

Eichinger oder Knechtl

A - 1010 Wien FranzJosefskai 29

tel - 0043 - 1 - 535 54 24 fax - 0043 - 1 - 535 40 39

to -THE VASULKAS INC.

pages -

Vienna, 27.3.1992

Dear Mrs. and Mr. Vasulka!

Dear Mr. Wilson!

Thank you for the first information about your preliminary program for the exhibition in Linz. We are happy, that we have the possibility to work on this exhibition.

At first may be a new information for you:

The exhibition contains beyond your pieces also three instalations by **Peter Weibel, Jeffry Shaw and Agnes Hegedus.**

These three objekts need the space of two or three rooms. On that account we have to work on new partition of the showrooms. As soon as we have further informations, we will forward it.

Some questions about your program:

About the Exhibition:

We need further informations about all the hardware you will exhibit in the Landesmuseum.

- 1 - Please send us as soon as possibile a detailed list of the equipment you will show at the exhibition.
- 2 - further a detailed list about the equipment which should be prepared by the ARS in Linz.
- 3 - could you please give us utmost exactly specifications regarding the different arrangement and informations about the measurement (size) of each group. - (*The fifteen historical Audio / Video Instruments, the laserdisc Information Station, the Nano- and the Endo theather.*) If possibile in form of a drawing and / or scetched into the ground floor.

ARS
electronica

TELEFAX

DATE: 12/6/92

CONC.: _____

PAGE: 1 (INCL. THIS PAGE)

To: Steina Kamelha
001 (505) 473-0614

Dear Steina,
I hope the money
arrived. Woody also
would like to know
where you are and
when you come. Could
you please inform us.
Kindest regards

Kandarian

SEND TO: ATT.: STENA
FAX#: 505 443 0614

732-66188555
661690513

HOTEL KOLPING



HOTEL KOLPING GEMBIT

10011001AL SUPRASSA
AL PERIS 1001001
10011001AL SUPRASSA
AL PERIS 1001001

DEAR,

THEY STILL DID NOT SEND
THE MONEY.

KAT INSURED ME REPETEDLY,
THAT IT IS BEING SEND EXPRESS
TO-DAY AND THAT IT WILL BE
THERE ON THURSDAY ~~OR~~ LATEST.

I ~~AM~~ AM THREATENING ~~TO~~ AS
YOU NOT COMING. WE HAVE
NOT PER DIEM. LOOK INTO THE
CONTRACT, PLEASE

U.

Dear Peter,

We just received the draft of the contract from Katarina this morning. After reading the draft and discussing it with our team we came to the conclusion that the conditions are too unreasonable to accept, it almost looks that somebody does not want this show at all. We concluded that we could produce the show only by borrowing money from the bank using the Linz contract as a collateral, something we hesitate to do as it could leave us holding the bag. We want you to read this draft very carefully and try to understand our frustrations. We both feel that we have already lost our team, they took it very hard... (everybody has put a lot of time and enthusiasm into this), and without them we do not see how we can salvage the project. In this fax are Katarinas' contract draft and our reply... please call!

Santa Fe, 7-Feb-92

Woody and Steina... (with unconditional love, of course)

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

Judson Rosebush
Tel. 212/398-6600
Fax. 212/757-8283

Dear Judson,

Woody asked me to contact you. He is very pleased (and relieved) that you would be available to work with us on the exhibition for ARS ELECTRONICA. He is depending on your expertise on early digital tools.

We would like to suggest to the organizers that you receive a \$6,000 fee (payable in three installments) for your contribution as a resource, researcher and essayist. Please understand that this is preliminary and not a promise. We have not yet received a contract, but have requested the first installments of funds this week. If this is agreeable, please fax your curriculum vitae immediately so that we can send the budget increase and vitae to Linz.

Attached is the description of the project as we understand it to date.

I look forward to working with you.

Regards,


MaLin Wilson
Special Projects Coordinator



Ihre ganz private Bank.

Datum/Date: 9.6.1992

An/To: Linzer Veranstaltungen GmbH

z.Hd./Attn.: Gsöll Pontner

Telefax Nr.: 0732 783745

Seitenanzahl, inkl. Deckblatt/ Number of pages, incl. cover sheet: 1

Betreff/Re: _____

Wir haben heute im Wege der Bank of America, San Francisco, USD 10.817,41 überwiesen.

Beg.: Vasulka's Inc.; Woody und Steina Vasulka, Route 8, Box 100, Santa Fe, NM 897501, USA

Kto.Nr. bei Bank of Santa Fe, P.O. Box 2027, Santa Fe New Mexico 87504-2027

Ref.: Produktionsabdeckung für Katalog Landesmuseum ARS Electronica 1992

mfg oestcredit

Telefax von: Ausland

315/Rma

Stelle, Abteilung/Dept.:

Kl./Ext.: Unterschrift/Signature:

Service

Kredit-Institut

Zentrale/Head Office: A-1010 N

Wolgasse 12, Tel.: (0222) 501 30-0



ÖSTERREICHISCHES CREDIT-INSTITUT
Aktiengesellschaft

Auslands-Überweisungsauftrag

Ich (Wir) ersuche(n) Sie, nachstehende Auslandsüberweisung durchzuführen:

Hinweise für den Auftraggeber:

Bitte füllen Sie diesen Auftrag vollständig und genau aus. Der stark umrandete Teil muß nur bei Bezahlung von Waren gemäß genereller Bewilligung ausgefertigt werden.

Währung / Betrag in Ziffern ÖS 121.155,-	
Auftraggeber <small>Falls die Überweisung für fremde Rechnung erfolgen soll, sind im Feld „Verwendungszweck“ auch der Name und die Anschrift des Zahlungspflichtigen anzugeben.</small> Linzer Veranstaltungs gmbH Untere Donaulände 7 4010 Linz	
Verwendungszweck (dem Begünstigten mitzuteilen) Produktionsabdeckung für Katalog Landesmuseum ARS ELECTRONICA 1992	
Begünstigter Vasulkaš Inc.; Woody und Steina Vasulka Route 8, Box 100 Santa Fe, NM 897501, USA	
auf sein Konto bei (wenn vom Begünstigten ausdrücklich vorgeschrieben) Kto.Nr. Bank of Santa Fe P.O. Box 2027, Santa Fe New Mexico 87504-2027	
Die Zahlung erfolgt a) gemäß genereller Bewilligung auf Grund von Kundmachungen der OeNB für (Zutreffendes bitte ankreuzen)	
Wareneinfuhr <small>Bei Kontrollware Nr. der Einf. Bew.</small>	Nebenkosten des Warenverk.
Transitgeschäft	Dienstleistungen
b) gemäß beiliegender Bewilligung der OeNB	Sonst. Schuldverpflichtung
Nr./auszun. Betrag	
Nr./auszun. Betrag	
Zahlungsgrund (genaue Bezeichnung; alleiniger Hinweis auf Rechnungsnummer und -datum genügt nicht) "Ars Electronica" "Honorar"	

Kto.-Nr. d. Auftraggebers 450-140-481/00
Datum d. Auftrages 5. Juni 1992

ÖCI ... die Bank für Sie - auch im Auslandsgeschäft!

- Weltweite Korrespondenzverbindungen und die Teilnahme am SWIFT-System ermöglichen eine rasche Durchführung Ihrer Auslandszahlungen
- Individuelle Beratung und Abwicklung von
 - Dokumenten-, Wechsel- und Scheckinkasso
 - Dokumentenakkreditiven
 - Fremdwährungsfinanzierungen
 - Devisentermingeschäften zur Absicherung des Kursrisikos
- Service für Auslandsreisen
Reiseschecks, Valuten, Benzingutscheine, Reiseinformationen

Bei Zahlungen auf Grund genereller Bewilligungen der Oesterreichischen Nationalbank wird dieses Blatt ihr zugeleitet.

Vom überweisenden Devisenhändler (nicht vom Auftraggeber) auszufüllen:

Tag der Auslandsüberweisung _____

ÖSTERREICHISCHES CREDIT-INSTITUT,
Aktiengesellschaft

Genau handelsübliche Bezeichnung der Ware		Zolltarifnummer der Ware	Warenerwert laut Faktura (Währung, Betrag)
Ursprungsland	Liefer-/Verkäuferland	Zeitpunkt d. Einfuhr (bei O-Lager: Datum d. Verzollung), bei Transitgeschäft: Datum des Ankaufes	Allfällige Nebenkosten Fakturen-Gesamtbetrag

Raum für besondere Hinweise des Auftraggebers:

Telefonnummer des Auftraggebers:	darauf geleistete Teilzahlungen
zu Lasten (Zutreffendes bitte ankreuzen): <input type="checkbox"/> Schilling-Konto <input type="checkbox"/> Fremdw.-Konto	Durchführung: <input type="checkbox"/> brieflich (flugpostlich) bzw. S.W.I.F.T. <input type="checkbox"/> drahtlich bzw. S.W.I.F.T. Laut Terminschuß Nr. _____

W	KU	AV	L	P	S/F	B	K/F-NR.	J
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Linzer Veranstaltungs GmbH

LIVA

LINZER VERANSTALTUNGSGESELLSCHAFT MBH

Vasulka Inc.
Woody & Steina Vasulka
Route 8, Box 100
Santa Fe, NM 87501
USA

Linz, 25.5.1992
GZ: VIII/V-157/92*2
KST: 18/KATMU/2

Wir erteilen Ihnen hiermit mit ihrem Einverständnis für die
Mitwirkung bei der Veranstaltung ARS ELECTRONICA 1992

Ausstellung Museum

eine


GUTSCHRIFT

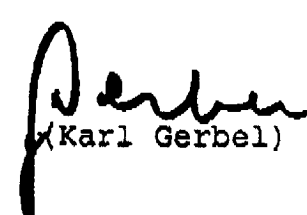
über das vereinbarte Honorar, das sich wie folgt zusammensetzt:

Entgelt	ÖS	151 443.75
- 20% Eink.Steuer	ÖS	30 288.75
	ÖS	<u>121 155.00</u>

Auszahlungsbetrag	ÖS	<u><u>121 155.00</u></u>
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Bemerkungen: Produktionskostenabdeckung Katalog Landesmuseum

ppa 
(Mag. Wolfgang Lehner)


(Karl Gerbel)

EMPFANGSBESTÄTIGUNG

Der Erhalt des o. a. Auszahlungsbetrages wird bestätigt.

Linz, am

.....

To: LIVA,
Linz
Att: Wolfgang Lehner
Karl Gerbel

June 6, 1992

From: The Vasulkas, Inc.
Santa Fe

Gentleman,

We are and have been for a long time a Not for Profit organization with a Tax Exempt status. We know that the Austrian tax laws are in the accord with our US status and we have negotiated our first contract with LIVA on the Tax Exempt provision. Please note, that your GUTSCHRIFT from June 25 subtracts 20% from the production budget of the Catalog. Please adjust this part of payment to the original sum of US\$ 10,841. We do not characterize this as an Honorarium though, the term you used in your GUTSCHRIFT, to us it is an Production budget with many technical and creative contributors.

And finally, please note, that your advance does not carry a fee of an Catalog Editor and any compensation to the Vasulkas Inc. for technical and administrative expenses. Our contract clearly states, that our obligations include the pre-production of the catalog materials, but in a final decision with Mr Weibel, our participation went fare beyond that.

Sincerely Woody and Steina Vasulka

To: LIVA,
Linz
Att: Wolfgang Lehner
Karl Gerbel

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In spite of all the complications of this very complex and challenging project, we all here enjoyed workig for its success and Woody is looking forward to seeing you on Monday the 8th, when arrives to Linz

Sincerely Woody and Steina Vasulka

To: LIVA,
Linz
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Karl Gerbel

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Sincerely Woody and Steina Vasulka

DESIGN & PRODUCTION COSTS FOR EIGENWELT DER APPARATAWELT

April 27 — June 1992



Michael Sumner		
DESIGN (& re-design)	2500.00	
PRODUCTION	1700.00	
	SUB TOTAL—	4200.00

Melody Sumner		
EDITORIAL MANAGEMENT	950.00	
PRODUCTION ASSISTANCE	300.00	
	SUB TOTAL—	1250.00

IN HOUSE EXPENSES		850.00
(telephone, FAX, modem, misc. out of pocket)		

OUTSIDE CONTRACTORS & VENDORS		
Paste-up, Greg Weiss & David Stafford		800.00
Final proofreader, Sonya Moore		250.00
Linotronic film positives		2000.00
Misc. camera work and scanning		400.00
Half-tone photographs		600.00

SHIPPING FILMS TO ROBERT WILK		?
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Michael Sumner 5/24/92



received
05-05-1992

BOOK "EIGENWELT DER APPARATE-WELT"
Editors: Stina and Woody Vanura, Peter Weidel

Intro by Peter Weidel	10-12 pages English
Early Austrian Cybernetics Machines (from a Magazine)	8 pages German with 6/12 photos
Franz Jung (Austrian Pioneer) 1952	1 page English 1 film 5/10
Russian light-album machines	40 pages English 14 5/10 photos
Anne Marie Dupont 2 French Pioneers	5 pages English 2 photos 5/10

ARS
electronica

71
MARTIN
CALL BRUCK
Marty

TELEFAX

DATE: 21/10/91
CONC.: ARS 92
PAGES: 1 (INCL. THIS PAGE)

To: Woody & Steina Vasulka
001 505 4730614

Dear Woody and Steina Vasulka,

concerning the exhibition on pioneers of the electronic arts at Ars Electronica 92 we are very happy to have you curating the show. I would like to inform you, that Gottfried Hattinger is going to leave the ARS and me and Brigitte Vasicek will do the artistic management with Peter Weibel as artistic director.

I'm involved with the exhibition in the gallery of the Landesmuseum in Linz and would like to inform you about the most probable schedule: the set up time will be from June 8 thru June 22, the day we are planning to open the show in the afternoon. The exhibition will run thru approximately July 7.

Peter Weibel and me are planning to come to the US within the next month to meet you for discussing the whole concept. Before all we now would need very urgently the names and addresses of the artists/inventors you intend to invite. We also have to find all devices and machines for the exhibition and probably have to arrange dates, contracts and so on.

Could you please send me via FAX a list of the datas concerning the concept and persons taking part on the show, as well as a time proposal for our meetings in the US. For further questions please contact me in Brucknerhaus Linz (0043 732 275225 Ext. 285).

Looking very much forward to cooperating with you

Sincerely

Linzner VeranstaltungsgesmbH
i.A.

K. Gsöllpointner
(Dr. Katharina Gsöllpointner)

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

February 25, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

Please find attached a letter from the Internal Revenue Service (IRS) of the United States confirming that The Vasulkas, Inc. have tax-free status. As a not-for-profit corporation in the United States they are exempt from taxes. In our work with other countries there is often a certificate that we must complete so that no taxes are due. I do not know the Austrian system but we have never had to pay taxes abroad. I hope that this is helpful. If we must complete any forms regarding our tax exempt status please send them.

Regards,

A handwritten signature in black ink, appearing to read 'Mehneri'.

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

February 25, 1992

Stephen Beck
Fax: 510/748-1645

Dear Steve,

Finally, after difficult to comprehend delays, we have confirmed our pre-production duties with ARS ELECTRONICA and have been sobered by their budget. My worst predictions came true. All of the preparations must come from a reduced budget contracted to us, which hardly covers our original commitment to present live machines, documentation, and a tape show.

After Katharina's visit we learned that she made commitments that we can not honor. Nevertheless we are primarily concerned with the selection and restoration of significant machines, and both your devices - the Direct Video Synthesizer and the Video Loom - are on the top of our list.

We need to reconfirm your offer to restore a suitable part of the DVS and the Video Loom and ask you to estimate the purely necessary expenses for such restoration. In the spirit of avoiding untoward expense, could we ask you to note if there are parts that need replacing such as a video encoder or synch generator. I have an inventory of such good old parts that I could provide to you. We will also need to rely for a suitable interface for the museum public. ARS ELECTRONICA is insisting on interactive presentations. Please include this in your estimate of expenses.

We are also wondering about your interest in being present at the festival. Katharina invited more people than their budget allows. Of course, we will make a great effort to have ARS ELECTRONICA sponsor your visit - as I indicated you are at the top of the list.

We realize that we are relying on your generosity, but we consider this exhibition a first step in long-overdue recognition of important contributions like yours.

Also, attached please find a list of details we ask you to address. We think we have found the laserdisc technology that is perfectly suited to the installation that can carry all of the documentation and video - a Pioneer LaserBarcode System.

Thank you. Talk to you soon.

ARS
electronica

TELEFAX

DATE: 20/2/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: Woody & Steina Kamlber
001(505)473-0614

Dear Woody and Steina,

I was talking to Peter today regarding the effort to raise your budget to an amount of 65.000,- US\$ which can be transferred to you without any tax reductions. Though the Austrian tax laws are very rigid we have tried very hard to fix your budget to this amount, which costs us a total of ATS 181.593,- of our budget. For this we had to kill an other project, but as we concern your contribution so important, we succeeded in doing that.

Now, we are going to send you a new contract.

Regarding the 4. rate of payment we unfortunately have made the experience that after the festival still bills are sent to ARS ELECTRONICA which the artists have not included in their budget (e.g. hotel bills, material etc.). To solve this problem we can offer you to send a credit confirmation to your bank on this sum. The 3. rate will be raised relatively to the higher total budget. I hope this finally makes it possible to you to work on the exhibition which we are considering to be the main event of ARS ELECTRONICA.

Kindest regards

Katharina

Katharina Gsöllpointner

Frankfurt, 19.2.1992

Peter Weibel to The Vasulkas,

I confirm here that The Vasulkas have my personal guarantee that the total budget of 65.000,--\$ for the planned show at Ars Electronica will not be scaled down.

Since The Vasulkas are not an institute it cannot be expected that they pay enormous sums in advance in behalf of the project. Therefore it is agreed that everything is paid in time for the benefit of the project. Just 10.000,--\$ are kept back to the moment of the arrival of The Vasulkas in Linz, June 9th.

It is also agreed that the traveling and hotel costs for David Müller and The Vasulkas are paid extra by LIVIA.

Peter Weibel

A D C :c8

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

February 11, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Katharina,

On Sunday, February 9, 1992, Peter Weibel called to inform us that there would be a deposit into our account on February 10 for the amount of \$40,000.00 so that we could proceed with the exhibition for ARS ELECTRONICA. We have contacted our bank and there has been no deposit. The Bank of Santa Fe also indicated that it cannot accept ATS. We are happy to accept ATS exchange rate but our small town bank can only receive US Dollars by wire. Please note that the conversion from ATS to US Dollars must be done by the Austrian bank.

As we have indicated, we can no longer work from our own resources on your project. We are stalled until funds arrive.

Sincerely,



MaLin Wilson
Exhibition Coordinator



Österreichisches Credit-Institut

SWIFT-ADR: OECIATWW

DVR: 0043028

WIEN, 17.02.1992/A14

OENB POS.NR. 010
ZAHLUNGSGRUND:
2.AKONTO LT. VORVERTRAG V.13.2.1992

AUSLANDSUEBERWEISUNG
LASTSCHRIFTSANZEIGE/DEBIT ADVICE
Ref.Nr.: 17021992/02G407

LINZER VERANSTALTUNGS-
GES.MBH.
Z.HD.HERRN MAG. LEHNER
BRUCKNERHAUS
4020 LINZ

LAUT AUFTRAG VOM 13.02.92 HABEN WIR
FOLGENDE UEBERWEISUNG FUER SIE
DURCHGEFUHRT:

USD**24.367,64***

KTO.NR.: 450-140-481/00

WIR BELASTEN IHR OES KONTO:
KURS 1166,50000 VOM 00,00
KURSWERT OES 279.374,99
+PROVISION 384,14
+UEBERWEISUNGSSP. 60,00
+DRAHTL. UE-SPESEN 135,00
+AUSL. BANKSPESEN 145,00
WERT 17.02 OES 280.099,13

BEGUENSTIGTER:
THE VASULKAS INC.

ROUTE 6,BOX 100
SANTA FE 87501,NEW MEXICO
KTO.NR.:

KONTO BEI:
//FW107002383
BANK OF SANTA FE
SANTA FE

BEAUFTRAGTE BANK:
BANK OF AMERICA, SAN FRANCISCO
HOCHACHTUNGSVOLL

**Österreichisches Credit-Institut,
Aktiengesellschaft**

Dieser Vordruck wird nur bei Verwendung als Zahlungsauftrag
an ein Kreditinstitut unterschrieben.

This printed form will be signed only when used as an order to a bank.

z. Hd. Frau

SCHÖRGENDORFER

II.

a) The presentors guarantee that a total budget of ATS 581.100.-- netto (i.w. fivehundredeightyone thousand onehundred Austrian Schilling; that are USS 65.000.- brutto, current rate 11,175 from February 5th, 1992) will be provided for the project.

All fees, complete overall costs (e.g. per diems, telephone and office costs etc.), production and technical costs as well as transport, travel and hotel costs within the US are to be covered in this amount.

b) Travelling and hotel costs for

David Mueller (flight from Iowa to Austria and v.v., room from June 9 thru July 9, 1992),

Woody & Steina Vasulka (flight from Frankfurt to Austria and v.v., room from June 9 thru July 5, 1992),
are not included in the amount mentioned above 1. /a.

c) The payment will be paid in rates as follows:

1. rate: Dec 5, 1991	USS 5.000,- (rate 11,502)=ATS	57.510,-	=5,000.
2. rate: Feb 14, 1992		ATS 279.375,-	
3. rate: June 9, 1992		ATS 50.000,-	2
4. rate: by bank transfer after deduction of all bills paid by LIVA		ATS 194.215,-	

The contract partners bind on holding LIVA harmless against the claims of third-party persons.

Linz,
On behalf of
LINZER VERANSTALTUNGSGES mbH

Santa Fe,
On behalf of
Vasulkas Inc.

ppa

(Ing.Mag. Wolfgang Lehner)

Woody & Steina Vasulka

(Karl Gerbel)

woody - Robin - David

THIS IS WHAT PETER THINKS:

Tuesday

received
April 1972

The printing budget \$ 25,000. (CONFIRM AFTER 2 TOMORROW)

Ans prints 2,000 copies, 1,000 sell during Ans. 1,000 sell out in ca. 3 years.

Woodys + Peters intros will ^{HAVE BEEN} translated into German anyhow. The rest in English only.

COMING FROM PETER:

His article ca 10 P

A.M. Duguet article ca 10 P

Article on Russian instruments (if appropriate)

coming on Monday ca 20 P

How many pages do you have? (incl. photos)

Are color pages interspersed or separate?

How is shipping done?

Do you like apparatus? in APPARATE WELT

BILDWELT DER APPARATE WELT
the image world of the tool world

Eigenwelt der Apparate Welt
Vlastní svět (Vlastosvět) - or is Apparate too re-
miniscent of Aparatechnik? Aparatník?

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

In Santa Fe, May 23, 1992

From The Vasulkas,

To Peter Weibel,
Katharina Gsollpointner

Dear Peter, here is the update of the original April 29 budget: Instead of layout on the boards you decided with Michael that linotronic film positives will be delivered to you instead. (estimated cost see Michael's budget \$2,000) . This will eliminate the airfare budget but an additional work assistant was agreed on between you and Michael. The linotronic film and an assistant replace the airfare budget.

So the total budget stays on \$14,735.00

Money spent from our operating budget and personal Vasulkas assets:

Fee advancements:

Editor (David Dunn)	1,000.00
Designer/producer (Michael Sumner)	1,200.00
Additional Transcriptions (David Stafford)	97.50

	2,297.50

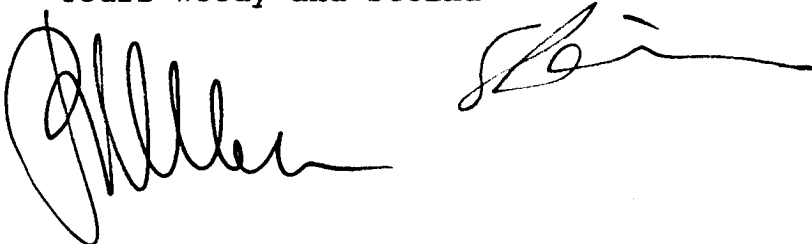
Other expenses:

Photowork (Lightworks Inc.)	34.49
Stats (GetType)	253.65
Supplies: Cartridge	85.96
Paper	20.00

	394.10

Please realize, that we have diverted all we had to this and need a quick response to continue. We expect to receive minimum of \$10,000.00 to get this through.

Yours Woody and Steina



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

The budget Summary:

Michaels' buget projection came to	10,350.00
Dunns' Editors fee	3,000.00
The Vasulkas'technical and administrative fee	1,285.00

	14,735.00

ARS
electronica

received
6-5-92

TELEFAX

DATE: 6/5/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: The Varnishes Inc.
001(505) 923-0619

Dear MaLin,

Thanks for your fax.

Re Phil Merton:

We probably can manage to rent the machine from Phil for \$2.000,-, but then have to keep the taxes. Also, the shipping had to be on your budget.

Re Beck:

Stephen has sent another fax which says he wants to have a swimming pool and a poster only for his lecture etc. We have to drop his appearance now, as Peter has told you.

Re loan forms:

I sent them to you yesterday. It is even not possible to fill in the description of the items for us, as there are various items from single persons/institutions, which doesn't leave too much space etc. So, they are on their way to Santa Fe and we're are expecting them from the lenders.

Kindest regards

Katharina

A Municipality/County Name	B Location Number	C Gross Receipts (Excluding Tax)	D Total Deductions	E Taxable Gross Receipts	F Tax Rate	G Gross Receipts Tax	
Santa Fe	01-001	12800	12800	0	6.1%	0	
		
		
		
TOTAL COLUMNS C, D and G:		\$.	\$.	TOTAL GROSS RECEIPTS TAX		1	0
				COMPENSATING TAX		2	.
				WITHHELD INCOME TAX		3	0
				TOTAL TAX DUE		4	.
				PENALTY		5	.
				INTEREST		6	.
				TOTAL AMOUNT DUE		7	0

Check if applicable:

- Amended Report
- Payment made by Automated Clearinghouse Deposit Date _____
- Payment made by Federal Wire Transfer Date _____

TAX PERIOD 01 / 01 / 92 through 06 / 30 / 92
Month Day Year Month Day Year

NM CRS ID No. 02-034136009 Phone No. 471-7181

I declare that I have examined this return, including any accompanying schedules and statements, and to the best of my knowledge and belief it is true, correct and complete.

Signature of Taxpayer or Agent [Signature] Title Owner Date 6-12-92

NAME VASULKA VIDEO PRODUCTIONS
STREET/BOX RT 6 BOX 100
CITY, STATE, ZIP SANTA FE NM 87501

NEW MEXICO
CRS ID NO

02034136009

Please complete if not pre-printed.

ADDRESS CORRECTION REQUESTED
(Use enclosed RP-32 Form)

Mail To: Taxation and Revenue Department, P.O. Box 630, Santa Fe, NM 87509-0630

DEPT USE LATE FILE

DEPT USE ONLY

DEPT USE ONLY
Do not write in this area

DEPT USE ONLY

COPY

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

~~6/15/92~~
FAXED

Stena,

Bill Heckel's # 473-7708

He is at home & will be there
to answer your call.

Mami

FAXED
6-13-92

Dear Ralph/Sherry

ling will have to do without
tantrums - the tape never
arrived.

too bad -

Sherry

TELEFAX
MITTEILUNG-MESSAGE

Empfänger/To:

Firma/Company:

Person:

Ort/Adress:

FAX-Nr.:

Absender/From:

STEINA

De We

STÄDELSCHULE-INSTITUT
FÜR NEUE MEDIEN

Hanauer Landstr. 204-206
99090 FLAUBENBERG a. Main 1

FAX-Nr.: 069/43 92 01

Ter.Nr.: 069/44 50 36

Sendedatum/Date:

Seitenzahl/Pages: (incl. fax-message)

Mitteilung/Message:

Dear Steina,

Michael Summer should FAX us
the colour of the SPIRAL BINDING

The book looks really great!

We will print 2000 copies, so that
it can accommodate future demands.

10,005

♥ Peter

10

3

Re shipping:

The only thing you always were expected to do was to prepare an exact shipping list. As the company told us, it's 14 instead of 9 boxes now. This is also the reason why the company did not pick up the boxes immediately on Monday. For the customs return affairs the equipment lists have to be identical with the export list from the USA. Gitti will do all buerocratically necessary things, so please don't be anxious.

Re exhibition space designation:

As we agrred with the architects when you were here in Linz, you and Woody wanted to provide an exact proposal, where to put the machines, which ones should be together in one room etc. This was the reason why the architects have been waiting so long with there final decisions for the design. This also was the reason why we could not put a plan of the Landesmuseum show into the program booklet which is published at the moment. For us everything would have been much easier if we would have done the space designation from the beginning on.

Re information text:

Thanks for the text concerning the bar code stations. But we also need for EACH of the exhibited stations a short description of how to use it and including a very short historical survey (name if inventor/artist etc.) Please send them until May 20.

There are some corrections in your Title page text:

June 22 thru July 5!!!
Management Committee: Karl Gerbel!!!
Mag. Brigitte !!! Vasicek
Dr. Christine !!!! Schöpf

Is it David Muller now, or Mueller???

Kindest regards

Katharina



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

The Vasulkas,
Rt6,Box 100,
Fax: 505 4730614

May 11, 1992

Dear Peter,

I hoped it would not come to this...I admit, our communication has not been very good, but as you, we have been terribly busy, I just came back from Iowa city after backbreaking packaging job. I can see now, there were different perception of this project right from the beginning, I was totally absorbed by the very specific theme and the logistics of the project and might not been sensitive to the other possibilities specially those, coming at the last minute. But what has surprised me the most is your lack of confidence in us being able to carry this project through all stages, including all phases of the preparation and production of the catalog.

I might not have fully conveyed to you, that this catalog is based on its interactivity with the laserdisk images, still or moving and that all other requirements, the size, material and format must be in a total harmony with this initial concept. This of course has all the other consequences: the necessary control over the final stages, where the correctness of the BarCode must be verified, flexibility of re-programing, etc.

But there seem to be much deeper problem here, which is the problem of the credits and other authorships and job definition. As it happened I chose David Dunn as the most experienced in publishing, and naturally he assumed the role of editing the book. But under any circumstances, this would be the outcome anyway, since he has by now become indispensable in this function.

About our impasse in the size, concept and price of the printing, of course, I try to protect the volume and the significance of this project for Steina and me, and I am not very pleased, that we could not resolve this so far.

There were several suggestions here, the most preferred to print each of us half of the catalog, mostly those affected by the BarCode here, and the rest containing the essays, by you.

Or as Steina is suggesting, to print a very small amount of interactive catalogs, just for the laserstations maybe twenty or more, and the essays in a extra book, edited by you. The trouble is that even in this very simple form, the catalog would still have to come to a serious budget, several thousand \$.

At this date and budget, we were totally unprepared for those new items from Austria and Russia and I am advised to negotiate with you about the increased budget or rather of dropping the matter from the catalog. I know it is a heart-breaking proposition and I wish I would not be in a position to advocate this...

I am sending you some material which should give you a flavor and some sense of direction we have been moving in.

Love, Woody and Steina

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

ARS
electronica

TELEFAX

URGENT!

DATE: 1/6/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To:	Vandinas
	001 (505) 473-0614

Please tell us, when
 you arrive here in Lint,
 as everybody - before all
 the architects - are
 waiting for you!!!

Kindest regards

Kerthasina

FAXED
June 1 92

Dear Catharina,

In Santa Fe, June 1

So far, we have been quite unsuccessful in convincing you about the urgency in receiving at least the first down payment on the catalog. We must get your attention immediately, this is not the time for us to think about possible emergencies. You have been quite aware of the situation and your fax from May 23 states that clearly. It would be unethical and frankly impossible for us to proceed with "the business as usual" in dealing with our associates here without knowing the seriousness of your commitment. In reading your latest Telefax I finally realized how unconcerned you are about our difficulties. You were introduced to us by Peter to be a bright and able person and we always assumed that your priority is to facilitate the success of the show.

It is very disheartening, that at this critical stage of the project, that we are forced to question your commitments of this last and an additional stage of our project, which again we negotiated in a good will and trust. We cannot find any benefit from delaying this part of the exhibition, which the catalog represents, unless there is other, to us unknown agenda we can't comprehend.

In our long careers as artists-producers, being in constant negotiation with many people, it is very hard to understand the constant stream of difficulties we encounter on every step.

Dear Katharina, since we have come so long and so far, I can see no reason to complicate this matter further. We need this money finally to put the show up, a thing we are concerned with above all. Please, we rely on your authority to help us to do that.

Yours, Woody and Steina

cc Peter Weibel

electro

TELEFAX

DATE: 25/5/92

CONC:

PAGES: 1 (INCL THIS PAGE)

To:	<u>The Vamellas Inc</u>
	<u>001 (505) 473-0614</u>

Dear Woody and Steina,

Thank you for your fax from May 23. Regarding your production costs for the catalogue, I'll try to have transfered the following costs to you:

Additional Transcriptions (David Stafford):	97,50
Other Expenses:	394,10
Michael Sumner costs:	10350,--
total	US\$ 10841,60

Thank you for the short texts, see you soon

Kindest regards

Katharina
Katharina

5-26-92

DEAR KATNARINA

AS I REQUESTED IN THE LAST
FAX, I WANT YOU TO
LET ME KNOW AS SOON AS
THE MONEY IS WIRED. OUR BANK
LIKES TO HOLD ON TO THESE
TRANSFERS, BUT FIND THEM SUR-
PRISINGLY QUICKLY IF A FAX
IS PRESENTED TO THEM.

SEE YOU SOON

STEINA



DEAR PETER

5-26-92

OPTIMISM IS RAGING TO-
NIGHT - PROBABLY FOOLISHLY.
WE STILL DON'T HAVE YOUR
ARTICLE NOR HAVE WE SEEN
ANY \$\$ YET. THE OPTIMISM
IS THAT THE BOOK IS SHAPING
UP, SO WITHOUT A SNAG --- UH, UH
WE SHALL LOOK FORWARD -

LOVE, STEINA



ARS
electronica

TELEFAX

DATE: 25/5/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: The Vannellas Inc
001 (505) 473-0614

Dear Woody and Steina,

Thank you for your fax from May 23. Regarding your production costs for the catalogue, I'll try to have transferred the following costs to you:

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Thank you for the short texts, see you soon

Kindest regards

Katharina
Katharina

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

MAY 24

TO KATHARINA:

PLEASE CONSULT WITH
PETER MELHOL
ON THE CATALOG
THANKS
WOODY

THE DATA ON DAVID (M)

DAVID MULLER,
RR 7, BOX 6
IOWA CITY
IOWA 52240

TEL: 319 337 4962 H
319 335 2076 W

FAX: 319 335 1753

W.

ARS
electronica

URGENT!

TELEFAX

DATE: 22/5/92

CONC:

PAGES: 1 (EXCL. THIS PAGE)

To:	Vonillien
	001 (OT) 973-0614

Dear Heina
 please tell us David (D.)'s
 fax number or confirm
 the flight we fixed you
 on May 14.

Thanks
 K.

ele

TELEFAX

DATE: 22/5/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To:	<u>Steina Vahnela</u>
	<u>001 (505) 473-0614</u>

Dear Steina,

Thanks for your fax from yesterday.

We are still waiting very anxiously for the short descriptions of the exhibited machines. The architects have to start the production of the boards which will show the texts.

Regarding the catalogue money, we have to tell you, that we cannot transfer any more money to you as there doesn't exist any further contract with you, than the one which says that the edition of the catalogue is included.

For the catalogue-production we need invoices from a printing company or whatever, which we can pay directly. So please tell the companies you are cooperating with to send us the invoices.

Awaiting you here in Linz I send you my

kindest regards

Katharina 

ARS

electronica

TO:
PETER WEIBEL

TELEFAX

DATE: 22/5/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To:

Steina Vahnela

001 (505) 473-0614

Dear Steina,

Thanks for your fax from yesterday.

We are still waiting very anxiously for the short descriptions of the exhibited machines. The architects have to start the production of the boards which will show the texts.

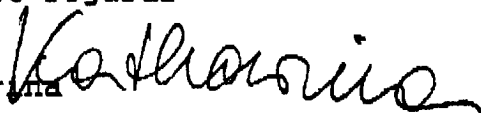
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For the catalogue-production we need invoices from a printing company or whatever, which we can pay directly. So please tell the companies you are cooperating with to send us the invoices.

Awaiting you here in Linz I send you my

kindest regards

Katharina



VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

February 14, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Ing. Mag. Wolfgang Lehner & Karl Gerbel,

For your information there has been no deposit of money as promised by the letter and contract under your names which was faxed to us on February 13th. Your contract differs radically from the agreement reached between the Vasulkas and Peter Weibel by telephone on February 9th. Be assured that we will only consider contracts that also carry the authorizing initials of Peter Weibel.

Also, please note that there is an inconsistency in your calculations of ATS currency exchange rate of 11,175 as per Febraury 5, 1992:

ATS 581,000 = \$52,000

ATS 726,375 = \$65,000

Respectfully,



MaLin Wilson
Project Co-ordinator

2-13-92

Dear Peter,

In our telephone talk we suggested \$10,000. to be withheld as a last payment. ATS 194.215. is more like \$17,400. LIVA should recognize, that we will have to scale down the show of those 7,400, unless you can find some temporary loan with a payment guaranty at the close of "Ars Electronica". Additionally, the schedule of payment comes short of CA. \$18,000.00, as:

ATS 581.000 = \$52.000 OR:
ATS 726.375 = \$65.000

Also, what are the bills LIVA EXPECTS TO PAY in such an excessive amount (ATS 194.215)?

AND Finally: Why is everything we agree with you so different from LIVA's?

Frustrations! Frustrations!

Love to you from us both,

Stein

2-16, DEAR P. - I SENT THIS TO VIENNA, WHERE THE PEOPLE IN FRANKFURT SAID YOU WERE. DID YOU GET IT? STEIN

To Woody and Steina Vasulka
Fax: 001 (505) 473-0614
Santa Fe

Dear Steina & Woody,

thanks for your very complex fax from the 19th of March. Depending to your fax page 7 "equipment that may need to be sent depending upon availability in Linz" I have the following question: Woody do you own all or parts of the necessary test equipment or optional test equipment. Gitti and I think, because of the high volume of transport goods it should make no financial matter to have 200 pounds more. So please send me a fax about the test equipment you easily can ship to Europe, because of not having rental costs. All other equipment I'll try to rent as cheap as possible.

About power supply (110/220 Voltage transformer):
How many power supply stations, watts etc. - please specify, because than
I know if we can use transformer from the Brucknerhaus or not.

O.k. thats it for first, greetings and have a nice day

Wolfgang aka FADI

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

In Santa Fe, July 27, 1992

To: LIVA, Linz
Mr Karl Gerbel
Mr Wolfgang Lehner

From: The Vasulkas, Inc.
Rt 6, Box 100
Santa Fe, N.M. 87501
Tel: (505) 471 7181
Fax: (505) 473 0614

Gentlemen,

In her latest fax communique Ms Katharina Gsollpointner is asking us to pay the catalogues we have negotiated with her and Mr. Weibel in Linz. It was very clear to all of us that we were talking about catalogues, the majority of which would be send by us to the individuals, that participated in various capacities on the Exhibition and contributed to the contents of the publication. The amount of people involved was quite large and the rest if the publications if any were left after, we intended for further dissemination of the contents of the show to the "Artworld".

At no moment in our negotiation, was there any suggestion of cash payment by Ms.Gsollpointner. We also knew from previous experience that Ars Electronica always extended the courtesy of giving catalogs to the participants, a generosity we assumed still valid.

We would of course be very proud and interested in helping to sell off the rest of the catalogs, which we would like to distribute after our experience with our first catalog package.

On another note, we have already received the balance of payment on the production of the catalog (3,894) and the partial payment of our curatorial fee (\$4,000) and we expect the balance of our fee (6,000) coming to us shortly.

And finally, please note that there is an outstanding fee of \$2,000 still owed to Mr. Phil Morton, originally negotiated by Ms Gsollpointner outside of our budget as you will find the correspondence faxed on May 6th 1992.

His address: Phil Morton
Box 987
West Yellowstone, Montana 59758
Tel: (406) 646 7519

Thanks again for giving us this great opportunity to work on such an exciting project and we hope to continue working on your permanent and equally exciting collection for your new Ars Electronica building in Linz.

