

Date: Sat, 4 Dec 1999
To: woodyv@santafe.edu
From: Foresta - IMC <foresta@wanadoo.fr>
Subject: Europe

Hi folks,

When are either of you getting over here again? I'm at the newest French art school now, Le Fresnoy, the only graduate level art school in the country. I'm an invited artist for a year working on my own project which is to build an interactive performing space over the high band-width networks. We're going for the 155 mega academic network making sure that it's open to artists. I'd like the school to invite you as a way of introducing you so that you might be invited if that could work for you. The gig is pretty interesting and the so-called students, they're all young artists, are terrific. Gary was there last week. One of his current ladies is there. He was already invited but turned it down. He'll probably do a workshop there at some time and maybe even use the space I'm building..

The school located near Lille so it is very central for Europe.

We are really building the network now, the ZKM with Peter and Jeffrey, Virtual Platform in Holland, the Wimbledon School of Art in London, McGillin Montreal, UC San Diego, Southern Cal with Vibeke, Columbia, La Cité des Sciences at La Villette here where my associate and I start building another artists' lab in January, maybe IRCAM. It's beginning to break wide open finally. Got to get Santa Fe in on all this. The US program is called Star Tap and it's run by Tom DeFanti from the University of Illinois at Chicago. I'm sure you remember him.

I've also been given a three-year research grant to work in London as of next year. I'm trying to work it out with everything else I have to do. Having a temporary London base at this point in time could be great.

Look forward to hearing from you.

Don

PS I'll be meeting with Peter Weibel and Mandelbrot at the ZKM in two weeks. Did you know that Gerry is going to be working there for three months starting in January?

Don Foresta27, rue du Rhin75019 Paris
tel. 33 (0)1 4245 3186fax 33 (0)1 4245 1312

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

March 3, 1992

Dear Woody,

Thanks for the fax. I would have addressed this to your co-ordinator as well, but I couldn't make out his name on the fax.

At first look, we think the machine can be fixed. It would cost a minimum of \$300, maximum \$1200. I can be more precise in about a week's time. We're looking for documentation. We remember having a wire diagram, but we don't know where. I'll continue to look and to try to find Dupuis.

The young Vietnamese is Yann N'guyen Minh, a former student of mine who now teaches in the section. He did make a tape with the machine. There are a few and I have most of them since they were made in my school principally. I'll send you a list after the school vacation. People will be back on March 16th. They're all PAL.

Thanks for the other info. I'll let you know when it's time to write to the director of my school. Thanks for being willing to do it. I want to ask Paik too. Do you have current fax number for him?

More later when I have it. Best to all.



received
5-1-92

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

May 1, 1992

Dear Woody,

I got your messages. We've been on vacation and now I'm home sick with a cold. Great vacation! There seems to be a good amount of confusion on this Ars Electronica thing and I have not had answers to some of my faxes, which makes me wonder if they arrived. Here's an up-date.

1. I have the Movicolor machine and it is available for the exhibit if you want it. The only condition to the loan is that it doesn't cost us anything and we are fully credited in the catalog, me and my school, ENSAD.
2. I sent you material on the machine in the mail and the phone and fax of Dupouy for further information if you needed it.
3. The machine does not work and I never got an answer about funds being available for repairing it. It will definitely take money because it's in bad shape. Dupouy will not fix it for nothing (if he agrees to fix it) nor will anybody else. I think it is fixable.
4. Nobody to my knowledge is writing an article for the catalog. I talked to Anne Marie and she is not. I have a feeling that this one fell between the cracks.
5. I sent information on tapes made with the machine, but never got an answer. I have some by Kit and Lenny Jensen which I could make available. I could round up a few more.
6. I'm prepared to send the machine and the tapes anywhere you want COD, once I receive official authorization to do so.

You should already have all this somewhere. Let me know what you want me to do.

Other news: As you know we are ordering a substantial amount of historic tape from Intermix for a collection that I am creating here for the French art schools.

We've order the first batch already and will buy more in the fall. I the meantime, we are now studying the Vasulkas in school and I would like to know where I could get a copy of Theater of Memory quickly before the end of the academic year to finish the course. Also, I would like to know when you will be here. If it's possible I would like to you talk at the school. Probably too late, but I'd like to try.

If you see Meridel, tell her to send me her fax. Lots of love to everyone there. Let me know soon.

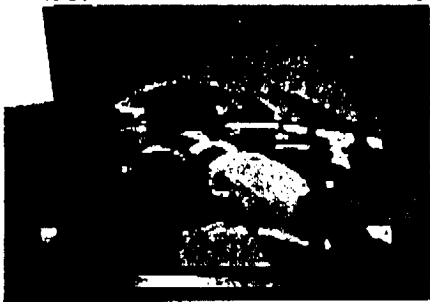
A handwritten signature in black ink, consisting of a large, stylized letter 'D' followed by a smaller, less distinct mark.

received
 JANUARY 5 1992

Woody,

Here is a small page from the exhibit of video art, the first in a museum in France, Nov., 1974, which included a presentation of the French machine. As you can see, the guys name is Marcel Dupouy. I'm pretty closed to finding him. I should also have list of tapes made with it in about a week to ten days. Let me know about the budget to get it fixed. What are the dates of the show?

