



VINYL VIDEO

WELCOME TO THE WORLD OF VINYLVIDEO™

Special thanks to:

All contributing artists

Familie Sengmüller / Salzburg, Vienna, NYC
Inke Arns / Berlin
Art.Image - Reinhard Braun / Graz
Cecile Babiolo, Fred Bigot / Paris
Richard Baimbridge / NYC
CGAC - Manuel Oliveira / Santiago de Compostela
Vuc Cosic, Irena Woelle / Ljubljana
Chris Csikszentmihaly / Troy
Timothy Druckrey / New York
Fischerfilm - Peter Hauenschild / Linz, Vienna
Gramofonove Zavody - Digital Media a.s. / Lodenice
Granular Synthesis / Vienna, New York
Johan Grimonprez / Brussels, NYC
Charles Gute, Melissa Dunn / NYC
Matthias Hammer / Vienna
Swen Hellmich / Leipzig
Eric Hilt / NYC
Perry Hoberman / NYC
IG Bildende Kunst - Götz Bury / Vienna
Daniel Janoff / NYC
Kapelica Gallery - Jurij Krpan / Ljubljana
Bruno Klomfar / Vienna
Antje Lehn, Carsten Leonhardi / Vienna
Tina Lehner / Vienna
Andrea Lumplecker / Vienna
MA2000 / Vienna
Matthew Mirapaul / Boston
Medienwerkstatt Wien - Manfred Neuwirth / Vienna
Christine Meierhofer / Berlin
Jean-Noel Montagne / Paris
Jürgen Moritz / Cologne
OK Center - Norbert Schweitzer, Rainer Jessl / Linz
Onlineloop - Clemens Zauner / Vienna
Postmasters - Magdalena Sawon, Tamas Banovich / NYC
Pyramedia / Vienna
Christiane Rainer / Vienna, Washington D.C.
Valerie Rosenburg / Vienna
Leo Schatzl / Vienna
Dietmar Schipek / Vienna
Rachel Stevens / NYC
Patricia Sweetow Gallery / San Francisco
The Lab - Elisabeth Beaird, Laura Brun / San Francisco
The Thing - Helmut Mark, Marc Ries / Vienna
thing.net - Wolfgang Staehle, Gisela Ehrenfried / NYC
Herwig Turk / Vienna, Lissabon
V2_Organisation - Andreas Broeckmann, Marc Thelosen,
Alex Adriaansen, Joke Brouwer / Rotterdam
Igor Vamos / Troy
Anne Vogel / NYC
Arye Wachsmuth / Vienna
Simon Wachsmuth / Amsterdam

VinylVideo™ was made possible in part by:

Republik Österreich - Bundeskanzleramt Sektion Kunst
Republik Österreich - Aussenministerium
Kulturabteilung der Salzburger Landesregierung
Kulturamt der Stadt Salzburg
Österreichisches Kulturinstitut New York

This booklet contains:

- 1) **General information about VinylVideo™**
- 2) **Welcome to the World of VinylVideo™ - the new installation**
- 3) **VinylVideo™ in the Mix - the new live show**
- 4) **A reprint from EIKON magazine: an essay by Timothy Druckrey plus the VinylVideo™ Advertising Folder**
- 5) **A selection of reviews**
- 6) **About Gebhard Sengmüller**



still image from vv rec.no. 22 - Cecile Babiolo

Artistic contributions to the World of VinylVideo™ were made by:

- **All VinylVideo™ Record Artists - VinylVideo™ Picture Disks no. 01 - 27**
- **Martin Diamant, Günter Erhart - VinylVideo™ recording technology, Trashpeg™ encoding**
- **Best Before - Rike Frank, Istvan Gyöngyösi - Curating, VinylVideo™ Live Presentations**
- **Swen Hellmich - VinylVideo™ Logo**
- **Antje Lehn - Architectural Design "Welcome to the World of VinylVideo™"**
- **Leo Schatzl, Tina Lehner - Exterior Design VinylVideo™ Home Kit**
- **Rachel Stevens, Georg Sengmüller - website www.vinylvideo.com**
- **Stefan Ortbauer - Boxes for VinylVideo™ Record Editions**
- **Barbara Gassner - Host VinylVideo™ Infomercial**
- **Angeltone Studios, Istvan Gyöngyösi, Michael Crombach - VinylVideo™ Theme Song**
- **Dempff & Turek - VinylVideo™ Advertising Folder**

VINYLVIDEO™ - GENERAL INFORMATION

**VinylVideo™ is an invention by Gebhard Sengmüller,
in cooperation with Martin Diamant, Günter Erhart and Best Before**



VinylVideo™ - eine Erfindung von Gebhard Sengmüller, in Zusammenarbeit mit Martin Diamant, Günter Erhart und Best Before

VinylVideo™ ist eine neue, wundersame und faszinierende Erfindung in der Geschichte der audiovisuellen Medien: erstmals in der Technikgeschichte ermöglicht VinylVideo™ die Speicherung von (Video-)Filmen auf analoge Langspielplatten. Die Wiedergabe von der Bildplatte wird mit der VinylVideo™ Unit, die aus einem normalen Plattenspieler, einem Wandler (dem VinylVideo™ Home Kit) und einem Fernseher besteht, möglich.

In seiner Kombination aus analogen und digitalen Bausteinen ist VinylVideo™ ein Stück Fake-Medienarchäologie und gleichzeitig eine Vision möglicher neuer Live-Bildmischtechniken. Durch einfaches Bewegen der Plattenspielnadel ermöglicht VinylVideo™ eine Manipulation der Zeitachse durch den Betrachter; mit der extrem reduzierten Bild- und Tonauflösung entsteht eine ganz neue Qualität audiovisueller Wahrnehmung. So rekonstruiert VinylVideo™ ein Homemovie-Medium als missing-link in der Geschichte der Bildaufzeichnung und vereint gleichzeitig aktuelle Formen des DJ-ings und VJ-ings.

Für weitere Informationen besuchen Sie bitte auch unsere Website unter <http://www.vinylvideo.com>.

Detaillierte Presseinformationen (Texte, druckfähige Bilder, Kritiken, etc.) finden Sie in unserem Press Kit unter <http://www.vinylvideo.com/presskit.html>

Viele Texte dieser Mappe sind im Press Kit auch in deutscher Sprache verfügbar.

Video- und Tonmaterial in Sendequalität kann angefordert werden.

VinylVideo™ - an invention by Gebhard Sengmüller, in cooperation with Martin Diamant, Günter Erhart and Best Before

VinylVideo™ is a new, wonderful and fascinating development in the history of audio-visual media. For the first time in the history of technological invention, VinylVideo™ makes possible the storage of video (moving image plus sound) on analog long-play records. Playback from the VinylVideo™ Picture Disk is made possible with the VinylVideo™ Unit which consists of a normal turntable, a special conversion box (the VinylVideo™ Home Kit) and a television set. In its combination of analog and digital elements VinylVideo™ is a relic of fake media archeology. At the same time, VinylVideo™ is a vision of new live video mixing possibilities. By simply placing the tone arm at different points on the record, VinylVideo™ makes possible a random access manipulation of the time axis. With the extremely reduced picture and sound quality, a new mode of audio-visual perception evolves. In this way, VinylVideo™ reconstructs a home movie medium as a missing link in the history of recorded moving images while simultaneously encompassing contemporary forms of DJ-ing and VJ-ing.

For further information please also visit our website at <http://www.vinylvideo.com>.

Detailed press information (text, fit-to-print images, reviews, etc.) is available in our press kit at

<http://www.vinylvideo.com/presskit.html>

Video- and soundclips in broadcast quality are available upon request.



for further information please contact:

für weitere Informationen kontaktieren Sie bitte:

Gebhard Sengmüller
Leopoldsgasse 6-8/8
A-1020 Vienna, Austria
tel +43 699 15 45 59 29
e-mail gebseng@vinylvideo.com
<http://www.gebseng.com>

VinylVideo™ - an invention by Gebhard Sengmüller, in cooperation with Martin Diamant, Günter Erhart and Best Before

VinylVideo™ is a fake archeology of media.

We designed a device that retrieves videosignals (moving image and sound) stored on a conventional Vinyl (LP) record. The discontinuity in the development of electronic film technology constitutes the historical background for this fictitious video disc technology: Even though television, the electronic transmission of moving images, had been feasible since the late 1920's, storage of these images became possible only after development of the video recorder in 1958. Recording images for private use did not become available until the mass introduction of the VCR in the early 1980's (!). Before, the average consumer was confined to use Super-8 film, a technology dating back to 1900, usually without sound. Recording of television was not possible at all.

VinylVideo™ reconstructs a homemovie technology of the late 40's/early 50's and thus bridges a gap in the history of consumer technology. The images are stored on a conventional analog record, with a running time of ca. 8 min / side (Singles 4 min / side). These records are played on a standard turntable with an ordinary diamond needle, the signals are then processed by the VinylVideo Home Kit into a video signal that is displayed on a black and white TV-set.

Technology:

Lack of bandwidth poses the main problem for the mechanical storage of video on a record: Unlike TV with a bandwidth of 3-5 Megahertz, LP's hardly provide capacity for 1/200 of this, ca. 25 Kilohertz. To accomplish the storage of film, radical data reduction has to be used: The number of frames per second and resolution were drastically reduced, storage of color is not possible. But this is not enough: switching from frequency modulation, that delivers stable signals but takes up a lot of bandwidth, to amplitude modulation results in additional data reduction. The downside of this is a loss in the quality of the stored images, the pictures become more sensitive to disturbances, like imperfections of the LP. The difference in quality can be compared to the difference between FM and AM radio broadcasting, the latter being much more sensitive to interferences. Instead of building a circuit based on vacuum tubes, VinylVideo™ uses proprietary computer technology developed by Martin Diamant and Günter Erhart for real-time processing of the video signal.

Presentation:

At the exhibition we will show a console television (home entertainment unit) with integrated turntable and television tube. The visitor may select among available video discs and enjoy the new medium in a relaxed atmosphere. Another important intention is to supply veejays for the first time with the possibility of real video scratching. This means that it is possible to jump around in the visual material simply by moving the turntables pickup. Also, the picture can be manipulated by changing the records speed. The video discs can also be played on a regular audio turntable, which will result in acoustic signals (especially when

played with extremely reduced speed), caused by the constantly changing visual content.

Content:

It is necessary to create appropriate image material which suits the specific visual quality of this medium. This means dealing with the extremely reduced resolution, the loss of color information and the low frame rate. Clearly structured images and pictures with high contrast are more appropriate than those with fine details.

A demo video, containing an infomercial that promotes the new medium and shows the emerging possibilities, is available.

Development as of 1998-08:

The first pressings of video discs were successful. The frame rate was increased from 3 frames/sec (state 1997-05) to 8 frames/sec, achieved through a new kind of modulation. On top of that, synchronized sound (phone quality) was integrated. Since the first presentation in April 1998, the playback stability and the image quality have been increased enormously.

Picture 1/Bildbeispiel 1: reproduction quality as far as 8/98 - derzeit erreichbare Wiedergabequalität im VinylVideo™ Aufnahme- und Wiedergabeprozess



source material PAL colour - Originalmaterial PAL color



reproduction from longplay record: reduced resolution, errors - Wiedergabe von der Langspielplatte: reduzierte Auflösung, Abspielstörungen

Picture 2/Bildbeispiel 2: the medium - der Bildträger



7inch Single - 45 Upm - appr.3 min. runtime per side - ca 3 min. Spielzeit/Seite

VinylVideo™ - eine Erfindung von Gebhard Sengmüller, in Zusammenarbeit mit Martin Diamant, Günter Erhart und Best Before

VinylVideo™ ist ein Stück Fake-Medienarchäologie. Entworfen wird eine Vorrichtung, die Film/Videodaten (Bewegtbild und Synchronon) auf herkömmliche Vinyl-Schallplatte, wie sie seit den 30er Jahren bekannt ist, abspeichert und wieder abspielbar macht. Den historischen Hintergrund für diese fiktive Entwicklung bildet das Phänomen, dass zwar seit den späten 20er Jahren Fernsehen (elektronische Bildübertragung) möglich war, bis zur Entwicklung des Videorecorders 1958 bzw. dessen Einführung in den Massenmarkt Anfang der 80er Jahre (!) kein Aufzeichnungsmedium für den Heimbereich existierte. Der Konsument war für eigene Aufzeichnungen bis zu diesem Zeitpunkt auf den (de facto meist stummen) Schmalfilm auf dem Stand von 1900 angewiesen, und auch dieser war nur für kurze Aufnahmezeiten erschwinglich, ein Festhalten von Fernsehgeschehen war überhaupt nicht möglich.

VinylVideo™ konstruiert also ein audiovisuelles Homemoviemedium der späten 40er/frühen 50er Jahre und schliesst so eine Lücke in der Technikgeschichte. Als Bildträger dienen herkömmliche Analog-Langspielplatten mit einer Spieldauer von ca. 8 min/Seite bzw. Singles mit ca. 4 min/Seite. Diese Platten werden auf einem normalen Plattenspieler mit Diamantnadel abgespielt, das VinylVideo™ Home Kit übernimmt die Umwandlung in ein Videosignal, das auf einem Schwarz/Weiss Fernsehgerät wiedergegeben wird.

Technik:

Die Speicherung von Bilddaten auf elektromechanischem Weg auf Langspielplatten stellt vor allem ein

Bandbreitenproblem dar: während Fernsehen eine Bandbreite von 3-5 Megahertz aufweist, sind auf Langspielplatte ca. 25 Kilohertz, also nur 1/200 dessen möglich. Um eine sinnvolle Speicherung dennoch zu ermöglichen, ist erstens eine extreme Datenreduktion nötig: Bildwiederholrate und Auflösung werden stark herabgesetzt, die Farbinformation wird weggelassen. Da das noch nicht ausreicht, muss auch die Art der Modulation verändert werden: statt der signalstabilen, aber bandbreitenfressenden Frequenzmodulation wird Amplitudenmodulation verwendet, die pro Schwingung mehr Information übertragen kann, allerdings auf Störungen (z.B. Materialfehler der Vinylplatte) wesentlich empfindlicher reagiert. Der Qualitätsverlust ist vergleichbar dem Unterschied zwischen UKW-Radio und Kurzwellenfunk. Statt einer elektronischen Schaltung in Röhrentechnologie auf dem Stand der späten 40er Jahre übernimmt bei VinylVideo™ eine von Martin Diamant und Günter Erhart entwickelte proprietäre Computertechnologie die Echtzeitaufbereitung der Bilddaten in das nötige Schallplattenformat und die Rückwandlung von der Schallplatte in Bilddaten.

Präsentation:

Am Ausstellungs-/Messeort zeigen wir ein Musikmöbel mit integriertem Plattenspieler und Fernseher. Die Besucher können selbst die vorhandenen Bildplatten auflegen und in einer entspannten Zusehersituation das neue Medium rezipieren.

Ein weiterer wichtiger Aspekt ist es auch, erstmals VeeJays die Möglichkeit zu echtem Videoscratching zur Verfügung zu stellen. Das heisst, dass in dem Filmmaterial, das sich auf der Platte befindet, in Echtzeit durch Verschieben der Plattenspiellernadel gesprungen werden kann. Das Bild kann durch eine Änderung der Umdrehungsgeschwindigkeit manipuliert werden.

Die Bildplatten können auch auf einem normalen Audio-Plattenspieler wiedergegeben werden, wodurch (besonders bei extrem verringerter Umdrehungsgeschwindigkeit) sich ändernde Bildinhalte eine akustische Entsprechung finden.

Bildinhalte:

Es ist notwendig, passende Bildinhalte anzufertigen, die der spezifischen Wiedergabequalität des Mediums gerecht werden. Konkret heisst das, mit der drastisch verringerten Auflösung, dem Wegfall der Farbinformation und der verringerten Bildrate umzugehen. Klar strukturierte, kontrastreiche Bilder sind besser geeignet als feine Details. Naheinstellungen ist vor Totalen der Vorzug zu geben. Eine Demonstrationsvideo mit einer Dauerwerbesendung, die das neue Medium bewirbt und die entstandenen Möglichkeiten aufzeigt, ist erhältlich.

Entwicklungsstand 1998-08:

Die ersten Plattenpressungen sind erfolgreich verlaufen. Durch eine neue Modulationsart konnte die Bildwiederholrate von anfänglich 3 Bildern/sec (Stand 1997-05) auf 8 Bilder/sec gesteigert werden. Ausserdem konnte Synchronon (in Telefonqualität) integriert werden. Seit der ersten Präsentation im April 1998 wurde die Stabilität der Wiedergabe und die Bildqualität nochmals entscheidend verbessert.

A Short History of VinylVideo™ - A Collective Memory

VinylVideo™ is a fake archeological relic of media technology, a revision in the record of technological progress that bridges a gap in the history of consumer technology while it provides a unique new viewing experience in the medium of video.

In collaboration with Martin Diamant, Günter Erhart and Best Before, the Austrian artist Gebhard Sengmüller has created a technique for storing and reproducing video signals (moving image and synchronized sound) onto conventional analog long-playing vinyl (LP) records with a running time of approximately 8 minutes per side. With the VinylVideo™ Home Kit, a "black box" that transforms the audio signal back into a video signal, the VinylVideo™ Picture Disk can be played back on a standard turntable with an ordinary diamond needle and a conventional black and white television set. The black and white images of the VinylVideo™ disks appearing on the monitor are of reduced resolution and low frame rate, while the synchronized sound is reproduced in telephone quality. The resulting drastically reduced picture quality creates a new perceptual mode of accessing video works, creating a time-bound medium that both references the earliest television pictures at the same time as its uncanny combination of the familiar and the novel summons up fantasies of other possibilities in the continuum of technological progress.

As a hybrid of different technologies, VinylVideo™ reveals and connects a variety of media history alignments, combining art, science and technology, low- and high-tech and analog and digital elements to create a new vision (a breaking-open) of the limits of a medium, of consumer technology and of the artifacts of everyday life that quotes the contemporary renaissance of vinyl at the same time that it questions the expiration of technologies.

The historical background for this video disk technology is the discontinuity in the development of electronic video technology. While the electronic transmission of images has been possible since the late 1920s, the reproduction of such stored images only became possible with the invention of the videorecorder in 1958 and recording for private use only became available in the 1980s with the mass introduction of the VCR. (Footnote: As early as 1927 John Logie Baird invented an apparatus called "Phonovision" that recorded moving images on the wax plates that were then used for sound recording. He was unable, however, to play back these recorded images. References to the age of wax plates may perhaps be found even today in names like "nightmares on wax" and "no wax".)

Playing the VinylVideo™ Picture Disk on a regular audio turntable results in an audio output that reflects the constantly changing visual content of the recorded video. VinylVideo™ thus encompasses contemporary forms of DJ-ing while at the same time making new forms of "videoscratching" available to VJ-s. The simple placement of the needle on different points on the record makes possible a random access manipulation of the time axis. The picture can also be manipulated by changing the speed at which the record is played.

VinylVideo™ is an ongoing collaborative project. International artists are invited to produce works for the VinylVideo™ record edition. The artists engage and reflect

on the specific qualities of the new medium using a variety of different artistic approaches. Consequently, while the resulting VinylVideo™ record edition has in common a curiosity about and a willingness to explore the possibilities of the medium, artists have chosen to engage aspects of the technology as varied as the interconnection between sound and image, the manipulation of the time axis, the use of VinylVideo™ as a VJ tool and the connection to the ASCII code.

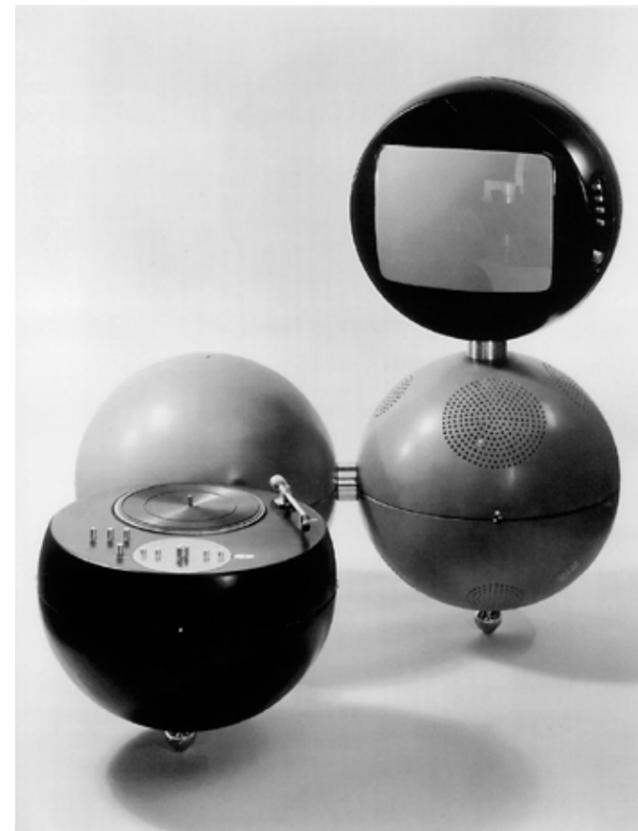
The VinylVideo™ record edition includes works by Heimo Zobernig, Oliver Hangl, Annika Eriksson, Monoscope, Harald Hund, Visomat Laboric/Gereon Schmitz, Cut-up/Geert Mul, Vuk Cosic/Alexej Shulgin, Andrea Lumplecker, Peter Haas, JODI, Lampalzer/Oppermann, Olia Lialina, students of the HGB Leipzig, Nuno Tudela, Kristin Lucas, Cecile Babiole and Elke Krystufek.