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

Sincerely Woody and Steina Vasulka

c.c. Peter Weibel
Katharina Gsollpointner

To: LIVIA,
Linz

June 6, 1992

Att: Wolfgang Lehner
Karl Gerbel

From: The Vasulkas, Inc.
Santa Fe

Gentlemen,


In our previous fund transactions you have dealt with us as "The Vasulkas, INC", a Not for Profit organization with a Tax status here in the USA. We in turn deal with our subcontractors the same way: Most transcriptions photowork and preparation for printing was done by GET TYPE, INC., the design and lay-out by independent contractor Michael Sumner and his crew. The Vasulkas INC are responsible for reporting to the State of New Mexico Beauru of Taxation. Please note, that your GUTSCHRIFT from June 25, erroneously subtracts 20% from the production budget of the Catalog.

Our contract clearly stated, that our obligations included the pre-production of the catalog materials only. When the logistics of making a cross-media interactive catalog on two separate continents was discussed in detail, a decision was made with Mr Weibel, to extend our participation far beyond the initial concept and commitment.

In spite of all the complications of this very complex and challenging project, we all here enjoyed working toward its success and upon this adjustment of the tax withholding, Woody will sign this new agreement on Monday the 8th, when he arrives in Linz.

Sincerely Woody and Steina Vasulka

Staatliche Hochschule für Bildende Künste · Städelschule · Frankfurt am Main


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

27.11.1991

To Steina & Woody Vasulka,

We, the Institute for New Media &
 the Städelschule invite you for
 a guest professorship in the
 summer semester 1992 (April → 15. July).
 You would have a free apartment
 & ca. 7.000 DM a month brutto.

Your teaching schedule would be
 european style.

The name is valid for Gary Hill!

We, ~~the~~ Karsten Köhler & me,
 would be very happy to see you all
 here.

Prof. Peter Weibel
 (Director)


 CALL BACK
 WOODY

27.11.1991

To Steina & Woody Vasulka,

We, the Institute for New Media &
the Städelschule invite you for
a guest professorship in the
summer semester 1992 (April → 15. July).
You would have a free apartment
& ca. 7.000 DM a month brutto.

Your teaching schedule would be
European style.

The name is valid for Gary Hill!

We, ~~we~~ Kasper König & me,
would be very happy to see you all
here.

Prof. Peter Weibel
(Director)

FAXED

Sanh. 21
21-5-92

Dear Katharina

could you please notify
me of the money transfer
as soon as it occurs.

We have already completed
 $\frac{1}{2}$ of the catalog (lay-out,
parts up, transcriptions,
stats, etc). It does not look
like we can hold out much
longer...

I realize the difficulty of
Pro Electronics finding sources,
and plead to you to do your
best.

Sincerely, Steve

FAXID
60-5-70

ATT: PETER
WEIBEL

to 6052 In Santa Fe,
May 20, 1992

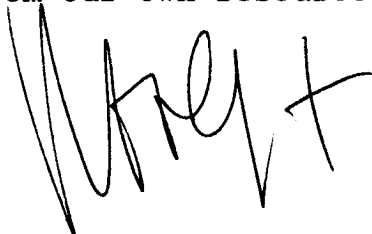
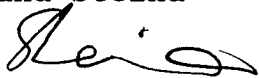
Dear Peter,

By now, we invested all our money and the credit on the production of the catalog. The promised \$5000 from Ars Electronica has so far not showed up and from the tone of Katharinas fax there is not much chance to get that soon. There is still an unfinished business of a rental fee for IP from Phil Morton (\$2000) promised by Katharina, Steina's ticket to Austria, payment for excess luggage for Buchla box which is still to be collected and encased in Colorado, a package for the Interactive Performance with Michael and there will be some other minor items coming. We can see, that by the end of the week we will stop all work on the catalog and by a preliminary account, we will owe all the work fees and the supplies we have encountered with the catalog to the credit of our Bank.

Dear Peter, There is not much we can do right now and we must rely on the solution coming from you. But even if the first installment is met, the balance of the production budget of the catalog must be paid well before our arrival to Linz, something we cannot avoid. We were lucky so far that we had a loyal and dedicated crew, but they all are in a free lance position and work their life day by day.

Needless to say, we are no longer hopeful this could be solved immediately as the situation requires and we must get used to a thought of not being able to finance the completion of the catalog from our own resources.

As always with Love,
Woody and Steina



P.S. The Russian text just arrived - it looks magnificent!
What a book we are going to have! Let's go for broke for the
glory of humankind.....

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

FAXED

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

5/20/92

Dear Peter,

Is it possible for us to use your statement for the catalog as a summary at the end rather than as an introduction? The reason is that we are desperate to finalize the page count so that we can make films of as many pages as possible (as per your printer's request). Right now we are stuck because we have not received your article and every day that goes by reduces the chances of even coming close to the deadline. If we can put your article at the end than we can proceed immediately.

Woody

TO PETER
WEIBEL
URGENT

qDear Katharina,

Acting on your information, we are suspending the production of the catalog. We cannot guarantee any professional here being payed without going through similar experiences we have encountered with you on every single step. It is improbable, we could ask anybody for work without prior guarrantees and unless you honor the comittments given by Mr. Weibel regarding the catalog productios, we see no way the catalog coul see the light of the day.

Never the less there have been substantial progress expenditures on this project so far, financed by loans from American Credit Banks and here are some pages, including the architect list of the Instruments of this wonderfull document in making.

As Always, Woody

In Santa Fe, May 19,1992

Dear Peter

FAXED

5-18-92

We still would like to exhibit
DEPOUY: "movie color Machine"
could you talk to Dugnet/Forrester?
It needs repair and Don has tapes
made on it (good ones).

Progress report:

4 or 5 Dives on 10 Laserdisc stations in-
cluding one music disc. 5-6 hours of tapes
for the Ende Theater.

FROM MICHAEL SUMNER:

ESTIMATE OF FILM COSTS

FILM OUTPUT ON COMPUTER	\$ 2000
CAMERA WORK FOR STATED ARTICLES	400
HALFTONE PHOTOGRAPHS	600
	<hr/>
	\$ 3000

(ALL FILM POSITIVE
RIGHT READING
EMULSION DOWN)

Greetings, Steve

ARS
electronica

URGENT!

TELEFAX

DATE: 14/5/92
CONC: Herbstflight
PAGES: 1 (ENCL. THIS PAGE)

To: The Vanillas / P. Mueller
001 (505) 473-0614

Please send this fax to David's as we don't have his fax number! Thanks K.

2. Hr. Müller (possible flight - please confirm!)

07.6.92	Cedar Rapids - Chicago	11.39 / 12.44	AA 4249
07.6.92	Chicago - Amsterdam	16.30 / 07.15	KL 612
08.6.92	Amsterdam - Linz	12.50 / 14.55	KL 701
09.7.92	Linz - Düsseldorf	07.25 / 09.20	VO 453
09.7.92	Düsseldorf - Chicago	10.30 / 12.40	LH 432
09.7.92	Chicago - Cedar Rapids	14.44 / 15.58	AA4236

Abflug von Iowa City nicht möglich, nächster Flughafen Cedar Rapids

Preis für o.a. Ticket ÖS 22.420 inkl. Taxen
Ticket kann nicht mehr hinterlegt werden.
Wir müssen dieses Ticket per Post versenden!

Hoffe, Ihnen mit diesen Angaben einstweilen dienen zu können und verbleibe,

mit freundlichen Grüßen
Geo Reisen Ges.m.b.H.

A. Tischler

G E O - REISEN Ges.m.b.H., Klosterstr. 4, A-4010 Linz, Austria
Tel. 0732/79 39 40 Fax 0732/78 39 41 Telex 02-29280 GEOR A



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

MAY 28.

TO: PETER WEIKEL

STILL MISSING:

FAXED

1) Photo FOR YOUNG ARTICLE

2) ALTMAN CHERMETIS
ARTICLE

PLEASE, LOOK OVER YOUR
ARTICLE

Woody

FAX COVER SHEET

Sat Apr 18 1992 3:15 pm

To:
Fax #: 15054730614

received
April 18, 92

From:

Fax: 2 pages and a cover page.

Dave Muller, RR 7 Box 6, Iowa City, IA 52240
(319)-335-2076 days, (319)-337-4962 evenings

Saturday, April 18, 1992

Woody Vasulka
The Vasulka's Inc.
Fax Number (505)-473-0614

Dear Woody,

Here are some estimates of power requirements.

PAIK SCAN MODULATOR (a.k.a. the "Wobulator")	500 Watts
MOOG SYNTHESIZER	75 Watts
plus audio amplifier	50 Watts
PUTNEY SYNTHESIZER	75 Watts
plus audio amplifier	50 Watts
ANTIZER	75 Watts
plus video monitor	150 Watts
CAMERA	150 Watts
plus video monitor	150 Watts
PAIK/APP SYNTHESIZER	75 Watts
plus video monitor	150 Watts
BROWN FLIP/FLOP SWITCHER	25 Watts
plus video monitor	150 Watts
SIEGEL DUAL COLORIZER	25 Watts
plus 2 video monitors	300 Watts
BROWN MULTIKEYER	50 Watts
plus video monitor	150 Watts
RUTT PROCESSOR	200 Watts
plus video monitor	150 Watts
plus audio amplifier	50 Watts
64 x 64 REAL TIME BUFFER	50 Watts
plus video monitor	150 Watts
MCARTHUR SAID (Spatial and Intensity Digitizer)	50 Watts
plus video monitor	150 Watts
20 Cameras @ 10 Watts	200 Watts
4 Laser Disc Players @ 75 Watts	300 Watts
plus 4 video monitors	600 Watts
<hr/>	
	4075 Watts

Estimated video monitors at 150 Watts each, which is probably high.
Remember lights, which can be 220 Volt types. We should ask for
an extra 1000 Watts for a safety cushion, in addition to the equipment
power from here. For most of the equipment, I estimate power from
size or power transformer size. I measured the power of the
discs had a tag on the back.

Also, what about the MCARTHUR & SCHIER DIGITAL IMAGE GENERATOR? Call me when you get this list, about how all these groupings will be grouped. Maybe you could fax me a copy of those contact sheets, so we can get it all straight. The encoder for the CUI Quantizer is the one with the fuse, power toggle switch, and pilot light on the left, and three slide switches across the front. It says "ENCODERS" on the top left.

Dave Muller

→

Installationen / Installations

MUSEUM FRANCISCO CAROLINUM: **Jeffrey Shaw** (NL): "The Virtual

Museum", **Agnes Hegedus** (NL): "Anterior"

Peter Weibel / Bob O'Kane (BRD): "Cartesia

BRUCKNERHAUS, FOYERS: **Michael Bielicky** (CSFR): "Der innere Beob-

achter", **Dan Graham** (USA): "Three linked

Günter Held / Manfred Hauser (BRD/A): "Tesla Maschinen",

Peter Szelezki (H): "Bull's Head or Revision of the Video

Buddha", **Claire Roudenko-Bertin** (F): "Le (UMI)", **Akke**

Wagenaar (NL): "7 Objects Meet", **Jean-Louis Boissier** (F):

"Globus Oculi", **Christoph Steffner** (A): "Filmmaschine 3M",

Huemer. Jelinek (A): "Die Brille", **Timothy Binkley** (USA):

"Watch Yourself", **Rudolf Macher** (A): "Homage an

Heisenberg und Wheeler"; Prix Ars Electronica Preisträ-

ger aus der Kategorie "Interaktive Kunst"

DONAUPARK: **Christian Möller** (BRD): "Space Balance",

Günter Held / Manfred Hauser (BRD/A): "Tesla Maschinen"

Symposium: Thema "Endophysik": DIENSTAG, 23. 6. UND MITTWOCH,

24. 6., 10 - 12 UND 14 - 18^h, BRUCKNERHAUS

Thema "Nanotechnologie": SAMSTAG, 27. 6., 10-12 UND 14-18^h, BRUCKNERHAUS

Stadtwerkstatt TV (A), "Im Teilhendschungel der Wahr-

scheinlichkeit", BRUCKNERHAUS, STUDIO IM KEPLERSAAL, 22. - 27. 6., LIVE

SENDUNG AM 26. 6. AB 22^h

"Radiolabor" (A), aktuelle Berichterstattung über Ars Electronica,

STUDIO IM BRUCKNERHAUS, 22. - 27. 6.

Künstlerforum: Preisträger des Prix Ars Electronica referieren über

ihre Arbeiten, 25. + 26. 6., 10 - 18^h, ORF LANDESTUDIO OBERÖSTERREICH

Filmprogramm zur Welt des inneren Beobachters, KINO "MOVIMENTO"

Techno Disco: SAMSTAG, 27. 6., ABENDS

Drucksache



Absender / Sender

Name, Adresse / Name, Address:

Steina & Woody Vasulka
Route 6, Box 100
Santa Fe, NM 87501
USA United States



Ab 18. 5. erscheint ein genaues Programm, das wir Ihnen
gerne zusenden.

A detailed program will be published on May 15 and will
gladly be mailed to you.

ARS ELECTRONICA, 22. - 27. JUNI 1992

ENDO & NANO

Die Welt von Innen / The World from Within

BESTELLKARTE / TICKET ORDER FORM

Ich bestelle / I want to order:

Stk. Festival-Paß (Pässe) für alle Veranstaltungen
(mit Ausnahme "Prix Ars Electronica Gala") á ÖS 500,-
Festival Pass(es) for all events (except "Prix Ars Electronica
Gala") at ÖS 500,- each

Stk. Einzelkarten für folgende Veranstaltungen á ÖS 150,-:
Ticket(s) for the following events:

Symposion:
Tageskarte ÖS 80,-
3 Tageskarte ÖS 200,-

Datum, Unterschrift / Date, signature:

Veranstaltungen / Performances

Henry Jesionka (CAN): "The Man Who Invented the 20th Century", Multimediale Aufführung rund um das Leben des Physikers Nikola Tesla, SAMSTAG, 27. 6., 21 h, POSTHOF

Stelarc (AUS): "Third Hand", Mit seinen Körperfunktionen und einem Computer steuert Stelarc elektronische Bilder und Töne, MITTWOCH, 24. 6., 21 h UND FREITAG, 26. 6., 20 h, POSTHOF

PoMo CoMo (CAN): "IMmediaCY", High-Tech-Show, in der die Bühne zum Computer wird, DIENSTAG, 23. 6., 21 h, BRUCKNERHAUS

Allik/Mulder (CAN): "Electronic Purgatory", Multimediashow, die eine Brücke von Dante Alighieri zu Stephen Hawking schlägt, DONNERSTAG, 25. 6., 21 h, BRUCKNERHAUS

Konzerte elektronischer Musik: Preisträger des Prix Ars Electronica sowie weitere zeitgenössische Komponisten und Musiker.

Ausstellungen / Exhibitions

"Eigenwelt der Bildwelten. Pioniere der elektronischen Kunst", 14 Stationen mit frühen Video- und TV-Installationen, MUSEUM FRANCISCO CAROLINUM, 22. 6. - 5. 7.

"Kreative Software. Menschen und Meilensteine", Softwareautoren und neueste Software, Videospiele, Public-Domain-Programme, MUSEUM FRANCISCO CAROLINUM, 22. 6. - 5. 7.

"Copy Bites", Kopiegrafien der 70er, 80er und 90er Jahre, GALERIE MAERZ, 16. 6. - 4. 7.

Franz Xaver: "Fraktale Geometrie, Kunst und Bionik", STIFTERHAUS, 23. 6. - 31. 7.

Bitte Bestellkarte in Kuvert stecken und zurücksenden an: **ARS ELECTRONICA**, Brucknerhaus, Untere Donaulände 7, A-4010 Linz, Tel. *732 / 7612

Please put ticket order into envelope and return to: **ARS ELECTRONICA**, Brucknerhaus, Untere Donaulände 7, A-4010 Linz



ARS electronica

FAX to:

Woody & Marina Vanulke

001(504) 9730614

2 pages

25/8/92

Dear Steina and Woody,

Enclosed please find a list of costs of your project. As you can see, you've already received the limit of the budget. Besides that we covered your US flights, all assistants and travel and lodging for David Jones. As I could only go through the latest budget situation this week (which is very on the edge), it is not possible for me to transfer any more money to you. Even if I tried, the financial department would not do it.

I told Peter about the situation, so if you want to get in touch with him concerning this situation, please do it.

He also told me, that you are not content with the invoice of the 200 catalogues which you took with you besides another 30 you received here in Linz. Please tell me about the decisions you made.

Kindest regards

Katharina

Katharina

COVER LETTER FOR FAX TRANSMISSION:

TO:
PETER WEIBEL
TEL: 0222-353-5884
FAX: ~~011-43-2644-7361-214~~

FROM:
THE VASULKAS
FAX: 505-473-0614

ONE PAGE

DEAR MALI, PETER LEFT THE
RENAB CENTER, CAN YOU GET
THIS TO NIM, PLEASE.

LOVE, STEINA

RCV BY: KINKO'S COPY CENTER ; 8-26-91 ; 8:14AM ;
SENDER: 026423608
26-AUG-1991 16:01 P S K ASPANG

→ FAX (505) 982-6790: # 1
26.08.91 13:57 NR.39-01
026423608 S.01

A TELEPOST  BUREAUFAX
ÖSTERREICH / AUSTRIA

a s b



9 ABSENDER / SENDER
02644-7361-214
Fax
WEIBEL

1 AUFGABEAMT / ORIGINATING OFFICE 2870 Aspang		
2 SENDEAMT SENDING OFFICE 2870 WIEN-RA	3 BFA 275	NUMMER NUMBER
4 SEITEN PAGES 2	5 DATUM / DATE	ZEIT / TIME 15:55
6 RE <input type="checkbox"/>	7 HINWEISE / INSTRUCTIONS F ()	
8 EMPFÄNGER / ADDRESSEE VASULKA Woody 001-505-9826790 Sawto Fe USA Route 51		

- 1 -

26.8.1991

Dear Stena, dear Woody,

as you have heard I got a heart attack & a bypass-operation after many other accidents, incidents, catastrophes. It was a very fast train to hell. Now I am in a rehabilitation center in Austria, in the woods, slowly recovering. I still feel like Samson (from the bible), without power, without a strong motivation ^(the body) for my brain & will. Misery instead of success, failure instead of realization. Old man-sorrows are coming in, too early, at 47 years. The people of my institute helped me a lot. Bob O'Kane did my show in Montreal ("Image of Future"). But above all Ulli Rieger; she helped me in the hospital, she was my "lifeline" there, and did my show in Japan (Fuku; Video Festival) afterwards. It was very astonishing for me to see how easy it is to die and how fast you can die and how help less you can be.

But now the question: Next year the "con electronics" in Linz will be from 23.-27. June 1992. Probably I will

- 2

be the only artistic director. Hattinger
did not want to continue. I proposed them
among other things a show "pieces of
the electronic art" following the line that
we, Woody, have discussed in Frankfurt.
Therefore my question: Would you, Steina and
Woody together, or Woody alone, together
with me be the curators of this show,
showing the early beginnings (1969-77?)
of video machinery, from Stephen Beck to
Jeffrey Shaw. We would have a great
space, enough money for travelling in
US, for shipping, for a good catalogue,
for bringing the guys over to LIT, and a
good fee for your curatorship. Please fax me
to Austria, whether you agree principally:

(Austria)
(from US) 02644-7361-214

Cinnamon

Maybe together with some names, notes, ideas,
very soon, inmediately

Peter WEIBEL

Montréal december 7th 1992



God and Goddess... I was so pleased to receive your magnificent catalog of the pioneers. It is so beautiful, well thought and designed with videodisk (available?) interface. Really you are the best and no doubt you were the only one to really «curate» this historical mile stone of video medium. The stars must have been all aligned at that time, creating a strong magnetic field around us where the instant, so to speak, merged with eternity. Time is a more fundamental construct of our existence than space is. You know that !

It took only 20 years after all for my video work to be recognize and yet, at a time where I am already in a different but comparable mindspace. My energy is now focussed on reconstructing *models* of language in human agency and *patterns* of social communication... within the *frame* of our history. So I guess those ideas will only come in action 20 years from now. No matter, just the feeling of experiencing the field forces of human life and cosmic mysteries is largely enough to me. You know that !

" It is only those who know that man on earth is man in exile,
who can alone make this earth something like a home "

Chesterton

Nowadays I am still teaching communication theory, information poli-ethics and photo-infography at UQAM university while engaging myself in numerous activities like publishing this photo magazine, designing ICONOLOG (software for computer assisted imagination...), composing music on my symphonic keyboard and playing often my rôle of «poet»-intellectual in different social or cultural milieux. Life goes on with a certain utopia still to pursue. You know that !

Well, next year I will be in sabbatical leave and I intend to spend at least 6 months in London (thinking, writing and composing) after wich, I should come back to Québec and possibly visit you folks in Santa Fe. After all, you were always the greatest from my point of you. You must know that too.

So, my dear friends, I wish you both an happy life together and lots of creative energy in your currant and coming works. Hoping to meet you again at the summit of minds.

Doc. J.P. Boyer (originally Boéan from Terra Moravia)



ARS
electronica

TELEFAX

DATE: 14/5/92

CONC.:

PAGES: 2 (INCL. THIS PAGE)

To:

Steina & Woody Vanella
001 (505) 473-0614

Dear Steina,

Sorry I'm answering only today, but I took a short holiday during the last four days. Regarding all your faxes in the meanwhile:

Re flights:

Gitti is going to book a flight for David Mueller from June 7 (arrival Linz) to July 9 (departure Linz). We will inform him as soon as we have the confirmation. Concerning your flights we'd propose, as time is so short, that you book and pay them yourself and you will get the airfare money immediately after your arrival here in Linz. You know, our money transfers always take quite a lot of time until they come to you.

Re Phil Morton:

We were in touch with Peter too, of course, regarding Phil's and Stephen's matters. As I wrote you in my fax from May 6, we agree in renting Phil's IP for a sum of US\$ 2.000,- (including taxes) which would not cover the transportation. This should be on your budget. We cannot afford having Phil here for US 7.000,-, because we simply do not have the money. This (2000,-\$) was taken from the sum for Stephen, where now isn't left a lot. Besides that we have a lot of additional costs for the whole show.

Re catalogue:

Thanks for bios and corrections. Regarding your catalogue we will try to send you 5000,- US\$ in advance as I was speaking to Peter three minutes ago. It depends, as always, on our tax-and-administration-secretary.

Re shipping:

The only thing you always were expected to do was to prepare an exact shipping list. As the company told us, it's 14 instead of 9 boxes now. This is also the reason why the company did not pick up the boxes immediately on Monday. For the customs return affairs the equipment lists have to be identical with the export list from the USA. Gitti will do all buerocratically necessary things, so please don't be anxious.

Re exhibition space designation:

As we agreed with the architects when you were here in Linz, you and Woody wanted to provide an exact proposal, where to put the machines, which ones should be together in one room etc. This was the reason why the architects have been waiting so long with there final decisions for the design. This also was the reason why we could not put a plan of the Landesmuseum show into the program booklet which is published at the moment. For us everything would have been much easier if we would have done the space designation from the beginning on.

Re information text:

Thanks for the text concerning the bar code stations. But we also need for EACH of the exhibited stations a short description of how to use it and including a very short historical survey (name if inventor/artist etc.) Please send them until May 20.

There are some corrections in your Title page text:

June 22 thru July (5) !
Management Committee: Karl Gerbel!!!
Mag. Brigitte !!! Vasicek
Dr. Christine !!!! Schöpf

Is it Davi er now, or Mueller???

Kindest regards

Katharina



THE VASULKAS, INC.
99 ROUTE 6
SANTA FE, NEW MEXICO 87501

TELEPHONE: 505/471-7181

FAX: 505/473-0614

RECEIVER:

Attention Katharina & Brigitte
Company Name Ars Electronica
Fax Number 43 732 783 745

SENDER:

Individual's Name Manni
Number of Pages (including this sheet) 1

FAXED
5/13/92

The insurance photos are
in the mail - air mail.

Manni

FAXED

Dear Katharina

Santa Fe, 12-May-92

Upon consultation with Peter, we decided that \$ 7000.00 should go to Philip Morton for his performance/installation and that it would be financed out his originally intended I.P. presentation fee plus out of the balance taken from Steve Becks' cancelled budget. We need a confirmation of this soonest, both to print the catalog and for Phil to prepare the instrument and make his travel arrangements. As per previous fax, we are making our own travel arrangement but we need to know how to deal with both Phil and Dave Muller. Also I am re-iterating the urgency of my previous request for the catalog layout money, we must get some to keep going. We are also worried about the return of the instruments, since the carrier that is shipping it to you be shipping it back we must register all equipment with U.S. customs for the return. Do you have any way of helping us arranging this?

Since we have concluded the tool phase, Malin is off the job so now I will be dealing with whatever is left. Of course I am hoping to find a fax from you in the morning - a status report even when you do not have all the answers...

P.S. As you know the shipping company has not made a pick-up yet, but we are in contact with them. We will keep you posted.

Well, by now very soon in Linz,



Yours Steina

BY THE WAY, THE LINZ VISIT WAS
VERY USEFUL, AND ENJOYABLE FOR ME.

S.V.

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

μ
The Vasulkas,
Rt6, Box 100,
Fax: 505 4730614

May 11, 1992

Dear Peter,

I hoped it would come to this...I admit, our communication has not been very good, but as you, we have been terribly busy, I just came back from Iowa city After backbreaking packaging job. I can see now, how different perception of this project has there been right from the beginning, I was totally absorbed by the very specific theme and the logistics of the project and might not have been concerned by the other possibilities especially those, coming at the last minute. But what has surprised me the most is the total lack of your confidence in us being able to carry this project through all stages, including all phases of the preparation and production of the catalog.

I might not fully convey to you, that this catalog is based on its interactivity with the laserdisk images, still or moving and that all other requirements, the size, material and format must be in a total harmony with the initial concept. This of course has all the other consequences: the necessary control over the final stages, where the correctness of the information must be verified, flexibility of re-programming, etc.

But there seem to be much deeper problems here, which is the problem of the credits and other authorships and job definition. As it happened David Dunn has naturally assumed the role of editing the book and by now his credit from our side cannot be denied. It did not cross my mind, I do not have any experience in publishing. But under any circumstances, this would be the outcome anyway, since, he has become indispensable in this function by now.

About the absolute impasse in the size, concept and price of the printing, of course, I try to protect the volume and the significance of this project for Steina and me, and I am not very pleased, that we could not solve this so far. There were several suggestions here, the most sound which was to print each half of the catalog, mostly those affected by the barcode here and the rest, containing the essays by you.

Or what Steina is suggesting is to print a very small amount of interactive catalogs, just for the laserstations maybe twenty or more, and the essays in an extra book, edited by you. Trouble is that even in very simple form, the catalog would still have to come to a serious budget, somewhere around seven thousands.

At this date and budget, we are totally unprepared for those new items from Austria and Russia and I am advised to negotiate with you about the increased budget or rather of dropping the matter from the catalog. I know it is the heart-breaking proposition and I wish I would not be in a position to advocate this...

I am sending you some material which gives you the flavor and some sense of direction we have been moving along.

Love, Woody and Steina

Dave Muller, RR 7 Box 6, Iowa City, IA 52240
(319)-335-2076 days, (319)-337-4962 evenings

FAXED
5/11/92

Woody Vasulka
The Vasulka's Inc.
Fax Number (505)-473-0614

Dear Woody,

The truck hasn't come and I have not been called. I must go to work tomorrow, so the trucking company will have to call me there. I can meet them at home, but I can't wait for their call. They may have my work number, but perhaps you can figure out who they are and let them know for sure.

~~Best love to edit it if you don't.~~

Dear Katherine

This fax came late Monday

Please advise!

Best, Sherrie

Faxed Monday
midnite

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

FAXED
May 11, 1992

Katharina Gsoellpointner
ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

We have been working on the catalog layout and design for the exhibition since May 1. Peter Weibel told us to expect payment for the catalog by thirds. It is our understanding that the total budget for layout and printing is 140,000 ATS (\$ 33,000 US). Please be advised that we need the first third - 46,666 (\$ 11,000 US) immediately. We have already spent thousands of dollars based upon Peter's verbal agreement to proceed with the work. Of course, considering the shortness of time until the exhibition, none of us can afford any delays in producing this interactive catalog.

Regards,

Steina
STEINA

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181

FAX. (505) 473-0614

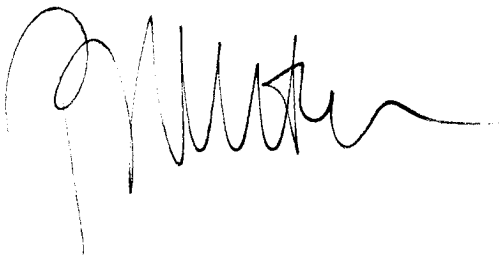
Date: May 11, 1992
To: ARS ELECTRONICA, Katharina
From: Woody & Steina
Re: Phil Morton

URGENT! URGENT! URGENT! URGENT! URGENT! URGENT! URGENT! URGENT!

Now that Beck has definitely been dropped, we are still trying to salvage the inclusion of Phil Morton's IP (which could not be shipped to Iowa in time for shipping today). If we want the IP Morton will have to bring it to Linz himself. When Peter called last week he said that the Ars Electronica funds for Beck should be switched to Phil Morton. Peter has a copy of Phil Morton's estimate of expenses toalling \$7,000 (not including his airfair to and accomodations in Linz).

We need to confirm that this can be done as Phil is committing himself to summer employment at this moment. Morton said that he would need a transfer of at least \$3,500 immediately for the restoration and rental of his IP. This means that all of Beck's money (travel, accommodations and fee) be reallocated to Phil Morton. Please advise.

Phil Morton
Box 987
West Yellowstone, Montana 59758
406/646-7519



ARS
electronica

TELEFAX

DATE: 8/5/92

CONC.: Shipping

PAGES: 1 (INCL. THIS PAGE)

To: Kasulka

001 505 473 0614

Dear Woody and Stina!

The shipping company is "Panalpina"
in Chicago and she pick up on 11.5. in
Iowa.

Tel. Panalpina / Chicago 708/61.11.141

Best regards

Brigitte Vasiček

LIVA

LINZER VERANSTALTUNGSGESELLSCHAFT MBH

VORVERTRAG

zwischen Linzer Veranstaltungsgesellschaft mbH, Brucknerhaus, Untere Donaulände 7, 4010 Linz/Austria, vertreten durch Vorstandsdirektor Karl Gerbel und Prokurist Ing. Mag. Wolfgang Lehner,

und

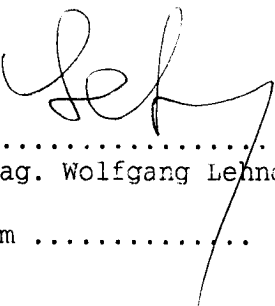
The Vasulka's Inc., Steina & Woody Vasulka, Route 6, Box 100, Santa Fe, NM 87501, USA

1. Gegenstand des Vertrages ist die Ausstellung "Pioniere der elektronischen Kunst" im Rahmen von ARS ELECTRONICA 1992, 22. Juni bis 5. Juli, Aufbauzeit ab 9. Juni, Abbau ca. 4 Tage.
2. Als Vorleistung für die kuratorielle und organisatorische Leistung wird der Vasulka Inc. ein Vorschuß in der Höhe von US\$ 5.000.- (i.W. fünftausend US Dollar) nach Unterzeichnung des Vertrages ausgehändigt.
3. Nach Vorliegen einer detaillierten Kalkulation, in der Honorare und Produktion getrennt ausgewiesen werden sollen, wird der endgültige Vertrag erstellt. Der oben genannte Vorschuß ist Bestandteil des endgültigen Vertrages.

Für die LIVA:

Die Künstler:

ppa


.....
(Ing. Mag. Wolfgang Lehner) (Karl Gerbel)
Linz, am

.....
(Vasulka's Inc.)
....., am

ARS
electronica

TELEFAX

received

DATE: 8/5/92

CONC.:

PAGES: 1 (INCL. THIS PAGE)

To: Vanallias Inc.
001 (505) ~~473-0614~~
473-0614

Is it right, that Phil Morton
is missing here after your
corrections? And Gary Hill?

1971

Dan Sandin



IP (Analog IMAGE PROCESSOR)

Collection of Phil Morton, West Yellowstone,
Montana

1976

David Jones



JONES FRAME BUFFER (Digital buffer)

Collection of Gary Hill, Seattle, Washington

PS: Please also send
short version (8-12 lines)
bios of your, Malin's, David's
and David's!

Katherine

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181

FAX. (505) 473-0614

Date: May 7, 1992
To: ARS ELECTRONICA, Katharina
From: The Vasulkas, Inc., MaLin
Re: Fax of May 7, 1992



Woody is in Iowa working with David Muller, and preparing all the equipment for shipping. He will return here Monday and we will discuss the museum wall text that you have requested.

Also, please tell us the flight that you have booked for David Muller to arrive Monday, June 8. Woody also plans to arrive on the same day, but he has made his own reservations so please send his air line fee directly to Woody.

TO: FADI

FAXED
MAY 6 1992

FROM: WOODY

MAY 6, 92

THANKS FADI FOR

COLLECTING THE BIG ONES,

PLEASE, ~~DO~~ DON'T STOP,

WE CAN USE MORE

THANK AGAIN

woody

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

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181

FAX. (505) 473-0614

Date: May 5, 1992
To: ARS ELECTRONICA, Katharina
From: The Vasulkas, Inc., MaLin
Re: Fax of May 5, 1992

FAXED
5/5/92



Re Beck:

It is our understanding from a conversation with Peter Weibel today that Beck's appearance at the festival is being dropped. We hope that he still restores and sends his machine for which we gave him such a large part of our small budget.

Re Morton:

For your information, Phil Morton has suffered a financial setback - lost a job - and he has informed us today that he could not participate for less than \$7,000. Also, he does not have a fax. With your commitment of 40,000 ATS, our first option seems to be renting the IP from Morton. What do you say? He currently rents the machine for \$300 per day, but we would ask for a special rate of \$2,000 for the exhibition. Then there would also be extra shipping arrangements to be made to get it quickly to Iowa. We must have your reaction to this immediately. You could pay money directly to Phil for the rental, crating and shipping to Iowa. The IP is a very important machine and we regret that Phil has run into difficult personal and financial troubles. As you know, we are pressed by the May 11th shipping date from Iowa City. Please let us know what you think on this.

Re the loan forms: The protocol for loan forms is that borrowers fill in the description of the items to be borrowed (which you have) and the lenders fill in the data such as birth/death and copyrights on forms that are sent out and signed by the borrower. A lender cannot sign an unsigned loan form as the borrower is requesting the equipment.

BOOK "EIGENWELT DER APPARATE-WELT"

Editors: Steina and Wsoly Vankla, Peter Weidel

- Intro by Peter Weidel 10-12 pages English
- Early Austrian Cybernetics
Machines (from a Magazine) 8 pages German
with 6/w photos
- Franz Jung (Austrian Pioneer)
1952 1 page English
1 film 3/w
- Russian light-alow machines 40 pages English
14 3/w photos
- Alexandre Dupont
2 French Pioneers 5 pages English
2 photos 3/w

FÜR GITT I

ARS

UNIVERSITÄT

~~INTERAKTIVE LASERDISCS~~

v

INTERAKTIVE LASERDISCS

AUDIO & VIDEO SYNTHESIZERS

SCAN MODULATORS & PROCESSORS

VIDIUM

COLORIZERS

DIGITAL IMAGE GENERATORS

FEEDBACK

COMPUTER SIMULATIONEN IN ECHTZEIT

VIRTUELLE REALITÄT

CYBERSPACE

NEUE TEXT FÜR PLAKAT

ARS
electronica

received
5/5/92

TELEFAX

DATE: 5/5/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: The Vasulkas Inc.
001 (505) 473-0614

Dear MaLin,

Thank you for your photographs, text and loan forms. We have started to fill in the forms, but as you can see, this didn't make any sense.

The reason why I proposed you to have the lenders filled in the forms first, is that we cannot know all the details like e.g. birth and death of the inventors, copyrights of pix etc.

Beyond that we cannot sign empty contracts which will be filled in afterwards. *(They will be returned by mail to you today.)*
So, please fill in the forms and then send them to us. We will send them immediately to the lenders.

Regarding to your fax from April 28 Phil Morton will be coming and brings his stuff on his own. We can offer him travel, accomodation costs and a performance fee, which all together does not exceed ATS 40.000,- (tax excluded). We'll arrange a hotel for him from June 15 to July 8, which should be time enough to set up his machines. We are going to inform him about this and the airline etc. The costs for his installations have to be paid from the Vasulkas' exhibition budget.

With Stephen Beck we are still negotiating, but can't see, how to follow his financial requests.

Warm regards

Katharina
Katharina

rate 11,502 $\overline{3,477}$ 40,000

P.S: We don't have a fax number of Phil's, could you please fax it!

ARS electronica

TELEFAX

DATE: 5.5.1992

CONC: ARS ELECTRONICA

PAGES: 1 (INCL. THIS PAGE)

TO: VASULKA INC.
on (535) 4730614

Dear Stevie, Woody,
I hope you are alright & doing well.
Question: ENDO THEATRE

16 NTSC MONITORS 27"

SPECIFY THE IMAGE SHOWN ON THE WALL.

16 IMAGES (SAME IMAGE ON EACH MONITOR?)

↓ A SINGLE IMAGE ? OR ? OR ?
↓ (VERY EXPENSIVE)

NOT EXPENSIVE

↓ Please send a fax
LIKE IN 1990

Greetings Wolfgang

ARS
electronica

received
5/5/92

TELEFAX

DATE: 5/5/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: The Vasulkas Inc.
001 (505) 973-0614

Dear MaLin,

Thank you for your photographs, text and loan forms. We have started to fill in the forms, but as you can see, this didn't make any sense.

The reason why I proposed you to have the lenders filled in the forms first, is that we cannot know all the details like e.g. birth and death of the inventors, copyrights of pix etc.

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With Stephen Beck we are still negotiating, but can't see, how to follow his financial requests.

Warm regards

Katharina
Katharina

P.S: We don't have a fax number of Phil's, could you please fax it!

ARS
electronica

received

TELEFAX

DATE: 4.5.92

CONC: Tnx from 3/4/92

PAGES: (INCL. THIS PAGE)

To: Kosulka
001 505 473 0614

Up to now we contacted 3 shipping companies
and we are waiting for their offers.
But I don't know the company MSAS you
mentioned.

As soon as we know more, we will contact
you, so please be patient.

Best regards
Brigitte

Dear Peter

The Phil Manton Affair:

Phil lost a job - is in panic - is taking a construction job ...

Ars offered \$ 40,000 Phil needs 7,000 \$
+ shipping

Our option is to offer him 2,000 for the I.P. without him - coming out of his allotted travel budget from "Ars"

There may be other options: - - -

Our "catalog crew" hereafter referred to as "Cat" thinks they can deliver on the Budget - it will be a book, in every way, fitting this project - up to ^{pages} 300, b/w, interactive, barcoded.

You said you would pay shipping
Don't let the Austrians hold us to the tax man we are a non-prof. corp "The Vankas" ETC...

We are already in production spending \$ we don't have.

FAXED
4-29-92

April 29, 1992

Catalog Production Budget
for Eigenwelt der Apparate Welten:
Pioniere der elektronischen Kunst

Dear Peter Weibel:

Here is the preliminary budget for catalog production prior to negatives and printing.

Salaries:

Editor/Director - \$3,000
Designer - \$2,500
Text and data entry - \$950
Part-time Editorial Assistant - \$600
Computer Services - \$400
Final Proofreader - \$250
Electronic Image Operator - \$1,200
Layout Assistant - \$600

Subtotal: \$9,500

Materials:

Stats - \$700
Artboards - \$200
Laser Cartridges - \$85
Data storage (diskettes and cartridges) - \$500
Photography - \$500
Misc. art supplies - \$250

Subtotal: \$2,235

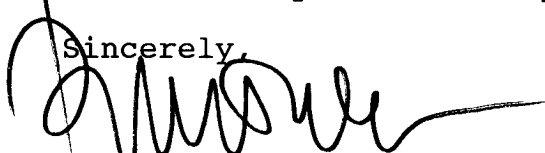
Travel:

Return Airfare, accomodation (5 days), and per diem - \$3,000

TOTAL = \$14,735

Final delivering as art boards to Linz by June 1st. The boards will be delivered in person and discussed with the printer. We need immediate reply in order to include working on this new phase of the project.

