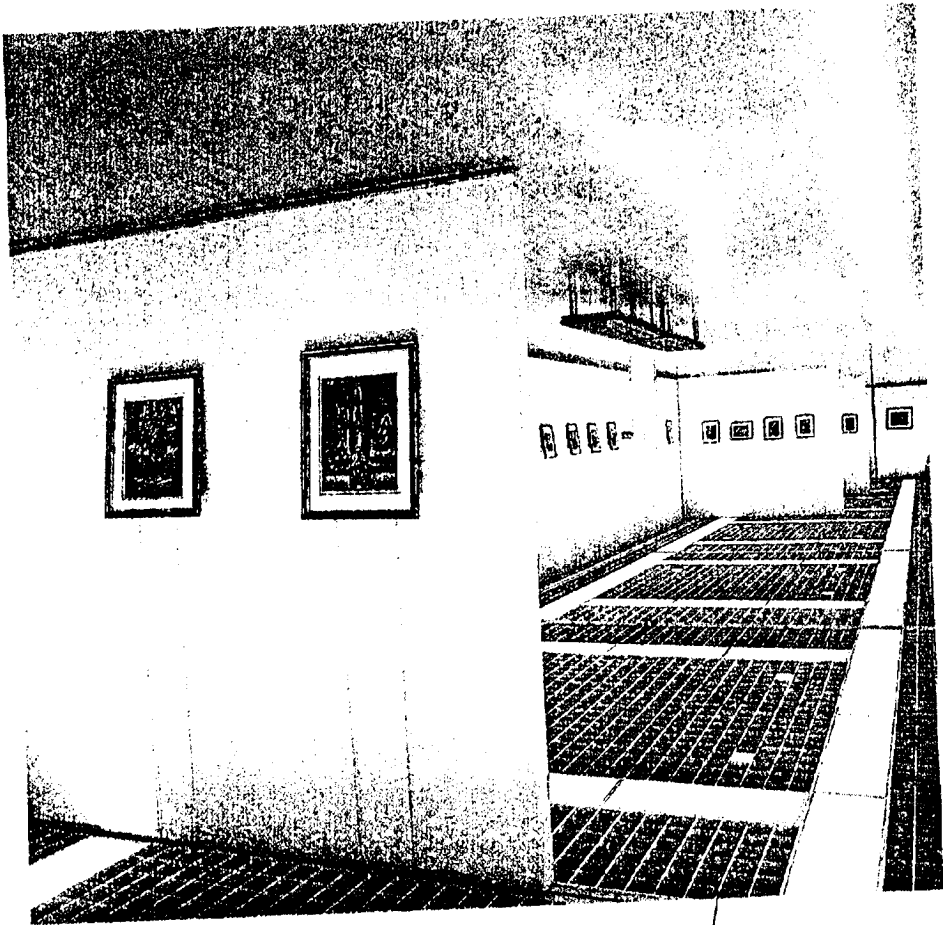


展示室の壁

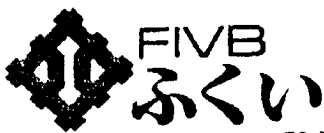


(展示室の壁) 一十一号室

Ceiling
with thin panel grid

第3展示室





FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

FAX TO: +1-505-473-0614

Send 4 pages include this page

July 14, 1995

Dear Mr. Woody VASULKA
Mr. Bruce Hamilton

(I am afraid my poor English makes you trouble)

● About the space for installation:

The space I can arrange for the "Table III" is

3.8m high x 6.75m wide x 12m deep

We believe this space is the best space for your work, after our meeting.
Please, see enclosed rough layout sheet.

• Please, make a rough illustration about setting position of "Table III"
on our sheet, and send it me by FAX.

• About the Walls, ceiling and floor:

The colour of the walls of the museum is light gray. It is a mat type.
Should absolutely we covered the wall with some gray (or black) cloth?
(We can not paint them)

The ceiling is not a flat panel, it is covered with thin panel grid.
(There is the space above the thin panel grid to real ceiling of the
room) See attached sheet.

We think we can not cover this, Because there is the exit of air
conditioning.

The colour of the floor is gray. It is a reflecting type.

We think it need to cover with dark carpet as you mentioned in your
Technical Note. Can you agree that we sheet the dark carpet only on
4x4m active space (or about 5x5m)?

Please, let me know your opinion about this soon.

I am very happy if you suggest the way to save the money to solve
this reflecting problem.

TO: 00115054730614 FROM: FUKUI AV CENTER 20 5033 95-07-14-16:27 P01

FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

13
July 16, 1995

FAX TO: +1-505-473-0614

Send 2 pages include this pageDear Mr. Woody VASULKA
Mr. Bruce Hamilton

(I am afraid my poor English makes you trouble)

● Here is the our budget proposal again for "Brotherhood, Table III",
after having your kindest proposal in your last FAX.We change some about travel (cut the coming persons) and Mr. Hamilton's
fee by your warm proposal. We should appreciate for your big patience.I put the under line about changing part.We are very happy, if you finally agree this after comparing previous
one.

		(on yen, 1\$=90yen)
1) The basic fee for the artist:		900,000yen
(the equipment rental and the artist fee and per diem)		
2) The shipping of equipment:		
Brno (Czech) - Fukui (Japan) (\$2,100)		190,000yen
Fukui (Japan) - Santa Fe (USA) (estimate)		200,000yen ?
3) <u>2 persons</u> round trip:		
Santa Fe/Albuquerque (US) - Fukui (Japan)		
(estimate)		<u>400,000yen ?</u>
4) <u>2 persons</u> domestic round travel:		
Kansai airport - Fukui (Japan) 14,380yen × <u>2 persons</u>		<u>28,760yen</u>
5) Hotel expenses and daily allowance:		
13,100yen × staying days in Fukui (10 days maximum) × <u>2 persons</u>		<u>262,000yen (Max)</u>
*I reserve rooms costs 7,400yen (inc breakfast) a day for 1 person. It is normal class room, and other guests use this.		
6) Assistant fee (Bruce Hamilton):		
<u>22,500yen</u> × working days for installation (5 days maximum)		<u>112,500yen (Max)</u>
7) Administrative expenses:		22,500yen
	Estimate in total	<u>2,115,760yen</u>

<<continue to next page>>

FROM: FUKUI AV CENTER 20 5033 95-07-13-22:05 P01

TO: 00115054730614

I am afraid that If I misunderstand your last FAX letter about budget. I appreciate you very much at heart, if you can accept our budget proposal(again), by your kindest patience.
If you have some question and opinion about this, please let me know.

●About shipping:

I worry about our action for Czech to have temporary importation from Czech. There is no asking for us about this importation prblem in your last FAX. About shipping, May I fully depend on your side except paying ? We are very happy, if the prpblem is really solved by settling the budget for shipping. But, If there is still problem, please let me know soon.

●About Air port:

Please, land on Kansai International Airport(KIX) !
It is new International Airport in east Japan, and nearest by Fukui.

●About money for air ticket:

We try to send money for air ticket soon possible.

●About the space for installation and others:

I want to discuss you in tomorrow's FAX.

Once again, thank you very much for you kindest cooperation.

Best regards.

Stuff:(Mr.) Kunio Noda

The 6th Fukui International Video Biennale
Office:Fukui Media City Forum
TEL:+81-776-20-5030 FAX:+81-776-20-5033

FAX FROM THE VASULKAS

TO: _____
DATE: _____
PAGES: _____

J. Chalupova
Brno

July 9, 95

Draha Pani,

Tak zaciname "the ball rolling". Nasi Jap-friends konecne schalili svuj vlastni budget a ujistuji nas ze existuji skutečne peníze. Madam, vy jste na zacatku te dlouhe cesty. Jiste se setkate s urcitou davkou potizi. Dejte nam vedet, jak se vam podari zacit s Emery v Praze a jak vam muzeme pomoci v pripade komplikaci.

Hlavne musime comunikovat.

Pozdrav od Bruse,

Vasulka

July 5, 1995

FAX TO: +1-505-473-0614

Send 2 pages include this page

Dear Mr. Woody VASULKA
Mr. Bruce Hamilton

(I am afraid my poor English makes you trouble)
Thank you very much for your kindest help by your FAX dated 29th June
and 2nd July from Mr. Bruce Hamilton.

● This is our Budget proposal for Brotherhood, Table III:
(on yen, 1\$=90yen)

- | | |
|--|-----------------|
| 1) The basic fee for the artist:
(the equipment rental and the artist fee
and per diem) | 900,000yen |
| 2) The shipping of equipment:
Brno(czech) - Fukui(Japan) (\$2,100) | 190,000yen |
| Fukui(Japan) - Santa Fe(USA) (estimate) | 200,000yen ? |
| 3) 3 persons round trip(Inc Bruce Hamilton):
Santa Fe/Albuquerque(US) - Fukui(Japan)
(estimate) [^] | 600,000yen ? |
| *I am very happy if you buy inexpensive
air ticket in USA. (it is smaller than in Japan)
I am very happy too, if you agree paying about
ticket in Fukui as your receipt.
If you need pre-paying, please let me know. | |
| 4) 3 persons domestic round travel(Inc Bruce Hamilton):
Kansai airport - Fukui(Japan) 14,380yen×3 persons | 43,140yen |
| 5) Hotel expenses and daily allowance:
13,100yen×staying days in Fukui(10days maximum)×3 persons
(Inc Bruce Hamilton) | 393,000yen(Max) |
| *I reserve rooms costs 7,400yen(inc breakfast) a day
for 1 person. It is normal class room, and other
guests use this. | |
| 6) Assistant fee(Bruce Hamilton):
10,000yen×working days for installation(5days maximum) | 50,000yen(Max) |
| 7) Administrative expenses: | 22,500yen |

Estimate in total 2,398,640yen

<<continue to next page>>

TO:00115054730614 FROM:FUKUI AV CENTER 20 5033 95-07-06-00:04 P01

I am very sorry this budget is not enough.
I am afraid that it is not polite for your art career with world wide fame. As you know, this time our money condition is not enough.
I appreciate you very much at heart, if you can accept our budget proposal, by your kindest patience.
If you have some question and opinion about this, please let me know.

●About shipping:

My poor English understand that there is a problem about our "profesional assistance" for temporary importation from Czech.
You mean Ms. Chalupova(FaVU) help us about this problem ?
Please, suggest our concrete action to clear this shipping problem soon.
Thank you.

●About equipment:

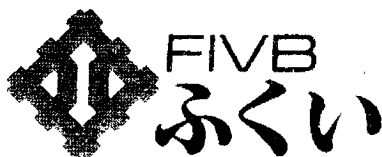
I have question about the equipment(video projector and LD player) we have to get in Japan. I worry about the difference of VAC.
As you know, in Japan we have equipment for 100VAC. (but, your system work on 110VAC) Please, let me know about your profesional opinion about this problem soon. Sorry for my poor knowledge.

Once again, thank you very much for you kindest cooperation.

Best regards.

Stuff:(Mr.) Kunio Noda

The 6th Fukui International Video Biennale
Office:Fukui Media City Forum
TEL:+81-776-20-5030 FAX:+81-776-20-5033



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

FAX TO: +1 776-473-0614

Send 1 pages include this page

June 10, 1995

Dear Mr. Woody VASULKA

(I am afraid my poor English makes you trouble)
Thank you so much for the FAX from Mr. Hamilton dated June 8.

● I am happy you are kindly open for lecture and conversation.
When the plan is fixed, I let you know about it.

● I really ^P appreciate for your helpful suport about shipping.
I almost agree for your palan shipping by Emery.
I think this way really help our office work.

But, there is one question.

I am afraid it is not polite for you.

Is there any suport from Brno (office of the exhisibition) for your shipping back to Santa Fe? I am very happy that this kind of suport makes our shipping costs small with kind cooperation of Brno office. please, let me know your honest opinion about this possibility.

Please, understand my poor money condition in this Biennale.
I have to try any way I can. Thank you for your much patience.

● Please, let me know real cost for shipping before do real shipping.

● Please, ship directly to the Museum (the place of our Biennale).
The address of the Museum is as follow.

Mr. Hisanori GOGOTA
Fukui Prefectural Museum of Fine Arts
3-16-1 Bunkyo,
Fukui City, 910
JAPAN

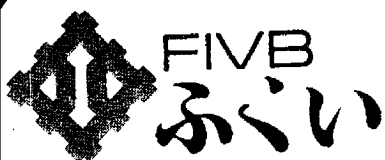
TEL: + 81-776-25-0451 FAX: + 81-776-25-0452

Once again, I am very sorry that I bother you with not artistic problem of money, inspite of your strong help.

Best regards.

The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
Staff: (Mr.) Kunio Noda
TEL: + 81-776-20-5030 FAX: + 81-776-20-5033

FROM: FUKUI e FAX: 0776-20-5033 TEL: 0776-20-5030 TO: 00015004730614



FUKUI INTERNATIONAL VIDEO BIENNALE
Office: Fukui Media City Forum
FUKUI AUDIO VISUAL CENTER
1-13-6, Tawara, Fukui City 910, Japan
TEL 0776-20-5030 FAX 0776-20-5033

FAX TO: +1-505-473-0614

Send 1 pages include this page

July 8, 1995

Dear Mr. Woody VASULKA

(I am afraid my poor English makes you trouble)
Thank you very much for your sending FAX.
But, there are lack of lines and deformed lines by FAX machine trouble.
Very sorry to trouble you, but please send same FAX letter agin.
(You don't have to send pages from Mr. Hamilton. It is clear sending)
Thank you.

Best regards.

Stuff: (Mr.) Kunio Noda

The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
TEL. + 81-776-20-5030 FAX: + 81-776-20-5033

FROM: FUKUI AUDIO VISUAL CENTER 20 5033

TO: 00115054730614

THE VASULKAS

DANÍ CHALPOVÉ

Sunday, July 2, 1995

FAXED
TIME

The 6th Fukui International Video Biennale
Fukui Media City Forum

To: Tetsuro Hatano
Ichiro Shinagawa
Kunio Noda

Dear Mr. Noda,

This letter is to keep you informed of changes which occurred as the result of my letter of June 29, 1995. Emery Worldwide informed me that there will be a customs clearance charge of about \$100 - \$150 in addition to the freight charges. This brings the estimate for shipping from Brno to Fukui to around \$2,100.

At this point we feel we need your professional assistance to provide the appropriate paperwork necessary for the temporary importation of *The Brotherhood - Table III* for the Biennale. Our contact in Brno, Czech Republic is not in the position to provide the temporary import bond. They will provide documentation concerning the contents of the shipment.

We are concerned that we have less than a month now to arrange all the transportation, both ours and that of *The Brotherhood*. We need to have an idea of the budget you have allocated to this as soon as possible.

If you have any questions please contact us immediately.

Sincerely,



Bruce Hamilton

FAX FROM THE VASULKAS

TO: _____

DATE: _____

PAGES: _____

The 6th Fukui International Video Biennale
Fukui Media City Forum
att.: Mr. Kunio Noda

Dear Mr. Noda,

I have a 35mm slide in color to send you. I suspect you want it fast. I shall send it DHL tomorrow morning unless you stop me by fax in favor of Air Mail.

