

To: Steina

Date: 11 JUN 1993

Appl. No.: 93-000171

*The Federal agency  
that supports the  
visual, literary and  
performing arts to  
benefit all Americans*

Your application to the MEDIA ARTS Program's Film/Video Production category was recently reviewed and recommended for funding by the Program advisory panel and the National Council on the Arts and approved by the Endowment's chairman, but at a level lower than you requested. This inquiry is to advise you of the status of your application and to determine if the project can be undertaken with the reduced level of Endowment support. The final grant award is subject to the availability of funds.

Amt. Recommended: \$25,000

Earliest Project Start Date: July 1, 1993

Project Description: To support the production of an interactive laserdisc installation on different landscapes

*Arts in Education*

\* \* \* \* \*

*Challenge &  
Advancement*

If the project can still be undertaken at the reduced amount, please refer to the "INSTRUCTIONS & GUIDANCE" below. Please advise us immediately if you will not be able to undertake the project at all.

*Dance*

*Design Arts*

INSTRUCTIONS & GUIDANCE: Please complete the attached Revised Budget form. Only indicate costs which reflect your grant recommendation. The project description should remain substantially the same. If changes in project scope are necessary under the reduced funding, submit a revised project description in the space provided on the Revised Budget form.

*Expansion Arts*

*Folk Arts*

*International*

*Literature*

If the authorizing official or project director has changed since submission of your application, please send a letter to that effect with your response to this request. Be sure to include signatures of the new personnel.

*Locals*

*Media Arts*

*Museum*

DO NOT MAKE ANY PUBLIC ANNOUNCEMENTS OR FINANCIAL OR LEGAL COMMITMENTS BASED ON THE ASSUMPTION THAT YOU WILL RECEIVE THIS AMOUNT OF FUNDING. This is a confidential inquiry; a tentative recommendation that will not be final until you receive official notice following the completion of the review process.

*Music*

*Opera-Musical  
Theater*

*Presenting &  
Commissioning*

Within 30 days of the date above, please send an original and one copy of the Revised Budget form and any related correspondence to: MEDIA ARTS Program, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. If you have any questions about this request, please contact Elaine Toppall at (202) 682-5452.

*State & Regional*

*Theater*

*Visual Arts*

\* \* \* \* \*

IMPORTANT NOTE: Processing of this recommendation cannot continue until the information requested is received by the Endowment. The Endowment will make every effort to act on the revised budget information as soon as it is received. PLEASE REMEMBER, FAILURE TO SUBMIT THE REQUESTED INFORMATION IN THE ALLOTTED 30 DAYS MAY JEOPARDIZE CONTINUED ACTION ON YOUR APPLICATION.

**Media Arts Program  
Fiscal Year 1993**

**Project Grant Application Form NEA-3 (Rev.)**

Applications must be submitted in triplicate and mailed together with other required materials to:  
Information Management Division/MA, 8th floor, National Endowment for the Arts, Nancy Hanks  
Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (overnight mail zip code: 20004)

**I. Applicant (name, address, zip):**

STEINA  
RR-6, BOX 100  
SANTA FE  
N.M. 87501

Telephone: (505) 471 7181  
Project Director (organization):

**II. Category under which support is requested:**

- Media Arts Centers
- National Services
- Film/Video Production
- Radio/Audio Production
- Radio/Audio Services
- The Arts on Television
- The Arts on Radio

**III. Period of support requested:**

Starting 7 / 1 / 93  
                  month    day    year  
Ending 6 / 30 / 95  
                  month    day    year

**IV. Employer I.D. Number/SSN:**

**V. Description of proposed activities (begin below; limit additional information to two typed pages):**

I am seeking funds for another landscape piece under interactive laserdisc control. It is to be an installation consisting of a four channel video projection organized in a four sided cube. The viewer entering the cube can assume a certain level of interactive control over speed, directionality and other conditions of the landscape images in synchronous motion. In particular, I want her to experience the phenomena of sound permutations under varying speed conditions (as demonstrated on the submitted video-tape).

As there will be a space between all four screens, there is a way to look from the outside in. This way the viewer can (from any of the four corners) see the two closer panels as a front view, the other two through the space between the screens as the rear view projection. In this mode however, the viewer can not experience a balanced four corner sound or have access to the interactivity. When there is a period of no interaction the program will fall back to real-time-forward-continuous-loop.

The cubical installation requires a light weight aluminum tube construction with stretched translucent screens, four video projectors, four interactive video displays, two stereo amplifiers and four speakers.

**VI. Estimated number of persons expected to benefit from this project:**

**VII. Summary of estimated costs (recapitulation of budget items in Section X)**

Total costs of project  
(rounded to nearest \$10)

**A. Direct costs**

Salaries and wages	_____	\$ _____
Fringe benefits	_____	\$ _____
Supplies and materials	_____	\$ <u>1,500</u>
Travel	_____	\$ _____
Permanent equipment	_____	\$ _____
Fees and other	_____	\$ <u>33,500</u>
	Total direct costs	\$ _____

**B. Indirect costs**

Total project costs \$ 35,000

**VIII. Total amount requested from the National Endowment for the Arts ..... \$ 35,000**

NOTE: Amount requested from Arts Endowment (VIII.): \$ \_\_\_\_\_  
PLUS Total contributions, grants, and revenues (XI., page 3): + \_\_\_\_\_  
MUST EQUAL Total project costs (VII. above): = \_\_\_\_\_

**IX. Organization total fiscal activity**

Most recently completed fiscal period

Current fiscal period

A. Expenses	\$ _____	\$ _____
B. Contributions, grants, and revenues	\$ _____	\$ _____



X. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (\$5,000 or more per unit)

Amount  
\$

Total permanent equipment \$ _____	

5. Fees for services and other expenses  
(list each item separately)

Amount  
\$

STEINA FEE FOR 2 YEARS	30,000
POST-PRODUCTION OUT OF HOUSE @ 250 HOUR	2,000
CONSTRUCTION OF SYNCHRONIZER FEE	1,000
CONSTRUCTION OF "CUBE," + OTHER HARDWARE/FEE	500
Total fees and other \$ 33,500	

B. Indirect costs (Individuals need not complete this section)  
Rate established by attached negotiation agreement with  
National Endowment for the Arts or another Federal agency  
Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

Amount  
\$ \_\_\_\_\_

XI. Contributions, grants, and revenues for this project (Individuals need not complete this section)

A. Contributions

Amount

1. Cash

\$

Total cash \$ _____	

2. In-kind contributions (list each major item)


Total in-kind contributions \$ \_\_\_\_\_  
Total contributions \$ \_\_\_\_\_

B. Grants (do not list anticipated grant from the Arts Endowment)  
Asterisk those that are already committed.

\$

Total grants \$ _____	

C. Revenues

\$


Total revenues \$ \_\_\_\_\_

Total contributions, grants, and revenues for this project \$ \_\_\_\_\_



XII. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

X Yes \_\_\_ No If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office / Final Reports Section to maintain eligibility. Do not include with your application package.

XIII. Delinquent Debt

Are you delinquent on repayment of any Federal debt? \_\_\_ Yes X No. If yes, provide explanatory information on a separate sheet.

XIV. Citizenship

If you are applying as an individual, are you a citizen of the United States?

\_\_\_ Yes X No (Visa number: \_\_\_\_\_)

XV. Certification

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 37-40.

Applicant/

Authorizing Official(s)

Signature x Steina Date signed 9-25-92  
Name (print or type) STEINA  
Title (print or type) \_\_\_\_\_  
Telephone (area code) 505-471-7181

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

Project director (organization)

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 36 AND THE "SPECIAL APPLICATION REQUIREMENTS" UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information: The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearing. Failure to provide the requested information could result in rejection of your application.

# Production Supplementary Information Sheet

## Fiscal Year 1993

Applicants under Film/Video Production, Radio/Audio Production, The Arts on Television, and The Arts on Radio must include three copies of this completed form (both sides) in their application package.

Applicant name(s) STEINA

City RR 6, BOX 100 SANTA FE State NM 87501

- I. **PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Indicate if it is a new work or a work-in-progress. For series proposals, specify the number and length of programs/segments to be produced, **Complete in the space provided.**)

I am seeking funds for landscape piece under interactive laserdisc control. It is to be an installation consisting of a four channel video projection organized in a four sided cube. The viewer entering the cube can assume a certain level of interactive control over speed, directionality and other conditions of the landscape images in synchronous motion. In particular, I want her to experience the phenomena of sound permutations under varying speed conditions (as demonstrated on the submitted video-tape).

- II. **Amount requested:** \$ \_\_\_\_\_ **Total project costs:** \$ \_\_\_\_\_  
If project is a work-in-progress, how much has been expended to date? \$ \_\_\_\_\_

- III. **CAREER SUMMARY** (Briefly describe the professional background of the person(s) with primary artistic responsibility for project and specify the role of each in the proposed production. **Complete in the space provided.** Include one copy of resume(s) or additional biographical material with your application package as supplementary material.)

Steina, born in Iceland in 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. In 1978 her exhibition, *Machine Vision*, opened at the Albright-Knox Gallery in Buffalo, New York. She was a Guggenheim Fellow in 1976, and has received numerous other distinctions, including recently the Maya Deren Award from the American Film Institute.

Since moving to Santa Fe, New Mexico in 1980, Steina has produced tapes relating to the land, and several multiple-channel synchronous video matrix installations displayed on 4 to 48 monitors, titled: *The West*, *Geomania*, *Vocalizations*, *Ptolemy*. The newest, *Tokyo Four*, is based on images she collected during her six-month stay in Japan in 1988.

As a violinist, Steina was one of the first to interface video with musical performance, and she continues to develop this tradition through live interactive performing. In a cycle titled *Violin Power*, premiered at the Santa Fe Center for Contemporary Arts in October 1991, she controls the presentation of video images by playing her MIDI-interfaced violin.

March 1992

**roduction Supplementary Information Sheet (continued)  
iscal Year 1993**

pplicant name: STEINA

**1. SAMPLE WORKS**

List the work(s) submitted as part of your application package in the order in which you want them reviewed--preferably with materials for works-in-progress first. NOTE: See page 20 (film/video) or page 25 (audio tapes) for information on submitting sample works.

**Work Sample A**

Title of Sample Work: DEMO  
Date Work Completed: VARIOUS '88-'92 Running Time: 9 1/2 MIN  
Principal production credits for the work: STEINA  
(COMPUTER GRAPHS BY NOOPY VASULKA)

Length of selected excerpt (if cued): 9 1/2 MIN  
Special instructions (if any): PLEASE, READ "OPTIONAL" AT THE BOTTOM OF THE PAGE

**Work Sample B**

Title of Sample Work: \_\_\_\_\_  
Date Work Completed: \_\_\_\_\_ Running Time: \_\_\_\_\_  
Principal production credits for the work: \_\_\_\_\_

Length of selected excerpt (if cued): \_\_\_\_\_  
Special instructions (if any): \_\_\_\_\_

**2. OPTIONAL:** Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.

The submitted videotape is divided into four segments with a short black in between. The first segment has images I intend to use, and I am attempting to demonstrate the kind of time-manipulation I mention in the application. The second and third demonstrate a two channel landscape installation of 1988, titled "Geomania". It shows channel "A", and then in the next segment with channel "B" as it is traditionally configured in space. The last segment is a little joke about the Swiss with their clocks. It is done in the post-production place in Albuquerque I mention in the application. It took two hours to put together, and these are some of the techniques I want to apply to make "gates" and "corridors" out of landscape videos.

**3. RETURN ADDRESS for sample works:**

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

**For Arts Endowment Use Only:**

Format: \_\_\_\_\_ Logged: \_\_\_\_\_ Returned: \_\_\_\_\_

# THE VASULKAS

Steina:

Project title: Borealis

I am seeking funds for another landscape piece under interactive laserdisc control. It is to be an installation consisting of a four channel video projection organized in a four sided cube. The viewer entering the cube can assume a certain level of interactive control over speed, directionality and other conditions of the landscape images in synchronous motion. In particular, I want her to experience the phenomena of sound permutations under varying speed conditions (as demonstrated on the submitted video-tape).

As there will be a space between all four screens, there is a way to look from the outside in. This way the viewer can (from any of the four corners) see the two closer panels as a front view, the other two through the space between the screens as the rear view projection. In this mode however, the viewer can not experience a balanced four corner sound or have access to the interactivity. When there is a period of no interaction the program will fall back to real-time-forward-continuous-loop.

The cubical installation requires a light weight aluminum tube construction with stretched translucent screens, four video projectors, four interactive video displays, two stereo amplifiers and four speakers.

This grant is asking mostly for a two year support, as I work almost all aspects of my work from camera to post-production alone, and have my own production and editing equipment. The only other costs of the project will be software/hardware consultation for building and programming of special hardware and some "special effects" from a production house in Albuquerque.



6 MAR 1990

Mr. Cliff Whitham  
Film/Video/Radio  
NEA, Washington D.C.

RECEIVED  
NEA GRANTS OFFICE  
90 MAR 10 AM 9:57

This is a formal request for an extension of a production grant # 88-3411-8221  
titled "The Brotherhood". The reason is that although the project is coming  
along fine, the work with the computer is far more time consuming than I  
initially expected.

Santa Fe, 31-Jan-90

  
Woody Vasulka

NEA  
**APPROVED**  
new ending date  
December 31, 1990  
MAR 21 1990  
Authorized CMW 3/21/90

Tel:  
505-471-7181

ORIG. END DATE: 12/31/89  
\* O.K. TO EXTEND TO: 12/31/90  
Per telecon w/ vasulka & CMW

Cliff Whitham  
Media Arts  
3/8/90

WBF 3/1/90

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

JUL 23 1985

Dear Ms. Vasulka:

It is a pleasure to inform you that you have been awarded a grant from the National Endowment for the Arts.

Grant Number: 51-3411-0224    Application Number: A84-167452

Sponsoring Program(s): Media Arts: Film/Radio/Television

Amount Awarded: \$19,000

Start Date: July 1, 1985    End Date: June 30, 1986

Grant funds are provided for the following purpose(s): for a video installation project as outlined in your application cited above.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

We are particularly pleased to support your efforts this year, the 20th anniversary of the signing of legislation which established the National Endowment for the Arts.

Sincerely,

F. S. M. HODSOLL  
Chairman

Enclosures

January 21, 1976

Mr. Peter Bradley  
Director  
Film/TV/Literature Program  
New York State Council on the Arts  
250 West 57th Street  
New York, New York 10019

Dear Peter,

I am enclosing a proposal for your consideration in relation to funding announced by the National Endowment for the Arts for Bicentennial Film Projects. Note that I have also included a letter from Mr. Michael Collins, of WNED-Channel 17 in Buffalo. It is my understanding that proposals by New York State residents must be officially endorsed by the New York State Council on the Arts, and I am requesting that you bring it before the appropriate group for this endorsement and the provision of matching support.

If you need further information, please telephone me at 716-856-3383.

Sincerely,

Steina Vasulka

SV/dld  
Encl.



**Media Arts Program Fiscal Year 1994**

**Project Grant Application Form NEA-3 (Rev.)**

Applications must be submitted in triplicate and mailed together with other required materials to: Information Management Division/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20508-0001 (overnight mail zip code: 20004).

**I. Applicant (name, address, zip):**

**WOODY VASULKA**  
**RR 6, BOX 100**  
**SANTA FE**  
**N.M. 87501**

Telephone: **(505) 471 7181**

Project Director (organization):

**II. Category under which support is requested:**

- Media Arts Centers
- National Services
- Film/Video Production
- Radio/Audio Production
- Radio/Audio Services
- The Arts on Television
- The Arts on Radio

**III. Period of support requested:**

Starting 7 1 94  
 month day year  
 Ending 6 30 96  
 month day year

**IV. Employer I.D. Number/SSN:**

**097 42 3611**

**V. Description of proposed activities (complete in spaces below, limit additional information, if needed, to two typed pages):**

I have chosen to represent this larger ideological undertaking under the theme of Brotherhood. Although this theme centers around the dilemma of the male part of mankind, it could be understood as a more general effort of man to restructure or reorganize natural order of things, meaning Nature itself. This process, so obviously destructive to the natural order, inevitably leads to polarization and deepening antagonism within the general social and philosophical strata. This work is not struggling for a definition of a correct or reformist tendencies in this evolutionary trend, it stands on the side of man in a perpetual sympathy for his clearly self-destructive destiny. If nothing else, there is a sentimental epitaph to be read...

Eluding a single discipline, genre or style, the work tends to track certain clusters of systemic expressive primitives, those which seem human-like, though residing within the machine. Although rationalized and often exercised in my own previous projects and installations, I have a hard time verbalizing its descriptive language including its desired performance and purpose. Never-the-less it is probably the most involved work of mine, demanding knowledge of various crafts, from electronics to optics, from engineering to computer programming.

**VI. Estimated number of persons expected to benefit from this project:**

**VII. Summary of estimated costs (recapitulation of budget items in Section X)**

Total costs of project (rounded to nearest \$10)

**A. Direct costs**

Salaries and wages	_____	\$ _____
Fringe benefits	_____	\$ _____
Supplies and materials	_____	\$ <u>6,200</u>
Travel	_____	\$ _____
Permanent equipment	_____	\$ _____
Fees and other	_____	\$ _____

Total direct costs \$ 34,000

**B. Indirect costs**

Total project costs \$ 40,200

**VIII. Total amount requested from the National Endowment for the Arts** ..... \$ 35,000

NOTE: Amount requested from Arts Endowment (VIII.): \$ 35,000  
 PLUS Total contributions, grants, and revenues (XI., page 3): + 5,200  
 MUST EQUAL Total project costs (VII. above): = 40,200

**IX. Organization total fiscal activity**

Most recently completed fiscal period

Current fiscal period

A. Expenses	\$ _____	\$ _____
B. Contributions, grants, and revenues	\$ _____	\$ _____



X. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (\$5,000 or more per unit)

Amount  
\$


Total permanent equipment \$

5. Fees for services and other expenses  
(list each item separately)

Amount  
\$

WOODY VASULKA: FEE FOR TWO YEARS	30,000
BILL HECKEL: SOFTWARE PROGRAMMING	2,500
FEES FOR TABLE CONSTRUCTIONS	1,500

Total fees and other \$ 34,000

B. Indirect costs (Individuals need not complete this section)  
Rate established by attached negotiation agreement with  
National Endowment for the Arts or another Federal agency  
Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

Amount

\$ \_\_\_\_\_

XI. Contributions, grants, and revenues for this project (Individuals need not complete this section)

A. Contributions

Amount

1. Cash

\$

THE VASULKAS, INC	5,200.

Total cash \$

2. In-kind contributions (list each major item)


Total in-kind contributions \$

Total contributions \$

B. Grants (do not list any Arts Endowment grants anticipated or received)  
Asterisk those that are already committed.

\$


Total grants \$

C. Revenues

\$


Total revenues \$

Total contributions, grants, and revenues for this project \$ 5,200.

XII. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

X Yes \_\_\_ No If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office / Final Reports Section to maintain eligibility. Do not include with your application package.

XIII. Delinquent Debt

Are you delinquent on repayment of any Federal debt? \_\_\_ Yes X No. If yes, provide explanatory information on a separate sheet.

XIV. Citizenship

If you are applying as an individual, are you a citizen of the United States?

\_\_\_ Yes X No (Visa number: A14 382 110 )

XV. Certification

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 38-41.

Applicant/ Authorizing Official(s)

Signature X [Signature] Date signed 10-25-93
Name (print or type) WOODY VASULKA
Title (print or type)
Telephone (area code) 505 471 7181

Signature X
Name (print or type)
Title (print or type)
Telephone (area code)

Project director (organization)

Signature X
Name (print or type)
Title (print or type)
Telephone (area code)

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 37 AND THE "SPECIAL APPLICATION REQUIREMENTS" UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. APPLICATIONS DETERMINED BY THE PROGRAM AND PANEL TO BE INCOMPLETE WILL BE REJECTED.

