

MAY 30 (Wednesday)
207 Delaware Avenue
8:00 PM

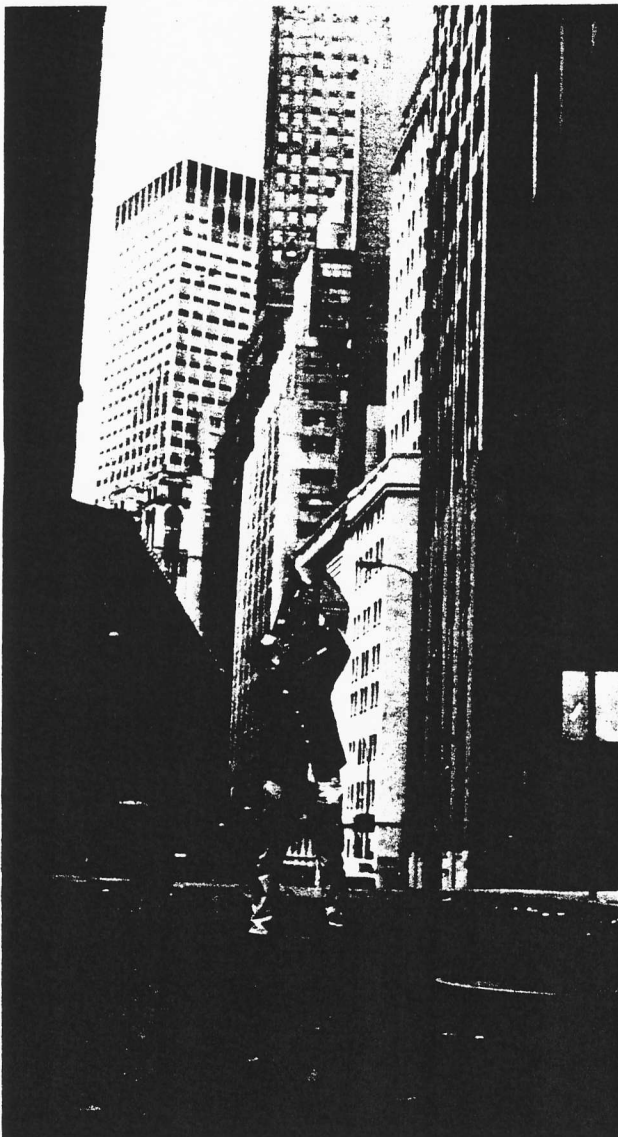
THE MOVING IMAGE/ STATEWIDE VIDEO- TAPE PROGRAM:

13 Tapes by 8 Videomakers

This program, and tomorrow evening's film presentation, will showcase films and videotapes selected by Media Study/Buffalo for distribution to State University of New York campuses. Together, the two programs constitute *The Moving Image/Statewide*, a project initiated and sponsored by the University-wide Committee on the Arts of SUNY, in which film programmers and video curators select groups of independent films and videotapes and write extensive notes about them for campus and community audiences. The works and notes are available, until February 1, 1980, to any campus which

invites a represented artist or an informed critic to discuss the program. The video program, which was selected by John Minkowsky, Video/Electronic Arts Curator at Media Study/Buffalo, includes *Double Vision* by Peter Campus, *Selected Works, Reel 4* by William Wegman, *Vertical Roll* by Joan Jonas, *One-Eyed Burn* by Andy Mann, *Ama L'uomo Tuo* by Cara DeVito, *Migration, The Space Between the Teeth and Sweet Light* by Bill Viola and *Vocabulary, The Matter, Heraldic View, Solo for 3 and Reminiscence* by Steina and Woody Vasulka. Minkowsky will be present for discussion following the screening of the tapes.

On the following evening, May 31, Media Study/Buffalo will present *The Moving Image/Statewide* program of 12 films by 5 American filmmakers (Stan Brakhage, Bruce Conner, Morgan Fisher, Ernie Gehr and Paul Sharits) selected by Thom Andersen. For further information, contact John Minkowsky at 847-2555.



