

Biographies

Max Almy is an artist who has worked with video as an experimental medium since the early 1970's. Within that time, she has used video as a performance, installation, exhibition and broadcast medium. Her work is characterized by a highly sophisticated approach to video technology. Utilizing complex video and audio effects, she creates compelling images which portray critical issues affecting life in the contemporary urban environment.

Max's first major project in 1977 used four monitors to present a series of short narratives. The "I Love You" tape which highlighted the series used four large mouths to methodically describe four stages of a love relationship. In 1979, Max designed a video performance work, "Modern Times", which included live acting, multiple video images, dramatic lighting and music to portray the life of a modern woman.

The next major project was a multi-monitor large scale installation commissioned in 1980 called "Deadline". The theme focused on stress in contemporary society. On five monitors a man was seen running forward endlessly while at the same time a large mouth incessantly taunted him from across the gallery on a sixth monitor.

"Leaving the 20th Century", a futuristic trilogy of experimental narratives, was completed in 1982. Included in this multi-layered work were computer graphics, digital video effects, voice processing and a synthesized stereo score. Max carefully designed the complex effects to enhance concepts which raise questions about the present and the future. The 1983 "Perfect Leader" video is a short satiric piece which explores the marketing of a political figure. The piece combines audio and video effects with computer graphics and video effects.

The recent "Work Station" is a multimedia installation typifying the corporate work experience, complete with "training tape", "supervisors" and work "icons". The environment includes video, computer animation, projected slides, music, text, narrative and props. Her latest video, "Lost in the Pictures" is a short experimental work which was funded by a grant from the American Film Institute in 1985. A young man is exposed to numerous images throughout his day and for a moment in time steps into a wild visual dimension depicted with 3D computer animation and digital video effects. A new video installation, "A Death in Space", 1986, satirizes current plans to militarize space by juxtaposing a romantic vision of space with a contemporary version of the warrior myth, a nuclear laser satellite.

Max Almy is currently teaching at the University of California, Los Angeles. She has received an NEA Fellowship in 1982, the Western States Regional Grant in 1983 and the Independent Filmmakers Production grant in 1984. Her undergraduate degree was from the University of Nebraska and her MFA in Film and Video from the California College of Arts and Crafts. Her work has been exhibited in major museums and broadcast on alternative programs internationally.

EXHIBITION RESUME

GRANTS

1983 National Endowment for the Arts, Visual Artist's Fellowship
1984 Western States Regional Media Arts Fellowship
1984 American Film Institute, Independent Filmmakers Program
1985 West Coast University, Artist-in-Residence, Computer Animation
1985 KHJ-TV, Artist-in-Residence, Computer Graphics
1986 ORF-Landesstudio Oberösterreich, Artist Production Grant, Austria

AWARDS

1975 San Francisco Art Festival, First Prize Video
1976 San Francisco Art Festival, First Prize Video
1979 Video Free America, NEA Performance Award, San Francisco
1980 Chicago Museum of Contemporary Art, Installation Commission
1982 Athens International Film/Video Festival, Merit Award; United States Film and Video Festival, First Honorable Mention
1984 San Francisco International Film Festival, Honorable Mention; Athens International Film/Video Festival, Merit Award; Chicago International Film Festival

ONE PERSON EXHIBITIONS

1977 San Francisco Museum of Modern Art, Video Installation
The Magic Theater, Omaha, Presentation
1978 Video Free America, San Francisco, Presentation
The Creative Outlet, Portland, Presentation
The Women's Building, Los Angeles, Presentation
1979 Video Free America, San Francisco, Multimedia Performance
1981 La Mamelle, San Francisco, Video Presentation
80 Langton, San Francisco, Multimonitor Video Installation
1982 Long Beach Museum of Art, Video Exhibition
American Film Institute, Los Angeles, Video Presentation
1983 Video Free America, San Francisco, Video Presentation
UC Berkeley, Asuc Studio, Video Presentation
Boston Film/Video Foundation, Video Presentation
1984 Modernism, San Francisco, Video Presentations
Anthology Film Archive, New York, Video Presentation
The Center for New Television, Chicago, Video Presentation
School of the Art Institute of Chicago, Visiting Artist Presentation
Ucla Art Department, Lecture Series Presentation
The Institute of Contemporary Art, Boston, Prime Time Screenings

San Sebastian National Film and Video Festival, Spain, Retrospective
Fortuni Palazzo Museum, Venice, Italy, Video Presentation
The American Center, Paris, France, Video Presentations
1985 Honolulu Academy of Arts, Video Installation
Utah Arts Festival, Utah Media Center, Video Installation
Museum of Photographic Arts, San Diego, Retrospective
National Video Festival, American Film Institute, Los Angeles, Première
Society for Photographic Education Conference, Los Angeles, Presentation
Athens Video Festival, Ohio, Retrospective
Video Free America, San Francisco Opera Plaza, Video Presentation
1986 Arizona State University, Tempe, Guest Artist
University of Arizona, Tucson, Guest Artist
PERMANENT COLLECTION, Partial List
Museum of Modern Art, New York San Francisco Museum of Modern Art
Long Beach Museum of Art Carnegie Institute, Museum of Art, Pittsburgh University of Illinois, Chicago The Virginia
Museum of fine Arts Rhode Island School of Design, Museum of Art Stedelijk Museum, Amsterdam Allen Art Museum,
Oberlin, Ohio San Jose State University

Valie Export: Videotape „Stille Sprache“, 1974

Works in the media film, inter-media action, photography, video (installations, sculpture), body/material interaction, drawing, installation, sculpture. 1983/84 lectureship for media language at the Academy of Visual Arts, Munich, since 1984 assistant professor at the University of Wisconsin, Milwaukee, in the fields of film and video.

EXHIBITIONS (a selection)

1975: 9th Biennale des Jeunes, Paris
Compilation and organization of the exhibition MAGNA "Feminismus: Kunst und Kreativität" (Feminism: Art and Creativity), Galerie nächst St. Stephan, Vienna, and of the 21st International Arts Dialogue with the same title, Galerie nächst St. Stephan, Vienna.
1977: Documenta 6, Kassel.
1978: Official representative at Biennale of Venice–Austria Pavilion.
"Photographie als Kunst" (Photography as Art), Museum des 20. Jahrhunderts, Vienna.
"Absage an das Einzelbild" (Renunciation of the individual Image), Museum Folkwang, Essen.
1981: "Mythos und Ritual" (Myth and Ritual), Züricher Kunsthaus, Zürich.
"Autoportrait", Centre Georges Pompidou, Paris. 5th International Biennale of Vienna, "Erweiterte Fotografie" (Expanded Photography).
"Typisch Frau" (Typically Woman), Bonner Kunstverein, Bonn.
1982: "Künstlerbücher–Künstlerschallplatten" (Artists' Books Artists' Records), Kunsthalle Hamburg.
"Video Österreich" (Video Austria), Kunsthaus Zürich.
"Körperzeichen Österreich" (Body Signs Austria), Kunstmuseum Winterthur. Biennale de Paris (film).
1983: "Actuell '83", Städtische Galerie im Lenbachhaus, Munich.
1984: "Symbol Tier" (Symbol Animal), Galerie Krinzinger, Innsbruck.
"Körpernah" (Close to Body), Galerie Thaddäus J. Ropac, Salzburg.
"Arte Austriaca", Galerie d'Arte Moderna, Bologna.
"Kunst, Ambiente, Scene" (Art, Ambiente, Scene), Biennale of Venice.
"Geschichte der Fotografie in Österreich (The History of Photography in Austria), Museum des 20. Jahrhunderts, Vienna.
"Orwell und die Gegenwart" (Orwell Today), Museum des 20. Jahrhunderts, Vienna.
1985: "Selbstportrait im Zeitalter der Fotografie" (Self portrait in the Age of Photography), Musée Cantonal des Beaux Arts, Lausanne. Concept, selection and compilation "Kunst mit Eigen-Sinn" (Art with a Sense of its Own), Museum des 20. Jahrhunderts, Vienna, together with S. Eiblmayr and M. Prischl-Maier.
1986: Hommage a Beuys, Städtische Galerie im Lenbachhaus, Munich.
FILMS (a selection)
1977: Unsichtbare Gegner (Invisible Adversaries), feature film.
1979: Menschenfrauen (Human Women), feature film.
1981: Syntagma, avantgarde film. 1984: Das Bewaffnete Auge (The Armed Eye), script and presentation of a three-part television series on international avantgarde film).
Die Praxis der Liebe (The Practice of Love), feature film, Austrian contribution to the competition of the International Film Festival of Berlin, 1985.
1985: Oswald Wiener–Tischbemerkungen (Oswald Wiener–Remarks at Table), November 1985, film portrait.
1986: Yukon Quest, documentary, together with Oswald and Ingrid Wiener.
Unzucht, episode film on the seven deadly sins, ZDF.

Hervé Huitric is an associate professor in Computer Art and Computer Graphics at the University of PARIS VIII. He received a doctorate in aesthetics and a MS in computer science from the University of PARIS VIII. He also attended the Beaux Arts of Paris. Since 1970 he created computer generated artistic pictures, animation movies, and the corresponding software.

Monique Nahas is an associate professor in computer graphics and art at the University PARIS VIII. She earned a doctorate in theoretical physics at the University of Orsay, Paris Sud, and has worked in computer art since 1971, developing pictures and software at the same time.

