

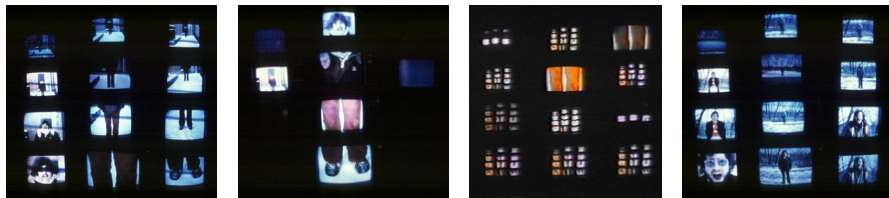
Megan Roberts, a composer and media artist and Raymond Ghirardo, a sculptor and media artist.

We started working at ETC in 1984, coincidentally the same year Apple introduced the first Macintosh with the famous Orwellian commercial. Before the personal computer became ubiquitous. Before vidiwall or Jumbotron. TVs were pretty small. We saw them as building blocks for kinetic sculpture...each with their own discreet image sources either from recorded tape or real-time video input.

Over many years and many residencies at ETC our work and modes of expression expanded in depth and scope.

Residencies at ETC were encampments, with machines, cables, banks of inputs and outputs, circuit boards, magnetic tape devices, analog and digital machines that could be set in a sort of perpetual artmaking motion, conveniently situated in a large ambiguous unrestricted space that begged for expansive creative projects.

Camera-less imagery and electronic sound had become part of our natural vocabulary. When we first came to ETC we were using TV monitors as independent performers of an ensemble, first a quartet then expanded to our "All TV Orchestra" and "ATVO II". In a pre-digital world this production was a specific process that required several people controlling 12 VTRs to perform in time...not unlike an orchestra. These were performance pieces, where the whole was formed from discrete parts, as opposed to a whole digitally disassembled into discrete parts. It was an interesting and transparent process that the development of the vidiwall eventually made seemingly redundant.



ATVO twelve channel synchronous video installation 1978-86



ATVO II 1986



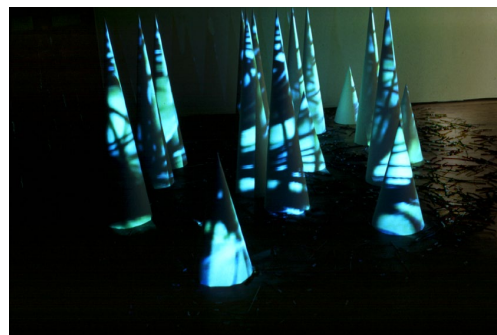
Paradise 5 twelve-channel synchronous video installation

Personal TV studios were not ubiquitous at the time. ETC was a truly visionary concept, it's far-sighted design providing a physical layout that facilitated interaction of video processing control in the direct proximity for performers, objects and kinetic elements. We could often set up installations to test sculptural constructions with the real-time processed video and sound components. Abandoning the model of the traditional control room/studio configuration, separated by walls, allowed for a proximity and immediacy of direct interface which was a revelation.

Studio space in the same immediate vicinity of fragile electronic equipment seemed a unique quirk but proved immeasurable conducive to rethinking the incorporation of electronics and imagery in sculptural and architecturally scaled artwork.

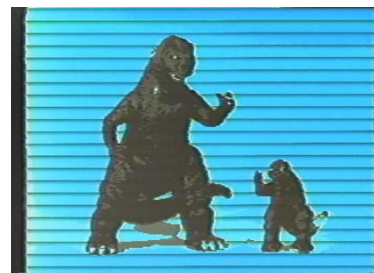
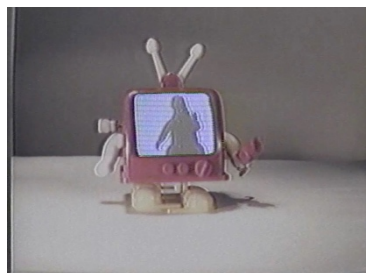


While in residence at ETC in 1999 we began developing “Cone Field”, an installation made possible by the particular studio structure of ETC. “Cone Field” incorporated three-point video projection on a group of large paper cones, wrapping the image completely around the objects. The installation allowed the work to be seen in the round rather than traditional one-point, proscenium presentation. Using a digital mask, drawn from each projection point, the three channels of synchronized imagery would fall only on the cones, leaving the surrounding floor and walls in darkness.

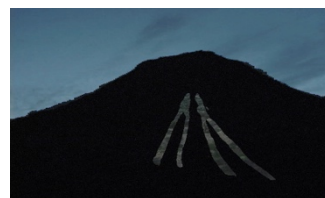


CONEFIELD three-point masked synchronized projection installation 1999

Other works developed with David Jones and the Jones Frame Buffer incorporated new ways of using stop frame animation, ultimately used in installation pieces like the “Inflated Ruins” series and also single channel works including “Godzilla Hey”.