Privacy Act Notice

The Privacy Act of 1974 requires that the Arts Endowment furnish you with the following information:

The National Endowment for the Arts is authorized to solicit the information in this application by 20 U.S.C. section 954 et seq. (the National Foundation on the Arts and the Humanities Act of 1965, as amended). The information contained in the application (including all supporting materials, such as work samples, submitted with the application) is used in the grant review process. All application materials may be subject to review by the National Council on the Arts in open meeting. The information in your application also may be used for statistical research, analysis of trends, and for Congressional oversight purposes. This information may also be provided to the public upon request after the conclusion of the Endowment's deliberative process, subject to certain exemptions contained in the Freedom of Information Act and, in the case of individuals, the Privacy Act (5 U.S.C. sections 552 and 552a, respectively). By submitting a signed application, you are acceding to the conditions described herein. Failure to provide all requested information may result in the rejection of your application.

## Production Supplementary Information Sheet Fiscal Year 1994

Applicants under Film/Video Production, Radio/Audio Production, The Arts on Television, and The Arts on Radio must include **three copies** of this completed form (both sides) in their application package.

Applicant name(s) WOODY VASULKA

City SANTA FE

State NEW MEXICO

**I. PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Indicate if it is a new work or a work-in-progress. **Complete in the space provided.**)

The six "tables" are concerned with representation, sensing and surveillance of space, with a redefinition of dramatic functioning of space in state of transformation. They point to the new syntactic relationships of media positioned in space and thus they contribute to a definition of dramatic operations in spaces under the control of technology.

**Film/Video applicants only:** Indicate the category in which you would like your application to be considered:

Animation       Documentary  
 Experimental       Narrative

**Arts on Television, Arts on Radio, and Radio/Audio Production applicants only:**

# of programs in series \_\_\_\_\_  
length of each program \_\_\_\_\_  
# of stations currently carrying program \_\_\_\_\_

**II. Amount requested:** \$ 25,000      **Total project costs:** \$ 42,000

If project is a work-in-progress, how much has been expended to date? \$ 2,000

**III. CAREER SUMMARY** (Briefly describe the professional background of the person(s) with primary artistic responsibility for this project and specify the role of each in the proposed production. **Complete in the space provided.** Include one copy of your résumé(s) to be made available if the advisory panel requests more detailed biographical information.)

Woody Vasulka seemed destined to spend his life as a tradesman machinist — the craft he inherited from his father. But instead of constructing steel behemoths he found himself writing poetry and cooking elaborate meals for the crew. Stopping him one day on the streets of Prague (1962), Steina asked him to fix her motorcycle. They went to New York City and he found work as a multi-screen film editor. Now known as a leader in the development of video as an art form, Woody has also been instrumental in the creation of advanced digital and robotic instruments working closely with inventors and designers over the years. A "practical philosopher" he describes his work as a form of play. The machine was never his *raison d'être* but in the machine he finds artistic inspiration: The poet-machinist says, "I like metal — I have a passion for it which is very much physical. It's the touch. I can communicate with it. I prefer metal over moss."

Born in Brno, Czechoslovakia in 1936, Woody emigrated to the United States in 1964. Since his move to Santa Fe in 1980, he has completed three major works, *The Commission*, *Art of Memory*, and *The Theater of Hybrid Automata*. His *Art of Memory* must be counted among the most acclaimed and widely-exhibited works in the history of video art. This fall, Woody displays at Artifices Two in Paris his latest incarnation of an ongoing investigation, *The Theater of Hybrid Automata* which includes in its early stages collaborative multi-media works with other local artists: Steina, composer David Dunn, vocalist Joan La Barbara, and actor Tim Thompson.

— Melody Sumner, for *Crosswinds*, 1992

# Production Supplementary Information Sheet (continued)

## Fiscal Year 1994

Applicant name: \_\_\_\_\_

### IV. SAMPLE WORKS:

**A work sample for which you have the primary artistic responsibility must be included with your application.**

List the work(s) submitted as part of your application package in the order in which you want them reviewed--preferably with materials for works-in-progress first. NOTE: See page 21 (film/video) or page 26 (audio tapes) for information on submitting sample works.

#### Work Sample A

Title of Sample Work: \_\_\_\_\_

Date Work Completed: \_\_\_\_\_

Running time of complete work: \_\_\_\_\_

Your production credit for the work sample: \_\_\_\_\_

Other production credits for the work sample: \_\_\_\_\_

Length of submitted sample: \_\_\_\_\_

Special instructions (if any): \_\_\_\_\_

#### Work Sample B

Title of Sample Work: \_\_\_\_\_

Date Work Completed: \_\_\_\_\_

Running time of complete work: \_\_\_\_\_

Your production credit for the work sample: \_\_\_\_\_

Other production credits for the work sample: \_\_\_\_\_

Length of submitted sample: \_\_\_\_\_

Special instructions (if any): \_\_\_\_\_

V. Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.

Although this is a tape of another installation: "The Theater of Hybrid Automata" (Shown so far in Ferrara, Italy, Paris France and Brno, Czech Republic), it demonstrates a lot of concerns that will be carried over to the "tables" installation, notably interactivity as shown in the voice training and violin playing and the use of MIDI interface, so well demonstrated by Donald Buchla, the inventor of the "Lightning" instrument. The computer graphics and 3-D animations shown on the tape already have an intended use in Table-2 (not described in the application).

VI. RETURN ADDRESS for sample works:

For Arts Endowment Use Only:

Format:

Logged:

Returned:

NATIONAL  
ENDOWMENT  
FOR THE  
  
ARTS

January 31, 1995

*The Federal agency  
that supports the  
visual, literary and  
performing arts to  
benefit all Americans*

Steina  
RR 6, Box 100  
Santa Fe, NM 87501

Dear Steina:

Thank you for submitting the final descriptive report for,  
and a copy of, Borealis. Congratulations on its  
completion and the many successes you have already enjoyed  
with the work.

*Arts in Education*

*Challenge &  
Advancement*

*Dance*

*Design Arts*

*Expansion Arts*

*Folk &  
Traditional Arts*

*International*

*Literature*

*Local Arts Agencies*

*Media Arts*

*Museum*

*Music*

*Opera/Musical  
Theater*

*Presenting &  
Commissioning*

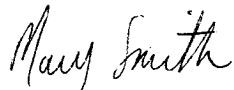
*State & Regional*

*Theater*

*Visual Arts*

We appreciate your telling us of Borealis' future  
exhibition schedule. If any catalogs or more press is  
written about the piece, we'd love to add it to the file  
since we're always looking for success stories around here.

Sincerely,



Mary Smith  
Program Specialist  
Media Arts: Film/Radio/Television

P.S. We're still in the midst of reviewing the film/video  
production proposals and hope to notify applicants in  
June. I hope we can share some good news with you then.

PROJECT BUDGET: National Endowment for the Arts

Grantee Steina  
Grant # 93-3411-0113

Important Instructions: The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA approval will be limited to the standards set forth in the grant and the provisions of circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

<u>Contributions</u>	Cash	\$ _____	
	In-Kind	\$ _____	
			TOTAL Contributions \$ _____
<u>Grants</u>	NEA	\$ 25,000	
	Other	\$ _____	
			TOTAL Grants \$ 25,000
<u>Revenues</u>			\$ _____
			GRAND TOTAL \$ 25,000

Reference: 6/17/93 Revised Budget

Expenses

Direct Costs

Salaries and Wages	\$ 20,000
Fringe Benefits	_____
Supplies and Materials	1,000
Travel	_____
Permanent Equipment	_____
Other	4,000

TOTAL Direct \$ 25,000

Indirect Costs \$ \_\_\_\_\_

TOTAL Project Costs \$ 25,000

Notes:

Repair costs moved from "Supplies" to "Other." Fee moved from "Other" to "Salaries."



NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

JUL 21 1993

Ms. Steina  
Rural Route 6, Box 100  
Santa Fe, NM 87501

Dear Ms. Steina:

On behalf of the National Endowment for the Arts, it is a pleasure to inform you that you have been awarded a grant.

Grant Number: 93-3411-0113    Application Number: A93-000171

Sponsoring Program(s): MEDIA ARTS

Amount Awarded: \$25,000

Start Date: July 1, 1993    End Date: June 30, 1995

Grant funds are provided for the following purpose(s): To support the production of an interactive laserdisc installation on different landscapes, as outlined in your application cited above and the enclosed project budget.

It is understood that this grant is being made on a nonmatching basis.

The enclosed "General Information & Guidance for Fellowship and Individual Project Grant Recipients" for grants from the National Endowment for the Arts specifies the Endowment's regulations, procedures and other requirements which apply to this grant. Please read the "General Information" carefully.

All correspondence or inquiries regarding the administrative requirements of this grant should be directed to the Grants Office (202) 682-5403.

Sincerely,



Donald A. Bard  
Grants Officer

Enclosures

*The Federal agency  
that supports the  
visual, literary and  
performing arts to  
benefit all Americans*

*Arts in Education*

*Challenge &  
Advancement*

*Dance*

*Design Arts*

*Expansion Arts*

*Folk Arts*

*International*

*Literature*

*Locals*

*Media Arts*

*Museum*

*Music*

*Opera-Musical  
Theater*

*Presenting &  
Commissioning*

*State & Regional*

*Theater*

*Visual Arts*

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## Production Supplementary Information Sheet (continued)

### Fiscal Year 1994

Applicant name:

WOODY VASULKA**IV. SAMPLE WORKS:**

A work sample for which you have the primary artistic responsibility must be included with your application.

List the work(s) submitted as part of your application package in the order in which you want them reviewed--preferably with materials for works-in-progress first. NOTE: See page 21 (film/video) or page 26 (audio tapes) for information on submitting sample works.

**Work Sample A**Title of Sample Work: THEATER OF HYBRID AUTOMATA, - AN INSTALLATIONDate Work Completed: CONTINUOUSRunning time of complete work: N/AYour production credit for the work sample: ALL EXCEPT:

Other production credits for the work sample:

DONALD BUCHLA INVENTOR OF "THE LIGHTNING" MIDI INSTRUMENT  
DAVID DUNN + STEINA: VIOLIN PLAYERS, TIM THOMSSON, ACTORLength of submitted sample: 10.30 MINSpecial instructions (if any): PLAY FROM BEGINNING. IF THERE IS NOT ENOUGH TIME FOR THE WHOLE TAPE, FORWARD TOWARD END SHOWING SILENT STILLS.**Work Sample B**Title of Sample Work: A XEROX SHEET OF FOUND SLIDES

Date Work Completed: \_\_\_\_\_

Running time of complete work: \_\_\_\_\_

Your production credit for the work sample: \_\_\_\_\_

Other production credits for the work sample: \_\_\_\_\_

Length of submitted sample: \_\_\_\_\_

Special instructions (if any): THESE SLIDES WILL BE SEARCHED/FOUND BY AUDIENCE INTERACTIVITY, BE PROJECTED AND/OR INTERPRETED (READ) AS SOUNDS.**V. Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.**

Although this is a tape of another installation: "The Theater of Hybrid Automata" (Shown so far in Ferrara, Italy, Paris France and Brno, Czech Republic), it demonstrates a lot of concerns that will be carried over to the "tables" installation, notably interactivity as shown in the voice training and violin playing and the use of MIDI interface, so well demonstrated by Donald Buchla, the inventor of the "Lightning" instrument. The computer graphics and 3-D animations shown on the tape already have an intended use in Table-2 (not described in the application).

**VI. RETURN ADDRESS for sample works:**

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

For Arts Endowment Use Only:

Format:

Logged:

Returned:

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

JUN 6 1994

*The Federal agency  
that supports the  
visual, literary and  
performing arts to  
benefit all Americans*

**Mr. Woody B. Vasulka  
Route 6, P.O. Box 100  
Santa Fe, NM 87501**

**Dear Mr. Vasulka:**

Your request for support from the Media Arts Program of the National Endowment for the Arts has been reviewed by our program staff, the Film/Video Production Advisory Panel, and the National Council on the Arts. To me falls the unenviable task of informing you that your application was not among those selected for funding this year.

I realize how disappointing this must be to you. For whatever small comfort it may offer, I want personally to assure you that your application was given thoughtful and thorough attention throughout our review process. In this increasingly competitive process, many worthy projects were not recommended.

I regret we could not be helpful to you on this occasion. I sincerely hope you will be successful in securing other financial assistance for your project.

Sincerely,



**Brian O'Doherty  
Director  
Media Arts: Film/Radio/Television**

**Application Number: 94-001075**

*Arts in Education*

*Challenge &  
Advancement*

*Dance*

*Design Arts*

*Expansion Arts*

*Folk Arts*

*International*

*Literature*

*Locals*

*Media Arts*

*Museum*

*Music*

*Opera/Musical  
Theater*

*Presenting &  
Commissioning*

*State & Regional*

*Theater*

*Visual Arts*

Report to NEA on grant number 93-3411-0113  
A Media Arts Individual Project

Project Title: Borealis  
Grant Amount: 25,000.00

Installation description:

The source material for Borealis comes from 10 hours of taping in Iceland in 1993, which was edited down to two 10 min. synchronously running videos. In the installation there are two video projectors, projecting images through a split beam mirror onto four translucent screens (translucent meaning that the image appears in equal intensity on both sides of the screen). The images are projected at a 90 degree angle onto screens standing 8 feet tall from the floor. Entering the room, the viewer can watch the work from far away and see all four screens at once, or walk directly up to and around one screen - a much more intense experience. The images are mostly rivers and oceans, steam and sprays. The four separate sound channels play on speakers are placed in the four corners of the exhibition space.

This project has played an important role for me in the transition from multiple monitor screens to projected images and their function in space.

Changes from initial proposal:

In the initial grant description, I proposed interactivity, a concept that did not to enhance the work as I had hoped but to the contrary turn the attention from the work to the interactivity. I became however a lot more innovative in the use of screen material and their placement in space than in the original proposal, indeed I have re-designed the installation each time it has been shown to configurate it to each specific environment.

Exhibition Schedule:

Borealis had a preview in Iceland late 1993, and in the Museum of Fine Arts, Santa Fe (special preview, Feb. 15, 1994). It opened at LACE (Los Angeles Contemporary Exhibits), in August, and subsequently at Montevideo, Amsterdam, Holland in October of 1994. It is slated for an exhibition at the Center for Contemporary Arts in Santa Fe January/February, and in Rome Italy, April/June, as well three locations in the Czech Republic (Klaster Plasy, Prague and Brno) in July/August of 1995. Borealis has also been selected for a Vasulka retrospective in San Francisco Museum of Modern Art to open in February of 1996.

Final Descriptive Report on NEAs' Visual Arts' Fellowship # 85-4111-0365

The first part of this grant period was spent by gathering landscape materials. In this period I travelled extensively with my camera in Iceland and the South-West (Utah, Arizona and New Mexico). In this time I shot over 40 hours of videotape. In the second period, I processed and mixed those into 20 hours of intermaterials. These then became the source materials for the following Video Installations:

"Ptolemy" a 15 min. Two Channel Video Installation  
"Kwan Yin Lake" a 10 min. Two Channel Video Installation  
"Scapes" a 15 min. Two Channel Video Installation

This form of a grant has been invaluable to my way of working, in which a pool of images on videotape become a resource for my multi-channel compositions.

Santa Fe, 2-Nov-88,

  
Steina

**Request for Advance  
 or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No. <b>51-3411-0224</b>	
3. Type of Payment Requested a. <input checked="" type="checkbox"/> Advance      b. <input type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input checked="" type="checkbox"/> Partial		4. Basis of Report <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
6. Employer Identification No.		7. Grantee Account No. or Identifying No.	
8. Period Covered by this Request From <u>2</u> month <u>1</u> day <u>86</u> year		5. Partial Payment Request Number <b>3</b> To <u>9</u> month <u>30</u> day <u>86</u> year	
9. Name of Grantee Organization <b>STEINA VASULKA</b> Street Number and Name <b>RT. 6, BOX 100</b> City <b>SANTA FE, N.M.</b> State <b>N.M.</b> Zip Code <b>87501</b>		10. Name of Payee (If different from Item 9) Street Number and Name City State Zip Code	

**11. Computation of Amount Requested**

**Programs—Functions—Activities**

	(1)	(2)	(3)	(4)	(5)	Total
a. Total program outlays to date (As of date)	\$ <b>15,000</b>	\$	\$	\$	\$	\$
b. Less: Cumulative program income	0	0	0	0	0	0
c. Net program outlays (Line a minus Line b)	<b>15,000</b>					
d. Estimated net cash outlays for advance period	<b>4,000</b>					
e. Total of Lines c and d	<b>19,000</b>					
f. Non-Federal share of amount on Line e	0					
g. Federal share of amount on Line e	<b>19,000</b>					
h. Federal payments previously requested	<b>15,000</b>					
i. Federal share now requested (Line g minus Line h)	<b>4,000</b>					
j. Monthly advance requirements:						
(1) 1st month	<b>4,000</b>					
(2) 2nd month						
(3) 3rd month						

**12. Remarks (Attach additional sheets if necessary)**

**13. Certification**

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official

Date Report Is Submitted

Typed Name

Typed Title

Telephone

Area Code

Number

Ext.

**For Agency Use Only**

Grants Office Reviewer \_\_\_\_\_ (Initials & date)

Grants Office Approval \_\_\_\_\_ (Initials & date)

Approved \_\_\_\_\_ Program Director or Designee

Date Approved \_\_\_\_\_

Grants Office  
 National Endowment for the Arts

Grants Office

We are requesting funding from the NEA for restoration and preservation of reel-to-reel and 3/4" tapes from the Vasulka Archives and the Media Studies/Buffalo collection, all works from the 1970s. Aware of the enormity of this undertaking, in both labor and financing, we have broken the Archives preservation project into three phases: restoration, database development and publication. The first phase, restoration, is divided into two parts based on urgency of need: rapidly decaying works from the 1970s (555 reel-to-reel and 3/4" U-Matic tapes) and those from 1980 - today.

**Phase One (Restoration)**

Part One:

- 1) Cleaning and restoration of 391 reel-to-reel tapes (from the Vasulka "Originals" Archive and the Media Studies/Buffalo collection.)
- 2) Transfer of the restored reel-to-reel tapes and 164 3/4" U-matic tapes from the 1970s to analog and digital format (DV)

Part Two:

- 1) Further transfer of over 2000 tapes in various formats (3/4" U-matic, S-VHS, Hi-8, Beta, Digi-cam to analog and digital format (DV).

1980-1999

3/4" U-Matic	522	
SVHS	54	
Hi 8	273	
Digital	50	
Beta	20	
TOTAL# OF TAPES		<b>1339</b>
TOTAL # OF HOURS		<b>1065</b>

- 2) Viewing, describing and final editing of selected sections in preparation for the DVD release.

**Phase Two (Database Development)**

**Phase Three (Publication)**

**Technical note**

Since the invention of video recording, the concept of moving image technology has evolved to the creation of a more practical and stable digital format. This provides the opportunity to consider this format for the final stage of the

preservation project. Current technology affords the ability to complete the physical restoration in-house, eliminating the need for a middleman to bring our product to digital format. Currently, we are experimenting with Sony VAIO Direct system and Sony Media Converter DVMC-DA1 as an interface to our computers via Firewire and digital Camcorder as moving image storage on digital tape. We are planning to insert into the process a Beta SP format as an analog storage medium to assure a securely duplicated backup. The cleaning of the reel-to-reel tapes is a labor-intensive project, but one with which we have had great success. The transfers will be to digital format, but as of August 1999, DVD is still an exclusively industrial process beyond our means of in-house handling.

The restoration breaks out as follows:

### **ORIGINALS (1969-1999)**

The Original tapes, starting from 1969, are recorded on 7 formats, from earliest reel to reel Sony CV video format to digital videocassettes. Naturally, the problems are most acute in the earliest tapes. Reel-to-reel, the first video medium, is by far the most unstable, and these tapes are presently in the most danger. The polymer bases are breaking down rapidly, and we are currently unable to play any of the reel-to-reels without thorough inspection often followed by laborious cleaning. (We agree with restoration experts' advice to plan for at least 3 hours of work for each one hour tape. Cleaning requirements vary from one to three passes over each tape with solvent.) Although still somewhat playable, the U-Matic tapes from the 1970s are also beginning to stick, requiring transfer before it is too late.

The contents of the Vasulka "Originals" Archive are invaluable. They encompass a broad variety of image sources: from artistic compositions, to documentation of electronic instrument building to observations of the phenomenology of this new medium. A large proportion of these early tapes focus on the NY scene from the early Seventies, containing Jazz, Rock Concerts, Off Broadway Theater, and features of Alternate Culture. Many of these tapes have not been surveyed since their initial recordings, and we anticipate interesting surprises in their context and content. Undoubtedly, there is a significant amount to preserve for future media, social studies and research.