Sincerely,



Woody Vasulka

THE VASULKAS, INC.
99 ROUTE 6
SANTA FE, NEW MEXICO 87501

TELEPHONE: 505/471-7181

FAX: 505/473-0614

RECEIVER/

Attention: Katharina

Company: ARS ELECTRONICA

Fax Number: 011/43 732 783 745

SENDER/

Individual's Name: Mahn

Number of Pages (including this sheet) 1

Dear Katharina,

FAXED
April 27 1992

After seeing the museum on Steina's tape and reviewing the new floor plan we would like to propose sharing the rooms at the Francisco Carolinum in the following manner. Because the PIONEERS exhibition has so many electrical requirements and there will have to be installed both power and signal conduits, it seems to us that it is most logical for the exhibition to be in connecting galleries. It seems logistically suitable that we use rooms #1, 4 5, 6, and the extra room that was unlocked during Steina's visit (# unknown). This proposal means that Shaw, Hegedus, and Weibel would have rooms # 9, 10 & 12 to use, apportion, and/or divide as per their wishes. Please let us know if this is possible so that we can get more specific.

Gracias.

Mahn

cc: Zichinger oder Knecht

FAXED
4.27.92

THE VASULKAS, INC.
99 ROUTE 6
SANTA FE, NEW MEXICO 87501

TELEPHONE: 505/471-7181

FAX: 505/473-0614

RECEIVER:

Attention Fadi
Company Name ARS ELECTRONICA
Fax Number 011 /43 732 783 745

SENDER:

Individual's Name Maurin Wilson
Number of Pages (including this sheet) 3

FAXED
April 27, 1992

Dear Fadi,

Today, I watched Steina's tape and could recognize you now.

Seeing the rooms at the museum makes Woody wonder if it would be possible to find larger monitors than 19 inch - would it be difficult to find 23 inch monitors? Also, it looks like we'll have 19 or 20 active instruments.

To answer some of your earlier questions: Yes, Woody will bring the test equipment. In addition to the list of installation equipment you already received we are also looking for one, two or three "XY" displays for the Hearn VIDUUM. When we picked up the VIDUUM in California (only last week) there were no displays.

Following is the power requirements list from David Muller, the technician from Iowa City. He tried to fax it to you from Iowa but he wasn't able to get it through. We hope that you and David can make direct connection regarding all technical questions.

Regards,

Maurin

①

phone (319)-335-2076 days, (319)-337-4962 evenings
FAX Monday through Friday, days (319)-335-1753
FAX evenings, call me at (319)-337-4962 and I will set it up.

Saturday, April 25, 1992

Wolfgang Dorninger aka Fadi
ARS Electronica tech. dept.
Fax Number 01143732783745

Dear Fadi,

Here are estimates of 110 Volt power requirements. Woody Vasulka asked me to send them to you.

PAIK SCAN MODULATOR (a.k.a. the "Wobulator")	500 Watts
MOOG SYNTHESIZER	75 Watts
plus audio amplifier	50 Watts
PUTNEY SYNTHESIZER	75 Watts
plus audio amplifier	50 Watts
CUI QUANTIZER	75 Watts
plus video monitor	150 Watts
CUI DATA CAMERA	150 Watts
plus video monitor	150 Watts
PAIK/ABE SYNTHESIZER	75 Watts
plus video monitor	150 Watts
BROWN FIELD FLIP/FLOP SWITCHER	25 Watts
plus video monitor	150 Watts
SIEGEL DUAL COLORIZER	25 Watts
plus 2 video monitors	300 Watts
BROWN MULTIKEYER	50 Watts
plus video monitor	150 Watts
RUTT/ETRA SCAN PROCESSOR	200 Watts
plus video monitor	150 Watts
plus audio amplifier	50 Watts
JONES 64 x 64 REAL TIME BUFFER	50 Watts
plus video monitor	150 Watts
MCARTHUR SAID (Spatial and Intensity Digitizer)	50 Watts
plus video monitor	150 Watts
20 Cameras @ 10 Watts	200 Watts
4 Laser Disc Players @ 75 Watts	300 Watts
plus 4 video monitors	600 Watts
Feedback Installation	120 Watts
Buchla Synthesizer	125 Watts
plus audio amplifier	50 Watts
Hearn Vidium	200 Watts
plus 3 XY displays @80	240 Watts

②

IP		160 Watts
	plus 3 video monitors	450 Watts
	plus audio amplifier	50 Watts
Beck Video Weaver		80 Watts
	plus 3 video monitors	450 Watts
McArthur & Schier		240 Watts
	plus video monitor	150 Watts
		<hr/>
		6390 Watts

I estimated video monitors at 150 Watts each, which is probably high.
 Also remember lights, which can be 220 Volt types.

Thank you,
 Dave Muller

-----End of Message-----

③

electro

TELEFAX

DATE: 14/5/92

CONC:

PAGES: 2 (INCL. THIS PAGE)

To: Steina & Woody Mueller
001 (505) 473-0614

Dear Steina,

Sorry I'm answering only today, but I took a short holiday during the last four days. Regarding all your faxes in the meanwhile:

Re flights:

Gitti is going to book a flight for David Mueller from June 7 (arrival Linz) to July 9 (departure Linz). We will inform him as soon as we have the confirmation. Concerning your flights we'd propose, as time is so short, that you book and pay them yourself and you will get the airfare money immediately after your arrival here in Linz. You know, our money transfers always take quite a lot of time until they come to you.

Re Phil Morton:

We were in touch with Peter too, of course, regarding Phil's and Stephen's matters. As I wrote you in my fax from May 6, we agree in renting Phil's IP for a sum of US\$ 2.000,- (including taxes) which would not cover the transportation. This should be on your budget. We cannot afford having Phil here for US 7.000,-, because we simply do not have the money. This (2000,-\$) was taken from the sum for Stephen, where now isn't left a lot. Besides that we have a lot of additional costs for the whole show.

Re catalogue:

Thanks for bios and corrections. Regarding your catalogue we will try to send you 5000,- US\$ in advance as I was speaking to Peter three minutes ago. It depends, as always, on our tax-and-administration-secretary.

ARS electronica

Stephen BECK
Lapis Technologies, Inc.
1100 Marina Village Parkway, Suite 100
Alameda, CA 94501
USA

Linz, 7/4/92

Dear Stephen Beck,

Thank you very much for keeping us informed about all your moves. We apologize that we on our side did not keep you informed about the problems we had to solve in the meanwhile. But we hope to finalize our cooperation with this letter.

We confirm that

- we think you should absolutely be featured in the exhibition
- you should set up your own machines here in Linz
- you should perform and give a lecture during the festival.

For this we can offer you the flight (economy) from San Francisco to Linz and back, accomodation during your 14 days stay in Linz and a fee (like the others) of US\$ 700,-.

Also we offer you 3000,- US\$ from the budget of the Vasulkas to restore your machines. They also pay the transportation of your machines, if they can pick them up April 14 (together with Bill Hearn's Vidium) to transport them to Iowa City.

You see, your participation in the exhibition will cost us approximately 8 to 9000,- \$. We mention this only to let you know how attached we are to the idea that you come to Linz.

Additionally Peter Weibel offers you a lecture at his Institut für Neue Medien in Frankfurt and also for your compagnon Alison Kennedy as the editor of Mondo 2000. Each of you would get 1000,- DM, accomodation and train trip from Linz to Frankfurt and back.

Dear Stephen Beck, we hope you share our feeling that we are really interested to have you and your machines as our guest at our festival. We hope we could give you the conditions to participate.

Best wishes

P. Weibel
Peter Weibel

Katharina
Katharina Gsöllpointner

To: LIVA,
Linz
Att: Wolfgang Lehner
Karl Gerbel

June 6, 1992

From: The Vasulkas, Inc.
Santa Fe

Gentlemen,

We are and have been for a long time a Not for Profit organization with a Tax Exempt status. We know that the Austrian tax laws are in the accord with our US status and we have negotiated our first contract with LIVA on the Tax Exempt provision. we in turn are dealing with our subcontractors the same way. Most transcriptions photowork and preparation for printing was done by GET TYPE, INC., the design and lay-out by independent contractor Michel Sumner and his crew. Here small independent producers become independent contractors in accordance with State of New Mexico tax law. Please note, that your GUTSCHRIFT from June 25 subtracts 20% from the production budget of the Catalog. Please adjust this part of payment to the original sum of US\$ 10,841. We do not characterize this as an Honorarium though, the term you used in your GUTSCHRIFT, to us it is an Production budget which contains fees for many technical and creative contributors.

And finally, please note, that your advance does not carry a fee of an catalog chief Editor and no compensation to the Vasulkas Inc. for technical and administrative expenses. Our contract clearly states, that our obligations include the pre-production of the catalog materials only, but the logistics of making an interactive catalog was too complex to do across two continents. in a final decision with Mr Weibel, our participation went far beyond that.

In spite of all the complications of this very complex and challenging project, we all here enjoyed working for its success and Woody is looking forward to seeing you on Monday the 8th, when arrives to Linz.

Sincerely Woody and Steina Vasulka

received
11 apr 24 1992

Dear MaLin,
dear Woody,

Thank you for your fax from April 23 and the fax to Steina from April 21.

Regarding to both of them:

The loan forms can be signed by ARS ELECTRONICA, but first should be filled by each lender or by the Vasulkas. Then please send us the forms and we'll sign them. The only thing which still is not clear is the date of transportation. Brigitte Vasicek, who is organizing all transportation, insurance and customs matters, says, that we can delay the transport one week, if she receives all exact datas on the machines we have asked you for before. If we receive these datas we can ask the company about the time of shipping.

The time for customs clearings is not dependent on us. We just would need a day or two for it, but it often is dependent on the customs itself. Unfortunately we do not have this kind of brokers as Steina told us you have in the States. Of course Brigitte knows most of the people there well, but we do not want to be dependent on them to start the set up of the show. So please send us a.s.a.p. all the datas, we really need them very urgently.

It is also right, that you should not do anything with the customs in the USA. Brigitte will do everything from here together with the company. This is also valid for the return shipping.

Please be also aware that if there were any difficulties for the show because of the delay, it really would have a bad effect.

We can have the museum halls from June 1 on to set up the show. On this day all the machines should be here.

Concerning Stephen Becks latest fax, which of I enclose a copy, we cannot see any possibilities more to offer him to come to Linz. We are going to write him that we really would like to have him here in Linz, but unfortunately cannot afford higher sums of money.

Steina was here and the architects - but I guess she told you everything already on the phone.

Kindest regards

Katharina



THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

April 23, 1992

Katharina Gsoellpointner
ARS ELECTRONICA
FAX: 011/43(732)783745

FAXED
4.23.92

Dear Katharina,

David Muller has asked us to inquire about the shipping schedule. The shipping company has called and informed us that you are planning to ship the equipment by air, which according to Sherry, the representative of the shipping company, is a two day process. David is getting very nervous about the shortness of the time for his restoration and interfacing work. As we near the May 4th date of the shipping we have collected sixteen potential instruments (two of them currently in transit) - VIDUUM & CLOUD MUSIC.

I realize that you need time for clearing customs. But how long does that take? David would like as much time for his technical work as possible. It would be regrettable if the instruments will only be sitting idle when he could continue his work.

We urge you to re-examine the schedule and advise us if it would be possible to allow David one more week for restoration, and ship the instruments on May 11th.

Also, I am preparing an updated list for shipping. A few of the items have different dimensions and values than we were originally told. I hope to have the list of changes and a few additional test equipment pieces requested by Fadi by tomorrow.

Thank you for considering our request and we hope to hear from you about this a.s.a.p.

Also, will the shipping company here be responsible for clearing the items through customs on their return?

Regards,



Dear Woody and Steina,
dear MaLin,

received
April 3, 1992

Thanks for your fax from April 1.

Enclosed please find the copy of the money transfer from March 24. The delay of 8 days has been because of your changing the conditions of payment twice (February 7 and March 2).

Today we received your copy of the contract.

We didn't quite catch the compromise you are proposing concerning the shipping back of the machines. Could you please list us all machines which have to go to Santa Fe, and those which have to go to Binghamton, because your list from March 30 shows another 5 places.

We are still waiting for the Austrian transport company to tell us the costs just back to Iowa, then we can ask them for different costs to all the places you'll list us.

It doesn't seem to be a compromise for us, if you want another 2.500,- US\$ for shipping them from two places to their original places in the US. So we have to wait for the company's calculation as well as for your list to make further decisions.

Regarding the design of the exhibition it has always been clear that this will be done by architects. Of course they have to cooperate with the curators and the festival people concerning conceptual matters. Also regarding the other installations which shall be shown in the Landesmuseum always have been on Peter's list of wishes, from the very beginning on. He obviously never told you about this matter of fact. Please be assured that this is his conception of the exhibition as a whole.

Enclosed please find a new version of the letter of clarification and insurance. Some original material I collected in the states also is sent to you by mail.

Re. Stephen Beck: Again we have tried very hard to find a possibility to make it possible for Stephen to come. So we can offer you to pay his travel, hotel costs and a fee for his lecture. Transportation and insurance costs until the machines' arrival in Linz have to be paid from your budget, as an extra shipping costs much more than having shipped all machines together.

Re. Phil Morton: we still have to check financial possibilities. If at all, we only could take travel and hotel costs, as well.

As for insurance we also need a photograph (polaroid) of every machine for the insurance company until middle of May.

Kindest regards

Karlheinz

J. V. K.

Dear Woody and Steina,
dear MaLin,

received
April 3 1992

Thanks for your fax from April 1.

Enclosed please find the copy of the money transfer from March 24. The delay of 8 days has been because of your changing the conditions of payment twice (February 7 and March 2).

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Kindest regards

Karlheinz

J. Vink

THE VASULKAS, INC.
99 ROUTE 6
SANTA FE, NEW MEXICO 87501

FAXED
4/20/92

TELEPHONE: 505/471-7181

FAX: 505/473-0614

RECEIVER:

Attention Steve
Company Name Electronic Arts Intermix
Fax Number 212/941-6118

SENDER:

Individual's Name Malcolm Wilson
Number of Pages (including this sheet) 1

Dear Steve,

April 20, 1992

Sterna asked me to request the Electronic Arts Intern's copy of Ira Schneider's "TV AS A CREATIVE MEDIUM." Could you send it to me, please? Sterna will return from Europe on April 28 and so would like to have it here by then. She also wants to know if she can copy it.

Also, in recent conversations with Eric Siegel, he has referred me to you regarding early photographs of Ira and his synthesizer. He says that they are in the Howard Wise archives. We are currently preparing the catalogue for the Ars Electronica exhibition in Linz this summer and would appreciate if you could take a look in the archives for early Siegel photos.

Thank you.



Malcolm Wilson
Coordinator

Hope all is going well - Malin

FAXED
April 15 92

THE VASULKAS, INC.
99 ROUTE 6
SANTA FE, NEW MEXICO 87501

TELEPHONE: 505/471-7181

FAX: 505/473-0614

RECEIVER:

Attention Sterna Vasulka
Company Name Institut fur Neue Medien
Fax Number 49 69 439201

SENDER:

Individual's Name Malin
Number of Pages (including this sheet) 1

Wednesday 3:15
4/15/92

Dear Sterna,

Woody returns from San Francisco tonight or tomorrow
Am. The primary areas of discussion with Peter are

1. The exhibition Catalogue:

Who will produce it?

What will it be? - Barcode coordination for example.

When do we need to complete?

Where will production take place?

How do we work with graphics personnel &
printers?

2. Phil Morton needs to know how much of a
commitment is possible. Katharina offered
transportation, lodging \$700.00 with no
assurance for shipping \$ on flight.

3. What are the plans for the panel during
the festival.

ARS
electronica

received
April 8, 92

TELEFAX

DATE: 8/4/92

CONC.:

PAGES: 2 (INCL. THIS PAGE)

TO: Vannoy Inc.
001 (505) 4730614

Dear Woody and Steina,

Enclosed please find a copy of our letter to Stephen Beck.

Regarding Phil Morton we can offer you (him) the same conditions, but cannot provide very much more technical equipment here in Linz which goes beside the stuff you already told Fadi.

Please tell us if this is alright for you.

Kindest regards

Katharina
Katharina

received
4-14-92

Dear Woody,

DID YOU ORDER A CASE ^(of 10) of 30 SP ^{min} 3/4"?

I AM TAPING FOR YOU SILICON GRAPHIC STUFF
YOU CAN REALLY USE IT. IT WILL SOON (WEEK
OR TWO) HAVE ~~THE~~ REAL TIME VIDEO IN/OUT
REAL TIME RENDERING. MICHEL SAUB
ASKED ME TO PERFORM WITH HIM IN LINZ
IT MEANS: MIDI VIOLIN, DISCS + PLAYER
INTERFACE, STAND ALONE COMPUTER!! DO WE
HAVE IT? THERE IS AN AKAI 16 BIT SAMPLER
HERE.

MICHEL HAS VERY BEAUTIFUL ^{RENDERED} GRAPHICS
WITH MIDI, BUT NOTHING REAL TIME.

THE SOUNDSTUDIO SEEMS INTERESTING, ALL
MIDI INTERFACED.

A BIG DISAPPOINTMENT: THE ABECAS IS
ONLY THE HARD DISC (TO RECEIVE/SEND
VIDEO TO/FROM SILICON GRAPHICS STATION) -
NO EFFECTS, NO ASPECTING, BUT I AM
LEARNING TO USE IT + THE EDITOR + THE
SPECIAL EFFECTS (PROGRAMMABLE), SO I
KNOW WHAT TO BUY...

WELL, IT IS AN INSTITUTION...
I HAVE AN OFFICE - PMSHARED STEIM?

CALL ME (INSTITUTE) WHEN YOU GET BACK FROM CALIFORNIA

FAXED
April 2, 1992

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

April 2, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

Our bank has received the wire transfer of 23,422.60 US\$.
We are very relieved that we can proceed with the exhibition
without interruption.

Thank you very much.

Regards,



received
April 1, 1992

Artist: Woody & STEJA VASULKA
Fax number: 001 (505) 473-0614
message from Wolfgang Dorninger, ARS ELECTRONICA
tech dept.
my fax-number is LIVA/ARS E. 0043-732-783745

TECHchecklist for power supply

Power-supply LANDESMUSEUM - Francisco Carolinum

The power supply at the LANDESMUSEUM is very limited and therefore it is really necessary to inform me about your maximum use of electrical power in watts.
Each room at the Landesmuseum has two circuits of 10 Ampere/2000 Watts. There is a third with 10 Ampere/2000 Watts they don't like to use, but we have to.
Because of the very limited power supply I have to make sure that you have enough for your installation/s.
So send me a fax as soon as possible to have time to install new circuits of power supplies at the museum.

Note: 110 Voltage or 220 Voltage |

Thats it for first, greetings - Wolfgang Dorninger aka Fadi

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

FAXED
4/1/92

April 1, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

You should have received the original contract by Federal Express mail today. Did you realize that the original contract was sent March 16th, and did not arrive until March 28th! Of course, this made it impossible for us to sign it and return it according to your schedule for the transfer of funds, stated to be March 15th. We have complied with all of your requests, yet according to our bank there has still been no transfer of funds to our account. Please realize that this jeopardizes the project at this juncture.

Peter Weibel called yesterday and was pleased with the progress of the exhibition. He assured us that he would contact you today to make sure the funds promised are transferred.

Sincerely,



received
4-14-92

Dear Malin,

Peter is in Italy, will be back Thursday.
Send me a fax of what I should ask
him.

From now on you don't have to pay any
more personal bills, just gather them in
one place and I will see to it when I
see Zorn. Arrival time: 4,49 pm on Tuesday
Apr 28. Albuquerque.

I'll go to Ling next Tuesday for a day

It will be time soon to look into
flight tickets (mid May? late May?)

I am taking Icelandic - what does Woody
want? He has a Free TWA trip on
frequent flier - it is somewhat complicated
as it does not go thru a travel agent.

Please, call Steve⁴ at EA Internix - to ask about
tra Schneider "TV as Creative Medium" tape - can we
copy it? Also Judd Yalcut⁴ has a 16 mm film of
the event.

ARS
"electronica"

Woody and Steina Vasulka
100 Route 6

Santa Fe, NM 87501
USA

received
March 16, 1992

March 16 th, 1992
VIII/V-145/92

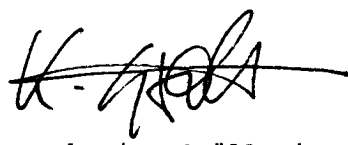
Dear Steina and Woody,

Enclosed I am sending the contract for your signature. One copy for you and, please, send one signed copy back.

Further may I ask you for sending catalogue-material, biographies, artist's-portraits b/w, and photos for printed press-information, as soon as possible.

Waiting for your soon reply,
best regards
LINZER VERANSTALTUNGSGESELLSCHAFT mbH
i.A.


(Mag. Brigitte Vasicek)


(Dr. Katharina Gsöllpointner)

FAXED
April 6 '92
To Both

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

April 6, 1992

URGENT! URGENT! URGENT! URGENT! URGENT! URGENT! URGENT! URGENT!

Peter Weibel & Dr. Katharina Gsoellpointner
AR&E ELECTRONICA
FAX: 011/43(732)783745

Dear Peter & Katharina,

The question of Stephen Beck's participation still remains unresolved and time is running out. As you know we offered him \$3000.00 from our budget so that he could restore his machines for the exhibition. We faxed him April 1st to reiterate our offer and to tell him that we will be picking up Hearn's VIDIVA in the Bay area on April 14 and could pick up his machines at the same time to transport them to Iowa City. We still believe that Beck should be featured in the exhibition, that he should set up his own machines, perform and give a lecture. We have done everything in our power, yet Beck is still waiting to hear from you about the extent of your commitment to him. This must come from you, we have guaranteed both funds and shipping, but can do no more. Please clarify your arrangement with Beck. It would be within our budget to pay shipping outside of the Apr 14 pick-up.

Regards,

Manni

Dear Woody and Steina,
dear MaLin,

received

Thanks for your fax from April 1.

Enclosed please find the copy of the money transfer from March 24. The delay of 8 days has been because of your changing the conditions of payment twice (February 7 and March 2).

Today we received your copy of the contract.

We didn't quite catch the compromise you are proposing concerning the shipping back of the machines. Could you please list us all machines which have to go to Santa Fe, and those which have to go to Binghamton, because your list from March 30 shows another 5 places.

We are still waiting for the Austrian transport company to tell us the costs just back to Iowa, then we can ask them for different costs to all the places you'll list us.

It doesn't seem to be a compromise for us, if you want another 2.500,- US\$ for shipping them from two places to their original places in the US. So we have to wait for the company's calculation as well as for your list to make further decisions.

Regarding the design of the exhibition it has always been clear that this will be done by architects. Of course they have to cooperate with the curators and the festival people concerning conceptual matters. Also regarding the other installations which shall be shown in the Landesmuseum always have been on Peter's list of wishes, from the very beginning on. He obviously never told you about this matter of fact. Please be assured that this is his conception of the exhibition as a whole.

Enclosed please find a new version of the letter of clarification and insurance. Some original material I collected in the states also is sent to you by mail.

Re. Stephen Beck: Again we have tried very hard to find a possibility to make it possible for Stephen to come. So we can offer you to pay his travel, hotel costs and a fee for his lecture. Transportation and insurance costs until the machines' arrival in Linz have to be paid from your budget, as an extra shipping costs much more than having shipped all machines together.

Re. Phil Morton: we still have to check financial possibilities. If at all, we only could take travel and hotel costs, as well.

As for insurance we also need a photograph (polaroid) of every machine for the insurance company until middle of May.

Kindest regards

Karlheinz

J. V. ...



Österreichisches Credit-Institut

SWIFT-ADR.: OECIATWW

DVR: 0043028

WIEN, 30.03.1992/A36

AUSLANDSUEBERWEISUNG
LASTSCHRIFTSANZEIGE/DEBIT ADVICE
Ref. Nr.: 30031992/043914

OENB POS.NR. Q10
ZAHLUNGSGRUND:
RE. JAHR 1992
3. RATE LT. VERTRAG ARS 1992

LAUT AUFTRAG VOM 24.03.92 HABEN WIR
FOLGENDE UEBERWEISUNG FUER SIE
DURCHGEFUEHRT:

OES**277.740,00***

WIR BELASTEN IHR OES KONTO:
OES 277.740,00
+PROVISION $\frac{1}{4} \cdot \frac{1}{3} \% = 0,25\% = \frac{1}{4} \%$ 694,35
+UEBERWEISUNGSSP. = 0,25 - $\frac{1}{4} \%$ 60,00
WERT 27.03 OES 278.494,35

LINZER VERANSTALTUNGS-
GES.MBH.
Z.HD.HERRN MAG. LEHNER
BRUCKNERHAUS
4020 LINZ

KTO.NR.: 450-140-481/01

BEGUENSTIGTER:
VASULCAS INC.
WOODY AND STEINA V^a LKA
ROUTE 6, BOX 100
SANTA FE, NM 87501. JSA
KTO.NR.: 56-643

KONTO BEI:
BANK OF SANTA FE
SANTA FE 87504, USA

TE BANK:
RICAN BANK, NEW YORK
HOCHACHTUNGSVOLL

sterreichisches Credit-Institut,
engesellschaft

Dieser Vord. wird nur bei Verwendung als Zahlungsauftrag
an ein Kreditinstitut unterfertigt.

This printed form will be signed only when used as an order to a bank.

774,35 7600/0

10

ARS

electronica

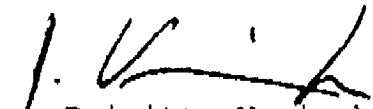
Letter of clarification

LIVA Linzer VeranstaltungsgesellschaftmbH, Untere Donaulände 7, A-4020 Linz, declares that it will take over the costs for insurance and transportation of the machines listed by Vasulka Inc. in their letter from March 20, page 2 thru 6, which will kindly be provided by artists and institutions to Vasulka Inc. to be shown at the festival in Linz (June 22 thru July 5, 1992). The period for the insurance lasts from May 4 thru the day of the machines' return after the exhibition. The insurance includes the way from Iowa City, USA, to Linz, Austria and back to the places listed by Vasulka Inc.

Linz, April 2, 1992

Linzer VeranstaltungsgesellschaftmbH
i.A.


(Dr. Katharina Gsöllpintner)


(Mag. Brigitte Vasicek)

AMS
electronic

TELEFAX

received
3/30/92

DATE: 26/3/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: Vannellus Inc.
001 (505) 473-0614

Dear MaLin,
dear Woody and Steina,

Concerning your latest fax:

we are still waiting for your signed contract before we can transfer you the next rate of money. You sent a signed faxed version of the draft agreement. The addendum's first two points (Beck and Morton) still have to be solved within LIVA. Point 3. is all right.

Regarding the shipping of the machines (which does not seem to work like it was arranged in the beginning) we told you that we are willing to take the job and send them to their owners. You know that originally we have arranged that they come from and go to Iowa.

So, if you send us the list of adresses, the we can make our calculation (which will be quite different of course). Then we can write you the letter of clarification sending the machines back to where you want them. Stephen's and Phil's journeys are also dependent on the now higher costs for transport.

So, as you can see, the whole money transferring and a changed letter of clarification is dependent on two things now:
1. receiving your signed contract, 2. receiving the list of adresses.

We were talking to the architects today concerning the available space for the exhibition. Are you aware that there will be some other pieces be presented in the museum as e.g. Jeffrey Shaw's "Virtual Museum", Peter's "Cartesian Chaos" or Agnes Hegedus' "Anterior" which is also a VR installation. On one of the plans we were sending you is Jeffrey's proposal where he would like to have his installation. All about this please contact the architects.

Regards,

Katharina
Katharina

J. Vink
Brigitte


ARS electronica

Letter of clarification

LIVA Linzer Veranstaltungsgesellschaft mbH, Untere Donaulände 7, A-4020 Linz, declares that it will take over the costs for insurance and transportation of the machines listed by Vasulkas Inc. in their letter from March 20, page 2 thru 6, which will kindly be provided by artists and institutions to Vasulkas Inc. to be shown at the festival in Linz (June 22 thru July 5, 1992). The period for the insurance lasts from May 4 thru the day of the machines' return after the exhibition. The insurance includes the way from Iowa City, USA, to Linz, Austria and back to Iowa.

Linz, March 24, 1992

Linzer Veranstaltungsgesellschaft mbH
i.A.



(Dr. Katharina Gsöllpointner)



(Mag. Brigitte Vasicek)

THE VASULKAS, INC.

100 ROUTE 6

SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181/FAX. (505) 473-0614

FAXED
March 25, 1992

ARS ELECTRONICA

FAX: 011/43(732)783745

Dear Katharina,

We are assuming that our signing of the contract gives us the authority to proceed. However, it was our understanding that a payment of ATS 277.740, was to be made into our account immediately upon sending the technical, transportation, customs and insurance information which we faxed to you March 20th. Please inform us about the status of the payment as it is critical for our proceeding in a timely manner. We checked with our bank today and there has been no transfer.

Also, please note that in the letter of clarification that you sent on March 24th it is stated in the last sentence that "The insurance includes the way from Iowa City, USA to Linz, Austria and back to Iowa." I cannot use this letter as the lenders want to be assured that the machines will be sent back to them and not back to Iowa. Please send a corrected version of the letter as soon as possible.

As per your request for the return addresses of the lenders, we will only send after we have received the information concerning the payment and the loan procedures between ARS ELECTRONICA and the lenders.

Sincerely,



electron

received
3/30/92

TELEFAX

DATE: 26/3/92

CONC.:

PAGES: 1 (INCL. THIS PAGE)

To: Karmelhaus Inc.
001 (505) 473-0614

Dear Robin,
dear Woody and Steina,

Concerning your latest fax:

We are still waiting for your signed contract before we can transfer you the next rate of money. You sent a signed faxed version of the draft agreement. The addendum's first two points (Beck and Morton) still have to be solved within LIVA. Point 3. is all right.

Regarding the shipping of the machines (which does not seem to work like it was arranged in the beginning) we told you that we are willing to take the job and send them to their owners. You know that originally we have arranged that they come from and go to Iowa.

So, if you send us the list of addresses, then we can make our calculation (which will be quite different of course). Then we can write you the letter of clarification sending the machine back to where you want them. Stephen's and Phil's journeys are also dependent on the now higher costs for transport.

So, as you can see, the whole money transferring and a changed letter of clarification is dependent on two things now:
1. receiving your signed contract, 2. receiving the list of addresses.

We were talking to the architects today concerning the available space for the exhibition. Are you aware that there will be other pieces be presented in the museum as e.g. Jeffrey Shaw's "Virtual Museum", Peter's "Cartesian Chaos" or Agnes Hegedus' "Anterior" which is also a VR installation. On one of the plans we were sending you is Jeffrey's proposal where he would like to have his installation. All about this please contact the architects.

Regards,

Katharina
Katharina

Brigitte
Brigitte

THE VASULKAS, INC./100 ROUTE 6/SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

EXHIBITION TITLE: PIONEERS OF ELECTRONIC VIDEO ART

EXHIBITION DATES: JUNE 22 - July 9, 1992
Opening June 21

EXHIBITION SITE: Oberosterreichisches Landesmuseum
Schloss, Tummelplatz 10 Museumstrasse 14,
4020 Linz, Oberosterreich, Austria

SPONSOR: ARS ELECTRONICA

EXHIBITION PERSONNEL: Peter Weibel, Artistic Director,
Woody & Steina Vasulka, Curators

EXHIBITION RATIONALE:

Sound synthesizers came first and were followed by various Audio/Video Instruments created by a generation of artist/designers or artists in close collaboration with engineers. Like so many others during the '60s, most of these individuals lived an alternative life style outside of mainstream institutions with little or no industrial affiliations. They created an independent technological base from which they profoundly influenced the electronic generation of sonic and visual arts.

This exhibition concentrates on a specific class of electronic instruments conceptualized and built during a particular period: mid '60s to mid '70s. These instruments emerged in a time that was politically and socially biased and was characterized by a disillusionment with the "establishment" (particularly the war in Vietnam), and a Utopian vision enhanced by psycho-active drug experiences. The overall design of the exhibition should consider and reflect these elements.

All of the Audio/Video Instruments exhibited are to be presented "live" and as fully functioning as possible. They will be made interactive with auxiliary "interface control panels" designed by the Vasulkas.

"Interface control panels" are needed because the original instruments are fragile and/or too complex. We urge the designers to establish a system that discourages the visitor from directly touching the Audio/Video Instruments.

Catalogue

The catalogue will serve as a guide through the exhibition. The catalogue will contain basic information about the Audio/Video Instruments with BarCodes printed in the catalogue. With a light pen at each station and theater the visitor can activate the laserdisc and access sequences of sound and both still and moving images related to the Audio/Video instruments. The catalogue will include an overview written by composer David Dunn, and a short essay by Judson Rosebush on the computer.

ARS electronica

3.24.92

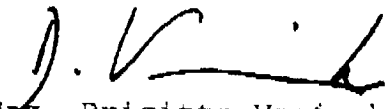
Letter of clarification

LIVA Linzer VeranstaltungsgesellschaftmbH, Untere Donaulände 7, A-4020 Linz, declares that it will take over the costs for insurance and transportation of the machines listed by Vasulkas Inc. in their letter from March 20, page 2 thru 6, which will kindly be provided by artists and institutions to Vasulkas Inc. to be shown at the festival in Linz (June 22 thru July 5, 1992). The period for the insurance lasts from May 4 thru the day of the machines' return after the exhibition. The insurance includes the way from Iowa City, USA, to Linz, Austria and back to Iowa.

Linz, March 24, 1992

Linzer VeranstaltungsgesellschaftmbH
i.A.


(Dr. Katharina Gsöllpointner)


(Mag. Brigitte Vasicek)

ARS
electronica

TELEFAX

received
3.24.92

DATE: 24/3/92

CONC:

PAGES: 2 (INCL. THIS PAGE)

To: Vannillas Inc.
001(505)473-0614

Dear Woody and Steina,
Dear MaLin,

Thanks for your faxes.

I'm sorry that there was some mix up with the faxes so that I missed to send you the letter of clarification, which you find enclosed. The original is sent by mail.

For the insurance and shipping back not just to Iowa but to all different places we would need a list of all addresses where the machines have to go back to. Please send it as soon as possible as Brigitte has to ask for offers from transportation companies as well as the insurance.

Kindest regards

Katharina
Katharina

Re return

FAXED
3.23.92

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

March 23, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

We have arranged for a truck to pick up and transport many pieces of equipment this week. It is leaving Wednesday morning. I am sending letters tomorrow to the owners of the equipment assuring them that their property will be insured by the Vasulkas, Inc. until May 4th, when it becomes the responsibility of ARS ELECTRONICA. At least fax a general letter that I can include with mine that attests to the festival's intentions to borrow the equipment for the exhibition - and to insure it, ship it and return it within a specified time after the exhibition.

I feel very uneasy insuring, picking-up and transporting this equipment with nothing in writing from you that I can present to the lenders.

I have been asking specifically about your loan procedures since February 24 and have not had any response. It is critical for you to address this issue immediately. We are considering postponing the shipment of the machines to Iowa until we have something in writing to present to the lenders. Any further delays will shorten the very precious time that David Muller has to work on the machines and the interfaces.

Regards,



THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

March 20, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

Attached please find the information requested in your telefax of March 11, 1992, that accompanied the Contract/Draft Agreement No. 3. As per paragraph two we are sending lists of the equipment for the exhibition that include specific dimensions, weights and insurance replacement values, plus a list of equipment for Fadi, and a "Preliminary Program for the Designers" that explains the installation. We have already signed and returned by fax to you the Contract/Draft Agreement No. 3 as of March 3, 1992. We are now expecting an immediate deposit of the second payment of ATS 277,740. Such a payment is urgent since we have made many expenditures.

Sincerely,



MaLin Wilson

Attachments:

Inventory of Dimensions, Weight & Insurance Replacement Values
For Fadi - List of Installation Equipment & List of Test Equipment
Preliminary Program for Exhibition Design

THE VASULKAS, INC./100 ROUTE 6/SANTA FE, NEW MEXICO 87501
 TEL. (505) 471-7181/FAX. (505) 473-0614

ARS ELECTRONICA EXHIBITION/JUNE 1992
 Inventory for Equipment -
 Dimensions, Weight & Insurance Replacement Values

N.B. All measurements in inches and pounds.

IRV* = Insurance Replacement Value of fully functional equipment
 in US\$.

	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
PAIK SCAN MODULATOR						15,000
(a.k.a. as the "Wobulator")						
Display	SMC156B	10.0	18.0	29.5	35	
Control Panel	none	4.5	14.5	10.0	5	
McIntosh Amp	MC-60	8.5	14.5	10.5	50	
Heath Kit Amp	AA151	5.5	16.0	12.0	25	
Interface Control Panel					2	
MOOG SYNTHESIZER						22,000
3 (Three) Racks with						
components/ each		36.0	54.0	12.0	25	
		36.0	54.0	12.0	25	
		36.0	54.0	12.0	25	
Keyboard		4.0	32.0	10.0	8	
External Power supply		18.5	25.0	12.0	20	
Interface Control Panel					2	
Patch Cords						
PUTNEY SYNTHESIZER						3,500
Main Unit Synthi	VCS3a	17.5	17.5	17.5	20	
Keyboard Synthi	DK2	3.5	30.0	9.25	11	
Pitch to Volume	739/3	3.25	20.0	7.5	7	
Interface Control Panel					2	

	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>LRV*</u>
CLOUD MUSIC, Installation		16.0	24.0	12.0	35	25,000
Hearn VIDUUM		30.0	48.0	18.0	95	12,000
3 (Three) "XY" Displays/		12.0	12.0	14.0	27	
Each		12.0	12.0	14.0	27	
Interface Control Panel		12.0	12.0	14.0	27	
Interface Control Panel					2	
CVI (Colorado Video Inc.)						5,000
QUANTIZER		12.0	19.0	12.0	20	
Control Panel		6.0	6.0	12.0	6	
Interface Control Panel					2	
CVI DATA CAMERA		5.0	14.0	10.0	8	6,000
Control Panel		4.0	19.0	12.0	8	
Power Supply		4.0	19.0	15.0	2	
Interface Control Panel					2	
PAIK/ABE SYNTHESIZER		10.5	19.0	12.0	21	15,500
Interface Control Panel					2	
BROWN FIELD FLIP/FLOP SWITCHER						7,500
Interface Control Panel		6.0	19.0	11.0	13	
Interface Control Panel					2	

	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
SIEGEL DUAL COLORIZER		8.0	19.0	12.0	9	6,000
Control Panel		2.0	17.0	7.0	3	
Interface Control Panel					2	
BROWN MULTIKEYER		17.0	20.0	14.0	21	8,500
Power Supply		2.0	5.0	10.0	2	
Interface Control Panel					2	
RUTT/ETRA SCAN PROCESSOR						12,000
Control Panel Oscillators		9.0	19.0	15.0	14	
Control Panel Display		9.0	19.0	21.5	22	
Ramps		4.0	19.0	12.0	4	
Audio Interface		5.5	19.0	9.0	6	
Power Supply		9.0	19.0	20.25	35	
Display		9.0	19.0	16.25	24	
Tube 1040AKB4		11.0	8.0	7.0	2	
+Cables						
Interface Control Panel					2	
JONES 64 x 64		7.0	19.0	8.0	5	800
REAL TIME BUFFER						
Interface Control Panel					2	
MCARTHUR SAID (Spatial and Intensity Digitizer)						5,000
Main Unit		20.0	20.0	12.0	25	
Control Panel		5.0	14.0	10.0	8	
Interface Control Panel					2	

<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
MCARTHUR & SCHIER DIGITAL IMAGE GENERATOR					13,000
Image Generator	7.0	19.0	18.0	20	
Power Supply	5.0	19.0	6.0	10	
Host Computer	4.0	19.0	18.0	14	
Disc Drive	5.0	8.0	12.0	6	
Interface Control Panel				2	
*Optional Device:					
BECK GRAPHIC OUTLINER	6.0	19.0	9.0	9	500

EQUIPMENT THAT WILL NOT BE SHIPPED FROM IOWA CITY, IOWA

To be arranged by the Vasulkas:

BUCHLA SYNTHESIZER	32.0	24.0	18.0	35	12,000
Keyboard	4.0	18.0	10.0	5	
Interface Control Panel				2	
Patch Cords					

To be arranged by Steve Beck & Peter Weibel:

BECK DIRECT VIDEO SYNTHESIZER

BECK VIDEO LOOM

To be carried as excess baggage by Phil Morton:

IP (Image Processor)

<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
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AUXILIARY INDUSTRIAL EQUIPMENT/Multiple Units

21 (Twenty-one) PORTABLE CAMERAS: Each \$180					3,780
Each	8.0	6.0	9.5	4	
		Sub-Total Weight		84	

21 (Twenty-one) LENSES: Each \$50					1,050
	5.0	2.0 diameter			
		Sub-Total Weight		21	

5 (Five) CCUs (Camera Control Units): Each \$100					500
	8.0	10.0	3.0	4	
		Sub-Total Weight		20	

CABLES & ODDS & ENDS/ ESTIMATED

LASERDISC EQUIPMENT/Multiple Units

10 (Ten) PIONEER LASERDISC/Boxed					8,000
LD-V2200/ Each	10.0	23.0	22.0	26.5	
		Sub-Total Weight		265	
Total					

AVAILABLE SHIPPING CASES

1 (One) Fiberglass	40.0	31.0	25.0	75	250
2 (Two) Metal, Each 95#	25.0	42.0	36.0	190	
2 (Two) Metal, Each 155#	48.0	44.0	38.0	310	

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181

FAX. (505) 473-0614

Date: March 19, 1992
To: ARS ELECTRONICA, Fadi
From: The Vasulkas, Inc.
Re: Equipment for the PIONEERS exhibition to be provided
by the festival on site

Audio:

- 3 (Three) - Good quality dual channel sound distributing systems (Pre-amps, equalizers, power amps [100 W per channel], speakers)
 - 2 (Two) - Average quality single channel sound systems
- Cables, AC distribution
- All European standard

Video:

- 16 (Sixteen) Video display monitors (19" color, NTSC)
[for the Endotheater]
- 15 (Fifteen) Video display monitors (19" color, NTSC)
[for historical instruments]
- 10 (Ten) Video display monitors (17" color, NTSC)
[for Nanotheaters]
- 200
(Two hundred) BNC crimped on (male) connectors
- 2 (Two) BNC crimping tools
- 2,000 Feet 75 OHM video distribution cable

N.B. In addition to the historical instruments and auxiliary equipment on the inventory list, the Vasulkas have secured 10 (Ten) Pioneer Laserdisc players, #LD-V2200 with 10 (ten) BarCode Readers.