Sincerely

Woody

In Santa Fe, July 2, 1995

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505•471•7181 FAX 505•473•0614

THE VASULKAS

Thursday, June 29, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

To: Tetsuro Hatano
Ichiro Shinagawa
Kunio Noda

Dear Mr. Noda,

We are including the details concerning the shipment of the *Brotherhood - Table III* to Fukui.

Emery Worldwide will be responsible for the door to door service including pickup, shipping, customs clearance and delivery of crates to Fukui. Our contact at Emery is listed below:

Emery - Kim Hayes in Kansas City, MO 800.323.4685 ext 6043

FAX 913.469.9160

Brno > Fukui door to door \$1,958.10 3-4 business days

Prague agent is Gebrueber Weiss 42.2.3343329

Ms. Chalupova, of the FaVU, Polytechnic University in Brno, Czech Republic will be responsible for the preparation of the export papers of the shipment. The crates will need to be picked up in time for air transport from Prague on Wednesday or Friday. The school's address and phone are:

FaVU VUT Brno

phone/fax: 42.5.4321.1448

Kvetna 34


602 00, Brno

Czech Republic

Fukui Media City Forum will be responsible for the collect charges of the shipment which will be due on delivery. We will notify you of the actual charges as soon as the shipment is on its way. In any case the shipping charges should not exceed \$1,958.10.

If you have any questions please contact us immediately.

Sincerely,



Bruce Hamilton

cc: Kim Hayes

cc: Ms. Chalupova



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

15

June 10, 1995

FAX TO: +1-505-473-0614

Send 1 pages include this page

Dear Mr. Woody VASULKA

(I am afraid my poor English makes you trouble)
Thank you very much for your FAX dated June 13.
Very sorry for my late answer.

● I understand very well about your situation of money.
And I naturally agree for your request to clarify about budget.
About budget, I makes it clear in my next FAX before long.
(I have to get the Video Projector and LD player in JAPAN, to save the costs.)
I want to pay on Yen.
Sorry for making you wait.

● About DHL:
Our DHL account number is 1 6 8 3 8 4 5.
Collect sending is OK for me.
But, I am very thankful if you pay from Administrative Expenses in your Preliminary Budget list. Of course, in this case, I can pay Administrative Expenses (250 \$) as your request.
But, basically my paying is done. When you are in Fukui.
I am afraid that I misunderstand about your Administrative Expenses.

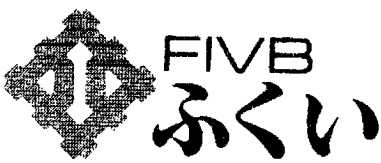
9 Fastest reaching is most important.
About sending, I am OK as you like.

Best regards.

Staff: (Mr.) Kunio Noda

The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
TEL: +81-776-20-5030 FAX: +81-776-20-5033

TO: 00115054730614 FROM: FUKUI MEDIA CITY FORUM FAX: 0776-20-5033



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

FAX TO: +1-505-473-0614

Send 1 pages include this page

June 28, 1995

Dear Mr. Woody VASULKA

(I am afraid my poor English makes you trouble)

● Very sorry for my long silence. (My office is terribly busy now !)

I can send FAX about budget tomorrow.

(Our office can almost pay for your work as you want.)

Thank you for your patience.

(I know we have to ship the material soon!)

● Please, send your portrait photo as soon as possible.

Mega, pogi film, print, BW, or color, any type is OK.

Very sorry for this simplest FAX.

Once again, thank you very much for you kindest cooperation.

Best regards.

Stuff: (Mr.) Kunio Noda

The 6th Fukui International Video Biennale

Office: Fukui Media City Forum

TEL: + 81-776-20-5030 FAX: + 81-776-20-5033

FROM: FUKUI AV CENTER 20 5033 95-06-29-00:13 P01

TO: 00215054730614

To: FIVB
att: Kunio Noda

June 15

Dear Mr. Noda,

Here are some color negatives and some color Xeroxes as reference prints for all purpose use, including the catalog. I give, you of course, the authorization to use any of them as you find proper, I may just suggest the "red" picture for the catalog. But it is up to you design team to make the choice.

Additionally you will find some computer generated images in both forms, as thermal prints (dye transfer method Pictura 310 machine made by Fargo, Inc.), and in the electronic form as compressed _____.ZIP files in DOS format on the floppies. The pictures are made as _____.TGA images and you can use them as they are (horizontally elongated), or you may resize them in any reasonable proportion you need. They are directly related to the lecture I am to present at the festival and I would like to encourage you to use them freely and in any context you choose.

Please, subtract the DHL cost from our administrative budget.

Thanks

W

Contents:

10 Floppies, 8 Thermal prints, 5 frames of 35mm slide negatives, 3 reference color Xeroxes, Cover letter.

All items are for promotional purpose only (catalog material) and have commercial value.

F.A.E. J.F.K. INTERNATIONAL DEPARTMENT

BOSTON • DALLAS/FT WORTH • HOUSTON • LOS ANGELES • ORLANDO • WASHINGTON D.C. • ST. LOUIS • NEW YORK

NORTH HANGAR ROAD, BUILDING #75
ROOM #227, JFK INTERNATIONAL AIRPORT
JAMAICA, NY 11430FAX: 718.244.0352
TEL: 718.244.0381DATE: June 14th, 1995

REFERENCE NO: _____

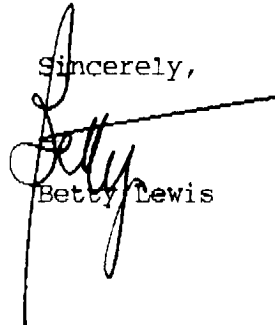
FAX TRANSMITTAL FORMTO: THE VASULKASATTN: Bruce HamiltonFAX #: 1-505-757 6603FROM: Betty LewisTOTAL NUMBER OF PAGES: 2 (INCLUDING COVER SHEET)SUBJECT/RE: Media Art Installation - Brno

Dear Bruce:

As per your fax of May 11th regarding shipment from Brno to Fukui, Japan, attached is copy of estimate received from Hasenkamp covering shipping by air. I am still awaiting a quote and news as to the possibility of shipping by ocean and I will pass this on to you when received. In the meantime, you can review the attached.

With best regards,

Sincerely,


Betty Lewis

BL/tbm

F I V B
Fukui

June 13

Dear Mr Noda,

I understand very well your concern about money. You probably know, you are not alone. We have been experiencing severe shortages of money for art purposes all over, and in the US the situation is even more critical than elsewhere. In fact, next year we are planing to move to Europe, where the situation is still a bit better than here.

But I regret to disappoint you about a possible help from the Czechs. My installations are kept there for convenience and economy, since my installations are mostly shown in Europe. They are stored at the school where I am a Guest Professor. It is an art school with no money to spare.

Maybe now is the time to look at the whole budget available for our show and see if some arrangements could be made as far as bringing perhaps some of the equipment aboard the plane instead of being shipped from Santa Fe or perhaps some other arrangements that we could explore. As you know, we have not so far had any reaction to our proposed budget and would appreciate to have some clarity in this to avoid any misunderstanding.

I am preparing a package of material for the catalog and hope to have it sent shortly. Do you have DHL or FedEx shipping account number or should we take care of the shipping costs?

Sincerely yours,

Woody

THE VASULKAS

F I V B
Fukui

June 13

Dear Mr Noda,

I understand very well your concern about money. You probably know, you are not alone. We have been experiencing severe shortages of money for art purposes all over, and in the US the situation is even more critical than elsewhere. In fact, next year we are planing to move to Europe, where the situation is still a bit better than here.

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I am preparing a package of material for the catalog and hope to have it sent shortly. Do you have DHL or FedEx shipping account number or should we take care of the shipping costs?

Sincerely yours,

Woody

THE VASULKAS

Thursday, June 8, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

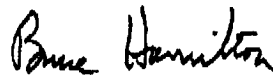
To: Tetsuro Hatano
Ichiro Shinagawa
Kunio Noda

Dear Mr. Noda,

Woody would be happy to have a conversation with Mr. Asada after his lecture. He would like to have 1.5 - 2 hours for the lecture if possible. Woody is flexible so this can be changed if needed. Woody wants me to tell you that he is open to other engagements which might be related to the Biennale or other events.

We have been in contact with our shipping company (Emery) and it seems it would be much easier and better if the shipment from Brno, Czech Republic could be sent with the shipping charges Collect. It means you would have to pay for the shipping when the crates arrive in Fukui. We would prefer this arrangement and hope it is possible. In this case, you would not have to send us any funds for the shipping from the Czech Republic.

Sincerely,



Bruce Hamilton

PS Thank you for sending me copies of the faxes in Woody's absence. You no longer need to do it as he is home.

THE VASULKAS

The 6th Fukui International Video Biennale
Fukui Media City Forum
att.: Mr. Kunio Noda

Dear Mr. Noda,

I hope everything is going easy and well back there in Fukui. We are both back from Europe now and I will stay for a while in Santa Fe, so our communication should be smooth and quick.

I think there should be no problem to deliver a lecture on my latest topic titled "Mishap in the Lobby", where I discuss problems and rules of the newly acquired digital Space. The lecture is relatively simple and structured visually and I have already tried it on my audiences. The material is in video NTSC format and I will have my Hi8 Camcorder with me. We can discuss the ways to arrange everything in a good time, since I will arrive in Fukui at least two days ahead to prepare the installation.

Now I have a few general questions. As we are saying in the shipping info letter, we have no problem in arranging the shipping and travel from our end, providing you can send us some funds ahead. You certainly have a good experience in Fukui-to-the-World travel and shipping arrangements, but you may appreciate some help in the customs jungle of the Czech Republic.

And finally, I also want to know more about the publicity photos (not for catalog). Does that mean you want a face? In color or B/W?

Sincerely

Woody

In Santa Fe, June 5, 1995

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505•471•7181 FAX 505•473•0614

THE VASULKAS

24 **Pages in this Fax**

Sunday, May 21, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

To: Tetsuro Hatano
Ichiro Shinagawa
Kunio Noda

Gentlemen,

As Woody will not be returning to Santa Fe until June 6, he has asked me to take care of all matters concerning his participation in Fukui International Video Biennale. I have completed your Entry Form with consultation with Woody and Steina. Woody appreciates the invitation for Steina to accompany him to Fukui. As the installation is complex, he would like to bring me to Fukui to assist him in the installation of this piece as I am familiar with the process.

1) Woody would like to be able to select the photos personally when he returns June 6. I have not included any photographs in this information packet. Please let me know if he may send the photos when he returns.

2) The budget which is included is only an estimate. We do not have an accurate quote from our shipping company concerning the freight charges to and from Fukui.

If possible, Woody would like the installation placed in Room #1. It needs to be separated from other installations by means of sound proof walls since there are periods of loud sound.

We have included more information and articles on the Brotherhood, Table III. If you need help regarding any of this please let me know.

As both the Vasulkas' will be in Europe until early June could you please send me copies of any Faxes send the their machine? My fax and phone number is 505.757.6603.

Please let me know if you do not receive all the pages of this long fax.

Sincerely yours,



Bruce Hamilton

THE 6TH FUKUI INTERNATIONAL VIDEO BIENNALE

ENTRY FORM FOR MEDIA INSTALLATION SECTION

Note: Please fill in the form in typewritten or block letters using English.

Name: (Mr./Mrs./Ms.) Woody Vasulka

Year of birth : 20 January 1937

Address : Route 6, Box 100

Santa Fe, New Mexico

87501, USA

TEL : 505.471.7181

FAX : 505.473.0614

Title of Work (Original): Brotherhood - Table III

Title of Work (English) : Brotherhood - Table III

In the Year: 1994

- Video Format U-matic (Lo-band) U-matic (High)
 VHS S-VHS Beta ED Beta
 8mm Video Hi8 Others Pioneer LD-V8000
- System NTSC PAL SECAM Laserdisc
- Color Black & White
- Sound Mono (Ch1 Ch2)
- Stereo Hi-Fi silent
- Language used for dialogue in work, if any: English

※ Please return the completed form not later than June 1st, 1995 by FAX(Facsimile).

※ After FAX, Please send it by express transportation.

※ Please be sure to enclose your photo.

※ Please be sure to enclose the photo or drawing of your work, for your page in a catalog.

※ Please send the additional information, if you think it help us to understand your work.

THE VASULKAS

Monday, June 5, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

To: Tetsuro Hatano
Ichiro Shinagawa
Kunio Noda

Gentlemen,

The Brotherhood - Table III is contained in 5 shipping crates. At the present time 3 crates are in Brno, Czech Republic and the remaining two (Laser Player and LCD video projector) are here in Santa Fe. The projected shipping cost from Santa Fe to Fukui (door to door) is \$398. The projected shipping cost from Brno to Fukui (door to door) is \$1,958. This amount needs to be prepaid in the Czech Republic before shipping. We would be happy to take care of all the shipping to and from Fukui plus our roundtrip air fares but in order to do so we would need an advance which could come close to \$10,000. On the other hand you may prefer to provide the plane tickets and cover all shipping costs. We should probably in any case deal with the shipping from the Czech Republic because of language and custom requirements. The shipping company in Prague is Gebrueber Weiss at 42.2.3343329. We hope you would be able to receive these shipment in early July just in case we have problems with customs or shipping.

BROTHERHOOD TABLE III (Crates #1 - #5)

Brno, Czech Republic

	Name	Kind	Ht	Wide	Long/Deep
#1	Table	Metal	64 cm	95 cm	110 cm
#2	Rack	Fiberglass	106 cm	62 cm	74 cm
#3	Screens	Cardboard	124 cm	124 cm	18 cm

The total weight is approximately 270 Kg.

Santa Fe

#4	Projectors	Carbon	52 cm	36 cm	78 cm 24 Kg
#5	Laserplayers	Fiberglass	30 cm	55 cm	62 cm 25 Kg

The total weight of this shipment is approximately 49 Kg.



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

505 757 6603

FAX TO: +1-505-473-0614

Send 1 pages include this page

May 29, 1995

Mr. Woody VASULKA
Route #6, Box 100
Sante Fe NM 87501
U.S.A
TEL: +1-505-471-7181
FAX: +1-505-473-0614

Copy to B. Hamilton

Dear Mr. Woody VASULKA

(I am afraid my poor English makes you trouble)

I am very happy to write to you.

I can get your Entory Form (description of "TABLE III"), through Mr. Bruce Hamilton. Now, our office stuff consider about it.

So, May I ask you to make a lecture at the opening day of our Biennale ?
*Aug 6th 14:00~16:00 (not fixed)

Please, speak to the audience about the progress of your work or about your work "The Brotherhood - Table III", Or about something you prefer with slide or Video.

We planed that, In this lecture there is the person (critic) who mediate between you and the audience.

I am very happy, by this lecture, not only the specialist but also common people understand the philosophy of your art.

Please, give us your kindest cooperation.

I am very happy, If you let me know about your acceptance about lecture or question by FAX soon.

*I am very sorry to trouble you, but Please send us the some photos of "Table III" for publicity (not for catalog) soon.