As part of the second stage of our project, the titles and basic information of these tapes have been entered into our database, but their content has still to be viewed and documented. These will be updated as restoration and transfer to a digital medium proceeds.



## **MASTERS**

There are over 350 tapes mastered from the Vasulka Archives. These exhibition tapes consist of free-standing pieces, parts of installations, and performance configurations. Of these, around 80 are core Masters, and create the foundation of the historical database. Each title is linked to both still and moving images, as well as published articles and technical descriptions. The Vasulka "Master Archive" parallels and documents the Vasulkas' critical role in the evolution of electronic imaging arts from its conception through today. It is an invaluable collection of information: of significance to educators, art historians and independent artists alike. Presently, the Vasulkas are continuing to scan hundreds of pages of critiques and descriptions, while actively investigating venues for disseminating this information. Teaching CDs, books and Internet publishing are among the forms of distribution they are pursuing.

Information for each tape in the Masters collection has been entered into a database format (Filemaker Pro4.) The database itself is comprised of basic tape information (title, id number, date created, running time, color, media format, tape quality notations, and a still image), articles (scanned writings on each piece, gleaned primarily from newspapers, magazines and exhibition catalogues) and technical/craft information (including technical descriptions on the making of each piece, as well as listings of other contributors and special equipment used.)

Additionally, we have begun sampling the Master tapes for images, and both the pictures and tape listings will appear on our Web site this Fall. It is our hope that Filemaker-Pro's newest, more "web-compatible" version (rumored to release next month) will permit us to also include Quick Time clips of each video.

## **OTHERS** (Vasulka Other Artists Archives and Media Study/Buffalo Collection)

### **Vasulka Other Artists Archives**

Since the early 1970 s, the Vasulkas have amassed an impressive collection of tapes from other video artists, primarily by tape exchanges. As co-founders of the Kitchen in New York City in 1971, "they created a forum for an exchange of ideas, concepts, images and dialogue between not only people working in video but also those working in sound and movement." Almost 30 years later, their

"Exchange" Archive stands as unparalleled documentation of the works of numerous artists engaged in this fertile, energetic time of creativity.

The last to be sorted and entered into the database, we estimate the collection to consist of over 60 hours of work.

### **Media Study/Buffalo Collection**

Also of tremendous import is the collection of works from the Media Study/Buffalo. It consists of rare interviews with, among others, Norman Mailer, Gunvor Nelson, Hollis Frampton and Jonas Mekas (see list). The collection contains over 650 titles, 135 of which are on deteriorating reel to reel tapes, requiring the same attention as the Vasulka "Originals" Archive. Each tape title has been entered into the database. As of now, there are no copies of these interviews in existence. The rest of this archive consists of a collection of tapes (late sixties to mid-seventies) by individual video artists as well as tapes from the three Experimental Centers (KQED San Francisco, WGBH Boston and WNET New York).

For the past 3 decades electronic art pioneers Steina and Woody Vasulka have created their own seminal videos, as well as acquired valuable works of other video imaging artists. These tapes contain original, rare and substantial historical information, relevant to the evolution of image processing, tool building and formal treatment of video art presentation. They amount to over 1700 hours on various tape formats. Consisting of artist's sketches and edited masters, they provide vital information currently inaccessible due to their fragile condition. It is critical that these decaying tapes be preserved and transferred to a more stable digital storage medium in preparation for its use in the upcoming (DV) format. While eventually the entire collection needs to be transferred, it is the reel-to-reel and 3/4" U-Matic tapes from the 1970s that need immediate attention.

This restoration and preservation project is just the beginning of a three-phase plan for archiving and distributing the entire Vasulka collection. Phases two and three are proceeding at a moderate pace, so far financed entirely from the Vasulkas' limited personal resources. These two stages encompass the design and input of a database and its dissemination via paper and electronic publication. To date, the Vasulkas have entered all their original and master tapes into a Filemaker-Pro database (see list) and are ready to perform the physical steps necessary for the material preservation. The technology has by now moved to the point of making a personalized desktop transfer and post production of Analog Video to Digital Video (DV) format possible and the Vasulkas see no need for an institutional middleman to complete the Archive preservation

Already, several video collecting and distributing organizations have expressed interest in the Vasulka Archives and database. The Daniel Langlois Foundation in Montreal, the Museum of Modern Art in New York and Video Data Bank in Chicago are each indicating their willingness to "package" the Vasulka Archive.

## NEA Project Overview

For the past 3 decades electronic art pioneers Steina and Woody Vasulka have created their own seminal videos, as well as acquired valuable works of other video imaging artists. These tapes containing original, rare and substantial historical information relevant to the evolution of the art of image processing, amount to over XXXXXXXXXXXXXXXX hours on various tape formats. Consisting of artist's sketches and edited masters, they provide vital information currently inaccessible due to their fragile condition. It is critical that these continuously decaying works be preserved immediately, and transferred to the more stable DVD medium.

This restoration and preservation project is just the beginning of a three-phase plan for archiving and distributing the entire Vasulka collection. Phases two and three are proceeding at a moderate pace, funded from the Vasulkas' limited personal resources. These two stages encompass the design and input of a database and its dissemination via paper and electronic publication. To date, we have entered all our original and master tapes information into Filemaker-Pro database and are ready to perform the physical steps necessary towards the material preservation.

We have been approached by several video collecting and distributing organizations, notably the Museum of Modern Art in New York and Video Data Bank in Chicago, indicating their willingness to raise funds for "packaging" the Vasulka Archive.

(Last year, 1998, Kate Horsfield of Video Data Bank applied to your panel with a joint proposal and as we understand has been awarded \$10,000 for the Archive start up. Unfortunately for various reasons the project seems stalled at the moment and none of the funds find their way to the Vasulkas. Meanwhile the technology has moved to the point of making a personalized desktop transfer and post production of analog video to DVD format possible and will therefore not need a middleman to complete our Archive preservation.)

## PROJECT DESCRIPTION

The Vasulka Archives preservation project involves the restoration of 109 reel-to-reel tapes; the transfer of XXXX Hi 8, 3/4" U-matic, 1/2" SVHS, Beta and Digital tapes to analog and DVD formats; and the viewing, describing and editing of each. It is critical to rescue these continuously decaying works of art quickly ... for their historical value to the emergence and evolution of electronic art, and before the deterioration is irreparable.

Since the invention of video recording 30 years ago, the technology has now evolved to the creation of a more stable format in DVD (digital video disc). This provides the opportune medium for the preservation project. Also, current technology affords us the ability to complete the physical restoration in-house, eliminating the need for a middleman. The cleaning of the reel-to-reel tapes is still a labor intensive project, but one with which we have had success.

The restoration project breaks out as follows:

### **Originals tapes:**

Our original tapes, starting from 1969 are recorded on 7 formats, from earliest reel to reel Sony CV video format to digital videocassettes. Naturally, the problems are most acute in the earliest tapes. Reel-to-reel, the first video medium, was by far the most unstable, and these tapes presently in the most danger. The polymer bases are breaking down rapidly, and we are currently unable to play any of the reel-to-reels without this thorough, laborious cleaning. (Restoration experts have advised us to plan for at least 3 hours of work for each one hour tape. Cleaning requirements vary from one to three passes over each tape with solvent.) Although still somewhat playable, the u-matic tapes from the 1970s are also beginning to stick, requiring transfer before it is too late.

As part of the second stage of our project, the titles and basic information of these tapes have now all been entered into database, but their content has to be viewed and documented. These will be updated as restoration and transfer to DVD proceeds.

**Master tapes:**

Our Master tape collection (tapes in distribution), contains about eighty titles and is generally perceived as the core of the preservation and database effort. In our view, the Vasulka Archive has three areas where significant materials can be found: Tapes in distribution, tapes documenting the process of art making and tool building, and documentary work (interviews, exhibitions, and art events). All basic groups have been entered into a database format (Filemaker Pro4), and are available as listings. We have also started to sample the master tapes for pictures and both, pictures and tape listings is to appear on our Web site this Fall.

**Other artists' tapes:**

We also have a substantial collection of other artist tapes which we have assembled by tape exchanges since the early 1970s, some rare and by now quite valuable as a study resource. We also have the Media Study in Buffalo archives, a collection of tapes from the three Experimental centers (KQED, xxxxxx) of early Seventies and a group of individual artist's works....Also in that collection is a collection of interviews with film makers (see list).

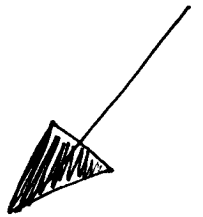
To restore and transfer our tape library to digital format and to enter our entire archive into database.

)....and now with moving image material becoming available and interfaced with Web publishing, we need a healthy infusion of funds to continue.

On the first task (see list of originals and masters) we are technologically speaking in a good grace, we have playback decks for all formats and appropriate processing apparatus to restore the signal. The tape cleaning we would do ourselves, a slow tedious process.

W&S

STEINA: this one was recently modified for the Chicago Databank, it's a little different from the original we sent to Lannan...Melissa




Steina & Woody Vasulka  
The Vasulkas Inc.  
Route 6 Box 100  
Santa Fe, NM 87505

✓ For the past 3 decades we have been personally producing and acquiring numerous video tapes containing our work as well as the work of several other video imaging pioneers. These tapes contain original, rare, and substantial historical information relevant to the world of image processing, and amount to over 3,000 tapes. Our archive contains artist's sketches, as well as completed masters of our work and the work of our colleagues, providing vital information which cannot currently be accessed due to their fragile condition. We are currently creating an archival system and catalogue database in an effort to rescue these continuously decaying tapes. We are working with a team of archivists and data programmers, and plan at the project's end to release our data as a library to be accessed over the internet, free to the public. There are three tiers to this archival process, detailed in this letter. ✓

Phase one entails selecting and meticulously cleaning each tape individually by hand, giving several passes with specialized cleaning tissues and gloves to prepare them for transfer into a stable, workable format ( Digital Beta ).

This involves creating duplications of each tape in a stable digital medium, and also includes simultaneously cataloging in a computer database all the information needed to identify and cross reference each tape in the archive, as it is being duplicated. This cross referencing would include articles, still photos, sound bytes, and moving images related to the content of each tape. We have decided to use the same format as the American Film Institution (AFI) and the software is called Claris File Maker Pro version 3.0. AFI uses this software for its database which has proven to have successful



**Project Budget**  
National Endowment for the Arts



Grant No. 51-3411-0224

Grant Period 7/1/85 to 6/30/86

**Important Instructions**

The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA written approval will be limited to the standards set forth in the grant and the provisions of Circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

**Contributions**

Cash \$ \_\_\_\_\_  
In-Kind \_\_\_\_\_

TOTAL Contributions \$ \_\_\_\_\_

**Grants**

NEA \$ 19,000  
Other \_\_\_\_\_

TOTAL Grants \$ 19,000

**Revenues**

\$ \_\_\_\_\_

GRAND TOTAL \$ 19,000  
(Contributions, Grants, Revenues)

**Expenses**

Direct Costs

Salaries & Wages \$ 4,000  
Fringe benefits \_\_\_\_\_  
Supplies & Materials 530  
Travel \_\_\_\_\_  
Special \_\_\_\_\_  
Other 14,470

TOTAL Direct \$ 19,000

Indirect costs \$ \_\_\_\_\_

TOTAL Allowable \$ 19,000  
Project Costs

Unallowables

\_\_\_\_\_ \$ \_\_\_\_\_

TOTAL Unallowables \$ \_\_\_\_\_

TOTAL of Allowable & \$ 19,000  
Unallowable Project Costs



SPECIAL REPORTING REQUIREMENTS FOR FILM/VIDEO PRODUCTION GRANTEES

Final Descriptive Report

The grantee is required to submit a Final Descriptive Report within 90 days after the end date of the grant period.

This report should include the following information:

- Your name
- Grant number
- Title of the film/videotape produced
- A synopsis of the work
- Running time
- Date work was completed
- Principal production credits (e.g. director, producer)
- Distributor (if applicable)

Additionally, you may want to address any problems encountered in completing your project, and comment on the general impact and effectiveness of the grant award.

Film/Videotape Copy

In support of the Final Descriptive Report, the grantee is also required to submit one copy of the film or videotape produced under this grant. While this copy is an important part of the final report, the National Endowment for the Arts does not hold the copyright to the work. We strongly urge you to seek detailed information regarding copyright protection and registration procedures from:

Registrar of Copyrights  
Copyright Office  
Library of Congress  
Washington, DC 20559  
(202) 287-8700

Closing Out the Grant

Send the Final Descriptive Report, the completed Financial Status Report form (included in the grant package), and the copy of the film or videotape to:

Grants Office/Media Arts  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, DC 20506

Note

Each production develops its own history. Other information related to your project-- awards and honors, selected reviews, telecast/distribution/exhibition information-- is appreciated. This information is vital in assisting us in documenting the effectiveness of our programs with regard to both artist and audience.

# Media Arts Program

# Project Grant Application Form NEA-3 (Rev.)

All applications must be submitted in triplicate and mailed to: Grants Office/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

**I. Applicant (name, address, zip)**

**II. Category under which support is requested:**

- Film/Video Production
- Narrative Film Development
- Media Arts Centers
  - Multi-Purpose Center
  - Exhibition Center
  - Production/Post-Production Center
- National Services

- Radio Production
- Radio Workshops & Residencies
- Radio Services
- Programming in the Arts

**III. Period of support requested:**

Starting	month	day	year
Ending	month	day	year

**IV. Description of proposed activities**

In contrast to my previous work the "Art of Memory" which explored the macro view of the human experience, the "Brotherhood" \*) is looking allegorically into the human interior and that in both senses: the physical and the psychological.

Photographic surfaces here become vulnerable to the possibilities of a digital code operation - they become open, entered, transformed. In this "new" access, I will attempt to state a particular viewpoint on the human affairs - the erotic, the poetic, the illusionary...

The method here relies heavily on working with a computer driven imaging system - but not exclusively. The real time video technology will also be used to provide the necessary volume.

The "Brotherhood" will be a 40 min. videotape of broadcast quality.

\*) The theme of "Brotherhood" refers to the undefined male force with its power to construct or destroy human communities in both - physical and intellectual sense.

**V. Estimated number of persons expected to benefit from this project.**

**VI. Summary of estimated costs (recapitulation of budget items in Section IX)**

Total costs of project (rounded to nearest ten dollars)

**A. Direct costs**

Salaries and wages	_____	\$ _____
Fringe benefits	_____	\$ _____
Supplies and materials	_____	\$ _____
Travel	_____	\$ _____
Permanent equipment	_____	\$ _____
Fees and other	_____	\$ _____
	<b>Total costs</b>	\$ _____

**B. Indirect costs**

**Total project costs** \$ \_\_\_\_\_

**VII. Total amount requested from the National Endowment for the Arts** .....\$ \_\_\_\_\_

NOTE: This amount (Amount requested): \$ \_\_\_\_\_  
 PLUS Total contributions, grants, and revenues (X, page 3): + \_\_\_\_\_  
 MUST EQUAL Total project costs (VI. above): = \_\_\_\_\_

**VIII. Organization total fiscal activity**

Most recently completed fiscal period

Estimated for current fiscal period

<b>A. Expenses</b>	1. \$ _____	2. \$ _____
<b>B. Revenues, grants, &amp; contributions</b>	1. \$ _____	2. \$ _____

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

FISCAL YEAR 1982 VISUAL ARTS PROGRAM FELLOWSHIP PANELISTS

Conceptual/Performance/  
New Genres

Hans Haacke  
Artist  
New York, NY

Joan Jonas  
Artist  
New York, NY

Barbara Smith  
Artist  
Malibu, CA

Printmaking/Drawing/  
Artists Books

Benny Andrews  
Artist  
New York, NY

Ed Ruscha  
Artist  
Los Angeles, CA

Esther Sparks  
Curator  
Chicago, IL

Painting

Elmer Bischoff  
Artist  
Berkeley, CA

Linda Cathcart  
Museum Director  
Houston, TX

Chuck Close  
Artist  
New York, NY

Robert Colescott  
Artist  
Oakland, CA

Robert Mangold  
Artist  
Washingtonville, NY

Video

Ilene Segalove  
Artist  
Venice, CA

Arthur Tsuchiya  
Artist  
Hoboken, NJ

Steina Vasulka  
Artist  
Santa Fe, NM

Photography

Carl Chiarenza  
Artist  
Boston, MA

Roy DeCarava  
Artist  
Brooklyn, NY

Robert Fichter  
Artist  
Tallahassee, FL

Susan Rankaitis  
Artist  
Inglewood, CA

Martha Rosler  
Artist, Critic  
Brooklyn, NY

Sculpture

Terry Allen  
Artist  
Fresno, CA

Deborah Butterfield  
Artist  
Bozeman, MT

Martin Puryear  
Artist  
Chicago, IL

Marcia Tucker  
Museum Director  
New York, NY

Crafts

James Carpenter  
Glass Artist  
New York, NY

Diane Itter  
Fiber Artist  
Bloomington, IN

Jun Kaneko  
Clay Artist  
Bloomfield Hills, MI

Marcia Lewis  
Metalsmith  
Vista, CA

Robert Strini  
Woodworker  
Superior, MI

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

July 1981

Dear Colleague:

Your application for an Artists' Fellowship has been reviewed but was not recommended for funding.

While there's no way that I can lighten your disappointment, I'd like for you to know that the review was a careful one. Our panels looked at 6,313 applications and recommended 171 for fellowships. Decisions were based almost entirely on the visual material that was submitted.

The composition of the panels changes with each review. This rotation allows more artists to share the responsibility for studying the applications and selecting the fellowship recipients. It also allows us to bring many points of view into the discussion that represent differences in esthetic approaches and regional sensibilities. The way in which one group of panelists sees and responds to the work can vary considerably from year to year. A nationwide review of this sort is extremely competitive. If you feel that your artwork is at a level where it can hold up well, that you are ready and prepared to involve yourself in a major effort, you may want to consider applying again.

Disappointing news can be a setback, but on the other hand it can strengthen your resolve to let nothing undermine your confidence. What you do as an artist matters a great deal. It's a valuable contribution even though recognition may be slow in coming.

Good luck with your work and thank you for letting us see some of it.

Sincerely,

Jim Melchert  
Director  
Visual Arts Program

**Media Arts Program**

**Project Grant Application Form NEA-3 (Rev.)**

All applications must be submitted in triplicate and mailed to: Grants Office/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

<p>I. Applicant (name, address, zip)</p> <p><b>STEINA</b>  <b>RT. 6, BOX 100</b>  <b>SANTA FE</b>  <b>N.M. 87501</b></p>	<p>II. Category under which support is requested:</p> <p><input checked="" type="checkbox"/> Film/Video Production  <input type="checkbox"/> Media Arts Centers  <input type="checkbox"/> Multi-Purpose Center  <input type="checkbox"/> Exhibition Center  <input type="checkbox"/> Production/Post-Production Center  <input type="checkbox"/> National Services  <input type="checkbox"/> Radio Production  <input type="checkbox"/> Radio Workshops &amp; Residences  <input type="checkbox"/> Radio Services  <input type="checkbox"/> Programming in the Arts</p>	<p>III. Period of support requested:</p> <p>Starting <b>7-1-87</b>  month day year  Ending <b>6-30-88</b>  month day year</p>
--	---	---

IV. Description of proposed activities

I am seeking funds to create an audio/visual composition, in which sound and image are interfaced directly and interactively, using technics similar to those demonstrated on the submitted video tape. I have always understood video from my musical background to be a medium of a performance, in both instrumentation and composition.

Now in electronic tools for aural and visual realization there is even a greater kinship between the material itself (voltages and frequencies) and the way both media are controlled (the control code of MIDI in audio and the binary code of a computer controlling video). My project is about making interactive composition of images, activated, controlled and composed in unity with sound. I am planning a piece about 30 min. long, produced on video tape.

