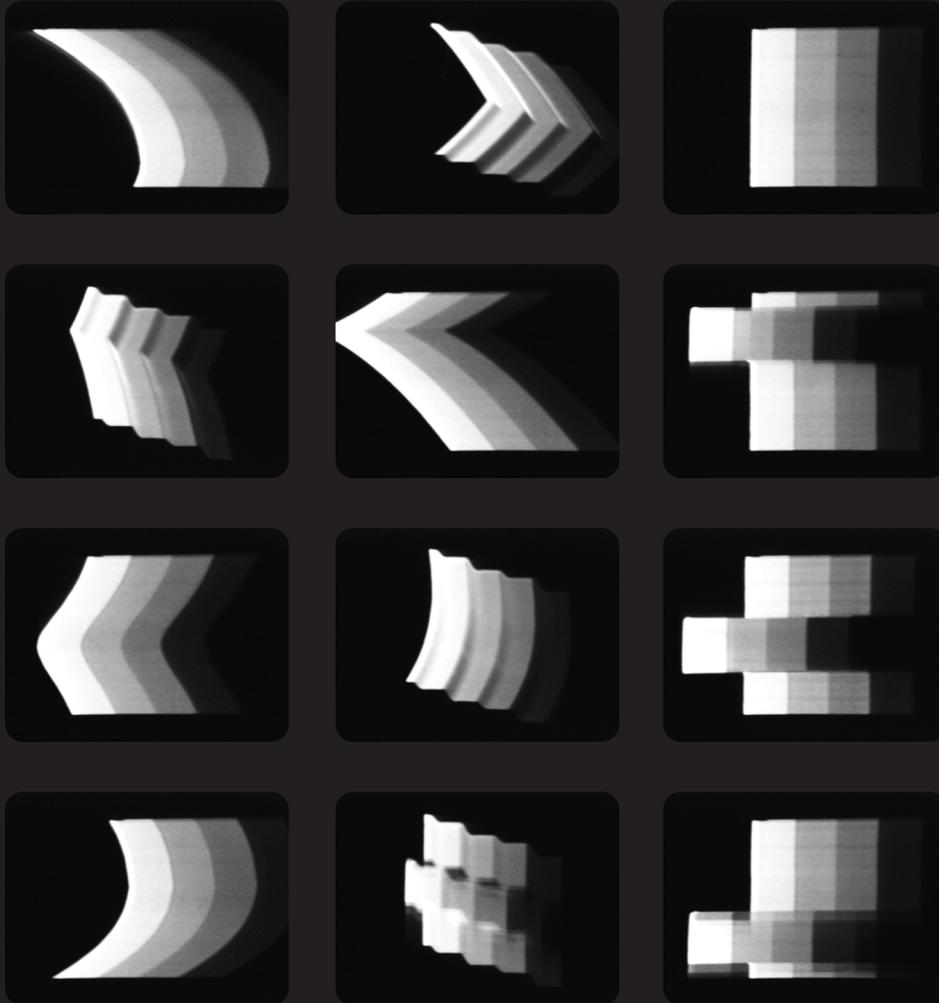


PEER BODE

SIGNAL INTO MEMORY



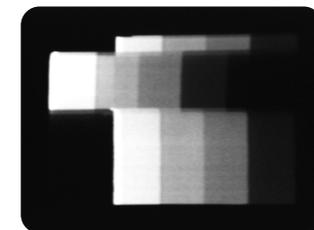
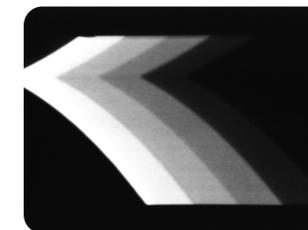
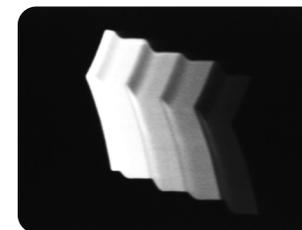
VIDEO
FEB 6

ART EXHIBITION
— JUN 6, 2026

VISUAL STUDIES
**WORK
SHOP**

PEER BODE

SIGNAL INTO MEMORY



VIDEO ART EXHIBITION
FEBRUARY 6 – JUNE 6, 2026
VISUAL STUDIES WORKSHOP



**Council on
the Arts**



Andy Warhol

The Andy Warhol Foundation for the Visual Arts



Peer Bode: Signal into Memory is made possible by The New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, The Joy of Giving Something Foundation, The Andy Warhol Foundation for the Visual Arts, Monroe County, NY, and all of our members and individual supporters!

Peer Bode

Signal into Memory

In a career spanning over five decades, video artist Peer Bode has created an extensive body of work that investigates electronic media events, active perception systems and the cultural impact of media tools and technologies. His earliest works were made at the Experimental Television Center, where he worked with video processing tools and innovative engineers to expand upon the possibilities within the emerging field of video. This exhibition features an extended selection of Bode's "Process Tapes", many of which were recorded as real time events at the Experimental Television Center between 1975-83. *Signal into Memory* traces the origins of Bode's inquiry into the electronic signal as both a source and a substance in the video field, decoding the nature of video art and its ongoing impact as an interactive social system.

Signal into Memory includes more than 35 unique video recordings presented on several vintage monitors and projected in a synchronized sequence on three gallery walls. Also included in the exhibition are two IRIS prints that reflect Bode's experimentation with printmaking techniques and technologies as image generating systems. Throughout the exhibition, a series of events featuring video artists and toolmakers who have been part of Bode's community will take place as part of the VSW Salon. In May, 2026, VSW Press will release *Peer Bode: Open Fields*, an artist book that reflects upon Bode's creative practice and his personal archive, with essays by Sherry Miller Hocking and Hank Rudolph.

Signal into Memory is curated by Tara Nelson and Nilson Carroll of Visual Studies Workshop, where Bode's tapes have been preserved.

This exhibition is dedicated to the memory of Ralph Hocking, 1931 - 2024.

Signal into Memory

by Peer Bode

By the late 1960s, new art discourses with names like 'conceptual art' and 'process art' were radically proposing the dematerialization of the art object. This material and art historical period was the chance to create, capture and focus on a wonderful body of electronic, analog and digital video. I was pursuing strategies of inventiveness, hijacking television and communication media, responding to Contemporary Art, New American Cinema and New Music jewels. The real-time video synthesis pieces in this exhibition were part of this vision. Now looking at these works as investigations of the transformational image in late 20th century art, I am struck by their seriousness, jocularly and irony in being both inside and outside illusion. At ETC, we salvaged and repurposed technologies, supported and built new instruments. We were imagining experimental television and other moving image potentials while living in alternative cultures and making alternative art. It was a time of electronic and cinematic adventures, evidenced by

the work's fragile markings, transformational unfoldings and resonant moments surrounded by a constellation of ideas and exciting experiences. The mode was not utopian but materialist. Looking at what has entered the spaces of duration, I think of this work as a rescue action.

The *Process Tapes* are video art pieces: combinations of lens-based, electronic, analog and digital television. I called the work "Process Tapes" as they were predominantly recordings of live video; some are shimmering electronic events, others micro-narratives, documentations, performances and cinematics. In the last three years, over 90 half inch reel to reel video tapes made between 1974-86 from the *Process Tapes* series have been digitized by Visual Studies Workshop. This exhibition is a result of that work. Special thanks to VSW, Jessica Johnston, Tara Merenda Nelson and Nilson Carroll.

Peer Bode
Hornell/Alfred, New York
2026



Peer Bode's studio at Experimental Television Center. Courtesy of Sherry Miller Hocking



Peer Bode at Experimental Television Center (Binghamton, NY), 1978. Photo by Mary Ross.

SIGNAL

by Nilson Carroll

For more than fifty years, Peer Bode has been a champion of video as a vital field for perceptual and theoretical engagement. With an inquiry-driven practice, Bode has developed his own grammar for use with the electric signal; one not necessarily of language but a spatial and temporal syntax. Bode's work often throws into question our perception of time passing in space as we follow the signal through multiple cameras to multiple monitors as it is recorded and played back.

Through evolving tools like the Paik-Abe Video Synthesizer and the Dave Jones Colorizer, along with the growing supply of cameras, monitors, and playback devices at Experimental Television Center (ETC), a modular, patch-based workflow emerged, encouraging real-time signal manipulation. The video signal became accessible to artists as *bendable electricity*, lessening the distance between the two sides of the monitor's screen.