For additional information please access <http://www.vinylvideo.com> or contact vinylvideo@onlineloop.com.

VinylVideo™ is an Austrian cooperation between: Gebhard Sengmüller, an artist working with new technologies; Martin Diamant, an experimental physicist; Günther Erhart, a computer scientist; and Rike Frank of Best Before.

(copyright 1998 by Best Before)

Picture 3/Bildbeispiel 3: Gazing into the future - ein Blick in die Zukunft



Design study, high-end reproduction unit, Braun 1973
Designstudie High-end Abspielereinheit, Braun Werke 1973

The VinylVideo™ Home Kit - available at shop.vinylvideo.com

For playing back VinylVideo™ Picture Disks, using a normal turntable and a television set. Exterior Design by Leo Schatzl, Interior Design by Martin Diamant.



The VinylVideo™ Infomercial

starring Karen Coarsefit of VinylVideo™ Inc., Jeff Daily of Onlineloop, Nam J. P. and many others.

In genuine VinylVideo™ picture and sound quality. available in realvideo at http://www.onlineloop.com/vinyl-video/05_video/vinylvideo_infomercial.ram, on videotape (PAL or NTSC) and, of course, on vinyl as a Special Edition Picture Disk (vv. rec. no. 00).



... Element 03 Host-moderator picture:

Living room, corner seating group, VinylVideo™ unit, moderator

dialog:

Hi, my name is Karen Coarsefit, i am the vice president of VinylVideo™ Homesystems Incorporated. Welcome to our program. Right now, with the help of our experts, I'm going to let you in on the secret of how to have a lot more TV viewing pleasure.

Aren't you tired of only being able to enjoy one showing of your favorite programs on TV? Aren't you fed up with the same old boring shows, night after night after night? Wouldn't you just love to simply put together your own TV viewing line-up? Have you gotten to the point where you've even considered buying one of those expensive video recorders? You know what I mean ... one of these bulky gadgets that cost a fortune ... and ... I mean, just take a look at the size of the instruction manual ... you probably have to be a rocket scientist to figure out how to work the thing.

With VinylVideo™, that's all a thing of the past, because all that you need for VinylVideo's picture display is already right there in your home. You might find this incredible, but all you need for VinylVideo™ is your old turntable that's probably been gathering dust for years on your hi-fi rack, your normal TV set ... AND! ... our VinylVideo™ Home Kit that you can order right now. But that's not all. We at Best Before guarantee not only that you will immediately begin having more fun watching TV, but we also offer you a one-of-a-kind opportunity to invest money in art that can mean big profits for you. How does it work? Just stay tuned!

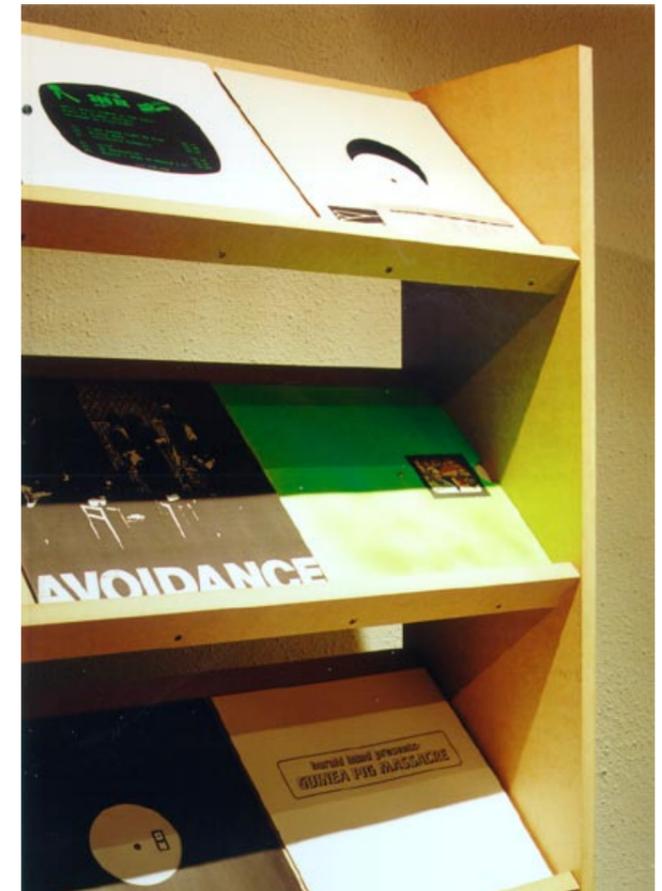
Element 07 Sales pitch—home kit

picture: stills, text,... lead clip...

dialog:

VinylVideo™ is available only from Bestbefore. Order right now by phone simply by dialing 1-800-V-I-N-Y-L-V-I-D-E-O. Our friendly, courteous operators are standing by to take your call. Or simply visit our website at www.vinylvideo.com...

The VinylVideo™ Lounge - DEAF Festival Rotterdam, 1998-11



The VinylVideo™ Show: at the OK Center, Linz 1998-05



The VinylVideo™ Show: at the phono.taktik Festival, Vienna 1999-04



VinylVideo™ at: sub-Techs - post-digital sculpture at the Lab, San Francisco 1998-04



VinylVideo™ at: the FCMM Festival, Montreal 1999-10





Image technician with 12inch longplay record - appr. 8 min runtime/side
Bildtechniker mit 12inch Langspielplatte - 33 Upm - ca 8 min Spielzeit/Seite

Record Catalog (as of 2001-11)

- vv rec.no. 00 Infomercial / Dauerwerbesendung
- vv rec.no. 01 Sub-techs Edition, featuring Ulla Marquardt, Toshi Onuki, Markus Spoettl, Rachel Stevens, Erin Thurlow
- vv rec.no. 02 Heimo Zobernig - Avoidance
- vv rec.no. 03 Oliver Hangl - Sky is the Limit
- vv rec.no. 04 Annika Eriksson - Three Possibilities
- vv rec.no. 05 Monoscope - feat. Jürgen Moritz, Norbert Pfaffenbichler, Timo Novotny
- vv rec.no. 06 Harry Hund - Guinea Pig Massacre
- vv rec.no. 07 Visomat Laboric/Gereon Schmitz - Loops (music selection: Paul Paulun)
- vv rec.no. 08 Cut-Up/Geert Mul - Visual Breakbeats for D/VJ'S 18 loops for visual scratch breaks)



vv rec.no. 03 - Oliver Hangl



vv rec.no. 10 - Andrea Lumplecker

- vv rec.no. 09 Vuk Cosic/Alexej Shulgin - ASCII Video meets Cyberpunk Rock Band 386 DX
- vv rec.no. 10 Andrea Lumplecker - Mutmassungen über Männer Frauen Politik und Liebe
- vv rec.no. 11 Peter Haas - Fast Überall ist Eis
- vv rec.no. 12 Britta Frahm/Olav Unverzart
- vv rec.no. 13 Anne Vogel/Dominik Beck
- vv rec.no. 14 Sylvia Bernhardt/Diana Wesser
- vv rec.no. 15 Sven Hellmich/Peter Eichler
- vv rec.no. 16 Franz Altken/Bernhard Moosbauer
- vv rec.no. 17 JODI - Zapp + Ctrl-Space
- vv rec.no. 18 Lampalzer/ Oppermann - The Proof of the Taste of the Plumpudding is in the Eating
- vv rec.no. 19 Olia Lialina/teleportacia.org
- vv rec.no. 20 Nuno Tudela/MLD - step vv
- vv rec.no. 21 Kristin Lucas - Scratch It!
- vv rec.no. 22 Cecile Babiole - 100 Loops
- vv rec.no. 23 Elke Krystufek - This Is Who We Are
- vv rec.no. 24 Perry Hoberman - A Thing Without A Mind
- vv rec.no. 25 Julia Scher - Sounds for the Watched
- vv rec.no. 26 Effi & Amir - Near East
- vv rec.no. 27 Tanaka Katsuki, Exonemo - ICC Tokyo



vv rec.no. 07 - Visomat Laboric/Gereon Schmitz

All VinylVideo™ Picture Disks are produced in a limited edition of 10, check for prices at <http://shop.vinylvideo.com>
VinylVideo™ is represented by:
Postmasters Gallery,
549 West 19th Street,
New York, NY 10011
tel ++1 / 212 / 727-3323
fax ++1 / 212 / 229-2829
e-mail postmasters@thing.net

Also available:

- VinylVideo™ Home Kit, for playing back VinylVideo™ Picture Disks, using a normal turntable and a TV set
- VinylVideo™ Infomercial, Special Edition Picture Disk
- VinylVideo™ Record Cleaning Brush, carbon fiber, silk-screen print
- VinylVideo™ Slipmat for DJ-s, felt, silkscreen print
- VinylVideo™ T-Shirt, available in light or dark grey, M and L sizes, two-color silkscreen print
- Sounddemo-CD, containing sound examples and the VinylVideo Song, performed by Istvan K.!
- Demo Video (DVD, PAL or NTSC), containing the infomercial in authentic trashpeg quality.



vv rec.no. 19 - Olia Lialina/teleportacia.org

Showlist (as of 2006)

So far, VinylVideo™ has been presented at:

- 2006
Hannah Maclure Centre, Dundee, Scotland
- 2005
ICC INTERCOMMUNICATION CENTER / Tokyo, Japan
- 2004
NOUMATROUFF / Mulhouse, France
HILCHOT SHCHENIM / Digital Art Lab, Tel Aviv, Israel
- 2003
ICA Institute of Contemporary Arts / London, UK (S)
FACT Center / Liverpool, UK (S)
SOUND IMAGE / Laboratorio Arte Alameda, Mexico City



vv rec.no. 05 - Monoscope

- 2002
ICA Institute of Contemporary Arts / London, UK (S)
CLUB 3, Forum Stadtpark / Graz, Vienna
IMAGES FESTIVAL / Toronto, Canada
FLOW: NEGOTIATING DATA MOVEMENT / Royal Ontario Museum, Toronto, Canada (L)
NJUMEDIJA / Belgrade, Yugoslavia
ISEA / Nagoya, Japan
KUDA.ORG / Novi Sad, Yugoslavia
READ_ME 1.2, Macros Center / Moscow, Russia

- 2001
BITS & PIECES, University of Hartford / Hartford CT, USA
HALLWALLS CONTEMPORARY ART CENTER / Buffalo NY, USA
MAK NITE, Museum of Applied Arts / Vienna, Austria
NET.ART PER ME, Slovenian Pavillon at the 49th Biennale di Venezia / Venice, Italy
INTERFACE EXPLORER, Public Netbase / Vienna, Austria
BATOFAR SEEKING VIENNA / Paris, France
DIGITAL ART LAB / Tel Aviv, Israel
SNIF / Tel Aviv, Israel
26TH YOUTH SALON / Zagreb, Croatia
M.I.T. MEDIALAB, Massachusetts Institute of Technology / Boston MA, USA
BROWN UNIVERSITY / Providence RI, USA
MASSACHUSETTS COLLEGE OF ART / Boston MA, USA



vv rec.no. 17 - JODI

2000

Interferences Festival / Belfort, France
Star Project, Karajan Center / Vienna, Austria
Shift e.V. / Berlin, Germany
SOS, Tang Museum/Saratoga Springs, USA
Lowtech, Kunstraum München / Germany
D-Vision Festival / Vienna, Austria
2000-04 Postmasters Gallery / New York City, USA
Forum des Images / Paris, France
Lowtech, Shedhalle Zürich / Switzerland
Remediation, Merz Academy / Stuttgart, D

1999

Lost in Sound, CGAC / Santiago de C., Spain
Media Non Grata / Tallinn, Estonia
Toot Festival, Hull Time Based Arts
FCMM Festival / Montreal, Canada
Cyber '99 Festival / Lisbon, Portugal
thing.net / New York City, USA
Digitale Festival, KHM Academy / Cologne, D
Kapelica Gallery / Ljubljana, Slovenia
European Media Art Festival / Osnabrück, D
phono.TAKTIK Festival / Vienna, Austria
Dogenhaus Gallery / Leipzig, Germany

1998

Galerie 5020 / Salzburg, Austria
In Between the Images / Graz, Austria
DEAF Festival, V2 Organisation/Rotterdam NL
OK Center / Linz, Austria
Sub-techs at The Lab / San Francisco, USA

For further information please also visit our website <http://www.vinylvideo.com> and our press kit at <http://www.vinylvideo.com/presskit.html>

WELCOME TO THE WORLD OF VINYLVIDEO™

- the Installation, Postmasters Gallery NYC, April 2000

Welcome to the World of VinylVideo™

- "Welcome to the World of VinylVideo™" is a shop-like room that allows the visitor to experience all levels of this missing link in media history. It involves:

- A shelf with all 23 VinylVideo™ Picture Disks that have been produced so far, plus new VinylVideo™-related merchandising items (T-Shirt, Slipmat for DJ-s, Record Cleaning Brush).

- A viewing station, including the VinylVideo™ Home Kit, where the visitor can pick his favourite disk and watch it.

- A sound station, where the original sound of the VinylVideo™ Picture Disks can be heard and manipulated. The station gives insight about the sound-image correlation of the VinylVideo™ technology.

- Several displays of VinylVideo™ Picture Disk Covers and other related items.

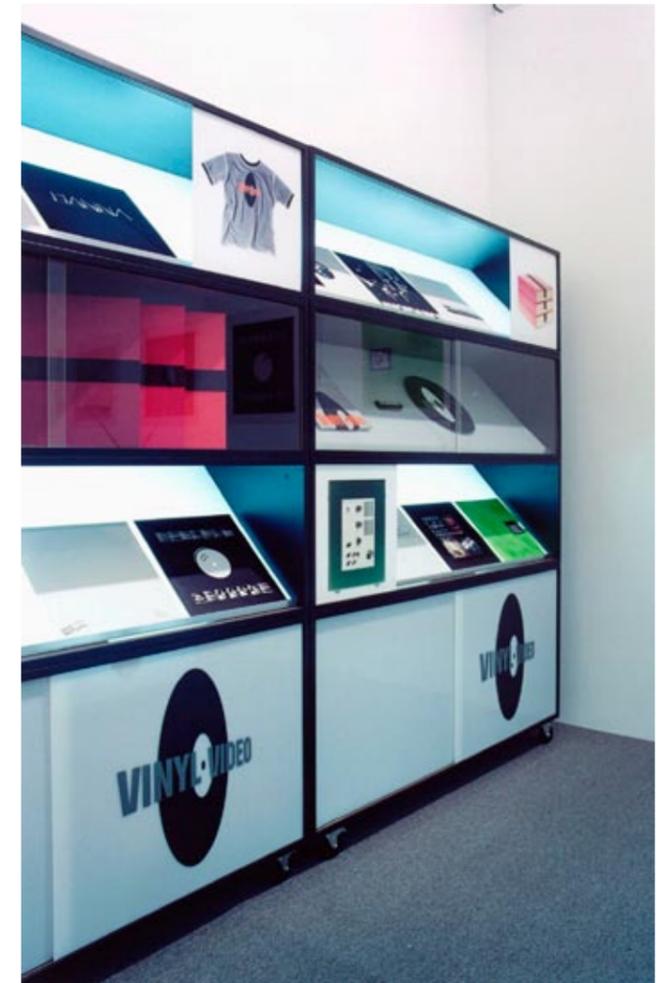
- A web terminal to gather additional background information about VinylVideo™, to convert own images into sound by using the proprietary TrashPeg technology or to look up the catalog of available Picture Disks and products.

This new VinylVideo™ Installation premiered at Postmasters Gallery, NYC on April 1st, 2000.

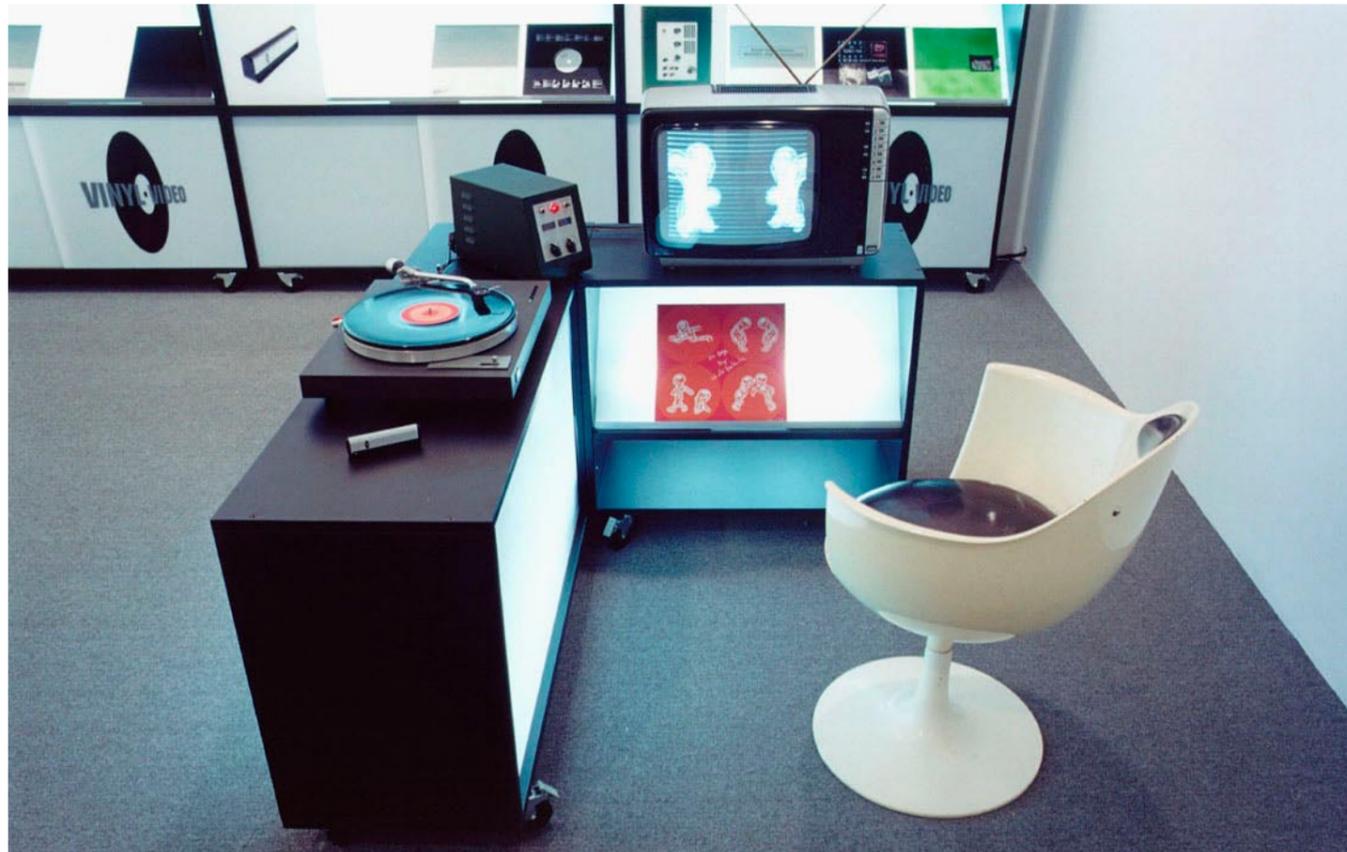
Architectural design by Antje Lehn, VinylVideo™ Logo by Swen Hellmich, Home Kit Design by Leo Schatzl, Martin Diamant and Tina Lehner.

With the support of the Austrian Cultural Institute New York and Bundeskanzleramt Kunst.

