

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

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RECEIVER:

Attention Katharine

Company Name Ars Electronica

Fax Number \_\_\_\_\_

SENDER:

Individual's Name Marin

Number of Pages (including this sheet) 6

**FAXED**  
2/13/92

Here are the Short bios  
you requested -

*Marin*

### Biography of Steina

Steina (born in Iceland, 1940) attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year and has participated in the development of the electronic arts since 1970, both as co-founder of *The Kitchen*, a major exhibition center in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been exhibited and broadcast extensively in the United States and Europe, and in 1978 she had an exhibit, *Machine Vision*, at the Albright-Knox Art Gallery in Buffalo, New York. She was a Guggenheim Fellow in 1976 and has received various other grants.

Since moving to Santa Fe, New Mexico in 1980, she has produced a series of video tapes relating to the land, and an installation entitled, *The West*. She is currently working on another installation work: *Scapes of Paradox*. Recently she spent six months in Japan and currently is working on a video installation based on images brought back from the orient.

### **Biography of Woody Vasulka**

Woody Vasulka was born in Brno, Czechoslovakia and studied metal technologies and hydraulic mechanics at the School of Industrial Engineering there. He then entered the Academy of Performing Arts, Faculty of Film and Television in Prague, where he began to direct and produce short films. He emigrated to the United States in 1965, and freelanced in New York City as a film editor for the next few years.

In 1967, he began experiments with electronic sounds, stroboscopic lights and (two years later) with video. In 1974 he became a faculty member of the Center for Media Study at State University of New York, Buffalo and began his investigations into computer controlled video, constructing "The Image Articulator", a real-time digital video tool.

With Steina, he founded *The Kitchen*, a New York Media Theater, and has participated in many major video shows in the States and abroad, given lectures, published articles, composed music and made numerous video tapes. He is a 1979 Guggenheim Fellow currently residing in Santa Fe, New Mexico. Since his move, he has produced three video tapes, *Artifacts*, *The Commission*, an operatic work based on the legend of Paganini and Hector Berlioz, and *The Art of Memory*, a series of 'songs' thematically related to early twentieth century political events. He is now working on a new, largely computer-assisted work, entitled *Brotherhood*.

David Muller is currently an electrical engineer working for The Department of Physics and Astronomy, The University of Iowa, Iowa City, Iowa, USA, where he designs circuits and software for a satellite instrument that will take images of the Aurora Borealis. From 1984 through 1990, Mr. Muller was an audio engineer for The Experimental Music Studios, School of Music, The University of Iowa. During this period, he developed a computer music workstation for use by composers, conducted research and taught classes in techniques of computer composition for music, video, and other media, and composed works of music and graphic arts with the computer. Before his work with The University of Iowa, Mr. Muller held several positions as an electronics technician working in various fields such as audio, music, arcade games, and industrial controls. He was an engineering student at Iowa State University, Ames, Iowa, from 1976 to 1977.

**MaLin Wilson** is an independent curator, writer, and editor, who has been working as a curator since 1972. After receiving her BA from the University of Arizona in Art History and Cultural Anthropology, she received a masters degree from the University of Wisconsin. Following a fellowship at the Toledo Museum of Art, Ms. Wilson moved to New Mexico in 1973, where her appointments have included Curator at the Museum of Fine Arts, Santa Fe; assistant to Beaumont Newhall; and Director of the Jonson Gallery, the contemporary branch of the University Art Museum, University of New Mexico.

Ms. Wilson has curated over twenty exhibitions with catalogs and published hundreds of articles. She was associate editor of *ARTlines* (monthly circulation 10,000) and critic for two years at the *New Mexican*, Santa Fe's daily newspaper. She has lectured and her academic publications include Chapter 3 in *The Desert Is No Lady: Southwestern Landscapes in Women's Writing and Art* (Yale University Press, 1988). Most recently she edited *The Hydrogen Juke Box: Selected Writings of Peter Schjeldahl* (Berkeley: University of California Press, 1991).