Best regards.

The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
Stuff: (Mr.) Kunio Noda
TEL: +81-776-20-5030
FAX: +81-776-20-5033

P.S. Tomas Ruller participated in our 4th Biennale.

TO: J. CHALUPOVÁ

2. STRÁNKY

HELLO PANTI,

TADY TO MÁME. BRUCE ZARÍDIL
TRANSPORT PŘES US FIRMU (EMERY).
KONTAKT V PRAZE PŘES MR. WEISS
TELEFON 02 334 3329. NUTNOST
PŘEDPLACENÍ. MÁ TO BÝT ODE
DVEŘÍ KE DVEŘÍM. PROSÍM VÁS
DOHODNĚTE CELNÍ ZÁLEŽITOSTI.

ŠIKY

MY SE TADY UYMASNAŽÍME UYKAZIT
Z DAPONCŮ MEDAICE TY JENY



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

April 25, 1995

Mr. Woody VASULKA
Route #6, Box 100
Sante Fe NM 87501
U.S.A
TEL:+1-505-471-7181
FAX:+1-505-473-0614

Dear. Mr. Woody VASULKA

I am very happy to write to you as Chairman of the Fukui Media City Forum, a central organization for execution of the 6th Fukui International Video Biennale(FIVB), and to convey, on behalf of all its members, my deep appreciation to you for your kind acceptance of our invitation to Mediainstallation section of FIVB. It is a great pleasure for me to make an official request to you for participation and cooperation in this video festival as invitation artist in accordance with the consensus of the FIVB Planning Committee with Mr. Tetsuro Hatano as its Chairman.

Fukui City had the pleasure of holding the "Fukui International Video Biennale" five times in the past, beginning with its first in 1985 in cooperation with various governmental, industrial and academic circles as well as our many citizens. These five festivals, all of which ended in great success, drew the participation of many people from inside and outside Japan with resultant significant cultural exchange among them, receiving such a sensational reaction from the world that our city has attracted great attention as a mecca for video art in Japan.

We are now preparing for holding the 6th FIVB during a 7 days period from August 6 to August 13 with the Fukui Prefectural Museum of Fine Arts as its main site. We are proud that this video art festival is the only one of its kind to be officially held in Japan on a biannual basis under the support of the self-governing bodies such as Fukui City, as well as the Japan Society of Image Arts and Sciences representing Japanese academic bodies.

(1) "Media Installation" Section

Selected work: "The Brotherhood Table Three" by Mr. Woody VASULKA

A. Please return the completed ENTRY FORM FOR INSTALLATION SECTION to the FIVB office, given on the last page, by FAX(Facsimile) not later than 1st of June, 1995. After FAX, Please send them by express transportation.

* Please be sure to enclose photos of the artists for catalog.

* Please be sure to enclose photos of the tape works for catalog.

※ The expenses to be borne by FIVB for each installation work are as follows: (Note that the payment will be based on yen.)

* Traveling expense: 551,000 yen × 2 (you and Mrs. Steina) .

* Domestic traveling expense: 16,360 yen × 2 (you and Mrs. Steina) .
This is based on actual costs required for round-trip transportation between Kansai International Airport and Fukui.

* Hotel expense and daily allowance: 13,100 yen × 2 (you and Mrs. Steina) × staying days in fukui, 8 days at maximum.

* Expenses necessary for exhibition of each installation work, including those for purchase of materials, rental of video equipment and transportation of these materials and equipment to Japan and back: 500,000 yen .

* Recompence for the artist: 100,000 yen .

With regard to the expenses necessary for exhibition of each installation work, we should make some more discussion through close contact with each other with the above amount of money used as a rule-of-thumb guide because the prices of materials and equipment that can be procured locally in your area, estimation of costs for transportation of these materials and other similar matters must be clarified by further study in a specific manner. We would therefore appreciate it if we could have some more information about the installation work aside from detailed entry in the Entry Form.

It is possible to make an advance payment of the money for the artist's round-trip transportation to Japan, but it should be noted that the remitted money may be taxed. So, please contact the FIVB Office for consultation about the payment method and time.

P.S. Our deepest apology for the delay in our inviting you to participate in the festival due to our delated commencement of preparations for it. We are sorry to ask you too much, but please help us to proceed with the preparations smoothly by sending back various documents including the entry forms by their respective deadlines to the following address:

Office:Fukui Media City Forum
Fukui Audio Visual Center,
1-13-6, Tawara, Fukui City 910,
JAPAN

TEL:81 + 776-20-5030 FAX:81 + 776-20-5033

The person in charge: (Mr.) Kunio Noda

* Please, contact us by FAX letter using simple English.



FUKUI INTERNATIONAL VIDEO BIENNALE

Office:Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

U R G E N T !

FAX TO:+1-505-473-0614

Send 17 pages include this page

May 6, 1995

Mr. Woody VASULKA
Route # 6, Box 100
Sante Fe NM 87501
U. S. A
TEL:+1-505-471-7181
FAX:+1-505-473-0614

Dear Mr. Woody VASULKA

(I am afraid my poor English makes you trouble)
I am very happy to write to you again.
This is 2nd letter for you to invite you to our video festival in
Japan.

In this summer(from Aug 6 to Aug 13), We have "The 6th Fukui
International Video Biennale" focusing on Regeneration of Video Arts.
So, We ask you to exhibit your work "The Brotherhood Table Three".
Please give us your kind cooperation.

Please receive our FAX letters as follow.
Very sorry for too many pages.

I am very happy, If you let me know about your acceptance by FAX.

Best regards.

The 6th Fukui International Video Biennale
Office:Fukui Media City Forum
Stuff:(Mr.) Kunio Noda
TEL: + 81-776-20-5030
FAX: + 81-776-20-5033

P. S. Thank you very much for your participation in 2nd Biennale.
P. S. If you have some question, Please send us FAX letter in simple
English.



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

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Dear. Mr. Woody VASULKA

April 25, 1995

Page 2

It is also important to note that this festival has been planned and programmed by a committee organized with Mr. Tetsuro Hatano as its Chairman and Japanese famous artists and critics as its members, who have full responsibility for its planning and programming. This planning committee has long discussed the 6th FIVB and fixed its theme as "VIDEO - ITS MATURITY AND REGENERATION", we are planning the "6th Fukui International Video Biennale" so that it will present the regeneration of video toward the next century with programs which feature attempts to achieve this generation and which as a matter of course should be radical. On the basis of this theme, the FIVB Planning Committee recommended your work "The Brotherhood Table Three" for Mediainstallation section at the festival.

According to the recommendation by the FIVB Planning Committee, I, as the Chairman of the Fukui Media City Forum, would like to ask you to assume the position as invitation artist on the conditions and terms described on separate sheets attached to this letter. Thank you very much in advance for your kind cooperation and support to make the festival possible.

Yours sincerely,

Tetsuro Hatano



Chairman,
FIVB Planning Committee

Ichiro Shinagawa



Chairman,
Fukui Media City Forum

THE 6TH FUKUI INTERNATIONAL VIDEO BIENNALE
PROGRAM DESCRIPTION

1. THEME

VIDEO - ITS MATURITY AND REGENERATION

2. PURPOSE

In 1970, Japan entered the age of "Video". During a quarter of a century since then, Japan has seen video spread widely with great strides, penetrating into various aspects of its people's lives. At the same time, video has found its way into the field of art and culture. In this field, video has been utilized so actively that it has grown from a mere means for expression into forming its own field of expression, allowing it to constitute one form of art and making it regarded as one particular culture. Now, however, video is about to leave its youth, and attain its maturity. Video has ended its age of growth with new media appearing one after another. Then, how will the culture formed by video develop from now on. The art of video or the culture of video is now undergoing unprecedented transition. In this transition, will video come to an end or grow further for regeneration toward the 21st century. Needless to say, we will involve ourselves in the regeneration of video, because we have already seen signs of the regeneration of video. However, these signs are those driving us to review from its root the situation of video up to date.

Under these circumstances, we are planning the "6th Fukui International Video Biennale" so that it will present the regeneration of video toward the next century with programs which feature attempts to achieve this generation and which as a matter of course should be radical. The video tape showing program featuring "DOCART" and the interactive exhibition outside the museum are expected to serve as one of the indicators for such radicalism.

3. SPONSORSHIP

Fukui Media City Forum

4. COOPERATION

Fukui City

Japan Society of Image Arts and Sciences

Fukui Prefectural Art Museum

5. PERIOD

Seven days, from Sunday, August 6, 1995 to Sunday, August 13, 1995

6. PLACE

Fukui Prefectural Museum of Fine Arts (3-16-1 Bunkyo, Fukui City)
Operating hours: 10 am to 5 pm (to 8 pm on Fridays), and closed on
Mondays

7. ADMISSION CHARGES

Adults and College Students : ¥800 (¥600 for advance purchase)
Students from high school down: ¥500 (¥400 for advance purchase)

8. PLANNING COMMITTEE

Chairman : Tetsuro Hatano (Professor, Tokyo University of
Formative Arts/Video Critic)
Assistant Chairman : Shinsei Manabe (Professor, Nihon University/
Vice President, Japan Society of Image Arts and
Sciences)
Members : Kazuo Amano (Assistant curator, O Art Museum)
: Shinsuke Ina (Assistant professor, Kyoto Seika
University/Video artist)
: Kumiko Kushiyama (Instructor, Musashino
University of Fine Arts/Video artist)
: Yoshitomo Morioka (Assistant professor, Tokyo
Institute of Polytechnic)

9. OFFICE

Office of Fukui Media City Forum
c/o Fukui Audio Visual Center (Fukui City Board of Education)
13-6, Tawara 1-chome, Fukui 910
Tel: +81-776-20-5030 Fax: +81-776-20-5033

10. PROGRAM LINEUP

- 1) Video Tape Showing
Presentation of video tape works classified by themes
- 2) Media Installation
Presentation of installation works produced using electronic
media
- 3) Work shop
Providing experience of creating works of media art
- 4) Media performance
Presentation of performance work produced using electronic
media
- 5) Lecture/Symposium

<DESCRIPTION OF PROGRAM>

1. Video tape showing

- a. Presentation of video tape works selected according to the Biennale's theme "Video - Its Maturity and Regeneration" by the following commissioners (yet to be finally appointed) :

Angela Haardt (Oberhausen/International Kurzfilmtage)
Jorge Glusberg (CAYC/Argentina)
Micky Kwella, Bea Wolfling (VideoFest/Berlin)
OBARA ART CENTER (Sarajevo)
and others who are actively involved in the world's first
line of video art

for the following two feature programs:

- 1) Feature program "Radical Challenge"
To present the regeneration of video toward the next century
with programs featuring attempts to achieve it.
 - 2) Feature program "DOCART"
To spotlight documentary works, which have characterized the
recent situation of video art, as "DOCART".
- b. Feature program "Jon Alpert "
To present works produced by Jon Alpert who is known worldwide for
his vivid documentary works created with a video camera, putting
its mobility to use.
- c. Feature program "To CD-ROM"
To present CD-ROM based artistic video works produced by the
following artists both from Japan and overseas (yet to be finally
selected), reflecting the current situation of video undergoing
regeneration:

Media Matic (Amsterdam)
ZKM (Germany)
Yoichiro Kawaguchi (Japan)
ICC Artists' database (Japan)
Students selected for their excellent works (Japan)
Others

2. Media installation

Presentation of installation works produced by the following artists both from Japan and overseas (yet to be finally selected) using electronic media for exhibition not only inside the museum, but also outside the museum such as in commercial and public facilities to develop the exhibition as a project of public art using electronic media.

For exhibition inside the museum

- Woody Vasulka (U.S.A.)
- Toshio Iwai (Japan)
- Kiyo Kusano & Ryuichi Sakazaki (Japan)
- Noriko Umamo (who was the winner of the highest award in the 3rd Fukui International Youth Media Art Festival's Installation Section)

For exhibition outside the museum as public art

- Kosugi + Ando (Japan)
- Mio Shirai (Japan)

3. Work shop

To provide experience of creating video works under the direction of a unique artist to be specially invited as an instructor for this work shop program, allowing the participants to acquire liberal experience of art, which cannot be obtained just by appreciation such works.

- 1) Work shop intended for junior/senior students to provide them with experience of producing media art work in groups.

Instructor: Itaru Kato (Video artist)

Place: Fukui Prefectural Museum of Fine Arts

- 2) Work shop intended for school teachers as instructors in video art production.

Instructor: IKIF (Video artist)

Place: Fukui Prefectural Museum of Fine Arts

4. Media performance

To present a performance produced by MEIWA DENKI (art unit) using electronic media. This is being scheduled for the opening of the Biennale. This art unit is known for its unique performances of creative art produced incorporating skillfully the image of Japanese small and medium sized enterprises which are currently not doing well

in business.

Date: Sunday, August 6, 1995

Place: Fukui Prefectural Museum of Fine Arts

5. Lecture/symposium

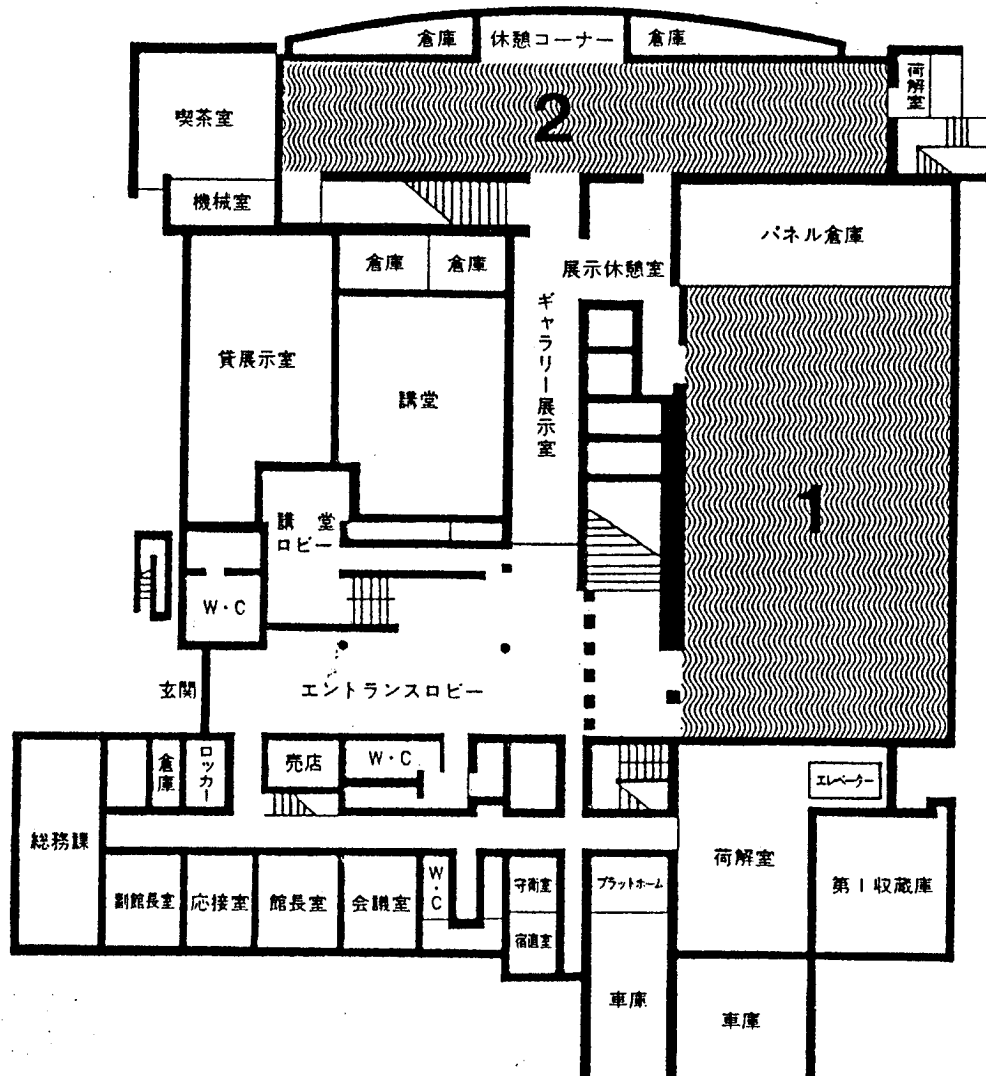
• Lecture

Now under consideration

• Symposium

Planned for discussion by Planning Committee members, artists and others with the following themes:

- Work shop of media art
- DOCART
- Public art



- ◆ Please note that two exhibit rooms in the Prefectural Museum of Fine Arts indicated as 1 and 2 in the above drawing will be provided for eight video installation works to be presented at the festival. The dimensions of these two rooms are as follows:

1. W56 × D94 × H12 (ft)
W17 × D28 × H3.6 (m)
 2. W22 × D125 × H12.5 (ft)
W 7 × D 38 × H 3.8 (m)
- [W: width, D: depth, H: height]

- ◆ In presenting your installation work, please check the above room dimensions with reference to the enclosed catalogue of the museum. (See page 4 for Exhibit Room 1 and page 5 for Exhibit Room 2.)
- ◆ The ceiling can be used to hang or install, for example, a video projector.
- ◆ The rooms can be shielded from light.