V. Estimated number of persons expected to benefit from this project. **N.A.**

VI. Summary of estimated costs (recapitulation of budget items in Section IX)		Total costs of project (rounded to nearest ten dollars)
A. Direct Costs		
Salaries and wages	\$ _____	\$ <b>10,500</b>
Fringe benefits	\$ _____	\$ <b>1,500</b>
Supplies and materials	\$ _____	\$ _____
Travel	\$ _____	\$ _____
Permanent equipment	\$ _____	\$ _____
Fees and other	\$ _____	\$ <b>13,000</b>
	<b>Total costs</b>	\$ _____
B. Indirect costs	\$ _____	\$ _____
	<b>Total project costs</b>	\$ <b>,000</b>

VII. Total amount requested from the National Endowment for the Arts ..... \$ **25,000**

NOTE: This amount (Amount requested): \$ \_\_\_\_\_  
PLUS Total contributions, grants, and revenues (X, page 3): + \_\_\_\_\_  
MUST EQUAL Total project costs (VI. above): = \_\_\_\_\_

VIII. Organization total fiscal activity	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. \$ _____	2. \$ _____
B. Revenues, grants, & contributions	1. \$ _____	2. \$ _____



IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment

Amount  
\$


Total permanent equipment \$

5. Fees for services and other expenses (list each item separately)

Amount  
\$

SPECIAL AUDIO EFFECTS INSTRUMENTS (VOCODER, HARMONIZER, FREQ. SHIFTER ETC.)	1,000.-
SPECIAL VIDEO EFFECTS (ANALOG, DIGITAL)	3,000.-
VIDEO PRODUCTION EQUIPMENT (CAMERA/VTR)	2,000.-
TIME CODE EDITING, TITLES, ETC.	1,000.-
AUDIO POST-PRODUCTION (IN A STUDIO, 5 DAYS)	1,500.-
PRODUCTION COSTS: SPACE, HEAT, ELECTRICITY, ETC.	500
MAINTENANCE, REPAIRS	500

Total fees and other \$13,000.-

B. Indirect costs

Amount

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency  
Rate \_\_\_\_\_% Base \$ \_\_\_\_\_

\$ \_\_\_\_\_

X. Contributions, grants and revenues (for this project) (Individuals need not complete this section.)

A. Contributions

Amount  
\$

1. Cash


2. In-kind contributions (list each major item)


Total contributions \$

B. Grants (do not list anticipated grant from the Arts Endowment)

\$


Total grants \$

C. Revenues

\$


Total revenues \$

Total contributions, grants, and revenues for this project \$

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so?  yes  no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X [Signature] Date signed 11-13-86  
Name (print or type) STEINA  
Title (print or type) \_\_\_\_\_  
Telephone (area code) 505-473-0614

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

Project director

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

XIII. Citizenship

If you are applying as an individual, are you a citizen of the United States?

Yes  No (Visa number: \_\_\_\_\_)

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 21 AND THE SPECIAL APPLICATION REQUIREMENTS FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.



**Production Supplementary Information Sheet**  
**Fiscal Year 1987**

Applicants under Film/Video Production, Radio Production, and Programming in the Arts must include three copies of this completed form (both sides) in their application package.

Applicant name STEINA  
City SANTA FE State N.M.

Category (check one):  Radio Production  Film/Video Production  Programming in the Arts

I. **PROJECT SUMMARY** (Briefly describe the project for which you are seeking support. Be sure to indicate if the project is a single production or a series, a new work or a work-in-progress. For series proposals, also specify the number and length of programs/segments to be produced. Complete in the space provided.)

II. Amount requested: \$ 25,000 Total project costs: \$ 25,000  
If project is a work-in-progress, how much has been expended to date? \$ \_\_\_\_\_

III. **CAREER SUMMARY** (Briefly describe the professional background on the person(s) with primary artistic responsibility for this project. Complete in the space provided. Include one copy of resume(s) or additional biographical material with your application package as supplementary material.)

# Production Supplementary Information Sheet (Continued) Fiscal Year 1987

Applicant name STEINA

## IV. SAMPLE WORKS

List the work(s) submitted in support of your application in the order in which you want them reviewed. (NOTE: See page 7 or page 15 for information on submitting sample works.)

### Work Sample A

Title of Sample Work DEMO OF VARIOUS AUDIO/VIDEO WORKS  
Date Work Completed BETWEEN '70 AND '86 Running Time CA. 10 MIN  
Principal production credits for this work: STEINA

Length of selected excerpt (if cued): \_\_\_\_\_  
Special instructions (if any): \_\_\_\_\_

### Work Sample B

Title of Sample Work VOICE WINDOWS  
Date Work Completed 1986 Running Time 8 MIN  
Principal production credits for this work: STEINA, JOAN LABARBARA, WOODY VASULKA

Length of selected excerpt (if cued): \_\_\_\_\_  
Special instructions (if any): SAMPLE B FOLLOWS SAMPLE A ON THE SAME CASSETTE

V. OPTIONAL: Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.

## VI. RETURN ADDRESS for sample works:

**The Vasulkas  
Route 6, Box 100  
Santa Fe, NM 87501  
505-473-0614**

For Arts Endowment Use Only:  
Format: \_\_\_\_\_ Logged: \_\_\_\_\_ Returned: \_\_\_\_\_

NATIONAL  
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WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasukla  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

NOV 1 1988

Dear Steina:

Our funding guidelines and grant provisions, in compliance with federal law and regulations, require that all final reports (inclusive of two copies of the descriptive report) be submitted to the Endowment not later than 90 days after the grant period end date. To date, the Endowment's Grants Office has not received your final report package for the following:

Grant Number	Award Mail Date	Award Amount	Project End Date	Final Report Due Date
87-3411-0177	7/22/87	\$20,000	6/30/88	9/30/88

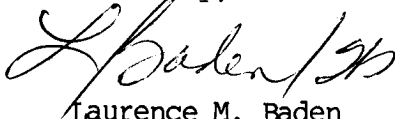
Since your final report package was not received by the Endowment's Grants Office within 90 days after the grant period ended, please be advised that you have not met the terms and conditions of your grant. Therefore, you are no longer eligible to receive funding from the Endowment until such time as the required final report materials are received. This ineligibility determination will affect pending or new applications as well as requests for additional support on previously awarded grants. Further, should you not provide the Endowment with the required final reports within the next 90 days, any remaining, undisbursed funds associated with the grant(s) referenced above will no longer be available and the grant will be closed and retired.

When submitting the final report materials, please submit them as a single package and make certain that all items are clearly identified with grantee name and grant number and forwarded to the Endowment at the address noted below. PLEASE DO NOT SUBMIT FINAL REPORTS AS PART OF ANY UPCOMING APPLICATION PACKAGE.

Grants Office/Final Reports Section  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

If you have any questions about these requirements or have already submitted the reports in question, please contact the Grants Office/Final Reports Section immediately at (202) 682-5403.

Sincerely,

  
Laurence M. Baden  
Grants Officer

Final Descriptive Report on NEA Production Grant # 87-3411-0177

Title: Vocalization One, 13 Min. 3/4" Videotape

I initialized this project with two working sessions with Joan La Barbara and Woody Vasulka.

Final Descriptive Report on NEA Production Grant # 87-3411-0177

Title: Vocalization One, 13 Min. 3/4" Videotape

I initialized this project with two working sessions with Joan La Barbara and Woody Vasulka.

I then took the resulting videotapes through various processes, most notably a variable speed tape recorder, simultaneously reversing, speeding up or slowing down both sound and image.

These time manipulated tapes became the source materials for a 15 min live video/voice performance a part of three evening recitals by Joan La Barbara. In these performances the processed tapes played as a two channel audio and video environment on two speakers and 10 video monitors with Joans' voice electronically manipulating both sound and image. "Vocalization One" is the resulting tape composition of these endeavours.

NATIONAL  
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WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

March 24, 1989

Ms. Steina Vasulka  
Route 6 Box 100  
Santa Fe, NM 87501

Dear Ms. Vasulka:

As stated in our Visual Artists Fellowships guidelines, artists who received a fellowship of \$15,000 or \$25,000 from the Visual Arts Program in 1985/86 or 1987/88 are not eligible to apply in 1989/90. Therefore, your application has been withdrawn.

Please notice the fiscal year in which your grant was awarded. Each funding cycle is two years long, and you must wait for two funding cycles to be completed before you apply again. For example, if you received a grant during 1985/86, you will be eligible in 1991/92. If your grant was awarded in 1987/88, you can then reapply in 1993/94.

I have returned the support materials submitted with your application. Please call me at 202/682-5448 if you have any questions.

Sincerely,

Silvio Lim  
Program Specialist  
Visual Arts Program

# Visual Artists Fellowships

# Individual Grant Application Form NEA-2 (Rev.)

Three copies of this form must be mailed with other required materials under one cover to:  
Information Management Division/Visual Artists Fellowships (Area in which you are applying),  
8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue,  
N.W., Washington, D.C. 20506

1. Name (last, first, middle initial)

 Mr. Ms.

STEINA

2. Mailing Address

RT. 6, BOX 100  
SANTA FE, N.M. 87501

3. Phone: (home)

505 471 7181

(work)

4. Fellowship area in which you are applying:  
(Check one only) new genres painting works on paper photography sculpture crafts

5. U.S. citizenship

 Yes (Social Security Number: \_\_\_\_\_) No (Visa Number: \_\_\_\_\_)

6.

1-30-40

Birth date

ICELAND

Place of birth

7. Period of support requested:

Starting

month day year

Ending

month day year

8. Professional background. Attach one copy of your resume or list highlights of your professional career below. In either case, be sure to complete both sides of this form.

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 States and Europe, and in 1978 she had an exhibit "Machine Vision" at the Albright-Knox Art Gallery in Buffalo, N.Y. 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 series of video tapes relating to the land, and an installation titled "The West. In 1987 she received a fellowship for six months' residency in Japan. She is currently working on video-materials she shot there as well as a nanother installation work titled "Geomania".

8. Professional background (continued)

You must provide summary information requested in 9-11 below even if the same information appears on your resume.

9. Education

Name of institution	Major area of study	Inclusive dates	Degree
SELF			

10. Fellowships, grants, or awards

Name of award	Medium	Year	Amount
NEA	VIDEO	82 86	15,000 15,000

11. Present employment

Employer	Position/Occupation
SELF	

12. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment program since (and including) Fiscal Year 1984?

Yes  No. If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

13. Certification: I certify that the foregoing statements are true and complete to the best of my knowledge.

X \_\_\_\_\_ 1-15-89  
Signature of applicant Date

BEFORE SEALING YOUR APPLICATION PACKAGE, BE SURE TO INCLUDE:

- The signed original and two signed copies of this application form.
- Visual documentation and other supplementary material as outlined in "Special Application Requirements" on pages 8-10.
- Three completed cards which appear on the back cover of these guidelines.

Have you signed all three copies of your application form?

Is your visual documentation properly labeled?

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

**Media Arts Program  
Fiscal Year 1992**
**Project Grant Application Form NEA-3 (Rev.)**

Applications must be submitted in triplicate and mailed together with other required materials to:  
Information Management Division/MA, 8th floor, National Endowment for the Arts, Nancy Hanks  
Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (overnight mail zip code: 20004)

**I. Applicant (name, address, zip):**

**STEINA VASULKA**  
**RR 6, BOX 100**  
**SANTA FE**  
**NM 87501**

Telephone: (505) 471-7181

For Organizations:

Project Director:

**II. Category under which support is requested:**

- Media Arts Centers  
 National Services  
 Film/Video Production  
 Radio/Audio Production  
 Radio/Audio Services  
 The Arts on Television  
 The Arts on Radio

**III. Period of support requested:**

Starting 7 1 '92  
month day year  
Ending 6 30 '95  
month day year

**IV. Employer I.D. Number/SSN:**
**V. Description of proposed activities (begin below; limit additional information to two typed pages):**

I am seeking funds to compose a 30-30 min. 4 channel video work, which could stand alone as an installation piece, or be performed by a violin soloist or a string quartett of MIDI instruments in a live performance.

**The project's stages:**

- 1) image gathering (video Hi 8 camcorder)
- 2) composing into four channels (off line 3/4")
- 3) special effects and post-production (Beta or One Inch)
- 4) MIDI interfacing and music composition with a programmer

The images I intend to use are from Prague, Czechoslovakia (already gathered on my travels), and from the South-West of the United States, activities which will be hammered together into a score for laserdisc and string-instruments by footage taken in a Santa Fe blacksmith's workshop.

**Distribution:**

Each of my installations has had a wide distribution both in the United States and overseas. In the States they show mostly in Museums (Carnegie, Pittsburg - MOMA, San Francisco - Johnson Gallery, Albuquerque - Bowling Green, Ohio - ETC), in Europe in festivals: Ferrara, Italy - Linz and Graz, Austria - Amsterdam, Holland - Paris, France - ETC). "Tokyo 4" is slated for a show at the Denver Art Museum early 1992.

**VI. Estimated number of persons expected to benefit from this project:**
**VII. Summary of estimated costs (recapitulation of budget items in Section X)**
**A. Direct costs**

	Total costs of project (rounded to nearest ten dollars)
Salaries and wages	\$ _____
Fringe benefits	\$ _____
Supplies and materials	\$ <u>2,500</u>
Travel	\$ _____
Permanent equipment	\$ _____
Fees and other	\$ <u>37,000</u>
Total direct costs	\$ _____

**B. Indirect costs**

Total project costs \$ 39,500

**VIII. Total amount requested from the National Endowment for the Arts** 35,000 \$ 35,000

NOTE: Amount requested from Arts Endowment (VIII.): \$ \_\_\_\_\_  
PLUS Total contributions, grants, and revenues (XI., page 3): + 4,500  
MUST EQUAL Total project costs (VII. above): = 39,500

**IX. Organization total fiscal activity**

Most recently completed fiscal period

Current fiscal period

A. Expenses	\$ _____	\$ _____
B. Contributions, grants, and revenues	\$ _____	\$ _____



X. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range exclusive of incidentals	% of time devoted to this project	Amount \$
Total salaries and wages				\$ _____
Add fringe benefits				\$ _____
Total salaries and wages including fringe benefits				\$ _____

2. Supplies and materials (list each major type separately)

	Amount \$
TAPES AND LASERDISCS	2,500
Total supplies and materials	
\$ 2,500	

3. Travel

Transportation of personnel

No. of travelers		from	to	Amount \$
Total transportation of personnel				\$ _____

Subsistence

No. of travelers	No. of days	Daily rate	Amount \$
Total subsistence			\$ _____
Total travel			\$ _____

X. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (\$5,000 or more per unit)

Amount  
\$


Total permanent equipment \$ \_\_\_\_\_

5. Fees for services and other expenses  
(list each item separately)

Amount  
\$

Artists' Fee (Steina)	16,000
Editing Assistant	3,000
Programmer for MIDI Disc Control	3,000
Production Expenses	7,000
Special Effects (Abekas)	2,500
Post-production (ca 3 days)	5,000
Maintenance and Other Services	500

Total fees and other \$ 37,000

B. Indirect costs (Individuals need not complete this section)  
Rate established by attached negotiation agreement with  
National Endowment for the Arts or another Federal agency  
Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

Amount

\$ \_\_\_\_\_

XI. Contributions, grants, and revenues for this project (Individuals need not complete this section)

A. Contributions

Amount

1. Cash

\$

Anticipated	4,500

Total cash \$ \_\_\_\_\_

2. In-kind contributions (list each major item)


Total in-kind contributions \$ \_\_\_\_\_

Total contributions \$ \_\_\_\_\_

B. Grants (do not list anticipated grant from the Arts Endowment)  
Asterisk those that are already committed.

\$


Total grants \$ \_\_\_\_\_

C. Revenues

\$


Total revenues \$ 4,500

Total contributions, grants, and revenues for this project \$ 4,500

## XII. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

Yes  No If no, please mail immediately, under separate cover, to Grants Office / Final Reports Section to maintain eligibility. Do not include with your application package.

## XIII. Delinquent Debt

Are you delinquent on repayment of any Federal debt?  Yes  No.  
If yes, provide explanatory information on a separate sheet.

## XIV. Citizenship

If you are applying as an individual, are you a citizen of the United States?

Yes  No (Visa number: \_\_\_\_\_)

## XV. Certification

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 36-38.

Applicant/  
Authorizing Official(s)

Signature  Steinovaen/m Date signed 11-1-91  
Name (print or type) STEINA VASULKA  
Title (print or type) \_\_\_\_\_  
Telephone (area code) 505-471-7181

Signature  \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

Project director (organization)

Signature  \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature  \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 35 AND THE "SPECIAL APPLICATION REQUIREMENTS" UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED, INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

## Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearing. Failure to provide the requested information could result in rejection of your application.

# Production Supplementary Information Sheet Fiscal Year 1992

Applicants under Film/Video Production, Radio/Audio Production, The Arts on Television, and The Arts on Radio must include three copies of this completed form (both sides) in their application package.

Applicant name(s) STEINA VASULKA  
City SANTA FE State NEW MEXICO

Category (check one):  Film/Video Production  Radio/Audio Production  
 The Arts on Television  The Arts on Radio

I. **PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Indicate if it is a new work or a work-in-progress. For series proposals, specify the number and length of programs/segments to be produced. Complete in the space provided.)

I am seeking funds to compose a 20-30 min. 4 channel video work, which could stand alone as an installation piece, or be performed by a violin soloist or a string quartett of MIDI instruments in a life performance.

The images I intend to use are from Prague, Czechoslovakia (already gathered on my travels), and from the South-West of the United States, activities which will be hammered together into a score for laserdisc and string-instruments by footage taken in a Santa Fe blacksmith's workshop.

II. Amount requested: \$ 35,000 Total project costs: \$ 39,500  
If project is a work-in-progress, how much has been expended to date? \$ 5,000

III. **CAREER SUMMARY** (Briefly describe the professional background of the person(s) with primary artistic responsibility for this project and specify the role of each in the proposed production. Complete in the space provided. Include one copy of resume(s) or additional biographical material with your application package as supplementary material.)

### 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.

(This space is for Arts Endowment staff use only.)

(Continued on reverse)

# Production Supplementary Information Sheet (continued)

## Fiscal Year 1992

Applicant name: STEINA VASULKA

### IV. SAMPLE WORKS

List the work(s) submitted as part of your application package in the order in which you want them reviewed. NOTE: See page 20 (film/video) or page 25 (audio tapes) for information on submitting sample works.

#### Work Sample A

Title of Sample Work: FOUR SEGMENTS (SEE BELOW)

Date Work Completed: IN PROGRESS Running Time: 16 MIN

Principal production credits for the work:

THE APPLICANT

Length of selected excerpt (if cued): \_\_\_\_\_

Special Instructions (if any): There are 10 sec. of black between the four segments.

Segment 1: (8.00 min.) excerpt from "Tokyo 4" (1991), represents a sample of a four channel video composition concatenated onto a single screen

Segment 2: (2.00 min.) shows monitor configurations in two installations: "Geomania" (1987) and "Ptolemy" (1990)

Segment 3: (1.30) documents a live, MIDI violin performance titled "Violin Power" at CCA, Santa Fe (Oct 1991)

Segment 4: (4.30 min.) samples some video images to be included in the proposed work

#### Work Sample B

Title of Sample Work: \_\_\_\_\_

Date Work Completed: \_\_\_\_\_ Running Time: \_\_\_\_\_

Principal production credits for the work: \_\_\_\_\_

Length of selected excerpt (if cued): \_\_\_\_\_

Special Instructions (if any): \_\_\_\_\_

### V. OPTIONAL: Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.

I am including a few xeroxes showing the interface protocol for my MIDI violin to videodisc control, and some "Video Wall" technical specifications.

### VI. RETURN ADDRESS for sample works:



For Arts Endowment Use Only:

Format:

Logged:

Returned:



# PIONEER VIDEODISC

## INTERFACE CONNECTOR TERMINALS:

E:  
cd procomm  
Procomm  
Att-X to exit

### CONTROL COMMANDS

RxD Terminal Control Command Input

#### Explanation of commands

Below is the list of the commands that can be carried out on the LD-V8000.

