

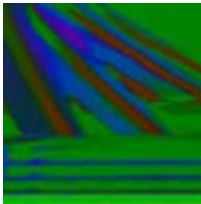
LoVid

Dusted: I was hoping we could start by talking about your development as video artists, not just in terms of academic backgrounds, but also with regards to early formative development. (influences, experiences, etc..)

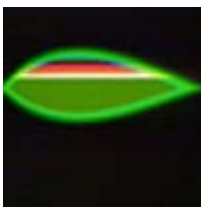
Tali: I grew up in Israel in the 80's. I remember the first day of Television, we only had b/w TV and only one channel for a long time. Eventually someone figured out there was just a "color" button to push. The first time I visited the US and saw American TV was like really going into a magic land. All the cheesy manipulative things they try to pull on kids totally worked on me: I was a Barbie head. I studied art in France, which was a strange place for video. I was one of the first to do video at my school and we weren't allowed to touch a video camera until our 3rd year. I wanted to make personal videos and pseudo-fiction like Sadie Benning or Sophie Calle. By the time I got to NY, I really wanted to be a VJ.

Kyle: As a kid, my family never had a TV in our house but sometimes I got to go across the street to watch MTV or play an Atari 2600. Even though I'd checked out computers (and the punchcards you could program them with) at the university, I was obviously really excited when my father brought home our first PC, a DEC. Now I could play games he made like Periodic Table, others we could find with minimal graphics, and do simple programming. I started wanting to do live video watching people play oil/water/pH indicator mixtures with drops of acid and base. I shot some film and made some videos to use in performances, but never got into making video live until Tali picked me up and I promised to make her video effects pedals.

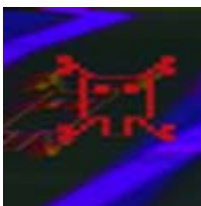
Click on a screen shot to see a LoVid video



.....**HeartzBurst, 2002**



.....**Cyclopes, 2003**



.....**SSSkull, 2004**

Dusted: In our conversation the other week, you brought up the concept of a holistic/naturalistic view of your work, where video became representative of the similarities between the body, water, and electricity. You also discussed how pieces like "Breaking and Entering into the Lost Time Frame" deal with a sense of skewed temporal perception. I was wondering where, if at all, you saw these two themes intersecting.

LoVid: At the risk of alienating all string theorists, we feel that in nature time is continuous. However, in video time becomes very discrete due to the encoding. Because we work with both sound and video and because we use analog electrical noise as our signal for both, we're particularly struck with this limitation. We hope to bring the body into this electrical landscape by challenging perception with this disconnect produced by temporally bound and unbound signal. Our sensory systems and perception have developed to deal with nature. Although there are clearly limitations to our perception (eg. fusion frequency), video has developed to exploit these limitations. We exploit video's limitations and until we can make something that flows like a river, we might as well use a locked canal.

Dusted: In the patchwork projects, you separate the video from the perceptibly chronological systems and from the aural information. In the performance-based work, you remove the repeated accessibility. We talked a little bit about the trade-offs and compromises of working in different mediums, but I'm curious to hear more about your interest in solving the problems you find intrinsic in each medium.

LoVid: We always begin with electrical signal processed to make live audiovisuals where the mediums intersect; the video is the music and the audio is the image. Continuing with this crosspollination of media, we bring the video into the material world and produce objects that partially reside in the video world. In our performances and recordings the challenge is to create a physical experience, while with objects our motivation is to recreate the sensory explosion of information overload and ephemeral moments in our videos. We are interested in introducing inherent features of each medium into the others and in circumventing limitations in any given medium by traversing to another.



LoVid VideoWear, 2003

Dusted: There seems to be a decisively empirical approach to LoVid's work. The pieces often seem to be about coming up with variants and permutations of specific themes. I was hoping you could talk a little bit about both how you formulate a theme, and then about the appeal and procedures of creating variations.