Please also visit our website www.vinylvideo.com for additional information. All images can be downloaded in print quality in our press kit at <http://www.vinylvideo.com/presskit.html>



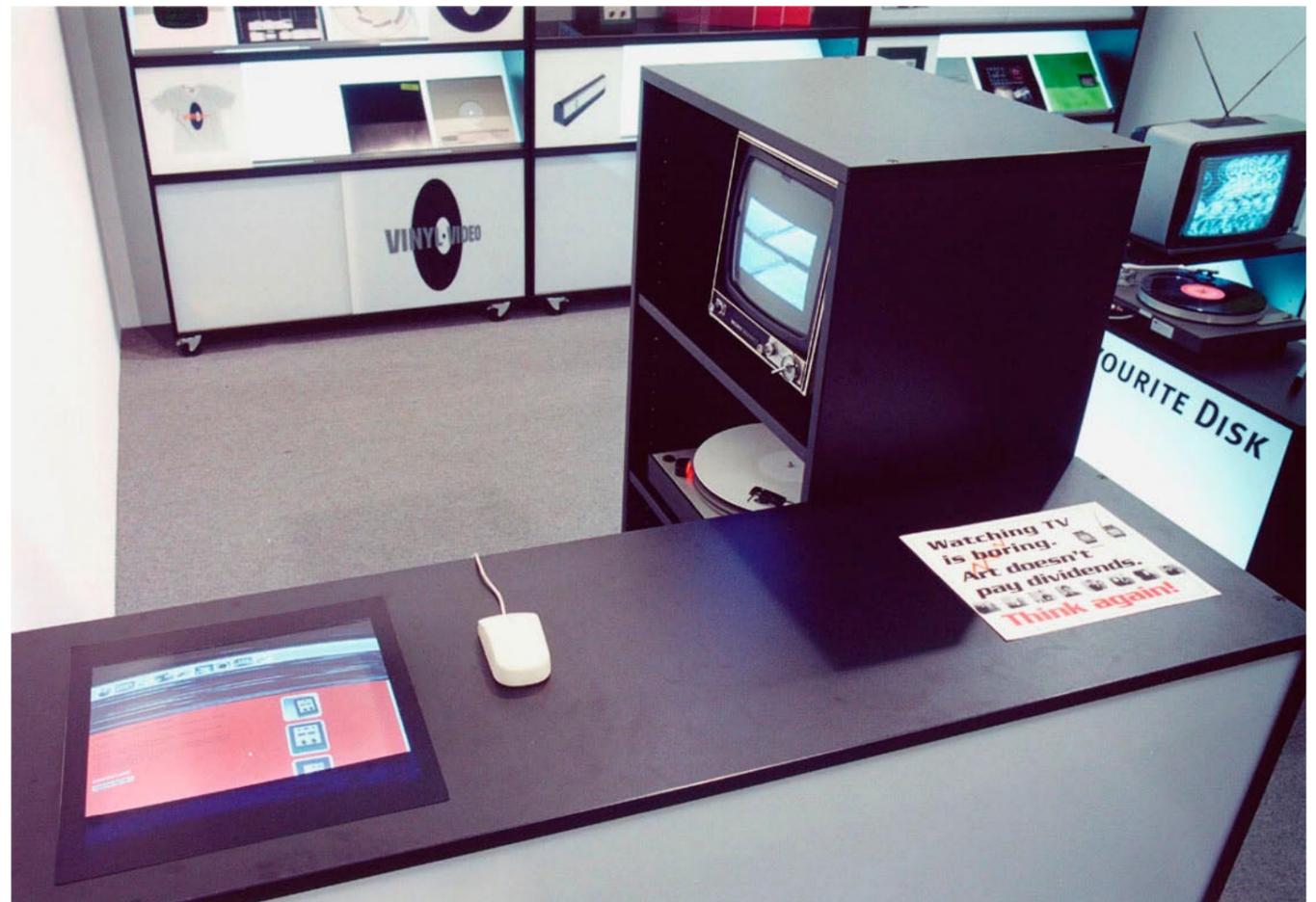
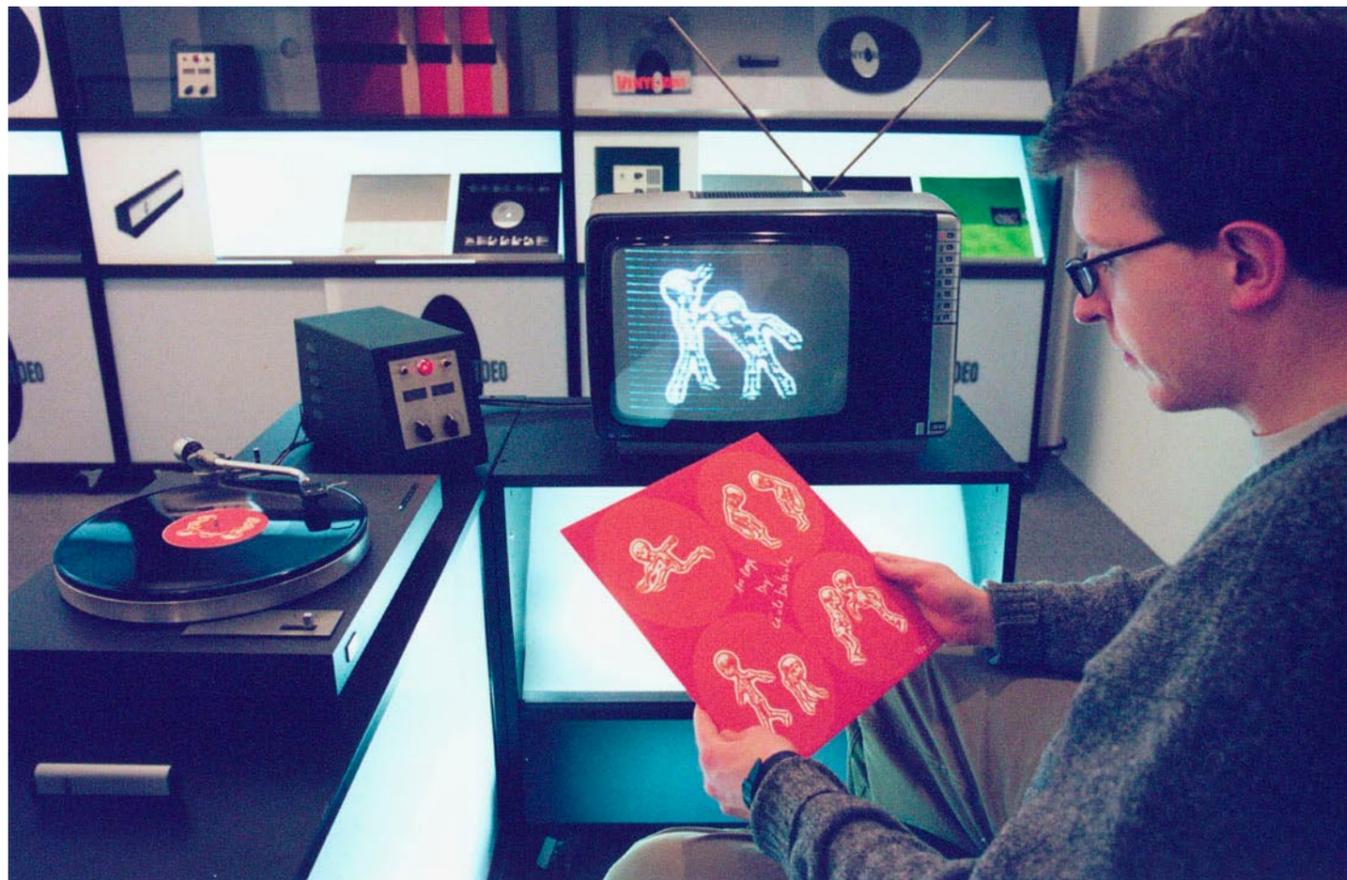
Welcome to the World of VinylVideo™ - installation view



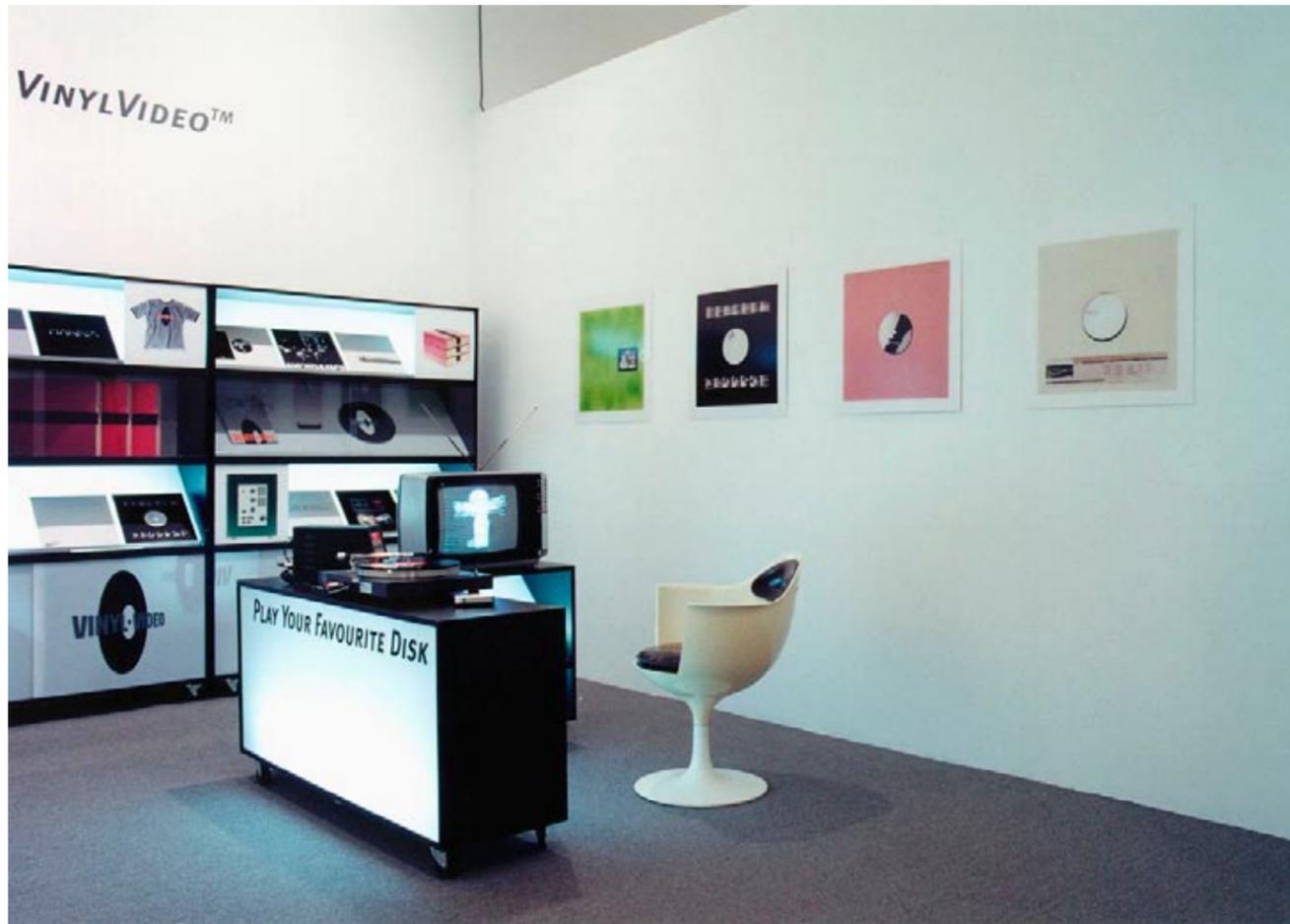
Welcome to the World of VinylVideo™ - Viewing Station



Welcome to the World of VinylVideo™ - Sound Station



Welcome to the World of VinylVideo™ - Web Terminal



VinylVideo™ Record Set One, contains 10 VinylVideo™ Picture Disks



VinylVideo™ Slipmat, T-Shirt - silkscreen print



VinylVideo™ Record Sets One, Two and Three (closed)



VinylVideo™ Record Cleaning Brush, carbon fibre, silkscreen print



VinylVideo™ Home Kit - front view



VinylVideo™ Home Kit - rear view

VINYLVIDEO™ IN THE MIX

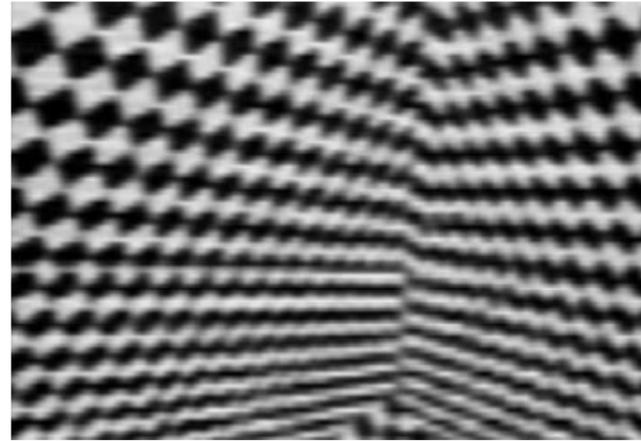
- the Live Show, MAK - Museum of Applied Arts / Vienna, October 2001

VinylVideo™ In The Mix

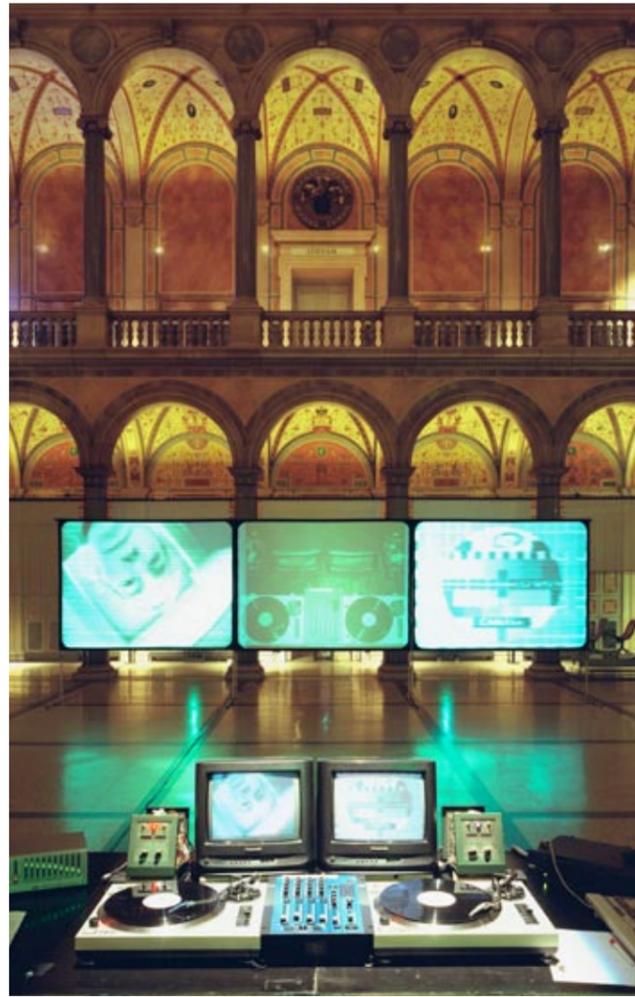
A live DeeJay set with 2 DeeJays, 2 turntables, 2 Vinyl-Video™ Home Kits, an audio mixing console, 23 Vinyl-Video™ Picture Disks. Two DeeJays (Martin Diamant, Gebhard Sengmüller) in a 45 min. live performance (video and sound), based on the catalog of all available VinylVideo™ Picture Disks. The resulting composition can be viewed on two projection screens.

The live image from a DJ-cam (a video camera, mounted over the DeeJay desk), also projected into the performance space, allows the viewer to make a connection between the resulting images and sounds and their origin (the turntables and VinylVideo™ disks).

The DeeJays use the new possibilities of the VinylVideo™ technology to create a unique live mix, using nothing but images and sounds from the VinylVideo™ Picture Disks. *A demo video (DVD) is available.*



still image from vv rec.no. 17 - JODI



Ein Live-DJ-Set. mit 2 DJ-s, 2 Plattenspielern, 2 Vinyl-Video™ Home Kits, einem Tonmischpult, 23 VinylVideo™ Bildplatten. Zwei DJ-s (Martin Diamant, Gebhard Sengmüller) in einer 45minütigen Liveperformance (Bild

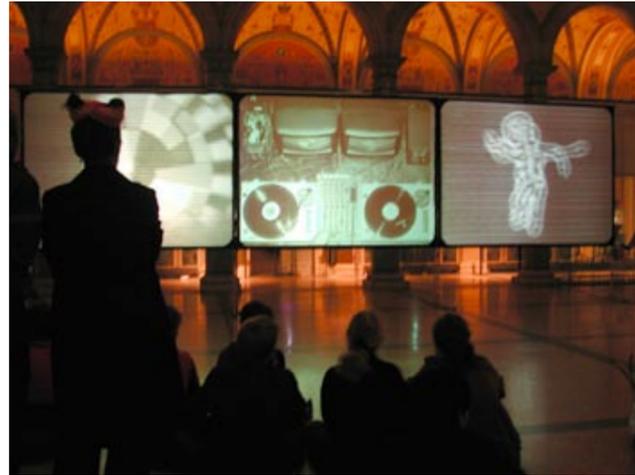
und Ton), basierend auf dem Katalog aller erhältlichen VinylVideo™ Bildplatten. Die entstehende Komposition ist auf zwei Projektionsleinwänden zu sehen.

Eine eigene DJ-Cam (eine Videokamera, die über dem DJ-





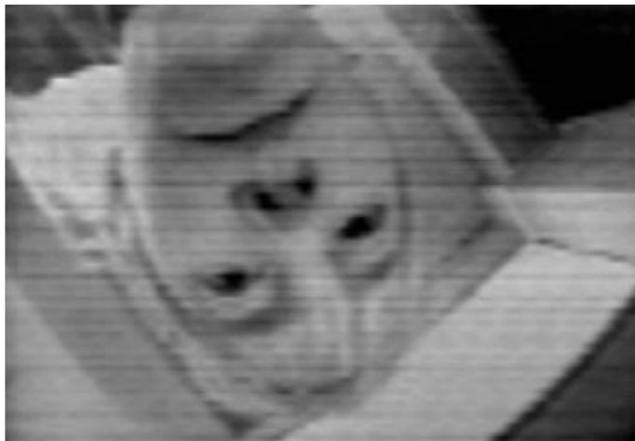
still image from vv rec.no. 04 - Annika Eriksson



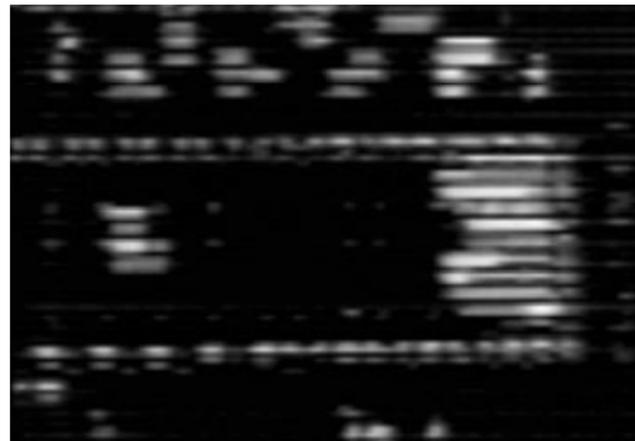
Tisch montiert ist, und deren Bild ebenfalls in den Raum projiziert wird) stellt für den Zuschauer den Zusammenhang zwischen den Bildern und Tönen und deren Ursprung, den Plattenspielern und Vinylplatten, her.

Die DJ-s benutzen die VinylVideo™-typischen neuen Möglichkeiten, um mit nichts als den Bildern und Tönen von den VinylVideo™ Bildplatten einen einzigartigen Livemix zu schaffen.

Ein Demovideo (DVD) ist erhältlich.



still image from vv rec.no. 21 - Kristin Lucas



still image from vv rec.no. 09 - Vuk Cosic/Alexej Shulgin

VINYLVideos™ - ESSAY TIMOTHY DRUCKREY AND ADVERTISING FOLDER

(reprint from EIKON magazine Nr. 29, September 1999)

Missing Links

Von/By Timothy Druckrey

«Als Sonntag das als *camp* bezeichnete schrille Verhalten der Schwulenszene feierte und Warhol um etwa dieselbe Zeit Suppendosen zur Kunst erhob, überschritten sie die bis dahin tabu gewesene Grenze zwischen Hochkultur und Pop-Kultur. Drei Jahrzehnte später gibt es diese Grenze nicht mehr, und auch jeder Sinn für Ironie ist verschwunden. Die heutigen Anhänger der Pop-art scheinen seltsam ehrlich – und gerade das macht sie so unwiderstehlich.» (Deborah Salomon, *In Praise of Bad Art*, in: *NY Times*, 26. Januar 1999)

Der behauptete Tod der Ironie wird oft mit pompösen Auswüchsen der Scheinheiligkeit, der moralischen Doppelbödigkeit oder reaktionären Ästhetik verbrämt, wie sie für Zeiten sozialer Instabilität charakteristisch

«When Sontag celebrated camp, and when Warhol, around the same time, elevated soup cans into art, they crossed the once-forbidden line separating high and low culture. Three decades later, the line is gone, and so is any sense of irony. Today's pop devotees seem weirdly sincere—and that's what makes them so compelling.» (Deborah Salomon, *In Praise of Bad Art*, *NY Times*, 1/26/1999)

Claims for the death of irony often come ornamented with the pompous forms of sanctimony, moral hypocrisy, or reactionary aesthetics that typify times of social instability. Indeed, pious sincerity characterizes the end of the millennium in a way that seems oddly compulsive, distinctly pathetic, and as much a signifier of anxious righteousness as it is one of unlikely stability. How else can we conceptualize the astonishing turns characterized by the attempt to retrieve aspects of a century whose sheer destructiveness is paralleled

sind. Das ausgehende Jahrtausend ist tatsächlich durch eine frömmelnde Ehrlichkeit gekennzeichnet, die auf seltsame Weise zwingend scheint, eindeutig pathetisch und ebenso sehr Ausdruck angsterfüllter Selbstgerechtigkeit wie unwahrscheinlicher Stabilität. Wie können wir sonst die erstaunlichen Wendungen begrifflich erfassen, mit denen man versucht, Aspekte eines Jahrhunderts heraufzubeschwören, in dem pure Destruktivität mit nie dagewesener Ordnungslosigkeit einhergingen. Die kumulativen Auswirkungen der Moderne des 20. Jahrhunderts sind sicherlich ein Thema, über das es sich umfassend reflektieren läßt, wenn es um das Jahrhundert geht, das mit der Spaltung des Atoms begann und mit der Atom-Skulptur endete. Es endet auch mit einer Art Rendezvous mit spekulativen digitalen Technologien, die rhetorisch dazu bestimmt sind, das Computer- oder Algorithmienleben fruchtbringend zu entwickeln.