Bode's signal is never fixed. It is constantly re-directed through the patch system, re-recorded onto new tapes, layered together, processed, re-processed and re-layered into a different configuration. In one early tape, Bode meticulously records a coffee cup on a table in black-and-white. The footage of the cup returns elsewhere, on multiple tapes, colorized, rewound, layered on top of itself, the coffee draining and refilling along an ambiguous timeline. These are all real-time gestures, moments of discovery.

Some of the tapes featured in *Signal into Memory* have not been played in decades. As an art form, analog video is unique in its materiality. Each playback of the tape is unique, variable, a new, real-time electric phenomenon, predictable but not completely fixed (like the videos themselves). Playback is an active passage for the signal traveling toward the display(s). In a video recording, a galaxy made of trillions of microscopic magnets suspended in a chemical binder form a continuous pattern on a 1200-foot plastic ribbon substrate. When this ribbon is passed through the impossibly delicate playback mechanism of the now 50-plus-year-old videotape recorder (VTR),

that pattern of magnets is converted back into an electrical signal, a real-time recording of moving images and sounds. Without the precisely tuned VTR, the video does not exist in a state that can be viewed.

Playing back these tapes in their original format (most often EIAJ ½" open reel) to transfer and preserve them in a digital format is an exceptionally material process. It involves treating the tapes for binder hydrolysis in a scientific oven, carefully cleaning them by hand, and previewing them before transfer.

Through the preservation process, a tape's analog signal, a continuous physical voltage, is converted into a digital signal of discrete values, made up of ones and zeros at its most granular level. The analog-digital binary may make the (new) signal seem somehow stifled or non-original, and yet, here in the exhibition, these digital signals are alive, too—unpredictable and made new through Bode's sequencing and edits. Preservation of these tapes is not a freezing but a thawing out, an opportunity for a re-patching of video signals, a migration of formats. *Signal into Memory* is an extension of the modular, patch-based system from which the work originates, a recursive loop-through conduit for the work to remain unfixed.

MEMORY

by Tara Nelson

Bode's videos were made during a time in which artists' relationship to memory was changing in a radical way. When video systems for recording and recalling both image and sound became commercially available in the early 1970s, the distance between the recent past and the present essentially dissolved. Film, which had been the dominant format for nearly a century, required separate systems for recording sound and picture, and a time-consuming photochemical process to develop the image. Video captured both sound and image simultaneously, and recordings could be replayed almost immediately. To watch a video, the playback deck was simply connected

to a monitor and the recording could be easily paused, rewound, slowed down, interrupted, erased, or re-recorded in real time. Film, fixed within the frame, was much more challenging to manipulate. Video could even invent its own image: a single pulse of light traveling through oscillators, colorizers, and synthesizers resulted in vibrant, interminable patterns that could be interacted with or recorded for future reference, or, in the case of Bode's videos, both at once.

The human brain is a complex electrochemical system of neurons and synapses, generating brainwaves that carry thoughts, emotions, and memories as signals to be acted upon. Memory is the brain's ability to recall information and synthesize sensory experiences by engaging in a time-based system of interpretation. Through the act of memory, signals from the past are recalled and combined with present stimuli, creating an entirely new signal, which, once experienced, will be stored again as information for future recall. Consciousness itself can be understood as an ongoing system of feedback loops.

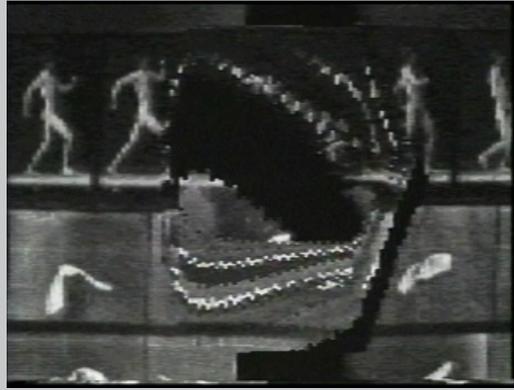
Bode's interest in video as an interactive memory system that mirrors human consciousness motivated his practice in the studio. Many of the videos in this exhibition are recordings of live events that took place in the early days of Bode's experimentation with video at ETC. These recordings document the process of research and discovery between Bode and resident engineers such as Dave Jones, Don McArthur, and Richard Brewster, and offer insight into the collaborative nature of Bode's creative process. In *Computer Tape #1* Bode records McArthur and Brewster demonstrating the live camera signal travelling through the Jones Colorizer controlled by the LSI 11 computer. Off camera, we hear Bode and the ETC resident artist observing the system in action, asking questions as the parameters are shifted, and reacting in real time to the unpredictable, dazzling results. In *Memory Memory Memory* (1983), a series of camera images are momentarily held still (in memory) by an early prototype of the Jones Frame buffer, then either continuously rewritten and updated live, or frozen, traveling horizontally across the frame. Layers of memory accumulate, dissolve, and interact with a live camera image, blurring temporal lines as

the signal is concurrently captured, processed, and recomposed.

Digital memory, now taken for granted, was once a theoretical potential made real in the studios at ETC. *Camel with Window Memory* (1983) was made over the course of a weekend as an experiment with the "new" digital video buffer Bode built with David Jones. Bode states, "The buffer had only one frame of memory, but it was real time. It had the capability of displaying the image memory space, either as live or frozen. *Camel with Window Memory* was a live performance recording using a hand-held postcard, a stop watch for timing, and the live or frozen memory mode switch." The ability to maintain a stored image within a live image and to choose between past and present with the flick of a switch opened new possibilities for artists working with time as a material in the video field: time could now be held in the palm of your hand.

The image of the camel postcard travels through phases of Bode's work as a memory window itself and is re-quoted frequently throughout his career. The printed images included in *Signal into Memory* reflect Bode's later interest in printmaking, as the co-founder of the Institute of Electronic Arts at Alfred University, where he taught for more than thirty years. Using his archive of early video work, Bode experimented with printing techniques and technologies as image generating systems, again engaging in a playful feedback loop. Both *Stripes_ Strobe 16* and *Camel with Window Memory Two* were printed in 2002 with a large format IRIS drum printer using original prints made in 1984 at ETC, which were made by video images, Z-80 computer tools and (then) contemporary Dot Matrix printers. The resulting prints reflect Bode's curiosity around the image as a signal moving through time and technology, with often unpredictable results.

The video events in this exhibition were recorded several decades ago, and have migrated through many forms to arrive again as interactive events that stimulate perceptual interpretation. In *Signal into Memory*, Bode invites us to encounter the electronic signal as a unique sensory experience, and to follow the signal as it transforms in time, an ever-changing memory in motion.

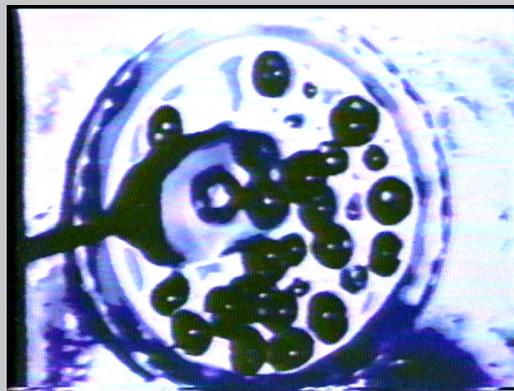
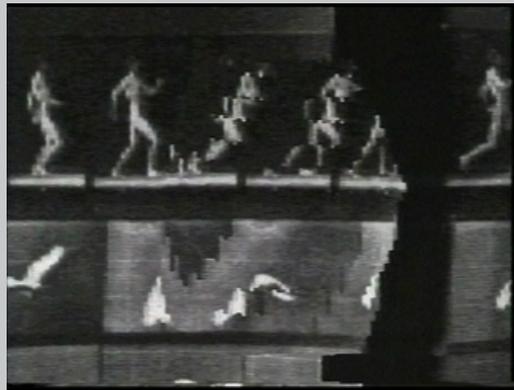


Art of Memory

1985, ETC (Owego, NY)

Video camera input, Sony Camera adaptor drifting sync, Richard Brewster Oscillators, Jones two-input digital Video Frame Buffer

Muybridge photographic motion studies on postcards are animated by a drifting video camera image and a horizontal and vertical synced oscillator. These two inputs are sent into the Jones Frame Buffer. The oscillator region at center of the image regularly pulsates, acting like a motion-picture film projector's shutter, creating a persistence of vision effect - a moving picture.