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181

FAX. (505) 473-0614

Date: March 20, 1992
To: ARS ELECTRONICA, Peter & Katharina
From: The Vasulkas, Inc.
Re: Weekly Summary, March 16-20

Activities Completed

- Complete inventory with dimensions, weights & values
- Complete list of equipment for Fadi
- Purchase of eight Pioneer LDV220 Laserdisc Barcode machines
- Transcription of Harrison interview
- Write PRELIMINARY PROGRAM FOR EXHIBITION DESIGN
- Box of texts sent to Peter Weibel

In progress

- Collection of materials to be sent to Peter
- Review of early tapes, cleaning, transfer, restoration
- Arrangements for shipping everything to David Muller during the week of March 23*
- David Dunn contextual essay complete up to 1965
- Catalog preparation

Katharina:

Now that we have made as complete an inventory as possible, could you please address my question regarding the loan procedures. I have asked for information in many letters and memos. We need a letter of authorization to present to the numerous people who are so generously lending equipment to the exhibition. To meet our deadlines we must ship everything to David Muller next week. We have arranged to begin this on March 25, but have had no clarification from you about the loan procedures and certificates of insurance. I do not expect people to release valuable equipment to us without documents from you regarding our authority to act on behalf of ARS ELECTRONICA.

Warm regards,



THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

March 20, 1992

Eichinger oder Knechtl
Franz Josef Kai 29
A-1010 Vienna, AUSTRIA
Tel. 222/535-5424
Fax. 222/535-4039

Dear Architects,

We have been informed by Katharina Gsoellpointner that you have been asked by ARS ELECTRONICA to design the museum installation of the PIONEERS OF ELECTRONICA ART exhibition scheduled for the Landesmuseum in Linz, June 22 - July 5, 1992.

We are faxing you our "Preliminary Program for the Exhibition Design" so that you can look it over. If you need further information from us at this point, please contact us.

Sincerely,



MaLin Wilson
Exhibition Co-ordinator

PRELIMINARY PROGRAM FOR EXHIBITION DESIGN

"THE PIONEERS of ELECTRONIC ARTS"

I. Ideology

II. Catalogue

III. Distribution of hardware in Landesmuseum rooms

a. Audio/Video Instruments & five Laserdisc Information
Stations (Rm. #s 2.1, 2.4, 2.5, 2.6, & 2.9)

b. Four Laserdisc Nanotheaters (#'s 2.2, 2.3, 2.11, 2.12)
and One Video Endotheater (# 2.10)

IV. Modular systems for equipment

V. Lighting & Gray scale requirements

VI. Security

VII. Maintenance

I. Ideology - The Audio/Video Instruments

Sound synthesizers came first and were followed by various Audio/Video Instruments created by a generation of artist/designers or artists in close collaboration with engineers. Like so many others during the '60s, most of these individuals lived an alternative life style outside of mainstream institutions with little or no industrial affiliations. They created an independent technological base from which they profoundly influenced the electronic generation of sonic and visual arts.

This exhibition concentrates on a specific class of electronic instruments conceptualized and built during a particular period: mid '60s to mid '70s. These instruments emerged in a time that was politically and socially biased and was characterized by a disillusionment with the "establishment" (particularly the war in Vietnam), and a Utopian vision enhanced by psycho-active drug experiences. The overall design of the exhibition should consider and reflect these elements.

All of the Audio/Video Instruments exhibited are to be presented "live" and as fully functioning as possible. They will be made interactive with auxiliary "interface control panels" designed by the Vasulkas.

"Interface control panels" are needed because the original instruments are fragile and/or too complex. We urge the designers to establish a system that discourages the visitor from directly touching the Audio/Video Instruments.

II. Catalogue

The catalogue will serve as a guide through the exhibition. The catalogue will contain basic information about the Audio/Video Instruments with BarCodes printed in the catalogue. With a light pen at each station and theater the visitor can activate the laserdisc and access sequences of sound and both still and moving images related to the Audio/Video Instruments.

III. Distribution of hardware in the Landesmuseum Rooms

We have received a floor plan of the second floor of the Landesmuseum in Linz, where the exhibition is to be installed. We presume that all galleries from 2.1 through 2.12 with the exception of 2.7 & 2.8 are available for the "PIONEERS" exhibition.

The exhibition has two conceptually different types of information:

- a. Approximately fifteen historical Audio/Video Instruments with five supporting Laserdisc Information Stations
- b. "Theaters" - both nano and endo - for the presentation of audio and video art produced on historical instruments to be produced on laserdisc by the Vasulkas.

a. Regarding the galleries with the historical Audio/Video Instruments with the five supporting Laserdisc Information Stations:

Each gallery should have no more than three Audio/Video Instruments, with the instruments grouped according to their purpose and functions - e.g., scan processing, colorizing, keying, etc. In each of the galleries with the Audio/Video Instruments there will be Laserdisc Information Stations. Each of the five Laserdisc Information Stations will be comprised of a laserdisc player with its own video display (monitor), audio system (either small speakers arranged for proper acoustics or earphones), a place for an exhibition catalogue and a barCode light pen to read the BarCodes in the catalogue, and a chair for the museum visitor. The five Laserdisc Information Stations will contain identical discs that provide basic information about the Audio/Video Instruments, their makers and the type of processes used to make music and video art.

We envision the Audio/Video Instruments and five Laserdisc Information Stations in Rm. #s 2.1, 2.4, 2.5, 2.6, & 2.9.

N.B. The historical Audio/Video Instruments are of various configurations, sizes, complexity and functioning.

Regarding the Audio Instruments: Three audio synthesizers have been selected for the exhibition. They may be simply installed with amplifier/speaker systems, or they may be coupled with video companions.

Regarding the Video Instruments: Each instrument will be connected to its own video display (monitor), video inputs (from one to six cameras), and interface control panel.

b. Regarding the Four Laserdisc Nanotheaters in Room #'s 2.2, 2.3, 2.11, 2.12, and the one Video Endotheater in Room # 2.10.

The Laserdisc Nanotheaters in the small galleries will have laserdisc players for the different groups of sound and video art programs, each with its own video display (monitor) with a good integral audio system, and a place for the catalogue and BarCode light pen. The Nanotheaters also need chairs for the viewers.

The Endotheater in a larger gallery will offer the visitor all of the programs that are on the laserdiscs - both the Laserdisc Information Station discs and the four Nanotheater laserdisc programs - to be shown on a regular schedule with a larger scale display - a video matrix, a four by four grid of sixteen stacked monitors.

IV. Modular systems for all equipment

We suggest that the physical design of the equipment supports (whether they are racks, tables, platforms, pedestals) for the historical audio/video instrument components and auxiliary equipment, the Laserdisc Information Stations, and the Theaters be of a modular character to accommodate various sizes and configurations of instruments and supporting equipment that includes video displays (monitors), input devices (one to six cameras per instrument), interface control panels, laserdisc players, light pens, catalogues and chairs for museum visitors.

Electricity must be (110V) and there will be many cables connecting all of the equipment that could to be bundled together in large conduits.

As mentioned above the historical Audio/Video Instruments will have anywhere from one to six input devices or cameras and the modular system should be flexible enough to accommodate a varying number of cameras that are set-up to pan.

(N.B. We are currently preparing a list of all the equipment to be shipped from the US with size and weight specifications, and a list of equipment to be supplied by ARS ELECTRONICA.)

V. Lighting & Gray scale requirements

The light conditions in each gallery must be controlled, with no daylight. The surface of each monitor needs to be shielded from light reflections (this can be accomplished with custom designed shields) and the rest of the room (except the "Theaters") needs to be lit so that cameras on the "live" Audio/Video Instruments will have good pick-up.

The walls should have either a rich textural surface and/or a pictorial surface so that they can serve as image sources for the cameras. The walls should be monochromatic and rich in gray scale gradations in order to provide good brightness to color conversion material for colorizing units, which most of the Audio/Video Instruments contain.

The character of the wall images should reflect the historical period. These could be photographs of the counter culture or journalistic images of the war, or test pattern abstractions - technological charts used to calibrate imaging equipment, etc.

VI. Security

Please note that most of the Historical Audio/Video Instruments are hand built, fragile, and unique. A discrete and effective system of unobtrusive protection must be designed to prevent tampering, vandalism and destruction.

VII. Maintenance

Do to the nature of the equipment in the exhibition, we anticipate continuous, daily maintenance will be needed.

Consequently we request that a convenient, accessible workshop area be designated for the use of the Vasulkas and the technicians during the installation period.

EQUIPMENT THAT MAY NEED TO BE SENT DEPENDING UPON AVAILABILITY IN LINZ

For the installation of the exhibition and the on-going maintenance during the exhibition the following equipment is necessary.

N.B. This equipment can either be gathered by Fadi in Linz or shipped from the U.S. This will depend upon your recommendation.

NECESSARY TEST EQUIPMENT

OSCILLOSCOPE, analog, 50MHz bandwidth minimum, dual trace, delayed sweep,
with manual

VIDEO SIGNAL GENERATOR

2 (Two) DIGITAL MULTIMETERS, 3 1/2 digits

2 (Two) POWER SUPPLIES, variable with current limiting

VIDEO WAVEFORM MONITOR

2 (Two) VIDEO MONITORS, color, NTSC, 14 inch

LOTS OF PATCH CORDS

OPTIONAL TEST EQUIPMENT

VECTOR SCOPE

DIGITAL STORAGE OSCILLOSCOPE

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

electron

TELEFAX

received
March 11 1992

DATE: 11/3/92

CONC.:

PAGES: 3 (INCL. THIS PAGE)

To: Woody & Steina Vornelius
001 (505) 473-0614

Dear Woody and Steina,

Enclosed please find another draft agreement. Concerning Peters talking to the management board they are willing to keep just a sum of US\$ 10.000,-. This is the sum Peter told us you would agree with.

The management board also said, that they will only send the money after we have got all the information concerning the technical, transportation, customs and insurance questions we were mentioning in our last fax(es), as well as a list of all equipment you need for presentation (like Video and sound stuff etc.) This is very important for Fadi to go on with his work. So please send us the detailed informations and fax back a signed version of this agreement. Then the way goes like we have proposed before: we send you the original, which you send back immediately.

Regarding the designers we still are waiting for their O.K. This has to come within this week. We will immediately bring you in touch with them. In the meanwhile here is their address:
Gregor Eichinger und Christian Knechtl
"Eichinger oder Knechtl"
Franz Josef Kai 29
A-1010 Vienna
Tel. (222) 535-5424
FAX (222) 535-4039

Kindest Regards
Katharina Gsöllpointner

Brigitte Vasicek

electr

TELEFAX

received
March 17, 92

DATE: 17/3/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: The Vassilias Inc.
001 (505) 473-0614

Dear Woody & Heina,
The material Aldo Tambellini gave me has been sent to you today. You should receive it within next week, I suppose.

Thanks for your fax, of course we are shipping back the machines.

When are you coming to Europe? Thanks for your weekly reports which are really useful for us. Kindest regards
Katharina

Draft Agreement No. 3**C O N T R A C T**

entered into by the Linzer Veranstaltungsgesellschaft mbH, LIVA-Brucknerhaus, Untere Donaulände 7, A-4010 Linz/Austria, represented by Karl Gerbel, managing director, and Wolfgang Lehner, executive manager, and the artists

Vasulkas Inc., represented by Woody & Steina Vasulka, Route 6, Box 100, Santa Fe, NM 87501, USA.

I.

Subject of the contract is

a) Providing of a concept in substance for an exhibition on the topic "Pioneers of Electronic Arts" at O.Ö. Landesmuseum Francisco Carolinum in the framework of ARS ELECTRONICA 92 in Linz from June 22 thru July 5, 1992.

b) Selection of the machines to be presented (minimum of 8 machines); these have to be fully in function and must be presented be used by visitors in an interactive way.

c) The machines have to be packed and prepared for transportation not later than Monday, May 4, 1992 in Iowa.

d) Preparation of texts and pictures for a catalogue which will be published in cooperation with Peter Weibel and will be produced until June 22, 1992 (opening of the exhibition). This includes essays by Woody and Steina Vasulka, MaLin Wilson, David Dunn and other persons to be designated by the Vasulkas.

e) Organizing and technical supervision of the exhibition in Landesmuseum from June 9 thru July 9, 1992 (including set up and strike down); this also includes the preparation and packing of the machines for transportation back to the US.

f) Preparation of material for presentation at Landesmuseum (video tapes, slide-shows, possibly CD-ROM discs)

g) A lecture on "Pioneers of Electronic Arts" in the week from June 22 thru 27 at Landesmuseum. Date has still to be coordinated with Peter Weibel/LIVA.

II.

a) The presentors guarantee that a total budget of ATS 726.375.- brutto (i.w. sevenhundredtweentysix thousand threehundredseventyfive Austrian Schilling; that are US\$ 65.000.- netto, current rate 11,175 from February 5th, 1992) will be provided for the project.

All fees, complete overall costs (e.g. per diems, telephone and office costs etc.), production and technical costs as well as transport, travel and hotel costs within the US are to be covered in this amount.

b) Travelling and hotel costs for

David Mueller (flight from Iowa to Austria and v.v., room from June 9 thru July 9, 1992),

Woody & Steina Vasulka (flight from Frankfurt to Austria and v.v., room from June 9 thru July 5, 1992),
are not included in the amount mentioned above in II./a.

c) The payment will be payed in rates as follows:

1. rate: Dec 5, 1991	US\$ 5.000,- (rate 11,502)=ATS	57.510,-
2. rate: Feb 14, 1992		ATS 279.375,-
3. rate: March 16, 1992		ATS 277.740,-
4. rate: by bank transfer after deduction of all bills paid by LIVA		ATS 111.750,-

The contract partners bind on holding LIVA harmless against claims of third-party persons.

Linz, March 11, 1992
On behalf of
LINZER VERANSTALTUNGSGES mbH

" Santa Fe,
On behalf of
Vasulkas Inc.

ppa

(Ing.Mag. Wolfgang Lehner)

(Woody & Steina Vasulka)

(Karl Gerbel)

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

March 10, 1992

Terry Hixson
Troxell Communication, Inc.
2730 San Pedro NE, Suite H
Albuquerque, NM 87110
FAX: (505) 883-1750

Dear Terry,

We would like you to reserve ten Pioneer LD-V2200PB units for us. After the purchase of the first two units, we are waiting for the second installment of our funds from Austria. Woody would like you to investigate the possibility of a price reduction if we buy this many units. As you know we are a not-for-profit organization and our usage of these machines is for a museum exhibition in Linz, Austria. Doesn't your company offer a discount under such circumstances? Woody will be in touch with you very soon.

Respectfully,


MaLin Wilson

ARS
electronica

TELEFAX

DATE: 20/2/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: Woody & Steina Vanulka
001(505)473-0614

Dear Woody and Steina,

I was talking to Peter today regarding the effort to raise your budget to an amount of 65.000,- US\$ which can be transferred to you without any tax reductions. Though the Austrian tax laws are very rigid we have tried very hard to fix your budget to this amount, which costs us a total of ATS 181.593,- of our budget. For this we had to kill an other project, but as we concern your contribution so important, we succeeded in doing that.

Now, we are going to send you a new contract.

Regarding the 4. rate of payment we unfortunately have made the experience that after the festival still bills are sent to ARS ELECTRONICA which the artists have not included in their budget (e.g. hotel bills, material etc.). To solve this problem we can offer you to send a credit confirmation to your bank on this sum. The 3. rate will be raised relatively to the higher total budget. I hope this finally makes it possible to you to work on the exhibition which we are considering to be the main event of ARS ELECTRONICA.

Kindest regards



Katharina Gsöllpointner

Internal Revenue Service
District Director

Department of the Treasury

Date: MAY 03 1983

Employer Identification Number:
85-0300025

Accounting Period Ending:
March 31

Form 990 Required: Yes No

▷ The Vasulkas, Inc.
RT. 6, BOX 100 471-7181
SANTA FE, NM 87501

Person to Contact:
E0 Technical Assistor
Contact Telephone Number:
(214) 767-2728
EE:E0:7215:JH

Dear Applicant:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code.

We have further determined that you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 170(b)(1)(A)(vi) and 509(a)(1).

If your sources of support, or your purposes, character, or method of operation change, please let us know so we can consider the effect of the change on your exempt status and foundation status. Also, you should inform us of all changes in your name or address.

Generally, you are not liable for social security (FICA) taxes unless you file a waiver of exemption certificate as provided in the Federal Insurance Contributions Act. If you have paid FICA taxes without filing the waiver, you should contact us. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes. If you have any questions about excise, employment, or other Federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

The box checked in the heading of this letter shows whether you must file Form 990, Return of Organization Exempt from Income tax. If Yes is checked, you are required to file Form 990 only if your gross receipts each year are normally more than \$10,000. If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, when a return is filed late, unless there is reasonable cause for the delay.

1100 Commerce St., Dallas, Texas 75242

(over)

Letter 947(DO) (5-77)

EB

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter, we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees.

If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Because this letter could help resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,



Glenn Cagle
District Director

cc: Lawrence S. Taub

* For tax years ending on and after December 31, 1982, organizations whose gross receipts are not normally more than \$25,000 are excused from filing Form 990. For guidance in determining if your gross receipts are "normally" not more than the \$25,000 limit, see the instructions for the Form 990.

Letter 947(DO) (5-77)

Dear Woody and Steina,

Regarding your fax and phone call with Peter we have to tell you that of legal reasons we have to keep a third of the budget for a project.

Besides, as you probably know from former ARS ELECTRONICAs, everybody is very happy to have some sort of budget here in Linz in case of emergency which can be technical problems, organizational additional costs etc.

We really have tried very hard to be cooperative and obliging concerning all your wishes. We also go on with this and will try to keep just a total sum of ATS 240.000,-. Any other conditions have to be made directly with the management committee of ARS ELECTRONICA respectively with LIVA's executive secretary.

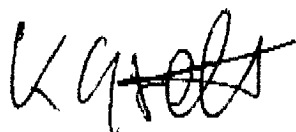
For a exacter calculation of the whole project we also would need very urgently now the datas concerning weight, size, value insured and number of the machines you are going to prepare for beeing shipped to Linz.

Regarding the catalogue material please find an enclosed letter to the artists.

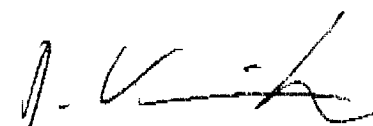
Please send a copy of all faxes you are sending to Peter also to us in Linz for better communication.

Kindest regards

Linzer VeranstaltungsgesmbH



i.A. Katharina Gsöllpointner



i.A. Brigitte Vasicek

received
4.23.92

Dear Wood!

Big change! American AirL sold out sat. and sun. so when I wanted to change tic. only tomorrow was available! So: Arriving Friday 4 49 PM in Albuq.

Peter needs to know how many pages, how many B/W - color photos
 can you give an estimate from a printer
 so, call me when you wake up

011-~~49~~-69 44 50 36

P.S. Would you deliver to the Printer ready for Tronplating?

Can you print the text out on Transparencies / or do you photo?

If I am not here, ask for Peter!

Mañana!
 Steve

FAXED
5-3-12

Dear Peter -

Ling sent a new contract signed
Lehner + Gerbel from Lisa Pauer (not Kalkarina)
with payment schedule:

- | | | |
|------------------------------|-----|---------|
| 1. Dec 5 | ATS | 57.510 |
| 2. Feb 14 | " | 279.375 |
| 3. June 9 | " | 70.000 |
| 4. after all LIVA Deductions | " | 319.490 |

After the infusion of the Feb. 14 payment we
really started rolling the ball, we have 15
machines - manuscript, old writings, new
writings, 15 laser discs lined up, and
a rich tape collection of "how-to",
documentation and works (of Art?)

There is no way I can sign this
contract - no way for us to proceed
after this month without more doe.
Also - we have asked-in vain - LIVA
to get us directly in touch with
the Architects / Museum people about
space design, could you arrange
that? Additionally, as you know per
yesterday's fax from Malin we need
a lot of answers.

Dear Peter! Please respond
sterim

FAKED
FEB. 24. 92
u.

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

FOR
DETER WELSEL
HI WOODY!
16 PAGES

February 24, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

We are very gratified that you consider the "Pioneers" exhibition to be so important. We, too, have devoted a great effort to making this exhibition wonderful and we will continue to rely on you to bring it to fruition.

Attached are Woody's drawings that indicate our current thinking on the machines we are projecting for the installation. Please note that there are fourteen machine stations, with a few more possibilities. All of these machines will be "live". Also, we think we have found the perfect interface for public use - the Pioneer LaserBarcode System.

As we continue to develop this exhibition we are now in need of more detailed information from you. We need a floor plan of the museum galleries as soon as possible. Of course, we know that you have selected very good designers, and now, we need to begin a dialogue with them.

Regarding technical support, we are very pleased to have the opportunity to work with Wolfgang Doeninger, who has assisted the Vasulkas at previous ARS ELECTRONICA events. Enclosed is a note for Wolfgang from Woody. Also, please copy the drawings for Wolfgang.

You asked about the size and weight of the machines for shipping information. Obviously, I also need to provide you with correct information which includes the packing and containers, and this will take more research. As soon as possible I will send it to you. To continue our pre-production work I will need a letter of authorization from ARS ELECTRONICA so that I can contact official representatives of institutions, e.g. the Everson Museum.

The Everson Museum has approved the loan of Tambellini's BLACK SPIRAL contingent upon our restoration of the machine. We are sending a technician - David Jones - from Binghamton to the museum to assess the condition of BLACK SPIRAL. The museum has asked for loan forms and I assume they will also ask for a Certificate of Insurance. It is my understanding that the Vasulka corporation will be responsible for the insurance during the restoration period, but that the loan must be contracted through ARS ELECTRONICA. Beginning May 4th the BLACK SPIRAL will be the insured by ARS ELECTRONICA. (Or will it be the borrowed and insured by the museum?). I need clarification on this so that I can communicate clearly to the owners of the machines that we wish to include. Please illuminate us on this very important legal matter.

Warm regards,

A handwritten signature in cursive script, appearing to read "Maher".

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

February 24, 1992

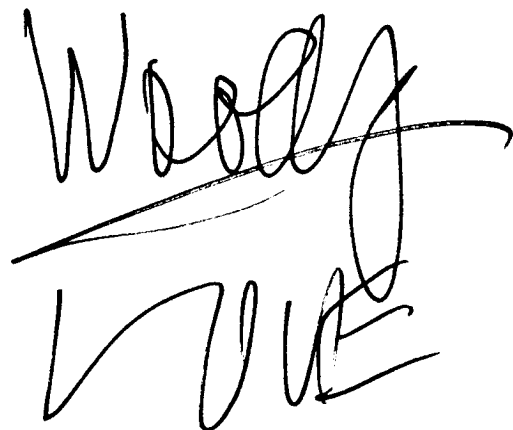
Wolfgang Doeninger
ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Wolfgang,

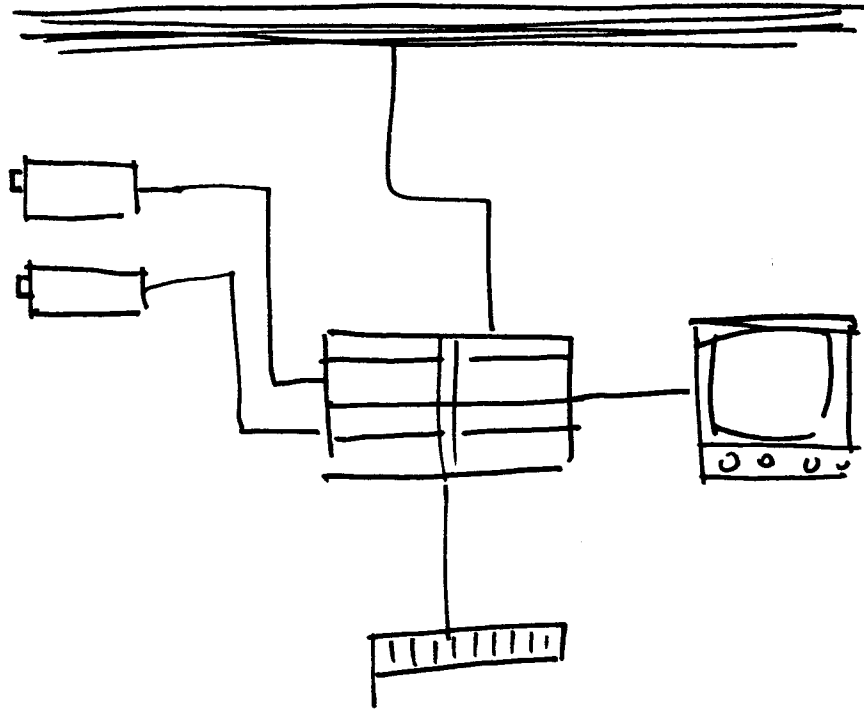
Here are my arrangements for fifteen live machines. Beside each machine station we are conceptualizing the possible implementation of interactive laser disks that will be accessible via a bar code with a light pen. The visitor to the exhibition will be able to access maximum information about each particular tool. The bar code will be printed in the catalog and, possibly, a display or hand out that will make each station interactive. We are also working to assemble a selection of video images made on the machines, and organized by families of images. These will contain full length video compositions. We prefer the video on disk family of images to be separated from the machine stations. However, we have not been informed about the space nor have we been given any staff to contact at the museum, yet. We will be relying heavily on you. We are also eager to know the designers, so we can start deconstructing the space and specifying all of the technical equipment, design and hook-ups that you need to implement.

All of this is indeed preliminary, but we need to kick off the ball.

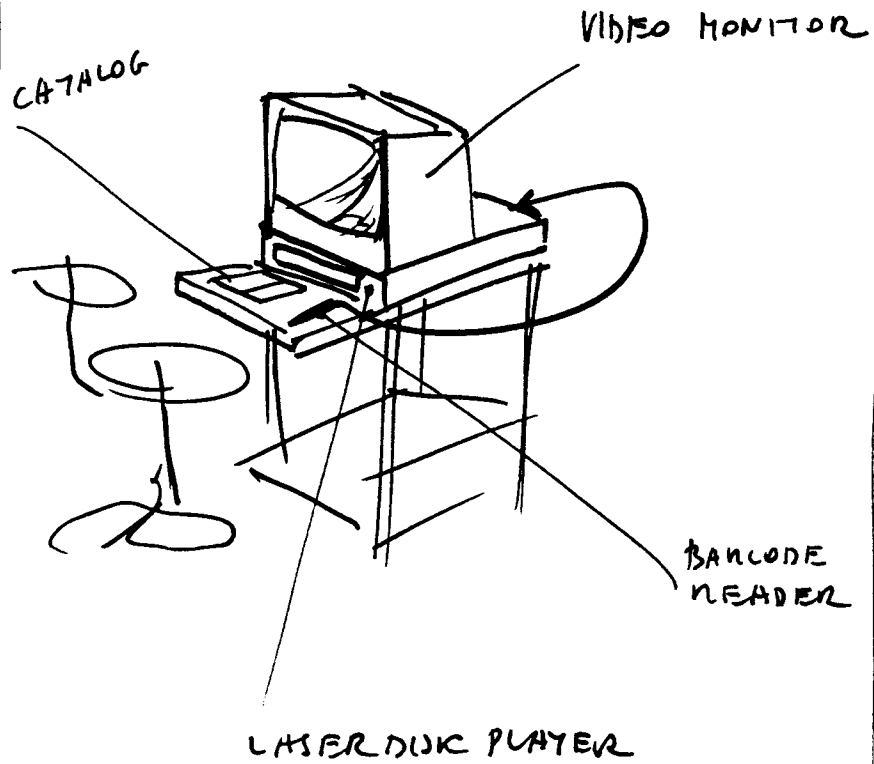
From your team here,

A handwritten signature in black ink, appearing to read "Woody". The signature is written in a cursive, somewhat stylized font. Below the main signature, there are several horizontal strokes and a few more characters, possibly indicating a name or a title, but they are less distinct.

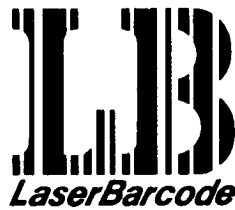
EARLY VIDEO :
TYPICAL STATION



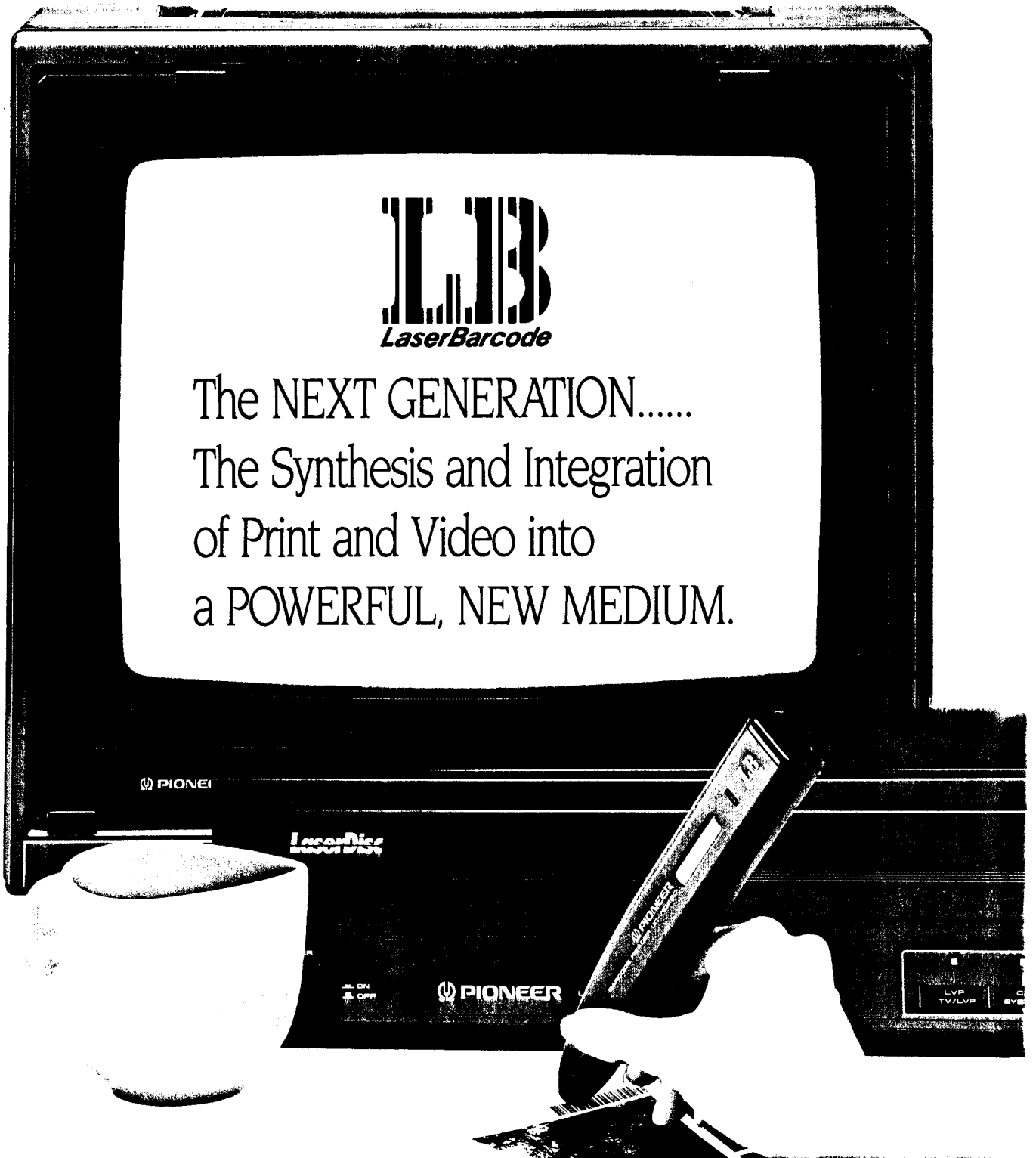
LASER DISK INTERACTIVE
SETUP



The LaserBarcode System



The NEXT GENERATION.....
The Synthesis and Integration
of Print and Video into
a POWERFUL, NEW MEDIUM.



About the LaserBarcode System



The LaserBarcode System is made up of 5 parts: printed material with barcodes included on the page (maps, textbooks, magazines, catalogs, etc.), a LaserDisc player (the LD-V2000), a video disc, a barcode reader (the UC-V104BC) and a television to bring it all together. All a user needs to do is run the pen scanner over a barcode accompanying a body of text or an illustration; he will immediately get the information he needs in both sound and picture form, no matter where it is on the disc.

Features

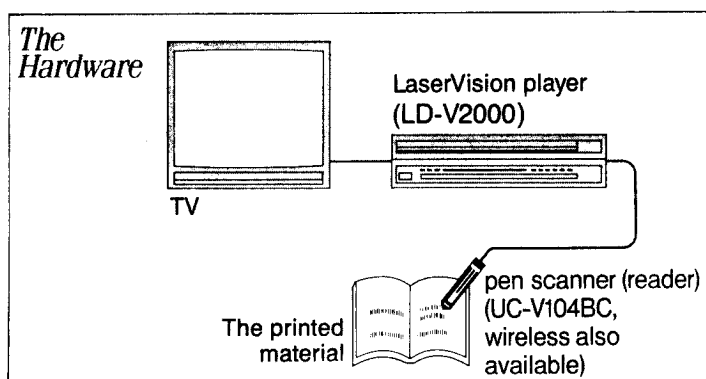
- a high level of attraction, due to the complementary interaction between the printed word and the power of video
- a single screen can be used in a variety of ways
- easy operation
- the hardware is inexpensive and simpler than most of today's elaborate interactive systems
- barcodes can be made easily

The LaserBarcode Authoring System

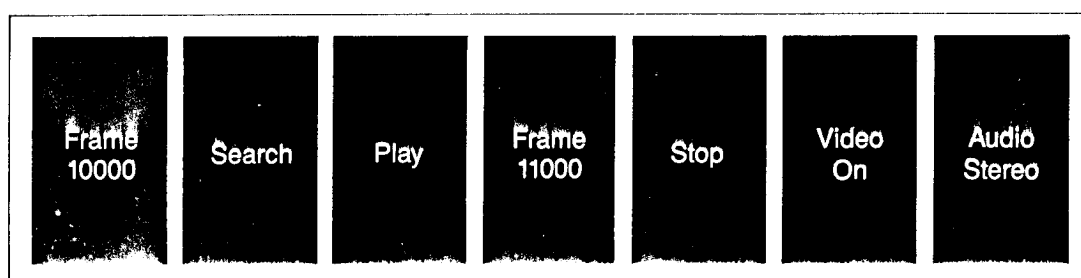
With this new system, whole strings of commands for LaserVision players can be contained in one barcode. For example, tracing one barcode can command the player to do the series of operations shown in figure below.

So even if the operation you want to execute is one that would be long and complicated when done by conventional remote control, the LaserBarcode System allows you to complete it virtually with a simple wave of your hand.

Also, it used to be necessary, in order to be able to use equipment such as a LaserVision player to its fullest, to become very familiar with its operation. With the LaserBarcode System, however, knowledge or prior experience is not necessary, so anyone can operate it with ease.



The Software



The LaserBarcode System

Trace the scanner pen over the barcode of the video you want to see.

Picture yourself reading a book or magazine. Imagine, adding moving images and sound to that book, what a powerful medium you'd have. Pioneer's LaserBarcode System makes that vision a reality. By simply running the compact, pen-shaped scanner over barcodes included on the pages of printed matter, you can easily call up captivating video to supplement the information contained in lesson plans, text books, presentation materials, self-paced learning programs, or any kind of text material. Using this system with a LaserVision player means that you don't even need to bother with operation command buttons. All aspects of playback control, including one-frame advance, pause, and audio channel selection, etc. are now possible with a single wave of the scanner pen.

A freedom and flexibility availability only with LaserBarcode—a plus in any field.

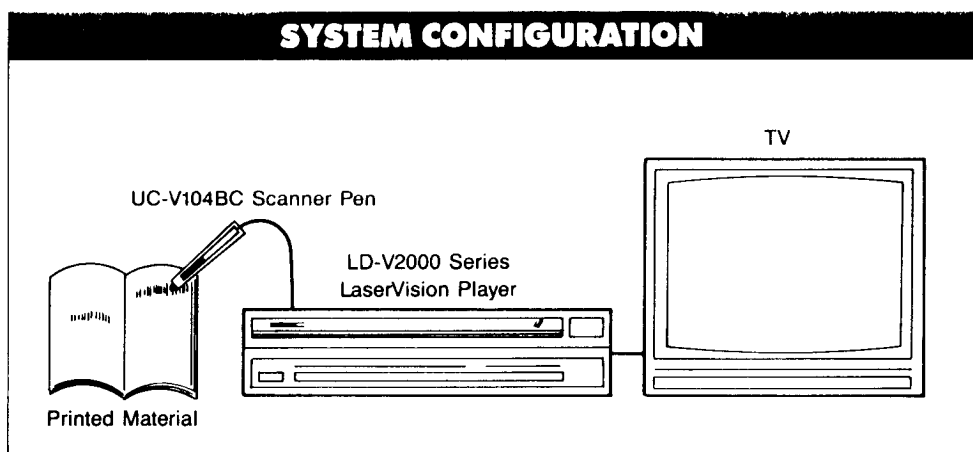
With Pioneer laser videodisc technology and the LaserBarcode System at your disposal, full color high quality moving images, still images and sound are summoned with a wave of your hand to allow you to integrate videodisc material with printed text. When your idea is something for which static photographs aren't enough or for illustra-

tions that desperately need motion in order to be vividly expressed... When you want to incorporate narration to match the level of the reader (or shall we say viewer?)... When you plan to use music or art and when it would be more effective to appeal directly to the senses of sight and sound. It's now all possible...

