

MERCREDI 23 SEPTEMBRE

16 HEURES

PROGRAMME 5

BANDES VIDEO DE WOODY et STEINA VASULKA  
Intervention de D. Belloir

BANDES A L'ETAT BRUT

(Environ trois cents heures enregistrées entre 1969 et 1978, et dont dérivent toutes les bandes en distribution).

Au début, nous considérons la vidéo comme une discipline singulière. Comme les autres, nous avons utilisé toutes les expressions, de l'abstrait au documentaire, dans une unité esthétique, échappant à la division par genre des autres média. Le portable lui-même était notre principal outil.

Nous avons été amenés à travailler l'altération des images vidéo au travers de l'équipement de base disponible. On pouvait manipuler le balayage en modifiant les réglages de déflexion du moniteur, utiliser le magnétoscope pour geler les images, avancer ou reculer les bandes manuellement et étudier les transformations produites à l'intérieur de l'image ...

Progressivement, au travers de nouveaux outils, nous avons appris les principes de génération et de transformation des images, en ayant accès à la structure interne du signal vidéo lui-même.

Dans un grand nombre de nos bandes, nous avons utilisé des sons générés par des images-vidéo, ou des images conçues à partir du spectre sonore. Les outils qui ont servi à l'élaboration de ce procédé étaient des synthétiseurs-son standard, des oscillateurs à voltage contrôlé et des circuits pour générer d'autres fréquences.

Jusqu'à maintenant, avant notre rencontre avec l'ordinateur, notre expression image-son-image a été directe et linéaire, en partie à dessein, en partie par manque d'outils à codage plus complexe. Spécialement dans son interface primitive de cause et d'effet, le procédé nous a révélé le fonctionnement du médium, sa matérialité et ses modes de réglage. (STEINA ET WOODY VASULKA)

# ELECTRONIC CAFE INTERNATIONAL (TM)

Presents the Third Annual Around-the-World New Year's Eve

## TELEBRATION

A NEW WAY OF BEING-IN-THE-WORLD  
AND A NEW WAY OF CELEBRATING NEW YEAR'S EVE !!

### MEET AND SEE PEOPLE FROM AROUND-THE-WORLD:

All across the U.S., Hawaii, Japan, Seoul, London, Hamburg, Berlin, Paris, Barcelona, Managua, Toronto, Vancouver, the XSSR, meet the Biospherians inside Biosphere II and MUCH, MUCH MORE.

TELE-PERFORMANCES, CYBER-ART, ELECTRONIC MUSIC AND AUDIENCE TO AUDIENCE INTRACIONS will be taking place at venues and party sites around the world. Up to 20 locations can be linked at the same time via a teleconferencing bridge for videophones and audio. Fax transmissions and computer art/graphics/video will also be exchanged.

For the last three years the teleconferencing bridge for the ECI New Year's Eve TELEBRATION has been provided by:  
CONNEX International, Inc., Danbury, CT

### PRELIMINARY LIST OF IN-PERSON GUESTS & PERFORMERS AT THE ELECTRONIC CAFE INTERNATIONAL:

Tim Leary, Bonnie Barnett, Keith Antar Mason, Richard Zvonar, and Barbara T. Smith will be among the many performers at ECI.

### Electronic Cafe International

Kit Galloway and Sherrie Rabinowitz

1649 18th Street, Santa Monica, CA 90404

Tel. (310) 828-8732, fax (310) 453-4347

Internet: [electronic.cafe@pro-palmtree.cts.com](mailto:electronic.cafe@pro-palmtree.cts.com)

Videophone (Luma, Sony, Panasonic: (310) 453-9519

Internet: [>electronic.cafe@pro-palmtree.cts.com<](mailto:>electronic.cafe@pro-palmtree.cts.com<)

Applelink: [>e.cafe<](mailto:>e.cafe<)

### PRELIMINARY SCHEDULE 12-29-91

Still-image videophones & audio only

PST	Local Times	?? = Pending final confirmation
12:45	23:45, 12-31-91	
13:15	?? MOSCOW	
-----		
13:15		
14:45	(90 min.)	PROGRAM/EVENTS AT ECI, S.M.:
-----		
14:45	23:45, 12-31-91	
??	PARIS, FRANCE: Les Virtualiste, The Video Heads & IMC	
??	HAMBURG, GERMANY: Benjamin Heidersberger, Ponton Media Lab	
??	Peter Glasser, Journalist Chaos Computer Club.	
??	KASSEL, GERMANY: Art Dept., University at Kassel	
??	BERLIN, GERMANY: Andreas Kallweit and Patrizia	
-----		
15:45	23:45, 12-31-91	
	LONDON, ENGLAND: Martin Pearson at Pullit Gallery	
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17:00 Opening of Videophone and Audio Teleconferencing Bridge  
>>>>SEE TEL NUMBERS AT END OF THIS MESSAGE>>>>

17:15

(2 Hr. 45 min.) PROGRAM/EVENTS AT ECI, S.M.:

20:00

20:00 ECI, S.M. On Videophone and Audio Teleconferencing Bridge  
20:45

EASTERN TIME ZONE: 23:45  
20:45

BOSTON: Jack Powers, Stone Soup Poets.  
NEW YORK CIV: Gargali Mechanic, Steve Jones, Rick Reta, with Wes Thomas.  
Victoria Schwald, Jim Lindner.  
TORONTO: Jeff Mann, InterAccess, Matrix.  
N. CAROLINA: Richard Hanned, Artist.  
REDDING, PENN.: Lue Blank, Blank Space Communications.

CENTRAL TIME ZONE: 23:45  
21:45

?? NEW ORLEANS, New Orleans School of GlassWorks.  
TEXAS, Alan Lundel  
MEMPHIS, Clyde Casey, The Avant Guardian.