	Command	Mnemonic
1	DOOR OPEN	OP
2	REJECT	RJ
3	START	SA
4	PLAY	(address) PL
5	PAUSE	PA
6	STILL	ST
7	STEP FORWARD	SF
8	STEP REVERSE	SR
9	SCAN FORWARD	NF
10	SCAN REVERSE	NR
11	MULTI-SPEED FORWARD	(address) MF
12	MULTI-SPEED REVERSE	(address) MR
13	SPEED	argument SP
14	SEARCH	address SE
15	STOP MARKER	address SM
16	FRAME	FR
17	TIME	TM
18	CHAPTER	CH
19	AUDIO CONTROL	argument AD
20	VIDEO CONTROL	argument VD
21	DISPLAY CONTROL	argument DS
22	CLEAR	CL
23	FRAME NUMBER REQUEST	?F
24	TIME CODE REQUEST	?T
25	CHAPTER NUMBER REQUEST	?C
26	PLAYER ACTIVE MODE REQUEST	?P
27	DISC STATUS REQUEST	?D
28	COMMUNICATION CONTROL	argument CM
29	CCR MODE REQUEST	?M
30	DOOR CLOSE	CO
31	LVP MODEL NAME REQUEST	?X
32	KEY LOCK	argument KL
33	REG. A SET (DISPLAY)	argument RA
34	REG. B SET (SQ CONT)	argument RB
35	REG. C SET (MISCELLANY)	argument RC

RB

	Command	Mnemonic
36	REG. D SET (RS-232C)	argument RD
37	REG. E SET (USE SWITCH)	argument RE
38	REG. F SET (USE SWITCH)	argument RF
39	REG. G SET (VIDEO MEMORY)	argument RG
40	REG. H SET (EXTENDED)	argument RH
41	CLEAR SCREEN	CS
42	PRINT	argument PR
43	LEAD OUT SYMBOL	LO
44	MULTI TRACK JUMP FORWARD	argument JF
45	MULTI TRACK JUMP REVERSE	argument JR
46	USER'S CODE REQUEST	?U
47	SUB AUDIO CONTROL	argument AS
48	SET VIDEO MEMORY MODE	argument MM
49	VIDEO MEMORY	argument VM
50	ENABLE VIDEO MEMORY CONTROL	argument EM
51	DISABLE VIDEO MEMORY CONTROL	argument DM
52	REG. A REQUEST (DISPLAY)	\$A
53	REG. B REQUEST (SQ CONT)	\$B
54	REG. C REQUEST (MISCELLANY)	\$C
55	REG. D REQUEST (RS-232C)	\$D
56	REG. E REQUEST (USER SWITCH)	\$E
57	REG. F REQUEST (USER SWITCH)	\$F
58	REG. G REQUEST (VIDEO MEMORY)	\$G
59	REG. H REQUEST (EXTENDED)	\$H
60	SELECT INPUT UNIT	argument #S
61	INPUT UNIT REQUEST	#I
62	INPUT NUMBER WAIT	?N
63	SET AUX. PORT	argument #A
64	BEEP CONTROL	argument BP
65	SET PROGRAM POINTER	argument *S
66	PROGRAM READ	(argument) *D
67	PROGRAM WRITE	(argument) *W
68	PROGRAM COUNTER REQUEST	*P
69	PROGRAM RUN	argument *R
70	PROGRAM HALT	*H

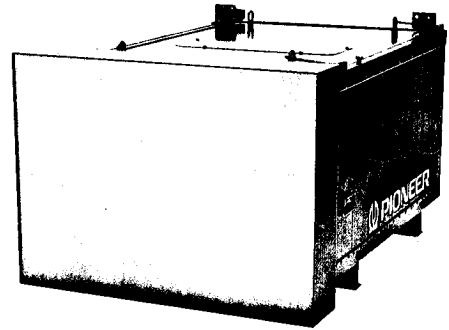
17RG

- The commands No. 1 through No. 29 are general commands which are called Common Commands.
- Command mnemonics use ASCII alpha characters and the ? symbol. There is no distinction between capitals and small letters.
- The argument and address are decimal and use ASCII numerals.
- An address indicated by ( ) can be omitted.
- A command line can have up to 20 characters and is terminated with CR code (ODH).
- Refer to the "Users Manual" for the control protocol and command explanation.

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

### New Shape

The main part of the unit is narrower both horizontally and vertically than the front screen portion. This means that frame members can be inserted in both directions, providing thoroughly stable support.



## RM-V2000



		Previous Model	RM-V2000
Horizontal Resolution		560 lines	800 lines
Brightness		350 ft.-L	600 ft.-L
Viewing Angles	Vertical	22°	60°
	Horizontal	100°	150°



# New Projection CUBE RM-V2000

## Wider Viewing Angle

The horizontal viewing angle has been improved from  $100^{\circ}$  to  $150^{\circ}$ , and the vertical viewing angle from  $22^{\circ}$  to  $60^{\circ}$ . Not only does this mean easier viewing for a large number of people, but because the vertical angle is so great, the system does not have to be tilted forward at the top. This is a significant advantage over all other large-scale projection system.

## Extremely High Clarity

Generally, as the video image expands, minute video noise which is usually undetectable becomes visible. Realizing an enlarged picture with a high quality image is the most difficult task of any projection system. Thanks to the outstanding resolution, convergence, focus uniformity and other important specifications of the new Projection CUBE, images input from the high performance Multi-Video Processor can be expanded on the Multi-Projection System to any size without increased noise and distortion.

## Reduced Reflection

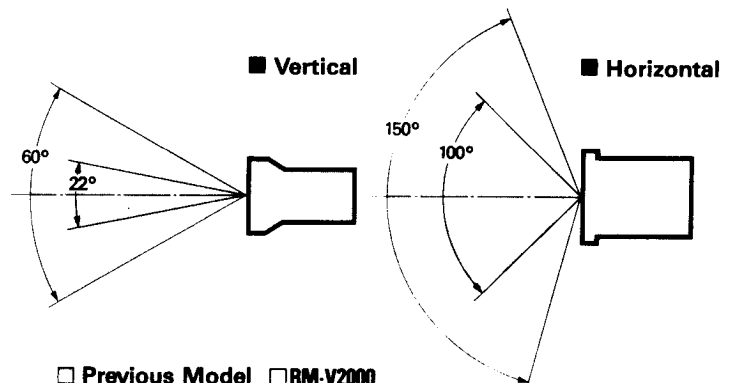
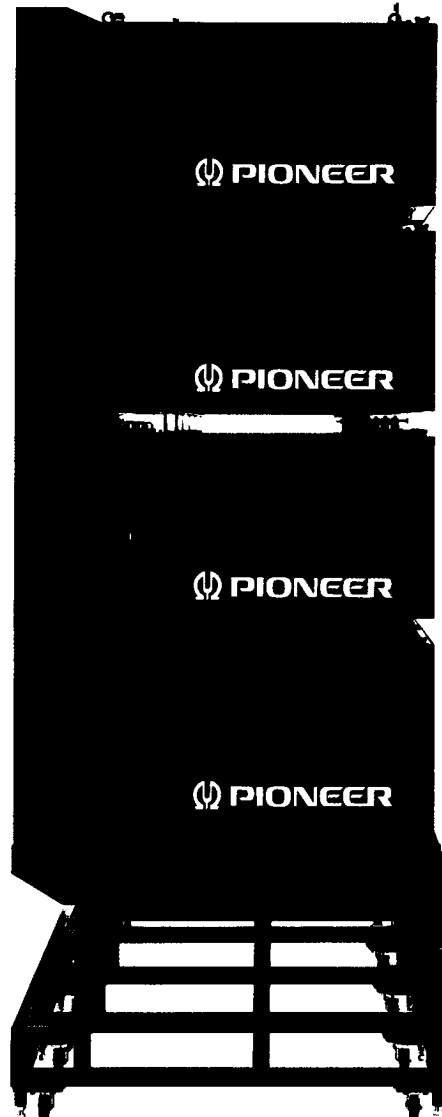
Thanks to a breakthrough in screen design by Pioneer engineering screen reflections is almost zero. This means consistent quality with no ambient light interference.

## Greater Flexibility with More Input Terminals

Projection CUBE provides a variety of separate inputs unavailable in other brands. The flexibility that gives you with respect to connections and installation is unparalleled.

## Auto White Balance

Conventional projection systems have a tendency for whites to degrade into a slight red-dish or bluish tint over a period of time. The Projection CUBE system prevents this by the industry's first use of Auto White Balance in a multivision system. The AWB feature makes continual adjustments, preserving a pure, clean white to an extent impossible in previous projection television systems.



### Dynamic Black Level Correction Circuit

This circuit maintains compensation control according to the current source signal condition by expanding the dynamic range between black and white. Black is reproduced more realistically, and the picture maintains depth and shadow detail despite varying source signals.

### Liquid-Cooled Optical Coupling

This effectively cools the CRT while also functioning as a lens, because the liquid, a glycol compound, has the same refractive index as the material used in the lens.

### Aluminum Enclosure

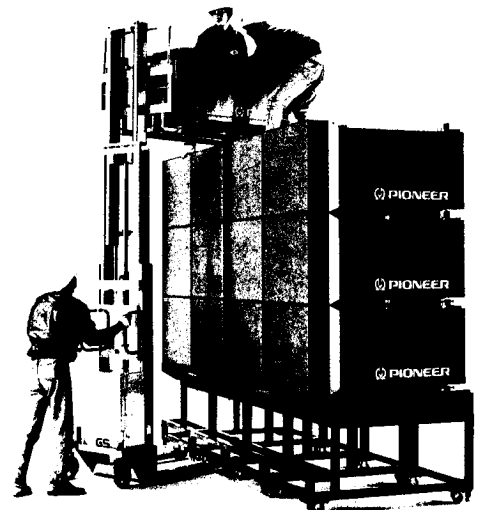
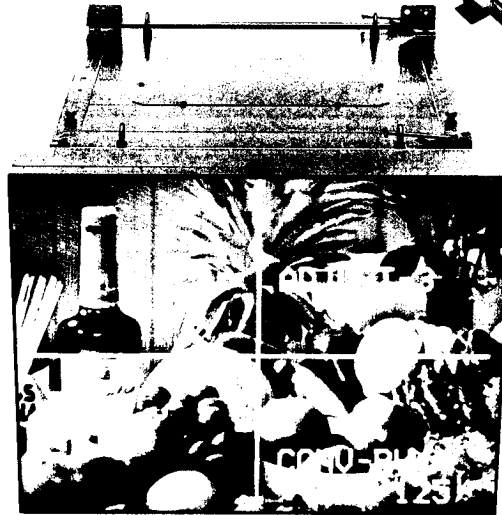
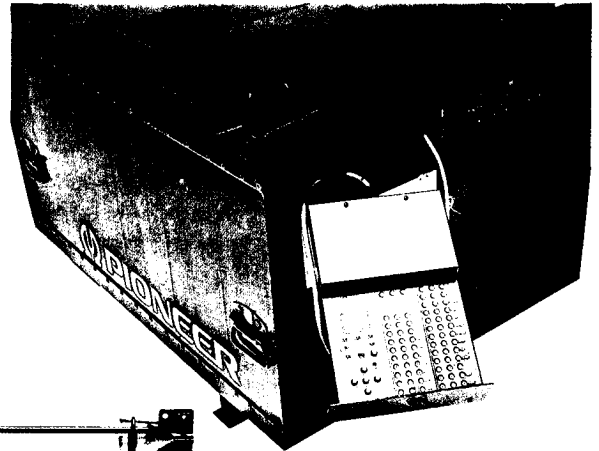
Pioneer has minimized the weight of CUBE units by using aluminum for the casing. This makes for lighter single CUBE's as well as multiple CUBE screens, which means set-up is easier and safer.

### Convenient Adjustment

No more problems with adjusting brightness, contrast, sharpness, and complete registration. All these adjustments can now be done by one person via remote control from in front of the CUBE's.

### With the Greatest of Ease

One of the areas in which we've made a quantum step forward is its outstanding ease of installation. Older projection systems may take as long as three days to assemble a tiring process that includes separate setting up of framework, screens, and finally the units themselves. Putting together the Pioneer Projection CUBE system, however, is as simple as you see here: stack the units, plug in the cables, and you're ready to go.



# Multi-Video Processor RMD-V2040

The RMD-V2040's basic function is to accept a signal from a video source and enlarge the image for projection on as many as 16 screens. Its capabilities go further than this, however; it can accept four different signals and project them independently on 16 screens in any desired configuration. The outstanding performance and features of the RMD-V2040 are an important reason for the clear superiority of the Pioneer Multi-Projection System.

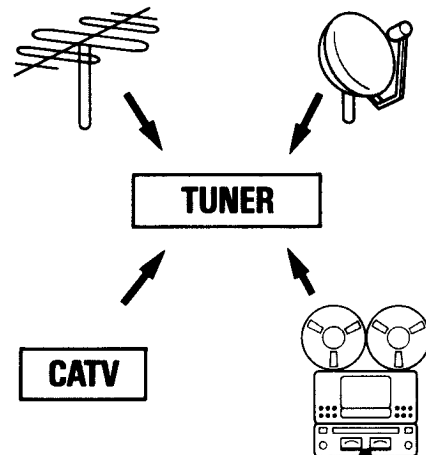
## No Degradation of Picture Quality

Enlarging the image without having it be affected by video noise is an important factor in the performance of a multi-projection system. The RMD-V2040 accomplishes its responsibility with no loss and pixelization in picture quality. This processor reduces cross modulation distortion and dot distortion, and improves vertical resolution. In addition, it transmits luminance (Y) and chrominance (C) signals separately, instead of as a composite signal as is normally the case. When connected to a Pioneer Projection CUBE (capable of receiving the separate Y and C signals), the result is sharper details and truer colors for a more lifelike picture.

## Variable Expansion Ratio

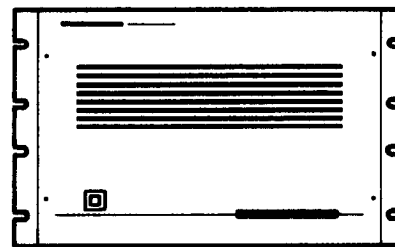
The expansion ratio is variable from 1 to 8 times in both vertical and horizontal directions. This means that rectangular or oblong images can be derived. All four image sources can be simultaneously enlarged.

## Basic Function

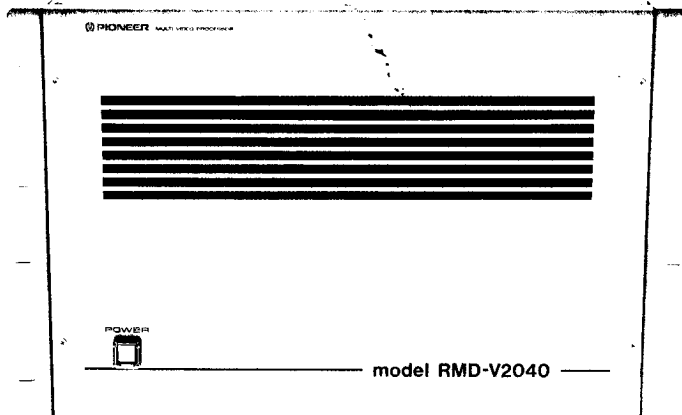


Various Sources

## Multi-Functions



Multi-Video Processor



## Still Picture/Strobe Effect

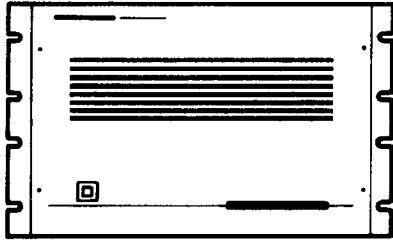
A memory buffer function allows still pictures and strobe effect images to be projected in both field mode (single screen) and frame mode (multiple screens).

## Eight Single Color Wash Signals

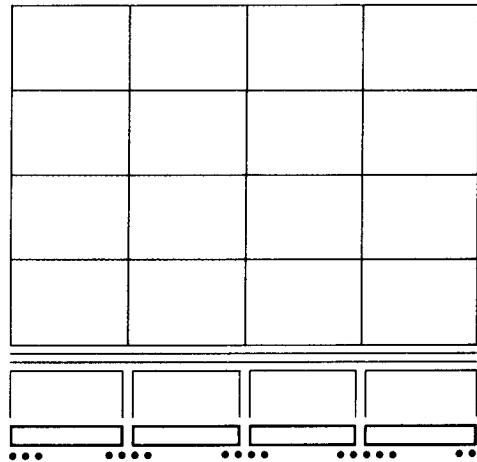
Eight different colors (white, yellow, cyan, green, magenta, red, blue, and black) can be output for projection on the screens. This feature can be programmed in various ways for dramatic effects.

## Multi-Mode

An automatic Multi-Mode enables easy programming and operation.

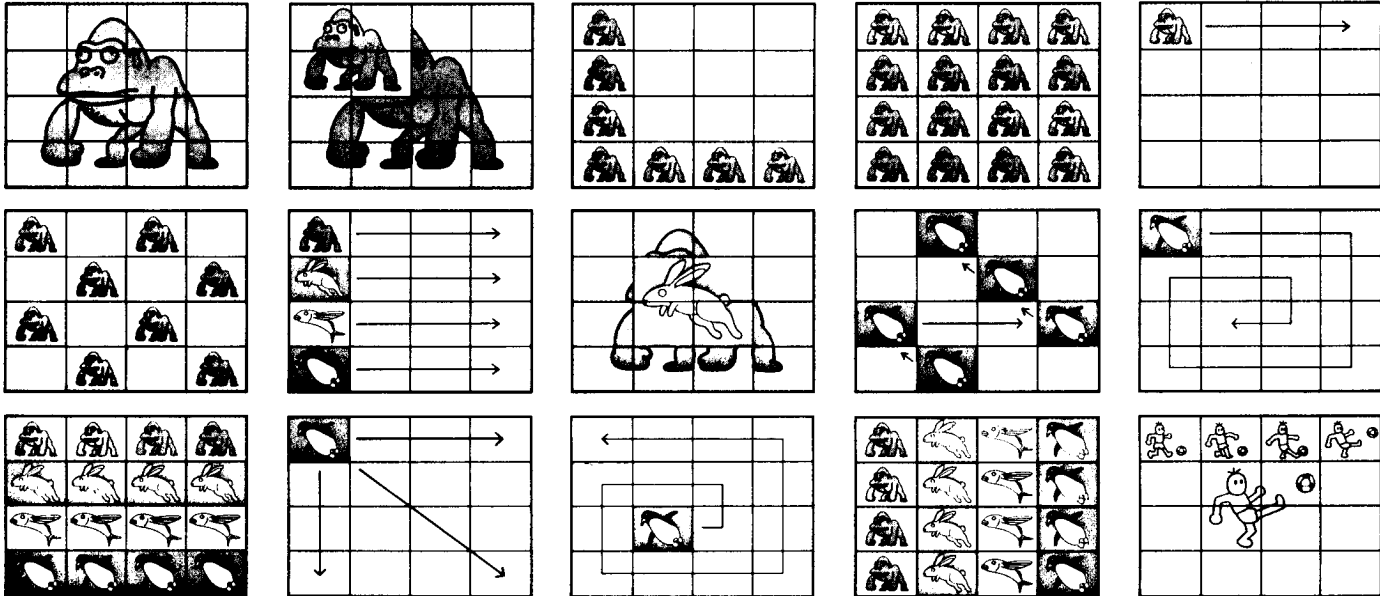


Multi-Video Processor



Pioneer Multi-Projection CUBE system

**Examples of Various Functions**



**Authoring System**

A MS-DOS based, and menu-driven authoring system for floppy disk, MS-DOS, and PC compatibles provides easy operation for complex multiple effects, such as wipes, chases, snakes, freezes, washes and magnifies.

**External Control**

An RS-232C terminal allows connection of a computer for external control of adjustments and special effects programming operation.

**Adjustments**

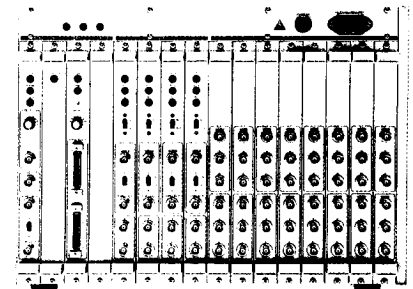
Eight signals are provided for adjustment purposes: white, 50% gray, black, color bars, 10 steps, crosshatch, monoscope, and screen frame (image positioning).