With the option of using the scanner pen as a wireless control or by simply plugging it directly into the LD-V2000 or other compatible LaserDisc Player, you have an interactive LaserBarcode System.

System set-up consists of operating the scanning pen with an LD-V2000 or other LaserDisc Player with LaserBarcode compatibility. That's it! You've made an interactive LaserBarcode System with unlimited application in industry, business, or education. To maximize application potential, cooperative efforts are now underway with LaserVision industries concerning the worldwide standardization of barcode.

To assist in the preparation of custom barcode material, the LaserBarcode Tool Kit, a barcode printing utility compatible with a variety of MSDOS word processors and printers, is available from PIONEER.



Areas in which the LaserBarcode System has been applied:

- encyclopedias
- hobby magazines
- education and training programs
- introductory manuals for new products and new technologies
- home shopping, for visual demonstrations of products in catalogs
- entertainment video, such as games of adventure
- many others



"The LaserVision mark certifies compatibility with other laser optical video products bearing the mark."



Laser Disc is a trademark of Pioneer Electronic Corporation



This mark expresses compatibility with LaserBarcode systems. Please use this equipment in conjunction with barcode systems displaying this mark



LaserBarcode

SAMPLE

PIONEER

PIONEER ELECTRONIC CORPORATION

4-1, Meguro 1-Chome, Meguro-ku,
Tokyo 153, Japan

PIONEER COMMUNICATIONS OF AMERICA, INC.

East

600 East Crescent Avenue
Upper Saddle River, NJ 07458-1827
PHONE: (201) 327-6400
(800) LASER ON (Toll Free Outside NJ)
FAX: (201) 327-9379

Central

6250 River Road
Rosemont, IL 60018-5127
PHONE: (312) 318-8840
FAX: (312) 318-8870

West

1058 East 230th Street
Carson, CA 90745
PHONE: (213) 513-1016
FAX: (213) 513-1381






Barcode Commands

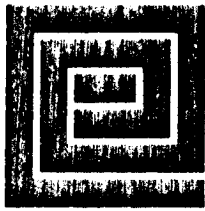


Commands used in the LaserBarcode System can be divided into the following five categories:

- independent commands
- chapter search commands
- chapter playback commands
- frame search commands
- segment playback commands

Types of Barcode Commands at a Glance

 <p style="text-align: center;">13.5mm</p>	<p>Independent Commands Used for choosing audio, video, and player commands (PLAY, PAUSE, STEP FWD, STEP REV, REJECT, etc.).</p>												
 <p style="text-align: center;">18.9mm</p>	<p>Chapter Search Commands (CAV only) To search for the starting point of a chosen chapter and freeze the image on the screen. Also to set the audio and video characteristics.</p> <table border="1" data-bbox="1027 599 1539 741"> <thead> <tr> <th>Audio Characteristics</th> <th>Video Characteristics</th> </tr> </thead> <tbody> <tr> <td>CH1</td> <td>On</td> </tr> <tr> <td>CH2</td> <td>Off</td> </tr> <tr> <td>Stereo</td> <td>Hold previous setting</td> </tr> <tr> <td>Off</td> <td></td> </tr> <tr> <td>Hold previous setting</td> <td></td> </tr> </tbody> </table>	Audio Characteristics	Video Characteristics	CH1	On	CH2	Off	Stereo	Hold previous setting	Off		Hold previous setting	
Audio Characteristics	Video Characteristics												
CH1	On												
CH2	Off												
Stereo	Hold previous setting												
Off													
Hold previous setting													
 <p style="text-align: center;">24.3mm</p>	<p>Chapter Playback Commands (CAV, CLV) To play back a selected chapter under user-set audio and video characteristics. For example, when watching chapter 3, playback would begin at the head of the chapter and freeze (in CAV playback) or stop (in CLV playback) at the point where chapter 4 would start.</p>												
 <p style="text-align: center;">29.7mm</p>	<p>Frame Search Commands (CAV only) To search for a chosen frame and freeze it on the screen. Also to set the audio and video characteristics.</p>												
 <p style="text-align: center;">40.5mm</p>	<p>Segment Playback Commands (CAV only) To play back a selected frame under assigned audio and video characteristics. For example, the series of commands by which the player would search for frame 10,000 and play back from there to frame 11,000 with the video setting on "ON" and the audio set for stereo. With the bar code system, this data is expressed as numerical values, in this particular case, as follows:</p> <p style="text-align: center;"> 2-10000-11000-1 3-9 </p> <p style="text-align: center;"> LV category Start Frame Stop Frame Video On Audio Stereo Check Sum </p>												



EVERSON MUSEUM OF ART

401 Harrison Street, Community Plaza, Syracuse, New York 13202 315 474-6064

19 February 1992

MaLin Wilson
Special Projects Coordinator
The Vasulkas, Inc.
Route 6
Box 100
Sante Fe, NM 87501

Dear Ms. Wilson,

This is to advise you that the Museum's Loans Committee has today approved the loan of Aldo Tambellini's "Black Spiral" to the Pioneers of Electronic Video Art exhibition, subject to the conditions outlined in our previous coorespondence. There is also a one-time \$100 loan processing fee.

If you are still interested in borrowing the work, please forward the appropriate loan forms to my attention so that we may initiate the process. I look forward to hearing from you.

Best Regards,

John Rexine
Registrar

JR/jr

EARLY PIONEERS

AUDIO:

BUCHLA
100
SERIES

MILLS COLLEGE

MOOG

ARP

BODE

PUTNEY

ETC

VIDEO:

TAMBELLINI
BLACK
SPIRAL

EVERSON MUSEUM

HEARN
VIDIUM

DAIK/ABE
COLORIZER
RATER
MODULATOR

ETC

SIEGEL
DUAL
COLORIZER

THE VASULKAS

BECK
FIRST
DIRECT VIDEO
SYNTHESIZER

STEVEN BECK

BROWN
MULTIKEYER

THE VASULKAS

SANDIN
I-P

PHILL MORTON

RUTT/ETRA
R/E
SCAN
PROCESSOR

ETC

SPECIAL 1
INDUSTRIAL : COLORADO VIDEO
GLEN SOUTHWORTH
QUANTAZER (COLORIZER)

ETC

DIGITAL:

BECK
VIDEO
LOOM

STEVEN BECK

JONES
LINE
BUFFER

ETC

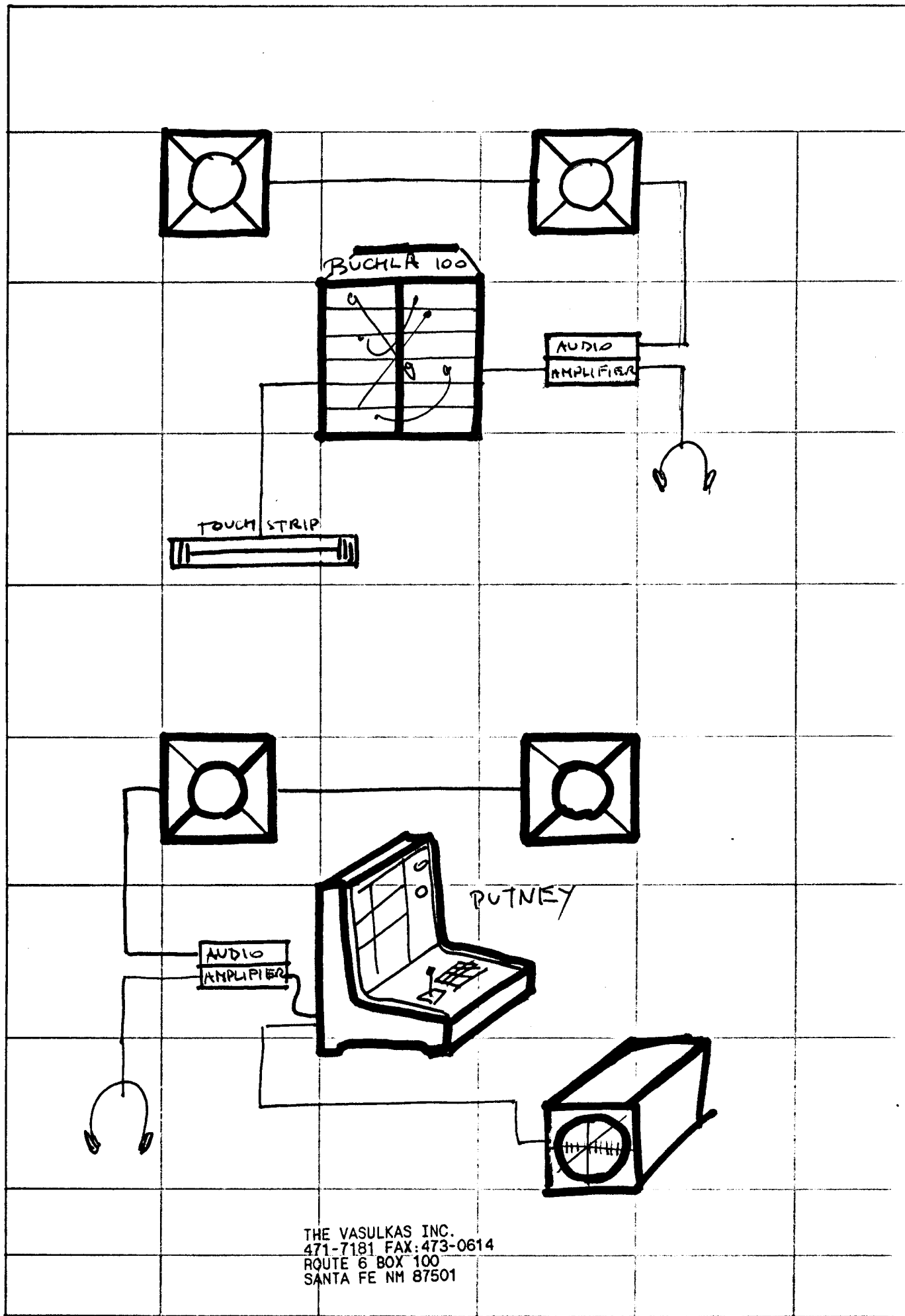
McARTHUR
SCHIER

THE VASULKAS

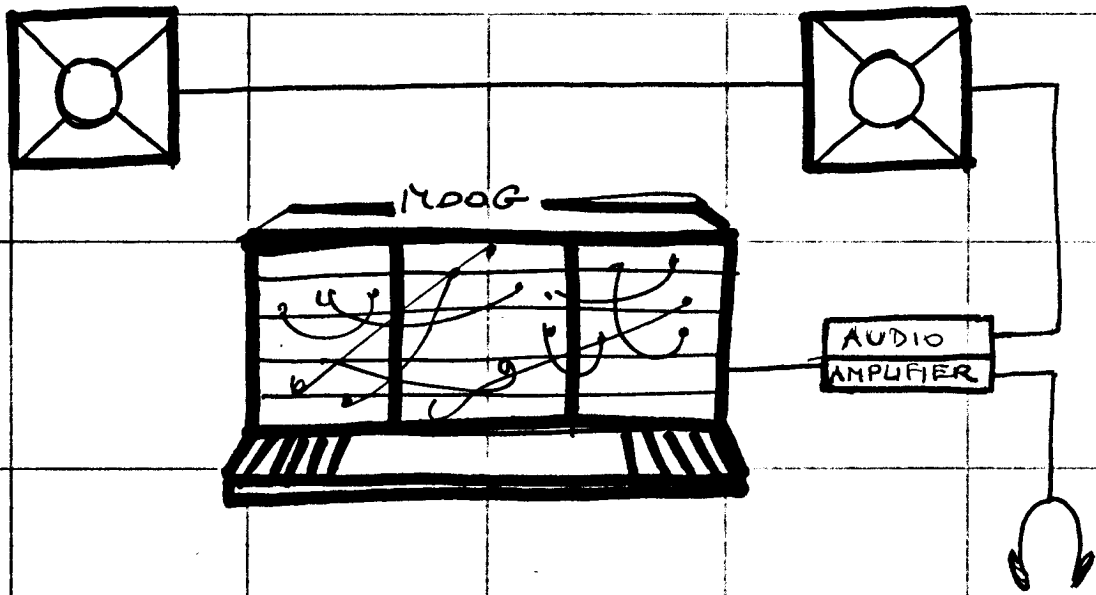
THE VASULKAS INC.
471-7181 FAX: 473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501

SPECIAL 2
CVI
CAMERA
FEEDBACK

ETC

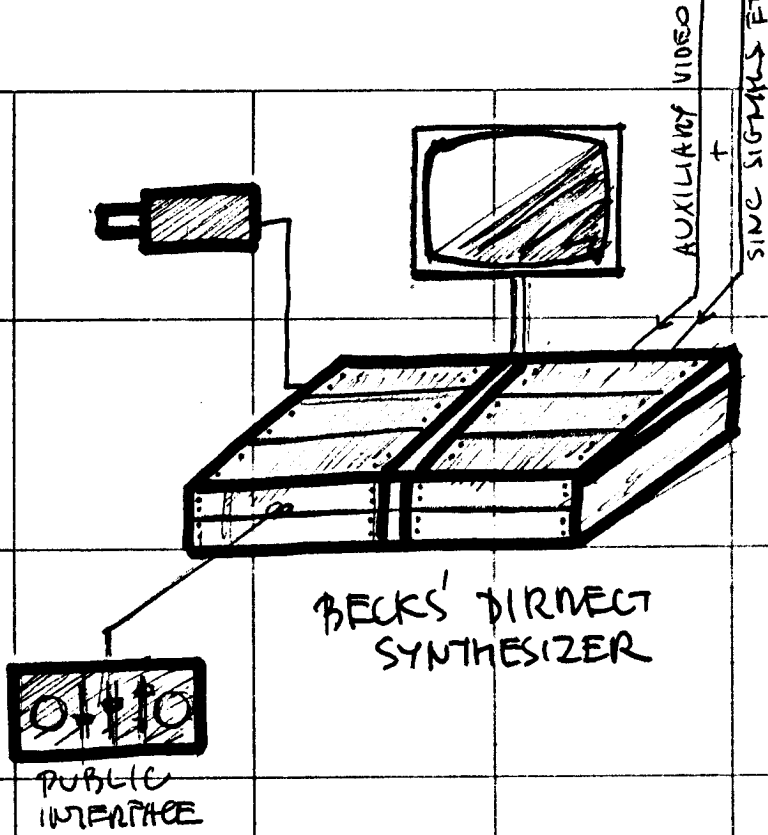


THE VASULKAS INC.
 471-7181 FAX: 473-0614
 ROUTE 6 BOX 100
 SANTA FE NM 87501



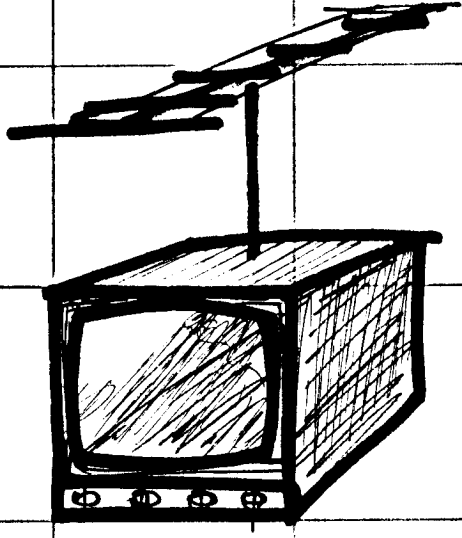
THE VASULKAS INC.
471-7181 FAX: 473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501

SIGNAL CONDUIT



BECK'S DIRECT SYNTHESIZER

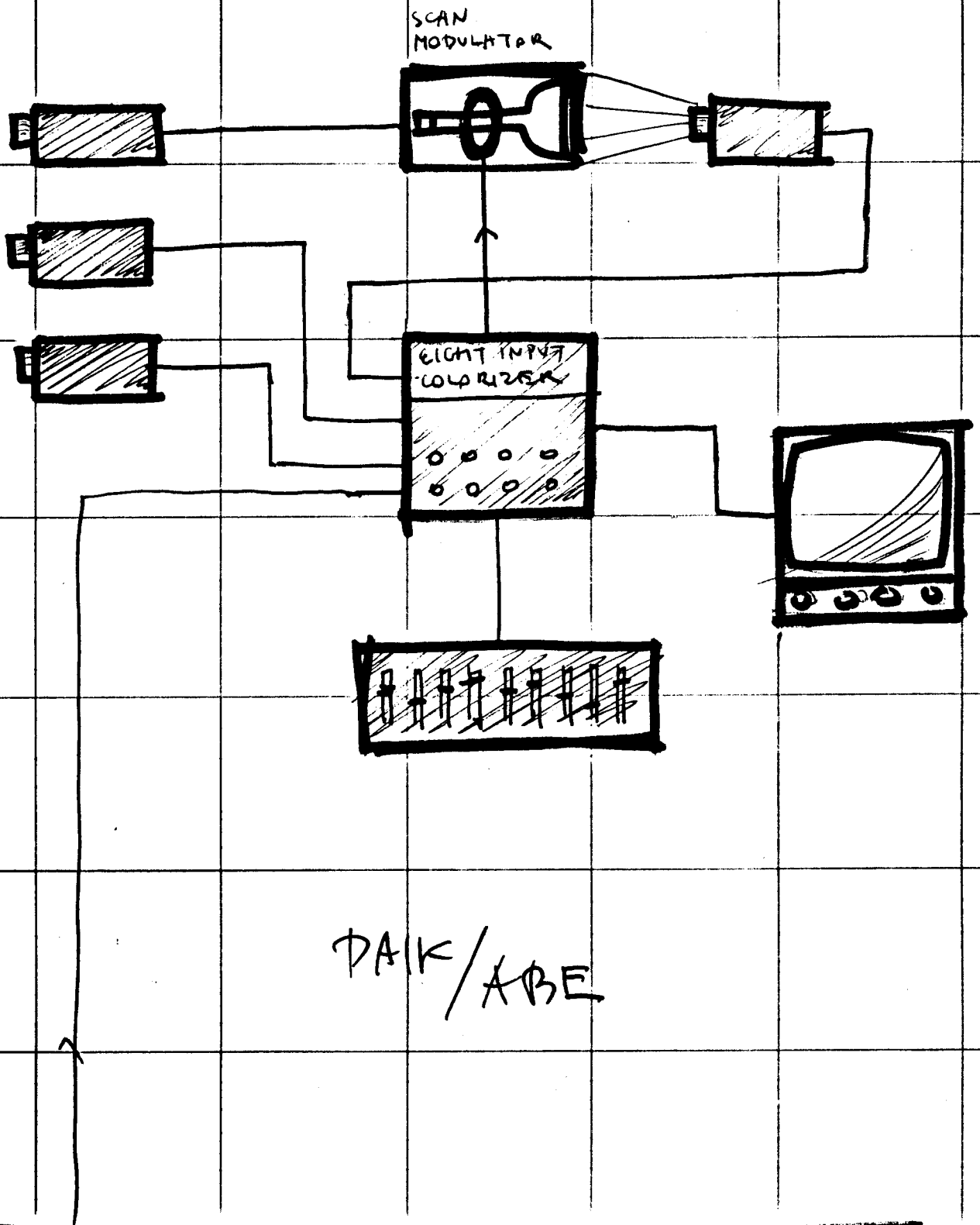
PUBLIC INTERFACE



BLACK SPIRAL

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

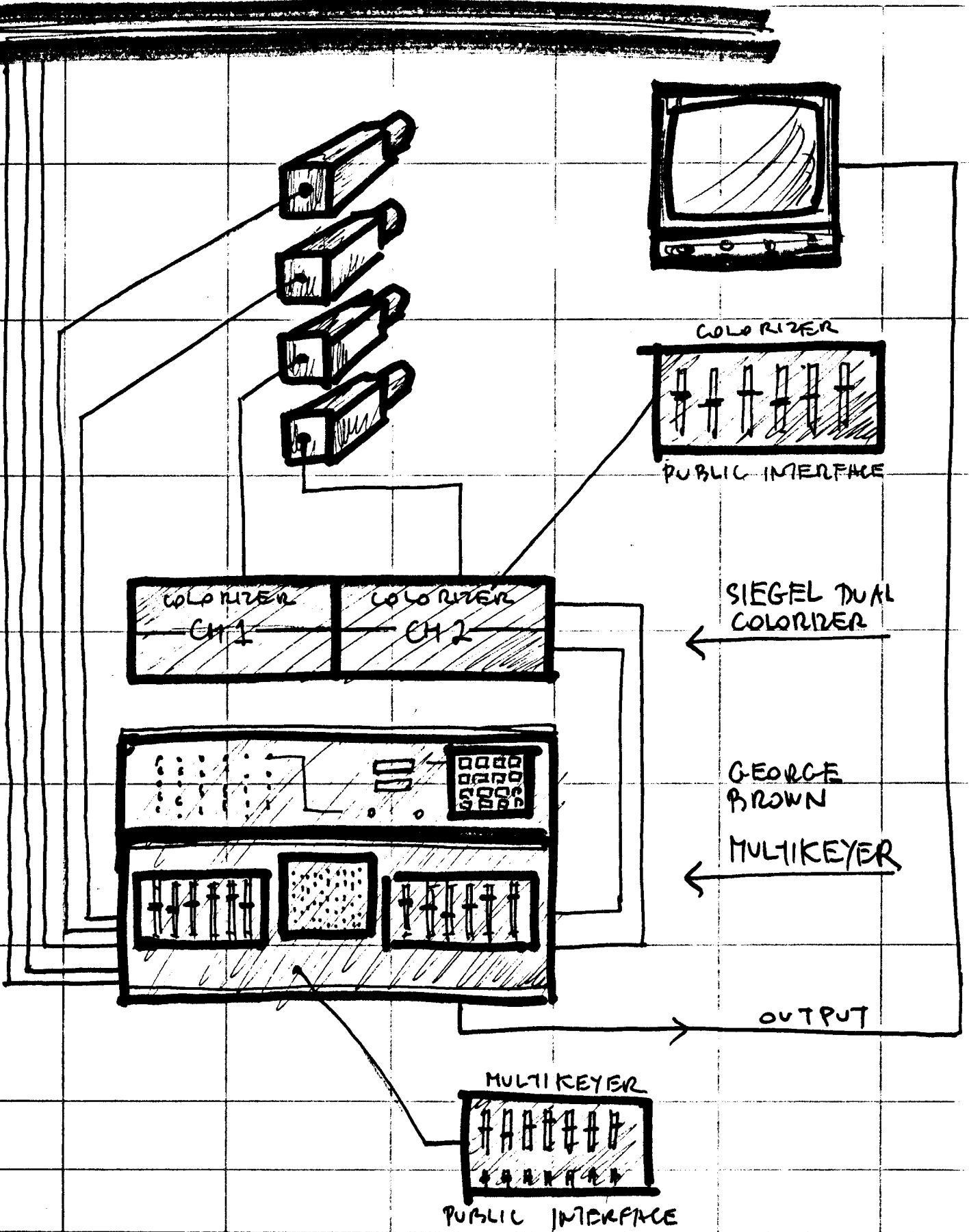
THE VASULKAS INC.
471-7181 FAX: 473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501



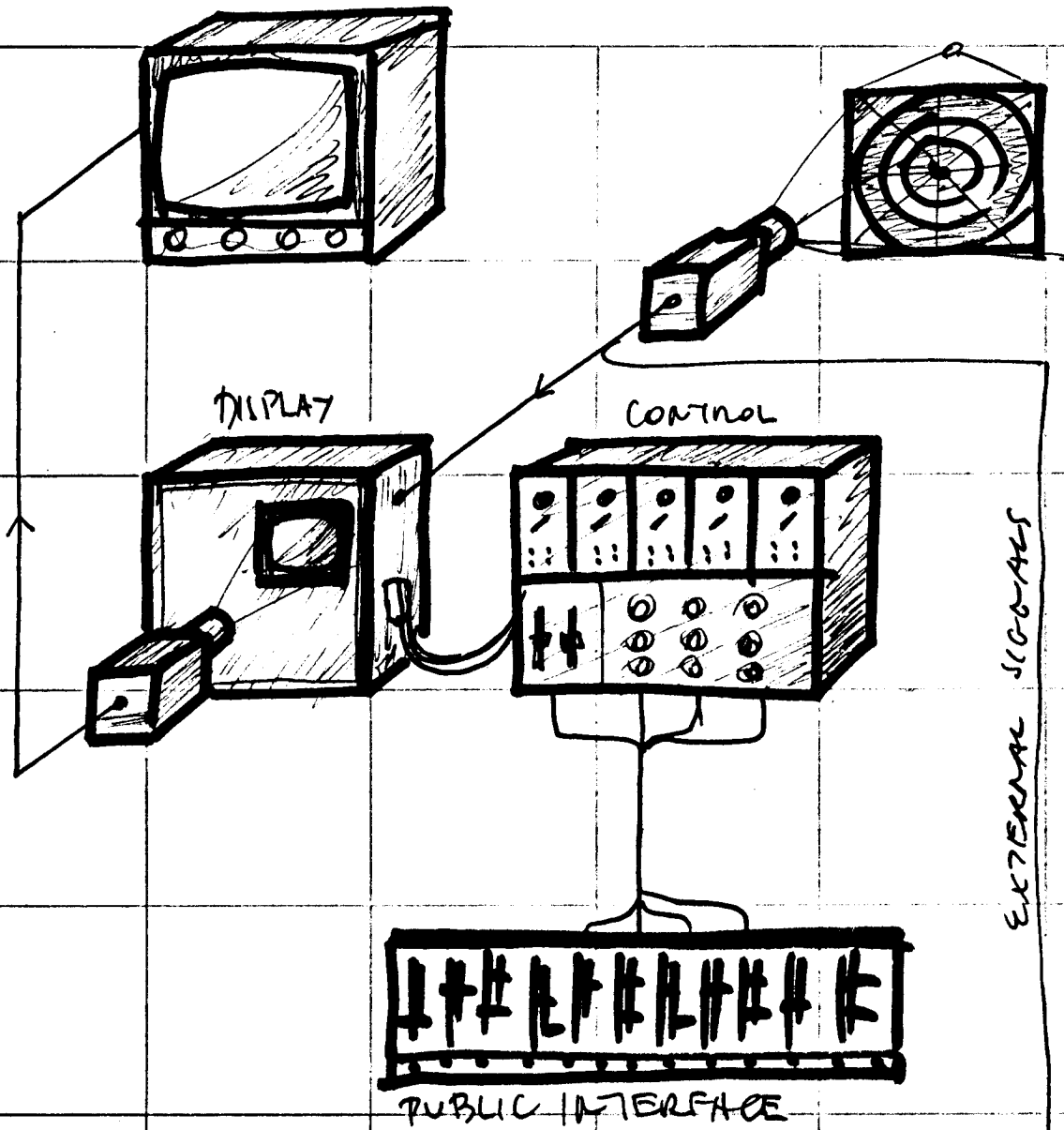
(CABLE COMMIT)

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

SIGNAL CONDUIT



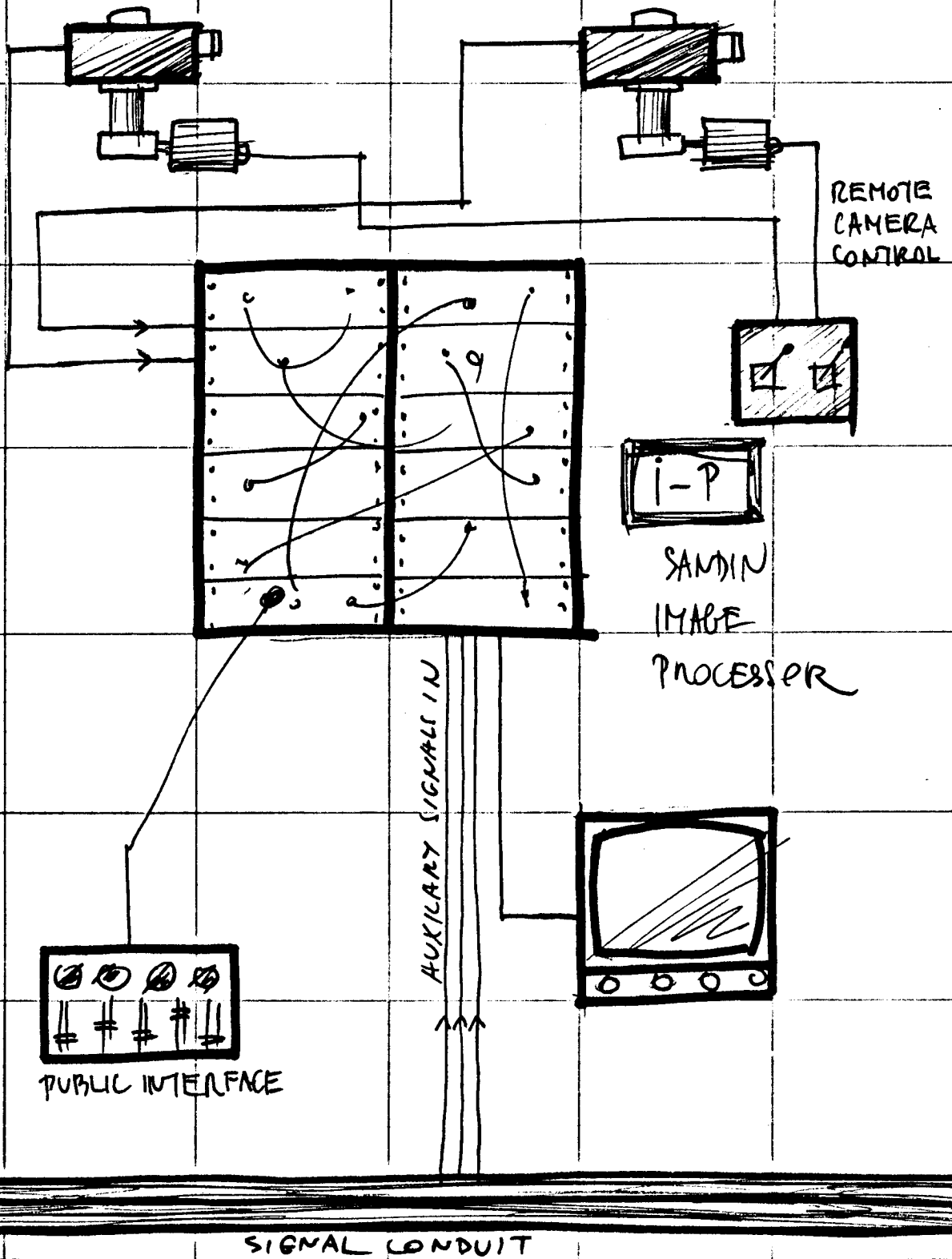
THE VASULKAS INC.
471-7181 FAX: 473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501



RUTT / EXTRA SCAN PROCESSOR

SIGNAL CONDUIT

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



THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

February 24, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

We are very gratified that you consider the "Pioneers" exhibition to be so important. We, too, have devoted a great effort to making this exhibition wonderful and we will continue to rely on you to bring it to fruition.

Attached are Woody's drawings that indicate our current thinking on the machines we are projecting for the installation. Please note that there are fourteen machine stations, with a few more possibilities. All of these machines will be "live". Also, we think we have found the perfect interface for public use - the Pioneer LaserBarcode System.

As we continue to develop this exhibition we are now in need of more detailed information from you. We need a floor plan of the museum galleries as soon as possible. Of course, we know that you have selected very good designers, and now, we need to begin a dialogue with them.

Regarding technical support, we are very pleased to have the opportunity to work with Wolfgang Doeninger, who has assisted the Vasulkas at previous ARS ELECTRONICA events. Enclosed is a note for Wolfgang from Woody. Also, please copy the drawings for Wolfgang.

You asked about the size and weight of the machines for shipping information. Obviously, I also need to provide you with correct information which includes the packing and containers, and this will take more research. As soon as possible I will send it to you. To continue our pre-production work I will need a letter of authorization from ARS ELECTRONICA so that I can contact official representatives of institutions, e.g. the Everson Museum.

The Everson Museum has approved the loan of Tambellini's BLACK SPIRAL contingent upon our restoration of the machine. We are sending a technician - David Jones - from Binghamton to the museum to assess the condition of BLACK SPIRAL. The museum has asked for loan forms and I assume they will also ask for a Certificate of Insurance. It is my understanding that the Vasulka corporation will be responsible for the insurance during the restoration period, but that the loan must be contracted through ARS ELECTRONICA. Beginning May 4th the BLACK SPIRAL will be the insured by ARS ELECTRONICA. (Or will it be the borrowed and insured by the museum?). I need clarification on this so that I can communicate clearly to the owners of the machines that we wish to include. Please illuminate us on this very important legal matter.

Warm regards,

A handwritten signature in cursive script, appearing to read "Maher". The signature is written in dark ink on a white background.

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

February 24, 1992

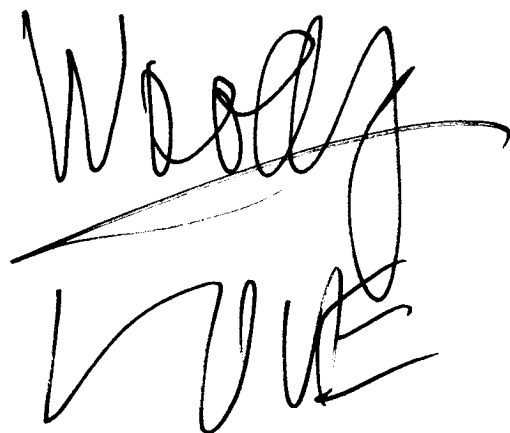
Wolfgang Doeninger
ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Wolfgang,

Here are my arrangements for fifteen live machines. Beside each machine station we are conceptualizing the possible implementation of interactive laser disks that will be accessible via a bar code with a light pen. The visitor to the exhibition will be able to access maximum information about each particular tool. The bar code will be printed in the catalog and, possibly, a display or hand out that will make each station interactive. We are also working to assemble a selection of video images made on the machines, and organized by families of images. These will contain full length video compositions. We prefer the video on disk family of images to be separated from the machine stations. However, we have not been informed about the space nor have we been given any staff to contact at the museum, yet. We will be relying heavily on you. We are also eager to know the designers, so we can start deconstructing the space and specifying all of the technical equipment, design and hook-ups that you need to implement.

All of this is indeed preliminary, but we need to kick off the ball.

From your team here,

A handwritten signature in black ink, appearing to read "Woody". The signature is written in a cursive, somewhat stylized font. Below the main signature, there are several horizontal strokes and loops, possibly indicating a second name or a flourish.

ARS
electronica

TELEFAX

DATE: 20/2/92

CONC.:

PAGES: 1 (INCL. THIS PAGE)

To: Woody & Steina Vanulla
001(505)473-0614

Dear Woody and Steina,

I was talking to Peter today regarding the effort to raise your budget to an amount of 65.000,- US\$ which can be transferred to you without any tax reductions. Though the Austrian tax laws are very rigid we have tried very hard to fix your budget to this amount, which costs us a total of ATS 181.593,- of our budget. For this we had to kill an other project, but as we concern your contribution so important, we succeeded in doing that.

Now, we are going to send you a new contract.

Regarding the 4. rate of payment we unfortunately have made the experience that after the festival still bills are sent to ARS ELECTRONICA which the artists have not included in their budget (e.g. hotel bills, material etc.). To solve this problem we can offer you to send a credit confirmation to your bank on this sum. The 3. rate will be raised relatively to the higher total budget. I hope this finally makes it possible to you to work on the exhibition which we are considering to be the main event of ARS ELECTRONICA.

Kindest regards



Katharina Gsöllpointner

Österreichisches Credit-Institut
SWIFT-ADR: OECIATWW DVR: 0043028

WIEN, 17.02.1992/A14

AUSLANDSUEBERWEISUNG
LASTSCHRIFTSANZEIGE/DEBIT ADVICE
Ref. Nr.: 17021992/020407

LINZER VERANSTALTUNGS-
GES.MBH.
Z.HD.HERRN MAG. LEHNER
BRUCKNERHAUS
4020 LINZ

KTO.NR.: 450-140-481/00

BEGUENSTIGTER:
THE VASULKAS INC.

ROUTE 6,BOX 100
SANTA FE 87501.NEW MEXICO
KTO.NR.:

KONTO BEI:
//FW107002383
BANK OF SANTA FE
SANTA FE

OENB POS.NR. 010
ZAHLUNGSGRUND:
Z.AKONTO LT. VORVERTRAG V.13.2.1992

LAUT AUFTRAG VOM 13.02.92 HABEN WIR
FOLGENDE UEBERWEISUNG FUER SIE
DURCHGEFUEHRT:

USD**24.367,64***

WIR BELASTEN IHR OES. KONTO:
KURS 1146,5000 VOM 00,00
KURSWERT OES **279.374,99**
+PROVISION 384,14
+UEBERWEISUNGSSP. 60,00
+DRAHTL. UE-SPESEN 135,00
+AUSL. BANKSPESEN 145,00
WERT 17.02 OES **280.099,13**

BEAUFTRAGTE BANK:
BANK OF AMERICA, SAN FRANCISCO
HOCHACHTUNGSVOLL
Österreichisches Credit-Institut,
Aktiengesellschaft

Dieser Vordruck wird nur bei Verwendung als Zahlungsauftrag
an ein Kreditinstitut verwendet.
This printed form will be signed only when used as an order to a bank.

Z. Hd. Frau
SCHÖRGENDORFER

ARS
electronica

TELEFAX

DATE: 13/2/92

CONC.:

PAGES: 3 (INCL. THIS PAGE)

To: Woody & Steina Katullha
Santa Fe 001(505) 473-0614

Dear Woody and Steina,

Thanks for your fax from Feb.11. Though you have not signed the draft agreement we sent you, we are able to transfer an amount of US\$ 31.250,- (brutto), which is a netto amount of ATS 279.375,- to your bank today. Unfortunately we are not allowed to send you more than 50% of the whole production sum before a contract is signed. Enclosed please find the final contract and send it back to us via fax ~~as well as via mail~~. *As I told you already, then we can transfer another rate to you (or rather give it to you directly here in Linz in April).

For today's preproduction sum we also should require a small report for our executive secretary on what approximately you have spent the money until now.

I hope very much that this gives you the opportunity to take up your activities for ARS ELECTRONICA immediately and am looking forward to seeing you here.

Kindest regards



Katharina Gsöllpointner

* we send you the original by mail, please mail it back.

LIVA

LINZER VERANSTALTUNGSGESELLSCHAFT MBH

C O N T R A C T

entered into by the Linzer Veranstaltungsgesellschaft mbH, LIVA-Brucknerhaus, Untere Donaulände 7, A-4010 Linz/Austria, represented by Karl Gerbel, managing director, and Wolfgang Lehner, executive manager, and the artists

Vasulkas Inc., represented by Woody & Steina Vasulka, Route 6, Box 100, Santa Fe, NM 87501, USA.

I.

Subject of the contract is

- a) Providing of a concept in substance for an exhibition on the topic "Pioneers of Electronic Arts" at O.Ö. Landesmuseum Francisco Carolinum in the framework of ARS ELECTRONICA 92 in Linz from June 22 thru July 5, 1992.
- b) Selection of the machines to be presented (minimum of 8 machines); these have to be fully in function and must be presented be used by visitors in an interactive way.
- c) The machines have to be packed and prepared for transportation not later than Monday, May 4, 1992 in Iowa.
- d) Preparation of texts and pictures for a catalogue which will be published in cooperation with Peter Weibel and will be produced until June 22, 1992 (opening of the exhibition). This includes essays by Woody and Steina Vasulka, MaLin Wilson, David Dunn and other persons to be designated by the Vasulkas.
- e) Organizing and technical supervision of the exhibition in Landesmuseum from June 9 thru July 9, 1992 (including set up and strike down); this also includes the preparation and packing of the machines for transportation back to the US.
- f) Preparation of material for presentation at Landesmuseum (video tapes, slide-shows, possibly CD-ROM discs)
- g) A lecture on "Pioneers of Electronic Arts" in the week from June 22 thru 27 at Landesmuseum. Date has still to be coordinated with Peter Weibel/LIVA.

II.

a) The presentors guarantee that a total budget of ATS 581.100.-- netto (i.w. fivehundredeightyone thousand onehundred Austrian Schilling; that are US\$ 65.000.- brutto, current rate 11,175 from February 5th, 1992) will be provided for the project.

