

Hybrid...

a collaborative
video piece

by Gary Lee-Nova and Al Razutis

VIDEO COLORIZATION ASSISTANT: JIM COX
35 MM COLOR SLIDE PHOTOGRAPHY: TAKI BLUES SINGER

Video feedback was an accident . . . the beginning of visual jazz, electronic mandalas, cathode ray eyes. Jamming with the optic nerve.

As all forms must evolve, feedback effects must be outgrown. The initial experiments evolve into attempts to expand the vocabulary, attempts to generate images with electronic signal inputs. External modulation, luminance, key, matte, color inversions, blanking manipulations and overdrive effects are explored.

Closed electronic systems of image configuration have a



This is a mosaic of images from *Hybrid*, a one hour color videotape, and of notes written by the artists during the time of its composition. *Hybrid*, first exhibited at the Vancouver Art Gallery on September 13, 1973, is representative of the expanding structure of investigations into the nature of signs and transformations which has provided both Lee-Nova and Razutis, individually and now collaboratively, with the conceptual foundation for work in a variety of media.



tantalizing symmetry, yet one that quickly becomes tiresome. A closed system becomes stagnant, as beauty becomes lethargy.

Film images are open-ended, though conforming to the 24 frames per second mechanical order of things. If film images are utilized as an electronic signal source (via film chain), the resulting hybrid form is capable of great transformation, while contributing toward the development of a transformational language structure.

One only has to look at the waveform monitor, trace out the signal matrix of this video and film hybrid language, to appreciate its complexity, to witness its spontaneous combustion.

Pigment and filter dye spectrums are transformed instantly into longer and higher ranges of chroma, while tonal ranges shorten and contrasts are maximized. Photographic depth of field vanishes and is replaced by space in light-years. High contrast black and white transmutes to technicolor, clouds become flowing streams of color, reflections on liquid transform themselves into exploding spectral galaxies. Substance and metaphor; light showers in the electronic rain-forest.

The resulting film/video hybrid is a product of limitations. The film process with its apex of film control and editing in the optical step printer can cope with images one frame at a time, and 24 frames a second. The step printer can effect strobe, travelling mattes, multiple screens, color corrections, and great time/composition/texture controls — precise at one frame at a time, and at a great cost in time. A time machine with gears of inertia.

Video: what frame? (at a time?). Process at the speed of light.

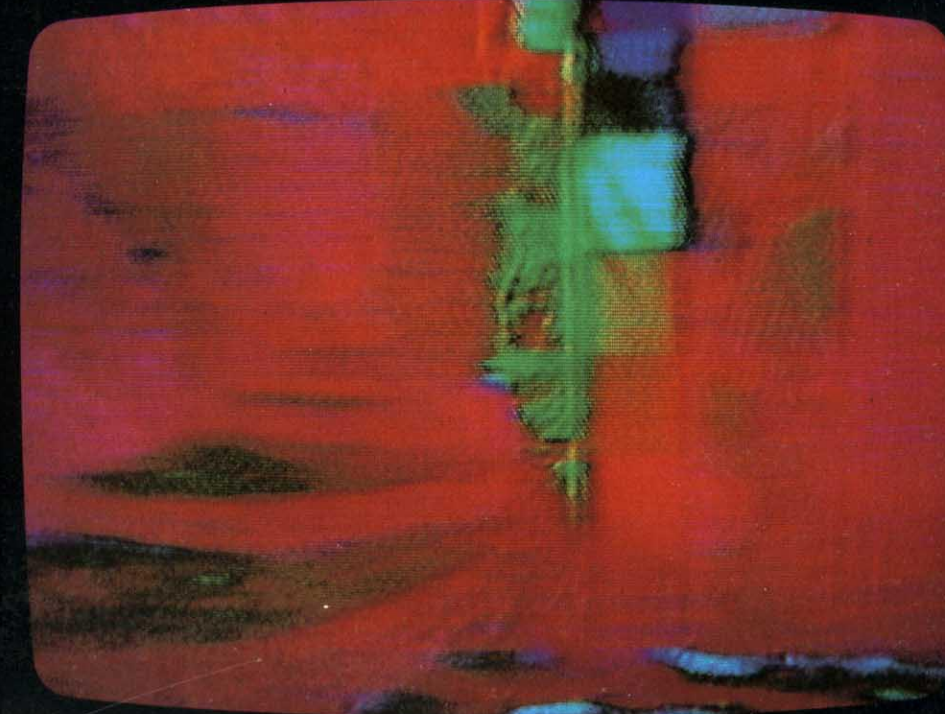
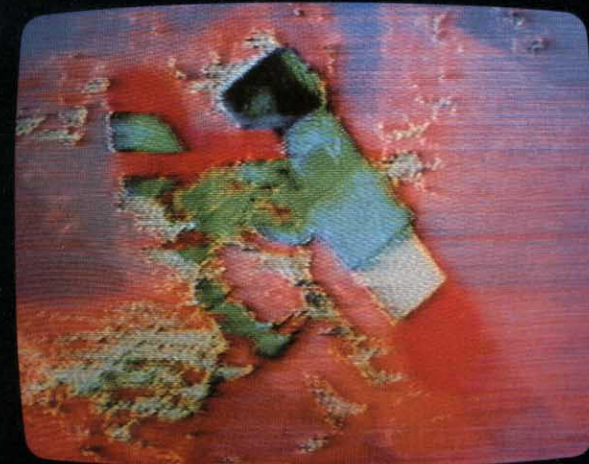
Together these two technological processes combine into a strange and beautiful hybrid: one that claims both the electronic and mechanical space-time as its parents, but also one that is transcendent of both.

Film to video becomes ecstatic: instant matte, instant color inversion, instant transmutation, ex stasis.

Video to film becomes a much more exacting process. The ecstasy is underplayed, exactness and deliberation made evident.

The future belongs to neural language. Bio-rhythms of respiration, perspiration, heartbeat, brain waves, etc., can be interlocked with the hybrid to modulate higher frequency video signals. It becomes possible to make bio-kinetic self-portraits instantly and to instantly remake them. The organic and electronic interface and the organic becomes the electronic. Biofeedback and forth.

The video language is transcendent and interdisciplinary. The



plot becomes the relic, relegated to the dying age of mega-corporate media dinosaurs. New codes arise from a total immersion. We transmute not only ourselves but the language as well.

Visual alchemy replaces the clockwork cosmology with its surprise ending . . . and at least one more word/element is included in the ever changing, ever expanding visible. The phonetic fragments of this word/element are evidenced on these pages in the form of 35 mm slide images of kinetic color video passages.