Salomons Essay *In Praise of Bad Art* begrüßte einen reaktionären Trend, der die billige Mittelmaßigkeit feierte und sich als eine Art Entschuldigung für die Ver-

by unprecedented disorder. Indeed, the cumulative effects of 20th century modernity is surely the topic for a massive reflection on the century that began with the split of the atom and ended with atomic sculpture. It also ends with a kind of rendezvous with speculative digital technologies, rhetorically destined to bring fruition to computational or algorithmic life.

Salomon's essay, *In Praise of Bad Art*, hailed a reactionary trend to celebrate schlock mediocrity and emerged as a kind of apology for the misunderstanding of tastelessness for meaninglessness. But a capitulation to "bad art" is a ridiculous form of retreat, and the attitude represented by the Salomon article, and particularly the phrase "weirdly sincere," strikes a kind of oxymoronic chord that is supported by an avalanche of unfortunate electronic metaphors and outlandish virtual interpretations in a time in which the boundaries between the imagination and technology crumble

wechslung zwischen Geschmacklosigkeit und Aussagelosigkeit herauskristallisierte. Die Kapitulation vor der «schlechten Kunst» ist allerdings eine lächerliche Form des Rückzugs, und die Haltung, für die Salomons Artikel stand, besonders die Formulierung «seltsam ehrlich», zeugt vom Versuch, einander Widersprechendes zu vereinen. Unterstützt werden solche Versuche von einer Lawine unglücklich gewählter elektronischer Metaphern und weit hergeholt virtueller Interpreta-

VINYLVIDEO™ ist eine Gemeinschaftsproduktion von Gebhard Sengmüller, einem Künstler, der mit Neuen Technologien arbeitet, Günther Ehart, einem Informtiker, Martin Diamant, einem Experimentalphysiker, und Best Before, einer Kuratorenkooperation von Rike Frank und Stefan Gyöngyösi.

TIMOTHY DRUCKREY Kurator und Autor, lebt in New York City. Er war Herausgeber von *Culture on the Brink: Ideologies of Technology, Electronic Culture: Technology and Visual Representation*, und ist derzeit Herausgeber der Serie *Electronic Culture: History, Theory, Practice*, die bei MIT Press erscheinen wird.

in strained artistic posturing, lamentable curatorial narratives, and tortured—if not preposterous—notions of variability.

The willing misinterpretation of media So instead of "variable media" how about *viable media*, media not drowned by artistically useless demands for upgrad-

VINYLVIDEO™ is a co-operation between: Gebhard Sengmüller, an artist working with new technologies; Günther Ehart, an information scientist; Martin Diamant, and experimental physicist; and Best Before, a curatorial collaboration by Rike Frank and Stefan Gyöngyösi.

TIMOTHY DRUCKREY Curator and writer living in New York City. He edited *Culture on the Brink: Ideologies of Technology, Electronic Culture: Technology and Visual Representation*, and is editing a series called *Electronic Culture: History, Theory, Practice* to be published by MIT Press.

tionen – und das zu einer Zeit, da die Mauern zwischen Fantasie und Technologie zu angestrengten künstlerischen Posen, beklagenswerten Kuratorenarrativen und gequälten – um nicht zu sagen: absurden – Begriffen von Variabilität zerbröseln.

Willentliche Fehlinterpretation von Medien Wie wäre es mit «lebensfähigen Medien» anstatt «variablen Medien», Medien, die nicht von künstlerisch nutzlosen Forderungen nach ausaufähiger Nutzbarkeit erstickt, nicht von dominanten Implementationen auf dem neuesten Stand der Technik verfolgt, nicht von institutionellen Imperativen für stabile Leistung «norm»alisiert, nicht von Forderungen eingeschränkt werden, wonach sie im Web oder unmodern waren, auf dem Schirm oder lieber unsichtbar sein sollten beziehungsweise nicht – wie Friedrich Kittler meint – «auf jene Oberflächenwirkung reduziert sind, die dem Konsumenten als Schnittstelle bekannt ist». Das Streben danach, weiterhin Widerstand gegen die mit übertriebenem Hype einhergehende «Notwendigkeit», zeitgenössische Medien

able usability, not hounded by domineering state-of-the-art implementations, not "normalized" by institutional imperatives for stable performance, not limited by demands that they be on the web or not in line, on the screen or out of sight, or not "reduced," as Friedrich Kittler notes, "to surface effects, known to consumers as interface."

The drive to continue developing resistance to an over-hyped "necessity" to root contemporary media art on the web or find persuasive alternatives to the managed ideologies of so many institutional-new-media-initiatives is a continuing saga. Indeed, the willing misinterpretation and refuencing of media could easily be misread as Luddism or technophobia. Yet it is clear that an assault on the "triumphs" of technical reason, can expose more than the imperfections of technology. It can extend the normative and blissfully functional ideology of technology into destabi-

dienkunst im Web zu verankern, oder danach, überzeugende Alternativen zu den gelenkten Ideologien so vieler institutioneller Initiativen für Neue Medien zu finden, hört nicht auf. Die willentliche Fehlinterpretation und Umfunktionalisierung der Medien könnte ja schließlich leicht als Maschinenstürerei oder Technophobie ausgelegt werden. Und doch ist es klar, daß eine Attacke auf die «Triumphe» technischer Vernunft mehr offenlegen kann als die kleinen Fehler der Technologie. Sie kann die normative und selig funktionelle Ideologie der Technologie in destabilisierte, gebrochene und absurde Systeme, die eher lachhaft als logisch, eher möglich als rational sind, erweitern. Resistentere Medien setzen ihre Möglichkeiten im nächsten Augenblick ein, assimilieren häufig die ihnen zur Verfügung stehenden Techniken und parodieren ebenso häufig ihre optimistischen Vorstellungen; so dienen sie oft als Warnung und Möglichkeit und entwickeln eine kritische Beziehung zu einem Feld, das von unaufhörlicher, oftmals wagemutiger und generell nicht konzeptualisierter Entwicklung vorwärtsbewegt wird. Diese sogenannten «alternativen

ized, ruptured, and absurd systems more laughable than logical, more possible than rational. Often instigating their possibilities, assimilating their available techniques, and equally often parodying their optimisms, resistant media often serves as both caution and possibility, evolving a critical relationship with a field fueled by relentless, often reckless, and generally unconceptualized development. Suffering from mainstream marginalization, this so-called "alternative media" has become the centerpiece of many initiatives in the territories of electronic media.

This has led, after decades of substantial consideration, to a burgeoning discourse of *media archaeology* in an attempt to rethink marginalized or abandoned technologies eclipsed by the corporate spectacles of cinema, television, IMAX, etc. Easily rationalized as "retro," the more pertinent understanding of this move to retrieve and utilize "dead media" could be un-

Medien» leiden an der Ausgrenzung durch den Mainstream und wurden zum Herzstück vieler Initiativen im Bereich der elektronischen Medien. Das führte nach Jahrzehnten substantieller Erwägungen zu einem blühenden Diskurs der Medienarchäologie, mit der man versucht, ausgegrenzte oder verworfene Technologien neu zu denken, die im Schatten der großindustriellen Spektakel Kino, Fernsehen, IMAX und so weiter stehen. Rational läßt sich das Unterfangen, «tote Medien» aus der Vergessenheit zu holen und wieder einzusetzen, leicht als «nostalgisch» erklären, den Nagel auf den Kopf treffen würde allerdings eher die Auffassung, daß es sich dabei um den Willen zum Konterkarieren der allgegenwärtigen und ständigen Überalterung und den Unwillen, die Imperative der F&E-Abteilungen zu



Still aus dem VinylVideo™-Infomercial, produziert für The Lab, San Francisco, 3/1998

Still from the VinylVideo™ infomercial, produced for The Lab, San Francisco, 3/1998

derstood as a willingness to counteract the drive to ubiquitous and incessant obsolescence and an unwillingness to sustain the imperatives of corporate R&D's desperate interest to market innovation. As evident in web media as it is in the music scene, the ability to outdistance crumbling marketing models is revealed by the inconceivable over-valuation of virtualization so

unterstützen, die verzweifelt nach Innovationen für den Markt suchen, handelt. Die Fähigkeit, verfallende Marketingmodelle zu überwinden, ist in den Webmedien ebenso offensichtlich wie in der Musikbranche und spiegelt sich in der unvorstellbaren Überbewertung der Virtualisierung wider, wie sie im Medien-Business klar zu Tage tritt. Die Umgehung dieses Systems ist eine der stärksten Nachwirkungen der heutigen Medien.

Eine fiktive technologische Vergangenheit «Als Hybrid aus verschiedenen Technologien enthüllt und verbindet Vinyl-



VinylVideo™ beim DEAF Festival Rotterdam, 11/1998, Installation
VinylVideo™ at the DEAF Festival Rotterdam, 11/1998, Installation

evident in the media biz. Circumventing this system is one of the most potential after-effects of current media.

A fictitious technological past “As a hybrid of different technologies, VinylVideo™ reveals and connects a variety of media history alignments, combining art,

Video™ eine Vielzahl von medienhistorischen Strängen, vereinigt Kunst, Naturwissenschaft und Technik, Low-Tech und High-Tech, analoge und digitale Elemente, und schafft eine neue Sichtweise (ein Aufbrechen) der Grenzen eines Mediums, der Unterhaltungselektronik und der Artefakte des Alltags, indem es die zeitgenössische Renaissance des Vinyls ebenso zitiert, wie es das Ablaufdatum von Technologien in Frage stellt.» (*Best Before*) Videosignale werden als Ton kodiert auf Vinylplatten gepreßt. Eine «Black box» zwischen Plattenspieler und konventionellem Fernsehgerät interpretiert und spielt das Video ab. VinylVideo™ kann als Teil eines Unterhaltungselektroniksystems verwendet werden und läßt sich als Gerät verstehen, das etwas ganz archaisch und analog abspielt, während es auch zum Konzept der Set-Top-Box und ihren Anklängen an Interaktivität paßt.

science and technology, low- and high-tech and analog and digital elements to create a new vision (a breaking-open) of the limits of a medium, of consumer technology and of the artifacts of everyday life that quotes the contemporary renaissance of vinyl at the same time that it questions the expiration of technologies.” (*Best Before*) Video, encoded as sound, is pressed onto vinyl records. A “black box” between the record player and a conventional TV interprets and plays the video. Usable as an element of a home entertainment system, VinylVideo™ can be understood as a gadget that can redeem archaic analogue playback while interrogating itself with notions of the set-top-box and its intimations of interactivity.

VinylVideo™ unterminiert etwas, was es gleichzeitig aus der Versenkung holt; damit steht es an der Grenze zwischen dem derzeitigen Run auf Cut-and-Paste-Heimproduktionen und der Nostalgie nach Pseudo-Retro mode, wie sie sich in der Neuauflage des VW Käfers und in seinem Verwandten unter den Computern, dem iMac, widerspiegelt. VinylVideo™ posiert als «falsches archaisches Relikt der Medientechnologie» und löst eine Reihe von Fragen um die Erwartungshaltung gegenüber einer «fiktiven technologischen Vergangenheit» aus (wie Charles Guter meinte), nämlich um den Talmi-Status der Innovation, die Tricks (und Inhalte) der Werbung, den alltäglichen Nutzen der Ästhetik, um den Wert der Medientheorie, das sinnentleerte virtuelle Wagnis der Investition und die Zusammenarbeit von Künstlern, die «Platten» editieren produzieren (Heimo Zobernig, Oliver Hangl, Annika Eriksson, Monoscope, Harry Hund, Visomat Laboric/Gereon Schmitz, Cut-Up/Geert Mul, Vuk Cosic/Alexej Shulgün, Andrea Lumplecker, Peter Haas, Jodi, Lampalzer/Oppermann und Olia Lialina).

Part subversion, part retrieval, VinylVideo™ stands on the border between the current frenzy for cut-and-paste home production and the nostalgia for pseudo-retro emerging in the reissue of the VW Beetle and its computational cousin the iMac. Posed as a “fake archeological relic of media technology,” VinylVideo™ provokes a range of questions around the expectations of “a fictitious technological past” (as Charles Guter suggested), the faux-status of innovation, the plots (and plots) of advertising, the quotidian benefits of aesthetics, the esteem of media theory, the vacuous virtual venture of investment, and the participation of artist collaborators producing editions of “records” (Heimo Zobernig, Oliver Hangl, Annika Eriksson, Monoscope, Harry Hund, Visomat Laboric/Gereon Schmitz, Cut-Up/Geert Mul, Vuk Cosic/Alexej Shulgün, Andrea Lumplecker, Peter Haas, Jodi, Lampalzer/Oppermann and Olia Lialina).

VinylVideo™ ist nicht noch ein weiteres Web-Projekt, das dazu bestimmt ist, in Vergessenheit zu geraten; durch die Verweigerung der Virtualisierung vermeidet es diese Sackgasse, denn es integriert sich bescheiden in das materialisierte und mechanisierte System der Objekte und die Semiotik des Televisionären. Von den Diskursen der neuesten Medientheorie oft ausgeschlossen, sind die unruhigen Schwarzweißbilder durch ihre Andeutungen der Authentizität zutiefst kodiert und gleichzeitig durch den Zusammenbruch der Rundfunkideologie, durch die ihre sogenannte Autorität gestützt wurde, historisch destabilisiert. Dieses Oszillieren zwischen Glaubwürdigkeit und Verleugnen charakterisiert eindeutig einen Ansatz zu den Medien, der versucht, Halt auf beiden Seiten der Linie zu finden, die Parodie und Farce trennt, während er gleichzeitig eine Reflexion über den Status des Bilds und der Technologien, die ihm Macht verleihen, in den Raum stellt. Wie Raymond Bellour schreibt: «Es ginge also eher darum, diese alltägliche, aber notwendige Feststellung zu treffen: Es gibt kein visuelles Bild, das nicht

In refusing virtualization, VinylVideo™ avoids the dead-end of another web project destined for obsolescence by coyly integrating itself into the materialized and mechanical system of objects and the semiotics of the tele-visual. Often omitted from the discourses of state-of-the-art media theory, the flickering black and white images are both deeply coded by their intimations of authenticity and historically destabilized by the collapse of the broadcast ideology that sustained their so-called authority. This oscillation, between credibility and disavowal, surely characterizes an approach to media that straddles the line between the parodic and the farcical while proposing to reflect on the status of the image and the technologies that empower them. As Raymond Bellour writes: “So the point would rather be to make this commonplace but necessary observation: there is no visual image that is not more and more tightly gripped, even in its essential,

immer stärker, sogar bis in seinen essentiellen, radikalen Rückzug, von einem audiovisuellen oder skriptiv-visuellen Bild [was für schreckliche Ausdrücke] umschlossen ist, welches dieses fest im Griff hat, und in diesem Kontext ist zu sehen, daß heute die Existenz von etwas auf dem Spiel steht, das noch immer wie Kunst aussieht. Uns ist wohl bewußt, worauf Barthes und später Eco seit einiger Zeit hinweisen und was Deleuze mit besonderer Betonung auf das Bild so bewundernswert umformuliert hat: daß wir nicht wirklich in «einer Kultur des Bilds» leben – auch wenn unsere pessimistischen Propheten ver sucht haben, uns glauben zu machen, daß dieses unser böser Geist par excellence geworden ist – zweifellos, weil man es so lange für einen Engel gehalten hatte. Wir sind über das Bild hinaus zu einer namenlosen Mischung gelangt, einem Diskurs-Bild, wenn man so will,

radical withdrawal, inside an audiovisual or scriptovisual [what horrid words] image that envelops it, and it is in this context that the existence of something that still resembles art is at stake today. We are well aware, as Barthes and then Eco have been pointing out for some time now, and as was so admirably reformulated by Deleuze with an extraordinary emphasis on the image, that we are not really living in ‘a civilization of the image’—even though pessimistic prophets have tried to make us believe that it has become our evil spirit par excellence, no doubt because it had been mistaken for an angel for such a long time. We have gone beyond the image, to a nameless

oder einem Ton-Bild [«Son-Image» heißt es bei Godard], dessen eine Seite in unserer Gesellschaft der Allzweckmaschinen vom Fernsehen und dessen andere Seite vom Computer besetzt ist.»

Wir bitten Sie, auch unsere Einschaltung im Anzeigenteil zu beachten.



VinylVideo™-Show von Best Before bei Phonotaktik Wien, 4/1999
VinylVideo™ show by Best Before on the occasion of Phonotaktik Vienna, 4/1999

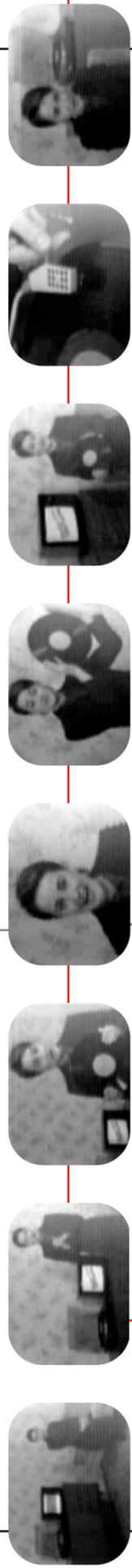
mixture, a discourse-image, if you like, or a sound-image [“Son-Image”, Godard calls it], whose first side is occupied by television and second side by the computer, in our all-purpose machine society.”

Please also look for our advertisement in the advertising section.

Watching TV is boring.



Art doesn't pay dividends.



Think again!

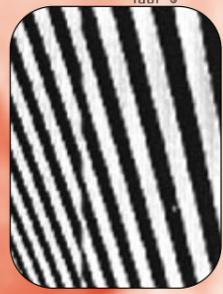
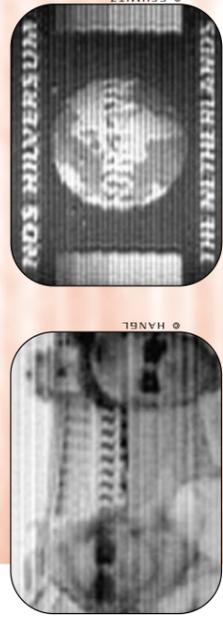
Welcome to the World of VinylVideo™!

We present to you a new and fascinating product that will revolutionize your daily TV viewing.

With VinylVideo™, you can now transform your old record player and your TV set into a brand-new home movie medium - quickly, conveniently, and without complicated instruction manuals.

With the revolutionary VinylVideo™ Picture Discs, for which numerous top-name artists have already produced exclusive works, you can now design your own TV viewing program featuring picture quality that is truly extraordinary.

VinylVideo™ is: moving image from LP records.
VinylVideo™ is: much easier to operate than comparable home video systems.
VinylVideo™ is: simply a fun new way to watch TV!



VinylVideo™ on Tour

So, you want to experience VinylVideo™ live? This coming fall will offer you plenty of opportunities to visit our "Welcome to the World of VinylVideo™" sales booth or experience our new live performance "VinylVideo™ In The Mix". Appearance venues include the ISEA Conference in Nagoya/Japan and UCLA's "Turntablist" Festival in Los Angeles/USA. More of these introductory events are planned for 2003 - our website www.vinylvideo.com will keep you posted!