GODZILLA HEY single channel video sound triggered stop-motion animation 1988

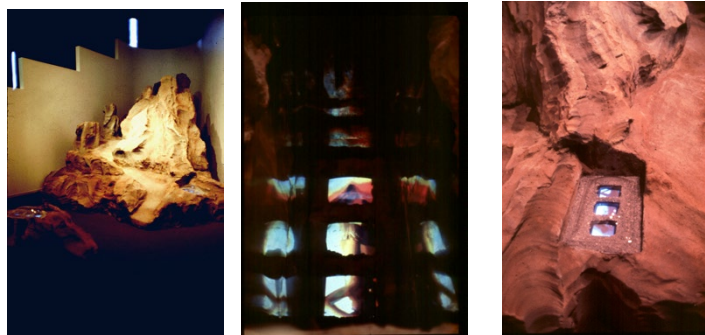


VALLEY SHADOW at Mojacar projection on salt and hill 2002



INFLATED RUINS nine-channel video kinetic sculpture 1989

Our use of sculptural physical masks of TV monitor screens gave way to rear screen projection, another method to subvert the 4:3 aspect ratio of the video screen.



BADLANDS three-channel nine screen installation 1988



GHOST ROCKS video installation sequenced sound and processed video 1988



HOODOO multi-channel rear screen projection 1996

Then we started using our digital masking technique in combination with rear and front screened images on and from within a variety of geographic sites, manmade structures, constructed objects. and raw materials.



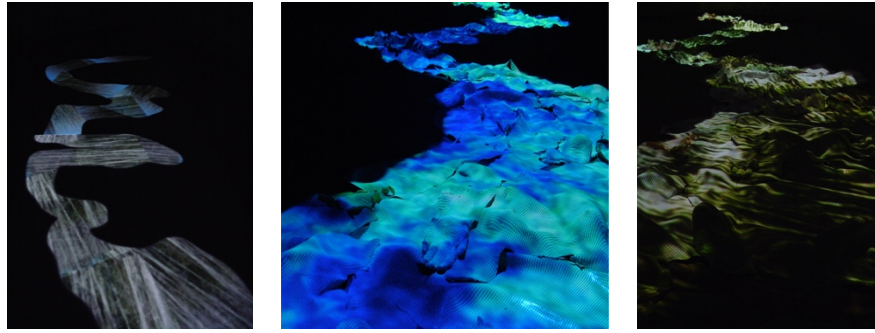
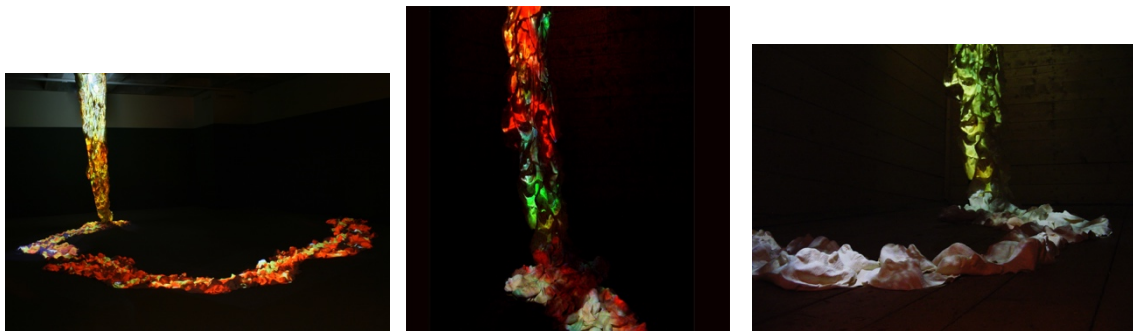


IMAGE STREAM three-channel video installation 2005



RAIN/FALL three-channel projection 2003



CASCADE six-channel rear and front video projection 2007-2008

Later works focused on installations using multiple projectors, projecting imagery on a variety of translucent, transparent and reflective surfaces including water, laser-cut acrylic, eggshells, and plastic paper latex and salt casts of figurative elements. Audio elements were added to provide physical animation.



SUBMERGED two-channel video projection on water, audio transduced movement. (2013)



EGGSHELL masked mini projections front and rear screened eggshells 2017



TRANSLUCENT masked projected video on laser cut clear acrylic and eggshells 2018

Raymond came from the sculptural tradition of object making and Megan from the tradition of music composition both electronic and orchestral. Over four decades we combined skills, composing artworks in space, time and form.

The collaborative process remains fundamental to our artmaking and residency programs like ETC provide the opportunity for focused time to work and exploration of new ideas. At ETC we found a perfect home. Before coming to New York we had studied or worked extensively at Mills Center for Contemporary Music, (former SF Tape Center), CCAC, Bay Area Video Coalition, University Community Video, Southwest Alternate Media Project and other institutions and creative media centers. Relocating to Ithaca New York we naturally gravitated to ETC. Its unique structure allowed for infinite arrangements of machines and objects and time enough to lose ourselves in an empathetic relationship with the machines.

Like many alums of ETC we were influenced encouraged and inspired by the technology, the innovation and the approach to electronics and art. "Try it" was always a good operating strategy. Many of us continue to build our own tools, explore innovative uses for existing tools and enhance personal studios and artmaking processes that sustain our creative work.