Bernd Kracke was born in 1954, Bremen, Fed. Rep. of Germany
Education: 1972–78 Hochschule für bildende Künste, Hamburg, Fed. Rep. of Germany
1979–81 Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, MA, USA
Degree: Master of Science in Visual Studies
1980 Research Assistant, Architecture Machine Group, MIT
1981–85 Fellow at Center for Advanced Visual Studies, MIT, Cambridge
1982 Visiting professor, University of Zurich, Switzerland

FELLOWSHIPS AND AWARDS

Guest of the German Academy "Villa Massimo", Rome, Italy, 1977
"Studienstiftung des Deutschen Volkes", Bonn, 1973-1978
Studienstiftung des Deutschen Volkes, Bonn, US Fellowship, 1979-80 Deutscher Akademischer Austauschdienst, US Fellowship, Bonn, 1980-81
Council for the Arts, MIT, 1980 Massachusetts Arts and Humanities Foundation, Video Stipendium, 1983
Gyorgy Kepes Fellowship Prize, 1983

SELECTED EXHIBITIONS

"Centervideo", CAVS/MIT in Paris and Bordeaux, Cologne and Zurich, 1981
"Video-eine neue Kunst", Skulpturenmuseum Marl, Germany, 1981
"Phoenix-Video", Alte Oper, Frankfurt, Germany, 1981
"Video Visions", Boston Film and Video Foundation, Boston, 1982
"Four From CAVS", Anthology Film Archives, New York, 1982
"Videokunst in Deutschland 1963-82" (Video Art in Germany 1963-82)
Kunstverein Köln; Kunsthalle Hamburg; Badischer Kunstverein, Karlsruhe; Lenbachhaus, Munich; 1982-83
San Francisco International Video Festival, San Francisco, CA, 1982, 1983
"German Video Art", Museum of Modern Art, New York, 1982
"1. Festival de Video San Sebastian", San Sebastian, Spain, 1982
"The Artist and the computer" Long Beach Art Museum, Los Angeles, California, 1983
"Image/Process", The Kitchen, New York, 1983
"Boston New I", Institute of Contemporary Art, Boston, 1983
"Sky Art Conferences", Cambridge 1981, Linz 1982, Munich 1983
"From TV to Video (E Dal Video Alla TV)", Bologna, Italy, 1983
15. Internationales Forum des Jungen Films", Berlin Film Festival, Berlin, 1985
"Coastal Extremes", I.C.A., Boston and San Francisco, 1985
"Video Festival", Montreal, Canada, 1985
"Cambridge Video Festival", Cambridge, Massachusetts, 1985
"Mehr Licht", Hamburger Kunsthalle, Hamburg, 1985
"International High Technology Arts Festival", Tokyo, Japan, 1986

SELECTED VIDEO TAPES

"ISM", 1980
"DATA Network/Sky Art 1981", 1981
"Media Games", 1982
"Fast Forward", 1983
"Video Break", Videodisc, 1984
"Hamburg Fragment", 1984
"Video Faces", 1984-85
"Mode Deponie", 1985
"Still Life", 1986
"Still Life-Queen Zero", 1986

Ulrike Rosenbach, born 1943. 1964 to 1969 student of sculpture and advanced studies with Joseph Beuys at Kunstakademie Dusseldorf. Since 1972 she has been concentrating on video work, action/performance and photography. Starting point of her work has always been (and still is) her own person, her own life and-putting the subject into a larger context- the situation of women in our time and society. Frequently, Ulrike Rosenbach has added the level of cultural history to this topical perspective, that became a vehicle of reflection. Cliches and traditional images of women are used to visualize tied-up structures and the attempt at self-determination through the artist's action.

Ulrike Rosenbach's artistic work is at the same time a mirror of personal affectedness and a tool of reflecting analysis. The situation of the female artist and that of woman in general is brought to a symbolic concept in associatively tied-up pictures. On the path of artistic avantgardism, a "dimension of freedom" becomes visible that Simone de Beauvoir has treated, in 1949, in her phenomenology of the "other sex".

"We, however, raise the question as to the female destination in a different way: We see woman in a world of values and allow the dimension of freedom to her forms of behaviour. We believe that she should have the choice between her transcendence and her alienation in the object."

This tension between transcendence and alienation is visualized and made aware in Ulrike Rosenbach's works- in this sense, they are "feministic" without wanting to be extremely agitative. "Liberation" as Ulrike Rosenbach understand it in her artistic activities, is not so much a matter of "constant preaching" than an act of avantgarde practice. In her works, freedom is experienced as the overcoming of aesthetic norms, questioning of rigid cliches and as conveyance of artistic sensitivity.

(Extract from a text by Stephan von Wiese)

VIDEO WORKS FROM 1972 TO 1985

1972 Blindenmaske, b/w, 12 Minutes, a
1972 Entwicklung mit Julia, b/w, 6 minutes, a/c
1972 Eine Scheibe berühren ..." b/w, 5 minutes, a
1972 Eine Frau ist eine Frau, b/w, 4 minutes, a
1972 Der Muff und das Mädchen, b/w, 12 minutes, a
1973 Zeichenhaube, b/w, 5 minutes, a
1973 Mon Petit Chou, b/w, 8 minutes, a
1973 Video concert improvisation with K. Schnitzler, b/w, 30 minutes, b
1973/74 Isolation is transparent, b/w, 40 minutes, b
1974 Five Point Star, NTSC + PAL, 8 minutes, a
1974 Sorry, Mister, color, 10 minutes, a
1974 Der innere Widerstand meiner F06e, b/w, 40 minutes, b
1975 Port of Paradise, b/w, 15 minutes, a

1975 Madonnas of the Flowers, b/w, 12 minutes, a
 1975 Tanz für eine Frau, b/w, 8 minutes, a
 1975 Glauben Sie nicht, daß ich eine Amazone bin, b/w, 15 minutes, b
 1976 Weiblicher Energieaustausch, NTSC, b/w, 15 minutes, a
 1976/78 Reflektionen über die Geburt der Venus, color, 15 minutes, b
 1976/77 Zehntausend Jahre habe ich geschlafen, b/w, 20 minutes, b
 1976 Good Luck for a Better Art (with K. v. Bruch), b/w, 5 minutes, a
 1977 Frauenkultur – Kontaktversuch, b/w, 60 minutes, b
 1977 Maifrau, b/w, 60 minutes, b
 1977 Mutterliebe, color, 4 minutes, a
 1977 Signale für Hausfrauen, b/w, 15 minutes, a
 1978 Salto Mortale 1, b/w, 20 minutes, b
 1978 Meine Macht ist meine Ohnmacht, b/w, 60 minutes, b
 1979 Tanz um einen Baum, color, v/w, 30 minutes, b/d
 1979 Jactatio, color, 12 minutes, c/c
 1980 Lotosknospentbne, color, 15 minutes, a
 1980 Requiem für Mütter, color, b/w, 30 minutes, d
 1981 Psyche und Eros, color, 15 minutes, a/c
 1983 Aufwärts zum Mount Everest, color, 7 minutes
 1983/84 Alle lieben Carmen, color, 5 minutes, a
 1983 Das Feenband–Visual Gong, color, 15 minutes, a
 1984 Begegnung mit Eva und Adam, color, 30 minutes, a
 1984 Inner Landscape – Insight Image, color, 25 minutes, a
 1985 Die Eulenspieglerin, color, 20 minutes, a
 1985 Im Zentrum des Zyklons, color, 5 minutes, a
 1986 Eleven–Verstehen ist wie Hitze, color, 6 minutes, a

EXPLANATION OF SIGNS:

a video production in the studio
 b video live-action, created at an action
 c created for an action/performance or for an installation
 d documentation of a video action or performance

John Sanborn. Beginning in 1977, artist John Sanborn has been known for his innovative, experimental, and popular creations in the field of video art. His large-scale collaborations including work with Robert Ashley ("Perfect Lines"), Twyla Tharp ("Scrapbook"), Mary Perillo (his producer of three years), Dean Winkler ("Luminare"), Lee Breuer and Bob Telson ("Sister Suzie Cinema"), King Crimson ("Heartbeat"), Moto Sano ("Complication Shakedown") and Philip Glass ("ACT 111"), his Artist-in-Residency at the Television Laboratory at WNET/13 from 1977–1984, and his on-going search for clues to the secret of "visual humming", all have led him to be acknowledged as a pioneer in the world of Media Art.

John Sanborn's work is exhibited and broadcast worldwide. Exhibitions include showings at the 1985 Whitney Biennial; the Museum of Modern Art, New York; the American Film Institute, L. A. and Washington; the Berlin Film Festival; "The Festival of Festivals", Toronto; The First International Video Biennale, Tokyo, Japan; the Pompidou Center, Paris; the Locarno Video Festival, Locarno, Switzerland; the Institute of Contemporary Art, London; the San Sebastian Film Festival, Spain; the "Immagine Elettronica" Festival, Bologna, Italy, and Danceteria, a New York nightclub, whose celebrated, and often imitated video lounge Sanborn co-founded.

His television work has been broadcast over television systems both domestically and abroad, including: NBC, CBS, ABC, and the PBS network in the U.S. Channel Four, England; Asahi, Fuji, and NHK networks, Japan; Antenne 2, FR3, and Canal Plus, France; RAIUNO, RAI-DUE, RETTE-QUATTRO, Italy; Belgian, Dutch, Swedish, and Mexican TV: the USA Cable Network- the David Letterman show; and MTV.

Pioneer Laserdisc is currently releasing a disc of his work for the home market.

Mary Perillo. In 1982 Perillo began freelancing, doing commercials, industrials, music videos. In January 1983, John Sanborn hired her as Associate Producer/Associate Director for Robert Ashley's opera "Perfect Lives" which Sanborn directed. Since that time, Perillo has produced almost all of Sanborn's work, including five music videos. She designed, along with Sanborn, the open and close of a new PBS series called "Alive from Off Center", with music by David Byrne. She also has produced projects apart from Sanborn, one of which, "Let's Break", a breakdancing tape distributed by Warner Communications, was on Billboard's top twenty video list for four months in 1984. Perillo was Associate Producer and post-production Design Consultant for "The Kitchen Presents ... " a retrospective of the Kitchen's Avantgarde history featuring performers and artists such as Laurie Anderson, Philip Glass, Robert Longo, David Byrne and Molissa Fenley.

Woody Vasulka, 1937: Born Bohuslav Vasulka in Brno, Czechoslovakia, January 20. Father is Petr, metal worker; mother is Florentina, housewife.

1945: Experiences the end of the war in the suburbs of Brno, Moravia, across from a military airfield. Soon after, collects sizeable number of electro-mechanical parts of war machines. Performs extensive autopsy on them—first encounter with technology. Is forced to play the violin; drops out after one year.

I guess the war was an overpowering experience. I don't think, except video, I've had any other overwhelming experience since ... Europe was a junkyard, where we would find great dumps full of war equipment ... we could go through them and see the whole anthropology of war.

1952: Studies metal technology and hydraulic mechanics at School of Industrial Engineering, Brno.

1955: Begins writing poetry influenced by the 19th century French poets and by futurist poets, Mayakovsky and Marinetti. Plays trumpet in a combo.

I found poetry to be the most interesting art form. I still find it this way even if I don't practice it verbally. The modes

of expression—the transformations—are the most powerful. In poetry you can transform into anything in an instant. That kind of power fascinates me.

1956: Awarded First Prize for Design Research, School of Industrial Engineering. Jazz Critic for Rovnost, a daily newspaper in Brno, in June graduates from School of Industrial Engineering with Baccalaureate degree.