Best to all.



■ le movicolor

Appareil qui, associé à un nombre quelconque de téléviseurs couleur, permet de composer à volonté, par la simple manipulation d'une douzaine de boutons, une infinité de formes, de couleurs et de mouvements.

Peut aussi exploiter les images en provenance de tout système vidéo (caméras, magnétoscopes, etc.), en vue d'effectuer des transpositions de couleur, des incrustations, des modifications de contours, des mixages de toute nature entre abstraction et réalité. Permet également de moduler l'image initiale au rythme d'un signal sonore.

Durant la manifestation « ART VIDÉO, CONFRONTATION 74 », Marcel Dupouy présente ses divers appareils et explique au public leur fonctionnement.

Né en 1939 -- études d'électronique à Toulouse et à Dax. A partir de 1960, entre à la C.S.F. (depuis fusionnée avec Thomson) — nombreux déplacements

à l'étranger, pour installer ou exploiter des circuits de TV industrielle. Quitte la Thomson pour se consacrer à la construction d'un appareil permettant aux « non-électroniciens » de jouer et de voir se concrétiser, les réactions de circuits électroniques. Après deux ans de recherche, termine la mise au point d'un synthétiseur « Le Movicolor ».

Participe, alors, à une douzaine d'émissions TV, à l'ORTF. Depuis mars 1974, poursuit son travail au C.N.A.A.V. (Centre national pour l'animation audio-visuelle).

Pour en illustrer toutes les possibilités, quelques films réalisés à l'aide du Movicolor (et en collaboration avec M. Dupouy) seront diffusés à proximité des appareils.

Enregistrements sur cassette de :
 Dominique Belloir et Rainer Verbizh
 Kit Galloway
 Françoise Janicot
 Lenny Jensen
 Philippe Hiquily

DEAR MA/LIN
 IN ANSWER POINT OUT
 IT MUST HAVE A PUBLIC
 INTERPRET
 BUILD
 W.

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

May 28, 1992

Dear Woody,

Still no Anne-Marie. I've called every day and no answer at all. I've asked mutual friends and nobody seems to know where she is. Did you get the photo from Dupouy or any word from Peter? I guess this thing is probably blown by now.

Do you still want the machine? We looked at it and actually got electricity into it. I think it might work. We don't have the proper cables for it, but we're looking. Does that make any sense if you didn't get it into the catalog?

Lots of love and all the best to everybody there.



FAXED

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

MAY 20. 92

DEAR DON,

WE HAVE ALREADY CLOSED DOWN
THE CATALOG AND THERE IS NO
TRACE OF DUGET TEXT OR
PHOTOS. TOO BAD SHE IS IN
TAHITI..... I HAVE SENT YOUR
FAX TO PETER, HOPEFULLY IT
WILL HAVE SOME IMPACT. IF
YOU CAN ~~TRY~~ GET DUGET, PLEASE
~~TRY~~. I HAVE A LITTLE CHANCE..
I MEAN TO DO YOUR EFFORT...

THANKS SO FAR

Woody,

FAXED

No. 10-5-95
Woody

From: Don.

ULI PETER
WHERE IS IT?

I tried to get you on the phone. No answer!

Awe Hani August supposedly did the whole thing on the Movicolor, with photo, which she sent to Peter. I got this from Dupony herself who said she took the only good photo and lots of documentation for Webel. I haven't been able to get her to confirm. We think she's in Tahiti.

According to Dupony, Webel should have it all. He's sending you another - less good - photo according to your instructions.

We will be checking out the archive this weekend.

More when I have it.

Don.

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

May 13, 1992

Dear Woody & Steina,

Got your fax. I talked to Martine Bour this morning. As I understand it, the invitation will be for this coming November. If you're here for that, I would like you to talk at my school as well.

I would still like to know what you want me to do for Ars Electronica. I've got the Moviecolor machine in my possession. It doesn't work. I have one tape, Kit's, and can find more. Lintz is only six weeks away. I won't be able to do anything last minute.

Lots of love to you both. Say hello to everyone there for me.



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FAXED
May 13, 1992

Don Foresta
#52 Blvd. St. Michel
Paris, France
Fax: 331-42-45-1312

Dear Don,

Peter Weibel told us that he would handle the inclusion of LE MOVICOLOR in the exhibition. It was beyond our capacity here. As you indicate the time is now very short, only six weeks until the the festival in Linz. We regret that this has slipped through the cracks, and thank you for your responses to us.

With regrets,



MaLin Wilson
Coordinator

THE VASULKAS, INC.
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Don Foresta
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Paris, France
Fax: 331-42-45-1312

FAXED
4/28/92

Dear Don,

We are following up on the sketchy information we have on LE MOVICOLOR instrument by Marcel Dupouy. We understand per Peter Weibel that Anne-Marie Duguet is writing about the machine and the inventor for our ARS ELECTRONICA catalog. We are unclear whether LE MOVICOLOR is being restored and will be included in the exhibition or if it is among the devices that will not be exhibited but will be described in the catalog.