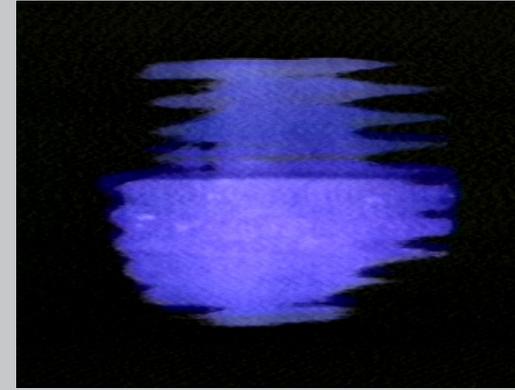
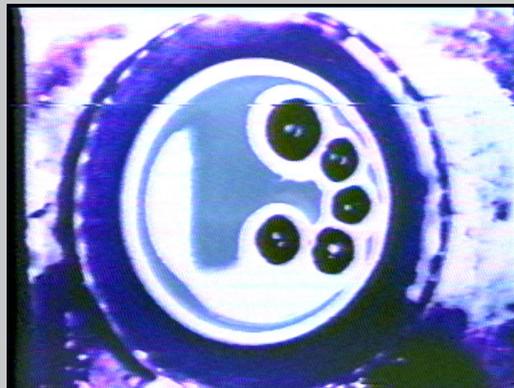


Blue

1975, ETC (Binghamton, NY)

Video Camera Input, Paik Abe six channel Colorizer

A single take performance recording. Video artist Meryl Blackman performs the spoon and offscreen eats the blueberries. The event is captured live by a B&W video camera being sent through the Paik-Abe colorizer. The colorizer's electronic palette gives the image its particular 'blue' ness, and metallic sheen to the milk in the bowl. Blue is based on a memory of Larry Gottheim's film "Blues". Natural and electronic real time events, new American electronic cinema. B&W video camera, Paik-Abe colorizer, 1/2" VTR, blueberries, bowl and milk. Viva Video.

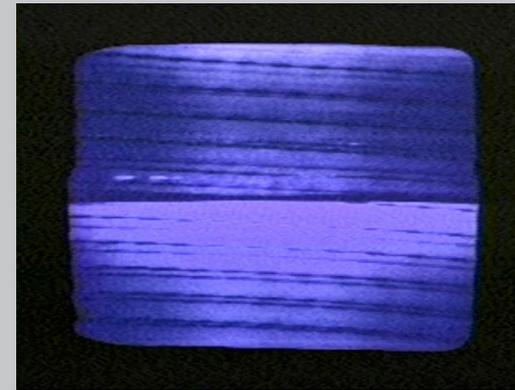


(Blue) Glitz Finale

October 8, 1974, ETC (Binghamton, NY)

1/2 inch video tape deck play/pause, Camera Rescan, Paik Abe six channel Colorizer

A camera is pointed at a TV, on which a videotape is playing. The videotape is repeatedly set to pause and forward-play. The changes to and from pause to forward-play produces a glitch. This glitch is the 'glitz'. The slow evolution of a glowing video light begins small, gets large and finally breaks apart, followed by an afterimage from the process burned into the rescan camera vidicon tube.



Brick Apple Drift

1978, ETC (Binghamton, NY)

Video Camera input, Sony Camera adaptor drifting sync, Richard Brewster modular Audio Synthesizer Video Control System, B+W Sony SEG, Jones four channel Voltage Control Colorizer/Mixer/Keyer

One of many delightful discoveries from recent transfers is publicly available titled works in the canon of video art history are given new immediacy and invention. 'Brick Apple Drift', featuring all the elements of 'Keying Distinctions' now bemuses us with the flying red apple.

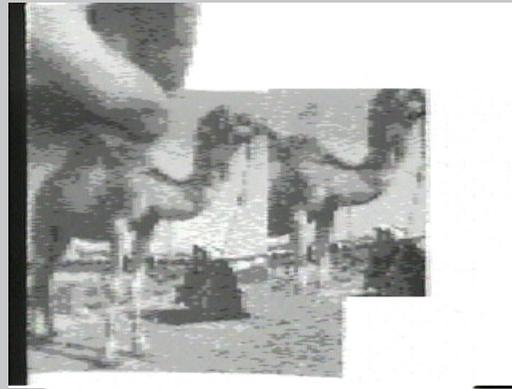


Camel with Window Memory

1983, ETC (Owego, NY)

Video camera input, Richard Brewster modular Audio Synthesizer Video Control System, Harald Bode 9-Channel Light Sensor to Control Voltage Instrument, Jones two-input digital video frame buffer

The "Camel with Window Memory" piece was made one weekend in the early 80s. I pulled out my postcard collection and began to look at specific postcards run through the new digital video buffer I had built together with David Jones. The buffer had only one frame of memory but it was real time. It had the capability of displaying the image memory space, either as live or frozen. "Camel with Window Memory" was a live performance recording: hand held postcard, stop watch for timing and the live or frozen memory mode switch. A second key input to the buffer determined where the image would be live or freeze. I used two synched oscillators to create the square key clip shape. For sound, I sampled two areas of the image for grey level values that were turned into control voltages to control the Brewster and Bernie Hutchins modular audio synthesizer in the studio. The image and sound changes were live as I turned on and off the image freezing, watched the stopwatch and heard the sound changes as I moved the postcard, reactive (as in looking and listening), recording image and sound in real time. The camel and man postcard also was particularly resonant as we were experiencing gas rationing and gas lines in the US at the time. I remember reflecting that the camel was historically the traveling water storage unit of the desert, an organic system for storing water, energy and memory.



Chalk Drawing (18 minute Videotape)

c. 1974, Bode's Apartment (Binghamton, NY)

B&W Video camera with videotape recorder

An early example of working in conceptual video and exploring a dematerialized art. I read and was thrilled by Lucy Lippard's book, *Six years: the dematerialization of the art object from 1966 to 1972*. I considered video art and video image processing to be part of this new development in art. Seeing this tape now I find a certain prescience in the writing, the expressive mark, the memory in a chalk line and its erasure. These are continuing threads throughout the large body of my recordings.

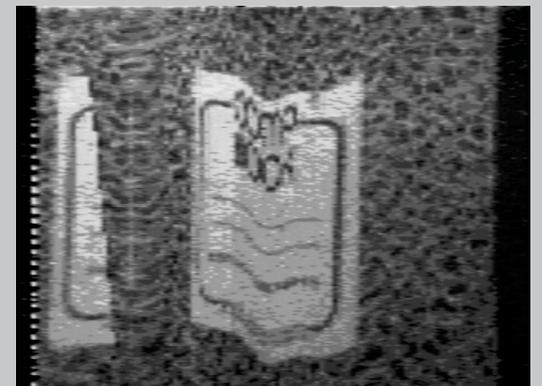
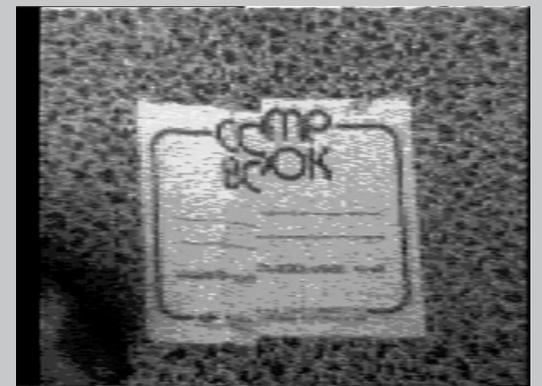


Comp Book Updates

1981, ETC (Owego, NY)

Video Camera Input, Jones two-input digital video frame buffer

My early work building the Jones Frame Buffer prototype and experiencing a video image held briefly in memory brought to mind notions of study and learning. My choice of the pedagogical composition book references knowledge attainment. The frame buffer had limited resolution, 128 by 256 pixels and 16 shades of grey. I was looking at a textured video image, here again the 'comp book' cover pattern resonated with my experience of the hardware. In the first recording session, the image looks like a 'slow scan' but was created by camera drift. In the second recording, oscillators determine the image area frozen in memory. By accelerating the oscillators and the intensity of on-camera movement, the stored video-image scatters.