1956–57: Military service.

1959: Involved in short story writing and non-fiction genres. Studies Italian. Extensive work in photography. Designs hydraulic assembly line equipment at Kuria Metalworks Factory, Kurim and Brno.

1960: Moves to Prague. Receives State Scholarship for Higher Education; enters Academy of Performing Arts, Faculty of Film and Television. Begins to direct and produce short films.

I saw film, and I still see film, as extended literature, a kind of literature practiced in space, in a spatial way. At that time I also started to practice prosaic work and I started to write, trying to figure out large formal structures ... I saw film as a medium, a material, a dimension of narrativity which was the most modernistic, one still not mastered ... With literature I had to compare myself daily with Kafka or others, that was very hard to withstand—poetry the same thing ... Film was still very much unmaped, it was free territory.

1960–64: Makes short films at the Academy. Continues writing. Studies English.

1962: Receives Special Prize, Young Directory category at National Festival of Documentaries, Carlsbad. Meets Steina in Prague.

1963: Works during the summer as assistant director, Czechoslovak Television Network, Borno.

1964: Graduates from Academy of Performing Arts, awarded Diploma in Production and Direction of Documentary Films. Dissertation topic, "The Work of a Documentarian in an Unknown Terrain". Travels to Algeria to shoot documentary film. Marries Steina, makes film with her in Iceland.

1965: Emigrates to the United States to join Steina, settles in New York City. Continues studies in English.

I was seeking some kind of status of modernism which was fantasized, again probably through my involvement with literature, and didn't find in Europe. I figured the most exotic and interesting practiced system of modernism was the American system ... I wanted to examine that. I had to be sure ...

1966: For the next three years, works as film editor with Francis Thompson and later for the architects Woods and Ramirez. Works on multi-screen industrial presentations. Designer and editor for Harvey Lloyd Productions.

1967: Experiments with electronic sound and stroboscopic lights. Meets Alphons Schilling.

Through the experience of film especially after the summer of 1967, when I worked on multiscreen films, I developed a personal theory in which I accused the cinematic frame as being singularly responsible for all narrative tendencies in film, tendencies which I presumed were inhibiting me in working with film. My attention turned against the cinematic apparatus itself. At first I made two, three-screen films (aimless people, peril in orbit), trying to prolongate the horizontal frame. Then I constructed a frameless cinema, using a continuous transport of the film against a narrow slit, recording the environment through a rotating mirror synchronized to the film movement. In that way I made several 360 degree records.

In the summer of 1967 when Steina went to Paris to study violin, I shared a loft for a few months with Alphons Schilling at 128 Front Street, in New York. Alphons was going through a related crisis but on a much broader scope, since he was dealing with the discipline of painting as well.

We experimented with a camera on a turntable, directed by remote control. Alphons filmed a scene (a person walking in a room), and by mounting the projector in the place of the camera while projecting onto the walls of the same space, he succeeded in tracking the initial image movements.

This space reconstruction triggered a series of experiments for both of us. We felt that our dilemma had something to do with space—the construction and reconstruction of space in time.

We both used the experience of a real space to turn toward interpretation of the underlying codes; for Schilling, leading him to his conquest of binocular principles, for me, to time/energy as an organizing principle of sound and image.

1968: Granted Icelandic citizenship by the Althing (Parliament). Accepts Icelandic name Timoteus Petursson.

1969: Begins exploration of electronic image and sound with equipment from Harvey Lloyd's studio.

That way I got very close to technology. He built a small, cheap studio. That was the first resource for my video experience. About that time, it hit me, that this is the medium in which I wanted to work. I was interested in this metaphysical concept—that an image is an energy system.

1971: Exhibits in numerous video festivals. Receives Creative Artists Public Service (CAPS) grant. Technical advisor to Alternate Media Center, New York. Associated with Electronic Arts Intermix, New York. Assists in the selection and post-production of a video exhibition at the Whitney Museum organized by curators David Bienstock and Bruce Rubin. Receives a New York State Council on the Arts (NYSCA) grant with "Perception group" (Stema, Eric Siegel and others) under Electronic Arts Intermix sponsorship. Co-founds, with Steina, The Kitchen, an electronic media theater forum for new video, film and music.

Our contribution was that we provided certain mechanism for video, that means the space, and we initiated or made certain paradigms or some limitations to it. We said, "Let's use it electronically, as a place that does electronic music and electronic sounds ... " [\(1\)](#)

We could do avantgarde plays and we could do average trash. But we had a collective of people (especially the owner) who were willing to risk alot. So in this milieu, our theatre (or whatever it was), we carried unorthodox approaches as well. To the purists, we were very unpure. At the same time, by a sense of instincts, the true, established, orthodox avantgarde also found it. And if you look at the performance list, you'll see that we introduced people who would eventually become part of the legitimate avantgarde. So, I must confess, we were very much interested in certain decadent aspects of America at that time including homosexual theater rock and roll, and beyond all that.

We, in fact, enjoyed certain things that were forbidden to the true radicals in the sense of the purity of thinking of Buckminster Fuller and McLuhan. We would be very much involved in the phenomenon of time. And we could incorporate all those things: we took a certain interest in that particular aspect. We motivated (in a way) an undefined creative milieu. As you know, it was purely participatory: people did not pay—they advertised themselves. At that time, the form was fluid and there was no problem. Eventually, it grew and became more structured—and now The Kitchen is on its own, doing probably much "established" gallery work. The milieu that existed in the sixties and early seventies does not exist in that form. I guess, after us, people had much more exact ideas about what it should be.

We started to show the tapes that we had made—we already had about forty hours of material. So we started showing that material and to play it with music. With presentations we played the monitors—just as the means of presenting it. We did it about three times a week, then we did it twice a week. Then as there were more people to fill in the holes we'd get twice a month and then twice a year. (2)

1972: Receives travel grant with Steina, from National Endowment for the Arts (NEA) and NCET at KQED Television Stations. Begins to develop personalized electronic art tools in cooperation with George Brown and Eric Siegl with support from NYSCA.

1973: Participates as film/TV/media panel member for NYSCA. Spring, leaves The Kitchen. Fall, moves to Buffalo.

1974: Takes position of Associate Professor, Center for Media Study, SUNY, Buffalo. Investigates computer-controlled video image research. Buys Rutt/Etra scan processor and begins to experiment with it.

Compared to my previous work on videotape, the work with the scan processor indicates a whole different trend in my understanding of the electronic image (3) The rigidity and total confinement of time sequences have imprinted a didactic style on the product. Improvisational modes have become less important than an exact mental script and a strong notion of the frame structure of the electronic image. Emphasis has shifted towards a recognition of a time/energy object and its programmable building element—the waveform.

1975: Makes ten tableaux of stills on waveform codes in electronic imaging. Begins to build "The Vasulka Imaging System", a digital computer-controlled personal facility.

In this time the work entered the most complicated grounds. Many aesthetic values had to be thought over and the question of individualism, creative process, team work, development and possession of tools, acquisition of new knowledge; all these became the invisible work investments which perhaps should bring some result later.

1976: Receives NEA grant for production of film series, "Recorded Images". Included in The Museum of Modern Art's Projects: Video IX.

1977: Recipient, with Steina, of one-year grant from The Corporation for Public Broadcasting and the NEA as artist-in-residence, PBS Channel 17, Buffalo, Prepares and edits video works for presentation through television broadcast in six, one-half hour segments.

1978: Makes eight tableaux of still photographs titled "The Syntax of Binary Images", published in the Summer issue of Afterimage Magazine.

(1)

Linda Cathcart, unpublished, taped interview with Woody Vasulka. August 19, 1978, Buffalo, New York. → [back](#)

(2)

Jean Grippi, unpublished, taped interview with Woody Vasulka. August 4, 1975, Buffalo, New York. → [back](#)

(3)

Statement by Woody Vasulka and Scott Nygren, "Didactic Video: Organizational Models of the Electronic Image", Afterimage (Rochester, New York), vol. 3, no. 4. Oct. 1975, p. 9. → [back](#)

Jane Veeder CURRENTLY: Visiting Professor in Computer Graphics, Pacific Northwest College of Art, Portland, OR 1986

– CURATOR: "SMART ART: A Small Exhibition of Visual Computer Works", Wentz Gallery, Pacific color, stereo* Northwest College of Art, Portland, OR (2/86).

– LECTURE: "Viewer Into Player: An Interactive Approach to Digital Visual Art", Metropolitan Museum of Art, NY, NY, and University of Massachusetts' "Art, Science, and Technology" Seminar Series, Amherst, MA (2/86).

– COVER DESIGN: COMPUTER GRAPHICS, Quarterly Journal of SIGGRAPH, Special Interest Group in Graphics of the ACM, February Issue.

1985

– EXHIBITION: "VIZGAME", an Interactive Computer Graphic/Audio Synthesis Animation Game Installation.

SIGGRAPH '85 ART SHOW, 12th Annual Conference on Computer Graphics and Interactive Techniques, San Francisco (7/85).

4TH Annual Pacific Northwest Computer Graphics Conference, Eugene, OR (10/85).

– JUROR. Northwest Film & Video Festival Open Submission, Northwest Film Study Center, Portland, OR (10/85).

– CURATOR/PRESENTER: Evening of Computer Animation, Northwest Film & Video Festival, Portland, OR (11/85).

VIDEOTAPES PRODUCED:

1983 – "FLOATER", 6:12, color, dual-mono

1982 – "WARPITOUT DOCUMENT", 7:30, color, stereo

– "MONTANA", 3:05, color, stereo

1981 – "TARGET SIGGRAPH/81", 17:00, color, stereo*

1980 – "SURFACE TENSION", 20:00, b/w, mono

1979 – "SIGGRAPH SAMPLER 1979", 10:00, color, stereo*
– "PROGRAM *9 (Amateur TV)", 29:00, color, mono*
– "PROGRAM #7 (Revised for TV)", 29:00, color mono*
1978– "LOOPCYCLE", 5:00, b/w, stereo
1977– "BELLY/HANDS", 5:00, b/w, stereo
– "PROGRAM *1", 29:00,
– "FEEDBACK FACE", 2:00, b/w, mono
1976– "S-TAPE", 23:00, b/w, mono
1976–81 Personal collection of over 28 hours of video input material recorded in the field.
*: co-produced with Phil Morton

EDUCATION:

1975–7 (MFA-Video) The School of the Art Institute of Chicago
1967–9 (BFA-Ceramic Sculpture) California College of Arts & Crafts 1966–7 The Maryland Institute, College of Art
1962–4 Antioch College

Peter Weibel, born 1945 in Odessa, lives in Vienna, studies of literature, medicine, logic and philosophy in Paris and Vienna. From 1976 to 1981 lecturer on "the theory of form", since 1981 visiting professor for artistic design and arts education at the Academy of Applied Arts in Vienna. 1981 visiting professor at the College of Art and Design, Halifax, Canada. 1979/80 visiting professor for "Media Art", 1981 lecturer on "perception theory", 1983 visiting professor for photography at the Gesamthochschule Kassel.