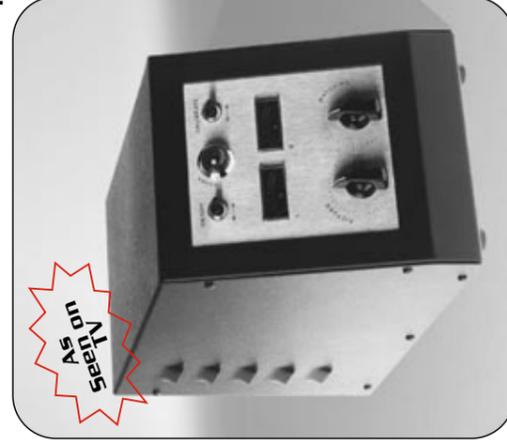
The VinylVideo™ Home Kit

For the first time in media history, VinylVideo™ allows the storage and playback of video using **normal longplay records**. All you need is your old turntable, your normal TV set and our brandnew VinylVideo™ Home Kit that you can order right now.

The VinylVideo™ Home Kit is a one-of-a-kind masterpiece featuring state-of-the-art engineering. OnLineLoop Laboratories has developed a top-quality product, solidly crafted of the finest materials, with a handsome exterior created by **star designer Leo Schatzl**. You can look forward to a new era of entertainment electronics featuring an unmistakably distinctive **look** offered only by VinylVideo™.

Our technicians are working feverishly on the final details of the VinylVideo™ Home Kit; the first copies will be ready for delivery in Spring 2003.

Act now to reserve your Home Kit, available exclusively on our website at shop.vinylvideo.com.



As on
seen
TV!



..... **Groove Tubel** ..."
Wired Magazine

..... **deserves an authentic place in the ranks of dead media on its own account** ..."
Bruce Sterling, Dead Media Project

..... **a work of electronic ingenuity** ..."

San Francisco Bay Guardian

"Come on over and we'll watch some records!"

The New York Times

..... **the movies look like they come from a parallel world** ..."

frieze magazine

..... **brilliant Low-Fi home video system** ..."

Der Standard



Only VinylVideo™ guarantees you Picture Discs that will practically **last for ever!**

Whereas magnetic tapes are often unplayable after only a couple of decades, the **durability** of digital video media is a giant question mark (which certainly can't

be cleared up by dubious tests in so-called climatic chambers) and **Hollywood** is spending millions in an attempt to save the original negative of "Gone with the Wind". VinylVideo™ Picture Discs have a virtually unlimited life if they are properly stored (at room temperature). **We guarantee it!**



Limited Edition!

Many **renowned artists** have already produced works for VinylVideo™, and their ranks are growing daily! Don't miss this unique opportunity to acquire Picture Discs that have been created **exclusively** for this fascinating new medium.

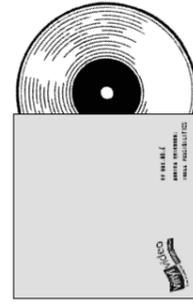
paid advertisement

All VinylVideo™ Picture Discs are issued in strictly limited editions of only 10 copies, and thus constitute an **ideal investment opportunity**. Each disc comes with a cover designed by the artist and is hand-signed. **Orders and price information exclusively on our website at shop.vinylvideo.com**



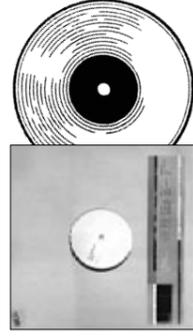
Heimo Zobernig - Avoidance
The legendary 1992 Artrrock Formation recorded live in concert. Heimo Zobernig, guitar, bluesharp, vocals - Hans Weigand, guitar - Martin Gutmanner, bass guitar - Marcus Geiger, bass - produced by Edek Bartz

REC. no. 02
VIN



Annika Eriksson - Three Possibilities
So then, which wig shall we select today? Applied decision-making aids from the sober North by Annika Eriksson (Sweden). With bonus track, only on vinyl.

REC. no. 04
VIN



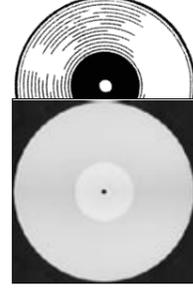
Gereon Schmitz/Visomat Laboric
Star Berlin veejay Gereon Schmitz and his Visomat Laborics brings you technical gems from his treasure chest. With a soundtrack featuring Raytracing, Panasonic, Fennesz, AFX_3rd, Ryuji Ikeda, Terre Thaemlitz a.o.

REC. no. 07
VIN



Vuk Cosic/Alexej Shulgin - ASCII-Video meets Cyberpunk Rockband 386 DX
The legendary ASCII films by Vuk Cosic undergo a radical reevaluation through their transfer to vinyl. Alexej Shulgin offers brilliant interpretations of unforgettable '60s and '70s pop songs on 386.

REC. no. 09
VIN



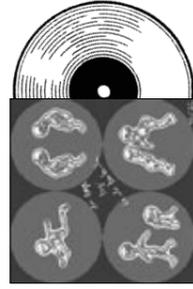
Jodi - Zapp+Ctrl-Space
The agents provocateurs of net.art demilitarize the world of computer games on Side A, careening at high speed through a labyrinth of pure textures and geometry. Side B explains why it might also be a good thing to have a lot of TV channels.

REC. no. 17
VIN



Olia Lialina/teleportacia.org
The Disk by russian net artist Olia Lialina is a collaborative work with the staff of www.teleportacia.org. It contains video reports of five passengers, who had mysteriously disappeared in a february '99 teleportation incident.

REC. no. 19
VIN



Cecile Babiolo - 100 Loops
the animation queen from Paris sends shivers down your spine - watch one hundred little skeletons dancing to a gruesome soundtrack that Mr. Moog surely would have liked. Perfect for VJ-ing.

REC. no. 22
VIN



Elke Krystufek - This Is Who We Are
The performance artist presents a cut-up of her legendary appearance at the Vienna Kunsthalles, mixed with disturbing sequences from Austria's inglorious past. Watch responsibly.

REC. no. 23
VIN

OnLineLoop

VinylVideo™ and the Trashpeg logo are registered trademarks of VinylVideo, Inc., Vienna. The copyrights to all Picture Discs and the related film clips are property of the respective artists.

Don't delay - order now!
exclusively on our website www.vinylvideo.com

VINYLVIDEO™ - SELECTED REVIEWS

- *ABC News, November 2000*
- *Frankfurter Allgemeine Zeitung, October 20th, 2000*
- *Berliner Zeitung, October 11th, 2000*
- *Wired Magazine, June 2000*
- *Ten by Ten Magazine, May 2000*
- *I.D. Magazine, May 2000*
- *Village Voice, April 13th, 2000*
- *New York Times, March 16th, 2000*
- *Liberation, February 10th, 2000*
- *Les Inrockuptibles, February 8th, 2000*
- *Pariscopes, February 9th, 2000*
- *Res Magazine, February 2000*
- *ISEA Newsletter, June 1999*
- *Frieze Magazine, May 1999*
- *Salzburger Nachrichten, January 1999*
- *Dead Media Mailing List, December 1998*
- *San Francisco Bay Guardian, April 1998*
- *San Francisco Chronicle, April 1998*

(a complete catalog of reviews and reports about VinylVideo™ - print, TV, radio, web - can be found in the press kit of our website at <http://www.vinylvideo.com/presskit.html>)

Video Art Gets in the Groove



High-Tech Slumming With Low-Tech on Art House Scene

A man checks out the cover art for Cecile Babiolo's video album at Postmasters Gallery in New York. The exhibit, now at the Tang Museum in Saratoga Springs, N.Y., features a "new" technology that plays video off LPs.

(VinylVideo)

Copyright ©2000 ABC News Internet Ventures. Click here for Terms of Use and Privacy Policy and Internet Safety Information applicable to this site.

By [Erica D. Rowell](#)

abc NEWS.com

NEW YORK, Nov. 1— Gebhard Sengmüller's head was spinning. He wanted to create a work of art that could visualize the gap between the first television broadcasts, circa 1930, and the advent of video recorders in 1958.



Video

Postmasters Gallery director Magdelana Sawon plays some VinylVideo clips.

[RealVideo](#)

(download [RealPlayer](#))

Maybe the evolution could be televised.

His brainstorm spawned the revolutionary VinylVideo, "something that could have recorded television back then with the technology that had been available then," says Sengmüller.

Picture a TV sitting next to a turntable. Then imagine placing the needle on a record, but rather than just hearing sounds, you see an image on the screen. Lift the needle, and the monitor goes blank. Place the needle anywhere on the record, and it picks up the video at that point. It was a wedding of art and technology.

Reinventing History

Once Sengmüller had the concept, the next step was bringing it to life. The main challenge was how to fit a large, complex video signal, which has a very high bandwidth, into such a narrow bandwidth medium. In plain English, this means that the artist and his technical collaborators Martin Diamant and Günter Erhart had to shrink the video so it could fit onto a record.

They started by sizing down the frame rate, turning standard 30 frames-per-second, American video into 8 fps. Then they switched from the more robust frequency

Related Stories

[Commentary: Nuclear Art](#)

[Pop Artist Makes It Big in](#)

[Death](#)

[Digital Arts Academy Formed](#)

[Maya Lin's Advanced](#)

['Topologies'](#)

"We had people here digging under and trying to see if there was a little man or somebody trying to manipulate it. They couldn't believe that the image actually could come from the record."

Magdelana Sawon, Postmasters Gallery director

WEB LINKS

[VinylVideo](#)

[Postmasters Gallery](#)

[The Lab](#)

[The Tang Museum](#)

modulation (fm) to the amplitude modulation (am). And finally, they translated pixels, the smallest units of a video image, into sound.

"It's very similar to what a fax machine does," said Sengmüller. Each pixel, a word that comes from the phrase "picture element," is assigned a number from 0 to 256, according to its shade of gray. Each gray level is assigned a sound level. For black, the sound is low, and for white, the sound is high.

Once the image and its many parts are translated into sounds, they can be pressed onto a vinyl long-playing record like ordinary audio. The playback, though, is anything but ordinary. Yes, it's blurry and low-tech, but the images are actually generated by a standard LP. All you need is a black and white TV set, a turntable, and Sengmüller's specially designed electronic black box that converts the audio signals back to video. Dubbed the VinylVideo Home Kit, it's certainly an eye-catcher, but you probably won't find it in living rooms across the country any time soon.



This is the essential component of the VinylVideo Home Kit. Connected to your standard turntable and television set, it can translate Sengmüller's records to play images as well as sound. (ABCNEWS.com)

always been interested in new, emerging technologies," said Sengmüller. "Like 12,000 years ago people found out that they could draw on cave walls, and 150 years ago people found out about photography."

"Through the decades and millenniums I have the feeling that art has always been interested in new, emerging technologies."

Gebhard Sengmüller, VinylVideo inventor

To compare it to a DVD or even a VHS wouldn't be fair and would be entirely missing the point. Finding a "missing link in media history" was Sengmüller's goal — not capturing and displaying high-resolution, crystal-clear images. After all, the system was invented in the pursuit of art.

"Through the decades and millenniums I have the feeling that art has

Strange But True?

Here, though, it's a clash between the old world and the new, and for some this mix of high-tech and low-tech doesn't quite gel with expectations.

During VinylVideo's run at Postmasters Gallery, a cutting-edge art museum in New York, gallery director Magdelana Sawon says people were intrigued by the exhibit but doubted the technology's authenticity. They thought it was a gimmick.

"We had people here digging under and trying to see if there was a little man or somebody trying to manipulate it," says Sawon. "They couldn't believe that the image actually could come from the record. ... Vinyl is for sound — that's what you can and ought to get, and that's what's only possible."

Preconceptions aside, Sengmüller does admit working a bit of artifice into his creation.

For its 1998 debut at San Francisco's experimental gallery, the Lab, Sengmüller and his team were so consumed with getting the installation up and running for the show that there was no time to commission content for it, so he created his

own. What he came up with is a hilarious faux advertisement for VinylVideo.

“We’re going to present to you a revolutionary new home entertainment system,” the infomercial boasts. “With VinylVideo, you can now enjoy your favorite films at home, on-demand, any time you like, in a convenient, easy-to-use format, and at only a fraction of the price of comparable home entertainment systems.” It goes on to include customer testimonials that marvel at how the product can “do so many different things.”

It’s a perfect fit for the medium — a could-be ad for a could-be product, offering a satirical look at consumerism.

“My part in the project is to build a whole marketing environment around it which is informational but has a lot of fake stuff in it, too,” says Sengmüller.

Retrofitting Images

Sometimes exhibitions even incorporate a sales pitch by featuring “an actor [who tries] to sell stuff to an audience” as part of a live stage show. Other times, the installation is built into a lounge or living-room set, offering a hands-on approach where people can pick out records for themselves and then sit back and watch them. Experimenting with presentation is an essential part of the exhibit — both the setting and the records themselves.

The videos, produced specifically for VinylVideo, offer up the artists’ own visions of the retrofitted medium, which they welcomed as an interesting challenge as opposed to a handicap.

The disc by American artist Kristin Lucas features her image rotating around the screen as if it had actually been pressed on top of the record. French artist and musician Cecile Babiole sets in motion a sort of animated humanoid strutting across the screen scored to a bare, jew’s-harp-like melody. And Austrian artist Harry Hund, as if taking a page out of television history and reworking the script for the format, offers up the “Guinea Pig massacre” in the style of a Hollywood Western.

So far, 20 artists have produced 22 records for the project, including the VinylVideo creator himself. Sengmüller, whose latest work involves a series of photographs of bulk tape erasers, hopes to produce new records with new artists.

“Since audio CDs came into the market around 1980, it looked like vinyl audio records would disappear,” says Sengmüller. “Then there was a big movement ... to print records again. So it fits into that scene.”

With some 25 showings to date, the VinylVideo exhibit continues to make the rounds at art galleries and museums around the world. Currently, it is part of the inaugural *S.O.S.: Scenes of Sounds* exhibit at Skidmore College’s Tang museum in Saratoga Springs, N.Y., which opened last week. ■

Frankfurter Allgemeine

ZEITUNG FÜR DEUTSCHLAND

Kopfüber im Zeitspeicher

„VinylVideo“ will eine Erfindung sein, die leider Jahrzehnte zu spät kommt

Die Mediengeschichte wäre anders verlaufen, wenn die gute alte Schallplatte nicht nur Töne, sondern – ungefähr vom Anfang der fünfziger Jahre an – auch Bilder geliefert hätte. Zwar nur in Schwarzweiß, zwar nur in bescheidener Qualität, aber abzuspielen auf jedem besseren Plattenspieler, an den man einen beliebigen Fernseher angeschlossen hätte. Damit wäre auch das Musikvideo Jahrzehnte vorher erfunden worden, und die Diskotheken hätten anders ausgesehen. Man hätte nämlich – und dies wäre der größte Vorteil gewesen – auf der Schallplatte durch einfaches Anheben und Absetzen der Nadel in den Filmbildern hin und her springen können. Nicht der noch heute gebräuchliche und komplizierte VHS-Videorekorder wäre damals zum Volksmedium für das bewegte Bild geworden, sondern das viel einfachere sogenannte VinylVideo.

„VinylVideo“ wurde jedoch erst vor gut zwei Jahren von dem Wiener Künstler Gebhard Sengmüller und einigen befreundeten Spezialisten gewissermaßen zurück-erfunden. Neben Plattenspieler und Fernseher ist das entscheidende Gerät eine kleine Box dazwischen, die die Tonsignale der Platte in Bildsignale für den Fernseher umwandelt. Es handelt sich um eine analog erscheinende Medienfälschung, die, verpackt im Retro-Design der sechziger Jahre, mittels einiger digitaler Bausteine und Programme der späten neunziger Jahre möglich wurde.

Die Bildplattenmaschine und ihr klares Ambiente wirken so überzeugend, daß man geneigt ist, der Unterhaltungsindustrie schwere Vorwürfe zu machen, daß ihr diese Erfindung eben nicht schon vor fast einem halben Jahrhundert gelungen ist. In den sechziger Jahren hätte sie mit Pop und Revolutionen aller Arten ihre Blütezeit erleben können. Millionen von Platten wären im Umlauf gewesen, und einige davon könnten heute begehrte Kultobjekte sein.

Doch wegen der großen Verspätung beim Erfinden erschienen bislang nur zwei- und zwanzig Platten, die von Künstlern produziert wurden und auf die elitäre Auflage von zehn Stück limitiert sind. An ihnen wird deutlich, wie stark das Medium die Ästhetik prägt. Vieles spielt, immer in schwarzweißer Mangelqualität, mit daherhuschenden Streifen und Formen, mit lustigen Zeichenfiguren und authentisch erscheinendem Dokumentarmaterial. Das sieht im ersten Moment faszinierend aus, wird im zweiten jedoch schnell langweilig. Die Monotonie der Technik verstärkt sich noch durch jene des Inhalts. So mag man einen Großteil der LPs mit bis zu acht Minuten Bilddauer nicht unbedingt bis zum Schluß sehen, sondern gibt sich schnell mit einem kleinen Kontrollsprung ans Ende zu-frieden.

Manchmal möchte man nicht springen. Ein legendäres Rock-Konzert, das Heimo



Spiel deine Lieblingsplatte: Die passenden Bilder liefert der Videorecorder Foto Cabphot

Zobernig 1992 mit Musikerfreunden gab, wirkt wie ein Stück aus dem Jahr 1972. Die unvollkommene Bild- und Tonaufnahme ergänzt das Unvollkommene der Gesamtdar-bietung so perfekt, daß hier „VinylVideo“ seinen Fälschungscharakter voll und ganz erfüllt. Und auch die Aufnahmen von frühen Kindheitserlebnissen heute weltberühmter Künstler, die Gerda Lampalzer und Manfred Oppermann für ihre Fälsfika-te zusammengesucht haben, bilden eine wertvolle Quelle zur aktuellen Kunstge-schichte. Pipilotti Rist spielt dort mit einer Kinderkamera, Marina Abramovic läuft mit einer Schubkarre herum, die pubertierende Valie Export hält sich Männer an Hundehalsbändern, während Jenny Holzer mit einer Buchstabentafel spielt und Georg Baselitz immer wieder lachend sein Ge-sicht kopfüber durch eine Stuhllehne zwingt.

Ebenfalls zeitgemäß arbeitet Oliver Hangl mit der Blue-Box-Technik, die von den sechziger Jahren an virtuelle Hintergrundeinblendungen ermöglichte. Der Trick bleibt sichtbar, ein Pärchen läuft, schwebt, fliegt und schwimmt etwas unbeholfen zu Lande und zu Wasser durch allerlei bekannte, aber auch paradiesische Hintergründe. Die B-Seite der Platte zeigt dasselbe Stück als „Instrumental Version“ ohne die eingblendeten Hintergründe und liefert so auch ein frühes Beispiel des Filmgenres „The Making of ...“ ab.

„VinylVideo“ stellt einen künstlerischen Schritt dar, der bewußt zurück in Richtung primitiver Technik zielt. Genau diese Techniken sind mit dem Aufkommen der digitalen Medienrevolution für Künstler und Theoretiker wieder interessant geworden. Die Medienkunst sucht nach ihren Wurzeln. Fast sieht es so aus, als wolle man noch einmal von vorne be-ginnen. CHRISTOPH BLASE

„shift“, Friedrichstraße 122/123, Mittwoch bis Freitag, 15 bis 19 Uhr, bis zum 27. Oktober.

Berliner Zeitung

Hör das Bild, sieh den Ton

Kein Trick, kein doppelter Boden: „VinylVideo“ zeigt Filme auf Schallplatten

VON TILMAN BAUMGÄRTEL

Das 20. Jahrhundert ist in der Rückschau auch ein veritabler Club der toten Medien: die Rohrpost, der Telegraph, die mechanische Schreibmaschine, die Schellackplatte, der Super-8-Film, Video 2000, BTX, die 5-Zoll-Diskette – alles Medien, die mal wichtig waren; alle lange tot und vergessen.

Gleichzeitig wird die Lebensdauer der neuen Medien immer kürzer. Wer wird in ein paar Jahren noch Datenträger wie VHS-Kassetten, MiniDiscs, CD-Roms, DVDs oder Hi-8-Kassetten benutzen? Oder sich an flüchtige digitale Datenformate mit so seltsamen Namen wie Quicktime, Shockwave, RealVideo, Liquid Audio oder MP-3 erinnern?

Langspielplatten aus Vinyl dagegen, die halten! Der Wiener Künstler Gebhard Sengmüller hat für die schwarzen Plastikscheiben, die inzwischen selbst eine medienhistorische Rarität sind, einen Apparat gebaut, der der Liste der ausgestorbenen Medien ein weiteres Exemplar hinzufügt – allerdings eins, das es so nie gegeben hat.

Sengmüller nennt seine Arbeit „VinylVideo“, die jetzt bei dem privaten Berliner Kunstverein Shift e.V. zu sehen ist, einen „Bildplattenspieler“. Denn mit ihr kann man auf LP gespeicherte Filme abspielen. Ja, richtig gelesen: Filme, die auf Langspielplatten gepresst sind. Auf eine normale LP-Seite passen acht Minuten bewegte Bilder, auf einer Single sind vier Minuten Flackerfilm.