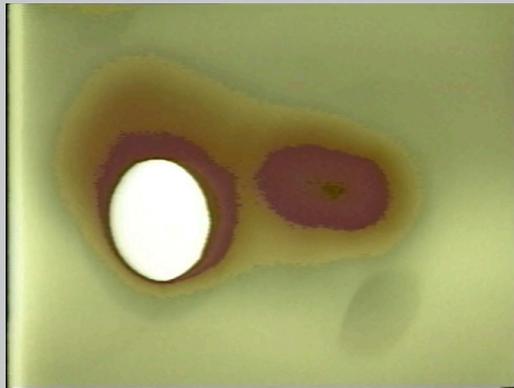




computer tape #1, computer tape #2
September 4, 1977, ETC (Binghamton, NY)

Video Camera Input, Jones 4 channel Colorizer/Keyer

Experimental Television Center (ETC) studio Binghamton, NY, video camera recording of Dr. Donald McArthur and Richard Brewster demonstrating the live camera going through the Jones Colorizer which was being controlled via voltage control by the LSI 11 Computer. The ETC artist in residence who is with them asks questions about the system. This was my first computer video recording.

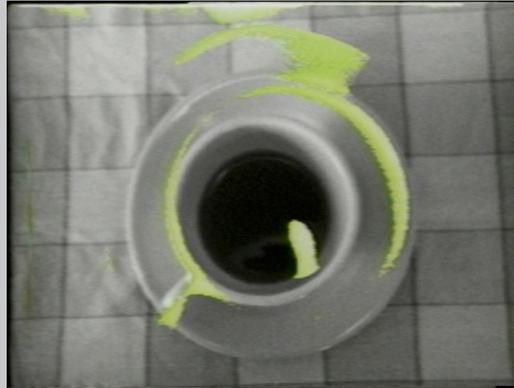


Counting and Remapping 00-FF
(partial disclosure)

1979, ETC (Owego, NY)

Video camera input, Paik Abe Raster Deflection System, Video sync generator chroma (3.58MHz subcarrier) out, Jones analog to digital converter with Elf 2 computer controlled Arithmetic Logic Unit (ALU) digital to analog out

A table, a cup, a saucer, a typewriter, a hexadecimal number and letter count. I am remembering a Hollis Frampton film, "Poetic Justice". In "Counting and Remapping..." the video image is slowly undulating from the magnetic deflection. This is a digital video recording using a hand built analog to digital and digital to analog converter with arithmetic logic unit (ALU), designed and built in collaboration with David Jones. This was the first stage, a to d and d to a with ALU. No memory yet. We were using an Elf 2 computer to control the real time digital video system. This recording is a counting through the arithmetic and logic permutations of the ALU. The color subcarrier that is mixed into the video signal is also cut up and altered, resulting in the amazing color shifts. The image is an analog and digital video text, a time dependent wave based system fusing with a quantized and time independent system. Is this the mixing of classical and quantum physics, an analog and digital culture mix? We were looking at what we had never seen before.

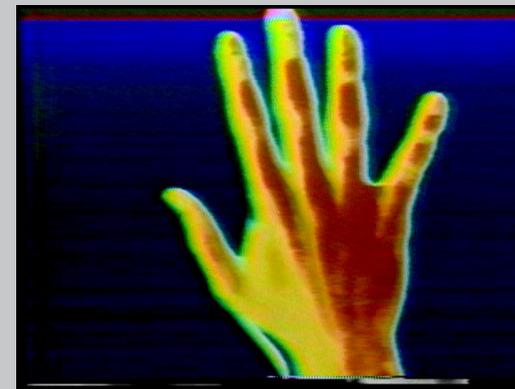
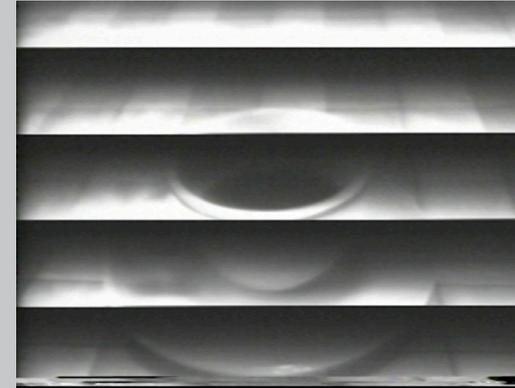
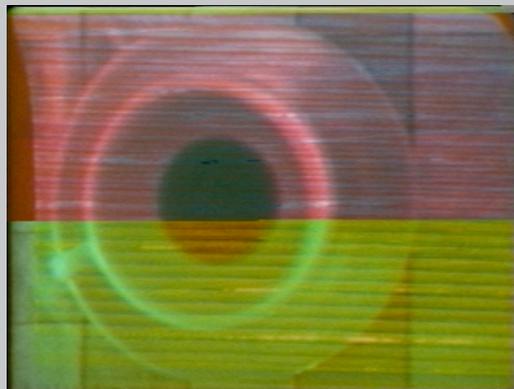
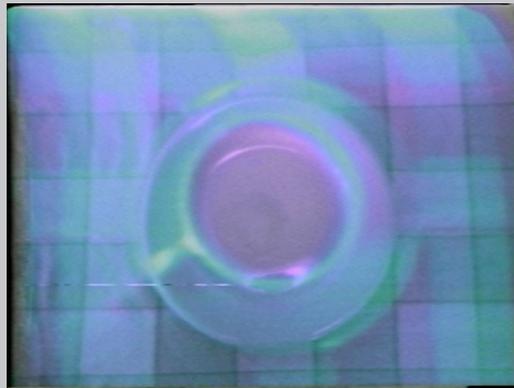


Cup Mix (2 channels)/Color Processed Cups Study (March 29, 1978)

1977/1978, Bode's Apartment (Buffalo, NY)/
ETC (Binghamton, NY)

Videotape, video camera input (monitor rescan), Two
1/2 inch video tape decks playback and rewind, Jones
four channel Voltage Control Colorizer/Mixer/Keyer

A cup and saucer on a checked table cloth,
the ritual pouring and drinking of coffee. This
contemplative 20 minute videotape was recorded
at my home studio in Buffalo, NY. I made a copy
of the B&W videotape. The now two videotapes
were mixed, keyed and phosphorus colorized with
the Jones Colorizer/Mixer/Keyer. Amid the gliding
color phase shifts, near synchronizations between
the coffee drinking ritual, handheld camera and
zoom present themselves and create a temporal
tension. One begins to feel the relationship of
events across the two playbacks. As a videotape
work, the basic functions of playback are
considered: play, pause, rewind. Sudden rewinds
– one gen-locked and stable, and a second rewind
then takes the whole system out of gen-lock,
collapsing the relationship of events.



Cup Ramp Wave (B&W)

1977, Bode's Apartment (Buffalo, NY)/
ETC (Binghamton, NY)

Videotape, Richard Brewster Ramp Wave Oscillator,
Jones four channel Voltage Control Colorizer/Mixer/
Keyer

In a second investigation of the coffee cup, saucer
on checked tablecloth video tape recording, I
expanded the graphic nature of the composition,
i.e. the tablecloth grid and concentric circles of
the cup on saucer, by modulating the brightness
levels. A ramp wave oscillation is input to control
the brightness. As the wave oscillates, onscreen
we see black to white gradients. The tablecloth
grid is reinforced, and flickers. This flickering
forwards the coffee-saucer-circles as a grounding
target amongst the brightness sweeps.

Front Hand Back Hand

1977, ETC (Binghamton, NY)

B&W Video camera input, Paik Abe six channel
Colorizer, Jones Video Sequencer

Actions, states; one B+W video camera, the Paik
Abe Colorizer, and a video switcher. The two
states: a, b, a, b. I put my hand in the camera
frame and saw a colored hand shifting. I moved
my hand back and forth, realizing or connecting
to the visual and language potential of the front
hand and back hand. The play became attempting
to keep up with the position changes together
with verbally reciting "front hand back hand", co-
ordinating from hand to mouth and mouth to
hand.

Horizontal/Vertical Drift/ Digitization (Hand)

February 3, 1980, ETC (Owego, NY)

Two Video Camera Inputs, drifting camera syncs, Richard Brewster modular Audio Synthesizer Video Control System, Jones Voltage Control Keyer (2x)

Via the system patch (analog programming) I see my hand doubled. My hand gestures are gestures of seeing. I see my hand through my hand, the longer I'm within this media distance my hand becomes not my own. The video signal is also recorded as audio, we hear the image.