1985 associate professor for Video and Digital Arts, Center for Media Study, New York State University at Buffalo.
1984

Arte Austriaca, Museo d'Arte Moderna, Bologna

Museum of Modern Art, New York "Recent Acquisitions"

1st Festival Nacional de Video, Circulo de Bellas Artes, Madrid

Clio-Award, New York

31st Festival Cannes, Prix National "New Narration", American Film Institute, National Video Festival, Los Angeles

Organization of the First European music video festival

"Der künstliche Wille", electronic media opera, Brucknerhaus Linz, Ars Electronica

1985

"Zeit–die 4. Dimension", Museum of Modern Art, Vienna

A.I.V.A.C., Locarno, Video Festival "Alles und noch viel mehr", Kunstmuseum and Kunsthalle, Berne

"Brainworks", Municipal Art Gallery, Los Angeles

"The new dimension of sculpture", Forum Stadtpark, Graz

1986

Video installation "The legacy of logos", Galleria d'arte moderna, Bologna, April

Video performance and installation, Museo d'arte contemporaneo, Madrid, June

Berliner Film Festival

1986

1. Biennale de Photographie d'Art, Paris

Sculpture in Austria, Galerie Insam, Vienna

New Forms in Art, State University of San Francisco

Künstlerphilosophen, Kunsthau Zürich

Ars Electronica, Linz, Brucknerhaus

VIDEOS AND FILMS

1984

"Die Landschaft des 21. Jahrhunderts", 30 minutes

"Johnny 1", 1 minute

1985

"Der künstliche Wille", 67 minutes, sound, color

"Casablanca III", 1 minute

"Echo der Liebe", 4 minutes

1986 "Johnny II"

"Psalms of Pluriverse", 5 minutes, together with H. Jesionka

"Kurt Gödel–ein mathematischer Mythos", 60 minutes, together with W. Schimanovich.

Henry Jesionka, born 1957 in Welland, Ontario, Canada, Center for Media Study.

State University of New York at Buffalo.

Ryerson Polytechnical Institute, Toronto.

FILMOGRAPHY

"Synapse" 1985, 2.5 minutes/16 mm/colour/optical sound

"S–8 Diaries *7" 1985, 18 minutes/super–8/colour/single-track mag.sound

"It's You!! Rigoletto" 1985, 20 minutes/16 mm/double-system

"Resurrected Fields" 1984, 70 minutes/16 mm/colour/optical sound

The 70 minute version contains a section in discrete four-channel sound. The fifty-five minute version has only the optical sound.

"Christening" 1984, 12 minutes/super–8/colour/single-track sound

"Synthetic Colour Space" 1983, 5 minutes/16 mm/colour/silent

"Prisma" 1982, 14 minutes/16 mm/colour/optical sound

"Die Reise" 1981, 25 minutes/colour/b&w/magnetic sound

"Arc" 1979, 12 minutes/b&w/magnetic sound

Henry Jesionka: „Resurrected Fields“, 1984

VIDEOGRAPHY

"Conversations" 1985, 4 minutes/VHS/1 ch. sound

"!?!" 1984, 3 minutes/beta/2 ch. sound

"Immaculate Deception" 1984, 4 minutes/beta/2 ch. sound

"Spatial Comparisons" 1983, 8 minutes/beta/2 ch. sound
INSTALLATIONS
"Artificial Insemination" 1985, six S-8 projectors/4 ch. sound
Hanging sculptures in projection field projected onto a tricot sculpture screen.
"Lawlessness" 1985, three 16 mm projectors/4 slide projectors/ambient sound
Projected through 'field mattes' onto tricot intestine.
"Conversations" 1985, 3 16-mm-projectors with standing matte figures in environment.
"Ha Ha Houdini" 1984, 2 S-8 projectors through beam splitter/lens/mirror complex
"Concentricities" 1984, 4 S-8 projectors/4 ch. sound/sculpture screen
"Spatial Comparisons" 1983, 4 S-8 projectors/4 ch. sound/4 ch. video.

SCREENINGS/INSTALLATIONS/PERFORMANCES

Visual Studies Workshop, Rochester, Screening of "Resurrected Fields" February 1986
Pittsburgh Filmmakers Pittsburgh, Screening of "Synapse" January 1986
MonteVideo Amsterdam, Holland, Screening of "Resurrected Fields" October 1985
Festival of Festivals: Toronto, Screenings of "Resurrected Fields" September 1985
Millenium New York, "Resurrected Fields" May 1985
Baltimore Film Festival Baltimore, Screening "Resurrected Fields" March 1985
Simon Fraser University Vancouver, "3 Projector Matte Performance" January 1985
Hallwalls Buffalo, American Premiere of "Resurrected Fields" December 1984
AWARDS
17 th Annual Baltimore Int'l Film Festival, First prize, Stan Vanderbeek Award for "Resurrected Fields" March 1985

Inge Graf, born 1949 in Vienna. Institute for Heimerziehung (education in homes)
1974-1980 work with children and juveniles in homes and therapeutic groups of the City of Vienna
At the same time studies of political sciences and journalism at the university of Vienna.
Since 1977 photography and film. 1980-1985 Academy of Applied Arts in Vienna, advanced studies with Prof. Oberhuber.
1985 Diploma Mag.Art.

ZYX born 1950 in Vienna. Study of classical violin in Vienna. Indian music at Instituto Canneli, Italy. Psychology and philosophy at the university of Vienna. Electronic music and music production. Since 1980 experimental video. Since 1983 computer animation. Since 1983 only cooperative artistic work (music, video, images, objects, media design). Since 1983 record label "Museum of Private Arts". Since 1985 member of "Wiener Secession".

EXHIBITIONS AND PUBLICATIONS (AS PER APRIL 1986)

INDIVIDUAL EXHIBITIONS

1983-03 "Eissalon"-film, video, music, drawings-Gallery Grita Insam, Vienna
1983-10 "Freizeitprogramm 2" film, video, music, metal objects-Promotional Program of Kunstmesse Cologne
1984-01 "Museum of Private Arts", Vol. 1U4 - film, music, video, installations-U4, Vienna
1984-05 "Museum of Private Arts", Vol. 2NYC - film, music, installation - The Experimental Intermedia Foundation, New York
1984-08 "Reizerneuerung in Relativ-Korridor" - images, objects, music, video section - Gallery Grita Insam, Vienna
1984-10 "Renouvellement d'Irritation dans le Corridor Relativ" - images, objects, music, video gallery Lara Vincy, Paris
1985-04 "Clips-Musikvideos-Werbung" - Studio Österreichischer Kulturservice, Vienna
1985-06 "Step/4 to Electronic Futurism" - images, objects, music, video-ART16'85, Gallery Grita Insam, Basel
1985-06 "Tetra- Pack-System images, objects, music, video Galerie Vayhinger, Red. Rep. of Germany
1986-09 "Museum of Private Arts"-images, objects, music, video Kunstmuseum Helmond, Netherlands

PARTICIPATIONS IN EXHIBITIONS

1983-05 "Wien-Tokyo-Wien"-fiction detective story-film, video, music, dance - Secession Vienna
1983-09 "Freizeitprogramm 1" film, video, music, installations. Steirischer Herbst '83, Graz, ORF television
1984-06 Ich würd' gern auf den Fidschi-Inseln viele wilde Bilder pinseln"-sound, slides, game Festival of Vienna 1984
1984-06 "Museum of Private Arts" Vol. 3MA-film, video, music, installations -1. Festival national de video, Madrid
1984-07 "Grauer Raumtransmitter"-space installation with video - The dream of space - Museum des 20. Jahrhunderts, Vienna
1984-08 "Junge Szene '84" - Secession Vienna
1984-09 "Computerlanding 1" film, video, computer animation, music, dance - Steirischer Herbst '84, Graz
1984-09 "Computerlanding 2" film, video, computer animation, music, dance - S.F. Festival 1984 Orwell, Ljubljana
1984-11 "Computerform-Videoform"-images, objects-"So und nicht anders".-IBM, Vienna
1984-12 "Images, objects"-Diverse Manifeste"-Gallery Grita Insam, Vienna
1985-03 "Step/4 to Electronic Futurism"-music, video, images, objects-at "Kunst mit Eigensinn", Museum des 20. Jahrhunderts, Vienna
1985-03 "Transalpine oder der Kampf der Techniker gegen die Wilden"-images, objects, video, music-Gallery Cathrine Issert, Saint Paul cle Vence
1985-05 Oosterijks Avantgarde Galerie Nouvelle Image, Den Haag
1986-03 1 Biennale internationale pour la photographie d'art et de recherche, Paris
1986-04 "Wohnen von Sinnen" Kunstmuseum Düsselclort
1986-04 Wien Signaal: Contemporary Work from Wien - objects "Aorta", Amsterdam
1986-06 "Das Bild vom Ich" - video installation, Perspective 86, ART 17'86, Basel
1986-06 "Herzo Base Exit" - Ars Electronica '86, Brucknerhaus, Linz

OTHER PUBLICATIONS

1980/81 "Trust no Woman" - LP record DIK 76.23561
1980 "Talking to my Honey" music video, colour slides-LP cover
1981 "Get away Wisdom", "Hey You"-film clips-MIDEM Cannes, "Bad Manners" - videoclip-ORF television
1981 "Japan V"-music video Academy of Applied Arts, Vienna 1982-11 "523 Bermuda" - fiction ballet-music, design, dramatics for Tanztheater Wien - Künstlerhaus Vienna

1983-02 Music and design for "Prima Causa" for Tanztheater Wien, Künstlerhaus Vienna
 1984-08 "Schon eingeschossen auf Franz"-computer animation, film trick-television spots, 20', 5' for Humanic
 1984-01 "Programm Musik 1" - LP record MoPA 001
 1985-02 "Franzesco swingt mit Carmen im Bugatti durch die Savanne nach Newport" - TV and radio spot, 20' for Humanic
 1985-03 "Humanic City" - images, music, video - SCS Wien
 1985-12 "Museum of Private Arts", Vol. 8-45 minutes, ORF television
 1986-01 "Kunst in Raum und Zeit"-video collage-Secession Vienna
 1986-06 Contribution to "New Images" - Ars Electronica 1986, ORF-Videonale '86 - ORF television
 1986-06 Total design of ORF-Videonale '86 - ORF television
 PRIZES, AWARDS
 1985-06 Albert Paris Gütersloh Prize of the Academy of Applied Arts in Vienna
 1985-08 Clio Awards, Original Music Scoring-for music for Johnny Filter, New York

Bazon Brock, born in 1936, is presently full professor of aesthetics at the "Bergische Universität" in Wuppertal. Before that, he taught in Hamburg and Vienna.