**Daisy chaining/Matrix Expansion**

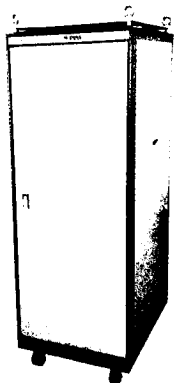
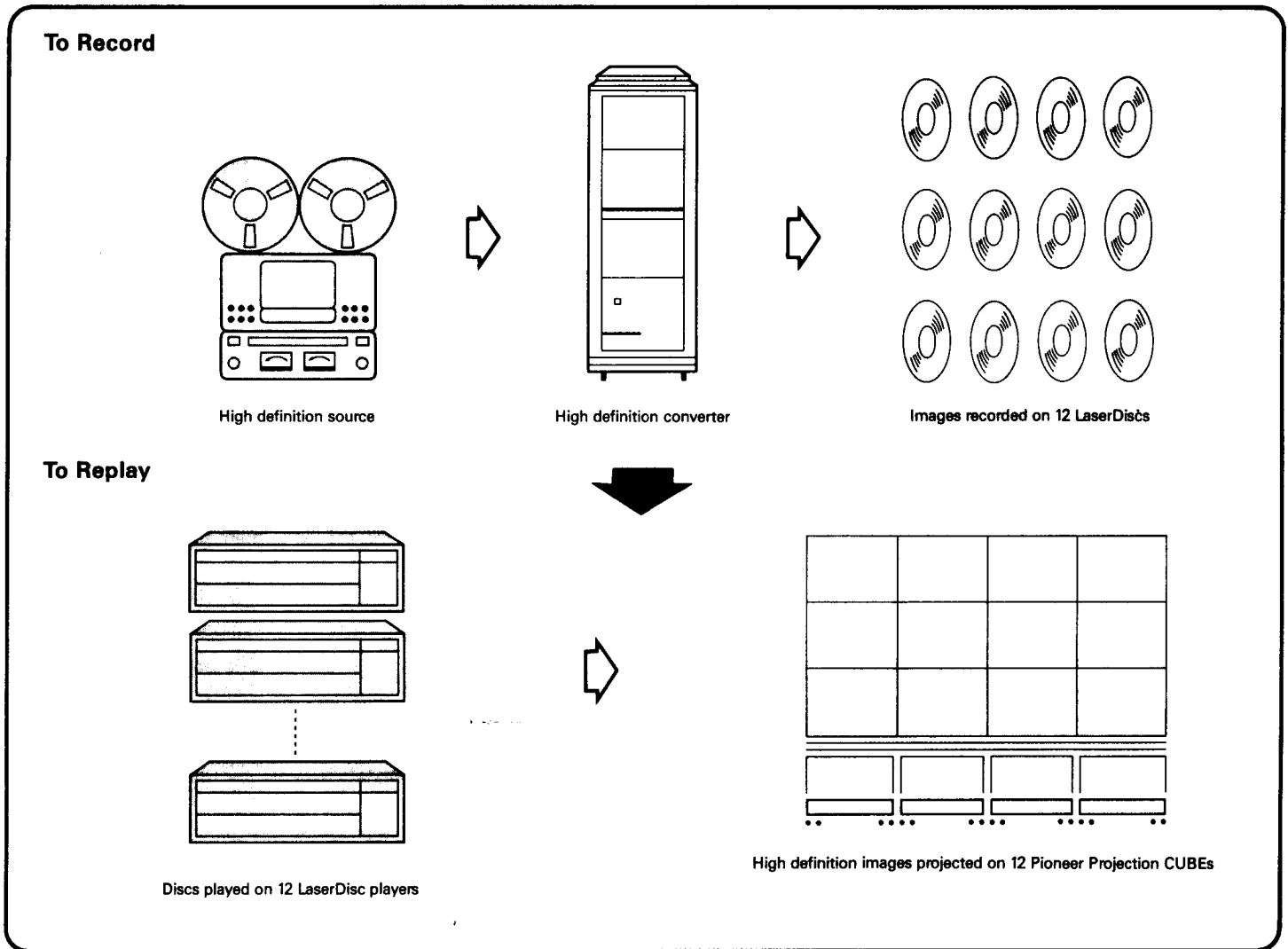
One Multi-Video Processor can handle 16 screens. If more screens are desired, a number of processors can be connected together to expand display matrix.

**Compact Size**

The RMD-V2040 is both lighter (72 lbs) and more compact than any other 16-screen multi-video processor on the market.



# High Definition CUBE System



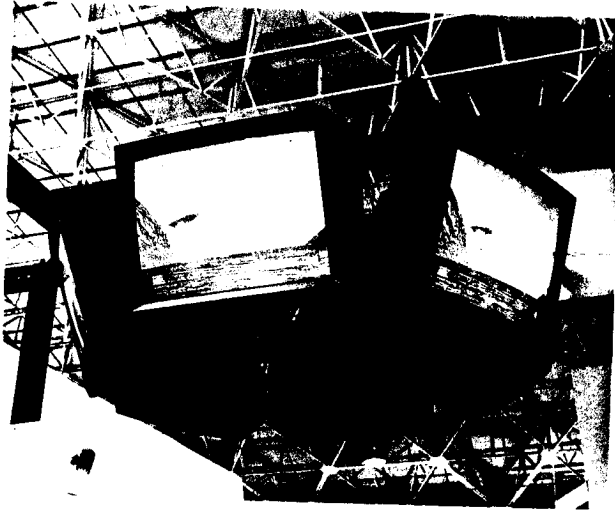
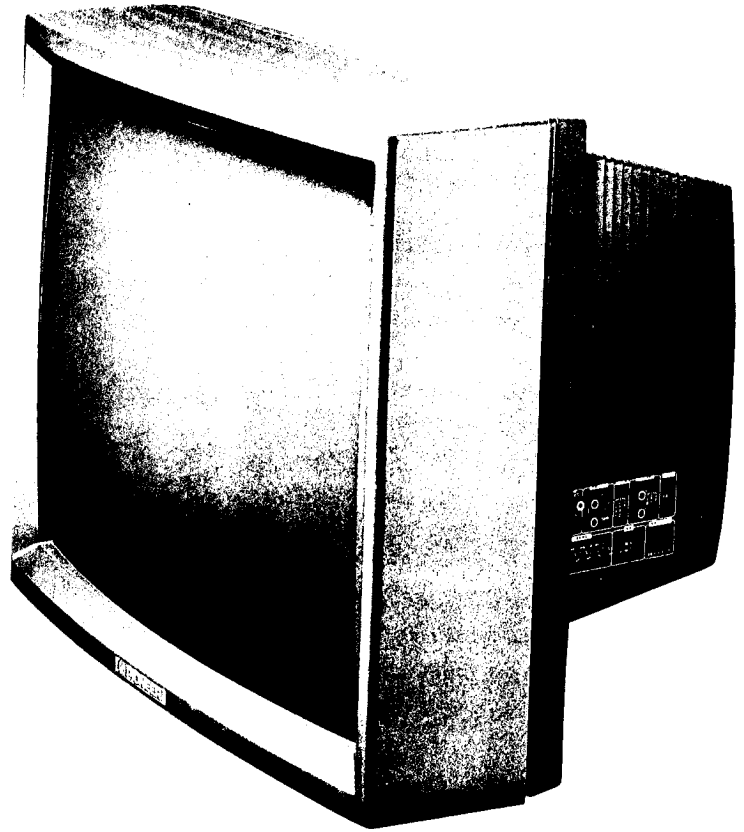
High Definition Converter  
RM-V116HD

As good as the new Projection CUBE System picture is, High Definition makes it even better. The High Definition Television (HDTV) picture is, in fact, the highest quality video image current technology is capable of producing. HDTV requires at least 1125 lines of horizontal resolution and an aspect ratio of 9:16. The High Definition CUBE System, consisting of twelve 40" Projection CUBE units and twelve LaserDisc players, easily meets these requirements. As each unit has a horizontal resolution of 525, the horizontal resolution of the 3-CUBE high system is 1,575 lines. The aspect ratio is exactly the same: 9:16. In addition, since the Projection CUBE's brightness is an extremely high 600

foot-lumens, it can be used in large open spaces such as showrooms and exhibition spaces. Thus, this is the perfect projection system for reproducing the HDTV image. The system employs a high definition converter to divide the high definition signal into twelve parts. Each part is then recorded on a LaserDisc. When the twelve discs are played synchronously by twelve LaserDisc players, the result is a high definition image on the twelve monitors. As this system is lower in cost than a High Definition Multi-Converter, it will be attractive to those who are not limited by space considerations.

# System Monitor TVM-V2710

Pioneer's newest System Monitor is outstanding in all respects: picture quality, external design, versatility, modularity, and reliability. Used alone or linked together, the System Monitor provides superb image resolution and convenient operation. Pioneer thus supplies several fittings for various mounting arrangements, including ceiling suspension, wall attachment, and floor-standing. Since this versatile mounting capability means that the System Monitor will often be in full view, it has been designed to look attractive from every direction.

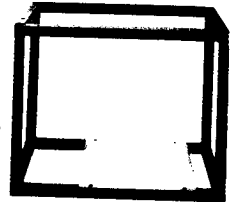


**Chandellier System**

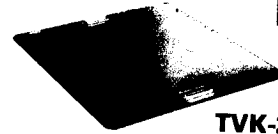


**TVK-2908**

**Multi-Configuration System**

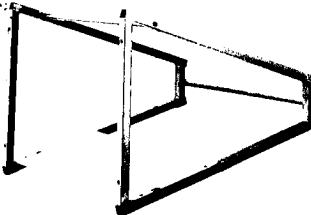


**TVK-2907**



**TVK-2907B**

**Arch System**



**TVK-2909**



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

JUL 23 1985

Dear Ms. Vasulka:

It is a pleasure to inform you that you have been awarded a grant from the National Endowment for the Arts.

Grant Number: 51-3411-0224      Application Number: A84-167452

Sponsoring Program(s): Media Arts: Film/Radio/Television

Amount Awarded: \$19,000

Start Date: July 1, 1985      End Date: June 30, 1986

Grant funds are provided for the following purpose(s): for a video installation project as outlined in your application cited above.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

We are particularly pleased to support your efforts this year, the 20th anniversary of the signing of legislation which established the National Endowment for the Arts.

Sincerely,

F. S. M. HODSOLL  
Chairman

Enclosures

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

May 31, 1984

Ms. Steina Vasulka  
President  
Vasulka Corporation  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Ms. Vasulka,

This letter is to remind you that the new guidelines for Fiscal 1985 will require the official completion of previous grants awarded to you in the SERVICES category along with the submission of your new application(s) to the NATIONAL SERVICES category for Media Arts.

At this time, our files and Grants Office files indicate that the following projects have not been officially documented:

Grant #:	\$ Amt.	End Date	FDR?/FSR?*
22-3422-071	\$ 3,000	12/31/82	✓ ✓

\*FDR is Final Descriptive Report  
FSR is Financial Status Report

Recent '83 and '84 grants, if any, requiring only Interim Reports at this time have been listed on the attached sheet.

Because of the new requirements in our guidelines, we will not be able to submit your next NAT. SERVICES application to our Review Panel unless we have received the documents checked (✓) above, in the format specified in your original grant package.



5/6

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
2401 E Street, N.W. Washington, D.C. 20506

**Request for Advance  
or Reimbursement**

OMB No. 80-R0183

1. Federal Agency and Organizational Element National Endowment For The Arts		2. Federal Grant No. or Other Identifying No. 12-3411-285	
3. Type of Payment Requested a. <input type="checkbox"/> Advance <input type="checkbox"/> Reimbursement b. <input checked="" type="checkbox"/> Final <input type="checkbox"/> Partial		4. Basis of Report <input type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
6. Employer Identification No. 16-1086752		7. Grantee Account No. or Identifying No.	
8. Period Covered by this Request From 5-1-82 To 8-1-82		5. Partial Payment Request Number	
9. Name of Grantee Organization VASULKA CORPORATION Street Number and Name 1600 OLD PECOS TRAIL City SANTA FE State NM Zip Code 87501		10. Name of Payee (If different from Item 9) Street Number and Name City State Zip Code	

11. Computation of Amount Requested	Programs—Functions—Activities					Total
	(1)	(2)	(3)	(4)	(5)	
a. Total program outlays to date (As of date) 4-23-82	\$20,000	<b>APPROVED</b>				\$
b. Less: Cumulative program income	0	new ending date				0
c. Net program outlays (Line a minus Line b)	20,000	August 1, 1982				
d. Estimated net cash outlays for advance period	5,000	<b>Authorized</b> <i>DD Lics 5/6</i>				
e. Total of Lines c and d	25,000	<b>APPROVED</b>				
f. Non-Federal share of amount on Line e	0					
g. Federal share of amount on Line e	25,000					
h. Federal payments previously requested	20,000					
i. Federal share now requested (Line g minus Line h)	5,000					
j. Monthly advance requirements:						
(1) 1st month						
(2) 2nd month						
(3) 3rd month						

12. Remarks (Attach additional sheets if necessary)  
 sub... that... will be scheduled for... and...  
 before you notify...  
 Date

13. Certification  
 I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official: *Steina Vasulka* Date Report is Submitted: 4-35-82

Typed Name: STEINA VASULKA Typed Title: PRESIDENT  
 Area Code: 505 Telephone Number: 783 8128 Ext.

For Agency Use Only

Grants Office Reviewer _____ (Initials & date)	Grants Office Approval _____ (Initials & date)
Approved _____ Program Director or Designee	Date Approved _____

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

MEMORANDUM

January 16, 1984

TO: Applicants to Interdisciplinary Arts Projects/ Inter-Arts Program  
FROM: *Bobby Tsumagari*  
Bobby Tsumagari, Program Specialist/ Interdisciplinary Arts Projects  
RE: Supplemental Work Samples

I am returning the enclosed materials that were submitted in support of your application so that you might have them available for further use. All work samples were reviewed by the Interdisciplinary Arts Projects panel at their November meeting. Their recommendations will be forwarded to the National Council on the Arts in early February. At that time, the results of the review will be available to the applicants and notification will be mailed to you at this address. Please do not contact this office to inquire about the outcome of your application prior to February 14, 1984 as no information will be released until the National Council on the Arts has completed their review.

If you should have any question regarding the enclosed materials, I can be reached at 202/682-5444. Thank you for your cooperation in submitting these work samples.

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

21 JUN 1984

Ms. Steina Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

Dear ~~Ms. Vasulka~~: *Steina*

Your application for assistance from the National Endowment for the Arts has been reviewed by our program's advisory panel and the National Council on the Arts. I regret to inform you that your proposal was not among those recommended for support.

I realize that this is disappointing news indeed. I would like to give you full assurance that your application and supporting material were afforded the most careful attention throughout our review process. The high quality of applications in this category and the limited availability of funds made decisions extremely difficult.

Please accept my best wishes and my hope that you will be successful in securing financial assistance from other sources for this project.

Sincerely,

*Brian*

Brian O'Doherty  
Director  
Media Arts: Film/Radio/Television

FILM/VIDEO PRODUCTION  
Application Number: 3-152041

*Steina: I regret that it didn't come through this time. I hope I'll be able to bring you better news the next time around. These letters are always hard to send but a damn sight more difficult to receive...*

*all best*

*Brian*

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
Washington, D. C. 20506

OMB No. 80-R0183

**Request for Advance  
or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No. <b>① 12-3411-285</b>	
3. Type of Payment Requested a. <input checked="" type="checkbox"/> Advance    b. <input type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
6. Employer Identification No.		7. Grantee Account No. or Identifying No. <b>②</b>	
8. Period Covered by this Request From month <b>5</b> day <b>1</b> year <b>81</b>		To month <b>5</b> day <b>1</b> year <b>82</b>	
9. Name of Grantee Organization <b>VASULKA CORPORATION</b> Street Number and Name <b>1600 OLD PELCOS TR.</b> City <b>SANTA FE</b> State <b>NM</b> Zip Code <b>87501</b>		10. Name of Payee (If different from Item 9) Street Number and Name City State Zip Code	

**11. Computation of Amount Requested**

**Programs—Functions—Activities**

	(1)	(2)	(3)	(4)	(5)	Total
a. Total program outlays to date (As of date) <b>6-30-81</b>	<b>⑤</b> \$ 2,000	\$	\$	\$	\$	\$
b. Less: Cumulative program income	<b>⑧</b> 0					
c. Net program outlays (Line a minus Line b)	<b>⑨</b> 2,000					
d. Estimated net cash outlays for advance period	<b>⑩</b> 18,000					
e. Total of Lines c and d	<b>⑪</b> 20,000					
f. Non-Federal share of amount on Line e	<b>⑫</b> 20,000					
g. Federal share of amount on Line e	<b>⑬</b> 0					
h. Federal payments previously requested	<b>⑭</b> 0					
i. Federal share now requested (Line g minus Line h)	<b>⑮</b> 0					
j. Monthly advance requirements:	<b>⑯</b>					
(1) 1st month						
(2) 2nd month						
(3) 3rd month						

12. Remarks (Attach additional sheets if necessary)  
**NOT ANTICIPATING THIS LONG DELAY BETWEEN THE ANNOUNCEMENT AND THE GRANT LETTER, WE SCHEDULED LOCATION SHOOTING TO START JULY 9TH WITH SUPER SAVER AIRFARE FOR 3 PARTICIPANTS. PLEASE, PLEASE SPACE RENTAL AND RUSH!**

13. Certification

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official: **STEINA VASULKA** **⑰** **PRESIDENT**      Date Report Is Submitted: **6-30-81** **⑱**

Typed Name: *Steina Vasulka*      Typed Title: **PRESIDENT**      Telephone: **505 983 8128**

**For Agency Use Only**

Grants Office Reviewer \_\_\_\_\_ (Initials & date)      Grants Office Approval \_\_\_\_\_ (Initials & date)

Approved \_\_\_\_\_ Program Director or Designee      Date Approved \_\_\_\_\_

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

AUG 28 1985

Dear Ms. Vasulka:

It is my pleasure to notify you that you have been awarded a National Endowment for the Arts Visual Artists Fellowship Grant of \$15,000. The identifying number for this Fellowship Grant is 51-4111-0365. I am enclosing instructions and information concerning your acceptance of this grant.

I trust that this assistance from the National Endowment for the Arts will be of value in furthering your work in the visual arts.

Sincerely,

F.S.M. HODSOLL  
Chairman

Reference:  
Application (A85-033951)

Enclosures:

1. Fellowship Acceptance Agreement
2. Return Envelope
3. General Information and Instructions
4. Visual Artists Fellowship Panelists

A Project Description for the 1985/1986 United States/Japan Exchange Program Application

Over the years, I have developed a special way of working, in a single screen, in matrixes of monitors, and various installations, using turntables, mechanized optical devices and other concepts of pre-programmed camera movements. My subjects are urban, sea- and land-scapes, observed, altered and processed by machines, composed into dynamic structures containing the perceptual, electronic and pictorial paradoxes. This process of working can be defined in four basic steps:

- 1) Image Gathering
- 2) Creating Intermaterials
- 3) Composition of Images and Sounds
- 4) Final configuration of display and its programming

Typically, I collect the image material through a video camera in my studio, or outdoors in the city or in nature, often employing optical or motor-driven devices. My new project will inevitably exploit further my way of working, presuming I have access to new and inspiring tools, the tools of robotics, through which I would like to look at the urban landscapes of Japan.

Images of Japan that come to my mind are quite general, filtered through the experiences of other sources, paintings, photos, newsreels ETC, urban, manmade - neon signs, bullet trains, escalators, huge markets, robots or on the other hand mineaturization of both ancient and modern devices. I am especially intrigued by robots, both as a subject matter and as platforms to mount cameras on. In my case, the "intermaterial" phase involves video "tools", i.e. mixers, keyers, colorizers, digital instruments, switchers, ETC. Some of those are designed and built for a special use, others are industrial tools, used in broadcast here and in Japan. If conceptually necessary, I would bring some of my own tools, as I do not know what would be available to me in Japan. I however presume to be able to find most if not all required video devices there.

The final compositional stage depends very much in character and relationship on the images I gather in the process. I am involved in multiscreen works, and this new work will most probably end as an installation, with multiple pictorial and sound tracks, operated by a programming device.

Santa Fe, 23-March-1985

Steina Vasulka

The Legend, (4 min. 20 sec)

a segment from 'ART OF MEMORY' (a work in progress).

The Art of Memory, is a second 'operatic' work of Woody Vasulka (after 'The Commission'), experimenting with narrativity through electronic tools. This new work is being composed as a serie of 'songs' all related to 20th. century political themes.

'The Legend', is a part of the opening sequence, referring to the to the entry to the Atomic Age, and was assembled for the occasion of ORF 'Video Vernisage' of 1986 in Linz, Austria.