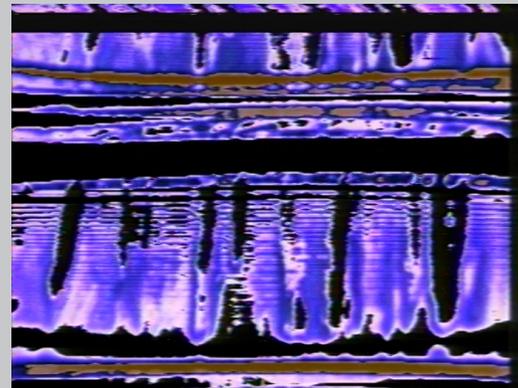
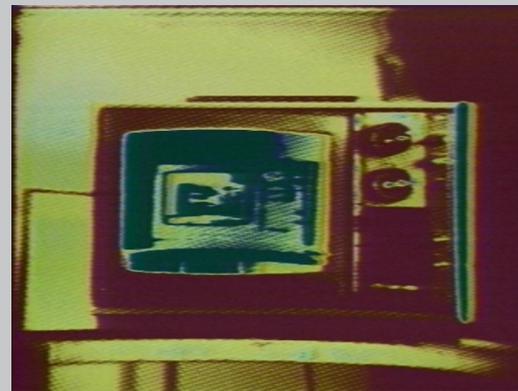


The Image and Its Reproduction

c. 1975, ETC (Binghamton, NY)

Video Camera Input, Tektronix industrial Oscillators, Camera Rescan + Feedback, Paik Abe six channel Colorizer

Some of my earliest ETC studio video recordings. When viewing a mirror reflected in a mirror, with each reflection the image becomes more dim. In video feedback each reflection (reproduction) gains intensity and stillness becomes white, movement trails. These trails become an electronic mirror, wherein oscillator bars can take on organic characteristics. My many recordings from this period were edited into a series of 60 one-minute excerpts. During the transfer of the archive videotape recordings, the original unedited recordings are being discovered.

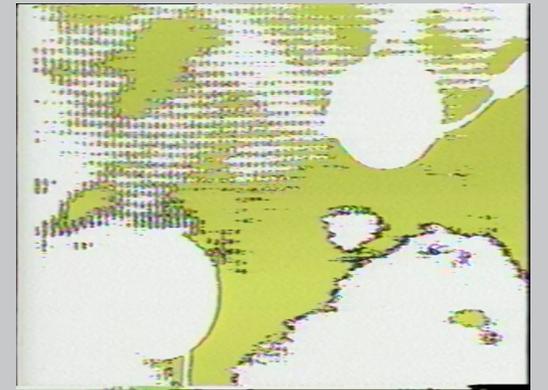


Interface 1 2 3

c. 1978, ETC (Binghamton, NY)

Video Camera Monitor rescan, Harald Bode 9-Channel Light Sensor to Control Voltage Instrument, Richard Brewster Oscillators, Jones four channel Voltage Control Colorizer/Mixer/Keyer

Two light resistor sensors are attached to the surface of a TV monitor tube. A video camera is zoomed in on the sensors, revealing the shadow mask mesh of the Sony Trinitron TV tube. On the TV monitor a broadcast TV program is playing. The 'Interface 1 2 3' screen action is from the sensors reading the grey levels of the TV program. These sensor readings are controlling both a high speed oscillator, the horizontal bars, and the mix of the oscillator and video camera in the Jones Colorizer/Mixer/keyer. Changes in the TV broadcast are re-figured by the video tools for a double viewing.



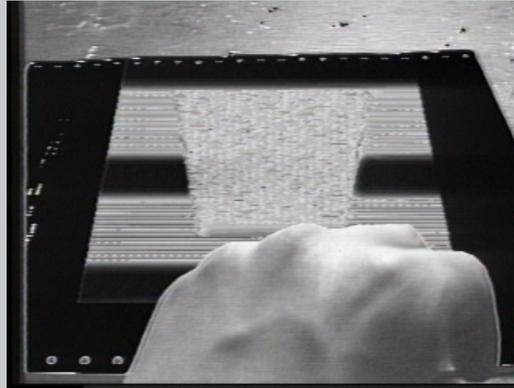
Interface Windows (June)

c. 1977, ETC (Binghamton, NY)

Two Video Camera Input, Rescan/feedback, Jones four channel Voltage Control Colorizer/Mixer/Keyer

Exuberant recording composed with irregular camera movement, bright windows and electronic color captures the feeling of ETC Binghamton with its open studio systems and artist access. Artists and friends Ralph Hocking, Meryl Blackman, engineer designer Donald McArthur are captured in this Meryl Blackman and Peer Bode recording.





Iterations Oscillators Electronic Page Book Turn

c. 1986, ETC (Owego, NY)

Printouts: S100 bus Cromemco Z80 Computer with CAT 100 buffer card (frame grabber) and D+7a input/output card with Jones tactile interface, Jones Davis Hocking Digital-still Frame Grabber software for CAT 100 card, Dot matrix printer, Jones FinePrint (software). Video: Video Camera Input and two videotape recordings of Richard Brewster Oscillators key clipped with the Amigia 1000 Computer running Aegis Animator (software). Jones Voltage Control Keyer, Jones two-input digital video frame buffer



In the 1980s, research on digital processing advanced quickly computers entered the toolset and opened new iterative possibilities. This recording was composed with fluidity across analog video and controls, the Jones realtime digital video frame buffer, video digital frame grabs transposed into dot matrix print and computer based digital graphics. The content affirms media fluidity, writing, oscillators, image and book. A hand turns pages of accordion printout paper, like a book. On the digital print pages are images of oscillators and a video grab of an encyclopedia page.



Keying Distinctions

1978, ETC (Binghamton, NY)

Video Camera input, Sony Camera adaptor drifting sync, Richard Brewster modular Audio Synthesizer Video Control System, B+W Sony SEG, Jones four channel Voltage Control Colorizer/Mixer/Keyer

Bricks and drifting camera are keyed over white noise and black wipe, inverted positive and negative. An image-processed video is built up, elements and events, one process and then another. This basic material fact brought me to work with a basic building material - the brick.

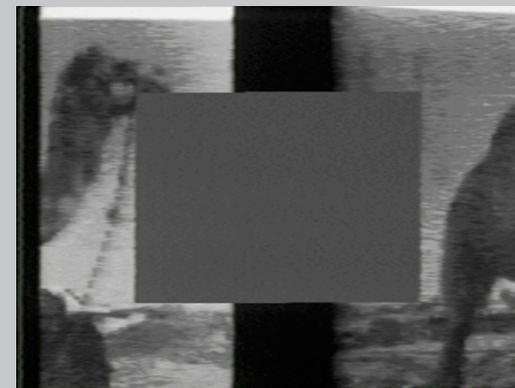


Locating Interface (Cup)

December 8, 1975, ETC (Binghamton, NY)

Video Camera Input, Rescan Feedback, B+W Sony SEG, Paik Abe six channel Colorizer

The object of a coffee cup becomes an image, with feedback the image is then doubled. The object takes on a hazy ethereal aura. The feedback image loses sync, its reference, and the video signal becomes untethered, free-flowing. There is an intrusion, a hand reaches for the cup, seemingly to confirm its objectness. Cues letting us know of the cup's volume in space appear to flatten, the cup surface transiting to chroma-luminance: the cup is a glow.

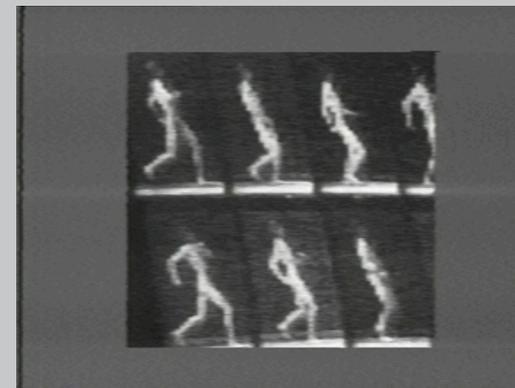


Memory Memory Memory

1983, ETC (Owego, NY)

Video Camera, Jones two-input digital video frame buffer, Richard Brewster modular Audio Synthesizer Video Control System

A series of white noise, oscillators and camera images are momentarily held still in memory by the Jones Frame buffer. They are then continuously re-written/updated live, or frozen following the high speed video oscillators roaming across the frame. No computer.