Bill Viola creating *Street Music*

These events are made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts, with additional support from The Media Bureau.

Sound Sculpture Residency



John Driscoll at Media Study/Buffalo

MAY 4 and 7
207 Delaware Avenue

**JOHN DRISCOLL,
RALPH JONES,
BILL VIOLA
and YOSHI WADA:**

**A Collaborative Sonic/Visual
Environment in the
Media Study Swimming Pool**

May 7 (Monday)
8:00 PM
(Admission: \$1.00)

**Demonstration/Discussion
of the project**

MAY 7 (Monday)
8:00 PM
(Admission: \$1.00)

**Performance/Concert in the
Swimming Pool**

The performance and demonstration/discussion are part of a two-week residency by Driscoll, Jones, Viola and Wada during which they will develop, install and exhibit a collaborative sound sculpture, and create musical pieces for the unusual acoustical properties of an empty swimming pool in the Media Study Building. The residency is supported by a grant from the National Endowment for the Arts and by The Media Bureau.

During the residency, Driscoll, Jones, Viola and Wada intend to use the acoustical and visual properties of the pool as primary elements in the collaborative creation of a visual/sonic environment. They will employ rotating sounding constructions in conjunction with an automated kinetic listening device for amplified tuning of the pool's resonances, a scanning ultrasound acoustic mapping assembly which will produce an audible map of architectural details, and percussive sound sculptures constructed with tuned cavities (such as pipes of various lengths) to enhance existing acoustical phenomena.

On Friday, May 4, the artists will demonstrate and discuss their work to that point, and on Monday, May 7, they will present works created especially for the space.

John Driscoll began work in sound sculpture and electronic music in 1968, and was, in 1973, instrumental in the founding of two performance groups, The Dance Construction Company

and Phumbral Raincoat. He has been Artist-in-Residence at the ZBS Foundation, and has instituted a sound exploration center for elementary school children in New York City. His current work involves extensive research and performance with acoustical phenomena in both spaces and materials.

Ralph Jones, a composer/performer, designs, builds, and utilizes sound-producing and modifying electronic circuitry in a wide variety of applications. He has been an ASCAP Fellow in composition at Tanglewood, a Fellow of the Center of the Creative and Performing Arts, Director of Research Design for Media Study/Buffalo, and Instructor in the New York State Summer School of the Arts. His research for the development of a "transposing microphone" for ultrasound was supported by the Rockefeller Foundation.

Bill Viola works with videotape, closed circuit and cable TV, acoustic and electronic sound and projected images. He received his BFA in Experimental Studios from Syracuse University in 1973, and initiated video and sound media courses there. He subsequently served for two years as Technical Director in charge of production at *Art/Tapes/22* in Florence, Italy. He was recipient of a 1977 CAPS Video Fellowship, and has travelled to the Solomon Islands and Indonesia on Rockefeller Foundation grants to record music, dance and ritual. His videotapes and installations have been exhibited extensively in museums and galleries throughout Europe and the United States.

Yoshi Wada received his B.A. from the Kyoto University of Fine Arts in Japan and has studied electronic music and North Indian classical vocal music with LaMonte Ymoung and Pandit Prah Nath. He has performed his music with the Merce Cunningham Dance Company and at the 1972 New York Avant-Garde Festival, The Kitchen, the Berlin Festival, and many other places. His work involves the building of wind instruments from pipes, experimentation with custom-built electronic circuitry, and vocal concerts dealing with model structures.

MEDIA STUDY/BUFFALO

207 DELAWARE AVENUE ■ BUFFALO, NEW YORK 14202 ■ 716/847-2555

DRY POOL SOUNDINGS

May 7, 1979

8:00 PM

Program Notes

Normally, unusual resonances and excessive reverberation in a concert hall are regarded as undesirable. This empty pool area would be a horror story for most music performances, but for us it represents a one-of-a-kind opportunity.