### **Biography of David Dunn**

**Experimental composer and interdisciplinary artist David Dunn has worked in a variety of sound and image media, including traditional instruments, tape music, and live electroacoustic performance, as well as developing a variety of interactive environmental structures. For approximately fifteen years his work has explored the interrelationships between a variety of geophysical phenomena, environmental sound, and music. The connection of this work to nonmusical disciplines such as experimental linguistics, cognitive ethology, cybernetics, and systems philosophy has expanded his creative activities to include philosophical writings and media projects within a broad domain. During the course of this investigation he has moved progressively toward activities which transcend musical composition per se towards the embracing of the idea of artists as *whole-systems* consultants and integrators.**

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100 ROUTE 6  
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TEL. (505) 471-7181

FAX. (505) 473-0614

Date: **FAXED** April 30, 1992  
To: ARS ELECTRONICA, Katharina  
From: The Vasulkas, Inc., MaLin  
Re: Catalogue information

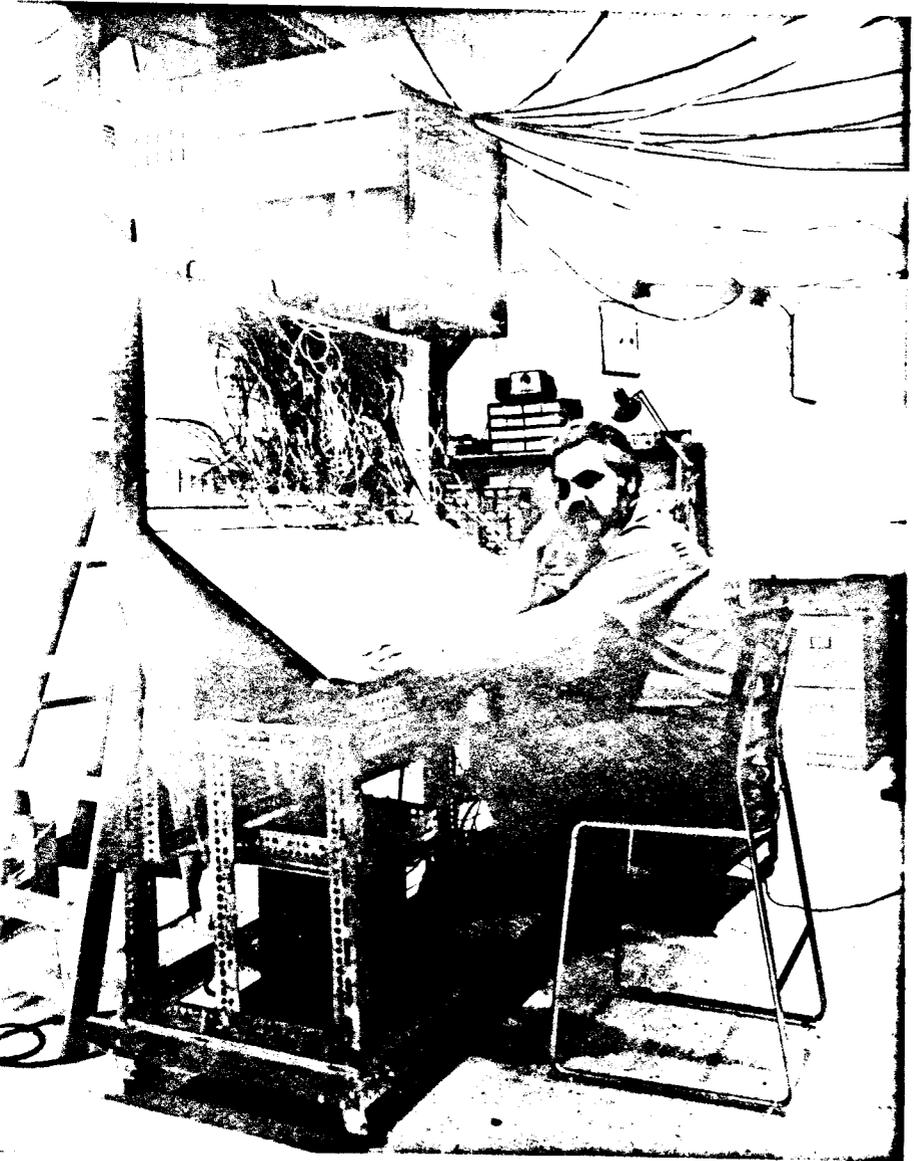


\*\*\*\*\*

I am sending by Fed Ex today a package containing:

- two photographs promised.
- updated texts.