Niagara Edit (1/18/1985)

January 18, 1985, ETC (Owego, NY)

Video Camera input on Panner Motor, Harald Bode 9-Channel Light Sensor to Control Voltage Instrument, Richard Brewster modular Audio Synthesizer Video Control System, Jones two-input digital video frame buffer

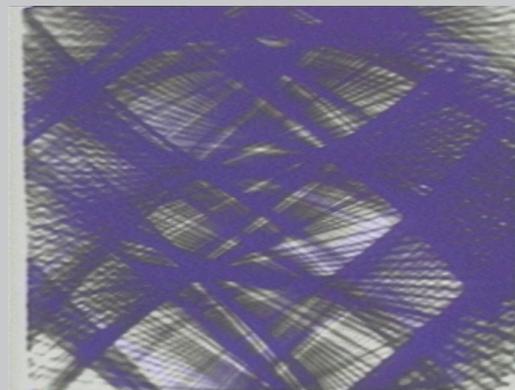
A tribute to the electricity generated by the Niagara Falls turbines which powered the video studio. A triptych of three tourist placemats featuring different views of Niagara Falls while a camera on a panner motor sweeps across the triptych. In this Jones Frame Buffer recording, the video camera is sent to the buffer as video and as the key clip, resulting in smears which animate the falls. Audio white noise, like the sound of water, momentarily emerges creating elusive linkages between image and sound. In the recording, light sensors control Frame Buffer and Audio Synthesizer parameters. In response to what I'm seeing, I manually adjust parameters.

**Oscillator Deflections with sound**

c. 1975, ETC (Binghamton, NY)

Paik Abe Raster Deflection System, Paik Abe six channel Colorizer, Tektronix industrial Oscillators

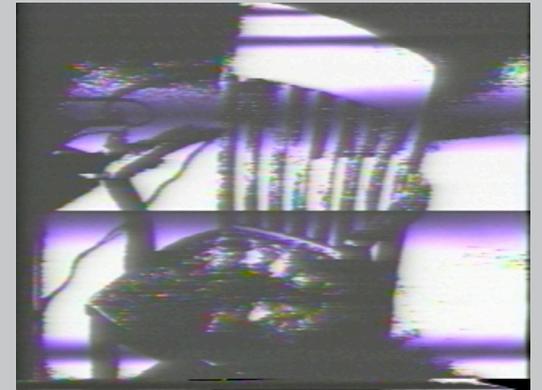
The foundation video image source is the empty raster filled and magnetically deflected by industrial high speed oscillators, warping and bending the image. The oscillators present an instability which translates into serendipitous shifts and changes. We both see and hear the oscillators as they change.

**Picture + - Changes**

1978, ETC (Binghamton, NY)

Video camera input, Richard Brewster Oscillators, Harald Bode 9-Channel Light Sensor to Control Voltage Instrument, Jones four channel Voltage Control Colorizer/Mixer/Keyer

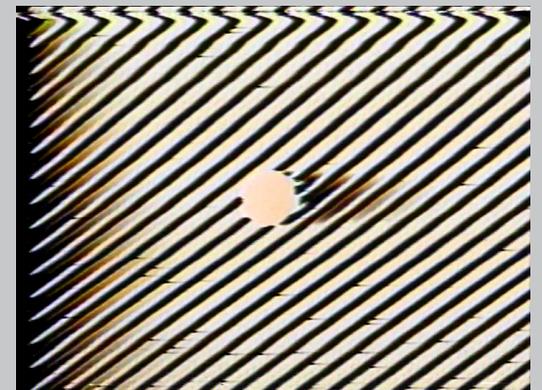
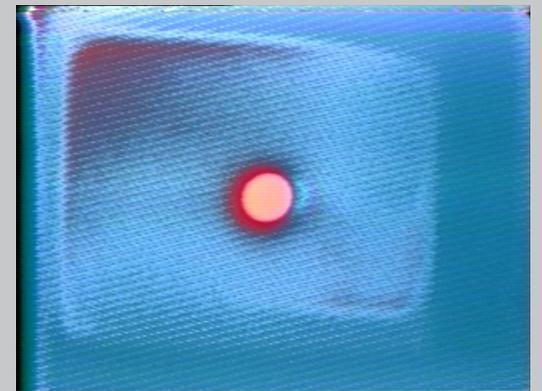
Electric chair. Chair and oscillator difference that is based on the varying image light intensities from broadcast television programming. Two oscillators, b&w camera, David Jones keyer and colorizer, light intensity to control voltage converter. You don't see the broadcast television program. You only see the electric chair controlled by it.

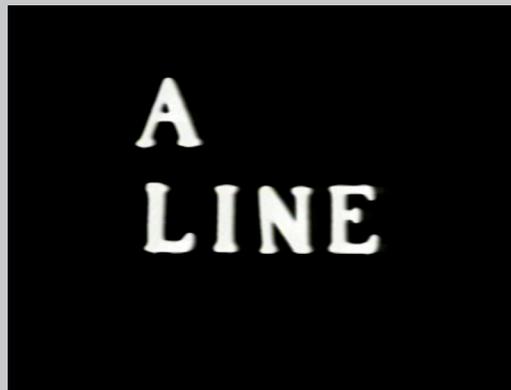
**Pieces (Nov. 15, 1975)**

November 15, 1975, ETC (Binghamton, NY)

Video Camera, Video camera monitor rescan, Paik Abe six channel Colorizer, Tektronix industrial Oscillators

A lens-cap is hung on the wall. A camera connected to a TV monitor is pointed at the lens cap. A second camera is pointed at the TV monitor. This second camera and high speed oscillators are fed into the Paik Abe Colorizer. The lens cap re-imaged glows with changing intensity and electronic abandon.



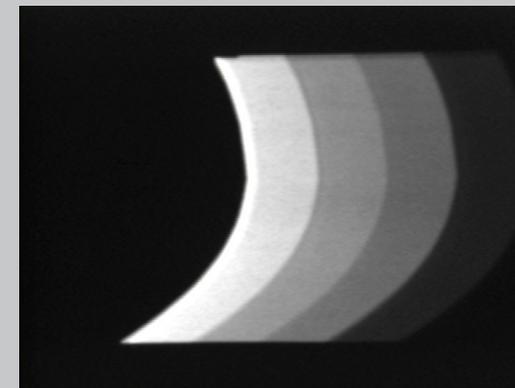
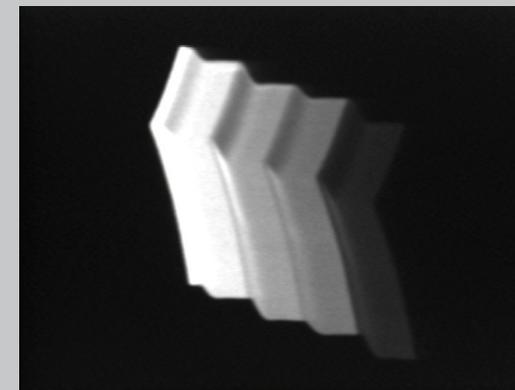


Point Line Field Frame

c. 1977, ETC (Binghamton, NY)

Two or four B&W video camera inputs, Jones four channel Video Sequencer

In what could be thought of as a primer learning book on video, "Point Line Field Frame, Field Frame", takes us through the paces of understanding video material structures. In the first section on a large felt letter board are the texts, 'A POINT', 'A LINE', 'A FIELD', 'A FRAME'. Four video cameras point at one each of the text sequence, the letter 'A' is in the same position on each camera. The four cameras are put into the four channels of the Jones Video Sequencer. Like a teacher's chalkboard pointer, we jump from one camera text to the next, the speed increases, and increases again until the words, POINT, LINE, FIELD, FRAME lose meaning and become movement. In the next section, camera-1 is pointed at black, camera-2 the word 'FIELD' atop the word 'FRAME', camera-3 only the word 'FRAME' camera-4 'FIELD'. Again we go through the paces, we learn the vocabulary. Next camera-2 with 'FIELD' atop 'FRAME' and camera-4 with the word 'FIELD' switch at a rate of 60 cycles, the rate of video, we now experience video phenomena.