Since 1959, Brock - as artist and theoretician - has been a pioneer fighter for enforcing happenings and pop art.

Since 1968 he has been establishing "visitors' schools" for all "Documenta" exhibitions in Kassel.

Since 1971 he has been realizing a series of exhibitions and congresses on topics of everyday aesthetics for the International Design Center in Berlin.

He participated in approximately 300 events in museums, art associations and galleries all over Europe.

He published radio plays, TV films and dramas; in most of them, he was actor and/or director.

He developed a very personal style of teaching and learning of performing arts, the so-called "Thesentheater" or action teaching.

The bibliography until 1977 is contained in "Bazon Brock - Ästhetik als Vermittlung -Arbeitsbiographie eines Generalisten"; ed.. Karla Fohrbeck, DuMont, Cologne 1977. 1100 pages with 4 registers. Recently published.

- "Die Häßlichkeit des Schönen - die Schönheit des Häßlichen" (The ugliness of the beautiful - the beauty of the ugly). Besucherschulen zur documenta 6 and 7 (1982).

- "Wir wollen Gott. Aus dem Unterrichtsprogramm für die Hölle I" (We want God. From an entertainment program for Hell 1): video cassette, DuMont, Cologne 1985.

- Bazon Brock, ed. "Die Kinder fressen ihre Revolution. Design ist unsichtbar - durch Pflege zerstört - der kleinstmögliche Eingriff - die Mülltheorie der Kultur", Schriften von Lucius Burckhard. (The children devour their revolution. Design is invisible -destroyed by care - the smallest possible intervention - the garbage theory of culture) DuMont, Cologne 1985.

- Bazon Brock ed., "Stilwandel als Kampfprinzip, als System-Strategie, als Kulturtechnik, als Lebensform" (Change of Style - as principle of struggle, as strategy of systems, as technique of culture, as style of life), DuMont, Cologne 1986.

- "Die Gottsucherbande - Ästhetik gegen erzwungene Unmittelbarkeit" (The Gang God-Seekers aesthetics against enforced immediacy), comprises volumes VI-VIII of the complete works since 1977.

Akira Asada

1957 Born in Kobe, Japan.

1979 Graduated from Kyoto University.

1981 Obtained a master's degree in mathematical economics and got a chair at the Research Institute for Humanistic Studies, Kyoto University.

1983 Published a book on the post-structuralism (especially its Deleuzian version), which caused an unexpected sensation.

1984 Co-founded a transdisciplinary magazine (GS) (le Gai Savoir).

1985 Realized a video performance (TV WAR) with Ryuichi Sakamoto and Radical TV at Tsukuba Science Exposition.

Major Publications

1983 "Structure and Force" (in Japanese)

1984 "On Escaping" (in Japanese) 1985 "Mercuric Music" (in Japanese)

Gene Youngblood is an internationally known author, lecturer and consultant in electronic art and technology. A respected theorist in the arts and sciences, he teaches at the California Institute of the Arts (CalArts) in Valencia, and has also been a faculty member at California Institute of Technology (Caltech) and Art Center College of Design, both in Pasadena, Columbia University, the School of Art Institute of Chicago, UCLA, the University of Southern California (USC) and the State University of New York at Buffalo.

In addition, Mr. Youngblood has lectured at more than 150 colleges and universities throughout North America and Europe, including Harvard, Yale, Columbia, Dartmouth, MIT and Rochester Institute of Technology, and he is a frequent keynote speaker at international conferences and other professional gatherings.

He has produced international conferences on the future of television for the Annenberg School of Communication at USC and for the Directors Guild of America, and has been consultant to numerous organizations including The Metropolitan Museum of Art, the J. Paul Getty Trust, The Los Angeles Museum of Contemporary Art, The Rockefeller Foundation, The Rockefeller Brothers Fund and the National Endowment for the Arts.

Mr. Youngblood is author of EXPANDED CINEMA (1970), as well as numerous essays for major American and European journals. He is completing two new books: THE NEW RENAISSANCE: THE COMPUTER REVOLUTION AND THE ARTS, and THE FUTURE OF DESIRE, a political and philosophical analysis of the revolutions in biology and electronic technology.

LECTURES AND PUBLIC APPEARANCES

1984

Nov. 12 St. Mary's College, Raleigh, N. C.

Nov. 8 North Carolina State University, Raleigh, N. C.

Nov. 1-4 New Media Video Festival, Toronto, Ontario

Nov. 1-2 Cultural Software, Toronto, Ontario

Oct. 29-30 Third Annual Pacific Northwest Computer Graphics Conference, University of Oregon, Eugene, Oregon

Oct. 25 Oregon Museum of Science and Industry, Portland, Oregon

Oct. 19 National Conference, Society of Typographic Arts, Chicago, Illinois
 Sept. 24 Coe College, Cedar Rapids, Iowa
 May 4 California Lutheran College, Thousands Oaks, Ca.
 Apr. 1-2 Computers and the Arts, Oregon Arts Commission, Portland, Oregon
 Feb. 27- Mar. 2 The Banff Centre, Alberta, Canada
 Jan. 11 Computers in Art & Design, San Jose State University, San Jose, Ca.
 1983
 Nov. 17 Blackburn College, Carlinville, Illinois
 Nov. 15 Joint Educational Consortium, Arkadelphia, Arkansas
 Nov. 14 Trinity College, Burlington, Vermont
 Nov. 13 Iowa State University, Ames, Iowa
 Nov. 3 Northwestern University, Chicago, Illinois
 Nov. 2 National Conference, Industrial Designer's Society of America, Chicago, Illinois
 Oct. 24 Second Annual Pacific Northwest Computer Graphics Conference, University of Oregon, Eugene, Oregon
 Oct. 16 National Conference, Society of Typographic Arts, Lake Geneva, Wisconsin
 Oct. 15 Columbia College Chicago Faculty Retreat, Alpine Valley Resort, East Troy, Wisconsin
 Oct. 13 The School of Art Institute of Chicago, Chicago, Illinois
 Oct. 11 University of Colorado, Denver Campus
 Oct. 11 University of Colorado, Boulder Campus
 Oct. 10 University of Colorado, Boulder Campus
 Oct. 9 San Francisco International Video Festival
 Sept. 5- Aug. 30 Institute for Media Arts, Baca Grande Ranch, Crestone, Colorado
 Aug. 14-17 DIGICON (Digital Arts Conference), University of British Columbia, Vancouver, B.C.
 July 25-29 SIGGRAPH International Conference on Computer Graphics, Detroit, Michigan
 July 6-10 Banff Centre for Visual Arts, Banff, Alberta
 June 8-10 Annual Conference, National Alliance of Media Access Centers (NAMAC), Walker Art Center, Minneapolis, Minnesota
 June 3 American Film Festival, New York City
 May 27-28 Utah Media Center, Salt Lake City, Utah
 May 15-24 International Conference, "DESIGN 2003", Amsterdam, Holland
 Apr. 15 Columbia University School of Journalism, New York
 Mar. 8 Arizona State University, Tempe, Arizona
 Feb. 23 Computer Art Symposium, University of Southern California (USC)

Larry Cuba. Computer artist Larry Cuba studied animation at the California Institute of the Arts where he completed his first computer animated film, *FIRST FIG*, in 1974. In 1975, he worked with pioneer computer filmmaker, John Whitney, Sr., programming the film, *ARABESQUE*.

Cuba's independently produced films, *TWO SPACE* and *3/78* have been screened widely at film festivals and museums. *TWO SPACE* has won eight awards nationally and has toured in several group exhibitions including, "Synthetic Movements: New Directions in American Independent Animation", sponsored by the American Federation of the Arts and "The Art of the Animated Film" organized by the Montreal Museum of Fine Arts.

In the summer of 1985, Cuba premiered his latest computer work, *CALCULATED MOVEMENTS* at the San Francisco Museum of Modern Art. Since then, the film/video (which was funded by a grant from the American Film Institute) has had screenings at the Museum of Modern Art in New York, the Hiroshima Animation Festival in Japan, and the AFI's Video Seminar in India. In addition, it's been on tour with the San Francisco International Video Festival and the SIGGRAPH Computer Art Show.

Edmond Couchot. Sculptor, teacher and researcher Assistant at Université de Paris 8
 Doctor's degree
 Director of the 2nd training cycle "art and technology of the image" and of the university research centre "Images Numeriques".

FIELDS OF INTEREST:

Art and technology, the digital technologies of the image, their aesthetics and their impact on art and culture; the education of artists.

SOME PUBLICATIONS ON THE SUBJECT:

"La synthèse numérique de l'image. Vers un nouvel ordre visuel" in "Traverses" magazine, no. 26. October 1982.
 "Prise de vue, prise de temps", in "Les Cahiers de la Photo", March 1983.
 "Images et Electricité", ("Images and Electricity") in the catalogue of the exhibition "ELECTRA", December 1983
 "Image puissance image", in "La Revue d'Esthétique", June 1984.
 "Sens et Contiguïté: la contagion de l'image", in "Traverses" magazine, no. 32. August 1984
 "Hybridations", in "Modernes et après - les Immatériaux", April 1984
 "Entrée des artistes", an experience in the education of artists in digital images, in "La provocation - Hommes et machines en société", CESTA, May 1985
 "A la recherche du Temps réel", in "Traverses" magazine, no. 35, August 1985.
 "Une double compétence: pourquoi faire?" in the report on "La semaine électronique de l'image", CESTA, April 1986.