All fees, complete overall costs (e.g. per diems, telephone and office costs etc.), production and technical costs as well as transport, travel and hotel costs within the US are to be covered in this amount.

b) Travelling and hotel costs for

David Mueller (flight from Iowa to Austria and v.v., room from June 9 thru July 9, 1992),

Woody & Steina Vasulka (flight from Frankfurt to Austria and v.v., room from June 9 thru July 5, 1992), are not included in the amount mentioned above in II./a.

c) The payment will be payed in rates as follows:

1. rate: Dec 5, 1991	US\$ 5.000,- (rate 11,502)=ATS	57.510,-
2. rate: Feb 14, 1992		ATS 279.375,-
3. rate: June 9, 1992		ATS 50.000,-
4. rate: by bank transfer after deduction of all bills paid by LIVA		ATS 194.215,-

The contract partners bind on holding LIVA harmless against claims of third-party persons.

Linz,
On behalf of
LINZER VERANSTALTUNGSGES mbH

Santa Fe,
On behalf of
Vasulkas Inc.

ppa

(Ing.Mag. Wolfgang Lehner)

Woody & Steina Vasulka

(Karl Gerbel)

II.

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2. rate: Feb 14, 1992		11.175 ATS 279.375,-	32,000
3. rate: June 9, 1992		ATS 50.000,-	4,470
4. rate: by bank transfer after deduction of all bills paid by LIVA		ATS 194.215,-	17,380

The contract partners bind on holding LIVA harmless against claims of third-party persons.

Linz,
On behalf of
LINZER VERANSTALTUNGSGES mbH

Santa Fe,
On behalf of
Vasulkas Inc.

ppa

(Ing.Mag. Wolfgang Lehner)

Woody & Steina Vasulka

(Karl Gerbel)

65.000
52
13 6

21.850
30.-
51.851

*
A

2-13-92

Dear Peter,

In our telephone talk we suggested \$10,000. to be withheld as a last payment. ATS 194.215. is more like \$17,400. LIVA should recognize, that we will have to scale down the show of those 7,400, unless you can find some temporary loan with a payment guaranty at the close of "Ars Electronica". Additionally, the schedule of payment comes short of CA. \$18,000.00, as:

ATS 581.000 = \$52.000 OR:
ATS 726.375 = \$65.000

Also, what are the bills LIVA EXPECTS TO PAY in such an excessive amount (ATS 194,215)?

AND Finally: Why is everything we agree with you so different from LIVA's?

Frustrations! Frustrations!

Love to you from us both,

Steinz

LIVA

LINZER VERANSTALTUNGSGESELLSCHAFT MBH

CONTRACT

entered into by the Linzer Veranstaltungsgesellschaft mbH, LIVA-Brucknerhaus, Untere Donaulände 7, A-4010 Linz/Austria, represented by Karl Gerbel, managing director, and Wolfgang Lehner, executive manager, and the artists

Vasulkas Inc., represented by Woody & Steina Vasulka, Route 6, Box 100, Santa Fe, NM 87501, USA.

I.

Subject of the contract is

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ARS
electronica

TELEFAX

DATE: 13/2/92

CONC.:

PAGES: 3 (INCL. THIS PAGE)

To: Woody & Steina Vasulka
Santa Fe 001(505) 473-0614

Dear Woody and Steina,

Thanks for your fax from Feb.11. Though you have not signed the draft agreement we sent you, we are able to transfer an amount of US\$ 31.250,- (brutto), which is a netto amount of ATS 279.375,- to your bank today. Unfortunately we are not allowed to send you more than 50% of the whole production sum before a contract is signed. Enclosed please find the final contract and send it back to us via fax ~~as well as via mail~~. *As I told you already, then we can transfer another rate to you (or rather give it to you directly here in Linz in April).

For today's preproduction sum we also should require a small report for our executive secretary on what approximately you have spent the money until now.

I hope very much that this gives you the opportunity to take up your activities for ARS ELECTRONICA immediately and am looking forward to seeing you here.

Kindest regards



Katharina Gsöllpointner

* we send you the original by mail, please mail it back.

O. C

Dec 5 $\left\{ \begin{array}{l} 57510 \cdot \div \\ 11 \cdot 502 = \\ 5000 \cdot 00 * \end{array} \right.$

Feb 14 $\left\{ \begin{array}{l} 279375 \cdot \div \\ 11 \cdot 175 = \\ 25000 \cdot 00 * \end{array} \right.$

June 9 $\left\{ \begin{array}{l} 50000 \cdot \div \\ 11 \cdot 175 = \\ 4474 \cdot 27 * \end{array} \right.$

After
abduction
fall
bills $\left\{ \begin{array}{l} 194215 \cdot \div \\ 11 \cdot 175 = \\ 17379 \cdot 42 * \end{array} \right.$

5000 \cdot 00 +
25000 \cdot 00 +
4474 \cdot 27 +
17379 \cdot 42 +
51853 \cdot 69 *

Out
II, a $\left\{ \begin{array}{l} 581100 \cdot \div \\ 11 \cdot 175 = \\ 52000 \cdot 00 * \end{array} \right.$

II.

a) The presentors guarantee that a total budget of ATS 581.100.-- netto (i.w. fivehundredeightyone thousand onehundred Austrian Schilling; that are US\$ 65.000.- brutto, current rate 11,175 from February 5th, 1992) will be provided for the project.

All fees, complete overall costs (e.g. per diems, telephone and office costs etc.), production and technical costs as well as transport, travel and hotel costs within the US are to be covered in this amount.

b) Travelling and hotel costs for

David Mueller (flight from Iowa to Austria and v.v., room from June 9 thru July 9, 1992),

Woody & Steina Vasulka (flight from Frankfurt to Austria and v.v., room from June 9 thru July 5, 1992),
are not included in the amount mentioned above in II./a.

c) The payment will be paid in rates as follows:

1. rate: Dec 5, 1991	US\$ 5.000,- (rate 11,502)	=ATS 57.510,-
2. rate: Feb 14, 1992		ATS 279.375,-
3. rate: June 9, 1992		ATS 50.000,-
4. rate: by bank transfer after deduction of all bills paid by LIVA		ATS 194.215,-

The contract partners bind on holding LIVA harmless against claims of third-party persons.

Linz,
On behalf of
LINZER VERANSTALTUNGSGES mbH

Santa Fe,
On behalf of
Vasulkas Inc.

ppa

(Ing.Mag. Wolfgang Lehner)

Woody & Steina Vasulka

(Karl Gerbel)

Frankfurt, 19.2.1992

Peter Weibel to The Vasulkas,

I confirm here that The Vasulkas have my personal guarantee that the total budget of 65.000,--\$ for the planned show at Ars Electronica will not be scaled down.

Since The Vasulkas are not an institute it cannot be expected that they pay enormous sums in advance in behalf of the project. Therefore it is agreed that everything is paid in time for the benefit of the project. Just 10.000,--\$ are kept back to the moment of the arrival of The Vasulkas in Linz, June 9th.

It is also agreed that the traveling and hotel costs for David Müller and The Vasulkas are paid extra by LIVA.

Peter Weibel

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

February 14, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Ing. Mag. Wolfgang Lehner & Karl Gerbel,

For your information there has been no deposit of money as promised by the letter and contract under your names which was faxed to us on February 13th. Your contract differs radically from the agreement reached between the Vasulkas and Peter Weibel by telephone on February 9th. Be assured that we will only consider contracts that also carry the authorizing initials of Peter Weibel.

Also, please note that there is an inconsistency in your calculations of ATS currency exchange rate of 11,175 as per Febraury 5, 1992:

ATS 581,000 = \$52,000

ATS 726,375 = \$65,000

Respectfully,



MaLin Wilson
Project Co-ordinator

0. C

Dec 5 $\left\{ \begin{array}{l} 57510 \cdot \div \\ 11 \cdot 502 = \\ 5000 \cdot 00 * \end{array} \right.$

Feb 14 $\left\{ \begin{array}{l} 279375 \cdot \div \\ 11 \cdot 175 = \\ 25000 \cdot 00 * \end{array} \right.$

June 9 $\left\{ \begin{array}{l} 50000 \cdot \div \\ 11 \cdot 175 = \\ 4474 \cdot 27 * \end{array} \right.$

After
deductions
of all
bills $\left\{ \begin{array}{l} 194215 \cdot \div \\ 11 \cdot 175 = \\ 17379 \cdot 42 * \end{array} \right.$

5000.00 +
25000.00 +
4474.27 +
17379.42 +
51853.69 *

Am't
II, a $\left\{ \begin{array}{l} 581100 \cdot \div \\ 11 \cdot 175 = \\ 52000 \cdot 00 * \end{array} \right.$

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE NEW MEXICO 87501
U S A.
Tel: 505/471-7181
Fax: 505/473-0614

February 14, 1992

ARS ELECTRONICA
FAX: 011-43(753)285745

Dear Ing. Mag. Wolfgang Lehner & Karl Gerbel,

For your information there has been no deposit of money as promised by the letter and contract under your names which was faxed to us on February 13th. Your contract differs radically from the agreement reached between the Vasulkas and Peter Weibel by telephone on February 9th. Be assured that we will only consider contracts that also carry the authorizing initials of Peter Weibel.

Also, please note that there is an inconsistency in your calculations of AT&T currency exchange rate of 11,175 as per February 5, 1992.

ATS 581,900 = \$52,000

ATS 726,375 = \$65,000

Respectfully,



Malin Wilson
Project Co-ordinator

Draft Agreement Between Vasulkas, Inc. & LIVA

For the purposes of the exhibition, the Vasulkas will prioritize the selection of the machines based upon their characteristics, availability and condition, and provide as many good quality, documented machines as possible within the constraints of the budget. Interactivity will be contingent upon the limitations of the budget. Machines will be ready to ship by Monday, May 4, 1992.

As per tapes, etc, we are committed to providing the best quality possible within the budget you have given us.

Texts and pictures for a catalogue will be provided by Woody and Steina Vasulka, MaLin Wilson and David Dunn.

Re proposed paying conditions:

For the amount of \$65,000 to cover our work as organizers and curators within the US we will do the pre-production of the exhibition, within the limits of the budget. We understand that this amount includes our presence in Linz during ARS ELECTRONICA, but excludes air line tickets to Linz and accommodations in Linz.

Payments in ATS are acceptable, however they must be made on the following schedule to realize pre-production:

- 30,000 - US\$ immediately
- 15,000 - US\$ February 15
- 10,000 - US\$ March 15
- 5,000 - US\$ June 15
- 5,000 - US\$ July 6

Judson Rosebush's contribution will be contracted independently.

A \$30,.000.00 deposit will be made immediately into the Vasulkas Inc. bank account:

Bank of Santa Fe
P. O. Box 2027
Santa Fe, New Mexico 87504-2027

Date _____
Woody Vasulka, Vasulka, Inc.

Date _____
Representative of LIVA

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

February 11, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Katharina,

On Sunday, February 9, 1992, Peter Weibel called to inform us that there would be a deposit into our account on February 10 for the amount of \$40,000.00 so that we could proceed with the exhibition for ARS ELECTRONICA. We have contacted our bank and there has been no deposit. The Bank of Santa Fe also indicated that it cannot accept ATS. We are happy to accept ATS exchange rate but our small town bank can only receive US Dollars by wire. Please note that the conversion from ATS to US Dollars must be done by the Austrian bank.

As we have indicated, we can no longer work from our own resources on your project. We are stalled until funds arrive.

Sincerely,

A handwritten signature in cursive script, appearing to read "Malin Wilson".

Malin Wilson
Exhibition Coordinator

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

February 7, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Katharina,

We can no longer negotiate with ARS ELECTRONICA.

The insistence that we provide 12-15 fully functional machines that are set up for interactivity with the public is misplaced. You must understand that we have already considered this problem for two months. Personally we would love to restore twice that many machines. We have also consulted with Stephen Beck and the Exploratorium in San Francisco regarding the interface for the public. It has been a topic of daily discussion here.

These machines are handmade, old and fragile - they would definitely be destroyed by public usage. Beyond the restoration of these old machines, the interface presents a very challenging problem. We are not magicians, but are anxious to do as much as is feasible.

Our budget cannot possibly include the travel and lodging for three people in Linz from June 9 - July 9 as you propose.

The schedule of payments in your draft contract would be impossible for us. We are not capable of proceeding under these conditions. We are unwilling to accept or discuss the irrational schedule of payments in the draft agreement.

Sincerely,

MaLin Wilson
Exhibition Coordinator

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

February 5, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Katharina,

We still have not heard from you. Please be assured that to date we have been proceeding in good faith and have been expecting the same good faith from ARS ELECTRONICA. However, it has become impossible to feed our team more promises. If details need to be negotiated in the contract, we will only proceed after there is an immediate payment. Then, we can fine tune the contract as we continue with the exhibition. You must understand that we keep losing momentum, and the task looks more impossible each day as the time shortens. We feel it is in the best interest of ARS ELECTRONICA to communicate with us immediately.

Sincerely,



MaLin Wilson
Exhibition Coordinator

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

January 30, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

Your fax of January 27th has been considered and we are willing to proceed with the exhibition based upon the following clarifications. To proceed through your letter with our concerns and questions -

Re Woody and Steina's curating fee:

We do not understand the phrase - "including overall costs"

Re my coordinating fee:

This amount will be internally adjusted, i.e., Woody and Steina will use a portion of their fee to pay me. ARS ELECTRONICA clearly does not understand the necessity and scope of my responsibilities.

Re David Dunn's essay length of approximately 100 pages:

The normal rate of compensation for American writers for museum catalogues is \$1.00 per word. The average number of words on a double-spaced page of text is 300. We shall however adjust his fee, and he is to proceed with his part of the research and writing.

Re the preparation of the machines:

Although you cannot see how the cost for preparing eight machines for the show will be \$40,000 US\$, I think that is because you are not aware of the circumstances.

The most important consideration is not simply that there are accessible machines in working order, but rather that the selected machines are in working order and are fully documented. Woody and Steina are intimately familiar with the machines and they understand the characteristics of each tool that gives it significance. As an example of costs - on Woody's recent visit with Stephen Beck - Beck estimated the cost to restore only one of his devices called the "First Direct Synthesizer" at between \$3,000-5,000. We are still in the process of evaluating costs.

Re your question about technical instructions and schematics being paid twice:

David Muller is a technician, not a draftsman or graphic artist. He can provide pencil drawings, but these are not suitable for presentation. Technical schematics need to be done by a professional.

Re the shipping of the machines from NYC:

All machines will be sent to David Muller's workshop in Iowa, where each machine will be checked by David and Woody. Why do you want the machines sent to NYC, when they will already be assembled in one location?

Re the budget estimate limitation to only eight machines:

In the January 7th budget we estimated the cost for making only eight machines fully operational with complete schematics. As I have indicated above, we are fully aware that there are many machines that could be collected. However, we intend to assemble an exhibition that is a meaningful and expository history. For example, the six machines you mention that were proposed by Ralph Hocking are partially in question. Although Ralph initially said the machines were in working condition, he has since told Woody that they would probably need some work, and that he might have a student who could work on them. Obviously this is not the kind of assessment which allows us to confidently include a machine in the exhibition.

Woody and Steina are traveling to Binghamton this weekend and will personally review all of the machines - based upon the criteria of their importance and condition. For the purposes of the exhibition, the Vasulkas will prioritize the selection of the machines based upon their characteristics, availability and condition, and provide as many good quality, documented machines as possible within the constraints of the budget.

Re the Frank Gillette video installation:

The Vasulkas have known Frank Gillette from many years and like his work, however his video installation has no priority for the Vasulka's in the concept of the exhibition. If ARS ELECTRONICA can invite him from a different budget, his work could be included and he would surely be welcome, but as curators responsible for the selection of participants for this exhibition, Gillette's work is not at the top of the list.

Pertaining to the same situation, in mid-January we had long telephone conversations with Stephen Beck and Dan Sandin who both conveyed their excitement that they had been invited to Linz for the festival. We understand that Beck will be showing his current work as a separate project, but there has been no further mention of the invitation to Sandin & Morton. We are most anxious to know what commitments have been made that will affect the Vasulka's curatorial decisions? We need to know this very urgently.

This brings up the question of maintaining appropriate curatorial emphasis in the exhibition. We are very concerned that the exhibition and catalog reflect the significance of the period as can be best accomplished. We believe that this is best done by Woody & Steina in collaboration with Peter.

We are also becoming quite anxious about the museum input. It will affect our planning and pre-production. We feel that now is the time for us to be in direct communication with someone at the Landesmuseum to discuss the capabilities of the museum and their technical expertise. Could you please let us know who we are to communicate with directly at the museum? - to enquire about such critical matters as the electrical capacity of each gallery and the availability of monitors and audio speakers, the potential for sound isolation, etc.

Re the production of tapes and discs:

There appears to be a confusion about the components of the exhibition that we have proposed. The components we envisioned in our January 7th proposal for the exhibition included machines installed at "stations" that are interactive and use CD-ROM discs to carry all of the information about the machine and its capabilities including samplings of video art made with the machine.

The compilation of the history of electronic video art on tapes or discs is distinct and separate from the interactive machine stations.

In our ideal exhibition, Woody wanted all pictorial documents and information to be presented on laserdiscs with CD-ROM technology. Obviously, this desire for interactive programming in the exhibition will need to be mitigated, and may be altogether impossible given the budget. Woody has asked me to send to you an estimate for interactive stations from a Santa Fe company as an example of costs. Also attached is information that Woody recently received about a system by Lucas Deeco, that he considers perfect for this exhibition. Woody suggests that you may want to contact the Austrian representative (address enclosed - see attached) to

enquire about a possible donation of this technology to the exhibition.

Regarding the collection of archival video art and the assembly of tapes or discs for exhibition, there are many concerns and difficulties in transferring early formats to get high quality results. Again, we are committed to providing the best quality possible within the budget you have given us.

Re proposed paying conditions:

For the amount of \$65,000 to cover our work as organizers and curators within the US we will do the pre-production of the exhibition, within the limits of the budget. You have stated that this amount includes our presence in Linz during ARS ELECTRONICA, but excludes air line tickets to Linz and accommodations in Linz. Does this mean that you do not need David Muller or Woody during the installation, but only during the festival days? You also mention Bob Okane. What is his role?

However, your proposed schedule of payments is unworkable for us. We shall need the cash flow before the exhibition opens, not after. We are not an institution with an annual operating budget and for work to proceed, especially at this late date, we will need a commitment of funds on the following schedule.

25,000	- US\$	immediately
15,000	- US\$	February 15
15,000	- US\$	March 15
5,000	- US\$	June 15
5,000	- US\$	July 6

Re a verbal request from Peter Weibel regarding the inclusion of early digital tools:

As Woody and Steina have stated from the beginning, their interest is with analog and some hybrid machine systems, and they feel that Judson Rosebush would have to be added to the team to cover the digital history properly. Rosebush sent us his resume after we received the request to include digital machines from Peter (which was after our January 7th proposal). Attached is a resume sent to us by Rosebush, who would be available for an additional fee of \$5,000 if the digital is to be included.

Re your statement "we also can pay overall costs on rendering of accounts as soon as you send the bills."

Please explain, we do not understand. Does this mean that payments could be made before the scheduled deposits that are proposed?

We would like to reiterate that we are consider this exhibition of great historical importance and are pleased at the opportunity to present the creative individuals in early electronic video. Of course, as a museum professional for many years, I realize that to fully cover this complex topic we should have two years and a commensurate budget. We regret the shortness of time and budget, but are willing and anxious to do as much as is feasible.

Sincerely,

A handwritten signature in cursive script, appearing to read "MaLin Wilson".

MaLin Wilson
Exhibition Coordinator



**SANTA FE
INTERACTIVE**

Project: Ars Electronica Exhibition Proposal
Contact: Woody Vasulka
Deadline: June Opening

1/19/92

Preliminary Ideas

Module 1: Interactive Information System (touch screen)

IDEA: One central station that presents general information on the exhibit as well as a detail database of the Artist and their tools. Any video would need to be provided.

1. Introduction, Categories

- Graphics
- Video
- Audio

2. Artist & Hardware (10-12 showcases)

- Artist
 - Portrait
 - Biography
 - Artist statement (w/audio & images of artist working)
 - Samples of work
- Hardware
 - Product shot
 - Technical specs
 - Features

Estimated Cost: \$15-20K

Module 2: Simulated Interface to Hardware Exhibit

IDEA: Three stations could be used, one for each category of hardware. Each station could consist of a two monitor system (one large monitor is an option). The user interacts directly with the hardware interface simulation on Monitor A. Monitor B displays the results of the user interaction. The stations would be positioned to maximize general audience viewing as well as close proximity to the actual hardware device. The three stations need sufficient distance from each other to avoid viewer congestion and system audio competition (see diagram idea).

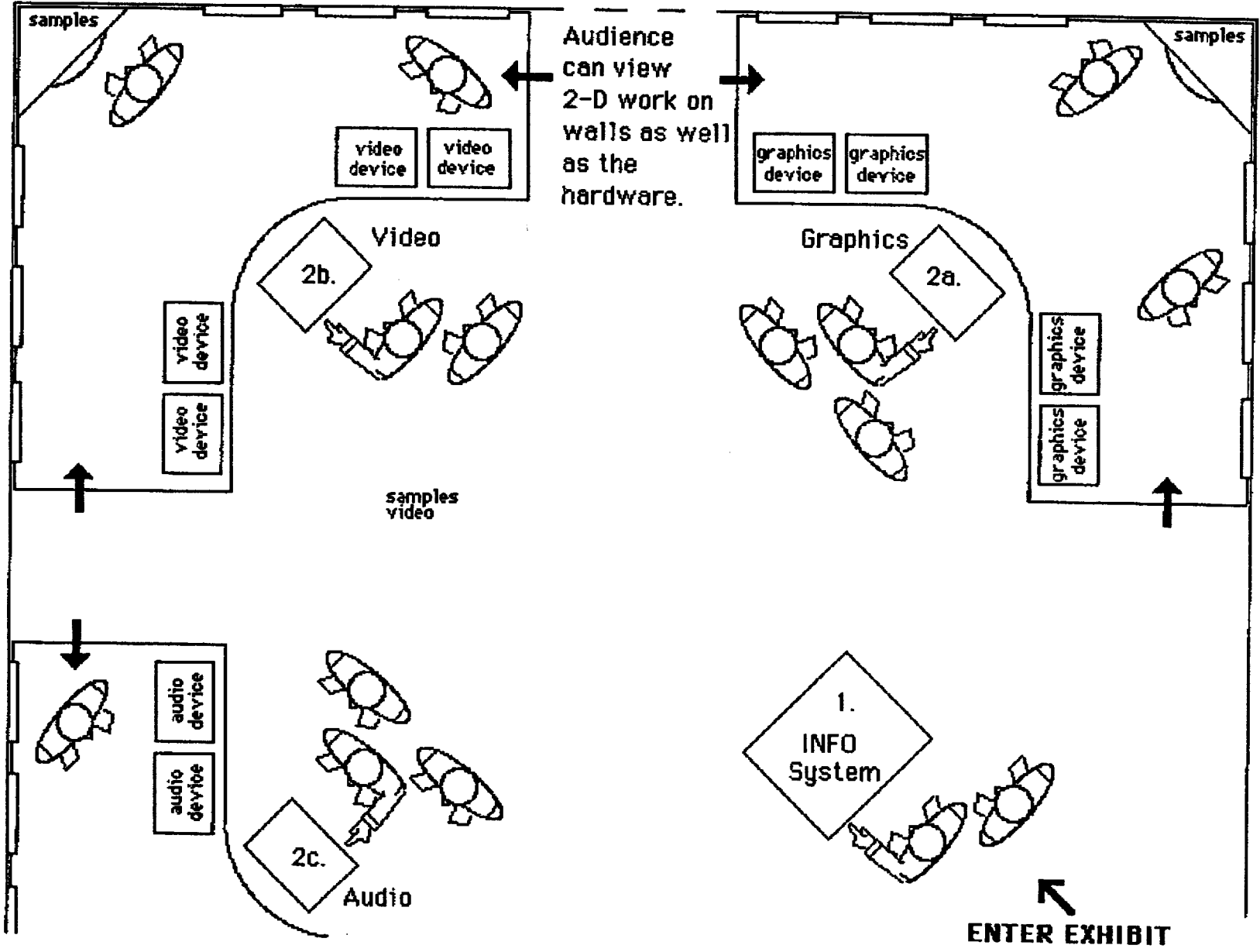
1. Graphics Station (1. Graphics, 2. Audio, 3. Video)

- General Description (needs to integrate with Module 1)
- Menu of 3-4 Hardware Interfaces, simplified (Monitor A)
 - Simplified hardware interface
 - View Demonstration
Canned animated demo of how to operate "The Machine"
 - You Try It!
User controlled
 - Display
 - Source Images/Sound
Several small windows display original source material.
This material may need to be a prepared database if actual images/sounds cannot be achieved in real time from the actual device
 - Final Assembled Image/Sound

Estimated Cost: \$20-40K



SANTA FE
INTERACTIVE



SANTA FE INTERACTIVE INC
 1807 Second Street SE
 Santa Fe, NM 87501
 TEL 505-982-3738
 APPLICING 05179

Judson Rosebush Biography

1990

Judson Rosebush is a producer and director of computer animation, an author, and media theorist. He graduated from the College of Wooster in 1969 and received an PhD from Syracuse University. He has worked in radio and television broadcasting, sound and video production, print, and hypermedia. He completed his first computer animations in 1970 and founded Digital Effects Inc. in New York (1978-1985), the company which virtually introduced computer animation to the commercial marketplace. He has exhibited computer generated drawings and films in numerous museum shows and his computer drawings have been reproduced in hundreds of magazines and books. He is skilled at computer programming and system design as well the graphic arts.

Rosebush is the co-author of *Computer Graphics for Designers and Artists*, published in 1986 by Van Nostrand Reinhold Co., and is currently completing a book on *Computer Animation*. He is the author of the serialized *Pixel Handbook*. Other credits include work for major advertising agencies and networks, scenes for feature films (including *TRON*), and lectures at computer graphics conferences worldwide. He currently produces and directs a wide variety of special effects work for film and video, consults and lectures on animation, aids in software and facility planning, and writes--text as well as software. During the past year he has co-authored and directed one hour television programs on *Volume Visualization* and *HDTV and the Quest for Virtual Reality*, writing "The Proceduralist Manifesto" an statement on computer art published in *Leonardo*, publishing a tutorial on *Using APL for Computer Graphics Notation*, and programming a HyperCard controlled videodisc system.

JUDSON ROSEBUSH

Conference and Workshop Presentations

1976-1989

Tutorial Chairman, "Programs in Computer Animation,"
Computer Graphics New York, New York, 1990.

Keynote Speaker, "Small Computers in the Arts," Philadelphia,
1989.

"Hypermedia: How to Make this Technology Work for You,"
Baltimore Computer Conference, Baltimore, 1989.

Artist In Residence, Penland School, Penland, NC, 1989.

ACM National Lecturer, 1989-1991.

"Retro-Computer Graphics," Connecticut College Arts and
Technology Symposium, New London, CT, 1989.

Tutorial Chairman, "Introduction to Computer Animation,"
Siggraph, Boston, 1989.

Tutorial Chairman, "Program in Computer Animation,"
Computer Graphics New York, New York, 1989.

"Using APL for Mass Media Applications," APL Plus Client
Conference, Bethesda, MD, 1989.

"A Night of the Round Tables: The Many Facets of Television,"
The New York Chapter of the National Academy of Television Arts
and Sciences, February 23, 1989.

"Why We Need to Be Serious about Computer Art Education,"
Symposium on Computer Graphics in Education, Mairst College, 1989.

"Computer Animation Trends in America," Computer Graphics
Berlin, Berlin, 1988.

"Tutorial: Animation Techniques," NCGA, 1988.

Tutorial Chairman, "Introduction to Computer Animation," Siggraph, Atlanta, GA, 1988.

"Two Day Course for Education Professionals in Computer Graphics," SUNY, Stonybrook, NY, 1987.

"Keynote Address," Syracuse University Conference on Computers In the Arts, Syracuse University, 1987.

"Six Futgure Directions in Computer Animation," New York City Siggraph, New York, September, 1987.

"Computer Anmation Techniques," Computer Art and Design Conference, School of the Art Institute of Chicago, 1987.

"Computer Animation in Advertising," Visual Communications Congress, New York, June 1887.

"Tutorial: Inside the Studio," NCGA, Philadelphia, 1987.

Tutorial Chairman, "Advanced Computer Animation," Siggraph, Anaheim, CA, 1987.

"Tutorial: Inside the Computer Graphics Design Stgudio," NCGA, Anaheim, 1986.

Tutorial Chairman, "Advanced Computer Animation," Siggraph, Dallas, 1986.

"Innovative Computer Images in the Commercial Graphlc Community," Arts and Technology Symposium, COnnecticut College, New London, CT, 1986.

"Adventures in Fantasyland," ITVA, Princeton, 1986.

"Seminars," Learning Annex, New York, 1986.

"La creativita nell'uso della grafica computerizzata e dell'animazione," L'immagine Ellettronica, Bologna, 1986.

"3D Shaded GHraphics on the Harris System," Keynote Address at the Harris User Group Annual Meeting, Ft. Lauderdale, 1986.

"Computer Aided Art," Artists Talk On Art, New York, February 1986.

"Creativity and Computer Graphics," NCGA, New York, October 4, 1985.

"Tutorial: Designing Computer Animation (Secret Synapse)," NCGA, Dallas, TX, 1985.

Tutorial chairman, "Advanced Computer Animation," Siggraph, San Francisco, CA, 1985.

"Current Trends in American Computer Animation," Paragraph, Paris, 1985.

"Computer Graphics and Videodisc," Franklin Film Festival, Castle Hill, Massachusetts, 1984.

"How to Begin Designing Computer Graphics," Giants of Design, Smithsonian, Washington DC, 1984.

"Ten Design Ideas for Computer Graphics That Are Still New," Convergence, Montreal, 1984.

"The Computer-Video Fusion," Video Culture, Toronto, 1984.

"How to Use Computer Animation for Logo Production," Broadcast Design Association, Los Vegas, 1984.

"Organizing A Computer Graphics Facility," On Line, London, 1984.

"Character Animation by Computer," Canadian International Animation Festival, Toronto, 1984.

Tutorial chairman, "Advanced Computer Animation," Siggraph '84, Minneapolis, 1984.

"Tutorial: Computer Animation in Advertising," NCGA, Anaheim, 1984.

JUDSON ROSEBUSH

Art Exhibitions

1975-1989

Cynthia Goodman, Curator, "Digital Visions: Computers and the Arts," Everson Museum, Syracuse, and the IBM Gallery, New York (Space ++ in the video portion), 1988.

"WYSIWIG: What You See Is What You Get," Blair Art Museum and Johnson Art Museum, PA, 1988.

"Floating Records," Siggraph Art Show, 1987.

Adele Shtern, curator, "Pixels: Computer Generated Art Exhibit," Bridgeport, Connecticut, 1987.

Patric Prince, curator, Siggraph Art Show, 1986 (Space++)

21C Video Gallery, Music Video Promotions, New York, 1985.

Siggraph '83 Traveling Art Show, Detroit, Tokyo, 1983.

Long Beach Museum of Art, Long Beach, California, 1983.

Vancouver Art Gallery, December 1983.

17th Biennial International, Sao Paulo, Brazil, October 1983.

Rachel Gellman, curator, Museum of the Surreal and Fantastique, New York, Friday, March-April 1982.

Community Workshop, Global Village, New York, Friday, March 9, 1979.

"As We See It," Museum of Holography, December 1, 1978 thru February 25, 1979, hologram (Carol Goss, Judson Rosebush, Don Leich, Jeff Kleiser, Hart Perry, Steve Rutt).

Brooks Jackson/Gallery Iolas, New York, 1977 (one man).

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

January 31, 1992

Judson Rosebush
Tel. 212/398-6600
Fax. 212/757-8283

Dear Judson,

Thank you for your fax with letter and curriculum vitae of January 27. ARS ELECTRONICA has sent us a reduced budget. We have sent along your letter and vitae with a bid for your fee.

I certainly hope that we can work together, and will keep you posted.

Regards,



MaLin Wilson
Special Projects Coordinator

ADMITTED INTERNALLY

Dear Woody and Steina,

Finally we've made our decisions for ARS ELECTRONICA 92 and would like to tell you our proposals concerning your concept.

Referring to your FAX from January 7 we have to make some additions concerning financial and organisation matters. As personnel fees we can offer

Woody and Steina - curating	15000 (including overall costs) (2)
MaLin Wilson - coordinating	5000
David Dunn - essay	3000
David Mueller - technical exp.	8000

David Dunn's essay about history of video and audio electronics should have a length of approximately 100 pages which would be the equivalent length to the fee as European standard.

We agree with the travelling costs, but cannot see how the costs for the preparation of 8 machines for the show will be the sum you are budgeting. If David Mueller is paid with a honorarium of 8000 US\$, how can technical instructions and schematics be paid twice? We propose a total of US\$ 15.000 for the machines being restored and prepared, that also includes packing and sending them to one place within the US (which should be NYC) to have them shipped to Europe. We also don't quite understand, why you are talking about just 8 machines. Concerning to our meeting in Santa Fe we were talking about the six machines Ralph Hocking was proposing, and another 8 which I mentioned in my report. We also would like to show Frank Gillettes video installation and Buchla's music synthesizer (Vocoder), which probably sits in the USA.

For the production of twelve demo tapes or discs we cannot see higher costs than US\$ 12.000 all together, besides we'd need to know more exactly how they'd be presented, produced and what exact the costs are for how many tapes and how many discs. If Voyager wants to do the software as a sponsor, it would be a great thing, otherwise we don't think we can afford these costs.

As you can see this all is just the pre-production of the show in the USA, which means that we also have to pay transport and insurances, all travelling costs for you and other artists to Europe (including hotels etc.), the catalogue, the exhibition design, another technical expert who speaks German and has to be a connection between David and the exhibition personnel at the museum, Bob Okane and other persons to be trained etc.

AS A PRESENTATION - IN PENCIL
AS A PRESENTATION - IN PENCIL
CHANGE ONLY

DAVID DUNN
WOLFF
TRACY
IN 10/14

WOLFF
COMMENTS
WANT ABOUT
SARVIN

GILLETTE HAS VISION
NO PROBLEM
BUT THE CONCEPT
OF THE SHOW
BUT IF PAID FROM
A DIFFERENT BUDGET
WE WOULD WELCOME
HIM FOR SURE...

CONCERN OF
VOLUME, DIFFICULTIES
IN EARLY PHASES
THAT IS
QUALITY

SEE ADDITIONAL
MATERIAL

OK
IF
BECK
ESTIMATE
OF THE
FIRST DIRECT
SYNTHESIZER
\$5000 - \$7000

Woody and Steina Vasulka
Santa Fe, NM
December 5 thru 7, 1991

Referring to a concept for the show (a total budget of US\$ 100.000 is available) Woody proposes the following:

David Mueller receives all the equipments (machines) in Ohio to restore them; he probably has to install there a studio for that work. He should restore them to the "spirit of the tool". Woody and David are working on the description together. Beyond that every machine could be put on a laser disc to be presented interactively. This could happen at **Voyager in L.A.** where **Florian Brody** showed interest in cooperation.

There has to be made a selection of the tapes and interviews with artists which should be done by **MaLin Wilson**.

There has to be done the writing for the catalogue. Linz and Santa Fe will decide this together. Also the catalogue should be done in cooperation (collecting the material, photographs, tapes, films).

David Dunn appeared. He proposes to write an article on the sociological point of inventing all those machines at that time.

Call **Gerald O'Grady** who says he has all slides and tapes on electronic sound machines and stays in contact with Woody.

Steina receives the check of US\$ 5.000,- in advance for curating the show.

Take picture of the following machines which Woody and Steina have:

- George Brown Keyer
- Rut/Etra Screen Processor
- devices of George Brown
- "Siegel"
- 2nd Video Synthesizer (whose?)

Woody and Steina will send the concept for the show and a budget until January 1.

The following machines should be discussed to be in the show:

- 6 which has Ralph Hocking
- Eric Siegel's Ampex (Magic Box? Colorizer?)
- Steve Beck's Synthesis
- Steve Beck's Videola
- Dan Sandin's (and Phil Morton's) Image Processor II
- Bill Hearn's Vidium
- Bill Hearn's Synthetic Pattern Generator
- Aldo Tambellini's Black Spiral (Black Video II?)
- Ted Tadlock's display machine (where is that?)

As we have only a total of 100.000 US\$ for the WHOLE event, you probably will understand that we can't offer you more than a maximum of 65.000,- US\$ for your work as curators and organizers within the US. Also we consider you responsible for the working and functioning of the show during ARS ELECTRONICA from June 22 thru 27, as you will be present the whole time here in Linz.

The 65.000 \$ would include all the work you are mentioning in your concept except the changings we are talking about in this letter. We are also enthusiastic about the list of interviews you were sending us which we consider as part of the concept, too. Of course the curating includes essays for the catalogue as well as its edition together with Peter Weibel.

As paying conditions we'd propose to pay you the whole budget in three parts:

20.000,- US\$	immediately
25.000,- US\$	March 15
20.000,- US\$	July 6 (end of show)

Of course we also can pay overall costs on rendering of accounts as soon as you send us the bills. ~~By the way, we are also~~

We hope to get your answer very soon to be able to send you the money and contract immediately after your confirmation. We are looking forward to have a great exhibition and catalogue here in Linz and send you and MaLin

Warm regards

i.A. Katharina Gsöllpointner

TOD MUCH TO HOLD IN ESCROLL
5000 - WOULD BE MORE APPROPRIATE
WE NEED THE CASH FLOW!

INTERNAL MEMO
WE HAVE TO ESTABLISH OPERATING BUDGET

C
LAST PROBLEM: JURISON
FOR THE DIGITAL, WE MUST HAVE HIM OR THE TEAM
SEND INFO (REQUEST 5000)

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

DATE: January 7, 1992

TO: Katharina Gsoellpointner & Peter Weibel,
ARS ELECTRONICA

FROM: The Vasulkas, Inc.

RE: Exhibition of early video tools and tapes tentatively
titled - PIONEERS OF ELECTRONIC VIDEO ART:
THE TRIBE THAT WORSHIPPED ELECTRICITY

ATTACHMENTS:

Letter from Woody
Letter from MaLin
Project Description
List of responsibilities
Description of personnel & their duties
Curriculum Vitae of personnel
Proposed budget for initial activities
To date lists of tools, tapes, interviews

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

January 7, 1992

Dear Peter/Katharina,

We are still debating if and in what volume we should be dealing with early digital imagery and machines. Although pioneering work in computers comes from academia and industry (with the exception of computer films by the Whitney brothers), there are a few significant contributions in the early seventies by individuals we know and have been associated with (McArthur, Schier, Jones, and others), and by others that we know much less. However, the logistics of making early computer hardware operational is awesome. I am thinking of involving Judson Rosebush - an excellent historian, producer of books on computer craft, etc. - just to assess the scope of the subject and access the early hardware.

So, let's recapitulate:

We estimate the budget of restoration of the analog/hybrid machines we are choosing for the exhibition to be somewhere between \$3,000-5,000 each. They will all need interface panels and an input source (TV camera) plus an information package. The projected costs (at an average of \$4,000) in the budget for eight devices is \$31,400. (It is probable that the costs will be substantially lower than the estimate, but we cannot be sure.

If digital devices are involved the expenses could double. Of course, we could have fewer devices.

This brings me to the realization that the technical part of the budget and the seminar (which I would like to preserve) should be fundable from other sources, e.g., sponsor from the electronic industry or parties interested in ultimately purchasing the machines.

We will send the list of tapes by mail, as we do not want to send a longer fax now.

Woody

LOVE
Woody

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

January 7, 1991

Dear Katharina,

Thank you for asking about my mother. She is recovering from a very grave illness. Please excuse our delay in preparing our proposal and budget, which is due, in large part, to my trip to care for her.