N.B., there are many updates in the text based upon new and very important information. Please use the updated and revised information page and list of instruments.



**EXHIBITION TITLE:** EIGENWELT DER APPARATE WELT.  
PIONERE DER ELEKTRONISCHEN KUNST

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

**EXHIBITION SITE:** Museum Francisco Carolinum  
4020 Linz, Oberosterreich

**SPONSOR:** ARS ELECTRONICA

**EXHIBITION PERSONNEL:** Peter Weibel, Artistic Director  
Woody & Steina Vasulka, Curators  
David Dunn, Research, Catalogue Editor & Essayist  
MaLin Wilson, Coordinator

**EXHIBITION DESIGNERS:** Eichinger und Knechtl, Vienna

**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 1960's, 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 1960's to mid 1970's. 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.

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.

**CATALOGUE:**

The exhibition catalogue will serve as a guide. It will contain basic information about the Audio/Video Instruments with BarCodes printed in the catalogue text. With a laser light pen the visitor can activate laserdiscs that will play sequences of sound and both still and moving images related to the Audio/Video Instruments.

The BarCode catalogue will include a history of the audio origins by composer David Dunn, a history of the video instruments by Woody Vasulka, excerpts from interviews with the inventors and reprinted texts from the era including writings by Gene Youngblood, Johanna Gill, Sherry Miller Hocking, and Jud Yalkut.

Early Electronic Audio/Video Personal Instruments  
(Listed chronologically)

Following are a list of early "personal" electronic audio & video instruments used by artists and researched for this exhibition. Even though it is recent history, the whereabouts of a number of these machines is unknown, and we can only document their existence from ephemera - images on paper, in photographs, and on video tapes. This ARS ELECTRONICA exhibition at the Landesmuseum - Francisco Carolinum will include those machines that have been dusted off and restored to life. This list is not meant to be comprehensive, it is archaeological. During our research we found leads to many other instruments that we hope can also be revived - before it is too late.

- |             |                                |  |
|-------------|--------------------------------|--|
|             | <b>Experimental</b>            | <b>Video Feed Back w/Audio Input Modulation Interactive Installation</b><br>Ubiquitous   |
| 1962        | <b>Lee Harrison Associates</b> | <b>ANIMAC (Hybrid graphic animation computer)</b><br><i>Destroyed, documented on film</i>  |
| 1964        | <b>Don Buchla</b>              | <b>BUCHLA PRE-100 SERIES (Audio synthesizer)</b><br><i>Collection of Michael Czajkowsky, New York City</i>   |
| 1968        | <b>Eric Siegel</b>             | <b>IMAGE ORTHICON T.V CAMERA (Prepared camera)</b><br><i>Courtesy of Vinnie Novak</i><br><i>On loan to the Experimental Television Center, Ltd. &amp; The State University of New York, Binghamton</i><br><i>Collection of Eric Siegel</i> |
| 1968        | <b>Eric Siegel</b>             | <b>PROCESSING CHROMINANCE SYNTHESIZER (Analog)</b><br><i>Whereabouts unknown, no known documentation</i>   |
| 1968 - 1969 | <b>Robert Moog</b>             | <b>MOOG MODULAR AUDIO SYNTHESIZER</b><br><i>Courtesy of Norman Lowrey, Professor of Music</i><br><i>Collection of Drew University, Madison New Jersey</i><br><i>Donated by CBS (Columbia Broadcasting System)</i>                          |

- 1968 - 1969  
**Bill Hearn** **VIDIUM (Analog XYZ driver sequencer)**  
*Courtesy of Steve Anderson, Physics Department,  
Sonoma State University, Rohnert Park,  
California*  
Collection of Bill Hearn
- 1968  
**Pulsa Group/  
Peter Kindelman** **HYBRID DIGITAL/ANALOG AUDIO SYNTHESIZER**  
Collection of Bill Crosby, Tucson, Arizona
- 1968  
Industrial **PUTNEY, MODEL VCS 3 (Audio synthesizer)**  
Collection of the Experimental Television Center,  
Ltd. & The State University of New York,  
Binghamton
- 1969 - 1972  
**Salvatore  
Matirano** **SAL-MAR CONSTRUCTION (Hybrid audio instrument)**  
Collection of Salvatore Martirano, School of  
Music, University of Illinois, Champaign/Urbana
- 1969  
**Aldo Tambellini  
& Tracy Kinsel  
& Hank Reinbold** **BLACK SPIRAL INSTALLATION (Prepared television set)**  
(Awaiting restoration)  
Collection of the Everson Museum of Art,  
Syracuse, New York
- 1969  
**Tom Tadlock** **ARCHETRON (Analog color pattern generator)**  
Whereabouts unknown
- 1969  
Industrial **SONY CV PORTAPAK**  
Ubiquitous
- 1970  
**Stephen Beck** **DIRECT VIDEO SYNTHESIZER (Analog)**  
(Awaiting restoration)  
Collection of Stephen Beck, San Francisco
- 1970  
**Eric Siegel** **EVS (Analog ELECTRONIC VIDEO SYNTHESIZER)**  
Whereabouts unknown, last in the possession of Al  
Phillips, documented in photographs