Reds & Whites

1976, ETC (Binghamton, NY)

Video Camera Input, Don McArthur Spatial and Intensity Digitizer, Paik Abe six channel Colorizer

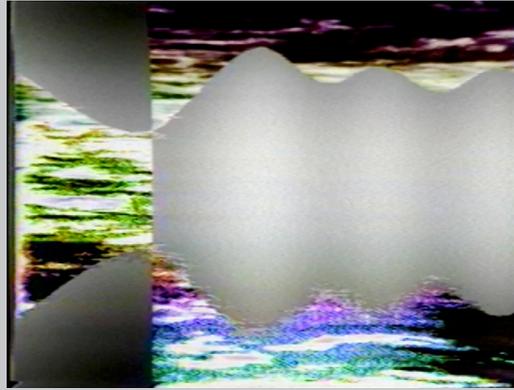
From my first digital recordings and my only recording using Donald McArthur's "Spatial and Intensity Digitizer". I was stunned by the luminosity digitalized - wonderful light. The color glow from the Paik Abe Colorizer furthers this discovery in luminosity.

Rutt Etra Videotapes 1-10

1977-1978, Media Study/Buffalo (Buffalo, NY)

Video Camera Input or Videotape, Rutt Etra Scan Processor

Five-hours of recordings made at Media Study/ Buffalo. I was living and studying in Buffalo, NY. In the years prior to these recordings, at ETC Binghamton, I had developed a vocabulary of approaches to realtime recording and video processing. I was still regularly recording at ETC. The ETC strategies are apparent in the recordings made with the Rutt Etra Scan Processor.

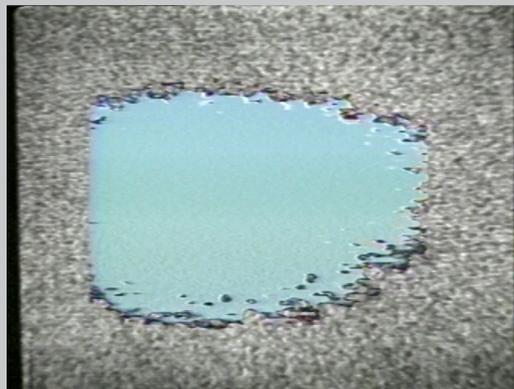
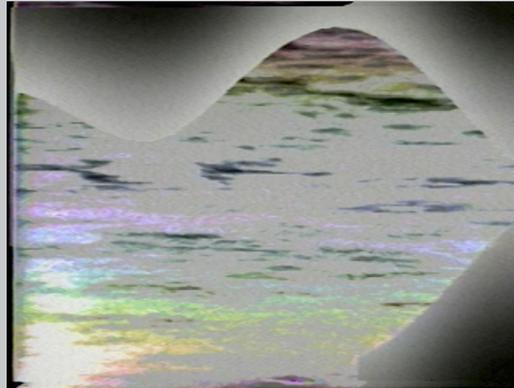


Site(s)

1980, ETC (Owego, NY)

Video Camera input, Camera Rescan + Feedback, B+W Sony SEG, Video sync generator chroma (3.58MHz subcarrier) out. Jones analog to digital with Elf 2 computer controlled Arithmetic Logic Unit (ALU), Digital to analog out

Site(s) is an unedited, single-take recording of the Susquehanna River as it runs through in Owego, NY. I set up the camera river shot which is digitized, its bits flipped with new logic assigned to grey levels and color. A second source is a sinusoidal video-waveform. These elements are sent into a SEG (Special Effects Generator) where I perform the image using wipes and luma keys. The SEG output is then picked up by a second camera feedback-rescan which is drifting horizontally out of sync. This is sent back into the SEG as a third input. With these elements in play I then performed them in real time.



Snow Key on Snow

February 12, 1979, ETC (Binghamton, NY)

Video Camera input of TV Broadcast Snow, Video camera monitor rescan, 1/2 inch videotape deck play/pause playback, Jones four channel Voltage Control Colorizer/Mixer/Keyer

Against a background soft-focus rescan of B&W TV Snow, a teal form defined by its hard edges enters and exits the edges of its frame. The form varies speed, stops and begins again; it drifts in fits and starts against the background. There is a tension in the illusion of depth between the form and the snow background.



Test Pattern Oscillator Drift / Sensor Interface (Dec. 21)

c. 1977, ETC (Binghamton, NY)

Video Camera input of TV calibration chart, Harald Bode 9-Channel Light Sensor to Control Voltage Instrument, Richard Brewster Oscillators, Jones four channel Voltage Control Colorizer/Mixer/Keyer

A TV calibration chart wildly drifts across the screen, its registration areas filled with the chaos of screaming oscillators. Light sensors on the screen send changes to the image and these changes are picked up by the sensors, feed back, imbuing the video flow with elasticity, flex and joy.

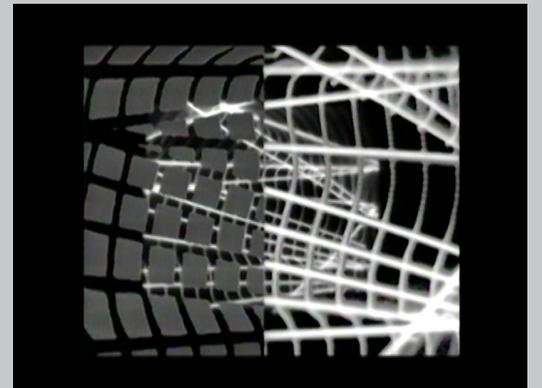
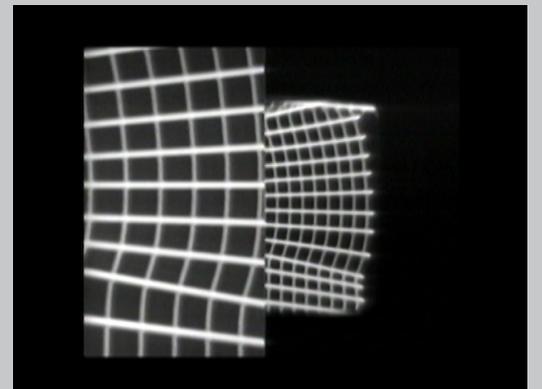


Vibratory Sweep

1978, ETC (Binghamton, NY)

Two video camera inputs, Test pattern, B+W Sony SEG, Paik Abe Raster Deflection System, Richard Brewster Video oscillator

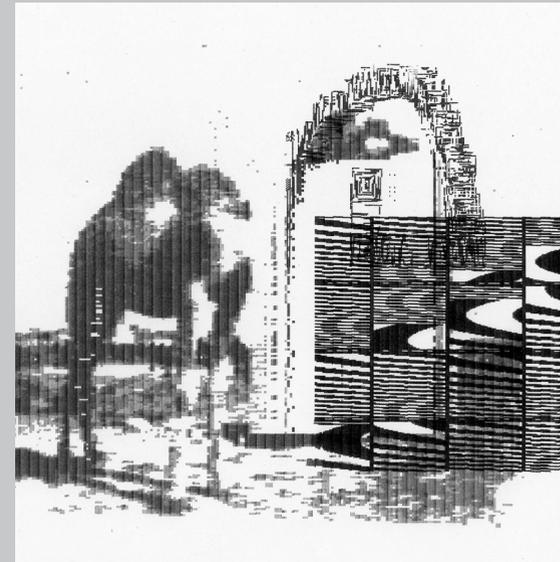
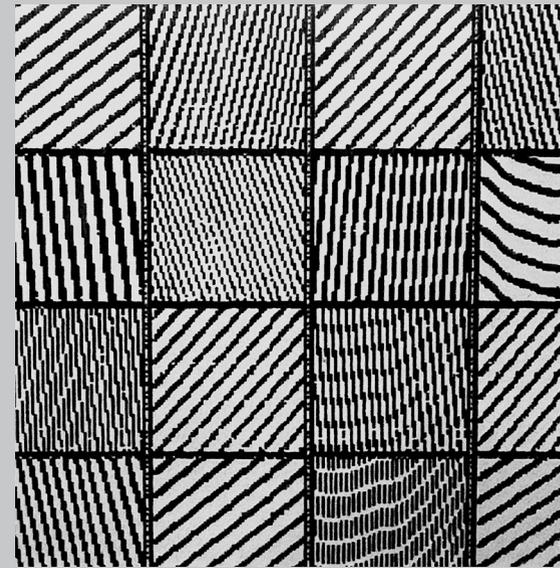
A hand made raster deflection unit was used, inspired by Nam June Paik's video synthesizer system. I also used a TV repair person's test signal grid (early digital). Two b+w video cameras, audio oscillator sweeping up and then down. More keying permutations. Video, oscillator, keying, graphic timing buzzes.



