited the film. What she did was she got involved with the actual practitioners of voodoo, lived with them, got to know them, and ended up writing a rather extraordinary book called Horsemen of the Night or something
 PB What happened to the film?
 GQ I don't really know how to answer that. P. Adams would know

note 5 : I omitted the first quarter of this tape by non-virtue of jibberishness
 maybe you, Gary, feel differently (?)

- PB One thing about using the machines is that there comes a point when you really take them for granted and they aren't in your way of doing it. Just being involved in talking about the systems, now, after being around them alot and working with them, you just get used to them. And the people who are not involved with them have them to deal with as much as everything else. That becomes part of the mystery of the control, and the mystery of control that exists in the whole system. It's almost subject matter or a certain something to deal with. We are not machines and yet are like machines- the brain and mind being different. I have this system that I've been working with that is a triggering device. It's a system with light sensors, variable resistors as they are called. And depending on how much light hits them, the circuit that they are attached to gives out more or less electricity, more or less voltage. And that's the same as turning a knob. What it means is that light channing can be coded, in a sense, to actually change the color. So intensity changes color, or intensity changes changes keying, or intensity change changes mix between cameras. Oh I have one tape I have to show you. This tape is a recording of a serious dilemma that has to do with the whole thing of control and cybernetics. It is as I recorded it and it's unedited. (while showing the tape...) What I've done with this so far- there's something that I don't like about this at all and I can't quite figure out what that quality is. One way that I found interesting to use this image was that I had an installation setup and I was using these sensors to activate an audio-synthesizer and a video-synthesizer. The audio-synthesizer was this machine that was changing filtering according to the light changes, and so you heard different overtones. The video-synthesizer was the video? and it was a small video?, two small fields- the positive and the negative. The top one was mixing back and forth; the

CURRICULUM VITAE

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PRESENT POSITION

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BACKGROUND

Date of birth: July 14th, 1942
Education: New York University (B.A., 1964, M.A., 1966, Doctoral Program [A.B.D.] English literature)
The Sorbonne (E.S.P.P.F.E., Certificate in French language and literature, 1962)
International School of America (included study and travel in 14 countries of Europe, the Far East, Middle East, Southeast Asia, with Edgar Snow &c., 1959-60)
Mexico City College (Spanish language and literature, 1961)

TEACHING

State University of New York at Stony Brook, Instructor in English Literature, 1966-71
Bard College, Visiting Professor, 1975
Naropa Institute, Teaching Poet, 1974
New York University, Graduate Teaching Assistant, 1964-65

PUBLICATIONS

BOOKS: *America a Prophecy: A New Reading of American Poetry from Pre-Columbian Times to the Present* [with Jerome Rothenberg]. New York: Random House, 1973
Open Poetry: Four Anthologies of Expanded Poems [co-editor]. New York: Simon & Schuster, 1973
An Active Anthology [editor, with Susan Quasha]. Fremont: Sumac Press, 1974
Somapoetics: Book One [poetry]. Fremont: Sumac Press, 1973
Giving the Lily Back Her Hands [poetry]. Barrytown: Station Hill Press, 1979
Word-Yum (Somapoetics 64-69). New York: Metapoetics Press, 1975
Five Blind Men [poetry, with Charles Simic, Jim Harrison, &c]. Fremont: Sumac Press, 1969
Traveling in the Castle (Somapoetics 85-92) [poetry]. Barrytown: Station Hill Press, 1981
Virtual Poetics [essays on contemporary poetics]. New Paltz: Treacle Press, forthcoming
Stony Brook, Nos. 1/2 & 3/4 [editor]. Stony Brook: The Stony Brook Poetics Foundation, 1968 & 1969

CRITICAL AND THEORETICAL WRITINGS:

- 'Orc as a Fiery Paradigm of Poetic Torsion,' *Blake's Visionary Forms Dramatic*, ed. David V. Erdman and John T. Grant. Princeton: Princeton University Press, 1970.
- 'The Age of the Open Secret: Ethnopoetics and Social Transformation,' *Alcheringa* [Papers delivered at the First International Symposium on Ethnopoetics, University of Wisconsin, Milwaukee, 1975]. Boston: Boston University Press, 1976.
- 'DisLogos: Between the Written and the Oral in Contemporary Poetry,' *New Literary History*, Spring, 1977.
- '*Ta'wil* or How to Read: A Four-Way Interactive View of Robert Kelly' [with Charles Stein], *Vort*, Vol. 2, No. 2 (1974).
- 'New Aspects of Translation,' *The World of Translation* [Papers delivered at the Conference on Literary Translation, New York, May, 1970], P.E.N. American Center Publication, 1970.
- 'New Frontiers in Criticism: Description vs. Prescription' [written as a graduate course in the English Department, 1968].
- 'A Test of Translation: Rilke's Third *Duino Elegy*,' [published with my translation] *Caterpillar*, No. 3/4; reprinted in *Soundings*, 1970.
- 'Catching the Tail by the Tiger: A Meditation on the Chemical Courtship of Poesis and Vajra and, through them, of Logos and Dharma,' *IO*, No. 21 (1974).
- 'Somadreambook,' *An Active Anthology*. Fremont: Sumac Press, 1974.
- 'Metapoetry, or the Poetry of Changes,' *Open Poetry*. New York: Simon & Schuster, 1973.
- 'Jackson Mac Low,' *Paper Air Magazine*, Vol. II, No. 3, 1981.
- 'Duncan Reading,' *Credences 8/9*, Vol. 3, Nos. 3/4, 1980.
- [NOTE: This is a partial list.]

POEMS AND TRANSLATION APPEARING IN ANTHOLOGIES AND MAGAZINES:

Poetry (Chicago), *Alcheringa*, *American Poetry Review*, *Caterpillar*, *Io*, *Inside Outer Space*, *The American Literary Anthology*, *41 Poetes americains d'aujourd'hui*, *America a Prophecy*, *Open Poetry*, *LOKA*, *Wch Way*, *Sixpack*, and some 30 others.

GRANTS AND AWARDS

- 1974-75 National Endowment for the Arts (poetry fellowship)
- 1971 S.U.N.Y. Summer Fellowship for Creative Writing
- 1970 P.E.N. American Center Translation Award
- 1969 American Literary Anthology Award (for poem)
- 1969 American Literary Anthology Award (for editing *Stony Brook*)
- 1969 S.U.N.Y. Summer Fellowship for Research
- 1968 S.U.N.Y. Grant-in-Aid (to record and interview poets in Europe)
- 1964 Thomas Wolfe Poetry Award

Served on Grants Panel of both the New York State Council on the Arts and the Creative Artists Public Service Program.

Serves on the Boards of Directors of The Hudson Arts Consortium, Open Studio, Ltd., and the Institute for Publishing Arts.

LANGUAGES

Spoken and written French; reading knowledge of German, Spanish, Anglo-Saxon.

Peer Bode, etc.

- PB (cont.)...bottom was staying still. There's this kind of reference. And then the same sides, the small sides start moving so quickly that it becomes this long thing. The speed of the image on top is affected by the second sensor, and both sensors were on top of the screen. The TV was flat on its back pointing up, and the sensors came down from the ceiling. It had this whole environmental sculpture quality to it. In that case it made sense to me somehow. It was like you could somehow step out of it in that situation. Somehow I can't do it with this; it's kind of an idiosyncratic thought
- GB You could see what you were doing?
- PB Yeah
- GB Where was the monitor?
- PB Next to me
- GQ The composition involves a kind of complex kind of feedback to start with- the very structure of it. I did some camera work- video synthesized live taping of events at the Art Center. It was incredible. We had the Advent in the corner so that we could see what we were taping while the event was going on; the audience could see the taping of the event also. With the camera I found that I could compose, I could totally alter the image. If he (Garg) was doing certain manipulations, then I could alter those manipulations and he had to continue his manipulations according to what I was doing, as I did according to what he was doing. So we actually became like two musical instruments. It was the closest thing to collaborative composition on that level that I ever experienced. It was really incredible for about half an hour. That kind of collaborative work interests me a great deal
- PB The whole question of control in this system and the importance of it in this particular setup and video synthesis and process in general-- it's a thing that's happening with electronic music, some of it anyway, and the whole tendency towards defining particular kinds of control some of which are very elaborate and complex; it's a description of the process accompanying each piece, and it's kind of a mental model that accompanies the experience of the work and is very elaborate. Um...
- (watches the tape)
-
- PB Well George, you did ask me to show my tapes first, so I showed them and I'm exhausted
- GQ Now Chuck can get a sense of what somebody else does by comparison
- PB Let's show this Ralph Hocking tape

Voice index

Peer Bode; Gary Hill; George Quasha; Susan Quasha; Robert Kelly; C. Charles (Chuck) Stein