We would appreciate any clarity you can bring to our quandary.

Garcias,



MaLin Wilson

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Don Foresta
#52 Blvd. St. Michel
Paris, France
Fax: 331-42-45-1312

Dear Don,

Thank you for your faxes. Yes, we interested in the Jean Depuis who invented the Movie Color machine. Could you help us assess this machine for our exhibition? We need an estimate of the cost of repair. You mentioned having a lot of documentation from the '70s. For the Movie color machine - Do you have any photos of the machine, Depuis. Are there schematics, block diagrams? Our exhibition is emphasizing the craft, the machines, but do you know what significant tapes were made on the Movie Color machine. Steina though that a young Vietnamese made a good tape with the machine. Do you have it? Are we correct in presuming that the Movie Color is a SECAM standard? We will await your answers and ask ARS ELECTRONICA if it is feasible within their budget.

Now to answer your questions, as best we can:

You inquired about a "crazy thing...system of mylar mirrors, etc." that was exhibited in San Francisco. That was the VIDEOLA by Don Hallock. It has been destroyed. Hallock was at KQED with Bill Gwin.

Our cut-off date is in the mid-70s with the first hybrid machines.

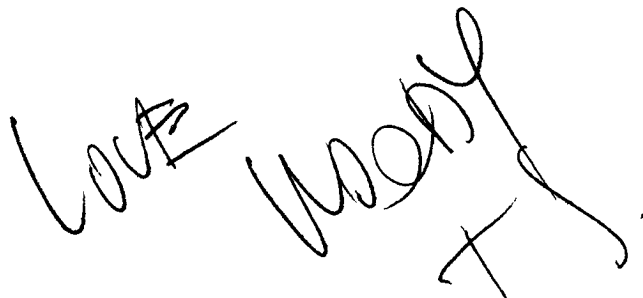
Could you give us the name of the asshole you want us to write to at the school, with proper title and address?

Again, we appreciate your effort on our behalf. We'll send you the catalog of our last show at the Denver Art Museum. We'll try to book our new work to coincide with our time in Germany.

Regards,



Malin Wilson
Special Projects Co-ordinator



Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Feb. 15, 1992

Dear Woody & Steina,

I now have the Movie Color in my hands. It doesn't work. Do you think Linz would have any kind of budget to get it fixed? I know people here who can do it.

Still haven't tracked down the inventor.

Love to you both.

A handwritten signature, possibly "DM", consisting of a large, stylized letter 'D' with a horizontal line extending from its base to the right.

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Feb. 8, 1992

I found Jean Depuis and told him that you would be getting in touch with him. This is Jean Depuis, the artist/writer and not the inventor of the Movie-Color machine. Is that the Depuis you want? His telephone number is 33 93-08-56-44. It serves as a fax between 5 and 7 every afternoon, local hour. If you want the technician Depuis, I'll have to dig some more.

We do have the machine at school. It doesn't work anymore, but we might be able to get it working again, if that's an important part of the show. ~~It's~~ bringing it home for safe keeping. We can lend it for the exhibit without any problem.

In 1974 I was asked by Suzanne Pagé to mount what was the first video art show in a French Museum. Kit was the tech person for that show, as well as one of the artists. He did a feedback machine for it which was simply a monitor with a camera on a rotating head. By pressing buttons the public could bring the camera around to the monitor, and voila, feedback. I had the rotating head for years, but I think it's gone.

The Swede's name is Ture Sjölander. I have one of his prints - Paul McCartney.

Remember the crazy thing from early '70's in the San Francisco Museum of Art, the system of mylar mirrors that produced an image from a monitor and made a big circle of image. I forgot the name of it, but I think I might still have some documentation somewhere. Wasn't it Bill Gwin again?

My video section at school was started in 1976 and I still have some old equipment from that time. A lot of it was thrown out, but we still have some stuff. I'll let you know what there is as soon as I can get a list. I still have my old Sony 3/4" color portapac with the 1600 camera and it works. I also have a lot of documentation from the 70's. What's your cut-off date.

I love going through attics.

I have a favor to ask. We have a new director at our school who is a real jerk who wants to get rid of the video, photo and computer sections of the school and return to drawing and painting, the classics he calls them. Woody, you probably think it's a good idea. His profession is stage design and he has no knowledge or interest in what's going on elsewhere. I decided to start asking the video community world-wide to write to him to protest his closing down the first section of video art created in Europe that has trained over half of the video artists in France. Would you be up for that sort of thing? I've got plenty of job offers, so it's not a personal problem. I just don't like some ass hole walking in and kicking out 15 years of effort because he's too dumb to understand it. For the time being, it's still the only section that teaches video as an art form with it's history and development and reflection on the image. I'm hoping that will change with the collection we are buying for all the art schools here, but there are still not enough teachers to go around.

I've got a couple of speaking engagements for you. One here in my school if we do it early enough in June, and another in Nantes. I'm putting out the word that you will be around.

All the best to you both.

A handwritten signature in black ink, appearing to be 'Qu' or similar, located at the bottom right of the page.