Credits:

Concept & direction:

Woody Vasulka

Protagonists:

Daniel Nagrin  
Klein  
Dr. Robert Oppenheimer

Crew:

Steina  
Bradford Smith  
Penelope P. Place  
Robert Althouse

Completion of the project phase as outlined in the initial proposal took place during the grant period. This project phase can be described as divided into three distinct categories: 1) software development; 2) audio research; and 3) performance events.

## 1. SOFTWARE DEVELOPMENT

The principal software development focused upon the control system for the Pan/Tilt/Rotate robotic video camera. Three major control strategies were devised: 1) computer control through MIDI code interface; 2) a program control mode where specific trajectories and choreographies for camera motion could be specified; 3) a voice activated mode where specific vocal sounds or speech commands controlled the camera motion.

Further software development included preliminary explorations into the coupling of the physical camera control software to 3-D animation computer graphics software such that the virtual behavior of computer generated images could control the physical robotic camera and visa versa.

The programmers who participated in various aspects of this development included Mark Coniglio, Russell Gritzo, Jody Nisen, Michael Dagg, and Brian Comb.

## 2. AUDIO RESEARCH

Parallel to this image software research and development by the Vasulkas was a series of acoustic experiments and audio software developments by



David Dunn. These specifically focused upon research into the use of binaural audio recording techniques and Digital Signal Processing technology to create illusions of 3-D acoustic space to be coupled with the robotic camera and digital graphics as an electronic stage. This research culminated in a preliminary video study with binaural soundtrack entitled *Mhondoro Dzemidzimu* and in the construction of an audio cube for spatial sound construction and listening in conjunction with the robotic camera.

### 3. PERFORMANCE EVENTS

Two major performance events emerged during the grant period which utilized the software and hardware innovations outlined above. The first was realized in collaboration with vocalist Joan LaBarbara in two performances at the Center for Contemporary Art, Santa Fe. These were entitled *Events in the Elsewhere* and focused upon the potential for the voice as a control protagonist in the context of this electronic stage. The second event was a series of performance/lectures at Ars Electronica, Linz, Austria where this concept of the electronic stage was presented under the name *The Theatre of Hybrid Automata*.

Enclosed are copies of materials published in the Ars Electronica exhibition catalog which further articulate the conceptual and technical presuppositions for those public presentations and the larger theoretical context within which this investigation has been pursued.

David Dunn

Steina Vasulka

Woody Vasulka

**Inter-Arts  
Program  
Fiscal Year 1992**

**Project Grant Application Form NEA-3 (Rev.)**

Submit the original and three copies of this form, together with all required materials to: Information Management Division/INTARTS, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506

**I. Applicant Organization (name, address, zip)**

The Vasulkas Inc.  
Rt. 6 Box 100  
Santa Fe, NM 87501

**Project Director:**  
**Telephone:**

**II. Category under which support is requested:**

- Interdisciplinary Projects:**  
 Non-matching/fiscal agents  
 Matching/organizations  
 Partnerships in Commissioning  
 Artists' Communities

**III. Period of support requested:**

Starting	9	1	92
	month	day	year
Ending	8	31	94
	month	day	year

**IV. Employer I.D. Number:**

85-0300025

**V. Summary of project description (Complete in space provided. Please DO NOT use photoreduction to fit more words into this space.)**

The Theater of Hybrid Automata is an attempt to define a dramatic/narrative space through digital representation. It is a search for how the syntactic and compositional elements of various genre, such as physical gesture, text, vocalization, music, and interactive control of space, can become interdependent and truly interdisciplinary. Such an investigation has been initiated by the Vasulkas and David Dunn through the preliminary construction of a variety of technological systems and software designs that establish a context for further research and performances. Funding is requested for indepth research culminating in the creation of a collaborative artwork consisting of an interactive electronic/digital theater which incorporates and integrally combines robotics, virtual reality technology, digital sound and music, digital graphics, and unique sensory and mechanical interfaces between the advanced technologies and human performers. Our interest is in the specification, through software design and hardware integration, of an interdisciplinary research and performance context where an aesthetic/experiential confrontation between a physical space and its synthetic model can be explored.

The final work will be presented as a public installation/performance in Santa Fe at the end of the funding period.

**VI. Estimated number of persons expected to benefit from this project** 2,000

**VII. Summary of estimated costs (recapitulation of budget items in Section X)**

**Total costs of project**

<b>A. Direct costs</b>		
Salaries and wages	_____	\$ _____
Fringe benefits	_____	
Supplies and materials	_____	4,450
Travel	_____	1,500
Permanent equipment	_____	
Fees and other	_____	
		58,800
	<b>Total direct costs</b>	\$ _____
<b>B. Indirect costs</b>	_____	\$ _____
	<b>Total project costs</b>	\$ 64,750
	(rounded to nearest \$100)	

**VIII. Total amount requested from the National Endowment for the Arts** ..... \$ 30,000

NOTE: This amount (Amount requested):	\$ 30,000
PLUS Total contributions, grants, and revenues (XI, page 3):	+ 34,750
MUST EQUAL Total project costs (VII. above):	= 64,750

**IX. Organization total fiscal activity**

1990-91

1991-92 Est.

<b>A. Expenses</b>	1. \$ 72,782	2. \$ 60,000
<b>B. Contributions, grants, &amp; revenues</b>	1. \$ 93,877	2. \$ 40,000



**X. Budget breakdown of summary of estimated costs (continued)**

**4. Permanent equipment**

Amount  
\$

<b>Total permanent equipment</b>	<b>\$</b> _____

**5. Fees for services and other expenses (list each item separately)  
(INCLUDE ARTISTS' COMPENSATION IF PAID ON A FEE BASIS)**

Amount  
\$

Software designer for interactive stage	7,000
Software designer for human/machine protocols	7,000
Performer (Tim Thompson)	2,000
Artist fee (Woody)	8,000
Artist fee (Steina)	8,000
Artist fee (David)	8,000
Phone and fax	800
Work space rental (2 years)	10,000
Equipment rental	8,000
<b>Total fees and other</b>	<b>\$ 58,800</b>

**B. Indirect costs**

Amount

Rate established by attached negotiation agreement with  
National Endowment for the Arts or another Federal agency  
Rate \_\_\_\_\_ % Base \_\_\_\_\_

\$ \_\_\_\_\_

**XI. Contributions, grants and revenues (for this project)**

**A. Contributions**

Amount

**1. Cash**

The Vasulkas Inc.	21,750
<b>Total cash</b>	<b>\$ 21,750</b>

**2. In-kind contributions (list each major item)**

Use of Digital Arts computer graphics work station	6,000
Use of Spectral Digital Audio work station	3,000
Use of misc. audio and video equipment	4,000
<b>Total in-kind</b>	<b>\$ 13,000</b>
<b>Total contributions (1. + 2.)</b>	<b>\$ 34,750</b>

**B. Grants (do not list anticipated grant from the Arts Endowment)**

<b>Total grants</b>	<b>\$</b> _____

**C. Revenues**

<b>Total revenues</b>	<b>\$</b> _____
<b>Total contributions, grants, and revenues for this project</b>	<b>\$ 34,750</b>

**XII. Final Reports**

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

Yes  No If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

**XIII. Delinquent Debt**

Are you delinquent on repayment of any Federal debt?  Yes  No  
If yes, provide explanatory information on a separate sheet.

**XIV. Certification**

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 32-35.

**Authorizing Official(s)**

Signature  Steina Vaentke Date signed 10-16-91  
Name (print or type) STEINA VASUHKA  
Title (print or type) PRESIDENT  
Telephone (area code) 505-471-7181 505-473-0614:FX

Signature  [Signature] Date signed 10-16-91  
Name (print or type) NOOPY VASUHKA  
Title (print or type) SECRETARY  
Telephone (area code) 505-471-7181

**Project director**

Signature  [Signature] Date signed 10-16-91  
Name (print or type) DAVID DUNN  
Title (print or type) \_\_\_\_\_  
Telephone (area code) 505-471-4113

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature  STEINA Steina Vaentke Date signed 10-16-91  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

**BE SURE THAT YOUR APPLICATION PACKAGE INCLUDES ALL MATERIALS OUTLINED IN THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.**

**Privacy Act**

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

# Interdisciplinary Project Description

## Fiscal Year 1992

Applicant Organization: The Vasulkas Inc.

- i. **Detailed Project Description:** Describe below the project as completely as possible, its interdisciplinary nature, how the work is innovative in form, context, and/or aesthetic concerns. If the project is a collaboration, please describe the working process. This narrative, to be written and signed by the artist(s) involved, must not exceed the space provided below. This detailed Interdisciplinary Project Description must be signed by each proposed participant at the time of submitting the application. Letters of Intent from the artists will not be accepted as a substitute for this form, signed by each participating artist.

The Theater of Hybrid Automata is an attempt to define a dramatic/narrative space through digital representation. It is a search for how the syntactic and compositional elements of various genre, such as physical gesture, text, vocalization, music, and interactive control of space, can become interdependent and truly interdisciplinary. Such an investigation has been initiated by the Vasulkas and David Dunn through the preliminary construction of a variety of technological systems and software designs that establish a context for further research and performances. Funding is requested for indepth research culminating in a collaborative artwork consisting of an interactive electronic/digital theater which incorporates and integrally combines robotics, virtual reality technology, digital sound and music, digital graphics, and unique sensory and mechanical interfaces between the advanced technologies and human performers. Our interest is in the specification, through software design and hardware integration, of an interdisciplinary research and performance context where an aesthetic/experiential confrontation between a physical space and its synthetic model can be explored.

The concept of the THA began with the original intent of uniting a synthetic (virtual) camera, created in 3D computer graphic software, with its physical counterpart, an actual video camera in physical space. The intention was to probe and record a representation of space in both its binary and physical forms, and their dialectical interlock. In 1985, Steina collaborated with singer Joan LaBarbara on a series of interactive compositions. This collaboration was later summarized in LaBarbara's theatrical project "Events in the Elsewhere", a project which partially utilized the interactive design of the eventual THA. With the addition of the "Cube" by David Dunn, the system became a complex audio-visual machine. In this configuration the installation was part of the Ars Electronica Festival in Linz, Austria, 1990. The system then acquired a MIDI violin as a control device and a laserdisc was added as part of a real-time interactive display. In this developing form the THA was invited to Ferrara, Italy in the Spring of 1991, where David Dunn performed a piece entitled PARIAH designed by Woody Vasulka for solo actor, laserdisc and five string MIDI violin, based upon a work by actor Tim Thompson. Steina presented a preview of a multi-channel video composition entitled TOKYO 4 and the THA design was awarded the L'Immagine Elettronica Prize.

We are requesting funding for further research and a major collaborative work which will extend the aesthetic research so far pursued into a significant and original theatrical and interdisciplinary project. We not only hope to be able to make and finalize a variety of interactive control mechanisms for interfacing human performers with the digital and media technologies for this collaborative work, but also specify how this theatrical context can serve as an expressive vehicle for other artists and performers.

- ii. **Artistic Creator(s)--NOTE:** The artist(s) signing this Project Description must be the same as those for whom work samples are submitted (see page 51). If applicable, please denote with an asterisk (\*) who is serving as the primary artist(s) for this project. If no name(s) are asterisked, all artists will be considered primary.

Name of Artistic Creator(s)

(typed or printed)

1. WOODY VASULKA
2. DAVID DUNN
3. STEINA
4. TIMOTHY THOMPSON
5. \_\_\_\_\_

Signature

*(Handwritten signatures for Woody Vasulka, David Dunn, Steina, and Timothy Thompson)*

#### Biography of Steina

Steina (born in Iceland, 1940) attended the Music Conservatory in Prague from 1959 to 1963. She came to the United States in 1965 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*. Currently she 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 began his investigations into computer controlled video, constructing "The Image Articulator", a real-time digital video tool. With Steina, he founded *The Kitchen*, 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*, and *The Art of Memory*.

#### Biography of David Dunn

Experimental composer and interdisciplinary theorist David Dunn has worked in a variety of sonic and image media. The connection of his 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. Dunn's music and writings have appeared in international forums, concerts, broadcasts, exhibitions and publications in the United States, Canada, Europe, Australia, and Japan. As an assistant to composer Harry Partch, he was active as a performer of Partch's unique musical creations. He was director of the Electronic Music Studio at San Diego State University. In 1989 he co-founded the Independent Media Labs in Santa Fe, New Mexico. Recent activities have included presentations at *Ars Electronica* (Linz), the *Chaos and Order Symposium* of the Styrian Autumn Festival (Graz), Austria, and the *L'Immagine Elettronica Festival*, Ferrara, Italy. He also conducted bioacoustical research in Zimbabwe, Africa.

# Interdisciplinary Projects Work Sample Sheet Fiscal Year 1992

Applicant Organization: The Vasulkas Inc.

**Work Samples:** Sample(s) of previous work for each artist/participant listed in your proposal must be submitted. The artists for whom work samples are submitted must be the same as those who sign the Interdisciplinary Projects Description on page 49. Refer to "How to Submit Videotapes, Audiotapes, Compact Discs, Films, Text, and Slides" on pages 12-14. NOTE: If you are submitting a set of slides, list each complete set as one sample and attach three copies of a list of the individual slides with title, dimensions, medium, and dates indicated for each piece.

PROPOSED PROJECT DESCRIPTION: The Theater of Hybrid Automata

### Work Sample A

1. Name and role of artist represented on sample: Woody Vasulka, Steina, David Dunn, Tim Thompson
2. Format (e.g., video, audiotape, compact disc, slides): video
3. Title of work, site, and date: PARIAH (excerpts) and other interactive performance experiments
4. Brief description of work ( include credits of other principal artists on sample)/Comments: 1991.  
Various examples of work in progress demonstrating sensory control of  
theatrical stage
5. Cue information (where applicable): from beginning

### Work Sample B

1. Name and role of artist represented on sample: David Dunn, composer
2. Format (e.g., video, audiotape, compact disc, slides): compact disk
3. Title of work, site, and date: Chaos and the Emergent Mind of the Pond
4. Brief description of work ( include credits of other principal artists on sample)/Comments: Audio work constructed from the sounds of underwater insects
5. Cue information (where applicable): segment 2 on CD

### Work Sample C

1. Name and role of artist represented on sample: \_\_\_\_\_
2. Format (e.g., video, audiotape, compact disc, slides): \_\_\_\_\_
3. Title of work, site, and date: \_\_\_\_\_
4. Brief description of work ( include credits of other principal artists on sample)/Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Cue information (where applicable): \_\_\_\_\_

(If necessary, attach an additional copy of this form and label samples D, E, F, ...)

### FOR STAFF USE ONLY:

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### Description of Organization:

Instituted in 1975 in Buffalo, New York, and in 1980 in Santa Fe, New Mexico, The Vasulkas Inc. is a non-profit corporation designed to pioneer and produce electronic art forms in sound and image. Steina Vasulka is President, Woody Vasulka is Secretary and MaiLin Wilson is Treasurer and advisor.

The relationship between this organization and the project artists is highly collaborative and cordial. The sponsoring organization supports the artists' work in a variety of ways including technical advise and equipment. The Vasulkas Inc. does not claim ownership for the completed work.

**A list of grants received by the applicant organization from the Arts  
Endowment beginning with Fiscal Year 1989:**

Grant # 89-3411-0169

Media Arts

\$25,000

A video/sound performance piece by Woody and Steina in collaboration with  
composer David Dunn.

## STATEMENT BY THE ARTISTS

Although the emergence, through this project, of a new audiovisual esthetic seems unlikely, the existence and usage of an underlying coding system in machine-made or machine-assisted art suggests a "new" and tempting opportunity. By now we see that the utilisation of technology largely dictates its own esthetic, if not in the mainstream arts, certainly in its experimental forms. We have learned that esthetic dialog exists without strict regulation through intellectual supervision and consensus. While we can see that there is a constant generational process of rediscovery and confrontation with the past, the validity of ethical prescriptions, asserted by the participants in this process, appear specious when viewed in later historical context. The way this creative process is mediated requires a certain acceptance of *technological determinism*, its structure being born in a variety of cultural domains that are not specific to developments in art.

Machines which are capable of organizing visual or auditory structures have emerged and established their lineage outside of art or strict esthetic considerations, and their evolution does not necessitate artistic formulation. Watching closely the development of machines designed to articulate esthetic languages, we can see how closely such languages are derived primarily by the intrinsic modalities within technological systems. These systems, presented as tools, summarize the generic options. In a similar way the newest tools try to contain a generic set of mathematical options, some of which are spectacularly fitted to the visualization of numbers.

Since technology provides an essential interface between human and machine, and since the technology proliferates its options rapidly, the technological environment by now exceeds the dimension of a tool and could be paraphrased as: "...Man is but a guest in the house of technology..."

The criticism of the machine-made or machine-assisted environment has been one form of traditional social dissent. The position of art, while remaining reluctant to embrace such an anti-technological stance in spite of the latest generational effort towards a broad integration with mass culture, has also been in opposition to successful models of social engineering which manifest as uniformist, doctrinaire and oppressive to individual diversity. Today we still hear the dissenting voice of the legitimate art community, made powerless by the social structuring of the machine/state.

The primary interest of this project lies in the examination of largely forgotten technological explorations and pathways: for example, the early formulations of electronic systems as esthetic phenomena in the 60's and early 70's. In fact, this examination is the platform from which this project will proceed towards its own creative fulfillment.

It seems necessary to activate a core of creative excellence in order to oppose the cliché of resentment toward machine-assisted creative processes. While computer assisted works may not yet become the subject of high art, one should expect a new art form to be as challenging to the rest of art genre as was the influence of film in early modernist tradition.

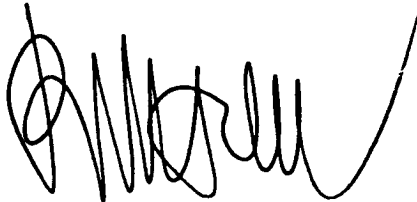
This proposal contains two major themes:

- 1) To write a software interface for a computer driven camera platform with MIDI/HMSL as controlling parameters.
- 2) To formulate a software concept of the electronic stage: a computer-organized performing system, where the computer stores, coordinates and executes images, sounds, motion- control parameters and, additionally, provides a full sensor-based remote

interactive environment for stage-to-performer and performer-to-stage command/control communication.

Although the project may appear to emphasize the physicality of technology, its ambition is to initiate a cultural interface between the creative processes of writing, imaging, composing and scoring for an electronic stage operating autonomously or interactively under human control. Our ambition is to clarify the specialized media nomenclature such that an individual can participate creatively and intimately with more rigorous control, to organize the stage and to execute their vision more authentically. This new understanding would contribute towards the specification of future participatory genres, and more enduringly stable creative strategies.

The latest digital graphic flirtation with formal mathematics plays an important role as a model for interpreting and mediating two domains: the auditory and the visual. While it is trivial to point out the daily human experience of perceiving the interaction of these perceptual domains within both the real world and the world of artistic formulation, the privilege of observing the emergence of a unified code system within all modes of perceptual representation is entirely unique. As practitioners we find this event extraordinary.

A handwritten signature in black ink, consisting of a series of loops and curves, characteristic of Woody Vasulka's signature.

WOODY VASULKA

## DESCRIPTION OF PROPOSED ACTIVITIES

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The immense acceleration of new computer software resources becoming available to artists has been a mixed blessing. While many such products have provided easily learned resources for some artists the vast majority of such programs have been inherently trivial: redundant articulations of commercial and industrial applications. However, recently there have been several contributions to the domain of computer-assisted art in the form of compositional languages which are truly designed for serious artistic creation. One of the most exciting of these is the *Hierarchical Music Specification Language* (HMSL) developed at Mills College for highly sophisticated control and composition of image and sound.

Additionally there have been breakthroughs which now make available new image generation and processing capabilities which are defined mathematically through the algorithms of dynamical systems theory. These algorithms utilize some of the most recent and sophisticated knowledge developed at the scientific frontiers which are based upon profound vibratory analogies for mind, brain and human behavior in the form of neural nets, turbulent flows, excitable media, cellular automata, and cellular dynamata based on the heat and wave equations of mathematical physics. Underlying the design of this software is the conviction that artists working with such image/sound making technology can provide a new level of understanding of these scientific breakthroughs capable of penetrating deeply into the general culture.