Based upon our discussions with you, we are submitting a more detailed analysis of the project and a budget for our activities. It is our understanding that the Vasulkas, Inc. will serve as the agent and representative of ARS ELECTRONICA in the U.S.A. for the purpose of organizing the exhibition of early video tapes and tools (that we have tentatively subtitled) -

**PIONEERS OF ELECTRONIC VIDEO ART:
THE TRIBE THAT WORSHIPPED ELECTRICITY.**

The complexity of the project, and the shortness of time to accomplish our tasks makes us feel some urgency in further clarifying our responsibilities to continue our work. As stated in previous communications this will take the full time efforts of a team - Woody and Steina, myself, David Dunn, and David Muller. We have all been working in good faith, as you can see from the enclosed, and, of course, for us to proceed swiftly we hope to have a quick response from you. We will also need funds soon (by January 15th) to move ahead with the necessary swiftness. As you know, we consider the honorariums for the individuals on the team to be the most essential part of our budget- it is the only way we can get all the work done.

Please review our proposal and let us know how to proceed. This is the way we see it now, but realize that all things can change, and we seek your guidance.

Warm Regards,



MaLin Wilson
Special Projects Coordinator

EXHIBITION TITLE: Tentatively PIONEERS OF ELECTRONIC VIDEO ART:
THE TRIBE THAT WORSHIPPED

ELECTRICITY

EXHIBITION DATES: JUNE 22 - July 9, 1992
Opening June 21 - time ?

EXHIBITION SITE: Oberosterreichisches Landesmuseum
Schloss, Tummelplatz 10 Museumstrasse 14,
4020 Linz, Oberosterreich, Austria

EXHIBITION PERSONNEL: Peter Weibel, Artistic Director,
Catalogue Editor
Dr. Katharina Gsoellpointner, Artistic
Advisor
Woody & Steina Vasulka, Curators*
MaLin Wilson, Coordinator*
David Dunn, Researcher & essayist*
David Muller, Technician & restorer*
? , Museum curator
? , Museum technician
Eichinger or Knechtle, Exhibition
Designers

EXHIBITION LIST:

Hardware - Electronic video and audio machines, some analog, some hybrid (analog & digital) dating from approximately 1968-1975. Ideally, some of these machines will be fitted with interface ports so that they are capable of interactivity with the museum audience. The general (standard) interface (panel) must be decided, perhaps with an industrial designer (or by us, or by the museum staff?). Also, the input for the machines must be provided by television cameras. Attached is a list of the machines deemed to be most significant to date. This list is not final - it will be affected by availability, condition, and expense of repair and shipping.

Software - Early tapes will be edited and transferred to a current format for exhibition purposes. Some tapes will be edited for use with "live" machines, preferably on laserdisc. In our estimates, all pictorial equipment should be presented on laserdiscs, including informational material associated with "live" machines, where, perhaps, a CD-ROM technology would be proper. This is still a point of debate amongst ourselves, and we are consulting with the producers of interactive programming to make a more accurate estimate of the costs. Attached is a list of tapes (or excerpts of tapes) which we are currently considering for exhibition purposes.

EXHIBITION INSTALLATION:

Selection - Woody & Steina in consultation with Peter Weibel will determine what is most significant for exhibition, including machines, tapes, and documentation, i.e., schematic drawings, photographs, posters, etc.. The Vasulkas will be on hand for the installation in the museum from June 7 - June 22 to work with the technicians.

Equipment - In addition to the machines shipped from the U.S.A., ARS ELECTRONICA and/or the museum must arrange for additional equipment to show tapes during the exhibition - i.e., t.v. cameras, monitors, projectors, and speakers as needed. It will be important to determine the technical staff available in Linz, and to determine how the appropriate installation can be accomplished at the museum.

Design - All design will be provided for by Eichinger or Knechtle. A schedule will be needed from ARS ELECTRONICA that is agreeable to the designers and the museum so that materials can be prepared for their use.

EXHIBITION CATALOGUE:

A catalogue for the exhibition will be edited by the Vasulkas and Peter Weibel, Artistic Director of ARS ELECTRONICA. Woody Vasulka and David Dunn will write descriptions of the early machines and an essay that is an overview of the socio, political and philosophical concerns of the era. MaLin Wilson will provide biographical information on the artists & tool makers, and a chronology of important events. MaLin Wilson will also coordinate the permissions for copyrights and reproduction rights from the participating artists and technicians. The design and printing of the catalogue will be done in Austria. A schedule is needed so that all materials can be ready at the proper time. Since the Vasulkas will be teaching in Frankfurt from April - July 1992, it would be best for MaLin Wilson to come to Europe for a week to work with them and Peter Weibel.

EXHIBITION ARTISTS & TOOL MAKERS RENTAL FEES -???

This is one of the most difficult parts of the plan to project at this time. It is not known if the participating tool designers and artists may require fees to include their work in the exhibition.

Hardware - For the toolmaker, restoration of their machine and inclusion in the exhibition/catalogue may be payment enough, but this will most certainly be an individual arrangement, with each situation unique to the personality. Consequently, the amount needed has not been estimated.

Software - For the artists most of their tapes will need to be reformatted for the purposes of the exhibition. Again the total cost is very difficult to estimate at this time. The range of rental fees for showing artist's tapes can be anywhere from \$35.00 to \$250.00 depending upon the artist, the work(s) selected, and the frequency of play. There is a body of work which has been produced institutionally where a fee is not necessarily required, and some industries may donate their work for free.

EXHIBITION RELATED SEMINAR & TRAVEL -???

In our first communications we proposed a techno-aesthetic, pre-installation seminar where technical and critical language should be discussed with the authors of the machines and the potentially "new" interface with the humanities. At the same time we hoped to initiate and train personnel to operate the machines for the exhibition. At this point we cannot anticipate the travel expenses nor honorariums for the speakers, as we do not know what tool makers ARS ELECTRONICA would wish to invite. Of course, Woody and Steina will be in Europe and any installation/training/lecturing by David Dunn, David Muller or MaLin Wilson would be included in their fee, but travel expenses (including accommodations and meals) in Europe have not been included in the U.S.A. activities budget. We understand that you and Peter have decided on a limited attendance of (three artists/technicians). Ideally we believe that a panel should consist of Jean-Pierre Boyer, Don Buchla, Beck, Morton/Sandin, David Dunn, the Vasulkas, plus a few more depending on their importance and ability to articulate.

EXHIBITION SHIPPING & INSURANCE -???

The shipping arrangements for machines to be restored and tape duplication/transfer to laserdiscs within the U.S.A. will be coordinated by the Vasulkas Inc. While we can assist with the arrangements and estimates of value for insurance coverage to Austria we can not anticipate fully and accurately what the costs will be at this date. However, ARS ELECTRONICA is surely aware that the machine restoration will be much more reasonably done in the U.S.A. because of the availability of the parts and the low value of the dollar.

U.S.A./VASULKAS INC. EXHIBITION PERSONNEL

Woody & Steina Vasulka, Curators, will locate, contact, and continue to interact with all of the artists, technicians and other key personalities of the period. They will interview these personalities, collect tapes, documents and machines from them. Their on-going task will be to evaluate the significance of the materials.

Woody will be the primary person responsible for the grand overview, the hardware (tools) and the technical aspects of preparing the exhibition. He will interview the tool makers, physically handle the machines, and work with David Muller to test, repair and create schematics of the machines. He will also oversee the interactive component for the exhibition/installation, and the laserdisc technology needed for the programs.

Steina will be in charge of the software or videotapes. She will view all the possible tapes, and oversee the restoration from earlier, obsolete formats to a current format ready for exhibition. Steina will also be the main financial officer.

MaLin Wilson, Coordinator, will organize all of the activities of, and materials collected by Woody & Steina, David Dunn and David Muller. A curator since 1973, she will also co-ordinate all research, arrange the shipping & insurance of machines and tapes, the collection of archival documents and photographs, and their reproduction. She will schedule the preparation and transfer of all materials so that they are received by the curators, editors, and designers in Austria in a timely fashion.

David Dunn, essayist, will pursue original research, conduct interviews, and gather materials that explore the relationship of the similar characteristics of audio and video. David Dunn will provide the socio, economic, political, and philosophical background, in addition to writing specific descriptions of the machines.

David Muller, technician & restorer, will set up a workshop for receiving all of the machines that need restoration, test the machines, restore the machines in dialogue with the authors, and complete documentation of the machine so that schematics and block diagrams can be done. He may also specify interface ports so that the machines can be "live" during the exhibition. We agree with David Muller that his work ends with the information "in pencil" - meaning that his work is not to appear in the exhibition. We agreed that a graphic artist will interpret this information for the installation.

ARS
electronica

TELEFAX

DATE: 15.1.92.....

CONC:

PAGES: (PAGE)

To: ~~Martin Wittison - The Vesulkes~~
001(505)473-1614


Dear Malin,

Thanks for your FAX from Jan.13, I was talking to Peter once more concerning the project and your letter about budget and all that. I'm sorry to have to tell you that we can make our final decision only on Jan.22, when we are fixing all Ars Electronica 92 and the budget. Unfortunately we were also informed that the whole budget is to be shortened once more - the political situation is really not the best here at the moment.

So, please, have patience until that day, I know that it's much asked in this time-short situation. Unfortunately I cannot make my own decisions on these things.

My kinder regards to Steina and Woody, we'll hear from each other!

Warm regards



Katharina

ARS
electronica

TELEFAX

DATE: 7/1/92

CONC:

PAGES: a lot (incl. THIS PAGE)

To: The Vanellians Inc.
001-505-473-0614

Dear Steina and Woody,
Dear MaLin,

Today I only found your fax from 26. I'm sorry you were worrying about me but there really is no reason. I'm very well at the moment, mostly relaxed from the last days. In the meanwhile I was talking to Peter about my trip and showed him all my collected material. I'm sorry I didn't send you more information earlier but everybody here was on holidays including my secretary and there was no chance to have it all copied.

Enclosed I send you via fax the most important informations so that you know what I have been talking to the artists.

With Peter we have decided to invite Steve Beck with his laser installation "atmospheres" and Dan Sandin and Phil Morton with their machine. It still has to be discussed what they are going to do exactly with it, cause Dan told they'd do quite a lot of stuff. I'm afraid there is no chance to invite anybody of these wonderful people else. I'm going to inform Dan and Steve right now about this.

The rest of the information will follow either via fax or if not possible via mail.

Hope you are well
Warm Regards

Katharina

7612 7

ARS
electronica

TELEFAX

DATE: 13/1/91

CONC:

PAGES: 9 (INCL. THIS PAGE)

To: Woody & Steina Vanella
001-505-473-0614

DEAR WOODY AND STEINA,
DEAR MALIN,

THANK YOU FOR YOUR CONCEPT AND BIOS,
PETER AND HE ARE GOING TO DISCUSS THE
WHOLE THING WHEN HE IS IN LINZ NEXT
TIME (I HOPE NEXT WEEK),

ENCLOSED PLEASE FIND MY INTERVIEWS
WITH ERIC SIEGEL.

WARM REGARDS

Katharina

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

January 15, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Katharina,

We have received your fax and appreciate your embarrassment over the shortened budget for ARS ELECTRONICA. Of course, we feel that this is such an important exhibition conceptually and historically that we are quite saddened by the situation. As of today we are suspending our work on the exhibition until we hear from you.

For your information, we have fully expended the \$5,000 advance, which includes the airline tickets and travel expenses for Woody and David's visit to California, from January 23-27. They will complete this trip.

As the time continues to pass, we are faced with the reality that without a firm contract and funding in hand, an exhibition with a catalogue looks more and more impossible to accomplish with the fullness and attention it deserves. Of course, a modest exhibition could be pulled together, but the concept really deserves full exposition. Could we suggest that this exhibition/catalogue be scheduled to coincide with next year's ARS ELECTRONICA festival. With the proper lead time, and the opportunity to work closely with the museum and the designers we could do this show the right way.

Woody and Steina and I will be anxious to hear from you and Peter. We realize that you are in a very difficult position, and only wish to be as supportive and helpful as possible. We send you and Peter our affection.

Warm regards,



Malin

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.

Tel: 505/471-7181
Fax: 505/473-0614

January 13, 1992

ARS ELECTRONICA
FAX: 011/43(732)283745

Dear Katharina,

Thank you for the faxes of January 7 and 13. We are busy here. Woody has been talking to Judson Rosebush, the additional team member we will need to include. Rosebush is an expert on the digital machines and information. The inclusion of the digital was requested by Peter during a recent telephone conversation. I have requested Rosebush's curriculum vitae and will send it to you as soon as it arrives. We think that Rosebush should receive the same fee as David Dunn for a very similar task - his expertise, research and an essay.

I have read through your report. You were very busy! Regarding the interview with Tambellini and Siegel I feel that we still need to get more specific information from them. Woody will be visiting with Siegel next week.

Obviously we are anxious to have a firm agreement with you based upon the concept and budget that was sent to you. To move forward we need a contract and a deposit of funds.

With affection,


MaLin

electr

TELEFAX

DATE: 11/3/92

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: The Vassiliadis Inc.
001 (505) 473-0614

Dear Woody & Heina,
The material Aldo Tambellini gave me has been sent to you today. You should receive it within next week, I suppose.

Thanks for your fax, of course we are shipping back the machines.

When are you coming to Europe? Thanks for your weekly reports which are really useful for us. Kindest regards
Katharina

1 ELEFAX

DATE: 12/8/92

CONF:

PAGES: 1 (INCL. THIS PAGE)

TO: <u>Steina Kallha</u>
<u>001 (505) 973-0614</u>

Dear Steina,

THANK YOU FOR YOUR FAX.

I CAN TELL YOU, THAT THE MONEY FOR PHIL MORTON IS ON ITS WAY.

RE YOUR REST AMOUNT, I WILL HAVE TO WAIT FOR THE FINAL SIGNATURES OF THE FINANCIAL DEPARTMENT'S PEOPLE WHO WILL BE BACK FROM HOLIDAYS NEXT WEEK. BUT EVERYTHING IS PREPARED TO DO IT AS SOON AS POSSIBLE. Kindest regards

Walter

ARS electronica

FAX to:

Woody & Steina Vanulke

001(504) 9730614

2 pages

25/8/92

Dear Steina and Woody,

Enclosed please find a list of costs of your project. As you can see, you've already received the limit of the budget. Besides that we covered your US flights, all assistants and travel and lodging for David Jones. As I could only go through the latest budget situation this week (which is very on the edge), it is not possible for me to transfer any more money to you. Even if I tried, the financial department would not do it.

I told Peter about the situation, so if you want to get in touch with him concerning this situation, please do it.

He also told me, that you are not content with the invoice of the 200 catalogues which you took with you besides another 30 you received here in Linz. Please tell me about the decisions you made.

Kindest regards

Katharina

Katharina

TELEFAX

DATE: 12/8/92

CONF:

PAGES: 1 (INCL. THIS PAGE)

To: <u>Heina Vaxellua</u>
<u>001 (505) 973-0614</u>

Dear Heina,

THANK YOU FOR YOUR FAX.

I CAN TELL YOU, THAT THE
MONEY FOR PHIL MORTON IS
ON ITS WAY.

RE YOUR REST AMOUNT, I STILL
HAVE TO WAIT FOR THE FINAL
SIGNATURES OF THE FINANCIAL
DEPARTMENT'S PEOPLE WHO WILL BE
BACK FROM HOLIDAYS NEXT
WEEK. BUT EVERYTHING IS
PREPARED TO DO IT AS SOON AS
POSSIBLE.

Kind regards
Walter

Sara Seagull

107 WEST 28TH STREET

NEW YORK, NY 10001

PHONE: (212) 564-5477

FAX: (212) 268-6757

FAX TRANSMISSIONDATE 28 Aug. 1992TOTAL PAGES
INCLUDING THIS COVER SHEET 1TO WOODY
VASUZKAFAX # 505 473 0614

181E1th

Dear Woody -

I am leaving for Germany tomorrow (Saturday) to attend all the festivities about 30 year anniversary of Fluxus. I'll be in Köln, Frankfurt Weiskaden & probably see Dieter Daniels. So - my question:

Is there any new news about the possible sale idea of your curated selection? Any one I should/could discuss the CLOUD MUSIC with? I am representing Bob Watts' work in general so I am going to be in contact with patrons & collectors. Any advice? Call me & I'll call you back on my dime! - Sara

Thurs - 212-966-1606

Hi Woody!

Thank you for the fax.

received
3-26-92

Here's the story for today. "Class Music" is set up & working...

But I am in the midst of repair of a broken LED-readout on the music box.

This has required the heating up of the old soldering iron.... and 2 trips to the old electronics store on Canal St....

I have to sort of "inspect" the thing carefully, channel by channel, but so far it seems to be ok & happening. Also I'll check the packing situation...

Probably the video unit can go to Iowa right away* (that's the biggest of 3 cases).

If I can do this little repair on the music box then it too can go immediately, but if I foul things up then I should keep it & send it to Iowa separately. I'll have to talk to you about how secure the packing should

So move follows in a day or 2! be....

Love, David (Thursday Eve),

P.S. also it is dirty.

* because David Miller & Bob Diamond can surely give it the go-over better than I can....

Hi Steina!

P.P.S. I had a nice talk with Bob Diamond, who appears to be enthusiastic about this happenin'.

Übernahmebestätigung

Mit der Übernahme von 300 Stück Katalogen "Eigenwelt der Apparatewelt" á S 200,-- erkläre ich, daß damit sämtliche Forderungen von Seite der Vasulkas Inc. an die LIVA betreffend "Ars Electronica 92" abgegolten sind.

Weitere Forderungen werden von der LIVA nicht mehr zur Kenntnis genommen.

Linz, 19.11.1992



(Steina Vasulkas)

received
25-1-92

TELEFAX

FAXED
25-1-92

DATE: 24/7/92

CONC.:

PAGES: 1 (INCL. THIS PAGE)

To: Woody & Beina Vanulha
001 (505) 416-0614

Dear Woody & Beina,
There are many people who would like to receive (a) video(s) of the laser discs. Do you think, there is a possibility to have 5 copies of them?

We are going to send you an invoice on the 200 catalogues, so please note, that you probably also have to sell them.

Kindest regards

Karlhanria

PS: See you at СИБКАРМ ?

ARS electronica

FAX 40:

Malin Wilson
The Vanillias, Santa Fe
001-505-473-0614
(one page)

Linz, 12/27/91

Dear Malin, Dear Steina and Woody,

thank you for your FAX from Dec. 21. Well, finally I'm back to Austria and I'm really very exhausted. The journey was a great and very interesting trip though I feel pretty "consumed". I met many wonderful people and learned a lot. This is my report of the last days: after Dan Sandin in Chicago I met Aldo Tambellini in Boston and did an interview with him. I went to the Computer Museum there, but I don't think there are any interesting things concerning our show. In New York I met Barbara Wise and Frank Gillette who seems to have his "wipe cycle" in Europe. I also went to Bill and Gloria Etra, Bill told me a lot about his latest work and also where to find his machine.

As I had to recover during the last two days I've just started writing my report. I guess it'll be finished next week and I'll meet Peter to discuss my journey with him. I'll send you all the material within the next days (I also have to have the interview transcribed and the pictures developed). How is your mother, Malin, I hope she is well again and you don't need to worry about her.

I wish you all a Happy New Year and am very anxious we are having a great show in June.

Warmest regards

Carsten

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
Tel: 505/471-7181
Fax: 505/473-0614

December 26, 1991

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

We are most concerned that we have not heard from you. Please give us feedback about your New York and Boston contacts. Were you able to meet with Tambellini and Etra? Are you preparing a report for us? What materials did you collect? Did you meet any people that you invited to Ars Electronica?

Your silence has worried us. We hope that you are well.

Warm regards,

A handwritten signature in black ink, appearing to read "Martin". The signature is written in a cursive, flowing style.

ENT BY: LIVA Linz

:27-11-91 : 18:50 ;

0043732283745+

5054730614:# 1

VASULKAS, INC.
ROUTE 6 BOX 100
SANTA FE, NEW MEXICO 87501
U.S.A.
TEL: 505/471-7181
FAX: 505/473-0614

December 21, 1991

FAX: 011/43(732)2837

Dear Katharina,

We hope you are safely home and well.

We are most anxious to know the results of your visit. I have only today returned from caring for my mother. We will be preparing a detailed proposal and budget for you so that you can have it by January 1.

Thank you for sending the Bill Hearn tapes. Did you pick up any other documentation, photos, or do any interviews? If so, please send us copies.

Warm regards,



MaLin

Received from ...

ARS
electronica

TELEFAX

DATE: 22/11/91

CONC:

PAGES: 1 (INCL. THIS PAGE)

To: Mabin Nelson 001 (501) 47.30614
The Vanillias

Dear Mabin,

Thanks for your fax and all the informations. There are a few changes in my schedule, please notice:

I will stay in Chicago from Dec 15 thru 17 now, as I have too little time there if I just stay a half day. That means that I'll be in Boston only from 17 thru 18, in Washington from 18 thru 19 and then in NYC, where I leave on Dec 21.

A hotel in Santa Fe will be booked for me, but please can you reserve the Shuttlejack: arriving in Albuquerque on Dec. 5 at 12.30 (noon); leaving Albuquerque on Dec. 7 at 6.30 a.m.

Shuttlejack

I already have a car reserved for L.A. and San Diego, so that won't be a problem.

A problem I still see is my journey to Binghamton which I hope to be able to do just for two days (one night). I think it would be best to do this from Monday Dec. 2 till Tuesday, Dec. 3; and I think I'll go there by bus or plane. This also depends on where I could stay there. (I'll have to ask my travel agency to arrange the whole thing.) So please notice these two days for my appointments with R.Hocking/Sherry Miller and D.Jones and D.McArthur.

All the rest seems quite clear in the moment, please keep me informed about further fixed appointments.

My kindest regards

Katharina

K. Nelson

Shuttlejack to Hilton

243-3244

Gsöll painter

*Cancelled
982-4311
2/5*

e/b

TELEFAX

DATE: 10/11/91
TO: dates

PAGES: 1 (ENC. THIS PAGE)

To: Helen Brown
(Venhuizen) 001(505)4735 514

Thanks for letter and money Nov
really means a lot
you chose for our
children
we are receiving my train
and hope that you definitely
would arrange (almost) all
expenses. Please come see me
to Dublin like you wish if there
is a possibility to see you
with your children for a few
days (5-10 days) to go see
from Abbey, same - is that very
oblivious I'd be glad see Helen, so
hope hear in you tomorrow
Katherine

THE VASULKAS, INC.
99 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

November 21, 1991

Dear Katharina,

Please be assured that we are contacting the necessary people regarding your scheduled visit and that while you are in Santa Fe we will devote ourselves full-time to you. Following is a list of the people that we feel you need to see during your travels. All of these people will be spoken to before you arrive and you can make the daily appointments. Everyone that Steina and Woody has contacted have been very enthusiastic and forthcoming. They have many archival materials, notebooks, old tools.

Those people that we have already contacted have an asterisk.*

Contact Telephone # Contribution

New York/Binghamton: November 31 - December 4/5

Nam June Paik

Currently in Dusseldorf for retrospective

* Barbara Wise, widow of Howard Wise & executor of estate with Frank Gillette, Artist (Also, Barbara possesses some early period technological art. Howard Wise sponsored Eric Siegel's colorizer and synthesizer)	212/255-0315	Organized first video exhibition: TV AS A CREATIVE MEDIUM, 1969
Bill Etra (Actually in New Jersey)	201/585-2120 or 201/567-3169	Rutt/Etra scan processor
C.T. Lui Owner of CTL Electronics, video equipment store	212/233-0754	Early history & manufactured first keyers/colorizers
John Godfrey Former technical director of WNET Workshop	203/227-3439	
Ted Tadlock (spelling?)		
<u>Binghamton</u> * Ralph Hocking/ Sherry Miller Founders of Experimental Center	607/687-5045	Large collection of experimental tools including N.J.Paik installations/ machines
Also: David Jones Donald McArthur		

N.B. Binghamton is remote and very inconvenient to visit, but we consider it a very high priority. Please be forewarned that it will take 4 1/2 hours each way no matter how you decide to go - plane, bus or auto.

Santa Fe: December 5 - 7

If you inform me of your arrival time I will make a reservation for you on the airport transport called the Shuttlejack, from Albuquerque to Santa Fe (a distance of 60 miles). We will also make a reservation for you at a reasonable but well-located inn/hotel for the nights of December 5 & 6.

Los Angeles/San Diego: December 7 - 11

Koko, wife Peter ~~Kuhn~~, *Conn*
Founder of Homer Productions

Michael Scroggins

San Diego

Eric Siegel → *Al Philips*

Original video synthesizer

Ron Hayes
WGBH - Boston

Shua-Abe synthesizer

N.B. In Los Angeles you will probably need to rent a car and then drive to San Diego.

San Francisco: December 11 - 15

* Skip Sweeney 415/648-9040
(He looks forward to meeting you, & has all the early posters in his possession)

History - early feedback experiments/
First video festivals

* Bill Hearn 415/848-6121
Engineer for E.A.B Lab -
Electronic Assoc. of Berkeley
(Has an early notebooks with drawings, some partial machines, a video and a 16 mm film)

Inventor of Videum

Stephen Beck 415/
synthesis

Artist/video

History NCET-KQED

Don Buchla 415/528-4446

Sound synthesis/
History

Chicago: December 16

Dan Sandin 213/892-6893

Image Processor

Phil Morton

We are still tracking down the people and telephone numbers for many of the visits you will make after Santa Fe. We predict that Los Angeles/San Diego will be rather sparsely scheduled, but that San Francisco will be heavily scheduled.

As far as Boston we have only two suggestions -
Fred Barzyk &
Aldo Tambellini

BLACK SPIRAL
(Tape &
installation)

As to the remainder of your time in Boston and Washington we are sure that you have good information from Christine Schopf.

We look forward to your upcoming visit as we are anxious to begin work on this interesting exhibition/catalog.

Warm regards,

Malin Wilson

November 14, 1991

Katharina Gsoellpointner
Ars Electronica

EX
PETER
WEISEL
W.

Dear Katharina,

Woody, Steina and I have met to discuss your letter of November 12th regarding your up coming visit to the U.S. We are most anxious to establish direct communication with you. This is a complicated project, and to meet the schedule in June will require a great deal of coordination and concentrated effort by many different people. We are anxious to initiate our efforts as soon as possible.

We are very excited about an "origins of video" exhibition and publication. Looking at your proposed itinerary we realized that we should clarify the focus of our curatorial interest. Our expertise in the origins of early video is concentrated on the creative individuals who made personal tools, both early analog and early digital. The primary criteria of our interest are the personal artist/creator as inventor, who consequently created work in real time and with hybrid electronic tools. Utilitarian uses of video (including commercials, pop techno-culture and scientific visualization) produced in institutional and industrial environments with an emphasis on animation are outside of our knowledge and interest.

Regarding your itinerary, many of the individuals you will need to see are rather inaccessible and eccentric. It will be necessary for Woody and Steina to negotiate by telephone with most of these individuals at length to arrange your meetings with them. It might even be necessary for Woody or Steina to accompany you in a few cases. In order for us to proceed we must be clear about our request for the minor administrative fee of \$600. If you really want to move forward this money should be tele-transferred to our account so that we can concentrate our efforts toward your project.

We look forward to working with you on this important area of knowledge - a period in video that will become harder and harder to reconstruct as time continues to distance us.

Warm regards,

Malin Wilson
Coordinator

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

INFO W.

Dear Steina and Woody,

thank you for your faxes from Nov. 4 and 7. I would like to discuss your proposals and concept with you at Santa Fe. For this I've made up a travelling plan for beginning of December which looks like this:

leaving from Austria and arriving in NYC at Nov. 30.
NYC: 30/11 thru 5/12
leaving NYC on 5/12 going to Santa Fe thru 7/12
leaving Santa Fe on 7/12 going to L.A./San Diego thru 11/12
leaving L.A. on 11/12 for San Fran. thru 15/12
leaving San Fran. on 15/12 for Chicago thru 16/12
leaving Chicago on 16/12 for Boston (Computer Museum) thru 17/12
leaving Boston on 17/12 for Washington (Smithsonian) thru 18/12
18/12: back to NYC and Austria

This schedule is made up after your list from Nov. 4. I'm also proposing to go to Boston and Washington as Christine Schöpf from ORF recommended it to me. If you think, it wouldn't be possible, please tell me. Besides I'd like to ask if you see any possibility to visit Silicon Valley Museum. This could be connected with my stay in L.A.

I would be very glad if you could arrange it with all the persons on your list, that I'll be there the days mentioned above. After this I can fix the daily appointments myself, but also would be thankful, if you'd do this for me in certain cases (e.g. if some of the artists/inventors have a difficult time-table etc.)

At my stay in Santa Fe we also can prepare our contract and clear the budget. I think it'll be possible to bring the administrative fee as well.

If you think it should be necessary that one of you is coming with me to some places please tell me so that we can coordinate our schedule.

I'd be happy to receive your answer very soon.

Kindest regards


Karina Gsellpointner

ARS electronica

TELEFAX

DATE: 30/10/91
 CONC.: KE 92
 PAGES: 1 (INCL. THIS PAGE)

To: Heina & Woody Vanulla
 001 (505) 4730614

Dear Heina & Woody Vanulla,
 Thank you for your fax. The list
 what we now do need very
 is the list of dates, when
 we meet whom at what
 place. I have to book the flights
 rather soon. We also can make
 the tracks with you and
 the institutions/persons we are
 going to meet. Please also send
 me a list with a "checkboxes" full
 names and tele (fix) numbers
 of the list. Time is very short
 now. Thank you & good luck.
 Could you also propose a
 site for the ...? Karlheinz Friedrich

Dear Woody and Steina,

Finally we've made our decisions for ARS ELECTRONICA 92 and would like to tell you our proposals concerning your concept.

Referring to your FAX from January 7 we have to make some additions concerning financial and organisation matters. As personnel fees we can offer

Woody and Steina - curating	15000	(including overall costs)
Malin Wilson - ccordinating	5000	
David Dunn - essay	3000	
David Mueller - technical exp.	8000	

David Dunn's essay about history of video and audio electronics should have a length of approximately 100 pages which would be the equivalent length to the fee as European standard.

We agree with the travelling costs, but cannot see how the costs for the preparation of 8 machines for the show will be the sum you are budgeting. If David Mueller is paid with a honorarium of 8000 US\$, how can technical instructions and schematics be paid twice? We propose a total of US\$ 15.000 for the machines beeing restored and prepared, that also includes packing and sending them to one place within the US (which should be NYC) to have them shipped to Europe. We also don't quite understand, why you are talking about just 8 machines. Concerning to our meeting in Santa Fe we were talking about the six machines Ralph Hocking was proposing, and another 8 which I mentioned in my report. We also would like to show Frank Gillettes video installation and Buchla's music synthesizer (Vocoder), which propably sits in the USA.

For the production of twelve demo tapes or discs we cannot see higher costs than US\$ 12.000 all together, besides we'd need to know more exactly how they'd be presented, produced and what exact the costs are for how many tapes and how many discs. If Voyager wants to do the software as a sponsor, it would be a great thing, otherwise we don't think we can afford these costs.

As you can see this all is just the pre-production of the show in the USA, which means that we also have to pay transport and insurances, all travelling costs for you and other artists to Europe (including hotels etc.), the catalogue, the exhibition design, another technical expert who speaks German and has to be a connection between David and the exhibition personnel at the museum, Bob Okane and other persons to be trained etc.

As we have only a total of 100.000 US\$ for the WHOLE event, you probably will understand that we can't offer you more than a maximum of 65.000,- US\$ for your work as curators and organizers within the US. Also we consider you responsible for the working and functioning of the show during ARS ELECTRONICA from June 22 thru 27, as you will be present the whole time here in Linz.

The 65.000 \$ would include all the work you are mentioning in your concept except the changings we are talking about in this letter. We are also enthusiastic about the list of interviews you were sending us which we consider as part of the concept, too. Of course the curating includes essays for the catalogue as well as its edition together with Peter Weibel.

As paying conditions we'd propose to pay you the whole budget in three parts:

20.000,- US\$	immediately
25.000,- US\$	March 15
20.000,- US\$	July 6 (end of show)

Of course we also can pay overall costs on rendering of accounts as soon as you send us the bills.

We hope to get your answer very soon to be able to send you the money and contract immediately after your confirmation. We are looking forward to have a great exhibition and catalogue here in Linz and send you and MaLin

Warm regards


i.A. Katharina Gsöllpointner

ARS electronica

Dr. Gerald O'Grady
Director

342 Abbott Hall
Buffalo, NY 14214
USA

4/11/91

Dear Mr. O'Grady,

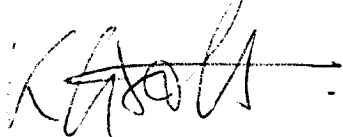
Peter Weibel was asking me to contact you concerning your text about the history of electronic music instruments as well as photos and slides on the collection of Mr. Bode. We would like to have this for a catalogue which will be issued at an exhibition about the pioneers of electronic arts which will take place at Ars Electronica 92 (22-27/6/92) in Linz.

Maybe it could be possible, too, to show the slides at the exhibition itself. But before all we would like to see the material to be able to think about using it - if you'd agree with that at all.

I'm going to the US in Novemer/December, maybe we could arrange a meeting and talk about the whole thing. Then I also can tell you more about the festival and the exhibition which of Woody and Steina Vasulka are the curators.

With kindest regards
Sincerely

Linzer VeranstaltungsgesmbH
i.A.



(Dr. Katharina Gsöllpointner)

ARS
electronica

April, 2

received
April 9, 92

Dear Woody & Beina,

Enclosed please find a
16mm film from Bill Dean
and various material which
you could use for the
laser disc production.

Also, I enclose the 2nd
version of a letter of
intent.

Kindest regards

Katharina

FAXED
CMM-1-92

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

TO: KATHARINA

FROM:

THE VASULKAS

JUNE 1

3 PAGES FOLLOW

FAXED
JUNE 1-92

THE VASULKAS, INC.

June 1, 1992

Dear Katharina,

Today, I have reviewed the "loose end" between ARS ELECTRONICA and The Vasulkas, Inc. Please respond to the following concerns:

Re Phil Morton:

In a May 5 fax you indicated that ATS 40,000 had set aside for Phil's visit and in a May 6 fax agreed to paying \$2,000 US for rental and shipping (since he could not actually come). Based upon your promise Phil has spent many hours restoring his "IP" and shipped the instrument to us. You must send us \$2,000 US so that we can bring this instrument to Linz for the exhibition.

Re catalog:

In your May 25 fax you said that you would "try to transfer" \$10,350. Woody has already communicated with you about this, but upon reviewing the correspondence I am concerned that you only mention \$10,350 and do not address the full budget agreed to by Peter Weibel for editing, layout and design of the catalog - 14,735 US\$. Are you ignoring this budget and the balance of \$4,385? The full amount was promised by Peter Weibel.

Re shipping:

Have the instrument crates arrived safely? Are they at the museum yet? I hope that you noticed that our 14 crates were half the cubic feet estimated, i.e. shipping costs should be less than you anticipated. As you know we are concerned about return shipping and re-import to the US. The Vasulkas had to pay a custom fee after the last year's Ars Electronica to get their equipment back. A number of the pieces will have to be separated and crated for return shipping.

Re Buchla:

Please remember that as per your fax of March 26th ARS agreed to pay the excess baggage charge for hand carrying the Buchla to Linz. This cost will be due to the Vasulkas upon their arrival in Linz.

Re David Muller's per diem in Linz:

As an employee of the Federal government in the U.S., David Muller is accustomed to receiving a standard published per diem rate when he travels. You have not informed us what his per diem rate will be during his lengthy stay while he serves as technician on your exhibition installation in Austria.

Re final payment to The Vasulkas, Inc.:

In our initial contract (excluding the catalog) The Vasulkas agreed to pay all expenses incurred in the U.S.. Since the contract states that they will be paid after all bills have been received by ARS ELECTRONICA and there are no outstanding bills for ARS ELECTRONICA to pay, please note that the final payment of \$10,000 US will be due and expected upon the Vasulkas arrival in Linz.

I would like to reiterate that all payments to The Vasulkas, Inc. are tax-exempt.

Based upon your fax of May 25 we expect the first payment of the catalog costs - \$10,350.00 - be paid immediately. Because of our tax-exempt status all of our sub-contractors based their rates upon such a status and they cannot be penalized by a direct payment in which you deduct the taxes. We also calculate that the following funds are due to The Vasulkas, Inc.:

Morton restoration, rental & Shipping	\$ 2,000.
Catalog editing, design, layout, film.....	4,385.
Balance of final of exhibition curatorial fee.....	10,000.
Buchla shipping to Linz.....	?

If there are any significant differences between our understanding of the above and yours, please inform us before we depart for Linz. Woody leaves very soon.

This is going to be a wonderful exhibition and catalog.

Regards,



FAXED
01ME-92

**MAXIMUM TRAVEL PER DIEM ALLOWANCES FOR FOREIGN AREAS
SECTION 925, A SUPPLEMENT TO THE
STANDARDIZED REGULATIONS (GOVERNMENT CIVILIANS, FOREIGN AREAS)**

April 1, 1992

Any place in Austria is \$98 per day lodging, plus \$68 per day for meals and incidental expenses, for a maximum per diem of \$166, US dollars.

The regulations give the traveler a choice of taking per diem, or itemizing expenses for a maximum of 150% of per diem, or \$50 more, which ever is larger.

The University of Iowa pays its employees under government contracts the per diems listed in this document. Rather than a maximum amount, it is the amount everyone gets.

depreciation or loss any investments originally owned by me or acquired on my behalf by my attorney-in-fact, and to invest and reinvest all or any part of my property in real property or any interest in real property, certificates of deposit or other interest-bearing financial accounts or investments, stocks (both preferred and common), bonds, notes and other obligations of corporations, shares in real estate trusts, mutual funds, and in any other kind of property; to buy, sell, and trade in securities of any nature, including short sales or on margin, and for those purposes to maintain and operate margin accounts with brokers, and to pledge any securities held or purchased by brokers as security for loans and advances made to my attorney-in-fact.

5. Borrowing: To make advances and to borrow money in my name upon any terms and conditions as my attorney-in-fact may determine to be reasonable; to issue promissory notes payable by me and to secure their payment by mortgaging or pledging any part of my property.

6. Debts and Expenses: To compromise, compound, release, and discharge debts and claims of every kind, nature or description owing to or by me; to pay taxes, expenses, costs and charges incurred or arising in connection with the administration and management of my affairs.

7. Real Property Management: To enter into possession of real property; to improve or develop real property; to construct, alter or repair buildings or structures; to settle boundary lines; to grant easements and other rights; to partition and to join with co-owners and others in dealing with real property; to enter into, renew, extend or renegotiate leases.

8. Corporate Activities: To participate in corporate reorganizations, recapitalizations, consolidations, mergers, exchanges, liquidations and creditors' and bondholders' agreements; to exercise voting rights and issue proxies (which may be discretionary and with power of substitution) in connection with any stock or other securities; to exercise rights and options to purchase shares of stock and to sell the option stock or retain it as an investment; to sell or redeem fractional shares of stock.

9. Agents and Related Parties: To employ brokers, agents, investment counsel, custodians, accountants and attorneys; to deal with or to hold or invest any part of my property in common or undivided interests with any person or entity regardless of the relationship between my attorney-in-fact and that person or entity.

10. Execution of Instruments: To execute deeds,

executed and delivered by my attorney-in-fact shall bind myself and my heirs, personal representatives, distributees, legal representatives, successors, and assigns.

C. Inducement: For the purpose of inducing any bank, broker, custodian, insurer, lender, transfer agent, or any other party to accept the authority of my attorney-in-fact granted in this power of attorney as currently effective, I represent, warrant and agree that, if this power of attorney is terminated for any reason whatsoever, I and my heirs, personal representatives, distributees, legal representatives, successors, and assigns will save that party harmless from any loss suffered or liability incurred by that party in acting in accordance with this power of attorney prior to receipt of written notice of termination, regardless of the length of the period of time elapsing after the date this instrument is signed by me.

D. Liability of Attorney-in-Fact: Under no circumstances shall my attorney-in-fact incur any liability to me or to any person claiming an interest in property through me for acting or refraining from acting as my attorney-in-fact, except for my attorney-in-fact's own willful misconduct or gross negligence.

E. Duration: The authority of my attorney-in-fact shall commence and be in full force and effect on the date of execution of this instrument and shall remain in full force and effect for the remainder of my natural life or until such earlier time as I give notice in writing that the authority is revoked. In the event I am at any time incompetent, incapacitated or unable to act on my own behalf because of any physical or mental infirmity, mysterious disappearance, duress, or for any other reason, the authority of my attorney-in-fact shall continue in full force and effect; the authority of my attorney-in-fact shall not lapse by reason of the appointment of a guardian or conservator of my person or property. This instrument is intended to create a durable power of attorney.