Adelhard Roidinger

1960-1967 University studies in architecture at the Technical University Graz, diploma.
 1968 Fellowship at Hornsey College of Art, London.
 1962-1965 Study of double bass at the Music Academy, Graz.
 1968-1973 Study of jazz-composition.
 1969-1972 Development of biologic pre-fabricated houses and work as designer and musician
 1972-1976 Lecturer for artistic design and assistant at the Institut für Baukunst, Technical University, Graz.
 From 1975 Lecturer for cybernetic design at Technical University, Graz.
 From 1980 Director of the jazz seminar at Bruckner Konservatorium, Linz
 From 1982 Instructor at the Music Academy Graz for ensemble management and improvisation.

Numerous concerts in Europe, Africa, Japan. Records with musicians of the international scene and under his own name, e.g. "Schattseite", "Computer & Jazz Project I".

PUBLICATIONS:

"Der Kontrabass im Jazz"
"Der Elektrobass"
"Jazzimprovisation"
"Pentatonik" (Advance music)

IN PREPARATION:

"Die oszillierende Welt" (in addition to the text and computer graphics part, there will also be an LP and a video on this topic.)

Prof. Dr. Herbert W. Franke, born 1927 in Vienna. Studies at the University of Vienna (physics, chemistry, psychology and philosophy), doctor's degree in philosophy. Afterwards work on a technical research project, then five years work in industry.

Since 1957, Prof. Dr. Franke has been living as a freelance writer (books and radio dramas).

From 1954 onward, creative radiography and light graphics, since 1955 rational aesthetics, 1956 application of an analogous data processing system and of a cathode-ray oscilloscope for experimental aesthetics, 1968/69 head of a seminar on "Cybernetics and Information Theory" at the University of Frankfurt/Main, 1969 works on futurology (together with Prof. DDr. E.H. Graul, University of Marburg/Lahn), since 1970 computer graphics with digital systems, since 1973 lectureship on "cybernetic aesthetics" at the University of Munich, 1979 system analysis for generally applicable aesthetical programs for small computers, 1979/80 lectureship for perception psychology at the "Fachhochschule" Bielfeld, since 1985 lectureship for computer graphics/art at the

Academy of Visual Arts in Munich. 1980 award of the "Professor" title by the Austrian Ministry of Education and Arts.

MEMBERSHIPS

Deutsche Gesellschaft für Photographie (DGPh)
Gesellschaft Bildender Künstler Österreichs "Künstlerhaus"
German PEN Club

EXHIBITIONS (a selection)

"Experimental Aesthetics" and "Electronic Graphics" in Vienna, London, Zurich, Munich, etc.
"Wege zur Computerkunst" (Ways to Computer Art), organized by the German Goethe-Institute (shown in 150 places in all parts of the world) Biennale of Venice, 1970
Biennale of Nürnberg, 1971
Publication of several books on art/technology relations and on computer art.

Markus Peichl, born June 26th, 1958, in Klosterneuburg near Vienna.

At the age of 16, foundation of the youth and student magazine "Kritik". At the age of 22 editor-in-chief of the magazine "Wiener", at 27 editor-in-chief of the Hamburg magazine "TEMPO". During the entire period several contributions for Austrian Broadcasting Corporation (e.g. three documentaries on Poland and Solidarnosc); besides, freelance author for newspapers and magazines ("Die Presse", "Der Spiegel", "Mickey Mouse").

Kathy Rae Huffman, the curator/producer of The Contemporary Art Television Fund since 1984, with the responsibility to select, co-produce or commission, and facilitate the distribution and marketing of CAT FUND productions to the broadest possible audience. Previously, curator of The Long Beach Museum of Art, Long Beach, California from 1979 to 1984, responsible for the Museum's program development, exhibitions, and the Museum operated media Art Center (a post-production facility and videotape collection of more than 800 titles). She edited the 1984 retrospective catalogue of LBMA:VIDEO.

Exhibitions include "California Video" presented as the U.S. program for the Paris Biennale 1980; "The Artist & The Computer" 1983; "The Second Link", 1983, U.S. curator, organized by the Banff Centre, Canada; "At Home" an exhibition and performance series celebrating the decade of feminist art in Southern California, 1983. Additionally, Huffman has contributed to International Video Art Festival as a juror or curator, including San Sebastian, Locarno, The American Film Institute, Stockholm, Siggraph Art Show, Atlanta Film and Video Festival, and San Francisco International Video Festival and others. She was Executive Producer for "Shared Realities" an 18 hour cable television series produced by The Long Beach Museum of Art.

Randy Roberts. Creative Director, Abel Image Research, Inc.

AWARDS:

1984-1986 Clio Award, "Computer Animation" - Canned Food Information Council "Brilliance"
Bronze Lion, Cannes Film Festival - Canned Food Information Council "Brilliance"
Grand Award, "Direction", New York International Film Festival Canned Food Information Council "Brilliance"
Gold Medal, "Computer Animation", New York International Film Festival - Canned Food Information Council "Brilliance"
Best Of The Festival Award, U.S. TV & Radio Commercials Festival Canned Food Information Council "Brilliance"
Two First Place "Mobius" Awards, "Art/Animation" and "Trade Associations", U.S. TV & Radio Commercials Festival - Canned Food Information Council "Brilliance"
Two Gold Hugos, "Best Director" and "Computer Animation", Chicago Film Festival - Canned Food Information Council "Brilliance"
1983 "Best of Show", Houston Film Festival - 7UP "Sun Beats Down"
Gold Medal, New York International Film Festival - 7UP "Sun Beats Down"
Silver Award, Chicago Film Festival - 7UP "Sun Beats Down"
Two Gold Medals, New York International Film Festival: "High Fidelity" and "Chadwick Chair"

1982 Clio Award, "International Computer Animation" – Panasonic "Glider"
IBA Award (International Broadcasting Award) – Panasonic "Glider"
Silver Medal, N. Y. International Film Festival – Panasonic "Glider"
Silver Award, Chicago Film Festival – Panasonic "Glider"

EXPERIENCE:

1979–1986 Director/Designer ABEL IMAGE RESEARCH, Los Angeles, California
1977–1979 Freelance Director/Designer and Visual Consultant to advertising agencies. Client included: Bank of America, Wang and McDonalds
1975–1977 Designer/illustrator for magazines and record companies. Also, designed sets for photographers
1975 Director of independent design studio.

EDUCATION:

B.A., 1974, Art Center College of Design, Los Angeles, CA. Declined full fellowship offered by Art Center to enter professional design industry.

Hans Donner from Austria, started the Globo Network Graphic Design Department in 1974. He created the network symbol, its logo and corporate identity.

Nilton Nunes, designer and art director since '74
Ruth Reis, designer since '81
Ricardo Nauenberg, art director since '82
Alvaro Barata, designer since '82
Sylvia Trenker, freelance designer and illustrator since '74.

Peter Greenaway, born in England in 1942. Studied painting and had his first exhibition in 1964 in the Lord's Gallery. Worked as a film-cutter from 1965 1976. His own films from 1966 onwards; since then working as producer of art films, painter, novelist and book illustrator.

Films: Train, Tree (1966), Revolution, Five Postcards from Capital Cities (1967), Intervals (1969), Erosion (1971), H is for House (1973), Windows, Water, Water Wrackets (1975), Goole By Numbers (1976), Dear Phone (1977), 1-100, A Walk through H, Vertical Features Remake (1978), The Falls (1980, Forum 1981), Act of God, Zandra Rhodes (1981), The Draughts-man's Contract (1982, Forum 1983), Four American Composers (1983), Making a Splash, A TV Dante – Canto 5 (1984), Inside Rooms – The Bathroom, A ZED & TWO NOUGHTS (1985).

Robert Ashley is known as a pioneer in the development of largescale, collaborative performance works and new forms of opera such as THAT MORNING THING and IN MEMORIAM ... KIT CARSON. Landmark recordings such as SHE WAS A VISITOR and IN SARA, MENGKEN, CHRIST AND BEETHOVEN THERE WERE MEN AND WOMEN, have pointed the way to new uses of language in a musical setting. His current works, operas for television entitled PERFECT LIVES and ATLANTA (ACTS OF GOD), are continuations of his long-time interest in and use of visual media to express musical ideas.

Robert Ashley was born in Ann Arbor, Michigan in 1930 and educated at the University of Michigan and the Manhattan School of Music. He studied and worked at the Speech Research Laboratories at the University Of Michigan (psychoacoustics and cultural speech patterns), and was employed as a Research Assistant in Acoustics at the Architectural Research Laboratory. His studies in composition were with Ross Lee Finney, Leslie Bassett and Roberto Gerhard at the University of Michigan, and Wallingford Reigger at the Manhattan School of Music.

During the 1960's, he was a co-organizer of the ONCE Festival, the annual festival of contemporary performing arts in Ann Arbor which, from 1961 to 1969, presented most of the decade's major artists. He organized and directed the legendary ONCE Group, a music-theater collaborative that toured the United States from 1965 to 1969.

Relocating to California in 1969, Ashley became Director of the Center for Contemporary Music at Mills College (Oakland), where he organized a world-renowned public-access music and media facility. (He left this position only in 1981 when he moved to New York.) From 1966 to 1976 he toured throughout the United States and Europe with the Sonic Arts Union, the composers' collective that included David Behrman, Alvin Lucier and Gordon Mumma. During 1975 and 1976 he produced and directed his first television opera, MUSIC WITH ROOTS IN THE AETHER (video portraits of composers and their music), which documented the work and ideas of seven major American composers and which has since been shown worldwide in closed circuit installations. It is currently being edited for television broadcast under a grant from the NEA Media Arts program.

In 1978 the Kitchen (NYC) commissioned PERFECT LIVES, an opera for television in seven half-hour episodes. The series was purchased by The Fourth Channel (Great Britain) and was completed for television in August 1983. It was first broadcast in Great Britain in April 1984. He is presently working on a 90-minute television program entitled ODALISQUE which is based on his opera, ATLANTA (Acts of God), and writing a quartet of operas for stage and television entitled NOW ELEANOR'S IDEA. The first of the quartet, IMPROVEMENT (DON LEAVES LINDA), will be part of the National Institute for Music Theater's Workshop program in the late fall of 1985.

Robert Ashley is the subject of a chapter of John Rockwell's recent book, ALL AMERICAN MUSIC (Knopf), and of one of four films, with the series title FOUR AMERICAN COMPOSERS, by British filmmaker Peter Greenaway about composers making contemporary musical theater. His recorded music is available on Lovely Music, 1750 Arch, Giorno Poetry Systems, CBS Odyssey and other labels.