MOUNTAIN TIME ZONE: 23:45  
22:45

SANTA FE, NEW MEXICO: Woody & Steina Vasulka, Video Artists  
BIOSPHERE II: Roy Walford and other Biosphereians in Bio 2.  
BOULDER, CO.: Glen Southworth, Colorado Video Inc.

PACIFIC TIME ZONE: 23:45  
23:45

SAN FRANCISCO:  
Taantown, Rick Webb, Dan Mapes, Mondo 2000, and more.  
322D Gallery: Henry Dakin  
Mike Miller, Enter Corp.

OAKLAND:  
Other Visions: Ulysses Jenkins, Telecom/video artist.  
Ed Tannenbaum's, High Tech Artist  
Linda Murnann

?? VANCOUVER: Western Front; Hank Bull.  
CATALINA ISL., Allison Kennedy, "Queen Mu" at Mondo 2000  
Brett Leonard, Director: "Lawnmower Man" And Ginnel Everett.

00:45, 1-1-92

17:45, 1-1-92

?? TOKYO, JAPAN: Ko Nakajima: Tokyo, multimedia/technology artist.  
Jole Eto, Japan, Producer  
SEOUL, KOREA: Mr. Ahn, of Ahn Graphics.

01:30, 1-1-92

12:30, (afternoon) 1-1-92

ST. PETERSBURG, RUSSIA: Valentin Yvelin & friends at Radio Baltic.

02:00, 1-1-92

MAUI, HAWAII: Kathy Murphy, Visionary.

02:15, 1-1-92

11:15, 1-1-92

?? PARIS, FRANCE: Les Virtualists, The Video Heads & IMC  
HAMBURG, GERMANY: Benjamin Heidersberger, Ponton Media Lab.

03:00, 1-1-92

11:00, 1-1-92

LONDON, ENGLAND: Martin Pearson, at Pullit Gallery.

AUDIO & VIDEO BRIDGE TELEPHONE NUMBERS FOR ECI'S NYE TELEBRATION

AVAILABLE ONLY FOR ECI TELEBRATION PARTICIPANTS

STRTING AT 17:00, DEC. 31ST, 1991 ENDING AT 03:00, JAN. 01ST, 1992  
(Pacific Standard Time)

INTERACTIVE VIDEO: 913-749-9445 (10 lines)  
INTERACTIVE AUDIO: 913-749-9490 (10 lines)

TO SEE ONLY: 913-749-9500 (10 lines)  
TO LISTEN ONLY: 913-749-9200 (10 lines)

\*\*\*\*\*  
\*\*\*\*IMPORTANT: ETIQUETTE & PROTOCOL FOR THE AUDIO & VIDEO BRIDGE:\*\*\*\*

1- Don't hog the lines chatting with personal friends -- Take time to listen.  
Don't interrupt another person's performance!

2- When a new time zone is scheduled to come on (usually at 15 min. before the hour,) and lots of people are still on the audio & video bridge, please consider dropping off for a while, or move to the non-interactive lines to watch & listen. This will make lines available for the new people that need to get on the bridge.

3- MUTE YOUR SPEAKERPHONE WHEN NOT TALKING! Don't keep the microphone active when not conversing! This is because your background noise might be competing with others on the audio bridge who are trying to speak or transmit a music performance that is not as loud. Also occasional loud bursts of noise (joy) will interrupt the transmission of someone else's performance.

4- Switch from the speakerphone back to the telephone and use the handset as a microphone if sending live music, or performances of any kind. The microphone in a speakerphone allows for the transmission of TOO MUCH background noise! Please use the telephone handset as much as possible when sending audio over the audio bridge.

VIDEOPHONE NOTE: PLEASE, disconnect the handset from the telephone used with your videophone. If this is not possible, stick the handset under a pillow or stick it in a drawer so its microphone will not send any audio over the telephone line. Audio sent over the videophone conferencing bridge will interrupt the transmission of videophone images.

ENJOY

HAPPY NEW YEAR!!

K&S

INVITE  
GENE Y.  
If you can.

AllChemical Arts  
P.O. Box 204  
Sierra Madre, CA 91025  
Phone (626) 355-7893  
Fax (626) 355-4293  
E mail: [Perigee63@aol.com](mailto:Perigee63@aol.com)

July 13, 1999

TO Stema & Woody Vasutka

**Please**, we now must have from you the **TITLE** that you wish to give your presentation at the AllChemical Conference in Hawaii in September, as we requested on June 21.

That title will be used in printing the programs that will show the Conference schedule.

We appreciate your prompt reply by any of the means of communication listed above, mail, phone, Fax, or e mail.

Many thanks,

*Ken*  
Ken Symington

OF A MEDIA EXHIBIT

BROTHERHOOD AN OVERVIEW  
TRANSFORMATION  
+ CREATIONS

IMAGE

recent image  
Prior and current transformation:

# OPEN CIRCUITS

c/o ELECTRONIC ARTS INTERMIX INC.  
2 WEST 13TH STREET, ROOM 1011  
NEW YORK, NEW YORK 10011

December 3, 1973

Dear Woody and Steina:

On January 23, 24 and 25, 1974, the first international meeting devoted to the esthetic potential of television will convene at The Museum of Modern Art in New York. Thirty-five critics, artists, producers, curators and others already working actively in changing the nature of television -- from the U.S., Europe, Latin America, and Asia -- have agreed to participate.

In addition, we are inviting a small group of guests who have demonstrated their special interest in the subject and hope that you will join us in this capacity. Although our limited budget is totally committed, and we cannot fund you in any way, we are hoping that you will be able to attend. The purpose of the conference is to accelerate the development of a new television on several levels -- critical, creative and practical, in closed-circuit video as well as broadcast.

Each day three papers will be presented by participants, dealing with the unique esthetic and social issues raised by television. The papers and the ensuing dialogues between audience and speaker will be interspersed with viewings of videotapes covering the most provocative art yet made for television. Informal, open-ended panel discussions, in which all the invited guests can participate, will be held each evening.