- Brief biographical introduction for presentation in the catalog (about 60 words)

Woody Vasulka was born in Brno, Czechoslovakia where he studied metal technologies and hydraulic mechanics at the School of Industrial Engineering. Later, at the Academy of Performing Arts (Faculty of Film and Television) in Prague, he began to direct and produce short films. He emigrated to the United States in 1965, living in New York City, where he worked as a freelance film editor and experimented with electronic sounds and stroboscopic lights. In 1974, he became a faculty member of the Center for Media Study at State University of New York, Buffalo, and he began investigations into computer, constructing "The Image Articulator", a real-time digital video tool.

With his wife Steina, he founded The Kitchen, a New York City Media Theater. Woody has participated in major video shows worldwide, given lectures, published articles, composed music and made numerous video tapes. He is a Guggenheim Fellow, and the recipient of other grants and awards including the American Film Institute's Maya Deren Award in 1992.

In 1980 he moved Santa Fe, New Mexico, where he is continuing his investigations into " digital space ". Since 1993 he is also a visiting professor at the of Faculty of Fine Arts of the Technical University in Brno.

- About 150 or less words, please provide a brief explanation of your work for presentation in the catalog.

Brotherhood explores a conflict between matter and its representation within a more historical frame: the link between male violence and technology. While this subject is overt in the choice of the sculptural frame material that forms the armature within and upon which the media action unfolds (Case and Rack Assembly Bomb Navigational Surplus from Los Alamos National Laboratories), it is also present as embedded content: phallic pneumatic pistons that control the revelation of circuitry designs related to nuclear weapons fabrication, sounds of industrial process as ritual sacrifice, radio transmissions of friendly fire death verifications in warfare, and silent explosions in animated space as targets for virtual projectiles. All of these references intersect to form a larger revelation of the male idea of the machine's destructive potential and reveal the underlying archetypal psyche without overt horror or celebration. It is an evocation of an invisible intention as if this rack were a power object around which hovers the ghosts of its generative mentalities.

In this installation the relationship to the viewer only hints at the current fashion of interactivity. The audience is not readily invited to control the action like a video game and therefore enact a preconceived ritual of pseudo-interactivity. The environments remain autonomous with only a potential for perturbation by an intruder into their drama and therefore assert a specific kind of interaction: these are autonomous worlds that define their closure through their emergent language, forcing the spectator to swim in the intrinsic cultural code of the machine.

THE VASULKAS

WOODY VASULKA

Selected Recent Installations:

Artifacts

"Steirischer Herbst," Graz, Austria, 1989.

"Shatten Projectionen," Oberhausen, Germany, 1992.

Art of Memory

Museum of Contemporary Art, Helsinki, Finland, 1992.

Denver Art Museum, Denver, CO, 1992.

The Theater of Hybrid Automata

Ars Electronica, Linz, Austria, 1990.

"Immagine elettronica," Ferrara, Italy, 1991.

"Artices 2," St. Denis, Paris, France, 1992.

Exhibitions:

Pioneers of Electronic Art, curated with Steina a large exhibition of early electronic tools and instruments for *Ars Electronica*, Linz, Austria, 1992. Concurrent publication of laserdisc Interactive book and catalogue.

Artifacts, The Commission, Art of Memory, exhibited at The National Gallery of Iceland, Reykjavik, 1993.

Lectures and Professorships:

"Brainscomb Distinguished Artist in Residence," Folsom Library -- Rensselaer, Troy, NY, 1991.

"Digital Environment," Carnegie-Mellon, Pittsburgh PA, 1992.

"NY Underground of the '60s," Rock Cafe Media Club, Prague, Czech Republic, 1992.

Technical Museum, Prague, Czech Republic, 1992.

Polytechnic Institute, Brno, Czech Republic, 1992.

Kunstmuseum, Berne, Switzerland, 1992.

Hochschule Der Kunst, Berlin, Germany 1992.

Guest Professor, Institute for New Media -- Stadelschule, Frankfurt, Germany, 1992.

Guest Professor, Faculty of Art, Polytechnic Institute, Brno, Czech Republic, 1993.

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505-471-7101 FAX 505-473-0614

Brotherhood

a series of interactive constructions
by Woody Vasulka

A Statement:

The *Brotherhood* is a summary of media concepts presenting a specific domain of ideological and personal concerns. While the central theme of the *Brotherhood* revolves around the dilemma of *male* identity, it could be understood as arising from the general compulsion of mankind to re-organize Nature itself. This process is of course destructive to the natural order and leads to conditions of polarization and antagonism in various social and philosophical strata. It presents the *male* once again in the context of warfare as an expected and integral part of human evolution, in the construction and abandonment of human utopia, in perilous values of male sexuality. This work does not argue for a reformist agenda or a strategy of defence. It stands sympathetically on the side of the *male* but it cannot resist an ironic glance at his clearly self-destructive destiny.

While avoiding a single discipline, genre or style, the work tends to track clusters of systemic expressive primitives - those which seem human-like yet reside within the machine.

The frustration at describing the modes of various media participation found in *Brotherhood* lies in a generic failure to interpret concepts like human or machine "intelligence." While certain electro-mechanical systems can contain a *volume* of cultural property, their usefulness or value can only be judged against the exclusive domain in modelling of certain human behaviors or in acquisition of procedural rituals. For example: *Table IV* possesses the faculty of performing physical letter writing under the control of a human voice via microphone, digital voice recognition and plotter system, thus emulating this rather complex human activity. In the past, the term *intelligence* would have been freely applied to the similar machine state. Burdened with too much meaning, it is being replaced by more somber terminologies such as *simple behavioral patterns* or the more fashionable *emergent properties of complex dynamical systems*.

But the *Brotherhood* is after all an abstract piece and does not lend itself to correct analyses. If art should participate in this context, the authentic technological extensions and constraints will clearly impose themselves on the work. As of yet this is the most complex work I have attempted with requisite knowledge of various crafts: electronics, optics, engineering and computer programming.

The Tables (General Description):

Project *Brotherhood* is a complex assembly of six smaller arrangements acting in a mutually coordinated manner as a series of Tables.

The *Tables* are quadratic cage arrangements placed horizontally on metal table legs. Each Table contains instruments, able to produce, compose and display varied acoustic and visual structures. Additionally these clusters of technology exhibit a certain volume of behavior through digital programs or in reaction to a set of sensors associated with each *Table*.

Table III (Functional Description):

Table III holds two picture delivery arrangements: the first is a specialized slide projector while the other is a video projector. Each of these systems is associated with a family of images that occupy a specific projection environment: the stills are confined to a small six screen layout while the moving images occupy an extended projection environment. Both kinds of projections share the identical pathway of a six-way beam splitter with the images distributed along six axes of cubical vectors to the six screens. During the still image sequence, the projection is intercepted by smaller screen/frames defining its own projection environment out of the general space. These small frames fold, freeing the projection path for the moving image sequence. This extended projection environment is defined by an arrangement of six projection screens, four standing on the floor plus one suspended from the ceiling. The character of the screen material lets the images appear on both sides, extending the installation's observation mode from the inner core to the outside. There the installation becomes an object with a multitude of interrelated images. The installation has additional functional elements of sound and interactivity. These provide a mode for determining the observer's presence and a certain level of participation.

Excerpt from a discussion between Woody Vasulka and David Dunn

WV: I've incorporated vast amounts of military equipment into this piece. If you read the label on this table it's called: "Case and Rack Assembly Bomb Navigational Control." It's crazy that these things come to my house so I took this and incorporated it into my targeting system because this is what it really is. It was designed to navigate bombs so I'm using it to navigate my pictorial corridors which are basically trajectories of invisible projectiles.

DD: So that's an overt connection to this idea of *Brotherhood* and the machinery of war.

WV: I don't hesitate to speak about it because while I have always been intellectually opposed to it, in fact I've surrounded myself with these war machines and have adopted them. In fact the RPT robotic head in *The Theater of Hybrid Automata* is made from a celestial navigation unit that navigated the bombers for the Strategic Air Command. When I brought it to Europe and showed it to one of my colleagues in Brno, he looked at it and said: "now I know what you are doing because I was an adviser to the Egyptian military about missile navigation systems." He not only recognized the Brotherhood but became a "brother" of the Brotherhood.

DD: So, in your mind, this is becoming explicit as content. For years you have been working with surplus from Los Alamos but it was media related as appropriated materials for your studio.

WV: Now its become very naked as the content itself.

DD: It's certainly upfront in terms of this surplus material being the detritus of that culture of war. Artists here have been raiding the Los Alamos scrap yards in order to make these metaphoric expressions as a kind of critique of the nexus of science and military cultures. But what you are doing is taking very specific cast-off materials and, rather than refashioning them into a sculptural expression, resuscitating the structural intentions of these devices as a kind of pure articulation of their generative ideology.

WV: It has exactly the same purpose, to amplify the mind of its creator: the male idea of the machine's destructive power. This thing, a vestigial bombing rack, carries the inspiration with it. When I saw it for the first time, I knew exactly that this was a piece of that soul. I didn't even know what it was until I read it later but I understood it intuitively. When I opened the box, there was a table with four legs and these racks which I later read were part of these bombing computers. I envisioned these guys sitting in the jungle, just before they went to Cambodia, programming these computers. They were probably dressed in fatigues, drinking beer, punching the code into computers mounted on these racks. So I'm trying to replicate exactly the spirit contained within this piece of metal. It is probably subconscious but very authentic: these were the machines for automatic bombing so that no one had to have the consciousness or responsibility of inflicting death. These codes are hidden to the general art strategies unless one descends to this level of intimacy where you recognize by strange instinct the role of these objects. I think it transfers subconsciously to the mind of the observer. It is this third level of involvement that really interests me rather than the obvious one.

The Electronic Theaters of Woody Vasulka

David Dunn

While the work of the Vasulkas has long been a seminal influence upon video art, they have maintained an aloofness to the fashions that have recently compelled that genre. Perhaps because their work began within the cultural climate of the 1960s, it has consistently investigated electronic technology and media as a cultural environment that, for good or bad, not only carries with it a new visual ontology but more essentially a potential for perceptual exploration. All of their work is in some way connected to a fundamental agenda: to interrogate the intrinsic properties of the machine as cultural code and the latent or overt perceptual changes that emerge.

As the retrospective of early video art and technology that they curated amply demonstrated (*Eigenwelt der Apparatewelt*, Ars Electronica 1992), the co-emergence of video art and solid-state electronics during the late 1960s represented a unique historical window: the artist and engineer were inseparable, participating in a collaborative dialogue from which the systemic identities of the machine and art product met in an unprecedented mutuality of form and function. In retrospect it has become evident that this opportunity for artistic influence of technological innovation occupied a very narrow slice of time. Within less than a decade, commercial forces had displaced the artist/engineer with the mainstream cultural agenda, redirecting artistic innovation towards satiating the needs of the popular film and broadcast industries. This situation has only become more acute as the structure of media tools has moved into a predominantly digital domain. Technical innovation is now synonymous with commercially motivated improvement in the production

of mostly cliched and traditional image making while the innovative artist unsuccessfully plots ways to influence the design of its digital code.

It is this shift from primary to secondary levels of artistic participation in the design of media tools that now concerns Woody Vasulka. Is aesthetic research of the kind that occupied him for over two decades still possible or even relevant? In many ways the current installations are an attempt to address this question and more specifically to explore it in the context of both the contemporary and recent historical arenas of the machine as cultural code. In his earlier work Woody could explore the electronic reconstruction of archaic perception with a naive enthusiasm reinforced by the immediate cultural context: the belief in the expansion of human perception through a technological stratagem. In his current work a deeper set of references emerge. The didactic purity of machine as generative source is displaced by the machine as an environment of problematic semiotic codes that intrinsically project a self-critique into their sensory enfolding.

In the two installations to be exhibited, a radical philosophical issue forms the ideological structure that houses a set of often contradictory references. In *The Theater of Hybrid Automata* the core issue is that of physical being in the light of its virtual representation. Neither in a Platonic world of Ideal Form where sensation floats free of matter, pure signification written in numeric code without body, nor in an Aristotelian ground where language only projects and reflects its desires upon an imperfect universe, the robot eye navigates a purgatory of numerical coordinates to sustain an environment of control systems: a tautology of self-reference vaguely aware of the intruding spectator. Rather than an exposition of an electronic theater, it is a dream of an electronic theater that

parodies the dark side of a cybernetically-controlled environment. With the eerie efficiency of a high-tech office building after the workers have left, it rotates through its automatic behaviors, devoid of human presence yet awaiting the birth of an unknown form of dramatic action as absolution.