- 1973  
**Bill Etra & Steve Rutt** **RUTT/ETRA SCAN PROCESSOR (Analog)**  
*Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton*
- 1973  
**Stephen Beck** **VIDEO OUTLINER (Digital)**  
*Collection of the Vasulkas, Santa Fe, New Mexico*
- 1974  
**David Behrman & Bob Diamond & Robert Watts** **CLOUD MUSIC INSTALLATION (Hybrid audio/video instrument)**  
*Courtesy of Sara Seagull & Larry Miller, Robert Watts Studio Archives*  
*Collection of David Behrman, Bob Diamond & Estate of Estate of Robert Watts*
- 1974  
**Stephen Beck** **BECK DIGITAL VIDEO WEAVER (Synthesizer)**  
*Collection of Stephen Beck, San Francisco*
- 1976  
**David Jones** **JONES FRAME BUFFER (Digital buffer)**  
*Collection of Gary Hill, Seattle, Washington*
- Don McArthur** **SAID (SPATIAL AND INTENSITY DIGITIZER)**  
*Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton*
- 1976  
**Don McArthur & Jeffy Schier** **DIGITAL IMAGE GENERATOR**  
*Collection of the Vasulkas, Santa Fe, New Mexico*
- Date Unknown  
**Marcel Dupouy** **LE MOVICOLOR (Colorizer)**  
*Courtesy of Don Foresta*  
*Collection of Ecole de Beaux Artes Decoratif, Paris*

EIGEN WELT DER BILDENWELT.  
PIONERE DE ELEKTRONISCHEN KUNST

EXHIBITION TITLE: ~~PIONEERS OF ELECTRONIC VIDEO ART~~ <sup>2</sup>

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

EXHIBITION SITE: Oberosterreichisches Landesmuseum - <sup>^</sup>FRANCISCO CAROLINUM  
~~stet Schloss, Tummelplatz 10 Museumstrasse 14, R~~  
~~4020 Linz, Oberosterreich R~~

SPONSOR: ARS ELECTRONICA

EXHIBITION PERSONNEL: Peter Weibel, Artistic Director & Editor  
Woody & Steina Vasulka, Curators  
David Dunn, Research, Catalogue Essay  
MaLin Wilson, Coordinator

> EXHIBITION DESIGNERS: EICHINGER ODEL KNECHTL, VIENNA

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 1960's, 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 1960's to mid 1970's. 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.

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.

(AP) Catalogue

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- Experimental     **Video Feed Back w/Audio Input Modulation**  
Ubiquitous
- 1962  
**Lee Harrison Associates**     **ANIMAC (Hybrid Graphic Animation Computer)**  
*Destroyed, documented on film*
- 1964  
**Don Buchla**     **BUCHLA PRE-100 SERIES (Sound synthesizer)**  
*Collection of Michael Czajkowsky, New York City*
- 1968  
**Eric Siegel**     **IMAGE ORTHICON T.V CAMERA**  
*Courtesy of Vinnie Novak*  
*On loan to ~~Collection of~~ the Experimental Television Center,*  
*Ltd. & The State University of New York,*  
*Binghamton*  
*Collection of ~~Donated by~~ Eric Siegel*
- 1968  
**Eric Siegel**     **PROCESSING CHROMINANCE SYNTHESIZER**  
*Whereabouts unknown, no known documentation*
- 1968 - 1969  
**Robert Moog**     **MOOG MODULAR AUDIO SYNTHESIZER**  
*Courtesy of Norman Lowrey, Professor of Music*  
*Collection of Drew University, Madison New Jersey*  
*Donated by CBS (Columbia Broadcasting System)*
- 1968 - 1969  
**Bill Hearn**     **VIDIUM (X Y Z Driver/Sequencer)**  
*Courtesy of Steve Anderson, Physics Department,*  
*Sonoma Sate University, Rohnert Park,*  
*California*  
*Collection of Bill Hearn*