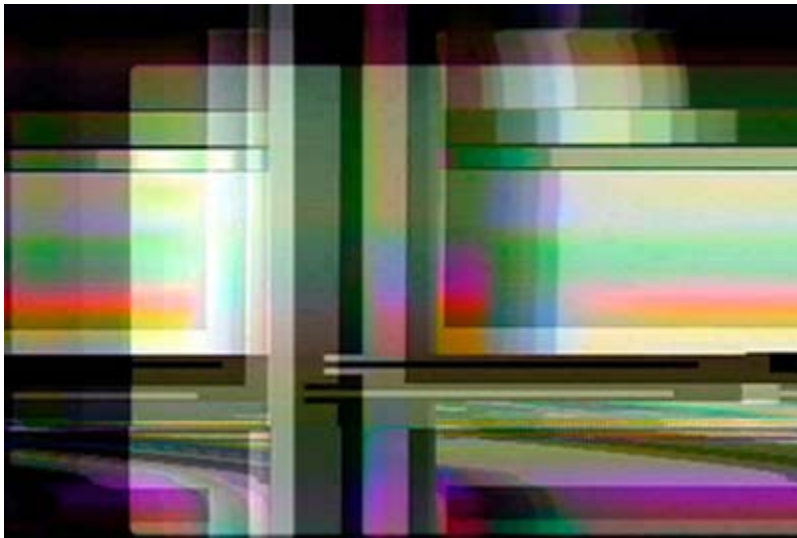
LoVid: Our themes usually develop around a patch that is unique to a specific piece. Since all of our videos are live recordings with no editing we set some parameters in which we can improvise. There is a general structure, often composed around variations in distorting and reintroducing a motif, using color changes, rhythm, timbre, and sound intensity. We often work toward breaking the sync by overcharging the signal and are interested in the point at which the system almost breaks down.

Dusted: There is a clear emphasis on analog technologies, even apparent in the name of your group. On one hand, there is an obvious appeal of working from the ground up, escaping the baggage of the automatic or unapparent processes integrated into digital technologies, but on the other hand, there is a certain degree of cultural baggage that I was hoping you could address. Do you find your work to be explicitly referential to earlier video artists like Vasulka, Rutt & Etra, David Jones etc? If so, how do you reconcile some of the innately "progressive" or "futuristic"-based ideologies of the earlier video makers with your 30-year chronological distance?

LoVid: We did a residency at the Experimental Television Center, which was historically important in the development of analog video art. While there, we worked with many of these original analog devices. We're currently working on a project at Eyebeam for which ETC, David Jones, Matthew Schlanger and Dan Sandin gave us a lot of their schematics. It seems natural to us to build instruments ourselves, since we are working with the ideas of sync and how video technically works. On the other hand, we are interested in the limitations and fragility of

technology and are just as inspired by glitch culture and other contemporary ideas. We have also worked with the utopia of a futuristic age in sculptural works. LoVid VideoWear has a retrofuturistic look where we wear video on our bodies but the electronics we use are big and bulky with hundreds of feet of cables and clunky video monitors. Current technological devices, like their processes, have become so hidden that they are practically invisible. We are interested in romanticizing the age of tangible, honest hardware. Along with the focus on building our own instruments, the sculptural presence of our synthesizers has become very significant, which is an element we also see in the work of others currently making synthesizers.

The ideological future of the past seems very different than what we've actually ended up with. In addition to unifying and giving everyone a voice, a system of mall culture and spam has developed that homogenizes and constrains. Currently efficiency seems to be the ultimate goal for most. Unfortunately this path leaves many other avenues unexplored and many things can be missed in an attempt to continually avoid looking back. We believe in multiple future-presents and are open to a less direct path that includes time and space for reuse and reconsideration.



Windows, 2004

Dusted: On the forthcoming DVD, *i*, on CollectiveEye, there's an interesting inclination for the videos to be titled in a representative way. Titles like "Buildings", "Hurricanes", and "Quilt" create a direct relation to the highly abstracted work. Is this a decision made before you go into creating a piece or afterwards? Is the titling based solely on visual similarities or is there a more explicit conceptual design?

LoVid: Some pieces are more formal, as reflected in their titles, such as Quilt, Lines, Red Eye, and Ssskull. In our new DVD many of the pieces are titled after landscapes or natural phenomena such as Alien Landscape, Meteorology, and Susquehanna. With these we want to forge a connection between the natural environment and the abstract video. These titles come after the piece is created since we work intuitively. Though the ideas in the prerecording stages of these are more aesthetic, the natural environment inspires us during their development and

recording. Some of our titles are more conceptually revealing, such as Decay Hatching or Breaking And Entering The Lost Time Frame.

LoVid has a forthcoming DVD, i , on the CollectiveEye label and are currently co-curating at the Free103point9 "Airborne" show at the New Museum.

By Matt Wellins

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