The *Brotherhood* further explores this conflict between matter and its representation within an historical frame: the link between male violence and technology. While this subject is overt in the choice of the sculptural frame material that forms the armature within and upon which the media action unfolds (*Case and Rack Assembly Bomb Navigational Surplus* from Los Alamos National Laboratories), it is also present as embedded content: phallic pneumatic pistons that control the revelation of circuitry designs related to nuclear weapons fabrication, sounds of industrial process as ritual sacrifice, radio transmissions of "friendly fire" death verifications in warfare, and silent explosions in animated space as targets for virtual projectiles. All of these references intersect to form a larger revelation of the male idea of the machine's destructive potential and reveal the underlying archetypal psyche without overt horror or celebration. It is an evocation of an invisible intention as if this rack was a power object around which hovers the ghosts of its generative mentalities.

In both of these installations, the role of the viewer only hints at the current fashion of interactivity. The audience is not readily invited to control the action like a video game and therefore enact a preconceived ritual of pseudo-interactivity. These environments remain autonomous with only a potential for perturbation by an intruder into their drama and therefore assert a specific kind of interaction: these are autonomous worlds that define their closure through

their emergent language, forcing the spectator to swim in the intrinsic cultural code of the machine.

Other Information Required for Office of FIVB Executive Committee

● Equipment/materials used for the work to be sent

by : Tomas Ruller
from: FaVU VUT Brno
Kvetna 34, 602 00, Brno, Czech Republic
TEL: 42.5.4321.1448 FAX: 42.5.4321.1448

● Equipment/materials to be returned to:

Woody Vasulka
Route 6, Box 100, Santa Fe, NM 87501 USA

● Remuneration for exhibition to be remitted by mail transfer to:

(Recipient's name): Woody Vasulka
(Recipient's address): Route 6, Box 100
Santa Fe, NM 87501 USA
TEL: 505.471.7181

● Intention of selling the work Yes No

Price, at which the work can be purchased: \$ 60,000

Application for the purchase to: Woody Vasulka

Route 6, Box 100, Santa Fe, NM 87501 USA
TEL: 505.471.7181 FAX: 505.473.0614

Requests from Office of FIVB Executive Committee

- Permission to photograph a part of the work displayed on the screen or televise/broadcast it for PR purposes
 Yes for the former Yes for both No

Signature: 

Date : 15 May 1995

COUNTRY: USA

NAME: Woody Vasulka

INSTA-4/7

● BANK INFORMATION

Name: (Mr./Mrs./Ms.) Mr. Woody Vasulka

Bank for remittance: The Bank of Santa Fe

Account No.: 107002383 : 56643

Account holder: The Vasulkas, Inc.

Recipient's name: The Vasulkas, Inc.

Recipient's address: Route 6, Box 100

Santa Fe, NM, 87501 USA

Installation, Shipping and Preliminary Budget

To set up this installation takes up to 16 hours under a condition that a general institutional equipment is available (8 foot ladder, drills, masonry drill bits, etc.) It could and has been accomplished several times by a team of two, the artist and his associate Bruce Hamilton.

This installation is a totally self enclosed, self sufficient apparatus where all components are either custom designed, or selected for their specific characteristics (size, weight, function) and are shipped to site as a complete set. However, there could be two exceptions:

- 1) In case the installation should work in a country where power grid differs from 110VAC, the exhibitor provides 2Kw power transformer with a 110VAC output from an open terminal strip.
- 2) The installation requires a source of regulated compressed air. (See specs in the section of AIR).

Shipping, volume and weight:

There are five (5) shipping cases containing the installation. Three are currently in Brno, Czech Republic and two containing a Video projector and a Laserdisk player are to be moved from Santa Fe, US. These two last items are made in Japan (see the equipment list for model numbers) and it could be preferable to substitute them from a local source by rental, but these are the logistics beyond our estimate and should be made by the Festival. All items finally have to be returned. We prefer shipping by Air arranged by a shipping agent.

Weight: 400kg (approximately)

Preliminary Budget:

1) The basic fee for the installation, (the equipment rental and the artist fee)	\$10,000
2) The shipping of equipment (both ways) (estimate)	\$ 7,000
3) Two (2) persons round trip Santa Fe/Albuquerque (US) Fukui (Japan) (estimate)	\$ 4,000
4) Hotel and per diem (or other arrangements) for two (2) persons	\$ 2,500
5) Assistant fee (Bruce Hamilton) \$250@day, ten (10) days (estimate).	\$ 2,500
6) Administrative expenses	\$ 250
	<hr/>
Estimate in total	\$26,250

● List of Equipment and Materials Used for the Work

BROTHERHOOD - TABLE III

(Item numbers added April 95)

Video Installation

List of items and replacement values

Screens

20	1/8" x 1/2" x 41" Aluminum flat	100.00
8	1/8" x 5/8" x 5/8" x 64" Aluminum angle	56.00
8	1/8" x 1 1/2" x 1 1/2 x 14" Aluminum angle	20.00
1	.010" x 41" x 41" styrene transwhite Regal(#25841)	8.00
4	Mylar transwhite	50.00
20	1/2" x 3" flat angles	10.00
96	#8-32 x 1/2" 100deg Flat head machinescrews	10.00
	Subtotal	<u>254.00</u>

Ceiling support Grid

Ultimate Support System, Inc

6	11171 ST-60B Support Tier (Black)(42") (110cm) \$30.00 each	180.00
4	11592 TFG-150 T-Fitting \$6.00 each	24.00
10	11186 UNF-150 Universal Fitting \$4.00	40.00
8	Cable & Turnbuckles	20.00
	Subtotal	<u>264.00</u>

Lights

3	(B33,B34,B35) Custom Lights	160.00
3	(B26,B27,B28) Dimmable 12V Transformers	110.00
3	14V 90W Bulbs	30.00
1	(B5) NSI 501 I/F MIDI to MPX, 115926 (4-11-94)	399.00
1	(B4) NSI DDS-5300 Dimmer Pack 115830 (4-11-94)	349.00
	Subtotal	<u>1,048.00</u>

Table

1	Custom Table Assembly Cage	1,200.00
1	Custom Table Assembly Support(legs)	250.00
4	Auxiliary (small) projection screens Assemblies	300.00
	Subtotal	<u>1,750.00</u>

Table Pneumatic Subsystem

4	Bimba Pneumatic Actuators D-13206-A-2	120.00
1	Main Setup Actuator	25.00
1	Nitrogen Storage Regulator	50.00
	Miscellaneous fittings, tubing, valves	80.00
	Subtotal	<u>275.00</u>

Beam Splitting Optical Assembly		
4	Beam Splitters(glass plates) \$35.00 each	245.00
4	Custom Plate holders and positioner assembly	185.00
	Miscellaneous screws & hardware	15.00
	Subtotal	<u>445.00</u>
Instrumentation Rack		
1	(B11,B14) Toshiba T1200XE MO-PA8001U S/N 11090884 1992	800.00
1	(B13) Desk Station (Bus Extension) Model PA8600U	250.00
1	(B6) MIDIMAN Box	175.00
1	(B8) 12v Lambda Power Supply LUS-8A-12	20.00
	Subtotal	<u>1,245.00</u>
Audio system		
1	(B1) Proton Stereo Amplifier D540 S/N P54010200	200.00
1	(B2,B22) IVL Pitchrider Model PR4000 S/N 1024	1000.00
1	(B19,B18) Unicorn Midi Mixer, model 7S	200.00
1	(B12) Electro Voice Microphone PL11	50.00
1	(B3,B23) Alesis Drum Module Model D4 S/N D42444799	350.00
1	(B17) Drum Pad	80.00
2	(B15,B16) Microphone stands	80.00
2	(B9,B10)Speakers JBL Control 1G	200.00
	Subtotal	<u>2,160.00</u>
Slide Projector		
1	(B21) Kodak Ektagraphic Model AF-2	300.00
1	(B24) 4-6" Zoom Lens	50.00
1	90 degree Beam Deflector Assembly	48.00
1	(B7) Computer Interface Box	450.00
1	(B25) Slide tray with slides	25.00
	Subtotal	<u>873.00</u>
Video		
1	Sharp LCD Projector XG2000U, sn 312975	6,000.00
1	Pioneer Video Laser Disc Player Model LD-V8000 LP, S/N AJ 312975	1,800.00
	Subtotal	<u>7,800.00</u>
Miscellaneous Equipment		
6	110VAC Power Strips	60.00
5	Shipping Crates and Packing Materials	425.00

Cables

2	(B54,B55) Low voltage cable Pigtail (Female)	
2	(B56,B57) Low voltage cable Pigtail (Male)	
6	(B58,B59,B60,B61,B62,B63) Low voltage cable extention	
1	(B64) Pressure air tubing	
1	(B20) RS232 serial fan-out octipus cable	
1	(B29) 25 to 9 pin jumper from octipus 22 to I/F-501 light control interface	
3	(B30,B31,B32) Proximity detector cable (six pin DIN plus ground	
4	(B40,B41,B42,B43) (Blue) AC extentions	
5	(B46,B47,B48,B49,B50) MIDI cables	
1	(B45) Dual RCA to RCA audio cable	
1	(B44) 1/4 inch phono to RCA cable	
2	RCA to 1/4 inch phono adaptor	
1	(B65) 25 to 15 pin Laserdisk interface cable	
1	(B52) 1/4 inch phono to 1/4 inch phono (blue) Drumhead cable	
1	(B53) Paralel port 25 pin interface cable	
1	(B66) Light interface connecting cable (XLR)	
1	(B51) Paralel box to Slide projector contrrol cable	
1	(B67) AC Power cord	
2	(B68,B70) XLR microphone extention cable	
1	(B69) BNC to BNC extention cable (green)	
1	(B71) XLR to 1/4 inch phono	300.00

Tools	30.00
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Subtotal	815.00
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GRAND TOTAL (US Dollars)	\$16,929.00
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End of Items

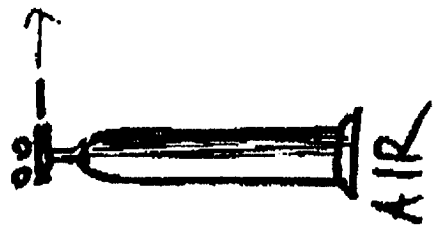
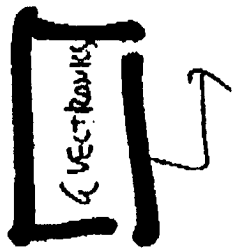
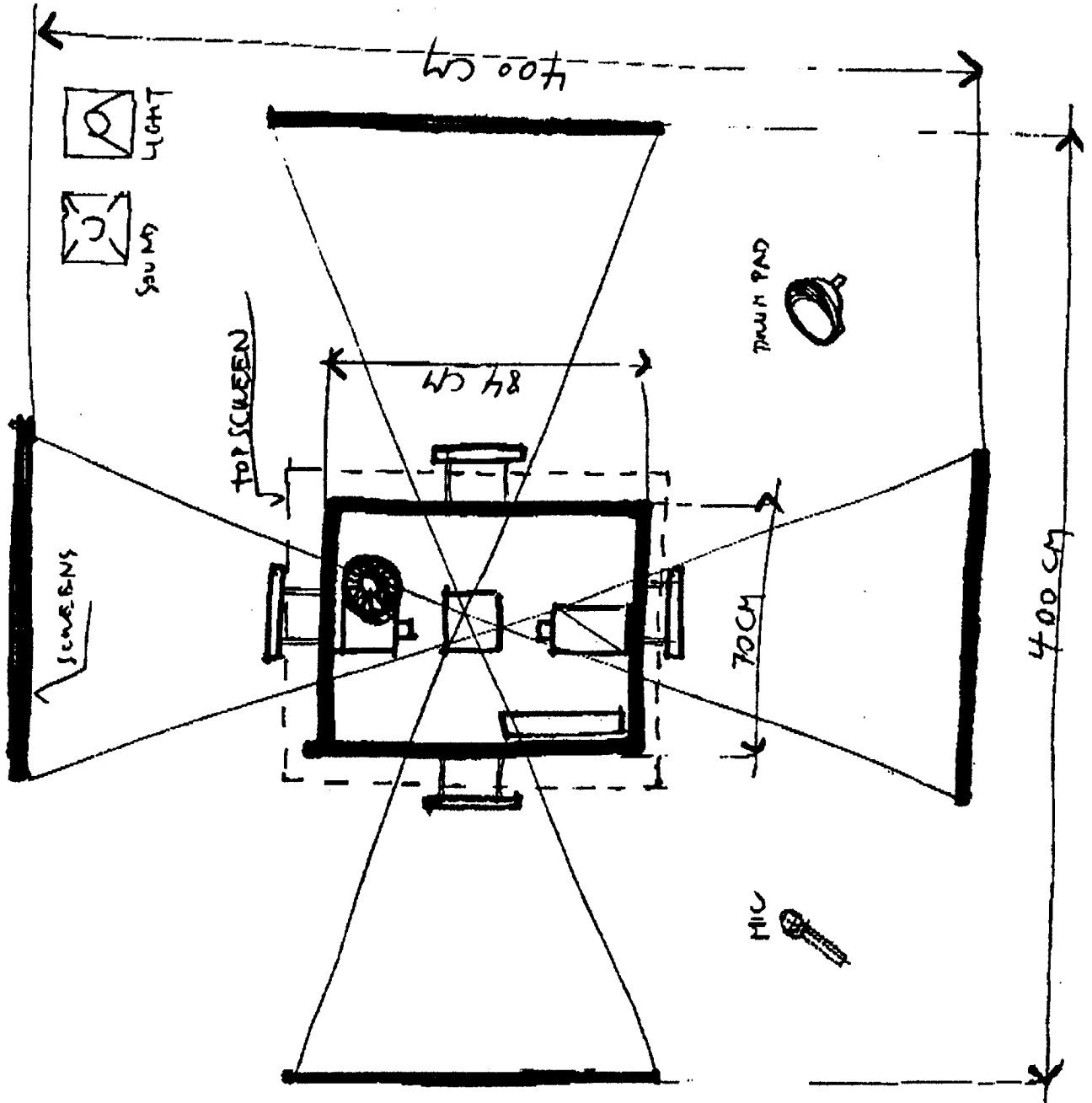
This installation uses 115VAC power. In areas where this is not the standard, a line power transformer (2KW) will need to be supplied by the Gallery.

● Describe the work by giving its plan, side, elevation and other views with its width, depth and height specified in meters.