- 1968  
**Pulsa Group/  
Peter Kindelman**      **HYBRID DIGITAL/ANALOG AUDIO SYNTHESIZER**  
*Collection of Bill Crosby, Tucson, Arizona*
- 1968  
Industrial      **PUTNEY, MODEL VCS 3 (Audio synthesizer)**  
*Collection of the Experimental Television Center,  
Ltd. & The State University of New York,  
Binghamton*
- 1969 - 1972  
**Salvatore Matirano**      **SAL-MAR CONSTRUCTION** *(Hybrid Audio Instrument)*  
*Collection of Salvatore Martirano, School of  
Music, University of Illinois, Champaign/Urbana*
- 1969  
**Aldo Tambellini  
& Tracy Kinsel  
& Hank Reinbold**      **BLACK SPIRAL INSTALLATION**  
(Awaiting restoration)  
*Collection of the Everson Museum of Art,  
Syracuse, New York*
- 1969  
Industrial      **SONY CV PORTAPAK**  
Ubiquitous
- 1970  
**Stephen Beck**      **DIRECT VIDEO SYNTHESIZER**  
*(Awaiting Restoration)* *Collection of Stephen Beck, San Francisco*
- 1970  
**Eric Siegel**      **EVS (ELECTRONIC VIDEO SYNTHESIZER)**  
*Whereabouts unknown, last in the possession of Al  
Phillips, documented in photographs*
- 1970  
**Glen South-  
worth**      **CVI (COLORADO VIDEO INC) QUANTIZER**  
**CVI DATA CAMERA**  
*Collection of the Experimental Television Center,  
Ltd. & The State University of New York,  
Binghamton*
- CIRCA 1971  
**Nam June Paik**      **SCAN MODULATOR (a.k.a. as the "Wobulator")**  
*Collection of the Experimental Television Center,  
Ltd. & The State University of New York,  
Binghamton*
- 1971  
**Nam June Paik  
& Shua Abe**      **PAIK/ABE SYNTHESIZER (Keyer & Colorizer)**  
*Collection of the Experimental Television Center,  
Ltd. & The State University of New York,  
Binghamton*

- 1971  
**George Brown**     **VIDEO SEQUENCER (a.k.a. FIELD FLIP/FLOP SWITCHER)**  
*Collection of the Vasulkas, Santa Fe, New Mexico*
- 1971  
**Dan Sandin & ~~Phil Morton~~**     **IP (IMAGE PROCESSOR)**  
*Collection of Phil Morton, West Yellowstone, Montana*
- 1972  
**Eric Siegel**     **DUAL COLORIZER**  
*Collection of the Vasulkas, Santa Fe, New Mexico*
- CIRCA 1972  
**Steve Rutt & Bill Etra**     **SCAN PROCESSOR PROTOTYPE**  
*Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton*  
*Donated by Barbara Buckner*
- 1973  
**Don Hallock**     **VIDEOLA INSTALLATION, SAN FRANCISCO**  
*Destroyed, documented in photographs*
- 1973  
**George Brown**     **MULTIKEYER**  
*Collection of the Vasulkas, Santa Fe, New Mexico*
- 1973  
**Bill Etra & Steve Rutt**     **RUTT/ETRA SCAN PROCESSOR**  
*Collection of the Experimental Television Center, Ltd. & The State University of New York, Binghamton*
- 1973  
**Stephen Beck**     **VIDEO OUTLINER**  
*Collection of the Vasulkas, Santa Fe, New Mexico*
- 1974  
**David Behrman & Bob Diamond & Robert Watts**     **CLOUD MUSIC INSTALLATION**  
*Courtesy of Sara Seagull & Larry Miller, Robert Watts Studio Archives*  
*Collection of David Behrman, Bob Diamond & Estate of Estate of Robert Watts*
- 1974  
**Stephen Beck**     <sup>BECK</sup> ~~VIDEO LOOM~~ <sup>WEAVER</sup> **(Digital synthesizer)**  
*Collection of Stephen Beck, San Francisco*