A book of essays, dialogues and documentation based upon the proceedings will be published after the conference. At the conference, we will also explore the practicality of major international video exhibition in the very near future.

Attendance at the conference will have to be scheduled in advance, in order to avoid overcrowding. If you plan to come, please let us know now, by indicating which of the events on the attached tentative schedule you would like to attend. Please reply to Dr. O'Grady at the address below. He will then send you passes for as many of the events you select as space permits.

Woody and Steina Vasulka

December 3, 1973

Page two

We intend to hold the conference to a workable size, so that both the participants and guests can engage fully in the discussions that will follow each paper and panel. We hope that you will join us.

Sincerely yours,



Allison Simmons

For the Directors:

Fred Barzyk  
Douglas Davis  
Gerald O'Grady  
Willard Van Dyke

**PLEASE REPLY TO:**

Dr. Gerald O'Grady  
Department of English  
Annex A-8  
State University of New York at Buffalo  
Buffalo, New York 14214  
Telephone: (716) 831-2147

Woody and Steina Vasulka  
Media Study, Inc.  
3325 Bailey Avenue  
Buffalo, New York 14215

"Open Circuits: The Future of Television"  
A Study Conference at The Museum of Modern Art, January 23 - 25, 1974

Supported by The Rockefeller Foundation, The National Endowment  
for the Arts, and The New York State Council on the Arts

TENTATIVE SCHEDULE  
(Titles, topics and personnel are liable to change)

Wednesday, January 23

Theme: "The Structure of Television"

- 9:00 Paper and Discussion: Lawrence Alloway, "Television as System"
- 11:00 Viewing of Videotapes: International Artists - Germany, England, Italy,  
Holland, France, Japan, U.S.A.
- 1:30 Paper and Discussion: Vilem Flusser, "The Phenomenology of Television"
- 2:45 Viewing of Videotapes: Video Synthesis/Colorization/Computer Imagery
- 4:15 Special Panel: Nam June Paik, Stephen Beck, "The Rise of the Video  
Synthesizer" (including tapes)
- 7:30 Viewing of Videotapes: Work from the Experimental Television Centers,  
both U.S. and abroad
- 8:30 Panel: Chairman, Fred Barzyk, "The Artist in the Experimental Television  
Center"

Panelists: Peter Campus  
Paul Kaufman  
David Loxton  
Jose Montes-Bacquer  
Pierre Schaeffer  
Nicolas Schoffer



"Open Circuits: The Future of Television"

TENTATIVE SCHEDULE

Thursday, January 24

Theme: "The Esthetics of Television"

- 9:00 Paper and Discussion: Umberto Eco, "The Semiotics of Video"
- 11:00 Viewing of Videotapes: Filmmakers working in Video
- 1:30 Paper and Discussion: Hollis Frampton, "The Film Image and the Video Image"
- 2:45 Viewing of Videotapes: American Artists
- 4:15 Three Working Statements on the Art of Television and Discussion:  
Ed Emshwiller, "Electronic Color and Form"  
Stan Vanderbeek, "Television as Dream"  
Douglas Davis, "Immediacy: A New Art in Time"
- 7:30 Viewing of Videotapes: International Artists
- 8:30 Panel: Chairman, Gregory Battcock, "Video and Perception: The Place and Nature of the Viewer"  
Panelists: Walter DeMaria  
Frank Gillette  
Allan Kaprow  
Robert Pincus-Witten  
David Ross

"Open Circuits: The Future of Television"

TENTATIVE SCHEDULE

Friday, January 25

Theme: "The Politics and Philosophy of Television"

- 9:00 Paper and Discussion: Hans Magnus Enzensberger, "Video and Politics"
- 11:00 Viewing of Videotapes: Support for a New Art: Public Funding in the United States, 1968 - 1973
- 1:30 Paper and Discussion: Rene Berger, "Video and the Restructuring of Myth"
- 2:45 Viewing of Videotapes: Guerilla Video/Cable Television/International Artists
- 4:15 Paper and Discussion: John McHale, "Video and the Future"
- 7:30 Viewing of Videotapes: International Artists/Experiments in Museum Installation
- 8:30 Panel: Chairman, Willard Van Dyke, "Video and the Museum"  
Panelists: Jorge Glusberg  
James Harithas  
Jane Livingston  
Michael Snow  
Harald Szeeman  
Elayne Varian  
Evelyn Weiss

January 25, 1993

Peer Bode  
School of Art and Design  
Alfred University  
Alfred, New York 14802  
phone 607-871-2441  
fax 607-871-2490

Woody and Steina Vasulka  
Rt 6 box 100  
Santa Fe, N.M. 87501  
505 473-7181  
fax 473-0616

Dear Woody and Steina,

On behalf of the Visiting Artists Committee at the School of Art and Design at Alfred University I would like to invite you to Alfred during the 1993-94 Academic year as a visiting artists for our projected series entitled " The Narrative Object, the Narrative Image".

A year long program of public projects, " The Narrative Object, the Narrative Image" will involve the production and presentation of narratives by visual artists working with a variety of materials. Some artists will produce new works individually or in collaboration, during their residencies at Alfred University while others will present their works and discuss their ideas about the production of visual narratives.

We have invited the artists Robin Winter, Fischli and Weiss, Andy Nasisse, Renee Tajima, Tony Conrad, Krzysztof Wodiczko, Ann Hamilton and Carrie Mae Weems as well as the writers Carter Ratcliff, Hal Foster and Kathy Acker.

We are hoping that you would both consider coming to Alfred for two days to present your work and to have a follow up informal discussion with you.

We have applied for an NEA grant where we have set the honorarium at \$2000.00 . We will of course defray expenses for travel and lodging. If you are interested in our invitation, please let us know of your inclination at your earliest convenience since we need to provide the NEA with your non binding statement of agreement. We look forward to your favorable answer.

