

program notes  
Burton Beerman

**THE DANCER**  
video

The Dancer was realized in the mid-1980s using an analog camera and edited using analog editing hardware. Little artwork was then being created outside of high end and expensive video facilities, such as television studios. We were using Amiga computers at the time because they were affordable and oozed potential. This work was the first work in which we used the new Amiga genlock, a device that allowed us record and overlay images. Inherent in the Amiga genlock was that it shifted one of the images then shifted it back when the genlock was removed. Also inherent in these early processes was the border around screen. Amiga eventually offered overscan, which brought the image to the ends of the screen and removed the border. Many of the colors used in Amiga video at the time were unstable and tended to bleed at the bottom of the image or vibrate and as the image moved in the video the computer couldn't keep up with the movement, producing color traces (an effect that I love to this day, even if it was a malfunction of the hardware. There are other Amiga effects that are difficult to duplicate today, such as the realtime algorithm that left color traces of a moving object, such as a dancer). Audio, much earlier, also grew from analog roots with all of its imperfect artifacts. The Dancer is a very early work in the history of the technology but I continue to have fondness for it. It received several prizes such as in a competition sponsored by the University of Missouri at Kansas City and featured in festivals, Dance on Camera Festival, New York and Europe. We are now working on the sequel to this work, The Dancer Revisited, which will exist only in digital media, from the camera shots, to the processing, to the editing to the performance.

She dances  
    With beauty and grace  
With the wind to lift her  
    For indeed  
She is beautiful to watch and see  
    But do we notice  
Blinded by her grace  
    The splendor of her soul.