Shigeko Kubota is a well known "Fluxus" artist and comes from a sculpture background which she studied in Japan. She originally moved to New York to participate with the "Fluxus" artists in the early sixties, there she met Nam June Paik and started to work with video making as one of the first women to use the medium. Her work focuses in video sculptures and installations, early video series of works based on homages to Marcel Duchamp and later landscape

studies influenced by Monet, built into video sculptures.

Marie Jose Burki. The young swiss sculptor, MARIE JOSE BURKI, based in Geneva, won the award at the International Video Festival of Locarno in 1986 for the tape "An Elephant Never Forgets". Besides one channel tapes she created multimedia installations by using the representation of animals as metaphors for human situations, objects, video and computers.

Paul Garrin, born in 1957, studied with Paik and became a fully competent expert in the technical possibilities of video and cooperated in many productions with other artists, musicians, designers. He will assist Paik's production in Vienna. He has built a reputation through participating in several international Video Festivals. He is now teaching at the "New School for Social Research" in New York.

Wibke von Bonin, studied German and Romance languages, art history at Kiel, Berlin, Paris. 1965 doctorate. 1965: Research assistant at the Staatliche Kunsthalle Baden-Baden. Since 1966 editor at the WDR-Television. Responsible for an annual 40-60 television programs covering all fields of the fine arts, design and architecture in ARD I and ARD III. Main field: contemporary art, avantgarde, new media (video) design. Produced studio interviews and portrait programs of almost all well-known artists at home and abroad as well as reviews of contemporary trends. Was presented with various national and international awards for her programs.

Publications: Television films on contemporary art (studio interviews, work portraits, reviews on trends and currents); art history texts in books, catalogues, magazines. Editor of the book version "Hundert Meisterwerke aus den großen Museen der Welt",

Member of the AICA (International Association of Art Critics).

1986 Goldene Kamera award for the television series 'Hundert Meisterwerke'.

Jaime Davidovich has been living in New York for more than twenty years. His work as an artist is based on the subject of public television and its culture, which he analyzes and represents often satyrically.

Romy Haag. Her first experiences with show business were made as a clown in the "Strassburger Circus" in Scheveningen. There, Romy guided through the children's matinees. Young and full of enthusiasm, she did not hesitate to elope to Paris with the trapeze artist. There, she was introduced to Paris night life. She was fascinated with "Regime's Night Club" and "Chez Castell" and in no time Romy Haag became the queen of the jet-set. There, she met Jean Marie Riviere, who, thrilled by her deep voice, offered her a show-part in his revue. As Disease with a Berlin program she then gave her Paris debut at the "Alcazar".

JONATHAN BLAUNER, an American show manager, offered her a tour; Ronny accepted and presented her Berlin chanson program in Fire-Island, Long Island and Atlantic City. In Atlantic City she fell in love with a young street musician from Berlin, that city about which Romy constantly sang but which she did not know. Without much hesitation the two of them left New York and went to Berlin.

Romy had always sung about the "Golden Twenties", about the metropolis of Berlin, and she had heard a lot about it. But what she experienced there disappointed her. There was no place she could amuse herself as she wished. But with the self-assurance she had acquired and with the strength in her, she had an idea, the idea of her life – as she thought. She sent her street musician back onto the streets and founded a night club of her own, "Chez Romy Haag". It became quite as famous as "L'Ange Bleu" or the "Alcazar". In "Chez Romy Haag", prominence rubbed shoulders. David Bowie, Udo Lindenberg, Zizi Jeammaire, Brian Ferry, Queen, Lou Reed, Mick Jagger – they all came to see Romy.

But nothing was more tedious to Romy than the foreseeable and she dreaded nothing more than being pressed into a mould. When the Berlin Tourist Office started to use her name in advertisements, when the Victory Column was exchanged for "Chez Romy Haag" in the pamphlets, she had enough and sold the night club.

Now, after nine years of hard work in night life, Romy could afford to visit her memories: Den Haag, Amsterdam, Paris, New York, Atlantic City were the destinations on her travels. Everywhere she collected impressions, met new people and had new experiences, not under the pressure of wanting to create, but completely free and unbiased. In New York she was told she should go to Tokyo, the centre of Asia, and there, too, she received inspirations. Her impressions became the basis for a concept called "City in the Night", the idea for a new disc. From Tokyo she flew back to New York where she presented the new concept to the show manager Michael Lang (Organizer of Woodstock and manager of Joe Cocker and Billy Joel). Michael Lang was enthusiastic about the idea and immediately called his German partner Martin Biallas in Berlin. Two titles were produced with the arranger Fernand Saunders, in Media Sound Studio, New York. Immediately afterwards, she went to Berlin to discuss possible future cooperation with Martin Biallas. Biallas proposed the producer Tom Cunningham, an American living in Berlin. In the Hansa Studios, all further titles of the LP "City in the Night" were produced with Tom Cunningham.

After Romy had finally re-appeared after many nights of work in the studio, she made the live show "City in the Night" – a Rock-Shock-Party-Dance Performance with dancers and singers as well as musicians from Berlin, the pace was so breathtaking that there is not time left for consideration. After the show, it's time for amazement; and the audience is exhausted ...

Wolfgang Scheid

1977–1980 Training as actor and pantomime in Essen and Krefeld (among others with Fritz Kahle)

1980–1982 rock theatre and cabaret in Essen, with the group "NIC" (Nonsense Improvisation Company) tours through Germany

1982–1983 Various dramas, among others "Faust" with METEssen. During this time, he developed his first solo program. 1983–1984 Tour with tent-theater "Fliegende Bauten" with the play "Titanic" by Hellmut Koch

1985 ... "Aurora" – A love story

Richard Kriesche

1940 Born in Vienna

1964 Diploma in graphic arts and painting at the Academy of Fine Arts in Vienna

1968 Assistant at the Academy for Applied Arts in Vienna

1969 Teaching at the Higher Technical College in Graz

1969 Foundation of "Pool", editor of the magazine "Pfersich"

1970/71 Fellowship of British Council at the University College, London

1973 Foundation of "Poolerie", a Photo-Film-Video and TV Gallery

1977 Appointment to Head of the experimental department of AVZ (Audio-visuelles Zentrum) at Graz. Organization of video courses for the general population, schools, students and institutions.

Organization of seminars and exhibitions on creative media work.

1979 Foundation of BVOST (first regional representation of the interests of fine artists)

1983 DAAD-stay in Berlin, "Berlin Artists' Program"

1984 Foundation of "Kulturdata"

1985/86 MIT Cambridge, research stay. Albert and Vera List Visual Arts Center.

INTERDISCIPLINARY FIELDS OF WORK

1971 The Town, a sightseeing tour across Exeter

1971 Strike, strike of the London Garbage Removal

1972 Youth, juveniles at the Castle Retzhof

1973 Workers, factory workers design a poster for "Steirischer Herbst"

1974 Jail, 6 months in the jail of Karlau

1973 Slum, Kapellenstraße 41, a slum on the outskirts of Graz

1974 Catholics, a skiing course with the catholic men's movement 1974 Catholics, a summer week with the catholic men's movement

1976 Factory, Puchwerke -14 minutes in the life of.

1976-78 Small Town, a cultural initiative

1978 Small Town, a cultural initiative

1979 Free Space, the space of art - Innsbruck as an example

1979 Freedom, the space of art- Zürich as an example

1979 Psychiatry, 6 months video in the hospital

1979 Children's Hospital, videotherapeutic and communicative processes

1980/81 Peasants, "Human sculptures" - a year with peasants

1982/84 Industry, "Eisenerz" People in Mining, a nearly 2000 year old tradition on the Erzberg

EXHIBITIONS

1967 Vienna, Museum des 20. Jahrhunderts, "Kinetika"

Paris, Musée d'art moderne, Biennale des jeunes artistes

1968 Vienna, Galerie nächst St. Stephan, Exhibition (together with M. Adrian, H. Philipp)

Bratislava, Danuvius, Biennale of young artists

Vienna, Galerie im Griechenbeisel, Ergebnisse 68 (Results 68)

Bochum, Bochum, "Profile" Art from Austria

1969 Warsaw, Austrian Cultural Institute, Exhibition Forum Stadtpark Piestany, Piestany, Int. Exhibition of works of plastic art

Graz, Trigon 69, "Architecture and Freedom"

Zagreb, New Tendencies 4, New Tendencies 4

1970 Venice, Biennale, Studio sperimentale

Innsbruck, Galerie im Taxispalais, conceptual art

London, Sigi Kraus Gallery, A Christmas Show

London, New Arts Lab, Streetworks 1971 London, Alexandra Palace, "Art Spectrum" - "polaroid-space" Paris, Biennale, "Biennale des Jeunes Artistes" (pol. wsho)

London, Sigi Kraus Gallery, "The Garbage Strike"

1,972 Wien, Zentralsparkasse, "Spiele mit Kunst" (Games with Art) Reykjavik, Galerie Sum, "Art"

Innsbruck, Galerie im Taxispalais, "Video Demonstration 1"

1973 Edinburgh, Edinburgh Festival, "Austrian Art"

Vienna, Wien-Gumpoldskirchen, "Videofahrt" (Video Trip)

1974 Vienna, Secession, Light Image Emission

Graz, Poolerie, Kunst als Lebensritual (Art as a Ritual of Life)

1975 Basel, Stampa, "TV Tod 1" Video demonstration

London, Serpentine Gallery, "The Videoshow"

Cologne, Kunstverein, "Arbeiten von 71-74" (works of 71-74), "TV Tod 2"

Buenos Aires, CAYC, "Video Encounter"

1976 Vienna, Galerie nächst St. Stephan, "Was, warum, wie" (what, why, how) a photo and video installation

Wuppertal, Van der Heydt Museum, "Monumente durch Medien ersetzen" (Replacing Monuments by Media)

1977 Venice, Biennale, "The World's First Double-Sided TV Set"

Kassel, Documenta 6, "Zwillinge" (Twins) video-installation

1978 New York, P.S.L., "Mariazell TV"

Los Angeles, LAICA (Los Angeles Institute for Contemporary Art), "Polar Crossing" stempera, g. pane documents and theories on media work "The Image and the Magic" video demonstration

1979 Ravenna, Pinacoteca comunale, "Austrian Art"

Kassel, Gesamthochschule, "Fotografie als Kunst/Kunst als Fotografie" (Photography as Art/Art as Photography)