David Jones  
1976 ~~Gary Hill~~ ~~David Jones~~ **THE JONES FRAME**  
~~64 x 64 REAL TIME BUFFER (Digital buffer)~~  
Collection of Gary Hill, Seattle, Washington

Don McArthur **SAID (SPATIAL AND INTENSITY DIGITIZER)**  
Collection of the Experimental Television  
Center, Ltd. & The State University of  
New York, Binghamton

1976  
Don McArthur **DIGITAL IMAGE GENERATOR**  
& Jeffy Schier Collection of the Vasulkas, Santa Fe, New Mexico

Date Unknown  
Marcel Dupouy **LE MOVICOLOR (Colorizer)**  
Courtesy of Don Foresta  
Collection of Ecole de Beaux Artes Decoratif,  
Paris

It was no accident when Peter Weibel called Steina and me last November with the question: Could you curate this show? Peter had met with Gene Youngblood and us here in Santa Fe at least twice - 1986 and 1987 - for the sole purpose of illuminating ourselves through ongoing discussion about the remarkable experience of early video which still seems to occupy our life so much. Peter, Gene, Steina and myself have all gone through the "Media Activism" of the sixties which left us with a "front row view."

For me, video has not been an intellectual movement. Early protagonists Nam June Paik and Frank Gillette have given it an illusion of certain legitimacy, but no one has dealt with the formal concerns of media. My own interest was in confronting the syntax of film with the new video image, a concern that has not been addressed at all by the video movement. The criticism of media art has never risen from the shallow and sketchy.

Yet, I think, Peter's offer to curate an exhibition made some sense, after all: Steina has a good personal video archive, and we have accumulated both general and custom/personal video instruments which map a certain line of aesthetic vocabularies (as they rather rapidly appeared in the early 1970's). We have

*Correction made  
by Steina*

also had a long standing interaction with their makers.

When we arrived in New York in the mid-1960's Steina and I were struck by two experiences: the American decadent movement and the aesthetic use of technology. We set out to explore both via video. Jackie Curtis took us through the *demimonde*; with George Brown and Eric Siegel we poked through instruments - organizing Time and Energy. There were vast resources for our education, from LaMonte Young's Drift Oscillators to Automation House, from loft to loft, there was a state of creative frenzy - a lot of materials, new systemic thinking, another promise of techno-aesthetic utopia...

After Peter's call, our time got very short. It was mid-January when Ars Electronica confirmed and we assembled our team: MaLin Wilson (independent curator & writer), David Dunn (composer & writer), and David Muller (technician). I knew we needed to present not dead but live instruments - the earlier the instrument the better. We had to locate them, transport them and restore many. As I am writing this in mid-April, only god knows how this adventure will turn out.

On the other hand, many of those involved seemed to just be waiting for our call. Ralph Hocking, founder of the Experimental

Television Center in Binghamton, New York, is now by default, the only large scale producer and facilitator of personalized, custom-built video instruments. By even greater default, Ralph and Sherry Miller Hocking are the only collectors and archivists of many of these instruments. Ralph picked up the phone as if we were having an uninterrupted conversation over the years.

We still haven't located Al Phillips to whom Eric Siegel entrusted his only video synthesizer. In a comparison to electronic audio instruments, there is no comparable historical or intellectual protocol to even consider the video instruments as cultural artifacts. While Paik's first synthesizer is still in the basement of MIT, the first Buchla box has just been purchased from Mills College by a French institution.

It is a real pleasure to lift up a piece of scrap, to dust it off, return its name, restore it, insure it for thousands of dollars and publish it in an Austrian art catalogue!

**The Myopsis:**

Video infringed on our private lives, crowding our loft on Fourth Street. We established the Kitchen in 1971 to resolve that. Overnight we became part of a large network ranging from

FOURTEEN

Europe to Japan to Canada. Of course, the global character of the network did not help our own craft of making pictures electronically; that was helped by a very small tribe building circuits. This tribe is the subject of our exhibition. There was a legitimate underground technological community, with a life free enough to practice low budget experimentation and manufacturing. A new range of high frequency components appeared on the market at the same time that there was a dominant archetypical image commonly shared by the usage of hallucinogens. Finally, there was a generation of artists eager to practice the new witchcraft. And, indeed there was an audience...