For the past week, we have been exploring the behavior of sound in this unique space. Our desire has been to use the space as an instrument, an active part of our musical compositions. The four works presented tonight are the results of our research here, and have been tailored specifically to this room.

- John Driscoll
Ralph Jones
Bill Viola
Yoshi Wada

DRY POOL SOUNDINGS (1979)

In our first encounters with this space, we observed that sometimes sounds emitted in one location by a loudspeaker appeared in fact to be coming from an entirely different part of the room. The idea that a sound could appear in a location where there was obviously no physical source intrigued me, and I made attempts to enhance and control these phantom sound-images, in order to use them musically.

Figuring that if I could pinpoint a sound and aim it I could make moving sound images, I put together a loudspeaker which produces a directed beam of sound, much as a film projector produces a beam of light. To test it, I put through it a continuous train of clicks, aimed the beam of clicks across the pool, and listened.

Something wonderful occurred. There was an image of the clicks at the other end of the room, but there was also a new sound: a clear, bell-like pitch right in my ear - a response from the space to the excitation of the click beam. When I aimed the beam in another direction, I heard a different pitch. Searching around in this way I uncovered a little scale, a series of pitches inherent to the space. The room became a melody instrument.

Tonight I play that instrument. Since the phenomenon is position dependent, each of us will hear his or her own melody, a melody which is a junction not only of the pool's acoustics and my movements (made in response to what I hear), but also of your position in the room.

Moving images of the clicks should also be apparent.

- RALPH JONES

AN ADAPTED BAG WITH SYMPATHY (1979)

I started experimenting and performing with large horns (pipe horns) which I built myself, together with an electronic sound complex, since 1970. Later I introduced reinforced vocal resonance, voice using resonant galvanized enclosure together with pipe horns. I also worked on unaccompanied improvisational solo singing and unison singing with male voice. Since 1978, I have experimented with the pipe instrument using reeds and compressed air. I'm most concerned with the timbre which creates extremely fine tolerance of intervals and overtones and harmonics of the natural series by experimenting with tuning in order to establish the modal structure.

- YOSHI WADA

JOHN DRISCOLL began work in sound sculpture and electronic music in 1968, and was, in 1973, instrumental in the founding of two performance groups, The Dance Construction Company and Pnumbral Raincoast. He has been Artist-in-Residence at the ZBS Foundation, and has instituted a sound exploration center for elementary school children in New York City. His current work involves extensive research and performance with acoustical phenomena in both spaces and materials.

RALPH JONES, a composer/performer, designs, builds, and utilizes sound-producing and modifying electronic circuitry in a wide variety of applications. He has been an ASCAP Fellow in composition at Tanglewood, a Fellow of the Center of the Creative and Performing Arts, Director of Research Design for Media Study/Buffalo, and Instructor in the New York State Summer School of the Arts. His research for the development of a "transposing microphone" for ultrasound was supported by the Rockefeller Foundation.

BILL VIOLA works with videotape, closed circuit and cable TV, acoustic and electronic sound and projected images. He received his BFA in Experimental Studios from Syracuse University in 1973, and initiated video and sound media courses there. He subsequently served for two years as Technical Director in charge of production at Art/Tapes/22 in Florence, Italy. He was recipient of a 1977 CAPS Video Fellowship, and has travelled to the Solomon Islands and Indonesia on Rockefeller Foundation grants to record music, dance and ritual. His videotapes and installations have been exhibited extensively in museums and galleries throughout Europe and the United States.

YOSHI WADA received his B.A. from the Kyoto University of Fine Arts in Japan and has studied electronic music and North Indian classical vocal music with LaMonte Young and Pandit Prah Nath. He has performed his music with the Merce Cunningham Dance Company and at the 1972 New York Avant-Garde Festival, The Kitchen, the Berlin Festival, and many other places. His work involves the building of wind instruments from pipes, experimentation with custombuilt electronic circuitry, and vocal concerts dealing with modal structures.