Die LPs können auf einem normalen Plattenspieler mit Diamantnadel abgespielt werden. Das Signal wird durch eine „Blackbox“ geschickt, die Sengmüller entwickelt hat, und kann dann mit einem handelsüblichen Fernseher gezeigt werden. Es sind Bilder, die man hören, oder Töne, die man sehen kann.

Verwischene Bilder

„VinylVideo“ ist ein neues Medium, das so tut, als sei es ein uraltes. Der Apparat zeigt geisterhafte, verwischene Bilder in Schwarzweiss, die aussehen wie eine Livetübertragung aus dem Jenseits. Mistrauische Betrachter haben schon versucht, den Schrank, auf dem der Plattenspieler steht, zu öffnen, weil sie darunter einen Videorecorder oder einen DVD-Player vermuteten, aber nein: „VinylVideo“ ist kein Trick und hat keinen doppelten Boden. Die Bilder sind wirklich auf der Schallplatte.

Für Sengmüller ist die Installation ein „Missinglink“ in der Medienhistorie: „VinylVideo“ konstruiert ein audiovisuelles Homemovie-Medium der späten 40er-, frühen 50er-Jahre und schließt so eine Lücke in der Technikgeschichte.“ Ent-



Zur Erzeugung eines Bildes auf dem Fernsehmonitor starten Sie bitte den Plattenspieler und platzieren Sie die Nadel des Tonarms in der Rille der Vinylscheibe auf dem Plattenteller.

The VinylVideo Theme Song

Ich hab 'nen Plattenspieler, der verstaubt bei mir im Schrank. Ich hab' auch einen Fernseher, aber fernsehen macht mich krank. Ein Videorekorder, der kommt mir nicht ins Haus. Der ist mir viel zu teuer, und ich kenn mich damit nicht aus.

Refrain: Ich glaub, ich kauf mir VinylVideo... (dreimal)

Ich leg die Nadel auf die Platte, und schon geht es los. Der Sound ist gut, das Bild brillant; die Freude, die ist groß. Ab jetzt kann ich mit meinem Plattenspieler Filme sehen. Ich muss nie wieder fernsehen schauen, nie mehr ins Kino gehn...

Refrain: Zum Glück hab ich jetzt VinylVideo... (dreimal)



Künstler und Erfinder Sengmüller

wickelt hat Sengmüller, der auch ein Patent auf die Technik von „VinylVideo“ besitzt, seine fiktive Technologie freilich erst im vergangenen Jahr.

Fernsehen gibt es schon seit den zwanziger Jahren, und der britische Erfinder John Loggie Baird versuchte bereits 1927 ohne Erfolg, bewegte Bilder in Wachsplatten zu pressen. Bis 1958 der erste Videorecorder entwickelt wurde, blieb es jedoch unmöglich, Fernsehbilder aufzuzeichnen. Ein echtes Massenmedium wurde Video erst in den achtziger Jahren. Davor waren Pri-

vatleute, wollten sie bewegte Bilder aufnehmen, auf 8-Millimeter-Film angewiesen, und der war „auf dem Stand von 1920“, sagt Sengmüller. „VinylVideo“ ist eine Geschichtsfälschung, so ähnlich wie die Hitler-Tagebücher: Es scheint zwar irgendwie plausibel, dass es sie geben soll, aber andererseits wirkt es doch ein bisschen zu gut, um wahr zu sein. Sengmüller selbst nennt die Arbeit einen „medienhistorischen Fake“.

Walter Benjamin hat in seinem Essay „Über den Begriff der Geschichte“ geschrieben: „Der His-



Die Ausstellung ist bis zum 27. Oktober bei dem privaten Kunstverein Shift e.V., Friedrichstr. 122/123 zu sehen. Die Öffnungszeiten sind von Mittwoch bis Freitag jeweils von 15 bis 19 Uhr.

VinylVideo
www.vinylvideo.com



→ GROOVE TUBE

In the bettercheaperfaster race for technology, Austrian artist Gebhard Sengmüller is running in the wrong direction. His VinylVideo Home Kit sells for \$2,000 – more than your average DVD player – and delivers a picture far fuzzier than video. But the hybrid analog/digital box does do something no DVD can: Hooked up to a turntable and a black-and-white TV, it plays „videorecords.“

The project (www.vinylvideo.com) was an exercise in pseudo-dead media: Sengmüller and his collaborators set out to invent an early video-recording device that had never existed. (Later, their research uncovered a few real videorecord projects launched prior to VHS.) Sengmüller has signed a handful of acts to create VinylVideo „albums“ that „make sense wherever you set the needle down, playing it like a loop,“ he says. „It wouldn't make sense for something like *The Godfather*.“ – Richard Baimbridge



VINYLVIDEO™

By DANIEL JANOFF

As might have been expected, we were underwhelmed by the new millennium before it even started. Perhaps this is because the core component of the millennium hype related to our computers: *There's this bug. It's in all the computers. It's always been there, but we didn't know it until now. No, it's not messing anything up yet. But in the year 2000...well, all of the planes might crash...and your computer that can make hundreds of millions of calculations in a second and sign all of your checks for you...well, it won't do that anymore, because it'll think it's a time machine. Yeah, it's this frickin' bug. We didn't know about it.*

If God created the bug to impress the significance of the new millennium upon us, it was an ill-conceived sign. Upon getting the news, more than one computer owner simply shrugged and said, "Screw it. I'm about 75 megs of RAM and 200 megahertz of some other crap short of doing anything interesting with my computer anyway. This Y2K deal is probably just the thing I need to get me off my ass and finally get an iMac. I'm thinking either grape or lime."

Indeed, this millennial scenario hasn't turned out to be half as apocalyptic as anyone had hoped. But that's because we were expecting the fireworks on the wrong day. All hell *is* going to break loose, but it won't be in the year 2000.

It'll be in the year 2006.



Six years from now all television transmissions must be fully digital, according to a recent FCC mandate. If you haven't bought a Digital Television (DTV) set—currently priced at around \$3,000—or an adapter box by the big day, you'll turn on your TV to find nothing but channel after channel of snow—an image that has previously served as both gateway to the outer limits and message from the poltergeists that we've really, really screwed up.

The exact date by which the changeover will be complete has not been finalized. But expect more than a few sparks to fly on DTV day. Expect outrage regarding DTVs likely socioeconomic ramifications: it will further increase the chasm between the technological haves and have nots, and supercharge the consumerist chokehold over our youth to near neck-snapping intensity. Expect gut-grooming football fans everywhere to pass out with euphoria, drooling over their digital widescreens. But also expect a good portion of the viewing public to be simply upset.

You can't just change TV without asking us.

Such an immense and abrupt retechnologizing of the American electronics market is without precedent. Of course, new computer and telecommunications products improve upon the advances of their parent products on a seemingly daily basis. But the core technology that drives the medium of television has remained virtually unchanged since the National Television System Committee (NTSC) approved RCA's color television system in 1953. It's important to keep in mind, too, that the NTSC rejected numerous color technologies before it chose RCA's. None of the other systems would have been compatible with the millions of black and white sets consumers had already purchased. RCA's system won out because it didn't make all the world's TV sets obsolete—a development that would have forced us to admit that our TVs are as soulless as toasters. The gentler hardware shift allowed for the undisturbed deepening of our love/hate relationship with the tube; it let us go on dealing with television as we would a family member, to be alternately praised and criticized but ultimately accepted and loved as one of our own.

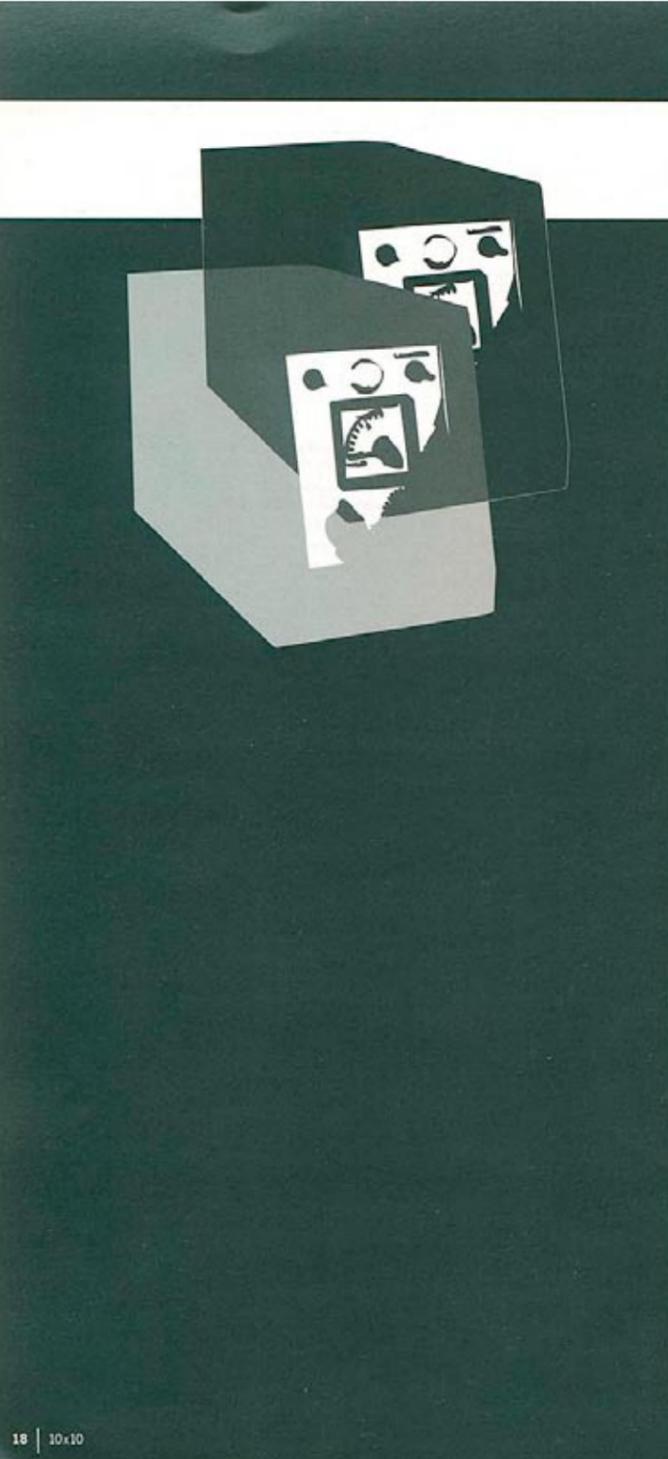
There will be no similar consumer handholding when the DTV bomb drops. Unless you'd like to forsake all television broadcasts and go full-on Luddite, you either buy the new set—with its theater-quality picture, five-channel sound, and simultaneous transmission of ancillary video, still-images, and text into your personal computer—or you get the adapter box, watch new shows on the old technology, and continue running in place.

One other option has materialized, however, called VinylVideo™. And although VinylVideo is technically an art project, the ™ is not included for irony. Just look at all that you get.

Installation of the VinylVideo homekit enables you, in imitation of your Y2K-deranged computer, to become a time traveler. This time you speed back to 1923, when a Soviet-born scientist working for RCA was turning out interesting but hopelessly uncommercial gadgets with Buck Rogers-esque names like "kinescope" and "iconoscope." VinylVideo is a collaboration currently taking place in Austria between engineers Günter Erhart and Martin Diamant, artist Gebhard Sengmüller, and the curatorial duo of Rike Frank and Stefan Gyoengoesi, who answer to the name Best Before. The process they've invented is fairly simple. First, both an audio and a video track are converted to the same "language" of frequency and amplitude, and combined into one signal. The information is then pressed onto a conventional long-playing record. When played on a turntable that's connected to a television by the homekit's "black box" (driven by VinylVideo's exclusive "Trashpeg" technology), the record will play back both the original video image and its accompanying sound.

Just as VinylVideo technology is a cleverly conceived aberration of the state-of-the-art digitalisms that drive our home entertainment "needs," so too is the image it plays back. The image, whether or not it was recorded from its source in color, is rendered in black and white. Information depth limitations native to the LP format also greatly reduce the number of frames per second, and the image kicks and flickers with each imperfection of the vinyl grooves. The sound comes through with a fidelity something like that of your telephone receiver. With sound and image synchronized, the VinylVideo viewing experience is like watching a program from the dawn of television—transmitted from Mars.

VinylVideo's strength as a cultural artifact is that, by design, it exists outside the currency of the culture that spawned it. It is an electronic gadget, and we use electronics to make things easier, faster, more real. VinylVideo is most certainly a gadget. Yet no electronics conglomeration would ever stock it, no "right-minded" consumer would ever buy it, and no one trying to reach a wide audience would send their message through it. For most consumers, the only way to experience VinylVideo is through its website, and this is where the project's real relevance can be found.



THE VINYLVIDEO VIEWING EXPERIENCE IS LIKE WATCHING A PROGRAM FROM THE DAWN OF TELEVISION—TRANSMITTED FROM MARS.

A RealAudio infomercial (recorded using the VinylVideo process) greets visitors to the www.vinylvideo.com site. A curiously accented spokeswoman boasts that VinylVideo is a "revolutionary new home entertainment system. With it, you can now enjoy your favorite films at home, on demand, any time you like, in a convenient and easy-to-use format, and at only a fraction of the price of comparable home entertainment systems."

The roughly six-minute infomercial goes on to lavish similar tongue-in-cheek sell-speak onto VinylVideo, recasting each shortcoming as a selling point, thus relating numerous artistic goals—mostly parodies of our obsession with the sell, with the planned obsolescence of nearly all products, and with our burning need for perpetual electronic accessorizing. More importantly, the site sells the product quite well, making VinylVideo far more than simply a parody project. A web-browsing gadgeteer may very well be turned on by VinylVideo's audiovisual take on the "vinyl renaissance" that has swept through contemporary musical subcultures. When VinylVideo was first conceived, the ability to play along at home was simply a pitch in the infomercial, with the VinylVideo homekit only existent as a display piece in exhibitions. That will soon no longer be the case, as overwhelming response to the project has led to a new phase: homekits will be available for purchase sometime this spring.

By making VinylVideo a product for sale, its designers allow the project to realize a loftier goal—the creation of an entirely new medium, with its own technology, content, and viewing audience. With the exception of the infomercial, VinylVideo's creators do not produce sounds or images to manufacture. Instead, the website delivers an open invitation to audiovisual artists to offer up their works for transformation by the medium of VinylVideo. The resulting output is then pressed onto ten records—"a limited edition," in the language of the infomercial, "presenting a valuable investment [opportunity]"—with the artist and the VinylVideo consortium splitting the profits down the middle.

In this vertical monopoly (could FCC regulation be far away?) VinylVideo becomes both RCA, providing the medium's technology, and NBC, brokering the creative deals with artists. It's a deal some artists are looking to make. During the two years that VinylVideo has been in existence, over 30 editions have been produced.

But the truest indicator of VinylVideo's relevance as a new medium is that it's already being used in ways its creators hadn't thought of. TV was simply fun when Milton Berle was doing comedy on shows like *Texaco Star Theater* in the 1940s and 50s. It wasn't until a televised political debate nearly single-handedly elected John F. Kennedy president in 1960 that we began to see what we could really do with the medium. VinylVideo is experiencing its own adaptations. Initial offerings on the disks were what you'd expect: art reels that only employed the particularities of VinylVideo as an added effect. More recent editions, however, are doing more with the medium. Slovenian internet artist Vuk Cosic produced VinylVideo picture disk *vv rec.no. 09* in 1998. Rather than starting with video images, Cosic programmed lines of computer code that were converted directly and used as the video track. The final product is a collection of music videos with watery images reminiscent of Pong-era video games, accompanied by computer-generated vocals in renditions of rock classics such as "Purple Haze" and "California Dreaming." In another adaptation now endorsed by the consortium, DJs have gotten hold of VinylVideo kits and are already experimenting with "video-scratching" as a new component of club DJ performance.

Whether intentionally or not, VinylVideo out-DTVs DTV. Although digital television makes hefty promises, when 2006 rolls around we may find that it's little more than a sharper screen with louder sound. VinylVideo, however, is already delivering the new era in programming that DTV's inventors can only hope for. By first creating an ironic, emotive art gadget, then experimentally pitching it as something we need, and finally selling it to the audience that has developed around it, the good folks at VinylVideo not only blaze new media territory—they begin to retell our media history.

expo



ELECTRONICS

Future Imperfect

The upward sales spike that was enjoyed by makers of digital cameras, digital camcorders and DVD players in 1999 led many to proclaim a worldwide consumer transition from flawed analog to perfected digital. Whether or not such proclamations were premature, the backlash has already arrived, and a growing number of digital professionals are attempting to build analog imperfections into their work. Peter Girardi, founder of the smudge-friendly interactive design firm Funny Garbage, explains, "The more perfect and uncompressed digital signals get, the more people are longing for scratches, skips, noise and texture."

Seemingly, imperfection is in. And nowhere is this better evidenced than by the Austrian multimedia project VinylVideo, developed by engineers Günter Erhart and Martin Diamant and artist Gebhard Sengmüller. Their VinylVideo homekit, when combined with a turntable and a television, enables the user to watch video with synchronized sound—all from a long-playing record.

Each VinylVideo disc is created in

collaboration with international multimedia artists. The artists contribute video works, which are then transformed by the VinylVideo process. First, the sound and image of the video are converted into a single audio track (similar to how modems and fax machines convert data into sound). That sound is then pressed onto a conventional 33 $\frac{1}{3}$ record, playable on any turntable connected—via the homekit's "black box"—to a TV. The transformed video image artfully wavers and flickers with each flaw in the vinyl groove. It is rendered in black and white with a reduced frames-per-second playback. The combined effect evokes the low fidelity of a program from the 1940s—transmitted from a faraway planet.

VinylVideo began three years ago as a multimedia installation at exhibitions throughout Europe and the U.S. After receiving hundreds of requests, the consortium announced that homekit sales would begin in late spring of 2000. Full technical specs, as well as ordering information, are available at www.vinylvideo.com.

DANIEL JANOFF



One turntable and a television: With the VinylVideo homekit, analog imperfection is achieved.

April 18, 2000 • Vol. XLV No. 15 • America's Largest Weekly Newspaper • www.villagevoice.com • FREE

Schoofs Wins Pulitzer For AIDS Story

VOICE

the village



NO NEED TO ADJUST YOUR SET: VINYLVIDEO PLAYS IMAGES FROM RECORDS.

Visions in Vinyl

Pictures Bring New Life to Old Records

BY CARLY BERWICK

GEBHARD SENGMÜLLER HAS FINALLY GOTTEN HIS NEW INVENTION READY FOR THE MARKET, BUT HE'S THE FIRST TO ADMIT VINYLVIDEO IS A TECHNOLOGY WHOSE TIME HAS NOT ONLY COME—IT HAS PASSED. NOW IN ITS NEW YORK DEBUT AT POSTMASTERS GALLERY ON WEST 19TH STREET IN CHELSEA, VINYLVIDEO ALLOWS PEOPLE TO WATCH IMAGES CREATED BY SPECIALLY PRESSED ALBUMS ON HOUSEHOLD TELEVISIONS.

Viewers can fast-forward or rewind with a gentle flip of the turntable needle. They can skip tracks on the "picture disks" or scratch the record like a DJ, changing and mixing the image. They can also try listening to the picture disks, though that's a less pleasant experience akin to searching for the devil's message in the fuzz of a Beatles record spun backward. The invention is "totally useless of course," says Sengmüller, a Vienna-based artist who regularly commutes to New York. "There's no industrial value."

To make Sengmüller's product work, all you need is the old record player gathering dust in your apartment, a TV, customized picture disks, and the VinylVideo Home Kit (available for about \$2000 from vinylvideo.com). The company's tongue-in-cheek press material promises "picture quality that is truly extraordinary," but the resolution of the black-and-white images that emerge is in fact much reduced from that of standard video.

At the Postmasters show, which runs through April 22, a pair of turntables hooked up to vintage TVs spin records created by digital artists. Filmmaker Vuk Vasic and computer musician Alexej Shulgin turned text into fuzzy, tumbling graphics. New Yorker Kristin Lucas made a disk that plays a streaked image of her face revolving around and around as though it were printed on an album. Visitors can sit in the mod plastic furniture and watch, or pluck records of their choosing from a display case.

VinylVideo would have been useful technology if only someone had perfected it 60 years ago. TV was invented in the late 1920s, but until 1958 there was no easy way to record electronic images, and consumers couldn't store moving pictures until the VCR hit the market in the early 1980s. Records might have been an obvious choice for saving images, but history remembers only one person—John Logie Baird of Scotland—who tried, soon after

the advent of television. Baird managed to put visuals on vinyl, but couldn't play them back.