It is important to note that besides these experiments with video, there was widespread practice of mixed media including television as closed circuit installations. And, of course, electronic sound making was in its golden era. It is even more important to understand that all of these forms of media work were being conducted against a full blown cultural background: painting, sculpture, poetry, music and film, to mention only a few. As insiders, the perspective we offer may be grossly exaggerated; nevertheless, that's what you, the viewer, will be getting.

Within the video movement our choices for this exhibition will look a bit odd. We are not going to show or describe works outside of the consideration of audio/video as electronic signal - that blessed state when it becomes accessible for alternation by electronic instruments. We are avoiding the essential and important pictorial and conceptual influences arising from "art as style" during the time period, from social influences and, from gallery and art market influences. We also believe that the most important works of art in video have been systematically presented by other curators. On the other hand, what we found more essential, more mysterious and unexplainable as new comers from the "Old World" was the undefined spirit of American innovation and invention. To us it was all there was to do.

In the 1960's we used to distinguish between white collar and blue collar artists. Both of us came from socialist societies and would at "the tip of the hat" side with the working class. We thought the world was still material, even though we were handling metaphysical material - Time and Energy.

**The Technology:**

Besides the instruments, the essence of the exhibition is

the images, both still and moving. In our private work we have advanced to the technological state of presenting our work on laserdisk. From the moment that we discovered a link between the laserdisk and the printed page through the barcode we knew it would suit the purpose of the exhibition magnificently. Despite the clumsy laserpen for reading the barcode and despite the time delay, we are convinced that this is a perfect marriage of method and subject.

#### The Tapes:

Steina has always been an avid collector of videotapes. Very early she was engaged in personal tape exchanges, a habit she still keeps. During the early days the urge to share unique discoveries drove people into almost compulsory communication - videoletters, "how to's" and "look what I'm doing" were common, almost a genre. Many times we were the first on the receiving end, and today we are looking at an amazing assortment of tapes which forms the core of this exhibition.

There is an unprecedented affinity between electronic sound and image making. Each generation of artists seems to come up with a tempting proposition of uniting the acoustic and the

visual and vice versa - hoping once and for all to solve the mystery of audio-visual aesthetics. The generation that is the subject of our exhibition has gotten somewhat closer: even if the mystery of composing images with sounds was never revealed, this time the material, i.e. the frequencies, voltages and instruments which organized the material were identical. The advent and use of the oscillator became the natural link. As in our case, many of our colleagues and friends used audio oscillators of audio synthesizers to generate their first video images. The first video instruments were inspired by the architecture of audio instruments, and the first organization of images was negotiated in similar ways. With feedback, which all these instruments possess generically, the preliminary nomenclature of generated images was established. The continuity between instruments of sound and instruments of image making was basic to our conception of the exhibition in discussions with Peter Weibel. We also knew that there was a chance that the great weight of the cultural history of sound and music might tip the balance of the exhibition off center. So be it.

Woody Vasulka

Santa Fe, Mexico

April 1992

REW

The Vasulkas Inc.  
Route 6, Box 100  
Santa Fe  
New Mexico 87501  
USA

ARS Elektronoca Katalog  
RW/gk  
20. Juli 1992

**L I E F E R S C H E I N**

**Nr. 2119**

Sie erhalten per DHL, i.A. Ulrike Rieger, Städelschule Frankfurt:

1 Pack.

53 Originalfotographien s/w  
(Vorlagen zu Katalog ARS Electronica)  
zu unserer Entlastung zurück.

Friedrichsdorf, 20. Juli 1992

**Paul Robert**

**WILK**

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GmbH**

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**Geschäftsführer  
Robert Wilk**

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February 25, 1992

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

Dear Steina and Woody,

I'm sorry I wasn't able to get in touch sooner. Needless to say, this move is a bit overwhelming! I did, however, look through my files before I left New York, and didn't find anything that might be useful for your Ars Electronica project. I hope you've had more success in your search.

So, are you coming to Montbéliard in June? How about the World-Wide Video Festival in April? If so, I look forward to seeing you.

Please send me some tapes or installation ideas--we have to put some art in this new building!

All my best,



Cindy