Sincerely,

*Peer Bode*

Peer Bode  
Chair, Visiting Artists Committee

WOODY + STEINA PLEASE FAX ME BACK THE AGREEMENT PAGE THIS WEEK I NEED IT FOR THE NEA GRANT.

**SFAI** San Francisco Art Institute  
800 Chestnut Street  
San Francisco, CA 94133-2299  
(415) 771-7020

December 11, 1990

Steina and Woody Vasulka  
Route 6, Box 100  
Santa Fe, New Mexico 87501

Dear Steina and Woody,

I am glad I reached you today to ask you whether you might be interested in exploratory discussions about participating in the Art Institute's August 1990 simulated reality conference and about the possibility of a corresponding/simultaneous gallery project. Although I understand that your participation would be contingent on adequate funding and equipment, I would hope that you will entertain the possibility conceptually, and I would also hope that we would be able to have sufficient resources to make participation attractive to you.

Let me say that a project and/or conference participation by you here would be an occasion of major importance for the Bay Area, and I would like nothing better than to expose your work and your ideas here. Your perspective on technology, and your work, are, I believe, extremely important to the future of art. If that sounds hyperbolic, so be it.

The conference would take place sometime during the period of August 9 through 18, and the gallery project would (in theory anyway) be publicly viable for about a month, from ca. July 19 through the dates of the conference. I can give you more information about the configuration and parameters of the conference at a later date.

In the meantime, I am enclosing some information about our programs with the hope that I can propagandize and entice you into being interested. The Art Institute has a strong cultural role in the San Francisco Bay area, and the Walter/McBean Gallery, the major public space, has long specialized in the exhibition of innovative and experimental work. We receive good public and critical attention.

It would be lovely if you could, as Steina mentioned, work up some ball-park ideas as a basis for talking. I will be East for the next two weeks, returning here December 27, or, more realistically, I will be back in the office on January 2. I will call you then. If you would like to talk before then, the office (Loida Sorensen) will know where to reach me, and you could call me at home (415-826-3748) between December 28 and January 1.

It would be a pleasure and an honor to work with you.

Sincerely,



Jeanie Weiffenbach  
Director of Exhibitions

KANA

# FILM/VIDEO

MASSACHUSETTS  
INSTITUTE OF  
TECHNOLOGY

300 + 300

December 24, 1982

Mrs. Steina Vasulka  
Route 6, Box 100  
Santa Fe, New Mexico 87501

Dear Steina:

This is just to confirm our invitation to you and Woody as the Visiting Artists for our Monday Night Screening on February 14, 1983, at 7P.M. We will screen "Southwestern Landscapes," and "The Commission." Ricky Leacock's Visiting Artist Workshop meets Tuesday morning from 10A.M. to 1P.M. Perhaps Woody can bring an additional tape to show during this class.

As I mentioned over the telephone, our honorarium will be \$300. I will need your Social Security numbers to process the payment, so please forward them to me at your earliest convenience. Publicity info (vitae, articles and reviews) would also be helpful.

To get to Boston from the Lebanon Airport you must first take a taxi to the Vermont Transit Bus Terminal on Sykes Avenue, in White River Junction, New Hampshire. (The telephone number for Vermont Transit is 802-295-3011.) The bus terminal is located two blocks from a Howard Johnson Motor Lodge in what is apparently a very small town. The bus schedule is as follows:

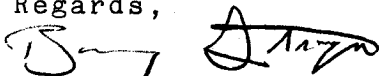
Leave White River Junction

Arrive in Boston

3:15A.M.	6:30A.M.
6:30A.M.	10:10A.M.
8:15A.M.	10:50A.M.
10:40A.M.	1:45P.M.
2:00P.M.	4:30P.M.
5:00P.M.	8:35P.M.
5:00P.M.	7:30P.M. (Friday and Sunday only)
8:15P.M.	10:55P.M.

I will arrange for your accommodations for Monday night. We are looking forward to your visit!

Regards,



Barry Strongin  
Screening Series Coordinator

January 4, 1974

Dear Guest:

One of the major results of the "Open Circuits" conference, to which you were recently invited, will be the first substantial book devoted to television as an art form. The book will be published by the MIT Press, and we are writing you now with a few brief suggestions as to how your work might be included in the book.

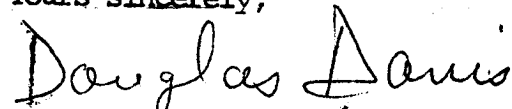
We are considering for a section in the book a compilation of brief statements from conference guests relevant to the general theory of television's esthetic potential. These statements may be either very personal or highly analytic, but in any case must be no longer than 500 words.

Your statement should be clearly typewritten and double-spaced. It will save us precious time if your copy is in good condition upon submission to us. The deadline for submission is February 1, 1974. Please make sure that your statement is mailed to us by this date at the latest

c/o Electronic Arts Internix, Inc.  
2 West 13th Street, Room 1011  
New York, N.Y. 10011.

We hope you will contribute; your observations on the esthetic future of television, particularly in response to the conference, would be most welcome.

Yours sincerely,



Douglas Davis



Allison Simmons

DD/AS/jg

M E M O R A N D U M

TO: Council Panelists

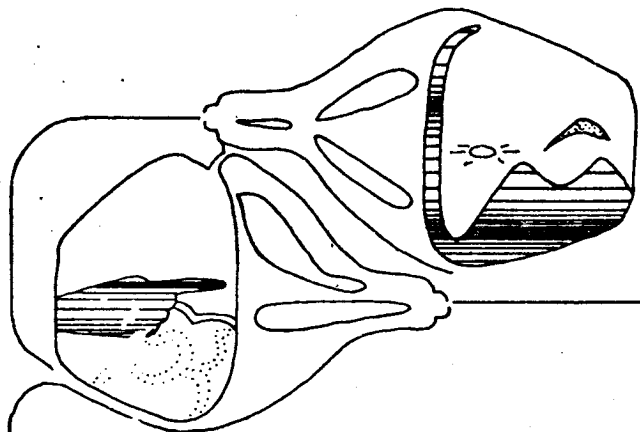
FROM: Gray MacArthur S.M.