Drawing 1/3

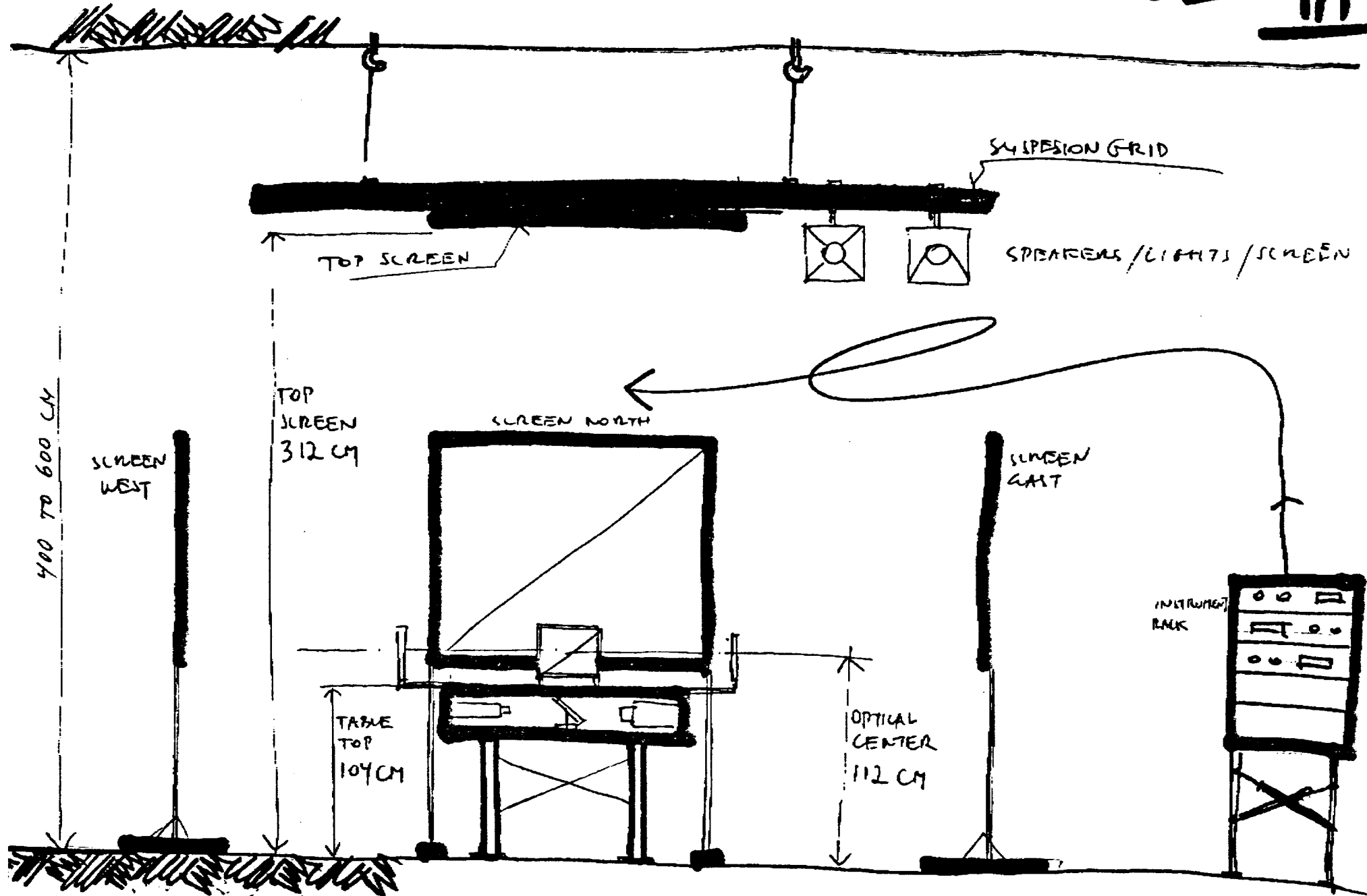
TABLE III

Attention:
ACTIVE SPACE TOP



BROTHERHOOD:
ACTIVE SPACE FRONT

TABLE III



DRAWING 213

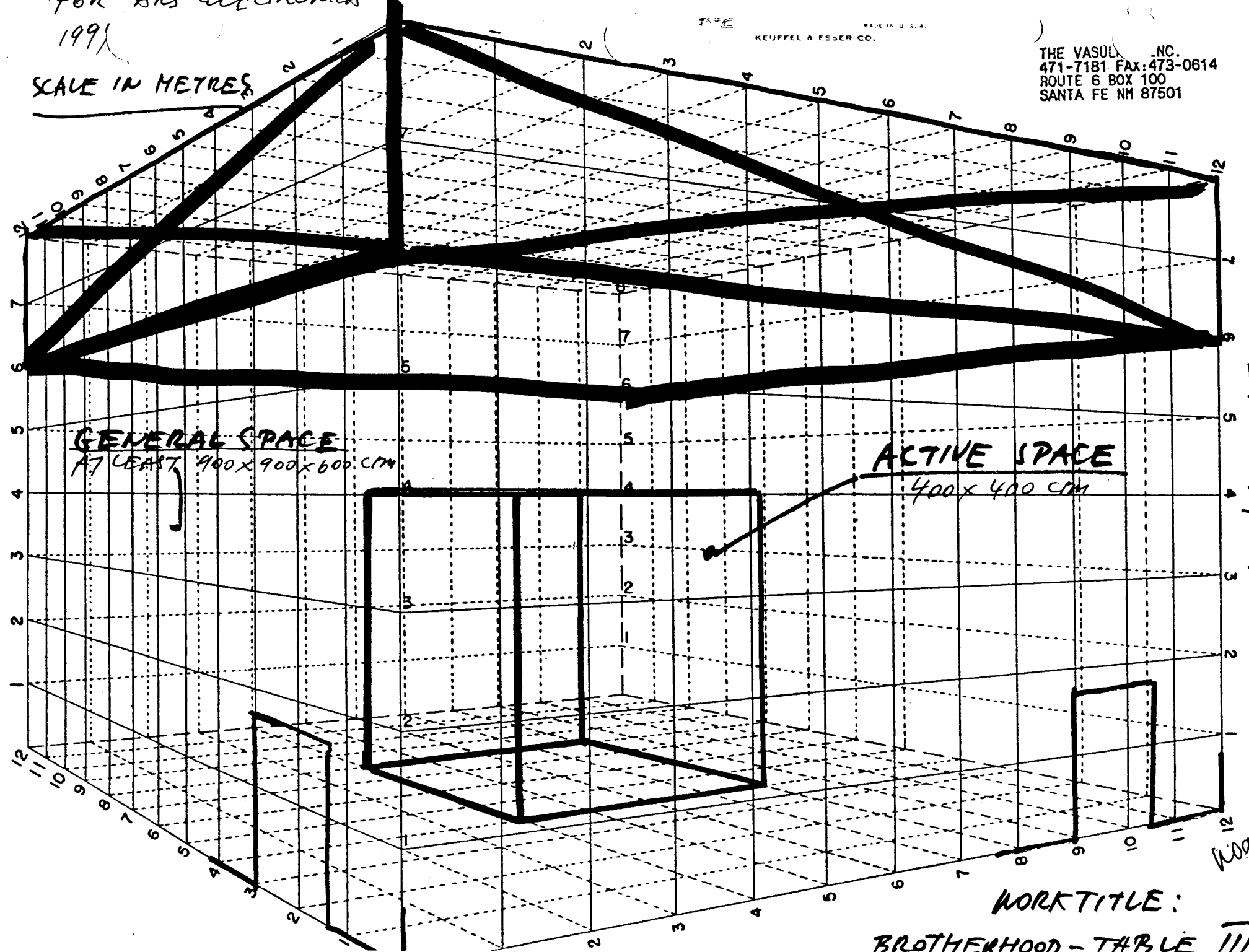
WOODY
UPDATE MAY 95

FOR ANS ELECTRONICA
1991

KEUFFEL & ESSER CO. MADE IN U.S.A.

THE VASULI INC.
471-7181 FAX: 473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501

SCALE IN METRES



GENERAL SPACE
AT LEAST 900x900x600 CM

ACTIVE SPACE
400x400 CM

DRAWING 3/3

Wong

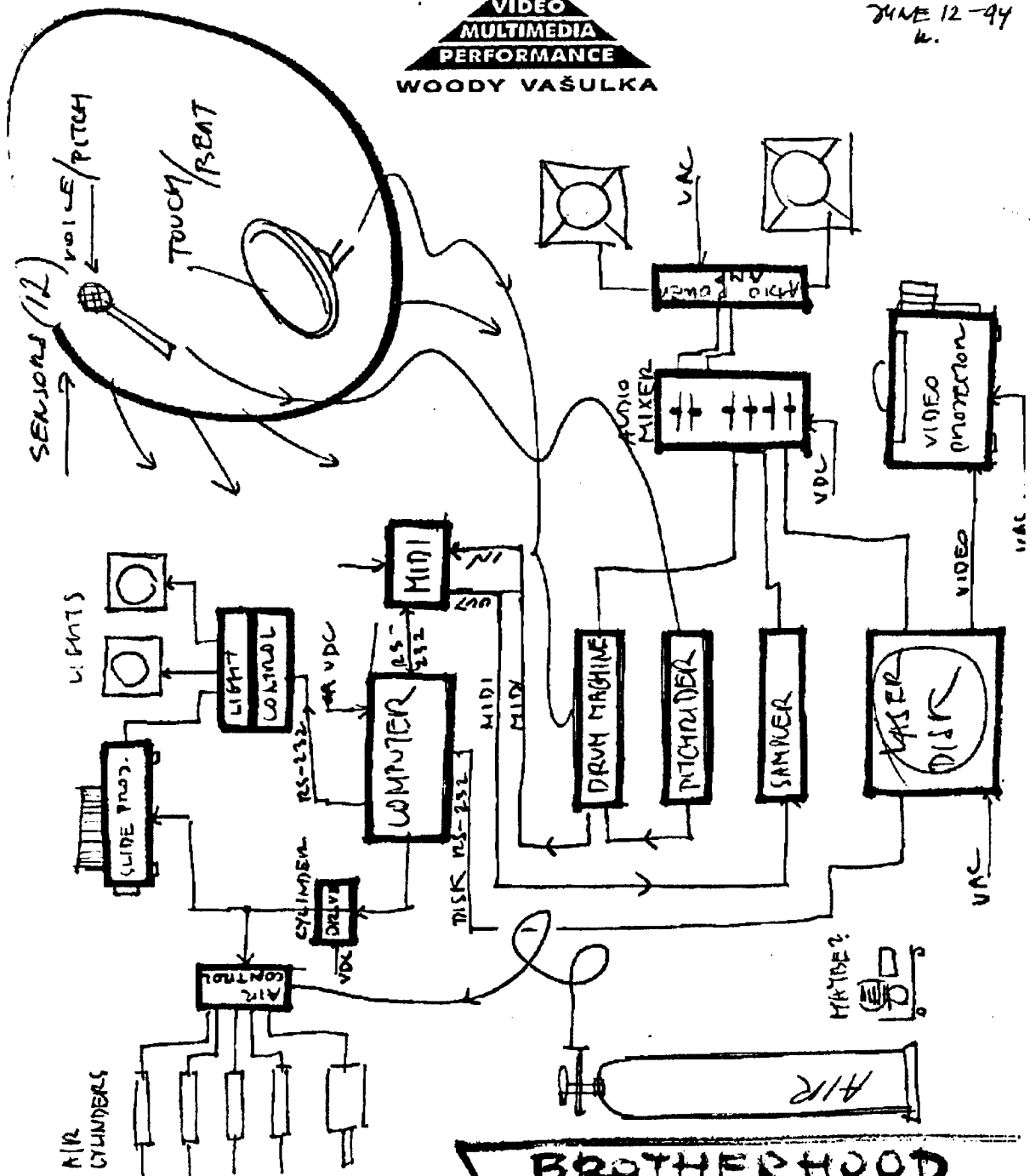
WORK TITLE:

BROTHERHOOD - TABLE III

- Please illustrate the wiring of the system by specifying the video, audio, control, lighting, power and other lines. If any special equipment such as a sensor and a computer is to be used, please describe its function and operation in this illustration.



JUNE 12-94
w.



**BROTHERHOOD
TABLE III (BLOCK)**

VIDEO-MULTIMEDIA-PERFORMANCE ATELIER, FAKULTA VÝTVARNÝCH UMĚNÍ, VU
KVĚTNÁ 34, 602 00 BRNO, CZECH REPUBLIC, TEL/FAX (42-5) 43-21-14-48

Brotherhood, Table III by Woody Vasulka

Technical notes for the Computer/Video installation:

In the center of the installation is the Table. It consists of:

- 1) two projectors, a video and slide projector.
- 2) optical beam splitter to redirect image in six orthogonal directions.
- 3) pneumatic mechanism for repositioning the main beam splitter.
- 4) four pneumatic actuators for erecting and leveling four small projection screens at the edge of the Table.
- 5) pneumatic valve controller interface to computer.

On the periphery of the installation are placed on the floor four projection screens made from polystyrene which show images on both sides of the screens in equal strength. Above the Table, a fifth screen is suspended from the ceiling. The installation is operated by a computer based electronic system, occupying a small instrument rack.

THE EXHIBIT SPACE:

When an ideal space is available (5m high x 9m wide x 9m deep or larger) the installation functions in its two viewing modes, an inner space projecting apparatus and a cubical arrangement seen from the outside. The top screen, lights and speakers are attached to a frame which must be attached to the ceiling. The attachment could be hooks or eye screws placed in the center of the room at the corners of 1.5m square which has sides parallel to the walls. These four support screws need to hold the frame which weighs about 20kg. The four other screens are supported on stands on the floor.

The space should be totally dark. All necessary light is generated by the projectors and the two lights suspended from the ceiling grid. The walls and ceiling should be painted gray or draped with dark curtains. There must be a light trap installed at the entrance and/or exit made out of curtains or solid materials.

The floor should have a matte non reflective surface, preferably a dark carpet, since the installation generates loud sounds during each fifteen minute cycle.

VIDEO PROJECTOR: (Sharp, LCD Projector, Model XG-2000)

The video projector has specific operational requirements. It must be switched off manually 3 minutes before the installation is shut down completely. This allows the projector bulb to be cooled completely by the timed fan. Once the projector has been turned off, the switch on the projector must be pressed manually to start its operation in the morning.

SLIDE PROJECTOR: (Standard Kodak Ektagraphic Model AF-2)

Always run the projector on the lower intensity setting.

When a light bulb needs to be replaced, take off the lens of the slide projector and the slide tray. In order to remove the tray, the projector body must be moved forward toward the bottom mirror. After, the tray has been removed the projector can be lifted clear of the Table. Open the bottom door to obtain access to the projector bulb. You will need to recalibrate the slide projector after it is returned to the Table. Project slide #1 as it contains a calibration target. Move the projector until all images are centered and focussed on the small frames.

SOUND:

The sound of the installation comes from three sources: the laser player (Pioneer LD-V8000), the drum machine (Aleses Module Model D4), and the Pitchrider (Model PR4000). The sounds are mixed using a Unicorn Midi Mixer (Model 7S) which is controlled by the computer. The two audio outputs are connected to the stereo input labeled VIDEO on the power amplifier. The sound is distributed to the two speakers attached to the ceiling grid.

ELECTRICITY:

The installation needs a continuous supply of a 110/120 VAC power of about 2,000 watts. If this is not the local electrical supply, a 2kw line transformer will need to be supplied for the installation. The transformer output should have a provision to attach bare wires for our connection.

AIR:

The pneumatic components of the installation require a continuous supply of low pressure (750 millibars - 10 psi) compressed air. This may be provided by a noiseless (silent) air compressor or a regular air compressor located so that its operation cannot be heard in the installation. It would be possible to substitute a large compressed air cylinder (150 atmospheres) if an air compressor is not obtainable. A regulator would need to be provided with the cylinder, so that the pressure could be regulated to our low pressure needs (750 millibars - 10 psi).