That same problem stumped Sengmüller for two years, until techno-collaborators Günter Erhart and Martin Diamant helped him bridge the gap between analog and digital. To get images onto records, the threesome divided pictures into pixels, then assigned each pixel a sound volume and etched it into vinyl. The Home Kit, a small box invented by physicist Diamant, analyzes the volumes and shuffles them back into shades of gray.

The invention's appeal lies not only in its strangeness but in the retro ambience Sengmüller creates in his gallery installations. VinylVideo latches onto the sense of nostalgia and loss that stems from innovation and obsolescence. "The road to the future is littered with stillborn, ill-conceived, ill-fated media," says Julian Dibbell, who writes a column for *Feed* on technology fetishes. "All of these things take on a 'gorgeousity.'"

VinylVideo gets strong competition from "useful" inventions funded by Silicon Valley. LAVA!, for example, produces real-time, spontaneous images from music. Metasynt takes scanned images and generates sound based on their lines and curves. Both programs are popular among electronic musicians, sound technicians, and MP3 sites looking for the next new thing.

What separates art from technology may no longer be utility but mass production and commercial acceptance. The VinylVideo records come from a pressing plant in the Czech Republic, one of the last three in Europe. There are only 10 copies each of the 22 disks made so far, and prices for a variety pack of 10 start at \$6000. For Sengmüller, the invention's value lies in the way its technology reaches back in time to synthesize programming, art, and commerce. "When I came up with it, people said, 'That's a stupid idea,'" he says. "It became a good idea because we actually do it." □

The New York Times

ON THE WEB

Technology | CYBERTIMES

The New York Times ON THE WEB

| | | | | | |
|------------|-----------------------------------|--------------|--------------|----------------|----------------|
| Home | Site Index | Site Search | Forums | Archives | Marketplace |
| | Special Offers | New Releases | Best-sellers | Deep Discounts | |
| CLICK HERE | Sign up for FREE bn.com INSIDERS! | | | | BARNES & NOBLE |

March 16, 2000

@large

By MATTHEW MIRAPPAUL **BIO**

Come On Over and We'll Watch Some Records

Never let it be said that Gebhard Sengmüller's artistic sensibilities are in any way warped.

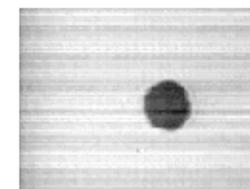
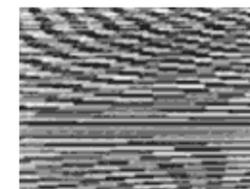
Sengmüller is the creator of [VinylVideo](#), a truly revolutionary system for screening short artist-made films on a television set. Each film is stored on a 12-inch vinyl record that spins at 45 r.p.m. on a standard audio turntable. An electronic box connects the turntable to a TV and converts the audio signal for video playback.

To date, there are 23 black-and-white "picture disks" for the system, ranging from Sengmüller's hilarious 12-minute infomercial for VinylVideo to a scintillating exercise in animated geometry by the Web-art duo [Jodi.org](#), which resembles a painting by the Op-Artist Bridget Riley.

Although the full infomercial and excerpts from the other films can be viewed on the VinylVideo Web site, the original works will have their New York debut on April 1 as part of the "Behind the Firewall" exhibit at the [Postmasters Gallery](#) in New York. Sengmüller's curatorial collaborators, Stefan Gyöngyösi and Rike Frank, have designed a small "shop" for the gallery with a viewing station inside.

VinylVideo's commercial prospects may be as limited as its low-resolution images. But as corporations rush to digitize the universe, Sengmüller supplies a pointed reminder that there is still a big analog world out there.

VinylVideo is also an ingenious exploration of the interrelationship between old and new technologies. In fact, Sengmüller and his technical collaborators, Martin Diamant and Günter Erhart, were inspired by the decades-long gap between the first television



VinylVideo.com

Andersen Consulting

CLICK HERE



Andersen Consulting

Advertisement

broadcasts, circa 1935, and the first video recordings, which were not made until 1958.

"We had the idea to create this missing link in media history," Sengmüller said in a phone interview from his studio in Vienna. "We also call it a piece of fake media archaeology. Our vision was to record television with a technology that was already available back in those times."

As it turns out, the approach does have a real historical precedent. [John Logie Baird](#), an electrical engineer in Scotland, tried something similar in the 1920's by recording experimental video signals onto audio discs. Baird could never get his "Phonovision" discs to play, but modern engineers have recently succeeded in retrieving the images.

Sengmüller and his team were unaware of Baird's pioneering efforts when they started working on VinylVideo in 1994.

First, the group developed a digital-processing technique that would allow them to transform the video signal into audio. They degraded the image quality so they could squeeze as much information as possible into the grooves of a long-playing record, dubbing the new file format ".trashpeg."

Sengmüller said the Eisenhower-era quality of the video is "not an aesthetic effect."

"We don't try to make it look old," he said. "The video looks as good as it can look being played back from a record. The difference between VinylVideo and normal television is like the difference between short-wave radio and FM radio."

The team also had to build an electronic box that would convert the audio signal back into video for television playback. This VinylVideo Home Kit, as it is called, will be on sale for the first time at Postmasters, along with the limited-edition picture disks.

Converting the films into sound and back into video is "a strange mix of analog and digital" processes, Sengmüller said. Fax machines work in a similar manner, turning images into a stream of analog electrical impulses that get sent over a telephone line so another fax machine can restore them as a grid of "pixels."



VinylVideo.com

Gebhard Sengmüller calls his project "fake media archaeology."

transgressions against broadcast TV a decade later spawned the entire medium of video art." (The Guggenheim is home to a dazzling [Paik retrospective](#) until April 26.)

In a New York performance in 1965, Paik used a reel-to-reel audio deck to play a video recording he had made using one of the first Sony video cameras. "For an audience in 1965, the sensation must have been similar to what we now feel watching TV images spin magically from a VinylVideo LP," Ippolito said.

Some frames from artists' short films for the VinylVideo system. From top: Cut-Up/Geert Mul, Jodi.org and Monoscope.

The initial picture disk was the VinylVideo infomercial, first show in 1998. Its irony-laced sales pitch is heightened by the visual ambience of a 1950's television show.

"The antiquated electronics and tongue-in-cheek sales pitches may be inspired by broadcast TV of the 1950's, but I think VinylVideo is a lot more indebted artistically to [the video artist] Nam June Paik," said Jon Ippolito, assistant curator of media arts at the Guggenheim Museum in New York. "His

Indeed, Paik makes a guest appearance in the infomercial. Sengmüller added a new soundtrack to some vintage footage of the artist, making it seem as if Paik is endorsing the VinylVideo system.

But the infomercial will be the last picture disk that Sengmüller produces for the system. He conceived VinylVideo in part because he wanted artists to have an alternative to fiddling with Photoshop software on a computer.

"The whole idea of art is [artists] creating their own tools or inventing their own world in some way," Sengmüller said. Now it is up to others to capitalize on the opportunities -- and conquer the quirks -- of the system.

"It's important that the artists are willing to deal with what we call new possibilities, which are much limitations in reality. We have this very reduced image and sound quality, and the artists are really challenged to work with that. If you use a wide angle shot, you cannot see anything," Sengmüller said.

[Kristin Lucas](#), a New York artist, produced nine short videos for her picture disk, adding a soundtrack created with the "Music Generator" cartridge for the Sony PlayStation.

Lucas, who often uses analog techniques in her video work, said Sengmüller's system had "revitalized a fading format, the vinyl record." She has occasionally worked as a video DJ, and hopes that others will someday scratch and mix with her picture disk, much as audio DJs excerpt and blend sounds from an audio recording.

Tamas Banovich, the media curator at Postmasters, said Vinyl Video "is very attractive, with all its imperfections. It fascinates people. Very often, technological work repels people. This seems to pull people in."

Banovich explained part of the appeal: "It's such a strange feeling just to pick up an LP again."

Some might even say groovy.



Links

[Web links of interest to arts@large readers.](#)

Forum

[Join a discussion on digital art.](#)

arts@large is published on Thursdays. Click [here](#) for a list of links to other columns in the series.

Related Sites

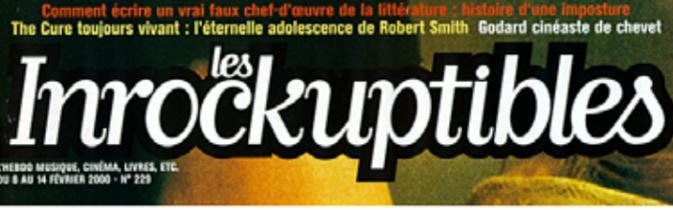
These sites are not part of The New York Times on the Web, and The Times has no control over their content or availability.

- [VinylVideo](#)
- [Jodi.org](#)
- [Postmasters Gallery](#)
- [John Logie Baird: The World's Earliest Television Recordings](#)
- [Guggenheim Museum: The Worlds of Nam June Paik](#)
- [Kristin Lucas](#)

Vinyl, Vidi, DJ

Techno-rétro. Le projet est gentiment allumé, qui fait écouter des images d'artistes vidéo et cyber sur un vieux tourne-disque des années 50, qui lui-même retransmet le son en images... La boucle est bouclée grâce à VinylVidéo, interface développée par trois compères, un artiste, Gebhard Sengmuller, et deux scientifiques, Günter Erhart et Martin Diamant. L'installation se pose ce soir au Forum des images, pour une séance d'explication et de mix des disques de VinylVidéo. Ce «système révolutionnaire de divertissement à domicile» joue sur la veine low-tech qu'incarne un Bruce Sterling, en utilisant des médias des années 50, prétendument morts, pour renouveler le son et l'image. Sur scène, des platines vinyle, des télé noir et blanc qui diffusent les images recomposées (les signaux vidéo sont compressés sur le disque au prix d'une déperdition de la qualité de l'image et du son), et un DJ qui explore cette discothèque un tantinet spéciale ●

A. R.
Auditorium du Forum des images, forum des Halles, 75001. 21h, 50F. Site: www.vinylvideo.com



MULTIMEDIA

Les bidouilleurs fous de Vinyl Vidéo™ débarquent avec un projet médiatique ultra-branché : la télé antimoderne.

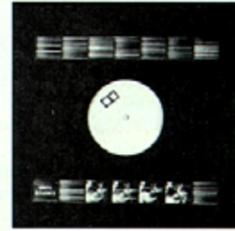
media scratching

Ça commence par une histoire de chiffres et de formules rébarbatives, de pixels et de niveaux de gris. Petite cuisine de matheux fous pour aboutir à un résultat contre-nature, splendide d'absurdité technologique et d'antimodernité : la compression d'images vidéo sur un support vinyle, soit l'utilisation d'un vieux médium sonore pour faire de la télé. En clair : on passe un disque, mais au lieu de produire du son, la platine reliée à un écran crachote des images. Une idée mise en pratique par l'Autrichien Gebhard Sengmuller et ses acolytes, sous le nom collectif Vinyl Vidéo™, invité d'un soir du Forum des Images, à Paris, pour une séance spéciale, dans le cadre de la série *Musiques électroniques et images*.

Quel rapport avec les pages *Emissions* de ce journal ? Tout, ou à peu près, tant ces séances d'écoute interrogent et massacrent le concept même de télévision. A l'heure des DVD, CD-Roms, vignettes 3D et autres séquences de pub à dispo sur le Net, Vinyl Vidéo™ prend le contre-pied de cette spirale vers le toujours plus beau, toujours plus vite (comprendre toujours plus vendable et donc rentable) avec son projet hors norme de fausse archéologie des médias. Explication : la transposition vers un support vinyle abîme l'image qui se trame, perd sa couleur et finit par ressembler à l'esthétique de la télé balbutiante des années 50. Ou plutôt à l'idée que l'on s'en fait aujourd'hui : pas nette, peu fiable, préhistorique. C'est la géniale idée de Sengmuller, jouer sur la mémoire présumée des téléspectateurs de cette télé pionnière, à jamais révolue, mythique. A quoi ressemble le langage primitif de la télé ? A-t-elle jamais eu un discours premier, originel, non policé ? Pour cette resucée inattendue du débat nature contre culture, Vinyl Vidéo™ a concocté une infomercial hilarante qui fait défiler ménagères bien mises expliquant en quoi la technologie de Vinyl Vidéo™ a changé leur vie. Pastiche bien vu, orchestré façon image de l'ORTE. Rien à voir avec la beauté luxueuse du laser disc de la fin des années 80. Ici, on plonge de plain-pied dans un univers contradictoire, construit autour d'un procédé à rebrousse-poil qui veut qu'une recherche technique aboutisse à un retour en arrière, à une déperdition visuelle. Projet qui en resterait au niveau de l'exercice intellectuel si Vinyl Vidéo™ n'avait eu la bonne idée d'inviter à son tour artistes et "VJ" (DJ sur vinyles) à s'emparer de sa trouvaille pour la mouliner à leur sauce. Ce qui nous ramène à la soirée du Forum des Images, lors de laquelle officieront Vuk Cosic (créateur de films en ASCII, soit en code informatique), Gereon Schmitz (VJ berlinois) et surtout les incontournables Jodi, pirates inspirés de la convivialité informatique, dont les disques seront diffusés.

Jade Lindgaard

Le 10/02 à 21 h à l'Auditorium du Forum des Images, Forum des Halles (01.44.76.62.00). Et aussi : <http://www.vinylvideo.com>



Paris • Ile-de-France

pariscoscope

du mercredi 9 au mardi 15 février 2000

Retrouvez «Technikart» tous les mois en kiosque / 18 francs

TECHNIKART

culture et société

semaine du 09 au 15 février

vinyl.video

record release party

VinylVideo:

retour vers le futur

III L'événement: VinylVideo sème la confusion au forum des images / IV La semaine de Technikart / V Où sortir avec I:Cube, 5 raisons de découvrir G. Love and Special Sauce, avec qui sortir ce soir ? / VI & VII Qui fait quoi cette semaine ?

L'événement

repères



Années 20: La télévision Pantélographe, phototélégraphe, bélinographe, téléscopie, sonoscope, venette, téléfilm, etc. La télé d'aujourd'hui a de nombreux ancêtres.



Années 40: la platine disque Les années 60 ont vu l'apparition de la platine, la fin des années 70 celle des platines de DJ équipées du «scratcher» qui permet d'accélérer ou de ralentir les vinyles.

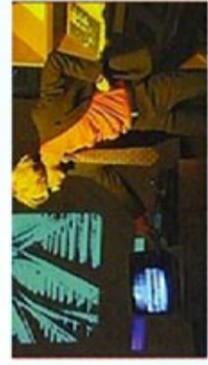


Années 80: le magnétoscope Apparu chez les professionnels en 1954, le magnétoscope arrive progressivement chez les particuliers dans les années 1980 et révolutionne notre façon de regarder la télé.

Du scratch et des images

Et si nous étions en 1950 et que venait d'être inventé VinylVidéo(TM), pointe de la pointe de l'audiovisuel, permettant d'écouter de la musique et de voir des images sur un simple vinyle, de scratcher à loisir, à l'aide d'un tourne-disque, d'une interface et d'une télé ? Tout cela semble plausible, outre que ni les DJs ni les VJs (Video Jockey) n'existaient à l'époque, pas plus que le scratch.

C'est la fiction que nous propose Gebhard Sengmuller, artiste conceptuel et explorateur de l'esthétique low-tech. Les des images aséptisées proposées par la haute technologie, certains estiment possible d'être créatifs en revisitant le passé. Sengmuller est parti d'un constat simple: entre l'apparition de la télé et l'apparition du magnétoscope, il n'y eut aucun intermédiaire d'où la possibilité de monter cette archéologie fictive des médias autour de ce «système révolutionnaire de divertissement à domicile». Comme Marshall Mac Luhan le prophétisait déjà dans les années cinquante, «medium is message»: en d'autres termes, tout nouveau support entraîne des innovations esthétiques. Tout un programme, qui, à priori, peut sembler un brin intelto. Le défi était donc d'en faire un



Démonstration.

spectacle. C'est exactement ce qu'a réussi Gebhard Müller: la première partie du spectacle, un dialogue entre une bande vidéo et un faux VRP, tentera de nous convaincre de l'utilité de VinylVidéo, puis un mix-démonstration présentera des extraits en situation de certains des vingt disques du catalogue VinylVidéo, enregistrés par des artistes contemporains. Autant d'occasions d'interroger avec le sourire le sens de l'histoire, du progrès technologique et ses rapports avec l'art.

Forum des Images, Porte-Saint-Eustache, 75001 Paris. Le 10 février à 21h00. Entrée: 50 FF.

Les premiers aventuriers de VinylVideo

1 / Jodi-Zapp + Ctrl-Space

Ces net-artistes des plus provocateurs, sont capables de prendre en otage votre ordinateur (fictivement, s'entend), ou de démanteler un jeu vidéo en transformant des monstres en tâches blanches.

2 / Vuk Cosic et Alexej Shulgin

Excentrique comme pas deux, cette doublette d'artistes a enregistré sur VinylVideo, en collaboration avec le groupe cyberpunk 386 DX, une version particulièrement décapante de standards des années 60.

3 / Geert Mul: Cut-Up

VJ néerlandais issu de la scène club de Rotterdam, Geert Mul a enregistré un kit de «breakbeat visuelle» à l'usage de ses pairs.



VINYL VIDEO
TRANSFORMING THE TURNTABLE INTO THE VCR OF THE PAST

Though television was born in 1927, the first video machines didn't arrive until 30 years later. Gebhard Sengmüller, a 32 year-old electronic media artist from Vienna, sees that period as a "missing link in media history," and refers to his invention, the Vinyl Video Home Kit, as a significant discovery in pseudo media archeology. "I wanted to invent something that could have recorded [video] back then," says Sengmüller, with an extremely low-res black and white screen flickering in the background. "And the only thing that could have worked is vinyl records."

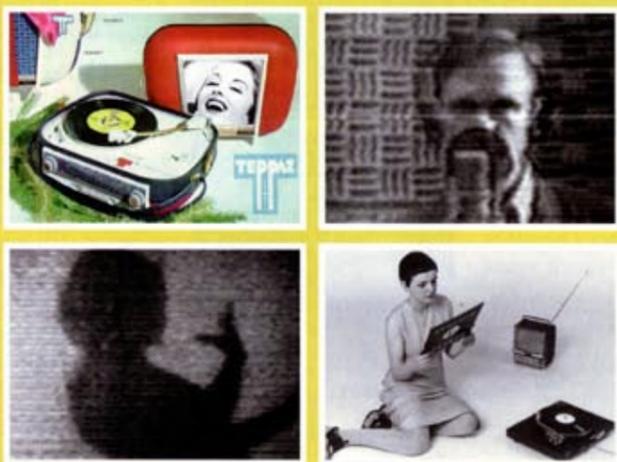
Vinyl Video works with any standard turntable and black and white television, recording visual and audio images onto special vinyl records using a digital/analog-hybrid device that Sengmüller developed in conjunction with physicist Martin Diamant and computer programmer Gunthar Erhart. The vinyl encoding is approximately 1/100th of what it would be in VHS video; thus the image on the screen is extremely rough and blurry—almost as if one were viewing transmissions from deep space.

Sengmüller has manufactured three Vinyl Video prototypes so far, and is planning to mass-produce the kits for commercial sale, starting some time next year. He points out that if it weren't for the VCR, we might all have had vinyl video machines in our homes long ago. "In the late 70s, before VHS technology, home video recorder prototypes focused on similar technology, using 500-100 rpm video records," he says.

Vinyl Video also functions as a record label, "signing" artists to record original video and music albums. Dutch artist Geert Mul produced his "Visual Breakbeats 4D/VJ's" expressly for Vinyl Video: The piece is a collection of video loops, designed to work wherever the needle hits a groove.

Forget DVD – next time you're at Blockbuster, tell 'em you want it on vinyl.

Richard Baimbridge



THE INTER-SOCIETY FOR THE ELECTRONIC ARTS ISEA NEWSLETTER

#72 June- July 1999
ISSN1488-3635

(excerpt)

FEATURE ARTICLES:
SPECIAL DOSSIER ON TRASH TECH/LOW TECH

A SHORT HISTORY OF VINYLVIDEO™ A Collective Memory

VinylVideo™ is a fake archeological relic of media technology, a revision in the record of technological progress that bridges a gap in the history of consumer technology while it provides a unique new viewing experience in the medium of video.

In collaboration with Guenter Erhart, Martin Diamant and Best Before, the Austrian artist Gebhard Sengmueller has created a technique for storing and reproducing video signals (moving image and synchronized sound) onto conventional analog long-playing vinyl (LP) records with a running time of approximately 8 minutes per side. With the VinylVideo™ Home Kit, a "black box" that transforms the audio signal back into a video signal, the VinylVideo™ Picture Disk can be played back on a standard turntable with an ordinary diamond needle and a conventional black and white television set. The black and white images of the VinylVideo™ disks appearing on the monitor are of reduced resolution and low frame rate while the synchronized sound is reproduced in telephone quality. The resulting drastically reduced picture quality creates a new perceptual mode of accessing video works, creating a time-bound medium that both references the earliest television pictures at the same time as its uncanny combination of the familiar and the novel summons up fantasies of other possibilities in the continuum of technological progress.