Innsbruck, Tiroler Landesmuseum, "Fotografie als Kunst" 1978/79 Neue Galerie Graz, Museum des 20. Jahrhunderts, Vienna, Kunst als Fotografie 1949-1979

Vienna, Museum moderner Kunst, Galerie nächst St. Stephan, "Kunst als soziale Strategie" (Art as Social Strategy)

1980 Vienna, Museum des 20. Jahrhunderts, "Video Made in Austria" Innsbruck, Galerie Krinzinger, "Kind + Kunst + Medien" (Child + Art + Media)

Karlsruhe, Badischer Kunstverein, "Politische Konzeptart" (Political Concept Art)

Kyoto, Kyoto municipal museum of art, "Impact Art Festival 80"

Frankfurt, Kunstverein, "Exploration of a Medium"

New York, art 1980, European perspectives

Vienna, Galerie nächst St. Stephan, "Künstlerfotografie seit 1945" (Artists' Photography Since 1945M)

1981 Zagreb, Galerije grada Zagreb, "Mikrokunst - Makrokunst" (Micro-art - Macro-art)

Munich, Lenbachhaus, "On Sculpture" video demonstration

Vienna, Vienna, "Project Artig", Vienna Festival
1982 San Francisco, Crown Point Press, "Vision No. 5, Artist's Photography"
Zürich, Kunsthhaus, "100 Franken", video-installation
Boston, MIT., "The Unnecessary Image"
Kassel, Gesamthochschule, "Photo Recycling"
Rome, Via della Croce, Video Roma 82
1983 New York, Museum of modern Art, "Video Art: A History"
Berlin, In front of Gedächtniskirche, "Eternal Light"
Graz, Monastery of the Minorites, "Eternal Light"
Berlin, Nationalgalerie, "Art with Photography"
Cologne, Kölischer Kunstverein, "Art with Photography"
Munich, Münchner Stadtmuseum, "Art with Photography"
Kiel, Kunsthalle, "Art with Photography"
Berlin, Hebbeltheater, "Im Theater"-Büro Berlin
Dusseldorf, Kunstakademie, Performance nrw
M6chengladbach, Städtisches Museum, performance nrw
Cologne, Kölischer Kunstverein, performance nrw
1984 Bologna, Museo Civico, "Austrian Art 1963-84"
Vienna, Museum des 20. Jahrhunderts, "Orwell 1984"
Basel, Riehen-Park, "International Video Weeks"
1985 Los Angeles, Municipal Art Gallery, "Artificial Intelligence in the Arts Nr. 1 Brainwork"
Vienna, Wien-Graz, First International Video-Biennale
Washington, W. P. A., "Kriesche Goes to Pentagon"
Los Angeles, LAMOCA, "Public Radio"
Cambridge USA, MIT., "Project and Research", "Cultech"

Gottfried Bechtold, born in 1947, living in Hörbranz, Vorarlberg

INDIVIDUAL EXHIBITIONS

1971 Forum Stadtpark, Graz, "Aufstellung"
Galerie Krinzinger, Innsbruck Bregenz
Galerie nächst St. Stephan, Wien, "Reisebilder" (Pictures from Travels)
1978 Bregenzer Kunstverein, Deuringschlbsschen
1979 Galerie Krinzinger, Innsbruck
1980 Galerie nächst St. Stephan Wien, "Grenzsituationen" (Border Situations)
1984 Städtisches Museum, Friedrichshafen, "Treffpunkt Bodensee" (Meeting Point Bodensee)

PARTICIPATION IN EXHIBITIONS (A SELECTION)

1971 Trigon '71, Graz
Forum Stadtpark, Graz, Arts Prize 1971
1972 Hamburger Filmschau, Hamburg
documenta 5, Kassel
1973 The Austrian Exhibition, Demarco Gallery, Edinburgh
Institute of Contemporary Art, London
Museo de la Solidaridad, Santiago de Chile
Contemporanea, Rome
1975 Photo Poetry, London, Liverpool
Art from Language, Museum des 20. Jahrhunderts, Vienna
1976 Brdo 1976, Galerie Krinzinger, Innsbruck
Small Press Festival, Brussels, Antwerp
Kunst im öffentlichen Raum (Art in the public space), Bremen
1977 Akademie, Gent, Amsterdam Städtische Galerie, Erlangen
1979 "Expansion", Graphikbiennale, Wien
Trigon '79, "maskulin-feminin", Graz
1980 Video Made in Austria, Museum des 20. Jahrhunderts, Vienna
"Perspektive '80", Basel "Perspectives", Art New York, International, Pier 92, New York
1981 Vienna Festival, 80er-Haus, "Artig", Vienna
Vrije Universiteit, Brussels
"Artists Bodies", Skidsby artcenter, Hjørring
"Künstlerbücher" (artists' books),
Frankfurter Kunstverein
Erweiterte Fotografie" (expanded photography), 5. Internationale Biennale '81, Wiener Secession, Wien
"Zone"" Springfield, Massachusetts
1982 Academy of Art, Enschede
1983 Geschichte der österreichischen Fotografie (History of Austrian Photography), Museum des 20. Jahrhunderts,
Vienna
Video aus Österreich (Video from Austria), Kunsthhaus Zürich
1984 "1984" Museum des 20. Jahrhunderts, Vienna
"Arte Austriaca" 1960-1984, Galleria d'arte moderna, Bologna
Nordyllands Kunstmuseum, Aalborg, Denmark
"Electronically Yours", Telefacsimile Exchange – Vienna – Toronto – Berlin – Bergen, Café Europa, Vienna
"Charlie Parker on Café Cha Cha", Herning, Denmark
1985 Art and Satellite, N. J. Palk, Daadgalerie, Berlin
"Die Neue Dimension" (the new dimension), Forum Stadtpark, Graz "Artificial Intelligence and the ARTS", Municipal Art
Gallery, Los Angeles, and Steirischer Herbst, Graz
"Frontieres", DRAC Lille, France, and DE Media Eeklo, Belgium

Chris Dercon, born 1958. Studied History of Art and Theatrical Science at the Rijksuniversiteit, Leiden. Studied Film Theory at the Vrije Universiteit, Amsterdam.
Lecturer on video at the Hoger Instituut Sint-Lukas, Brussels.
Freelance contributor to BRT Cultural Affairs section.

Free-ance contributor to "De Standaard" newspaper.
Publications in "Videodoc", "Artefactum", "Neue Kunst in Europa", "ZG".
Guest-curator for numerous video events at home and abroad.

Address:

Paul Deschanellaan, 247
1030 Brussels

Prof. Dr. Wolfgang Händler, born 1920 in Potsdam, studied marine engineering/marine electro-techniques at the Technical University of Danzig, went to sea and graduated with a diploma in mathematics from the University of Kiel in 1948. He was involved in research work for the North West German Broadcasting Company and development activities for AEG-Telefunken.

He was awarded a doctorate in natural sciences at the Technical University of Darmstadt in 1958. In 1959, after 11 working years, he joined the University of Saarland as scientific assistant. After habilitation in Saarbrücken in 1963, Dr. Händler founded a new professorship for electronic computer equipment at the Technical University of Hannover. In 1966 he joined the University of Erlangen-Nürnberg where he founded the Institute for Mathematical Machines and Data Processing (Informatics).

Dr. Ing. Friedrich Ohmann, born 1925 in Emden. After completion of his studies in electrical communication engineering and high frequency engineering in Braunschweig he joined Siemens & Halske Ltd. He is presently Director and Manager of the Central Laboratory for Communication Techniques. He has numerous publications in the area of communication and information technique and is an honorary citizen of the RWTH Aachen.

Dr. Albrecht Blaser

1952-1957: Studied mathematics, physics and theoretical mechanics at the University of Stuttgart.
1960. Promotion to Dr. Engineer at the University of Hannover.
1957-1961: Assistant professor at the University of Hannover (theoretical mechanics)
1961-1964: University of Stuttgart (mathematics)
Joined IBM Germany in 1964.
1964-1967: Development of mathematical program products
1967-1972 Manager of the mathematical program products development
1972-1973: Lecturer for applied mathematics at the European Systems research Institute of IBM Europe in Genf.
Since 1973, Manager of the Scientific Centre, Heidelberg.

Prof. Dr. Peter Mertens, born 1937, studied economics. After holding various scientific positions at the Institute for National and Industrial Economics he held a managerial position with a large consulting company. From 1968 to 1970 he was professor at the University of Linz (Data Processing, OR, Production Economy). Since 1970 he taught economics at the University of Erlangen-Nürnberg and leads a research group for the development of expert systems for different business applications.

Prof. Dr. Heinrich Reinermann, born 1937 in Osnabrück, studied business administration at the universities of Hamburg, Stanford and Mannheim.
1973: Habilitation in Mannheim. Since 1973, professor for administration, data processing and quantitative methods at the University for Administration Speyer. Main working areas: administration and automation.

Dr. Norbert Rozsenich

Born 1943 in Vienna, studied mathematics and physics.
Worked in the EDP Centre - Böhler Ltd., Kapfenberg.
Since 1970: Federal Ministry for Science and Research, Vienna.
Since 1973: Manager of the department for information processing
Since 1984: Manger of the Research Section.
1981-1985: Lecturer in informatics at the Technical University of Vienna
President of the Austrian Computer Society (OCG)

Dipl.-Ing. Leo A. Nefiodow, born 1939, studied electronics and communication techniques at the Technical University of Darmstadt, and was then 9 years in the research, development and application of computer technology with SIEMENS and IBM.
In 1974 he joined the Society for Mathematics and Data Processing (GMD).
From 1977-1985 in charge of the department for project management (APM).
1974-1984: consultant for the Federal Ministry for Research and Technology (BMFT), Bonn.
Since 1986 leads a research group, which deals with strategical analysis for information and communication technique.

Dr. Hans-Herbert Wilhelmi born 1934, studied law. Professional activities in the Association of the German Machine and Plant Construction (VDMA) and at the University of Bochum.

Since 1st January 1967 worked in different departments of the Federal Ministry for Scientific Research, now known as the Federal Ministry for Education and Science. In between a four year break in order to work for the German Educational Board on the reform of the education administration and in the Max-Planck Institute for Educational Research regarding decision processes in the public education financing.

Since the middle of 1963 leader of the section "Technological Developments: New Qualification Structures" in the Federal Ministry for Education and Science, Bonn.