

You need special video gear for this. The author used facilities at the Experimental Television Center to produce the computerlike video fantasies shown here. Sequencing modules vary the rate of scan lines, and spacial and intensity digitizers break up the image into squares, as seen most dramatically in the pointillist effect of the solo dancer in shades of magenta. Universities and video workshops often have multiple video camera setups and the more sophisticated equipment not usually available to the general public. Also, many photography-oriented organizations now have video courses.

by using Kodak Infrared color slide film, which is easily obtained through your local camera shop and takes the readily available E-6 developing process. Check your camera manual for specifics on how to make the slight focusing adjustment needed when working with this film.

For monochromatic color effects, you can mount and project some of your black-and-white negatives. Or you can focus the video camera on black-and-white or color prints (8 by 10 or larger). Just be sure that the prints are evenly lighted for good detail. "Live" scenes also require lots of illumination to make a good TV image, and you may need to set up some additional lights. Dramatic lighting effects, which can be used to great advantage in realistic photographs, can also enhance a video photograph. Again, make sure no extraneous light is reflected onto the TV while you're shooting off the screen.

You can, of course, record the "live" scene on video tape with your video camera, then replay the tape for rephotography. To do this, press the PAUSE button on the VCR when the scene you want appears; make color and contrast adjustments, and shoot. The only real problem with this method is that most home VCRs produce a jittery still image. On some models, the tracking control may correct this. With practice, I found that I could move the instability to either the far top or far bottom of the screen, where it would not interfere with the image I was shooting. (One word of caution: Leaving the machine in pause for more than a few minutes will clog the heads, causing degradation of the picture as well as dropouts on the tape.) Also, Fotomat Corporation will transfer your home movies to video tape for you.

You can manipulate video photographs even further by applying

creative camera and darkroom techniques. One of my favorites is montage, or slide "sandwiching" — combining two or more slides to make the final photograph. "Runaway, Las Vegas" (shown here) was made using this technique. The face is from a color slide photographed from a black-and-white video tape. Since the film was balanced for daylight and no filter was used, the slide appears blue. It was then "sandwiched" with another color slide of the Las Vegas Strip taken at night through a simple glass prism.

"Danse Macabre" (page A11) is another slide sandwich. The skull was photographed from a black-and-white video tape, using daylight-balanced slide film without a filter, so it also appears light blue in color. To create the white "snow" going through it, I pressed PAUSE on the video tape recorder and played around with the tracking

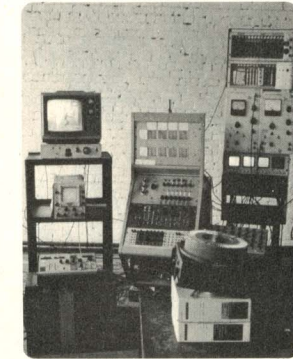
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SLIDES (continued)

control during exposure. I then placed an enlarged Kodalith high-contrast black-and-white negative of dancers right on the surface of the TV screen. (Static electricity in the screen held the Kodalith to it as if it had been glued.) Next step was to rewind the video tape. This created "noise," which could be seen through the clear areas of the Kodalith. I made my exposure on Tri-X while the tape was rewinding. The resulting black-and-white negative was "sandwiched" with the color slide of the skull to make the final image.

When you've reached the limitations of the single camera-VCR system, further opportunities in video await you. My work has depended in part on having access to specialized equipment, such as the video processing system at the Experimental Television Center in Binghamton, New York. It consists of colorizers, keyers, sequencers, mixers, and other electronic de-

vices that modify a video signal in specific ways. The setup I use to make video photographs is similar to the one I've just described. The difference is that I have two or three black-and-white video cameras electronically focused on the projected image. Colorizers enable me to add color electronically to the black-and-white video signal. Keyers let me create high-contrast



Video processing system, Binghamton.

effects. I can make positive and negative images, mix the inputs of up to seven cameras, and create electronic effects unique to video. All these modifications can be seen on a monitor as they occur. The results are photographed from the TV screen either accepting the image as is or manipulating it in the darkroom.

Where can you obtain access to such video equipment? Colleges and universities commonly are sources of instruction and equipment. Organizations that have traditionally offered photography programs are adding basic and advanced courses in video to their workshop schedules. Other groups have been formed specifically for exploring video as an art form and for the research and development of video tools. There are at least fifteen organizations throughout New York State that have video programs. Check your area to see what resources are available and discover a whole new world of visual awareness.