COMPUTER:

If the installation ceases to operate properly, the whole system must be re-started using the MORNING STARTUP procedure after first shutting off the video projector. See EVENING SHUTDOWN and MORNING STARTUP.

INSTRUCTIONS FOR STARTING AND STOPPING WOODY VASULKA'S TABLE III

MORNING STARTUP

- 1. Turn on switch on power strip under computer table.**
- 2. Turn on Laser Disk Player by pushing power on.**
- 3. Turn on laptop computer by pushing and holding button located left rear of laptop.**
- 4. Turn on Air Compressor.**
- 5. Turn on Video Projector in table.**

EVENING SHUTDOWN

- 1. Turn off Video Projector in table.**
- 2. Wait 3 minutes.**
- 3. Turn off switch on power strip under computer table.**
- 4. Turn off laptop computer by pushing and holding button located left rear of laptop.**
- 5. Turn off Laser Disk Player by pushing power off.**
- 6. Turn off Air Compressor.**



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

U R G E N T !

FAX TO: +1-505-473-0614

Send 8 pages include this page

May 1

Mr. Woody VASULKA
Route # 6, Box 100
Sante Fe NM 87501
U. S. A
TEL: +1-505-471-7181
FAX: +1-505-473-0614

Dear Mr. Woody VASULKA

(I am afraid my poor English makes you trouble)
I am very sorry for our sudden letter to you from JAPAN.
This is an executive office of "Fukui Media City Forum" organizing
"The 6th Fukui International Video Biennale" .
In this summer (from Aug 6 to Aug 13), We have "The 6th Fukui
International Video Biennale" focusing on Regeneration of Video Arts.
So, We ask you to exhibit your work "The Brotherhood Table Three".
Please give us your kind cooperation.

Please receive our FAX letters as follow.
Very sorry for too many pages.
Soon, send you more detailed information, and same letters and another
materials reach above address by mail.
I will contact you in a few days. Thank you.
(Please allow me, If I am rude to you by my poor English.)

Best regards.

The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
Staff: (Mr.) Kunio Noda
TEL: + 81-776-20-5030
FAX: + 81-776-20-5033

P.S. Thank you very much for your participation in 2nd Biennale.
P.S. If you have some question, Please send us FAX letter in simple
English.



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

April 25, 1995

Mr. Woody VASULKA
Route #6, Box 100
Sante Fe NM 87501
U.S.A
TEL:+1-505-471-7181
FAX:+1-505-473-0614

Dear. Mr. Woody VASULKA

I am very happy to write to you as Chairman of the Fukui Media City Forum, a central organization for execution of the 6th Fukui International Video Biennale(FIVB), and to convey, on behalf of all its members, my deep appreciation to you for your kind acceptance of our invitation to Mediainstallation section of FIVB. It is a great pleasure for me to make an official request to you for participation and cooperation in this video festival as invitation artist in accordance with the consensus of the FIVB Planning Committee with Mr. Tetsuro Hatano as its Chairman.

Fukui City had the pleasure of holding the "Fukui International Video Biennale" five times in the past, beginning with its first in 1985 in cooperation with various governmental, industrial and academic circles as well as our many citizens. These five festivals, all of which ended in great success, drew the participation of many people from inside and outside Japan with resultant significant cultural exchange among them, receiving such a sensational reaction from the world that our city has attracted great attention as a mecca for video art in Japan.

We are now preparing for holding the 6th FIVB during a 7 days period from August 6 to August 13 with the Fukui Prefectural Museum of Fine Arts as its main site. We are proud that this video art festival is the only one of its kind to be officially held in Japan on a biannual basis under the support of the self-governing bodies such as Fukui City, as well as the Japan Society of Image Arts and Sciences representing Japanese academic bodies.



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

Dear. Mr. Woody VASULKA

April 25, 1995

Page 2

It is also important to note that this festival has been planned and programmed by a committee organized with Mr. Tetsuro Hatano as its Chairman and Japanese famous artists and critics as its members, who have full responsibility for its planning and programming. This planning committee has long discussed the 6th FIVB and fixed its theme as "VIDEO - ITS MATURITY AND REGENERATION", we are planning the "6th Fukui International Video Biennale" so that it will present the regeneration of video toward the next century with programs which feature attempts to achieve this generation and which as a matter of course should be radical. On the basis of this theme, the FIVB Planning Committee recommended your work "The Brotherhood Table Three" for Mediainstallation section at the festival.

According to the recommendation by the FIVB Planning Committee, I, as the Chairman of the Fukui Media City Forum, would like to ask you to assume the position as invitation artist on the conditions and terms described on separate sheets attached to this letter. Thank you very much in advance for your kind cooperation and support to make the festival possible.

Yours sincerely,

Tetsuro Hatano



Chairman,
FIVB Planning Committee

Ichiro Shinagawa



Chairman,
Fukui Media City Forum



Ken Rose

FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum
FUKUI AUDIO VISUAL CENTER
1-13-6, Tawara, Fukui City 910, Japan
TEL 0776-20-5030 FAX 0776-20-5033

757-6603

26

FAX TO: +1-505-~~413-0614~~

Send 1 pages include this page

July ~~21~~, 1995

Dear Mr. Woody VASULKA
Mr. Bruce Hamilton

ENTERED JUL 26 1995

(I am afraid my poor English makes you trouble)
Thank you very much for your kindest information about shipping by FAX.

● I can contact to Mr. Ishii at Emery Japan.
And now, there is no problem about shipping.
I can get them at Museum on Aug 2nd.
Thank you.

● Is there no computer in your shipping from Czech ?
I understand that you bring the laptop computer on hand.
Is it true ?
If not, Please let me know by simplest FAX.
I should know about this to safety shipping to Fukui.

Thank you very much for you kindest cooperation.

Best regards.

Stuff: (Mr.) Kunio Noda
The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
TEL: +81-776-20-5030 FAX: +81-776-20-5033

THE VASULKAS

PLEASE DELIVER TO: WOODY OR STENA

Tuesday, July 25, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum


Dear Mr. Noda,

We have heard from Emery regarding the shipment of *The Brotherhood - Table III* to Japan. It will be leaving Paris/Charles De Gaulle on Air France flight 272 departing Friday, July 28 at 8:45 PM and arriving in Nagoya, Saturday, July 29 at 5:45 PM. The Master Airway Bill Number is 057 PRG 2011 8044. The Emery contact person in Nagoya is S. Ishokawa, phone number 81.52.2111096. The address for Emery is Emery-Nagoya, Meitetsu Golden Air Cargo Building, Nagoya Airport. They are open Monday to Saturday 9:00 AM to 5:30 PM.

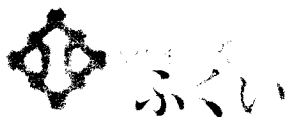
It is extremely important that you contact Mr. Ishokawa as soon as possible to determine the best procedure to arrange customs clearance for the shipment when it arrives in Nagoya. Do you use a customs broker to facilitate importation of works of art of this type which are on exhibit for a temporary period of one week and will be exported at the end of the exhibition? Maybe you have had to deal with this problem for past Biennales. We need to have *The Brotherhood - Table III* in the museum by Thursday night, August 3 to order to start assembly early Friday morning. Emery can deliver it after it has cleared customs. Mr. Ishokawa will know these details.

If you have any questions, please let me know as soon as possible.

Sincerely,



Bruce Hamilton



December 4, 1985

Dear Mr. Woody and Ms. Steina Vasulka

I thank you very much for exhibiting your work for our Fukui International Video Festival '85. It is my great pleasure that I can inform you that the festival was a great success. This festival was definitely one of the biggest international festivals ever held in Japan, for more than fifty excellent works gathered. All of us here fell very happy to have had a lot of viewers to enjoy the many unique video art works sent from the artists including yourself.

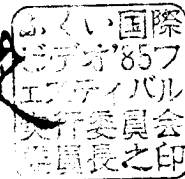
I would like to express my heartfelt thanks to you again, for your cooperation and participation for our international festival.

I wish you every success and good health.
With very best wishes I remain,

Sincerely yours,

大武 幸史

Yukio Otake



FUKUI INTERNATIONAL VIDEO FESTIVAL '85

〒910-0101 福井県福井市

〒910-0101 福井県福井市

〒910-0101 福井県福井市

THE VASULKAS

Monday, July 10, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

Dear Mr. Noda,

We wanted to inform you that there may be a problem with Japanese customs clearance of *The Brotherhood - Table III*. We are unable to get a temporary import bond from the Czech Republic since the shipment is not returning to that country. It will be returning to the US from where it originated.

How have you dealt with the temporary importation of art work for previous Biennales? We do not know what procedures or paperwork are necessary for art installations to clear customs without having duties placed upon them. Is there anything that you or your organization can do to inform the customs agents that this shipment is coming and that it will be in Japan only for the duration of the Biennale? Could you send us any documentation which we could include with the shipment which would help customs clearance?

We were planning to ship *The Brotherhood - Table III* door to door using Emery Worldwide. They would clear customs for us, but will add any duties and taxes to the COD shipping charge. In order to avoid these excess charges, should we send the installation door to airport so that you or your agent could clear customs with no additional duties or taxes?

Please let us know as soon as possible how we should proceed.

Sincerely,



Bruce Hamilton

FAX FROM THE VASULKAS

TO: MR MODA
DATE: _____
PAGES: _____

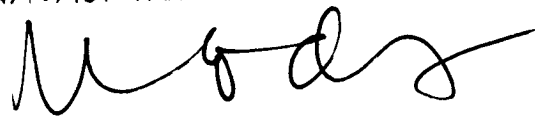
9-14-95

DEAR JUNIO

THE SHIPMENT HAS SUCCESSFULLY
REACHED MY HOME.

THANKS FOR A GOOD EXPERIENCE
FROM FUKUI BIENNALE .
PLEASE, SEND BACK THE PHOTOS
AFTER YOU ARE DONE WITH THEM
BEST FROM ME AND BRUCE .

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505•471•7181 FAX 505•473•0614





FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

FAX TO: +1-505-473-0614

Send 1 pages include this page Sep 5, 1995

Mr. Woody VASULKA
Route #6, Box 100
Sante Fe NM 87501
U. S. A
TEL: +1-505-471-7181
FAX: +1-505-473-0614

Dear Mr. Woody VASULKA
Mr. Bruce Hamilton

(I am afraid my poor English makes you trouble)

Very sorry for my late answer.

I am very happy to hear from you again after our Biennale.
By your kindest cooperation and participation (with long distance and hard schedule), We finished our Biennale with much success.

I should appreciate for your all about our Biennale.

Also I should say I am very sorry for our many troubles and rudeness for you. Thank you very much for your much kindness and patience.

● About Shipping:

Very Sorry to makes you trouble about shipping of "Table III",
We already asked "Nippon Tu-Un" (most important translation company in Japan) to ship "Table III" to your home (Santafe). This shipping is really door to door.

Now, "Nippon Tu-Un" finished some preparation for custom house.

So, They said that they can ship Sep 6 or Sep 7 from Japan by air.

And, I hope It reach to you in this week.

Just after the shipping, I send you the copy of some paper about shipping information by FAX.

Thank you very much for you kindest cooperation.

Best regards.

Stuff: (Mr.) Kunio Noda
The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
TEL: +81-776-20-5030 FAX: +81-776-20-5033

FAX TO: +1-505-473-0614

Send 1 pages include this page
July 18, 1995

Dear Mr. Woody VASULKA
Mr. Bruce Hamilton

(I am afraid my poor English makes you trouble)
Thank you very much for your strong help for us.

● Please, give me detailed information about air compressor and air cylinder, to get them in Fukui.

● Please, let me know about silent air compressor.
if you use some air compressor in the past, Please give me the information about this machine. (Maker, Machine No, etc, Or Somethig help us to get it in Japan)

● Please, let me know about air cylinder.
What is "10 psi" ?
What is "psi" ? Is it a some unit ?
"750 millibars" are equal to "10 psi" ?

What size cylinder can keep the coming air in full period of exhibition (7 days) ?

I am afraid our foolish knowledge about this makes you trouble(lough?).
But please give me your kindest help to get them.

● Which do you think is better(easy) to get ?
Air Compressor or Air Cylinder?
Give me a suggestion, please.

● Please, give me your help about this soon.

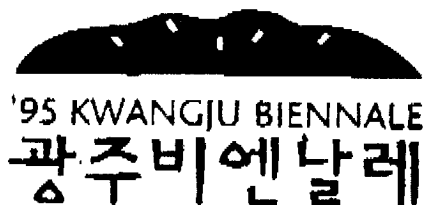
Thank you very much for you kindest cooperation.

Best regards.

Stuff: (Mr.) Kunio Noda



The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
TEL: +81-776-20-5030 FAX: +81-776-20-5033



FAX COVERSHEET

FROM: Cynthia Goodman
InfoART Pavilion, '95 Kwangju Biennale
2444 Madison Road, Cincinnati, Ohio, USA 45208
TELEPHONE: 513 533 3676
FAX: 513 533 3676 and 513 723 9703

DATE: July 11, 1995

TO: Steina Vasulka

FAX #: 505 473 0614

NUMBER OF PAGES INCLUDING THE COVER SHEET:
(1)

MESSAGE OR SPECIAL INSTRUCTIONS:

Dear InfoARTIST:

As you may know, the office of the Kwangju Biennale is providing roundtrip airfare and hotel reservations for five days in Kwangju for the installation of your work and/or commencement ceremonies. In order to be ready for the preview opening for the press on the 19th and the formal opening ceremony on the 20th we are planning to have the installation completed by the 18th.

So that we can secure reduced rate airfares, we must have at once either your name and/or that of your assistant, who will be installing the works for you. Please send this information as well as your expected arrival and departure dates and the place of departure via fax, 011 822 399 7668, directly to Jeannie Park at the Kwangju Biennale office in Seoul. In case you need to talk to her personally, the phone number is 011 822 399 5395.

Thank you for your cooperation.

Sincerely yours,

Teresa Pumarada
Exhibition assistant, InfoART Pavilion

FAX FROM THE VASULKAS

TO: KWANG-LU BIENNALE
DATE: JEANNIE PARK
PAGES: 1

Jeannie Park
Exhibition Assistant
InfoART Pavillion

Aug. 23, 1995

Dear Jeannie Park

According to instructions from Cynthia Goodman I faxed you my travel route some time ago. Since I have not heard from you yet on the travel arrangement, I will restate my travel plans:

I should arrive latest the 16th. (15th is OK) to have everything ready by the 18th. The return could be either 22nd or 23rd. I will be travelling from Santa Fe, New Mexico, where the nearest airport is in Albuquerque, two hours flight from LA. Please acknowledge this fax and let me know what the travel arrangement is.

Sincerely,



Steina

THE VASULKAS

Wednesday, July 26, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

Dear Mr. Noda,

I am happy that you have resolved our shipping problems. We look forward to seeing *The Brotherhood - Table III* in Fukui.