F. Guardian: I nominate Lawrence Steven Taub of Santa Fe, New Mexico as conservator and guardian of my estate and guardian of my person in the event that protective proceedings for my person or estate are commenced.

G. Governing Law: This power of attorney shall be governed by the laws of the State of New Mexico. Should any provision of this instrument be held invalid by a court of competent jurisdiction, that invalidity shall not effect the other provisions which shall remain in full force and effect.

H. General Power of Attorney: This instrument is to be construed and interpreted as a general power of attorney. The enumeration of specific items, rights, acts, or powers is not intended to, nor does it, limit or restrict the general powers granted to my attorney-in-fact.

Mon 01 Jun 1992 17:39:26

nielsen

Page 2/2

THE MAGICAL EYE (1969)
intermedium

Peter Weibel in THE MAGICAL EYE (expanded movie) ~~expanded communication~~ by Valie Export and Peter Weibel. A real sound picture, a resonating screen! The first self-generating sound screen in the world. Normally sound is produced in the projector. With the light sound film method (photographed sound) developed by Vogt, Engel and Masalle in the 1920s, sound frequency is converted into light fluctuations which, in turn, influence the light-sensitive sheet of film strip moving by at a constant speed. When the film is shown, the light of the lamp is modulated by the fluctuations in brightness recorded on the edge of the film strip. A photo cell records the light fluctuations that control the loudspeakers after a given amplification. In THE MAGICAL EYE the sound is produced on a screen equipped with photo cells and relays. The light produces sound, which is very loud since it has been greatly amplified. The film used is a film with abstract patterns. If a pattern is dark then the sound is deep, if it is bright there is a high sound. The light valence is not measured as the sum of the whole surface. Rather, the individual pulses of diverse cells are added depending on how the light falls on them. The result is a powerful sound collage. It is not the soundtrack that produces the light fluctuations but the projected film (or the audience or the lighting in the room, etc.). The screen, equipped with a number of photo cells, directly converts the light fluctuations into sound frequencies. There is a specific sound for each film at each moment. Expanded cinema: the light of the surrounding space and the light of the film as well the action of the audience can all contribute to creating a film.

Masalle

With the light sound film method
(photographed sound) developed by

relays. The light produces sound
which is very loud since it has

re G. Jung

1. Date of birth (with fax no)

2. Is the documentary film to be found? (For the NBS - poster)

3. Missing: Photo

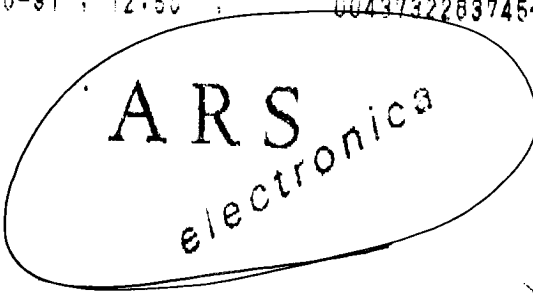
4. Also missing: Heinz F. article
(And Duguet)

Are we writing more off?

re

Sp

re



Handwritten notes: MAR-LIN, CALL BRUCK, 12/10/91

TELEFAX

DATE: 21/10/91

CONC: ARS 92

PAGES: 1 (INCL. THIS PAGE)

To: Roddy & Penelope Vasili
001 505 4730614

Dear Roddy and Penelope Vasili

concerning the exhibition of [redacted] of the electronic arts at Ars Electronica 92 we are [redacted] happy to have you curating the show. I would like to inform you that Gottfr. Hattlinger is going to leave the [redacted] and me and Brian Vesicek will do the artistic management with Peter Weibel as artistic director.

I'm involved with the exhibition in the gallery of Landesmuseum in Linz and would like to inform you of the most probable schedule: the set up time will be from June 8 thru June 22, the day we are planning to open the show in the afternoon. The exhibition will run thru approximately July 7.

Peter Weibel and me are planning to come to the US within the next month to meet you for discussing the whole concept. Before all we now would need very urgently the names and addresses of the artists/inventors you intend to invite. We also have to find all devices and machines for the exhibition and probably have to arrange dates, contracts and so on.

Could you please send me via FAX a list of the dates concerning the concept and persons taking part on the show, as well as a time proposal for our meetings in the US. For further questions please contact me in Brucknerhaus Linz (0043 502 275225 Ext. 207).

Looking very much forward to cooperating with you

Sincerely

Linzler Veranstaltungsgesellschaft

U.A.

Handwritten signature: K. Hattlinger

Dr. Katharina...

761

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

INFO W.

Santa Fe, Nov 3, 1991

Ars Electronica, Brucknerhaus, Linz

Att: Dr. Katharina Gsoellpointner

Dear Katharina,

As usually, the information you need the most is the trickiest to get. This is really looking far back and people are spread all over...

There are at least four locations you may have to visit, San Francisco, L.A./San Diego, New York/Binghamton, Chicago and Santa Fe of course. We can hardly guarantee the appointments in every case right now, but given more time and more effort it should be possible. We are getting the telephones and addresses together, but we need to get our real team working on it. We have tracked down some more telephones and you will find them included, but they have to be verified on Monday. I guess, this is a massive work and needs a full time attention...

We are also working on the curatorial concept and will send you our version of the budget, regardless of the particular share of the execution - hopefully before Thursday. We have also looked into our archives and have found plenty of interesting items there, (information, interviews, articles). The plot seems to be thickening...

More names and numbers (addresses will be in the next fax):

San Francisco:

Don Buchla (Sound ^{Audio} synthesis, history) tel: 415 528 4446

Serge Tserepnin (Modular synthesis)

Brice Howard (director of National Center for Experiments in Television at KQED in San Francisco)

His phone # in Texas: 214 744 1300

Steve Beck (Video synthesis, history NCET-KQED)

Skip Sweeney (Video feedbacks, history Video Free America)

tel: 415 648 9040

lost Lary Templeton (Mixer/colorizer at NCET-KQED) ^{not that important}

Bill Hearn (Videum at the Exploratorium, EAB Lab (Electronic Associates of Berkley)

tel: 415 848 6121

Howard Guttstad (history)

tel: 415 821 1146

Jody Gillerman (information)

tel: 415 654 2880

Ed Tannenbaum (information)

tel: 415 787 1567

Jerry Hunt (early audio/video tools) ^{in Texas}

lost Phil Gizzen (early video processing)

Zagone (creative tech at KQED) now in N.Y.

Jeff Schier (digital videotools)

San Diego
telephon interviews
Dallas
not that important
ALP
SMALL

PG 2

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

INFO W.

Los Angeles/San Diego:

Eric Siegel (original video synthesizer)
Ron Hayes (visual music on Shua-Abe synthesizer ar WGBH-
Boston

Binghamton(N.Y.)

Experimental Center, Ralph Hocking, Sherry Miller.
tel: 607 687 5045
Early N.J.Paik pieces constructed there, large collection of
video experimental tools. Many artists worked there in early
seventies till now. Important for many reasons. Some
personalities involved there in different times:

Walter Wright, J-P Boyer, Gary Hill, Don McArthur, David
Jones and many others.

New York:

lost ? George Brown (early hybrid videotools)
Ernie Gusella (Early videosynthesis)
Bill Etra (Rutt/Etra scan processor) tel: 201 585 2120
201 567 3169

Chicago:

Dan Sandin (IP - image processor) tel: 213 892 6893 h
213 996 3112 w
Phil Morton

The title would be somewhat in the direction of "non
industrially developed, personalized video/audio
(electronic) tool building and their impact on art making".

This is all for now, stay tuned....

Woody + Steina

Draft Agreement
between Vasulkas Inc. & LIVA

activities by the Vasulkas Inc.:

Providing of a concept in substance for an exhibition on the topic "Pioneers of electronic arts" at O.Ö.Landesmuseum Francisco Carolinum in the framework of ARS ELECTRONICA 92 in Linz from June 22 thru July 5, 1992.

Selection of the machines to be presented (12 to 15 pieces); these have to be fully in function and must be presented to be used by visitors in an interactive way.

The machines have to be packed and prepared for transportation not later than Monday, May 4 in Iowa.

Preparation of texts and pictures for a catalogue which will be published in cooperation with Peter Weibel and will be produced until June 22, 1992 (opening of the exhibition). This includes essays by Woody and Steina Vasulka, MaLin Wilson, David Dunn and other persons to be designated by the Vasulkas.

Organizing and technical supervision of the exhibition in Landesmuseum from June 9 thru July 9, 1992 (including set up and take down); this also includes the preparation and packing of the machines for transportation back to the US.

Preparation of material for presentation at Landesmuseum (video tapes, slide-shows, possibly CD-ROM discs)

A lecture on "Pioneers of electronic arts" in the week from June 22 thru 27 at Landesmuseum.

The payment at an amount of ATS 581.100,- (= brutto 65.000,- US\$; current rate 11,175 from Feb.5) includes the following costs:

- for the complete activities mentioned above
- for complete travelling costs
- for lodging costs in Austria
- for complete overall costs (e.g. per diems, telephone and office costs etc.)

The payment will be payed in rates as follows:

- | | | |
|---|--------------------------------|---------------|
| 1. rate: Dec 5,1991 | US\$ 5.000,- (rate 11,502)=ATS | 57.510,- |
| 2. rate: after signing the contract | | ATS 150.000,- |
| 3. rate: June 9,1992 | | ATS 150.000,- |
| 4. rate: by bank transfer after deduction of all bills paid by LIVA | | ATS 223.590,- |

The contract partners bind on holding LIVA harmless against claims of third-party persons.

Linz, 6/2/92

Dear Woody and Steina,
dear MaLin,

Thank you for your fax again, I m very sorry that all this takes such a lot of time, but we really are trying hard to make the best conditions for doing this important exhibition within our budget situation. Referring to your fax from Jan 30:

Recording your coordination fee and David Dunn's essay we ?
gratefully appreciate your appointment.

The selection of the machines of course is up to the curators, we also do not insist on showing Frank Gillette's machine, this seems to be a misunderstanding. The importance of the presentation shall be up to the curators, we understand quite well, how important curating and selecting the machines for the Vasulkas is, but still would like to insist on at least 12 to 15 machines being presented here.

Referring to the technical instructions and schematics we consider that for the restoration necessary schematics have to be included in the fee of restoring and repairing the machines. Any further schematics would be much more of interest for the catalogue than for the show itself. Actually we cannot afford to have schematics done just for the show to present them. So if David considers them to be necessary for the restoration he has to include them in his fee.

Peter still does not understand in what kind of technology the pieces will be presented. We cannot present the machines just sitting, lying or standing around like in a historical museum. The show must have an event character, that means visitors must have the opportunity to use the machines, to interact with them, to see live what they can do. If installed stations are possible within the budget, we'd be happy.

If all machines are prepared for transport in Iowa we of course agree with you that this would be the best point of shipping them directly to Europe.

We are sharing your care of maintaining appropriate curating emphasis of the exhibition at your concern, that the exhibition and catalogue reflects the significance of the period. Therefore we agree with you not to context ^{at} Dan Sandin and Phil Morton, as

- 2 -

we do not want to effect the Vasulkas' curating decisions. However in our understandment Steven Beck was part of the histories. We will not show his current work as a separate project, but want to have him first in the framework of the "Pioneers". He would be the only person besides the Vasulkas and David Mueller to be invited personally to come to Linz, if the Vasulkas agree.

Concerning the production of CD-ROM discs we are going to contact the Austrian representative Ernest Steiner in Vienna for a possible donation.

Concerning your attendance in Linz it would be necessary that Woody and Steina and David Mueller to be here in Linz during the whole period of the show, as well as the set up and set down time. Bob Okane could be available as technical assistant if necessary. As contact person from ARS ELECTRONICA we can offer you Wolfgang "Fadi" Dorninger again who you should know well as an excellent technician and organisator. There is no specialist within the museum itself.

Enclosed please find a contract proposal which we'd send you as a final one if you agree with everything. As soon as we have first the faxed and signed by you version we send you the second rate of money.

Referring to your proposal including Judson Rosebush Peter would include him at the proposed amount, if 3 to 4 pieces of working machines shown here in Linz would be included in his work. He also would like to know what Judson would like to have as fee just for a catalogue essay.

Please be assured, that we know that to fully cover the topic would need two years and a much higher budget, but we have only this limited possibilities within the frame of a festival and not a museum. It is always up to a festival to do what it can to show the historical part of arts.

For our organisation we also would have to know very soon the exact size and weight of the machines which will have to be transported from Iowa, also any other transportation material. Also we need rather urgently a list of the described machines (name, owner, what can they do) and before all, their values insured.

We also would like to inform you that David Mueller has to bring his declaration of residence directly from a US tax office. This declaration says that he won't stay in Austria longer than 183 days and that his income in Austria won't exceed US\$ 3000,-. Otherwise our executive secretary has to keep 20 % of all payments to/for a US resident.

Now, we have planned the following dates for you to be here. please can you confirm this so that we can make the room reservations:

Woody and Steina: June 9 thru July 5
David Mueller: June 9 thru July 9

Please be aware that you have to check your flights to Linz.

As we have a new executive secretary we only can do ATS ^{spelling} contracts from now on. This also means that you would receive all the rates you still get in ATS.

Kindest regards
Sincerely



Katharina Gsöllpointner

Dear Peter Weibel,

received
MAY 11 - 6-91

Thank you for your FAX message. While I look forward to meeting you in person at Ars Electronica, I have learned much about you and your work from the Vasulkas. I have also heard very good things about your Institute for New Media, and I am honored by your invitation to me to come there for a symposium after the Ars Electronica. (Also I hope you are recovering your health as I heard that you were hospitalized recently.)

First I am honored by the invitation to participate in Ars this year. There is this artistic dilemma for me - to focus on my "classical" work of early years, or my contemporary work. In light of the information in your letter I regret to hear that there is a mixed concensus on the presentation of the "early" days and video instruments. However in respect of your position, and in support of your efforts to champion the "heroic importance " of the early years, I hope to cooperate as much as possible with you and the Vasulkas to insure the success of the exhibition.

Second, thank you for the pledge of travel costs, hotel, and expenses to attend to Linz for the festival, and perhaps as long as one week prior in order to install the exhibitions. I also would indeed like to have a formal forum to make a symposium about the overview of my work. And as you indicated, a formal committment to be able to return to Linz next year to create a contemporary installation for 1993. What about an honorarium for the presentation I would make at Linz, to help offset expenses here?

Third, there is the need for me to have at least one assistant to accompany me. I trust this can also be provided for by Ars Electronica for travel costs and expenses. My assistant will share my hotel room, so no additional cost there.

Fourth, I would like to enlist the assistance of local art school students to apprentice under me during the installation process. I like to do this to both teach techniques to motivated and talented students, as well as to learn from them about local art situations, and to share news from California. Perhaps you can recommend to me the contact at the local art university in Linz. They also help me with the installation and operation of the synthesizers.

Fifth, I am also asking Ms. Christine Vannaschy at the Pompidou Center about going there for a symposium presentation after Linz. I need to improve the financial returns from this big trip to Europe by making other appearances in order to subsidize the expense of time and materials to restore my Video Synthesizer and Video Weaver for the interactive show at Linz. Perhaps if you know here you could put in a good word for me???

Finally, in order to satisfy my desire to have a contemporary work of mine in presence at Ars Electronica, I have submitted two animation entries and one music entry to the Prix Ars competition. These are excerpted movements from my larger new work "Atmospheres", the first portion of which I premiered at ARTEC '91 in Nagoya, Japan last year. I would love to be able to extend it at Ars Electronica next year, or at some other forum in Europe.

As for logistics, it is going to be tight on time to complete all restoration work on the video synthesizers in time to ship them to Linz to arrive by June 10-15. I am investigating shipping and crating expenses, and will be in touch with the Vasulkas about the. However, my preliminary information is that shipping the large synthesizer to Linz and back could cost as much as USD \$1300-\$1500. I also assume that Ars Electronica will provide adequate shipping and exhibition insurance to cover any damages or losses to my instruments during their travels and appearances.

So we need to formalize some agreements, get contracts and budgets approved, and generally make the commitments firm in order for me to allocate time and people to begin the restoration work.

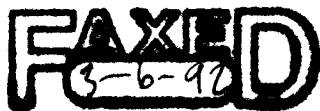
I trust that at a later date we will be able to enjoy conversations of a more theoretical and aesthetic nature about electronic images and art forms, once these practical matters have been resolved.

Thank you again for your interest in my work, and for the invitations to Linz and to Frankfurt. I look forward to meeting you in person at Linz.

Best Regards,

Stephen Beck

CC: Vasulkas



THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181

FAX. (505) 473-0614

Date: March 6, 1992
To: ARS ELECTRONICA, Peter & Katharina
From: The Vasulkas, Inc.
Re: Weekly Summary, March 2-6

Please note that from now until the "pioneers" exhibition we will be sending you a weekly summary of our activities.

Activities Completed

- Assessment of Tambellini's BLACK SPIRAL, Everson Museum - poor condition
- Confirmation of machine restorations from ETC
 - Paik Wobbulator
 - CVI Quantizer
 - CVI Data Camera
 - Putney Synthesizer
 - Rutt/Etra
 - McArthur SAID (Spatial and Intensity Digitizer)
- Confirm Rosebush will write essay on early digital
- Woody & David make trip to Colorado for research/collection of photos, slides, patents, films and documents, and interview inventor Lee Harrison
- Clarification with Peter regarding "Pioneers" catalog (approximately 300 pages), and ARS ELECTRONICA catalogue (10 pages of material due by April 15)
- Confirmation with Peter of both Beck's and Morton's travel to Linz for festival
- Location of important first generation
 - Moog synthesizers in New York & Zurich
 - Buchla synthesizer in Colorado
 - CLOUD MACHINE in Pennsylvania
 - Paik/Abe at Otto Piene's center, MIT
- Receipt of archival photos & documents from Morton/Sandin
- Purchase of packing cases and research on proper packing of machines

In progress

- Purchase & experimentation of Laser BarCode software utilization
- Copies of catalogue materials to be sent to Peter

Weekly Summary, March 2-6, continued, page 2 of 2

- Review of early tapes, cleaning, transfer, restoration
- Shipping data for all machines
- Catalogue writing
- Finalization of machines
- Negotiations with Stephen Beck re: restoration of early machines
- Conceptualization of appropriate exhibition installation-
- Contact inventor George Brown
- Track parts of Bill Hearn's VIDUUM

Pending

- Set-up of electronic gathering of photographs and thermal printing from video tape
- Introduction to exhibition designers
- Letter of authorization and clarification of loan the procedures and certificates of insurance
- Payment schedule
- Catalog preparation

Note to Katharina: We need you the original materials that Tambellini gave to you so that the information to be transferred to laserdisc . Please send.

FAXED
March 30 1992

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

March 30, 1992

ARS ELECTRONICA
FAX: 011/43(732)783745

Dear Katharina,

We only just received the contract. Steina has signed it and we are returning it with an addendum by express mail.

From the beginning of this project we have been continually discussing with ARS ELECTRONICA our responsibilities for the pre-production and installation of the "Pioneers" exhibition. We have tried very hard to clarify and understand every detail that we could anticipate. Please realize that this is a very complicated project with extremely difficult problems for us to solve on your behalf.

For example, regarding the shipping, I have reviewed all correspondence between us. The only mention of shipping by ARS ELECTRONICA is the agreement that we have the machines packed and ready to ship to Austria from one site, which we jointly agreed would be Iowa City. It is only within the last three weeks that the question of return shipping was brought up by us, so that I could explain to the lenders about the return of their equipment after the closing of the exhibition. We have never considered return shipping as part of our responsibilities, which have always been concentrated on pre-production and installation. In your letter (dated March 26, and received by fax today, March 30), paragraph 2, you claim "that originally we have arranged that they come from Iowa" - which is correct - and "go to Iowa" - which is not correct - because nothing was ever arranged for the return.

As to the specifics of the most recent fax, as noted above, we have reviewed the contract and written an addendum. After discussing the problem of return shipping, since Woody will be in Linz overseeing the handling and packing, we would like to offer a compromise and variation on the return shipping. First, a reminder: We are now in the process of restoration of all of the machines, and the list of equipment (sent to you March 20) cannot be viewed as final. If Woody and David Muller can't make these instruments function for exhibition purposes there is no reason

to send them. Again, I beg you to recognize the delicate nature of dealing with old, handmade, idiosyncratic equipment. Of course we are committed to providing no less than 8 fully functioning instruments as per the contract.

Our proposal for the return of the equipment is that we divide the return shipment to two destinations - Binghamton and New Mexico. I am sending you the return addresses (excluding Beck & Morton) so that you can appreciate the redistribution task. Obviously no one has budgeted for this yet, and if we assume the duties to redistribute the equipment to its owners after the exhibition, we would need a commitment of designated funds (after the exhibition closing, but no later than July 15th) for this purpose from your budget, and need assurances from you that your insurance would cover the equipment until it is returned to the lenders. Our preliminary estimate for the return would be \$2,500 based upon the costs of collecting.

You must realize that we are doing the best we can under very trying circumstances, and that withholding the next transfer of funds on the basis of a small detail is putting us in an untenable position for fulfilling your project. After all, you initiated this exhibition, and we have been working in good faith with often very limited information from you. For example, we were not aware that there were other pieces to be presented in the museum and do not understand the implications for the exhibition installation. Who is allocating the galleries in the museum? We admire the artists work you mention very much but would have appreciated earlier notice. We also still have had no word about the loan procedures and papers, which are critical.

We do not see how to proceed if we are placed in an adversarial position, and beg you to appreciate the complexity of the project that you have asked us to undertake. You must understand that we have assumed major liabilities on behalf of ARS ELECTRONICA, and take our duties very seriously.

Regards,



P.S. Regarding the request for catalogue materials in the letter of March 16th, accompanying the contract, we are preparing them and they will be sent to meet your deadline.

THE VASULKAS, INC./100 ROUTE 6/SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

Lenders to the exhibition/Return addresses:

Ralph Hocking and Sherry Miller Hocking
Experimental Television Center Ltd.
180 Front St.
Owego, New York 13287
Tel & Fax: 607/687-4341

The Vasulkas, Inc. (same as above)

Attention: Norman Lowrey
Music Department
Drew University
Madison, NJ 07940
Tel: 201/408-4321 (office)
201/316-8142 (home)

Moog - Huge

Sara Seagull & Larry Miller,
Executors
Estate of Bob Watts
107 W. 28th St.
212/564-5477 (studio)
212/268-6757 (fax)

Cloud Music

c/o Steve Anderson
Sonoma State University
1801 East Cotati
Rohnert Park, CA 94928
707/664-2330 (office)
700/795-3508 (home)

Hearn - Huge

Gary Hill
911 Western Ave.
Seattle WA 98104
206/789-5949 (home)
206/623-8858 (studio)
206/623-1421 (fax)

Michael Czajkovsky
Aspen, Colorado

Buena - Large

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

ADDENDUM TO CONTRACT, March 30, 1992, Page 1

Regarding Section II, b) you mention only the travel and hotel costs, but no per diem. ARS ELECTRONICA must provide a standard per diem amount for Woody & Steina Vasulka and David Muller while they are working on the exhibition in Linz for ARS ELECTRONICA.

As contractors for the pre-production of the ARS ELECTRONICA "Pioneers" exhibition we are responsible for insurance or shipping charges until the pick-up of the equipment on May 4, 1992. It is our understanding that as of May 4, 1992 ARS ELECTRONICA will arrange for shipping, insurance and customs clearance of the exhibition materials.

Please note, that it is also our understanding that ARS ELECTRONICA - and not the Vasulkas, Inc. - will be responsible for the costs of returning the machines and equipment to their owners.

It is also our understanding that we are not responsible for any of the costs related to the design and execution of the catalogue and installation at the Landesmuseum for galleries 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.9, 2.10, 2.11 & 2.12.

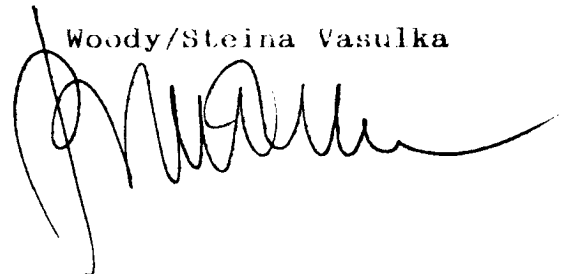
Ten pages of materials will be presented to ARS ELECTRONICA for inclusion in the festival catalogue on April 15, the exhibition catalogue materials will be sent to Peter Weibel.

Linz, Date _____
on behalf of
LINZER VERANSTALTUNGSGES mbH

Santa Fe March ³⁰~~17~~, 1992
on behalf of the
Vasulkas, Inc.

Ing. Mag. Wolfgang Lehner

Woody/Steina Vasulka



THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501

TEL. (505) 471-7181

FAX. (505) 473-0614

Date: May ~~7~~⁸, 1992
To: ARS ELECTRONICA, Katharina
From: The Vasulkas, Inc., MaLin
Re: Fax of May 8, 1992



FAXED
5/8/92

Yes, it is correct that Phil Morton and Gary Hill are missing. Neither designed or built the first instruments. Following is another correction on the CLOUD MUSIC credit line. Please make this correction as Sara Seagull continues to be quite upset because she has not received a signed loan form from you yet.

Re short versions of the bios - we will fax on Monday.

We need to know about David Muller and Woody's flight arrangements. Have you made the reservations yet? Will you confirm David Muller's flight from Iowa City to arrive Monday, June 8, and Woody's flight from Frankfurt also to arrive June 8. It would be best if they could arrive to the Linz airport on the same flight or very close together. According to travel agents here there does not seem to be any available connection to arrive in Linz on Monday, June 8. They could arrive on Sunday the 7th if there is a hotel available. The other alternative is Tuesday. Also, David Muller does have a good travel agent in Iowa City and he could make his own reservation if he had funds from you immediately:
David Muller
RR 7, Box 6
Iowa City, IA 52242
319/337-4962

Please give us the travel information as soon as possible.

Also, following please find our sample title page for the exhibition catalog. Please confirm.

Note Corrected credit

1974 - 1979

Robert Watts, David Behrman & Bob Diamond **CLOUD MUSIC (Hybrid audio/video installation)**
Courtesy of The Robert Watts Archive, Sara Seagull
and Larry Muller in collaboration with David
Behrman, and Bob Diamond

12 May 1992

Dear Pete: Weibel,

I am Michael Sumner, the graphic designer for the Vasulka's catalogue/book. Woody explained all the new developments, asked me to fax you some sample pages, and tell you about what needs to happen to make sure the book gets to the printer in time.

The pages I have sent you are just sketches, and they are in the old 8 1/2 x 11 inch format that I had been working with. However, now that the book is to be printed in Germany I will re-design based on the new size. I believe you told the Vasulkas 17 x 24 cm, is that correct?

The book is now being produced in Pagemaker. Woody said you would rather have it in Quark. For me to switch to Quark at this time might not be a good idea. I have been producing books on Pagemaker since version 1.2, and I really do not know Quark. There is a severe (SEVERE) time constraint as it is, so I would like to avoid the additional problem of changing software in mid-book.

In the "Related Documents" section of the book there are 40 consecutive pages of articles and papers that have to be used as photostats. They will be pasted-up on mechanical boards.

There are photographs and drawings throughout the book. These will need to be halftoned and stripped in by the printer.

There are 500 Bar Codes throughout the book. These will access music, still images, and short sections of video samples. They will be retrieved from four or five different disks. The master tapes have not yet been put together. Some decisions have to wait until the book is roughly paginated. And, I can't finalize some sections of the book until the tapes and Bar Codes are finished. It's a problem. Then, after all Bar Codes are really finalized, I have to create and insert one by one all of the Bar Codes. Then the Bar Codes have to be proofread in situ to make sure the one that is supposed to show the face of Robert Ashley doesn't bring up John Cage.

The Bar Codes contain enormous amounts of information. What is really happening is two books have to be produced that overlay and intersect each other. One of them is invisible so you tend to forget about it.

Our greatest problem is time. I was only called in two weeks ago. Now that the book has grown by 85 manuscript pages, and changed trim size, I will need an assistant or I cannot finish in time. I will need the assistant full-time for the last fourteen days. Even with their help the earliest I can promise to ship the final disks and boards is June 5. The assistant will cost about \$1300.

Complicated as all this sounds, I do not think the printer will have problems, and probably no one need go to the expense of delivering the disks and mechanicals to Frankfurt in person. Money would be better spent in the actual preparation of the book.

Also, about the cover and binding, we were making a wire bound book. Is this still true or are we making a casebound book? If so, I will need exact dimensions for the jacket, spine, and flaps.

I am very pleased to be working with you. The other Ars Electronica books I have seen are beautiful, and have content too. I get very tired of designing empty books.

Please call or FAX me with your questions and answers.
Both FAX and telephone number: 505-421-1110

Sincerely,



MICHAEL SUMNER DESIGN & ILLUSTRATION PO BOX 9 SERAFINA NEW MEX 87569 505-421-1110

P. 07

505 421 1110

* >SUMNER< *

sections of images within the two-dimensional space of the image's display. On the level of electronics, the very construction of the video image, its generation as well as its display, is time dependent. The composition of the signal, then, defines the visual nature of the image as it exists in time; it dictates both the appearance of the single "still" image, which exists within a specific length of time, and its behavior through time.

On a primary level, the signal can be viewed as the art-making material: the creation of an electronic image is an architectural process and constructed in time. The signal refers to changes in energy levels and reveals a physical nature by forming and influencing images. Specific devices in an electronic image processing system perform specific functions or operations on signals, generating and altering the signals, or codes, and therefore the resulting images. In this way the hardware of the system can be viewed, in part, as a "carrier of aesthetic definitions." There are several general categories of signals specified by the processing system which include video, audio, control, and synchronizing or timing signals; as shall be seen, signals may perform functions within several categories. One signal, for example, can influence an image and also produce a sound.

The term "signal," derived from the Latin *signum* meaning sign, refers in a general sense to the use of conventional symbols which refer to a verbal description of a concept or event. A signal then is a translation of the description of an event from one set of symbols to another set of codes. It is the representation of the event. The signal conveys information concerning the state of the event in any given instant through time. Video images are codes of information conveyed by signals. The specific video picture information conveyed by a signal is in the form of changes in voltage; changes in voltage dictate changes in the information being carried. Voltage changes can be categorized in terms of changes of strength, increased or decreased voltage, and changes of direction, alternating or direct current signals.

Electricity is usually defined as the orderly move-

BILDWELT DER APPARATE WELTEN

ment of electrons through a conductive material. When a voltage is applied to a conductor, a force field is established which causes electron movement and therefore electrical energy. The rate at which electrons move past a given point is a measure of current strength expressed in amperes or amps. When a current of one amp flows through a conductor, 6×10 raised to the 18th power electrons are passing a given point each second. Electrons move only when an unbalanced electrical force or potential difference is present; voltage is a measure of the force causing electronic motion and is often described as electrical force or pressure. Ground is a reference point which has zero potential energy or zero volts. Because of the properties and dimensions of the conductive material, there is a resistance to the flow of electrons. Resistance is often likened to friction and is measured in ohms. It refers to the impedance of a current and results in the dissipation of power in the form of heat. Although the degree of resistance is dependent on the nature of the material, the resistance of any given material is constant.

Ohm's Law expresses the relationship between current, resistance, and voltage; it states that voltage equals current, measured in amps (I), multiplied by resistance, measured in ohms (R). Because the resistance of any material does not change, voltage is equivalent to current. Increases or decreases in voltage simultaneously produce proportional increases or decreases in current. A watt is a unit of electrical power produced when one volt causes a current of one amp to flow through a circuit.

Two of the effects of electrical current are heat and magnetism. The resistance of the conductive material to the flow of electrons produces heat; this is easily demonstrated by the warmth of an incandescent electric light bulb. An electrical current also induces a magnetic field; this can be seen in the deflection of a compass needle placed near a wire through which a direct and steady current is flowing. The force of the magnetic field is at right angles to the direction of current flow. Michael Faraday in 1822 demonstrated the reverse of this law by showing that an electrical current can be induced by a



* >SUMNER <*

SAMPLE
ARTICLE
PAGE

12/29/61
W. Harrison

ALL PARTS CHECKED & FOUND
TO BE THE BEST & MOST
TODAY 11 DEC. 29, 1961

THE CLOCK OR MASTER VARIABLE-FREQUENCY WAVEFORM GENERATOR IS A STABLE,

THERE ARE TWO SIGNAL OUTPUTS OF THE CLOCK OR MASTER OSCILLATOR. ONE IS A SQUARE WAVE, THE OTHER, A SINE WAVE. THE OUTPUTS ARE AT THE SAME FREQUENCY.

THE FUNCTION OF THE CLOCK IS TO FURNISH THE "DRIVING-SIGNALS" TO THE DEVICE. IT IS ALSO A MEANS BY WHICH THE WORKINGS OF THE DEVICE ARE "TIME-SYNCHRONIZED."

WE REFER TO THE OUTPUT OF THE CLOCK AS "HIGH FREQUENCY," BECAUSE WE COUNT DOWN (BY MEANS OF A COUNTER TO BE DESCRIBED LATER) TO THE "FRAME FREQUENCY," OR THIS ESTABLISHING A FRAME RATE. FRAME RATE IS THE RATE AT WHICH WE DRAW ONE COMPLETE FIGURE ON THE DISPLAY SCOPE.

BECAUSE THE COUNTER PERFORMS A FIXED-RATIO-COUNTDOWN, THE LOW FREQUENCY IS ALWAYS A LOWER MULTIPLE OF THE HIGH FREQUENCY. THUS, BY VARYING THE HIGH FREQUENCY, WE AUTOMATICALLY VARY THE LOW FREQUENCY OR FRAME RATE.

DURING THIS DEVELOPMENTAL PERIOD, WE OPERATING AT FRAME RATES BETWEEN 24 AND 30 CYCLES PER SECOND (CPS). 30 CPS IS DESIRABLE AT THIS TIME BECAUSE

- a) THE LIGHTING IN OUR WORKSHOP IS SUCH THAT AT A LOWER FRAME RATE, WE SEE A BOTHERSOME FLICKER.
- b) IT IS VERY EASY TO SYNCHRONIZE THE FREQUENCIES TO 60-CYCLE LINE FREQUENCIES (JUST TWICE THE FRAME RATE) AND THEREBY ELIMINATE WHAT IS KNOWN AS "HUM" OR LINE NOISE, WHICH IF NOT SYNCHRONIZED CAUSES A SLOW WOBBLE OF THE PICTURE.

IN THE FUTURE, WE WILL INSTALL A FEEDBACK TIMING CONTROL IN THE COUNTER CIRCUIT WHICH WILL AUTOMATICALLY SYNCHRONIZE ALL FREQUENCIES TO THE LINE (60CPS) AND

page 2

Lee Harrison

THIS ELIMINATE THE NECESSITY OF HAND ADJUSTMENTS AND ALSO ASSURE AN EXACT 24 CPS FRAME RATE.

THE SQUARE WAVE OUTPUT IS FED DIRECTLY INTO THE COUNTER. IT IS ALSO THE DRIVING SIGNAL FOR THE HORIZONTAL DEFLECTION GENERATOR OF THE BRIN SCANNER (TO BE DESCRIBED LATER.)

THE SINE WAVE OUTPUT IS FED INTO TWO OF THE SAMPLERS (SAMPLER GATES) ALSO INTO A 90 DEGREE PHASE SHIFTER WHOSE OUTPUT NOW BECOMES A COSINE WAVE (IN RELATION TO THE ORIGINAL SINE WAVE) WHICH IS SUBSEQUENTLY FED INTO THE OTHER SET OF SAMPLERS. ALSO BOTH SINE AND COSINE WAVES ARE FED INTO MODULATORS (TO BE DESCRIBED LATER.)

THE FUNCTION OF THE CLOCK MAY BE TAKEN OVER BY THE TAPE RECORDER, WHERE THE CLOCK SIGNALS ARE RECORDED ON ONE OF THE CHANNELS, AND USED AS DRIVING SIGNALS OF THE DEVICE, THIS SYNCHRONIZING ALL RECORDED SIGNALS WITH THE "TAPE CLOCK."

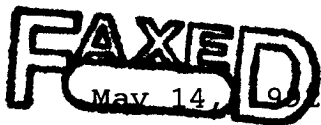
SAMPLE PAGE
FROM ORIGINAL
PAPER BY LEE
HARRISON
(14 PGS. IN THE BOOK)

* SUMMER *

505 421 1110

P. 85

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614



Dear Peter,

Please read Katharina's fax with these remarks.

Re flights:

I sent Katharina a bill for the air tickets - Frankfurt/Linz/
Frankfurt for \$225 each, \$450 for us both. I can send her the
bill from the travel agency if necessary, but must be paid now.

Re Phil Morton:

What does she mean? She indicated in an earlier fax that 40,000
ATS was set aside for Phil's visit. There must have been as much
for Beck? (For your information, Katharina invited both of these
guys during her December trip. We would never have invited
either.)

Re catalog:

It looks like an eventual \$5,000 down the road - depending on the
tax and administration secretary. We need \$10,000 now. Could
you get a loan somewhere? I will guarantee it either out of the
mythical remainder of the Linz money (our fee) or the our Media
Schule fee in the fall. We will not leave you holding the bag.
If we are over budget that will be our responsibility and we will
pay for it.

Re shipping:

What is so bad about 14 boxes? It was the same weight and half
the cubic feet. We were worried about re-import to the US as we
had to pay a custom fee after the last year's Ars Electronica.

Re exhibition space designation:

A "program booklet" has never been mentioned to us before - we
must have flexibility to re-arrange the tools room by room.

Re information:

We will fax the instrument section from the catalog-in-progress.

We'll try to reach you in a couple of hours by phone.

Much love,

elect

TELEFAX

DATE: 14/5/92

CONC.:

PAGES: 2 (INCL. THIS PAGE)

To:	<u>Steina & Woody Vankler</u>
	<u>001 (505) 473-0614</u>

Dear Steina,

Sorry I'm answering only today, but I took a short holiday during the last four days. Regarding all your faxes in the meanwhile:

Re flights:

Gitti is going to book a flight for David Mueller from June 7 (arrival Linz) to July 9 (departure Linz). We will inform him as soon as we have the confirmation. Concerning your flights we'd propose, as time is so short, that you book and pay them yourself and you will get the airfare money immediately after your arrival here in Linz. You know, our money transfers always take quite a lot of time until they come to you.

Re Phil Morton:

We were in touch with Peter too, of course, regarding Phil's and Stephen's matters. As I wrote you in my fax from May 6, we agree in renting Phil's IP for a sum of US\$ 2.000,- (including taxes) which would not cover the transportation. This should be on your budget. We cannot afford having Phil here for US 7.000,-, because we simply do not have the money. This (2000,-\$) was taken from the sum for Stephen, where now isn't left a lot. Besides that we have a lot of additional costs for the whole show.

Re catalogue:

Thanks for bios and corrections. Regarding your catalogue we will try to send you 5000,- US\$ in advance as I was speaking to Peter three minutes ago. It depends, as always, on our tax-and-administration-secretary.

Re shipping:

The only thing you always were expected to do was to prepare an exact shipping list. As the company told us, it's 14 instead of 9 boxes now. This is also the reason why the company did not pick up the boxes immediately on Monday. For the customs return affairs the equipment lists have to be identical with the export list from the USA. Gitti will do all buerocratically necessary things, so please don't be anxious.

Re exhibition space designation:

As we agrred with the architects when you were here in Linz, you and Woody wanted to provide an exact proposal, where to put the machines, which ones should be together in one room etc. This was the reason why the architects have been waiting so long with there final decisions for the design. This also was the reason why we could not put a plan of the Landesmuseum show into the program booklet which is published at the moment. For us everything would have been much easier if we would have done the space designation from the beginning on.

Re information text:

Thanks for the text concerning the bar code stations. But we also need for EACH of the exhibited stations a short description of how to use it and including a very short historical survey (name if inventor/artist etc.) Please send them until May 20.

There are some corrections in your Title page text:

June 22 thru July 51!
Management Committee: Karl Gerbel!!!
Mag. Brigitte !!! Vasicek
Dr. Christine !!!! Schöpf

Is it David Muller now, or Mueller???

Kindest regards

Katharina