Video Locomotion
(man performing forward hand leap)
 1978, ETC (Binghamton, NY)

Two video camera inputs, drifting camera sync, Jones Voltage Control Keyer

Homage to Eadweard Muybridge. Muybridge photo grid put into a video system space. Movement is created by detuning the horizontal and vertical video synchronization (time base) signal of the video camera. Drift and horizontal doubling takes place. When the horizontal frequency doubles, the man doubles on top of himself. A para-cinema shutter discovered by combining luminance keying of the video and sync signal together with time base drifting. A basic video structure, sync and a basic video process, keying, together create a video based film-like shutter, creating a crude persistence of vision system. The small muscles in my fingers are changing the speed of the Muybridge photogrid movements. One postcard, two b&w cameras, one screwdriver for time base detuning, fingers and video keying.



Prints

Stripes_ Strobe16
 48 x 36"

These large format digital prints were made using the Creo Scitex EverSmart Pro scanner. The very high resolution scans of the 8.5 x 11 inch originals reveal the mark making of the dot matrix printer ribbon hammer hits. *Stripes_* is one of a series of oscillator grid images. The oscillator was captured using the software Strobe 16, which sequentially grabbed 16 moments of the oscillations and formatted these into a grid. This series was one of running a process, oscillators shaping oscillations, the sixteen moments, and undetermined final outcomes.

Camel with Window Memory Two
 48 x 36"

These large format digital prints were made using the Creo Scitex EverSmart Pro scanner. The very high resolution scans of the 8.5 x 11 inch originals reveal the mark making of the dot matrix printer ribbon hammer hits. The original images were made in 1984. The scanned original was made on a dot-matrix printer by manually overprinting three images one atop the other. The three images were digitized using the S100 bus Cromemco Z80 Computer with CAT 100 buffer card (frame grabber) and d+7a I/O card. The three images are a postcard of a camel with a man squatting beside it, an oscillator grid and a swirl. The camel postcard was digitally captured by a camera input to the Cat 100 frame grabber. The oscillator grid was captured using the software Strobe 16, which sequentially grabbed 16 moments of the oscillations and formatted these into a grid. The swirl was made by sending a white noise audio signal into the d+7a card (ADC/DAC). Using custom software and a tactile hardware controller (knobs & switches) both of which were written and built by Paul Davis, David Jones and Ralph Hocking, I used two knobs (X&Y) on the controller to draw the white noise swirl.



Video Artist Peer Bode, in a career spanning over five decades, has created an extensive body of work that experiments with electronic media events, active perception systems, and culture. A graduate of Binghamton University's Cinema Department, Bode studied with Larry Gottheim, Nicholas Ray, Ken Jacobs and Peter Kubelka, and later with Woody and Steina Vasulka, Paul Sharits, Tony Conrad and Hollis Frampton at SUNY Buffalo's Media Study Program.

From 1974-1987, Bode worked at the Experimental Television Center (ETC), which was established in 1969 by his lifelong mentor and friend Ralph Hocking. Bode made his foundational early works with the Paik-Abe Synthesizer and Jones Colorizer at ETC, and later used the Rutt-Etra Synthesizer at Media Study Buffalo. Working together with video engineer David Jones at ETC, Bode built and

created extensive recordings with a digital video prototype instrument, which became a significant tool within his oeuvre. This real time, analog/digital prototype became the Jones FB-1 Buffer, used by artists in numerous video studios.

Bode's work has been widely exhibited nationally and internationally at venues including: MoMA, Anthology Film Archives, the Whitney Biennial, the European Media Art Festival (Germany), Impakt Film and Video Art Festival (the Netherlands), and Viper Festival (Switzerland). Bode headed the Video Arts Program at the School of Art and Design, NYSCC at Alfred University, where he introduced and co-founded the Institute for Electronic Arts (IEA). Bode is Professor of Art, Emeritus at the School of Art and Design, NYSCC at Alfred University, Alfred, NY.

Bode's video work is distributed by the Video Data Bank, School of the Art Institute, Chicago, IL.

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Tara Merenda Nelson and Nilson Carroll, curators

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Catalog designed by Nilson Carroll

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Image credits

Front cover: stills from *Rutt Etra 1-10*, Peer Bode, 1977-78

Back cover: still from *Pieces (Nov. 15, 1975)*, Peer Bode, 1975

Inside covers: still from *Pieces (Nov. 15, 1975)*, Peer Bode, 1975

Opposite: Peer Bode, courtesy of the artist

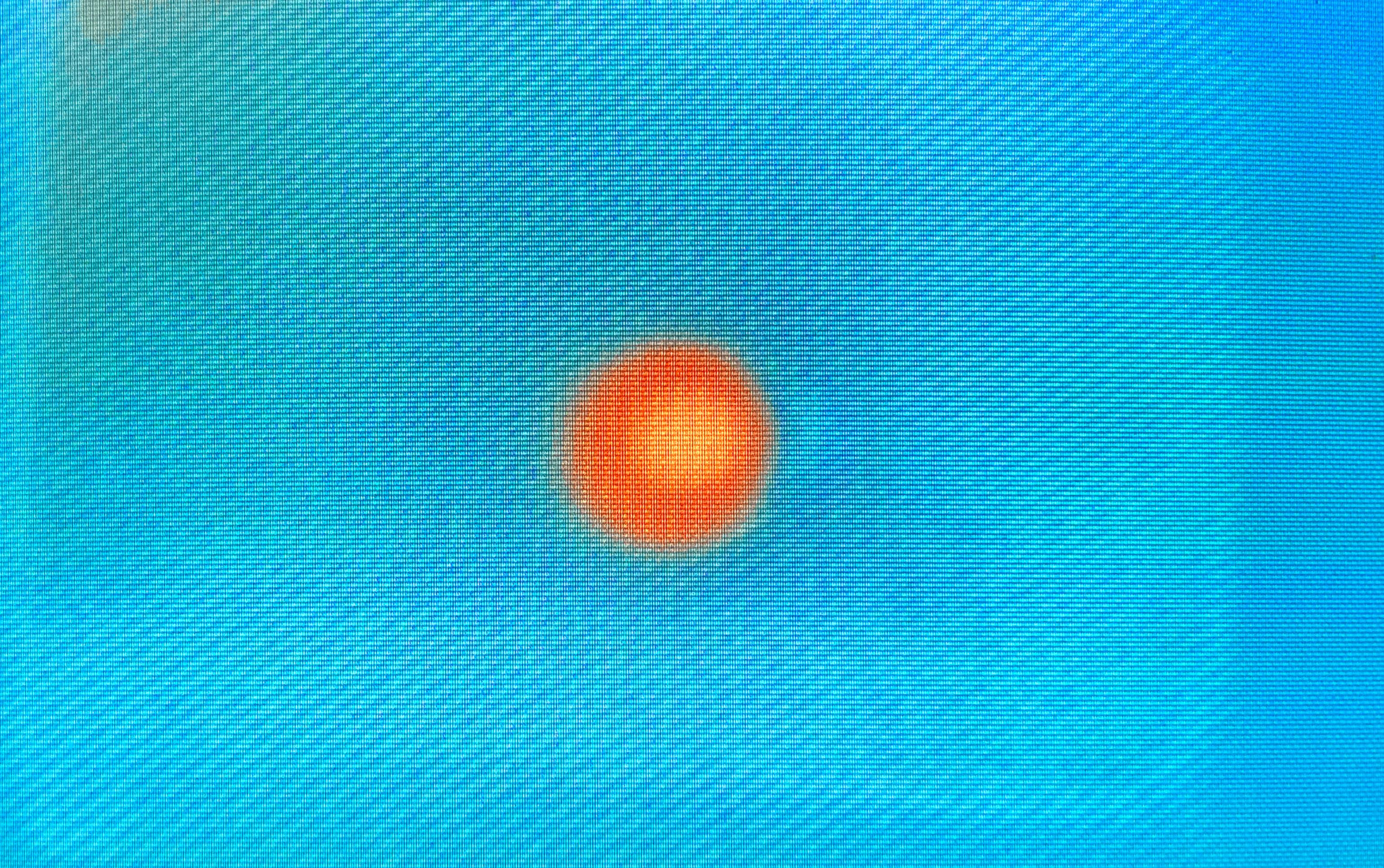
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