Everything we need for the operation of *The Brotherhood - Table III* is included with it except for Sharp LCD Video Projector Model XG2000U and Pioneer Video Laser Disc Player Model LD-V8000 which you are going to obtain for us. The computer which controls the operation of *The Brotherhood - Table III* is included in the shipment from Brno. It is listed on the form (Insta-5/7 Page 2) we returned to you as:

- 1 (B11,B14) Toshiba T1200XE MO-PA8001U S/N 11090884 1992
- 1 (B13) Desk Station (Bus Extension) Model PA8600U

We look forward to meeting you next week.

Sincerely,



Bruce Hamilton



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

FUKUI AUDIO VISUAL CENTER

1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

26

July 21, 1995

FAX TO: +1-505-~~475-0614~~ ⁷⁵⁷⁻⁶⁶⁰³

Send 1 pages include this page

Dear Mr. Woody VASULKA
Mr. Bruce Hamilton

(I am afraid my poor English makes you trouble)
Thank you very much for your kindest information about shipping by FAX.

● I can contact to Mr. Ishii at Emery Japan.
And now, there is no problem about shipping.
I can get them at Museum on Aug 2nd.
Thank you.

● Is there no computer in your shipping from Czech ?
I understand that you bring the laptop computer on hand.
Is it true ?
If not, Please let me know by simplest FAX.
I should know about this to safety shipping to Fukui.

Thank you very much for you kindest cooperation.

Best regards.

Stuff: (Mr.) Kunio Noda
The 6th Fukui International Video Biennale
Office: Fukui Media City Forum
TEL: +81-776-20-5030 FAX: +81-776-20-5033

THE VASULKAS

PLEASE DELIVER TO: WOODY OR STEINA

FAX TO FUKUI
8:25 PM

Tuesday, July 25, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

Dear Mr. Noda,

We have heard from Emery regarding the shipment of *The Brotherhood - Table III* to Japan. It will be leaving Paris/Charles De Gaulle on Air France flight 272 departing Friday, July 28 at 8:45 PM and arriving in Nagoya, Saturday, July 29 at 5:45 PM. The Master Airway Bill Number is 057 PRG 2011 8044. The Emery contact person in Nagoya is S. Ishokawa, phone number 81.52.2111096. The address for Emery is Emery-Nagoya, Meitetsu Golden Air Cargo Building, Nagoya Airport. They are open Monday to Saturday 9:00 AM to 5:30 PM.

It is extremely important that you contact Mr. Ishokawa as soon as possible to determine the best procedure to arrange customs clearance for the shipment when it arrives in Nagoya. Do you use a customs broker to facilitate importation of works of art of this type which are on exhibit for a temporary period of one week and will be exported at the end of the exhibition? Maybe you have had to deal with this problem for past Biennales. We need to have *The Brotherhood - Table III* in the museum by Thursday night, August 3 to order to start assembly early Friday morning. Emery can deliver it after it has cleared customs. Mr. Ishokawa will know these details.

If you have any questions, please let me know as soon as possible.

Sincerely,



Bruce Hamilton

THE VASULKAS

Friday, July 21, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

Dear Mr. Noda,

Thank you for your fax of July 21, 1995.

The air cylinder solution for the air supply should work fine.

We have purchased two tickets from Albuquerque to Kansai. We will arrive August 3 early afternoon in Osaka and take the train to Fukui that afternoon. I will send you our arrival times when we get our itinerary from our travel agent. We will be departing August 16.

I talked with Woody and Steina and they would prefer a check sent to them immediately by DHL and made out to the Vasulkas' Inc. in US dollars. If that is not possible, a check in Yen would be preferable to a bank transfer. If you must do a bank transfer the bank name in Santa Fe is:

SunWest Bank of Santa Fe Bank Number 107000796:11

Santa Fe, New Mexico 87502-5375

Account Name : Woody or Steina Vasulka

Account Number : 2089467 8

Woody and Steina will be out of town starting Saturday, July 22 until Saturday, July 29. You should sent any faxes to me during this period to so that I can deal with issues promptly. My phone and fax is 505.757.6603.

Sincerely,



Bruce Hamilton



FUKUI INTERNATIONAL VIDEO BIENNALE

Office: Fukui Media City Forum

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1-13-6, Tawara, Fukui City 910, Japan

TEL 0776-20-5030 FAX 0776-20-5033

FAX TO: +1-505-473-0614

July 21, 1995
Send 2 pages include this page

Dear Mr. Woody VASULKA
Mr. Bruce Hamilton

(I am afraid my poor English makes you trouble)
Thank you very much for your detailed information FAX dated July 20.

● Today I can contact to some professional company about air-cylinder. This company kindly provide large cylinders (150 atmospheres) with regulator (to 750 millibars) for us. I think it is enough for "Table III". I think, in this case you don't have to carry a "extra tank" on hand. Is this right understanding?
Please, let me know about this. (I hope it is right and enough)

● Thank you very much for your information about shipping by Emery. I want to check about this shipping. Is this shipping really door to door, as you mentioned in your past FAX? We are very anxious for this.
Please, let me know about this.

● About sending money:
I can send the money to your bank on Monday. But, our bank said that it takes about a week to reach your bank. It is a really fastest way for our bank (They said).
And our bank want to know your address of the bank and branch name to realize fastest sending.
Please, let me know about this until Monday morning.
Very sorry to trouble you.

But, this sending way is not in time for your departure. I should find another way to send money in time. Or Can you afford to buy the ticket by yourself?
Please, let me know your opinion.
Very sorry for our badest management.

●About Schedule:

Exhibition period: Aug 6-13

Days for Setting: Aug 2-5

*But, actual days for setting installation work is Aug 4-5.

Aug 2-3 is for carpenter work or carrying work for whole space.

If this setting is done fast, I can start the some actual work for "Table III" in Aug 3 PM.

I think our first big job for "Table III" is hanging on the ceiling.

(Do you agree this ?) Now, I planed this hanging is on Aug 4 AM.

If things go well, I change this hanging on Aug 3 PM.

In this case, you have to reach Fukui on Aug 2.

Please, let me know your opinion.

Days for take down: Aug 15-16

I am very sorry to trouble you, but working time is 9am-5pm.

But, On Aug 5(last day for setting), I can(maybe) work during night.

Because of I rent the museum space(It is not ours), I can not control the time as I want.

●I naturally agree for your request add some staying days.

Offcourse, it means I pay for this adding days with pleasure.

Sorry that my estimate is not right.

I think it means that I should change our past budget proposal.

Here is the changing part of our list as follows:

* * *

5) Hotel expenses and daily allowance:

13,100yen×staying days in Fukui(15days maximum)×2 persons
393,000yen(Max)

*I reserve rooms costs 7,400yen(inc breakfast) a day
for 1 person. It is normal class room, and other
guests use this.

*I hope this last budget proposal will be accepted.

*But, Is there any possibility to take down by only us ?.

I am afraid that you have to take some bore time in a local city Fukui.

Pleas, let me know about possibility to take down by only us.

●Please, let me know your coming schedule.

But, our sending problem of the money prevent you from deciding the schedule...

Thank you very much for you kindest cooperation.

I am looking forward to work with you about "Table III".

Best regards.

Stuff:(Mr.) Kunio Noda
The 6th Fukui International Video Biennale
Office:Fukui Media City Forum
TEL:+81-776-20-5030 FAX:+81-776-20-5033

THE VASULKAS

Thursday, July 20, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

Dear Mr. Noda,

Thank you for your fax of July 18, 1995. I will try to answer your questions.

I am including a product sheet on a very quiet air compressor. The manufacturer is MGF and they are from Italy. You may not be able to find it in Japan. We need less than 1 bar of pressure so any QUIET compressor would probably do. We have used in the past large compressed air cylinders of 150 atmospheres and about 1.5 m high. They last 5 to 7 days depending on number of hours of operation. We also need to have either a regulator for supply flow or adapters which would work with our American regulator. We would need to have an extra tank on hand if we used this method of air supply. A compressor is much lighter and much more convenient.

Emery Worldwide now has *The Brotherhood - Table III*. The airbill number of the shipment is 547 317 533-4 so you can check on its progress from your end. We hope that there will be no problems with customs clearance.

We need to know the exact opening and closing times of the Biennale so that we can arrange our travel. We like to have 2 days to install and test the installation. Is it possible for us to work in the museum during the night/early morning hours (10PM to 6AM) as our biological clocks will still be on US time? We also need to receive a advance of \$3,000 - \$4,000 VERY SOON if we are to purchase the plane tickets here in the US.

We are concerned that you are providing hotel and daily allowance for only 10 days. The minimum time in which we feel we can properly assemble, take down and pack the installation (given the duration of the Biennale) is 12 days.

We look forward to meeting you.

Sincerely,



Bruce Hamilton

THE VASULKAS

Friday, July 14, 1995

The 6th Fukui International Video Biennale
Fukui Media City Forum

To: Tetsuro Hatano
Ichiro Shinagawa
Kunio Noda

Dear Mr. Noda,

Thank you for your fax of July 14, 1995. I will try to answer your questions.

We are returning your drawing with a rough illustration showing the position of *The Brotherhood - Table III* in the room. The colour of the walls is fine and should present no problem. The 5m x 5m dark grey or black carpet is needed to absorb some of the sound and avoid reflections. We can attach the top frame to the ceiling panels since the frame weighs under 10kg.

Our equipment runs on 120 VAC. It also will run at 110 VAC with no problems, but at 100 VAC overheating will occur which causes operational problems. We will need a transformer to provide a 120 VAC (2000 watts capacity) if your power supply is not 110-120 VAC.

The 15 pin, D-SUB is what we use on our LD - V8000 player.

The Brotherhood - Table III was picked up by Emery Worldwide July 14 at 12:00 PM local time in Brno. It should arrive in Fukui Thursday or Friday of next week. We hope that there will be no problems with customs clearance. We do not know what paperwork is accompanying the shipment.

We need to know the exact opening and closing times of the Biennale so that we can arrange our travel. We like to have 2 days to install and test the installation. Is it possible for us to work in the museum during the night/early morning hours (10PM to 6AM) as our biological clocks will still be on US time?

We are concerned that you are providing hotel and daily allowance for only 10 days. The minimum time in which we feel we can properly assemble, take down and pack the installation (given the duration of the Biennale) is 12 days.

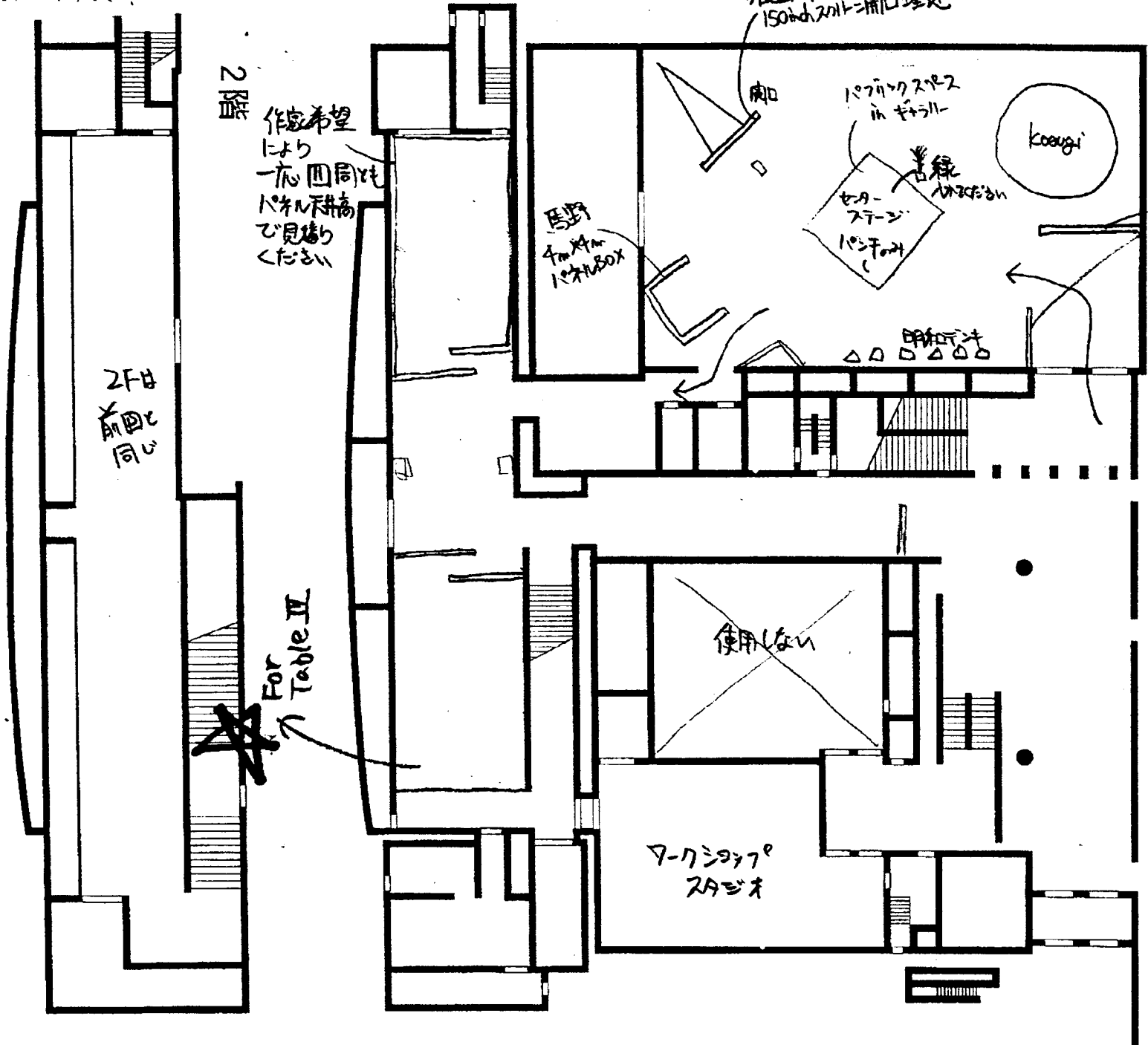
We look forward to meeting you.

Sincerely,



Bruce Hamilton

月々前 11階に?



福井県立美術館平面図

To: #1部さんへ
 馬野の作品が11階に決ま
 るところにこの様にV型の中
 変更されたし。
 今回はオ-尾不室
 ホ-プなキ-ワ-にしたい

TO: 000115054730614

FROM: FUKUI RV CENTER 20 5033

95-07-14-16:30 P04

●About Electricity:
In your Technical Note 2, you say you need 110/120 VAC.
But, in another page you say you need only 110 VAC.
only 110 VAC is enough ? Please, let me know about this soon.

●About Terminal of LD player:
The Terminal of LD player is 15pin, D-SUB ?
Is it OK? Please, let me know about this soon.

Once again, thank you very much for you kindest cooperation.

Best regards.

Staff:(Mr.) Kunio Noda

The 6th Fukui International Video Biennale
Office:Fukui Media City Forum
TEL:+81-776-20-5030 FAX:+81-776-20-5033

TO:00115054730614 FROM:FUKUI AV CENTER 20 5033 95-07-14-16:27 P02