DATE: August 25, 1975

As you may know, Mrs. Davidson has appointed a Staff Committee on Panels to look into panel structure and function, among other things. The Council learned last year - through the Kresky Committee Report - that the relation between staff, panels, and Council is not as clear as it might be, that some panelists do not feel properly utilized, instructed, informed, influential, paid, or selected, and that hence some clarification might be in order. May this committee then solicit your views on your role, including the following:

1. Should there be panels? If so, who should and who should not be panelists?
2. Is the staff influence on panels as it should be?
3. How long should panelists serve, what attendance should be expected, what representation should panels have at committee or Council meetings?
4. What criteria should panels be charged with, beyond artistic quality and managerial excellence? Should per capita requirements be of concern to panels, political pressure, the primary institution requirement or definition, or other similar problems?
5. What of panel selection vis a vis ethnic representation, advocates of high versus low art, community versus metropolitan art, avant garde versus currently responsive art, big institution versus small, and so forth?
6. Should panelists be allowed to be Council paid auditors or application reviewers?
7. Does or should a panel advise the staff or determine what recommendation goes to committee?
8. Should panels participate in the program allocation process?
9. What don't panelists like about the system: Too much too fast? No policy relevance? Uncertain authority? Not enough money for services? Undefined mandate?
10. If the Council program areas' criteria differ, should the panels' criteria differ as well?
11. Who makes the grants? Staff, panels, committees, Council? Who really makes them? Who really should?
12. Is there a conflict of interest problem?

These questions are not construed as being either complete or relevant, only suggestive. Our committee has asked for an hour of your time to hear your views on these or any other questions, and we hope that the "any other" will be most helpful. We thank you in advance for your interest, assistance, and concern.



Woodstock Community Video  
Box 519 Woodstock N.Y. 12498  
(914)-679-2952

Press Release:

March 10, 1976

### Symposia on Electronic Media

WCV's Artists' TV Lab will hold another three symposia on electronic media during the months of March and April. The program has been developed to encourage the interdisciplinary exchanges among artists of all media. The symposia include a guest appearance and work demonstration by a notable artist working in a field of electronic media, and open discussion.

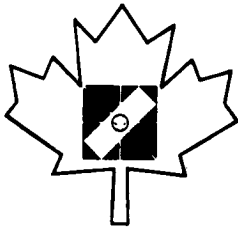
On Friday, March 26, Charles Dodge of the School of Music and Computer Center of Columbia University will be the guest. Dodge is a composer working with audio synthesizers and computers.

On Monday, April 5, Joel Chadabee of the Music Dept. of SUNY Albany will be the guest. Chadabee is a composer also working with electronics.

On Wednesday, April 28, Woody & Steina Vasulka of SUNY Buffalo will be the guests. The Vasulkas are video artists working with computers and electronic image research.

All symposia will start at 2:00 pm. The Symposia on Electronic Media are partially supported by funds made available through the New York State Council on the Arts. Anyone interested in attending free of charge may contact WCV at 914-679-2952 for arrangements. Participants will be limited in number.





# IFIP CONGRESS 77

International Federation for Information Processing  
August 8-12 Toronto Canada

## U.S. COMMITTEE FOR IFIP CONGRESS 77

c/o The Bowery Savings Bank, 110 East 42nd Street, New York, N.Y. 10017  
Telephone: (201) 391-9810

Woody & Steina Vasulka  
257 Franklin Street  
Buffalo, N. Y.

Please reply to: A. J. Basili  
AT&T  
P.O. Box 2016  
New Brunswick, N.J. 08903

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Charles V. Freiman  
IBM Corp.

On August 8-12, 1977, the International Federation of Information Processing Societies will conduct IFIP Congress '77 in Toronto, Canada. This meeting will bring together information processing experts from all over the world. The most current and advanced technology will be presented in technical sessions and displays of computers and teleprocessing equipment.

A highlight of IFIP Congress '77 will be the new Film and Video Theater, featuring the latest advances in computer animation in art and science, computer design, as well as films and videotapes depicting information processing applications.

The United States has always excelled in the production of such works. IFIP '77 provides an excellent opportunity for American film and video makers to share their ideas, experiences and creative efforts with an international audience of information processing experts. It is especially appropriate this year that the United States be well represented in the first North American IFIP Congress in 12 years.

We invite your participation in this event. This year's entries should include only those works created since 1974. Films and videotapes from the U. S. nominated for showing at IFIP '77 will be reviewed by the American Committee.

If you wish to nominate a film or videotape, please complete the enclosed form and return it no later than February 1, 1977. We look forward to your contribution to this event.

Chairman, American Film and Video Committee

Enc.



*January 9, 1978*

*The Vasulkas,  
257 Franklin Street  
Buffalo,  
N.Y. 14202*

*Dear Sir:*

*Could you please send me a catalogue with a  
tape list of your work. I would also like to  
know if you are available for speaking en-  
gagements and at what cost?*

*Thank you for your cooperation.*

*Yours Truly,*

*Ignace Verlaan / per G. Lundy*

*Ignace Verlaan  
Instructor;  
English-Media Studies*

*IV:gl*



HARVARD UNIVERSITY  
~~XXXXXX~~  
Gund Hall  
CAMBRIDGE, MASSACHUSETTS 02138

GRADUATE SCHOOL OF DESIGN

DEPARTMENT OF CITY AND REGIONAL PLANNING

October 29, 1973

Steina and Woody Vasulka  
111 East 14th Street  
New York, New York 10003

Dear Vasulkas:

In July I called Steina to see if I could use a section of Home for the video presentation I was putting together for the Aspen Program on Communications and Society in August.

It turned out that there was no satisfactory way of making the tape transfer onto 3/4 inch cassette. So I went to Aspen without your segment, to my great sorrow.