As a hybrid of different technologies, VinylVideo™ reveals and connects a variety of media history alignments, combining art, science and technology, low- and high-tech and analog and digital elements to create a new vision (a breaking-open) of the limits of a medium, of consumer technology and of the artifacts of everyday life that quotes the contemporary renaissance of vinyl as the same time that it questions the expiration of technologies.

The historical background for this video disk technology is the

discontinuity in the development of electronic video technology. While the electronic transmission of images has been possible since the late 1920s, the reproduction of such stored images only became possible with the invention of the videorecorder in 1958 and recording for private use only became available in the 1980s with the mass introduction of the VCR.

(Footnote: As early as 1927 John Logie Baird invented an apparatus called "Phonovision" that recorded moving images on the wax plates that were then used for sound recording. He was unable, however, to play these recorded images. References to the age of wax plates may perhaps be found even today in names like "nightmares on wax" and "no wax".)

Playing the VinylVideo™ Picture Disk on a regular audio turntable results in an audio output that reflects the constantly changing visual content of the recorded video. VinylVideo™ thus encompasses contemporary forms of DJ-ing while at the same time making new forms of "videoscratching" available to VJ-s. The simple placement of the needle on different points on the record makes possible a random access manipulation of the time axis. The picture can also be manipulated by changing the speed at which the record is played.

VinylVideo™ is an ongoing collaborative project. International artists are invited to produce works for the VinylVideo™ record edition. The artists engage and reflect on the specific qualities of the new medium using a variety of different artistic approaches. Consequently, while the resulting VinylVideo™ record edition has in common a curiosity about and a willingness to explore the possibilities of the medium, artists have chosen to engage aspects of the technology as varied as the interconnection between sound and image, the manipulation of the time axis, the use of VinylVideo™ as a VJ tool and the connection to the ASCII code.

The VinylVideo™ record edition includes works by Heimo Zobernig, Oliver Hangl, Annika Eriksson, Monoscope, Harald Hund, Visomat Laboric/Gereon Schmitz, Cut-up/Geert Mul, Vuk Cosic/Alexej Shulgin, Andrea Lumplecker, Peter Haas, JODI, Lampalzer/Oppermann, Olia Lialina, students of the HGB Leipzig, Nuno Tudela, Kristin Lucas and Cecile Babiola.

For additional information please access <http://www.vinylvideo.com> or contact vinylvideo@onlineloop.com.

VinylVideo™ is an Austrian cooperation between: Gebhard Sengmueller, an artist working with new technologies, Guenther Erhart, an information scientist, Martin Diamant, and experimental physicist, and Best Before, a curatorial collaboration by Rike Frank and Stefan Gyoengoesi.

EVENT REPORTS

EUROPEAN MEDIA ART FESTIVAL

Osnabrueck, Germany

May 5-9, 1999

(excerpt)

<http://www.emaf.de>

Some Reflections on the EMAF Exhibition in the Art Gallery in the Dominikanerkirche
Review by Michael Boyce

At the EMAF exhibition, the Art Gallery in the Dominikanerkirche was devoted to five installations:

System Maintenance by Perry Haberman
Time Machine or The Present is an Accident Between Past and Future by Egbert Mittelstadt
200 Bells - Hyperscratch Vers. 9 by Haruo Ishii
Scanner ++ by Joachin Blank and Karl-Heinz Jeron
VinylVideo by BestBefore/Gerhard Sengmuller
Flies by Michael van der Leest

All of these pieces were interactive in both conceptual and tactile ways (with the exception of the Flies). They lent themselves to a coordination of both physical and mental engagements, and further, consigned nexus relationships between virtual and actual, organic and mechanical as well as abstract and concrete ideas and positions. This all proffered a broader understanding of technology in general and media technology more specifically -registering it with a sense of an aesthetic and philosophic disposition.

The pieces could variously be received as installations, as games or even as experiments. Here, for the sake of brevity, are (just) two examples.

(...) The festival in general, it seemed, was taking to heart the more or less strict (if not common vernacular) sense of media as a middle quality or degree -a species of conduit or conductor (which should be read with some sense of impersonal agency). There was, actually, no direct address of

agency. Rather, there was instead a consequential formal complicity between the user, the object, and to some extent (although not so much) the producer-engineer-artist. A complicity, then, to the very idea of - and possibly an investment in - the engagement with a system and its management.

This piece is a neat encapsulation of the general idea.

Likewise, with VinylVideo?. Here was an interesting intersection between old tech objects and new tech ideas. They were married by way of a sell job which registered itself more as sell than as object. The aesthetic of the sell and its elements are put into relief because of the home-spun familiarity and established (user) friendliness of the object itself. It is an ideological aesthetic of novel technological facility.

The installation is interactive, again, in a variety of ways.

There is a small but comfy couch. An old black and white television set and an old style record player (with speeds variable 16, 33, 45 and 78 rpm) on small shelf stand level with the couch. A larger bookshelf with some 12 recordings displayed and stacked. The recordings are vinyl and each has a individually designed jacket with a recording artist's name, a recording name and a brief and oblique conceptual rendering of the recordings premise or interest on the backside. A little further off there is a computer set up on a column. The screen is set to an online web page advertising the VinylVideo? system with links to specific artists and recordings as well as a company bio and history of the development of the system -framed as revolutionary and convenient. Beside it, on another column, is another old record player (with the same variable speeds) and a pair of headphones. Here you can listen exclusively to the audio portion of the recording (a repetition of a sequence of a few different tones). Beside it, on still another column, is a television monitor playing a testimonial video and an infomercial about the system. It lasts about 10 minutes and plays on a continual loop.

The record at the turntable/television station plays back a combination of murky sound and video. Each track offers a slight variation in the sequence of video and sound/music. Both sides of the record play. The correspondence between the poetic descriptions on the back of the record-covers and the actual VinylVideo? seem to be in sync with respect to their being equally oblique. It is their overall resonance which matters; their atmosphere, if you will.

Interestingly enough, the only clues to the fancifulness of this installation lie in the apparent poor quality (measured against a criteria which by its very second nature belies a complicity to it which can only

after the fact be displaced) of the product, and the comfortable familiarity of the play-back device, the viewer, the viewing setting and indeed, (with maybe the exception of the web page) the sell and the medium of the sell itself. In fact, the very idea of its convenience seems to hark back to another more naive era (i.e. the fifties), as though it were describing a household appliance. The contemporary sell on technology is not levied as convenience so much as facility.

Nevertheless, it registers as a rather amazing thing. Video coming off the old record and off the old record player. It is a curious conjunction between old and new which precisely because of its apparent failure to meet up with current video technology (MPEG, DVD and web-casting, say) draws into relief the equal if not greater (under certain circumstances) value of the concept and ideal implication of the system which is communicated as and by rhetoric. Or, in other words, it is the orientation to technological advance which is as important or interesting as the actual development. It registers what you might call the complicit thrill of technological novelty and evolution. It is the very attempt to make apparent the dream of progress, even if it is truly a crass expansion of consumption and entertainment that doesn't even really deliver its promise, which is exciting and which invites participation. And that joy of participation, even its disappointment, is the sign of complicity. It is a complicity that is unheralded and perhaps unknown, yet nevertheless present to such an extent as to be taken as natural or organic.

All these pieces possess and invite a kind of playfulness that at once occasions and displaces a philology of media. They are exemplary, also, of no necessity to re-inscribe the body into technological media. For, it is apparently participating already. And the meaning of that participation is no more settled than is the body's own relationship to its own mechanical operations and organic being. It is also already engaged with and complicit with a division between its abstractions and its concretizations.

Dr. Michael Boyce is a philosopher, videographer, musician, video editor, writer and media artist living in Montreal.

ISEA NEWSLETTER=====

Editor: Katarina Soukup / Translation: Natalie Melancon

Collaborators: Eva Quintas, Atau Tanaka, Sylvie Fortin, James Wallbank, Michael Boyce, VinylVideo- A Collective Memory, Amanda Aronczyk, Kathy Rae Huffman.

Grooverider

VinylVideo – yesterday's technology today

Austrian artist Gebhard Sengmüller, time-machined back into the consumer paradise of 50s America, asks himself: 'why can't I record my favourite sitcom and watch it whenever I want?' Rewriting the history of technology, he invents VinylVideo: video is converted into an analogue electrical signal and pressed onto vinyl. A regular record player is then connected to a regular TV set via a little black box that converts the signal back to moving images. The low quality is thrilling: groove and stylus allow a far narrower bandwidth than TV, so the resulting movies – running at eight frames a second with telephone quality sound – look like they come from a parallel world.

Out of the eleven video discs released to date, Heimo Zobernig's *Avoidance* and Harry Hund's subtle *Guinea Pig Massacre* are both worth watching, though the classic of the genre remains the first release – an infomercial for VinylVideo itself in true 'Now Jeff, tell me why Vinyl Video is so great' style. Fake media-fossil fascination aside, today's DJs might enjoy dropping in a little visual interlude – I ask you, can you scratch with a DVD?

Jörg Heiser

Information:

www.onlineloop.com/pub/VinylVideo



Fortschritt durch Rückschritt

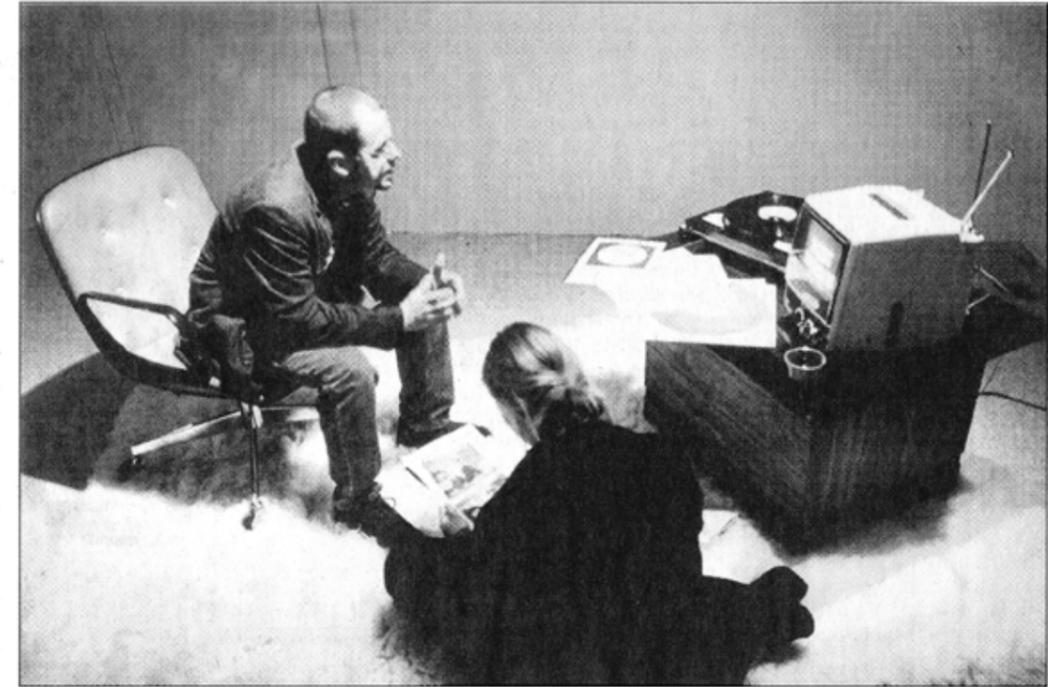
„Vinyl Video“, eine längst bekannte, jedoch totgegläubte Technik, eröffnet durch den großen „Qualitätsverlust“ neue Möglichkeiten zur Videogestaltung und für künstlerische Performances.

Von Wolfgang Richter

Analoge Nostalgie und digitaler Fortschritt gehen in einer Ausstellung in der Salzburger Galerie 5020 eine bizarre Verbindung ein. Im Diskurs über neue Medien, der einen Schwerpunkt im Programm darstellt, liefert „Vinyl Video“ mit der erstmals gelungenen Speicherung von Videofilmen auf Langspielplatten einen eigenwilligen Beitrag. Was 1928 der schottische Erfinder John L. Baird erfolglos erprobt und was in den 70er Jahren Telefunkon im Versuchsstadium (angesichts der auf den Markt kommenden Videorecorder) aufgegeben hat, eröffnet mit der Entwicklung von Gebhard Sengmüller neue Möglichkeiten.

Dem Deejay folgt der VeeJay

Ein in Zusammenarbeit mit Günter Erhart und Martin Diamant entwickeltes Computerprogramm wandelt die Ton- und Bilddaten von Videos in ein Format um, das in Schallplatten gepreßt werden kann. So ist es möglich, diese mit einem normalen Plattenspieler über einen Rechner auf einem Bildschirm vorzuführen. Dazu ist eine extreme Reduktion der Daten notwendig. Bildwiederho-



„Vinyl-Video“ samt Inszenierung des Umfelds von damals: der Plattenspieler, der Stuhl auf Rollen, der Fernseher, der flauschige Teppich – die Zeit zu Anfang der 60er Jahre als Missing Link zur Zukunft. Bild: SN/Galerie 5020

lungsrate und Auflösung müssen stark verringert und auf Schwarzweiß beschränkt werden. Der Qualitätsverlust ist vergleichbar mit dem Unterschied zwischen UKW-Radio und Kurzwellenfunk.

Das technisch-nostalgische Paradoxon hat aber auch eine fortschrittliche, medien- und kommunikationstheoretische Seite: Durch die Bildplatte kann der Betrachter Zeitabläufe verkürzen, indem er diese durch Umsetzen der Nadel des Plattenspielers einfach überspringt. Mit der Veränderung der Umdrehungszahl werden die Bilder manipulierbar. Was Deejays bisher nur mit Audioaufnah-

men bewerkstelligen konnten, können VeeJays jetzt auch mit echtem Videoscratching erproben. Eingriffe in die Umdrehungsgeschwindigkeit wirken sich auf die Bilder ebenso aus wie auf die Töne.

Dieses Experimentierfeld gilt es nun künstlerisch zu nutzen. Bisher wurden zehn Künstlerinnen und Künstler eingeladen, Arbeiten für „Vinyl Video“ zu realisieren und den Gestaltungsspielraum der niedrigen Bildauflösung zu nutzen. Die Ergebnisse können die Erwartungen jedoch noch kaum einlösen. Die meisten wirken wie Überspielungen in das neue Medium, die durch die geringe

Auflösung einen Effekt der Verfremdung hervorrufen. Wenn die Vision einer Live-Bildmischtechnik mit Performance-Charakter, wie sie Gebhard Sengmüller vorschwebt, Wirklichkeit wird, kann „Vinyl Video“ jedoch durchaus zu einem avantgardistischen Medienereignis werden.

Im Studio stellt eine Videoarbeit von Katrina Daschner Rollen- und Generationsverhalten durch Mutter- und Tochterbilder zur Diskussion. Aus einer scheinbar idyllischen Alltagssituation entwickelt sich eine handgreifliche Konfrontation, die das Verhältnis zueinander in Frage stellt. (Bis 30. Jänner in der Galerie 5020)

Dead medium: 'Vinyl Video' conceptual art project

From: richard@hrc.wmin.ac.uk (Richard Barbrook)

Source: Gebhard Sengmueller, Onlineloop/Erhart-Zauner (gebseng@thing.at); Inke Arns (inke@berlin.snafu.de, <http://berlin.icf.de/~inke>)

((bruce's remarks: we Dead Media Necronauts are selflessly disinterring the authentic fossil record, and here come these conceptual art jokers to deliberately blur and confuse the evidence! On the other hand, "Vinyl Video" *does* appear to be an actual, working, vinyl-based video playback machine, so presumably it deserves an authentic place in the ranks of dead media on its own account.)))

Project Description (by Gebhard Sengmueller):

"VinylVideo (TM) - a project by Gebhard Sengmueller and Onlineloop/Erhart-Zauner

"VinylVideo (TM) is a fake archeology of media.

"We designed a device that retrieves video signals (moving image and sound) stored on a conventional vinyl (LP) record.

"The discontinuity in the development of electronic film technology constitutes the historical background for this fictitious video disc technology. Even though television, the electronic transmission of moving images, had been feasible since the late 1920s, storage of these images became possible only after development of the video recorder in 1958. Recording images for private use did not become available until the mass introduction of the VCR in the late 1980 (!). Before, the average consumer was confined to use Super-8 film, a technology dating back to 1900, usually without sound. Recording of television was not possible at all.

"VinylVideo(TM) reconstructs a home movie technology of the late 40s/early 50s, and thus bridges a gap in the history of consumer technology. The images are stored on a conventional analogue record, with a running time of ca. 20 min. / side (singles 5 min. / side).

"These records are played on a standard turntable with an ordinary diamond needle, the images are then processed by a 'Black Box' into a video signal that is displayed on a black and white TV-set."

Gebhard Sengmueller's e-mail address is: gebseng@thing.at

Dr. Richard Barbrook (richard@hrc.wmin.ac.uk)

Hypermedia Research Centre School of Communications, Design & Media University of Westminster
Watford Road
Northwick Park
HARROW HA1 3TP

<http://www.hrc.wmin.ac.uk/>

April 15, 1998 ■ San Francisco Bay Guardian

Museums & Galleries

ART

'Sub-Techs'

Through May 2, the Lab

IT'S SOMETIMES difficult to see the human hand in the seamless animated visual worlds rendered on a computer system. But in this show of what curator and conceptual artist Charles Gute calls "the new postdigital sculpture," we see concrete evidence of human intervention in the realm of 0s and 1s. The six artists apply a Martha Stewart approach to electronic issues, and in some curious way, the results are almost homey. Stephen Hendee, for example, makes an angular, lit-from-within sci-fi wall structure using cardboard and black masking tape, while Rachel Stevens replicates and enlarges details of digitized snapshots using cubes of sugar, some stained with coffee to provide the contrast. Using motors from vacuum cleaners, Bill Feeney takes on the inflated nature of kinetic art —

and when you turn them on, the sound is quickly reminiscent of housecleaning. A series of colorful objects that look like Ikea office furniture is actually the product of Toshi Onuki's computer-generated explorations of the Olympic rings — and his international commentary is held together with hardware store clamps. There are even digital denizens of this high/low universe, in the form of Erin Thurlow's *My Generation*, a group of ghostly life-size youths made out of pasted-together ink-jet prints. The most intriguing piece here, however, is by Austrian artist Gebhard Sengmüller, who has made a hilarious infomercial for his self-invented vinyl video system, which transfers moving images into the grooves of an LP. It's a work of electronic ingenuity that locates technological advancement in the warm, musty corners of a thrift store. *Wed-Sat., noon-5 p.m., 2948 16th St., S.F. (415) 864-8855.* (Glen Helfand)

San Francisco Chronicle

DATEBOOK

THURSDAY, APRIL 16, 1998

KENNETH
BAKER

Art

'Sub-Techs' at the Lab

"Sub-Techs: The New Post-Digital Sculpture" at the Lab is an entertainingly uneven business.

Stephen Hendee contributes a foam-core wall sculpture that looks more postcubist than postdigital.

Rachel Stevens has a neat pile of lumber that brings late '60s stacking sculpture to mind but is really about the lumber pieces' ends simulating a bit-mapped image. They have been selectively dipped in blue paint.

But one remarkable, hilarious piece here is not to be missed. German artist Gebhard Sengmüller has invented something called "Vinyl Video," which purports to be — and perhaps really is — a means of recording video images and sound on LP records. Sengmüller claims that he has found a missing link in the evolution of imaging technology.

A viewing station with LP record player, a yellow monitor and comfortable chair on a white Flokati rug allows the visitor to try the device. Set the needle down on the record and the monitor plays low-definition black and white images with slightly muzzy sound.

The record that is a long sales promotion for "Vinyl Video" is one of the funniest send-ups ever of the total sales environment in which we live.

ABOUT GEBHARD SENGMÜLLER

Gebhard Sengmüller is an artist working in the field of media technology, currently based in Vienna, Austria. Since 1992, he has been developing projects and installations focussing on the history of electronic media; creating alternative ordering systems for media content; and constructing autogenerative networks. His work has been shown extensively in Europe, the US and Japan, among others in venues such as Ars Electronica Linz, the Venice Biennale, ICA London, Postmasters Gallery NYC, the Museum of Contemporary Photography Chicago, the FCMM Festival Montreal, or the ICC Center, Tokyo.

A current C.V. and artist's statement can be accessed at http://www.gebseng.com/01_about_gebseng/



**for further information please contact:
für weitere Informationen kontaktieren Sie bitte:**

*Gebhard Sengmüller
Leopoldsgasse 6-8/8
A-1020 Vienna, Austria
tel +43 699 15 45 59 29
e-mail gebseng@vinylvideo.com
<http://www.gebseng.com>*