However, I don't believe I kept you up to date on this matter and therefore am writing now to make sure you know what happened. I'm sorry for this delay.

I am also enclosing a copy of an article on video that I've prepared, which will be published in a few months. You may be particularly interested in the section dealing with the Kitchen.

Very truly,



Kas Kalba

## Computer Video Program

ACM '77

Organized by Richard Speer, Seattle, Wa.  
With assistance from Bob Robbins, Seattle, Wa.

1. Ms.Muffet Louise and Bill Etra, Lou Katz 3 min.  
One of several short video works of Gothic Horror.
2. Vocabulary and Telc both by Woody and Steina Vasulka 1974 6 min.,5min.  
Two personal works by these prominent video experimenters.
3. Dolphin Sample Reel Dolphin Productions, New York 6 min.  
some examples of the kind of works produced routinely at one of the country's most sophisticated electronic graphics houses. Also an insight into where all those fancy tv titles come from.
4. Video Vitae Patricia Lehman 1974 7 min.  
A personal visual statement about the thoughts of one woman.
5. Image West Samples Image West, Los Angeles 3 min.  
A look at some typical works from the West Coast's leading electronic design house.
6. NYIT Sampler Alvy Ray Smith, New York Inst.of Technology 1977 5 min.  
NYIT's Computer Graphics Lab is now one of the leading centers for the development of computer animation techniques in the country. Great progress has been made there in going direct to videotape for output, rather than film. Dr. Smith has brought along a short tape of recent work for this show.
7. DeFanti Video Dr.Tom DeFanti 5-6min.  
Tom DeFanti has been associated with artistic video for many years. His "Electronic Visualization Event" and other works has established him firmly in the ranks of creative artists/scientists in America today. Dr.DeFanti will be showing one of his recent pieces, title to be announced.
8. Prelude to Tristan und Isolde Ron Hays 1976 22 min.  
The first true video epic. Leonard Bernstein commissioned this work to accompany his conducting of the Boston Symphony Orchestra's rendition of the Wagner classic. Hays spent nine months making this and it shows - the careful craftsmanship is always apparent and readily appreciated, by even the most inexperienced observers. Knowledgeable observers can also appreciate the tasteful union of advanced computer film effects and advanced computer video. Shown on national television and at many festivals.

# community video center

520 "e" street, suite 901, san diego, california • (714) 239-3393

Greetings!

Thank you for your participation in our conference. I have received your videotape(s) and am now in the process of viewing and scheduling them.

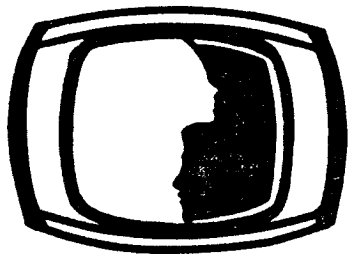
These release forms are important for our records. Please read and sign both forms. The goldenrod copy is for your files. Please return the remainder of the forms with the envelope provided as soon as possible.

Again, I appreciate your active participation in assuring the success of the National Conference on Public Access Cable Television.

I look forward to meeting you at the Conference.



Claire McCance  
Media Coordinator



**national conference on public access cable television**  
august 25, 26 & 27, 1978 • san diego

Reihe «um 9», herausgegeben von Gerhard Johann Lischka

Symposium 25./26./27. September 1992  
Kunstmuseum Bern

Heinz von Foerster  
Georg Eisner  
Werner Häfliger  
Kurt Behrends  
Peter Müller  
Paul Tholey (nicht anwesend)  
Erik Grawert-May  
An der Teilnahme verhindert: Humberto Maturana,  
Jacqueline Rose, Paul Virilio

Workshops  
Kunstmuseum Bern

30. August: Peter Weibel und Bob O' Kean  
6. September: Peter Weibel  
13. September: Richard Kriesche  
20. September: Peter Fend  
25./26. September: Raoul Marek  
4. Oktober: Alfons Schilling  
11. Oktober: Valie Export (verhindert)  
18. Oktober: Gerhard Johann Lischka  
25. Oktober: Ericka Beckman  
1. November: Steina und Woody Vasulka

Übersetzungen: Margret Joss

Ausstellung «Der Augen Blicke»: Markus Landert  
Organisation Film/Video-Programm: Thomas Pfister  
Computer-Animationen (1987-1992): Ars Electronica Linz  
Videoclips: Hannes Hug und Markus Hensler  
Kreissaal: Andreas Baumann und Andreas Fahmi  
Assistent: Markus Hensler  
Best Boy: Pius Freiburghaus  
Public Relations: Ewa Hess

Ausstellung  
Seedamm-Kulturzentrum Pfäffikon/SZ  
vom 22. August bis 4. Oktober 1992

Mit besonderem Dank an:  
Hans Christoph von Tavel  
Charles Vögele  
Peter Vögele

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MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

8 May 1985

Steina and Woody Vasulka  
Rte. 6, Box 100  
Santa Fe, New Mexico 87501

Dear Steina and Woody,

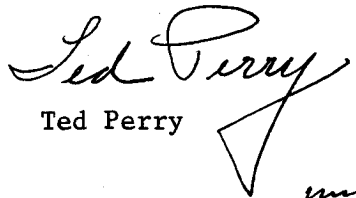
I'm sorry that it has been so long since we've been in touch. Gerry keeps me informed about you, and last year John Hanhardt was here for a month and showed some of your most recent work. As usual, I was most impressed.

Would it be possible for the two of you to come to Middlebury this fall for a day or two and show some of your work and discuss it? My preference for dates would be September 24th or 26th.

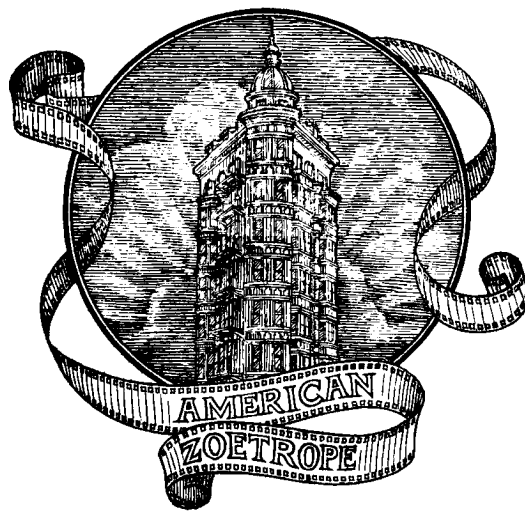
I would need for you to do two things: (1) make a public presentation for about an hour or hour-and-a-half, and (2) meet with some of our administrators and advise them about video/computers/art. We are thinking of putting in a new facility for "digital arts" and your thoughts would be most helpful.

Let me know what you would like as an honorarium for spending such a day in Middlebury, and I will see if the funds are available.

Cordially,

  
Ted Perry

TP/mn



*The Sentinel Building*  
916 Kearny Street  
San Francisco, CA 94133  
(415) 788-7500  
Telex 340226

July 24, 1980

Woody and Steina Vasulka  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Woody and Steina:

Greetings to our conference participants. We hope you have been well in your various endeavors since our meeting.

Enclosed you will find selected pages from the rough transcript of our June conference. We wish to give you the opportunity to review your own comments before producing a final draft. Please, fill in blanks, cross out unnecessary passages and briefly clarify important points that are obviously incomplete -- and return the material to Zoetrope as soon as humanly possible.

We hope to condense this verbatim material considerably, and with some thoughtful editing, produce a document of value to us all.

Thank you this giving this a priority. We look forward to hearing from you.

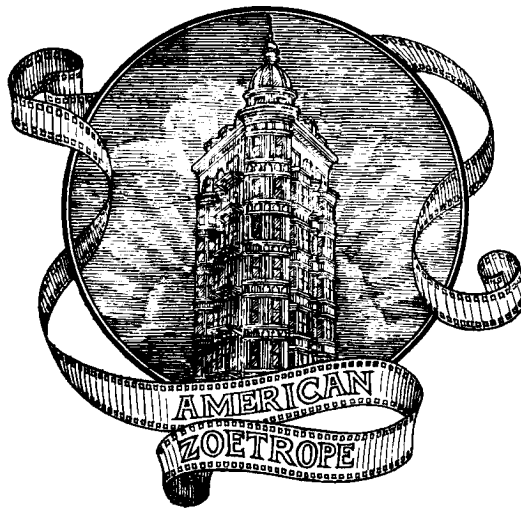
Sincerely,

Scott Bartlett  
Jack Fritz

for "Interface"

SB:vmk  
Enclosure





**The Sentinel Building**

916 Kearny Street  
San Francisco, CA 94133  
(415) 788-7500  
Telex 340226

We are pleased to invite you to participate in a conference sponsored by Zoetrope Studios in San Francisco, to be held June 20-22, 1980. The purpose of the meeting is to provide an environment for selected artists to explore new technology in video and computer-generated imagery for motion pictures.

The conference has been conceived as part of the R&D phase of INTERFACE, a feature film which presents many unique technical challenges we feel will interest you. Scott Bartlett, directing the film for Zoetrope Studios, will elaborate on certain complex sequences of the film, and invite your comments and opinions.

In our preliminary search for artists such as yourselves, we've found there has been little opportunity for group meeting and collaboration. Thus, this meeting is designed not only to aid our research, but also to provide an open forum for all participants.

Enclosed you will find the proposed agenda and list of invited guests. We will provide transportation and accommodations for those living outside the Bay Area, and food and drink for all. You need not bring anything in particular, however, if you have printed material concerning your work or the work of others in the field, we will provide photocopying services so that all participants may retain as much information as possible.

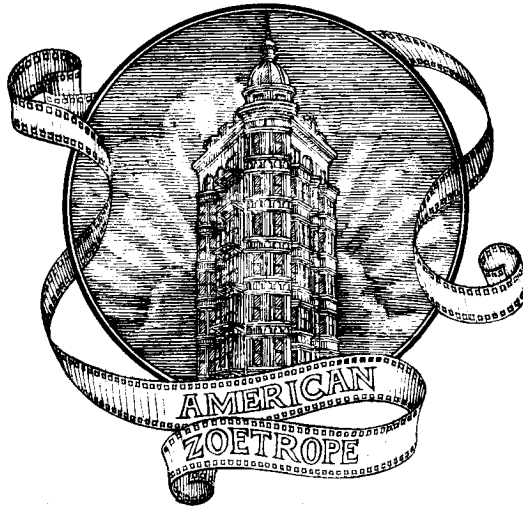
Though many of you have already indicated your desire to attend, please confirm your plans as soon as possible with either Jack Fritz or Valerie Koutnik at 415-788-7500.

We look forward to seeing you!

Sincerely,

  
INTERFACE

Valerie Koutnik  
Project Coordinator



916 Kearny Street  
San Francisco, CA 94133  
(415) 788-7500  
Telex 340226

July 25, 1980

Steina:

I was able to get the enclosed FCC publication from a friend following our conversation about Channel 9 in Santa Fe. I hope it will be of some value or interest.

My contacts tell me that Santa Fe is in the coverage area of the Albuquerque stations, a factor to consider in terms of who would be able to receive clear signals. Apparently Channels 2 and 22 have been filed for by two different companies, but those applications have been contested by competitors with no resolution to date. Channel 9 is clear for filing and, as you noted, is reserved for education purposes. Also available is Channel 19 on the UHF band with no restrictions concerning use or content.

If one is successful in receiving FCC approval to operate on a given channel, the costs can be quite high. Preliminary information is that a tower and small building to house a transmitter would cost approximately \$850,000 not including property. A transmitter and antenna would cost another \$850,000. Studio construction costs might run on the order of \$40.00 per square foot, although it's difficult to say what the needs would actually be. The same goes for production and post-production equipment. My friend says that 5 million would do it on a commercial basis. I'm sure that resourceful people could get by for much, much less.

I enjoyed being with you and Woody very much during our weekend. I hope that we'll be able to attract you to help us with out film and that in that connection or some other, we will see you both soon.

With best regards,

Jack

# INTERFACE

Woody and Steina Vasulka  
1600 Old Pecos Trail  
Santa Fe  
NM 87501

November 6th 1980

Dear Woody and Steina:

To date we have made tremendous progress with development of the INTERFACE project, particularly vis a vis the script. So much so that we're now embarking on the next phase of research and planning, which is aimed at the actual selection and design of specific sequences as well as the commencement of a final draft screenplay.

Scott and I are looking forward to the opportunity to discuss your reactions to the text and areas of possible involvement for yourselves. To that end I am enclosing a copy of the most recent draft.

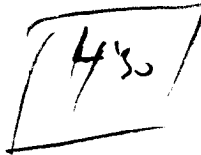
Though we've asked individuals not employed by Zoetrope to sign a declaration of confidentiality prior to receiving scripts, I'd like to forego any such formality here. I simply request that you refrain from discussing the material with others or from duplicating it. Your prompt return of the script would also be much appreciated.

Thank you both for all your kind assistance. We hope that you'll enjoy the draft and that we'll hear from you very soon.

With best regards,

  
Jack Fritz.

SCOTT BANTLEY



## Zoetrope Studios

916 Kearny Street ■ San Francisco ■ California 94133 ■ (415) 788-7500  
1040 North Las Palmas Avenue ■ Los Angeles ■ California 90038 ■ (213) 463-7191

# INTERFACE

Steina & Woody Vasulka  
1600 Old Pecos Trail  
Santa Fe  
NM 87501

12/12/80

Dear Steina & Woody:

Many thanks for your letter (to Jack, and to which I am replying) and the tape. I am really impressed with the progress you have made over the past few years and think that the effects you achieved in ARTIFACTS might be highly relevant to some of our sequences.

I am enclosing a more detailed analysis of some of our graphic scenes, and would like you to consider the digital animation of Mike's girl. One of our problems with video has been the desire for very high resolution, but this sequence would appear in its entirety on the video monitor on the set, watched by Mike and Walt.

Right now everyone is totally involved with the actors workshop and the setting up of some film/video tests. I would therefore like to be able to keep the tape for 4-5 weeks. If that is not okay, let me know and I'll mail it right back...or maybe we could dub it?

The workshop and tests mean that our schedule has been changed and we now, as a result have more time!. We hope to be able to commission storyboards of the special sequences in late January, so I would like to hear from you again within the next 4-5 weeks. If you are interested in that sequence I wonder whether you might be able to give us some tentative quote on the cost of producing it.

While writing I would like to ask whether you know of anyone who has been successful in recording live video with an unencoded RGB system and then recombining the separate elements on film. This subject is one of great interest and high priority to us!

Hoping all is well with you both,

Very best wishes,

  
Peter Bloch

**Zoetrope Studios**

916 Kearny Street ■ San Francisco ■ California 94133 ■ (415) 788-7500  
1040 North Las Palmas Avenue ■ Los Angeles ■ California 90038 ■ (213) 463-7191

# INTERFACE

## SCENE 57A

HIGH SPEED JET: FLIGHT SIMULATION : 1 minute

POINT OF VIEW: nose cone of jet fighter travelling at Mach 2.

Hugging the ground at 200 feet; ground is a blurr (20 secs).

Fly over a rise and drop down into a river valley. Down through the valley, through ground mist and low cloud. Jet banks at 60 degrees, skims very close alongside a cliff (15 secs).

Tight turn round cliff out into wider river valley. In the distance a town. A bridge straddles the river. Supered gun-aiming device comes onto screen (NB this could be achieved by us using opticals in post production) (5 secs).

A whoosh of rockets. The rockets sail out into our view from under the jet, and we lose sight of them as we make a tight turn upwards into the sky. Series of evasive rolls and aerobatic movements. (10 secs).

The plane cants over and we see three missiles coming at us from a ground launch site. Still turning, we see the missiles snaking up at us. At the last second, the plane drops like a stone in evasive action. A tight corkscrew turn, and one missile flashes past. Another violent turn. EXPLOSION and BLACK. END SEQUENCE. (10 secs).

The overall feeling should be one of speed, of risks, of aerobatic virtuosity. An element of danger which heightens towards the end. Excitement as the missiles are launched.

Zoetrope Studios

916 Kearny Street ■ San Francisco ■ California 94133 ■ (415) 788-7500  
1040 North Las Palmas Avenue ■ Los Angeles ■ California 90038 ■ (213) 463-7191

31C      BOOLEAN ALGEBRA

We start with four white dots on a black field.

They move towards each other, and when they touch they bounce away, replicating at the same time. There are now eight dots, moving in different directions, hitting one another.

Each 'hit' causes further replication until the screen fills with dots. The replication ceases, and the dots now begin to form increasingly intricate geometric patterns.

The speed of exchange increases.

Ending still to be determined.

30 seconds

54A      DIGITAL IMAGE OF MIKE'S GIRL

(Note that Walt is creating a digital image as he 'picks up' the formation of that image in Mike's mind).

The image starts with a gesture...a hand appears; it sweeps the hair, side of the face. The image is composed like a pointillist painting...tiny pixels like colored dust are used to gradually build up the depth and composition of the image.

The moving hand 'trails' clouds of 'dust', which then fade and are built up again. Everything that was under the hand is imaged as the hand moves on. The gesture is repeated and the whole face now appears.

The girl turns and looks forward into the camera... the face throbs into picture. This action should either come in waves, each wave adding more detail to the image, or in slow motion.

1 minute