Woody and Steina Vasulka have been exploring the leading edge of technological arts since the late 1960's through the media of analog/digital electronic imagery and sound. Likewise, David Dunn has been exploring these technologies for their application to unique compositional and environmental structures in sound, image and performance. All of these artists are deeply interested in utilizing the artistic resources made possible by the combination of new software resources and mathematical knowledge as applied to the interaction of image and sound.

Funding is requested for the creation of a collaborative artwork and the commissioning of HMSL software which is integral to this artistic work. We are specifically interested in creating a video/sound installation which incorporates computer-controlled robotics and unique sound/ image interactions from which a new concept of an electronic stage might emerge: a computer organized performing system with computer driven cameras controlled through sound and image parameters (see artists statement). Since the compositional structure of the proposed artwork is actually conceived at the software level, an HMSL programmer will be hired as a creative support resource to supervise the writing of the necessary software in collaboration with the artists. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video installation for public viewing.

# Production Supplementary Information Sheet

## Fiscal Year 1989

Applicants under Film/Video Production, Narrative Film Development, Radio Production, Programming in the Arts: Television, and Programming in the Arts: Radio must include **three copies** of this completed form (both sides) in their application package.

Applicant name The Vasulkas, Inc.  
 City Santa Fe State NM 87501

Category (check one):  Film/Video Production  Narrative Film Development  Radio Production  
 Programming in the Arts: Television  Programming in the Arts: Radio

**I. PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Be sure to indicate whether the project is a single production or a series, a new work or a work-in-progress. For series proposals, also specify the number and length of programs/segments to be produced. Complete in the space provided.)

Funding is requested for the creation of a collaborative artwork and the commissioning of HMSL software which is integral to this artistic work. We are specifically interested in creating a video/sound installation which incorporates computer-controlled robotics and unique sound/ image interactions from which a new concept of an electronic stage might emerge: a computer organized performing system with computer driven cameras controlled through sound and image parameters (see artists statement). The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video installation for public viewing.

**II. Amount requested:** \$ 50,000 **Total project costs:** \$ 100,000  
 If project is a work-in-progress, how much has been expended to date? \$ \_\_\_\_\_

**III. CAREER SUMMARY** (Briefly describe the professional background of the person(s) with primary artistic responsibility for this project. Complete in the space provided. Include one copy of resume(s) or additional biographical material with your application package as supplementary material.)

#### 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. 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.

#### Biography of David Dunn

Experimental composer and interdisciplinary theorist David Dunn has worked in a variety of sonic 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. Most specifically this progression can be seen in his environmental projects where an initial interest in interspecies communication has been expanded to include the idea of *mind* as an emergent property of the environment at large. Dunn's music and writings have appeared in a variety of international forums, concerts, broadcasts, exhibitions and publications. As a theoretician, his writings have been published in the United States, Canada, Europe, Australia, and Japan in such journals as *Perspectives of New Music*, *Leonardo*, *Musicworks*, *Postneo*, and *IS Journal*. He was director of the Electronic Music Studio at San Diego State University and has taught at numerous schools and universities.

(This space for Arts Endowment staff use only)

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# Production Supplementary Information Sheet

## Fiscal Year 1991

Applicants under Film/Video Production, Narrative Film Development, Radio Production, Programming in the Arts: Television, and Programming in the Arts: Radio must include **three copies** of this completed form (both sides) in their application package.

Applicant name(s) The Vasulkas  
 City Santa Fe State NM 87501

Category (check one):  Film/Video Production  Narrative Film Development  Radio Production  
 Programming in the Arts: Television  Programming in the Arts: Radio

**I. PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Be sure to indicate if it is a new work or a work-in-progress. For series proposals, also specify the number and length of programs/segments to be produced. Complete in the space provided.)

Funding is requested for the creation of a collaborative artwork: a video/sound installation in the form of an electronic theatre which incorporates robotics (computer controlled cameras), virtual space technology, digital sound synthesis, and unique sensory and mechanical interfaces. Our interest is in the specification, through software design and hardware integration, of an automated theatre where an aesthetic/experiential confrontation between a physical space and its synthetic model can be composed: individual viewers engaged in the exploration of unique worlds where machines (and their media space) enact physical actions which interpenetrate the data-based virtual space.

**II. Amount requested:** \$ 50,000 Total project costs: \$ 102,650  
 If project is a work-in-progress, how much has been expended to date? \$ \_\_\_\_\_

**III. CAREER SUMMARY** (Briefly describe the professional background of the person(s) with primary artistic responsibility for this project and specify the role of each in the proposed production. Complete in the space provided. Include one copy of resume(s) or additional biographical material with your application package as supplementary material.)

### Biography of Steina

Steina (born in Iceland, 1940) attended the Music Conservatory in Prague from 1959 to 1963. She came to the United States in 1965 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*. Currently she 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 began his investigations into computer controlled video, constructing "The Image Articulator", a real-time digital video tool. With Steina, he founded *The Kitchen*, 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*, and *The Art of Memory*.

### Biography of David Dunn

Experimental composer and interdisciplinary theorist David Dunn has worked in a variety of sonic and image media. The connection of his 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. Dunn's music and writings have appeared in international forums, concerts, broadcasts, exhibitions and publications in the United States, Canada, Europe, Australia, and Japan. As an assistant to composer Harry Partch, he was active as a performer of Partch's unique musical creations. He was director of the Electronic Music Studio at San Diego State University. In 1989 he co-founded the Independent Media Labs in Santa Fe, New Mexico. Recent activities have included presentations at *Ars Electronica* (Linz) and the *Chaos and Order Symposium* of the Styrian Autumn Festival (Graz), Austria. He also conducted bioacoustical research in Zimbabwe, Africa.

(This space for Arts Endowment staff use only)

(Continued on reverse)

# Media Arts Program

# Project Grant Application Form NEA-3 (Rev.)

All applications must be submitted in triplicate and mailed to: Grants Office/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

**I. Applicant (name, address, zip)**

The Vasulkas Inc.  
Rt. 6 Box 100  
Santa Fe, NM 87501

**II. Category under which support is requested:**

- Film/Video Production
- Media Arts Centers
  - Multi-Purpose Center
  - Exhibition Center
  - Production/Post-Production Center
- National Services

- Radio Production
- Radio Workshops & Residencies
- Radio Services
- Programming in the Arts: Television
- Programming in the Arts: Radio

**III. Period of support requested:**

Starting 7-1-91  
month day year

Ending 6-30-93  
month day year

Project Director:  
Telephone:

IV. EIN/SSN: 85-0300025

**V. Description of proposed activities (begin below; limit additional information to two typed pages)**

**The Theatre of Hybrid Automata:**

The Vasulkas and David Dunn have recently been engaged in collaborative aesthetic research into the concept of digital space: a new technologically derived perceptual environment tangential to the fields of virtual reality and computer graphics. This research is a continuation of their deep interest into the application of new computer resources and formal systems to the interaction of image and sound. Funding is requested for the creation of a collaborative artwork: a video/sound installation in the form of an electronic theatre which incorporates robotics (computer controlled cameras), virtual space technology, digital sound synthesis, and unique sensory and mechanical interfaces (such as deep structural interactions between image and sound, and/or human and machine). Our interest is in the specification, through software design and hardware integration, of an automated theatre where an aesthetic/experiential confrontation between a physical space and its synthetic model can be composed: individual viewers engaged in the exploration of unique worlds where machines (and their media space) enact physical actions which interpenetrate the data-based virtual space. The viewer will not only experience a blurring of the distinction between the actual and the virtual but hopefully experience an extension of the human senses into new perceptual modes latent within the technological resources. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video/sound installation for public viewing. The funds requested will be used to commission necessary control software and interfaces between digital audio and digital graphics workstations, operating expenses, work space rental, equipment rental, and transportation.

VI. Estimated number of persons expected to benefit from this project. n/a

**VII. Summary of estimated costs (recapitulation of budget items in Section IX)**

Total costs of project  
(rounded to nearest  
ten dollars)

**A. Direct costs**

Salaries and wages	_____	\$ _____
Fringe benefits	_____	\$ _____
Supplies and materials	_____	\$ 4,450
Travel	_____	\$ 3,400
Permanent equipment	_____	\$ _____
Fees and other	_____	\$ 94,800
	Total costs	\$ _____

**B. Indirect costs**

\_\_\_\_\_ \$ \_\_\_\_\_  
Total project costs \$ 102,650

VIII. Total amount requested from the National Endowment for the Arts ..... \$ 50,000

NOTE: This amount (Amount requested): \$ 50,000  
 PLUS Total contributions, grants, and revenues (X, page 3): + 52,650  
 MUST EQUAL Total project costs (VI, above): = 102,650

**IX. Organization total fiscal activity**

	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. \$ <u>71,842</u>	2. \$ <u>60,000</u>
B. Revenues, grants, & contributions	1. \$ <u>99,680</u>	2. \$ <u>40,000</u>



# Media Arts Program

# Project Grant Application Form NEA-3 (Rev.)

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**I. Applicant (name, address, zip)**

The Vasulkas Inc.  
Rt. 6 Box 100  
Santa Fe, NM 87501

**II. Category under which support is requested:**

- Film/Video Production
- Narrative Film Development
- Media Arts Centers
  - Multi-Purpose Center
  - Exhibition Center
  - Production/Post-Production Center
- National Services

- Radio Productions
- Radio Workshops & Residencies
- Radio Services
- Programming in the Arts: Television
- Programming in the Arts: Radio

**III. Period of support requested:**

Starting	7 - 1 - 89
	month day year
Ending	6 - 30 - 90
	month day year

**IV. Description of proposed activities**

Woody and Steina Vasulka have been exploring the leading edge of technological arts since the late 1960's through the media of analog/digital electronic imagery and sound. Likewise, David Dunn has been exploring these technologies for their application to unique compositional and environmental structures in sound, image and performance. All of these artists are deeply interested in utilizing the artistic resources made possible by the combination of new software resources and mathematical knowledge as applied to the interaction of image and sound.

Funding is requested for the creation of a collaborative artwork and the commissioning of HMSL software which is integral to this artistic work. We are specifically interested in creating a video/sound installation which incorporates computer-controlled robotics and unique sound/ image interactions from which a new concept of an electronic stage might emerge: a computer organized performing system with computer driven cameras controlled through sound and image parameters (see artists statement). Since the compositional structure of the proposed artwork is actually conceived at the software level, an HMSL programmer will be hired as a creative support resource to supervise the writing of the necessary software in collaboration with the artists. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video installation for public viewing.

**V. Estimated number of persons expected to benefit from this project.** N/A

**VI. Summary of estimated costs (recapitulation of budget items in Section IX)**

**Total costs of project (rounded to nearest ten dollars)**

**A. Direct costs**

Salaries and wages	_____	\$ _____
Fringe benefits	_____	\$ _____
Supplies and materials	_____	\$ 1,740
Travel	_____	\$ 2,660
Permanent equipment	_____	\$ _____
Fees and other	_____	\$ 45,600
		<b>Total costs \$ 50,000</b>

**B. Contributions** \_\_\_\_\_

**Total project costs \$ 100,000**

**VII. Total amount requested from the National Endowment for the Arts** ..... \$ 50,000

NOTE: This amount (Amount requested): \$ 50,000  
 PLUS Total contributions, grants, and revenues (X, page 3): + 50,000  
 MUST EQUAL Total project costs (VI, above): = 100,000

**VII. Organization total fiscal activity**

	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. \$ 26,559	2. \$ 60,000
B. Revenues, grants, & contributions	1. \$ 32,993	2. \$ 54,000

PROJECT BUDGET: National Endowment for the Arts

Grantee Vasulkas, Inc.  
Grant # 89-3411-0169

Important Instructions: The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA approval will be limited to the standards set forth in the grant and the provisions of circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

<u>Contributions</u>	Cash	\$	_____	
	In-Kind	\$	<u>22,000</u>	
				TOTAL Contributions \$ <u>22,000</u>
<u>Grants</u>	NEA	\$	<u>25,000</u>	
	Other	\$	<u>8,000</u>	
				TOTAL Grants \$ <u>33,000</u>
<u>Revenues</u>				\$ _____
				GRAND TOTAL \$ <u>55,000</u>

Reference: 5/ 1/89 Revised Budget

Expenses

Direct Costs

Salaries and Wages	\$	_____	
Fringe Benefits		_____	
Supplies and Materials		<u>960</u>	
Travel		<u>1,020</u>	
Permanent Equipment		_____	
Other		<u>53,020</u>	
			TOTAL Direct \$ <u>55,000</u>

Indirect Costs

\$ \_\_\_\_\_

TOTAL Project Costs \$ 55,000

Notes:

Manuals & books moved from "Other" to "Supplies & Materials."

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
Washington, D.C. 20506

**Request for Advance  
or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No. <b>89-3411-0169</b>	
3. Type of Payment Requested a. <input checked="" type="checkbox"/> Advance      b. <input type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
5. Employer Identification No. <b>85-0300025</b>		6. Period Covered by this Request From <b>7</b> month <b>1</b> day <b>89</b> year To <b>10</b> month <b>1</b> day <b>89</b> year	
7. Grantee Account No. or Identifying No.		8. Partial Payment Request Number <b>1</b>	
9. Name of Grantee Organization <b>THE VASULKA INC.</b>		10. Name of Payee (if different from Item 9)	
Street Number and Name <b>RT. 6, BOX 100</b>		Street Number and Name	
City <b>SANTA FE</b> State <b>N.M.</b> Zip Code <b>87501</b>		City _____ State _____ Zip Code _____	

**11. Computation of Amount Requested**

**Programs—Functions—Activities**

	(1)	(2)	(3)	(4)	(5)	Total
a. Total program outlays to date (As of date) _____	\$ 0	\$	\$	\$	\$	\$
b. Less: Cumulative program income	0	0	0	0	0	0
c. Net program outlays (Line a minus Line b)	0					
d. Estimated net cash outlays for advance period	8,000					
e. Total of Lines c and d	8,000					
f. Non-Federal share of amount on Line e	0					
g. Federal share of amount on Line e	8,000					
h. Federal payments previously requested	0					
i. Federal share now requested (Line g minus Line h)	8,000					
j. Monthly advance requirements:						
(1) 1st month	3,000					
(2) 2nd month	2,000					
(3) 3rd month	3,000					

**12. Remarks (Attach additional sheets if necessary)**

**13. Certification**

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official \_\_\_\_\_

Date Report is Submitted **7-15-89**

Typed Name <b>STEINA VASULKA, PRESIDENT</b>	Typed Title <b>PRESIDENT</b>	Telephone Area Code <b>505</b> Number <b>471-7171</b> Ext. _____
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**For Agency Use Only**

Grants Office Reviewer _____ (Initials & date)	Grants Office Approval _____ (Initials & date)
Approved _____ Program Director or Designee	Date Approved _____

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
Washington, D.C. 20506

**Request for Advance  
or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No. <b>89-3411-0169</b>	
3. Type of Payment Requested a. <input type="checkbox"/> Advance      b. <input type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
5. Partial Payment Request Number <b>2</b>		6. Period Covered by this Request From <b>1-1-90</b> To <b>3-1-90</b>	
6. Employer Identification No. <b>85-0300025</b>		7. Grantee Account No. or Identifying No.	
9. Name of Grantee Organization <b>THE VASUKAS, INC</b>		10. Name of Payee (If different from Item 9)	
Street Number and Name <b>RT. 6 BOX 100</b>		Street Number and Name	
City <b>SANTA FE NM</b> State <b>NM</b> Zip Code <b>87501</b>		City State Zip Code	

11. Computation of Amount Requested	Programs—Functions—Activities					Total
	(1)	(2)	(3)	(4)	(5)	
a. Total program outlays to date (As of date)	\$ <b>8,000</b>	\$	\$	\$	\$	\$
b. Less: Cumulative program income	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
c. Net program outlays (Line a minus Line b)	<b>8,000</b>					
d. Estimated net cash outlays for advance period	<b>9,000</b>					
e. Total of Lines c and d	<b>17,000</b>					
f. Non-Federal share of amount on Line e	<b>0</b>					
g. Federal share of amount on Line e	<b>17,000</b>					
h. Federal payments previously requested	<b>8,000</b>					
i. Federal share now requested (Line g minus Line h)	<b>9,000</b>					
j. Monthly advance requirements:						
(1) 1st month	<b>3,000</b>					
(2) 2nd month	<b>3,000</b>					
(3) 3rd month	<b>3,000</b>					

12. Remarks (Attach additional sheets if necessary)

13. Certification

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official \_\_\_\_\_ Date Report is Submitted **12-1-89**

Typed Name **STEVEN VASUKA** Typed Title **PRESIDENT** Telephone Area Code **505** Number **471-7181** Ext.

**For Agency Use Only**

Grants Office Reviewer \_\_\_\_\_ (Initials & date) Grants Office Approval \_\_\_\_\_ (Initials & date)

Approved \_\_\_\_\_ Program Director or Designee Date Approved \_\_\_\_\_

Mail directly to: Grants Office, Cash Request Section  
 National Endowment for the Arts  
 Washington, D.C. 20506

**Request for Advance  
 or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No. <b>89-3411-0169</b>	
3. Type of Payment Requested a. <input type="checkbox"/> Advance      b. <input checked="" type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
5. Partial Payment Request Number		6. Period Covered by this Request From <u>5</u> / <u>1</u> / <u>90</u> To <u>8</u> / <u>2</u> / <u>90</u>	
6. Employer Identification No. <b>85-0300025</b>		7. Grantee Account No. or Identifying No.	
9. Name of Grantee Organization <b>THE VASULKAS</b>		10. Name of Payee (if different from Item 9)	
Street Number and Name <b>P.O. BOX 100</b>		Street Number and Name	
City <b>SANTA FE</b> State <b>NM</b> Zip Code <b>87501</b>		City _____ State _____ Zip Code _____	

11. Computation of Amount Requested	Programs—Functions—Activities					Total
	(1)	(2)	(3)	(4)	(5)	
a. Total program outlays to date (As of date)	\$ 17,000	\$	\$	\$	\$	\$
b. Less: Cumulative program income	0	0	0	0	0	0
c. Net program outlays (Line a minus Line b)	17,000					
d. Estimated net cash outlays for advance period	8,000					
e. Total of Lines c and d	25,000					
f. Non-Federal share of amount on Line e	0					
g. Federal share of amount on Line e	25,000					
h. Federal payments previously requested	17,000					
i. Federal share now requested (Line g minus Line h)	8,000					
j. Monthly advance requirements:						
(1) 1st month	4,000					
(2) 2nd month	2,000					
(3) 3rd month	2,000					

12. Remarks (Attach additional sheets if necessary)

13. Certification

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official: *Stelma Vasulka* Date Report is Submitted: **4-12-90**

Typed Name: **STELMA VASULKA** Typed Title: **PRESIDENT** Telephone Area Code: **505** Number: **417** Ext.:

**For Agency Use Only**

Grants Office Reviewer \_\_\_\_\_ (Initials & date) Grants Office Approval \_\_\_\_\_ (Initials & date)

Approved \_\_\_\_\_ Program Director or Designee Date Approved \_\_\_\_\_

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

January 29, 1991

Mr. Woody B. Vasulka  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka:

As you know, our funding guidelines and grant provisions require that all final reports be submitted to the Endowment not later than 90 days after the grant period end date. To date, the Grants Office has not received your final report package for the following:

<u>Grant Number</u>	<u>Council Mtg.</u>	<u>Award Mail Date</u>	<u>Award Amount</u>	<u>Project End Date</u>	<u>Final Report(s)</u>	
					<u>Due</u>	<u>Delinquent</u>
89-4112-0412	8/89	8/10/89	\$15,000	9/30/90	12/29/90	FDR/FSR

Since your final report package(s) was not received within the prescribed timeframe, YOU ARE INELIGIBLE TO RECEIVE SUBSEQUENT FUNDING FROM THE ENDOWMENT. THE PERIOD OF INELIGIBILITY WILL EXTEND FOR FIVE YEARS FOLLOWING THE FINAL REPORT DUE DATE OF THE GRANT(S) OR UNTIL THE DELINQUENT FINAL REPORT PACKAGE(S) IS SUBMITTED; WHICHEVER OCCURS FIRST. In addition, failure to submit the report(s) within 120 days from the final report due date(s) for the grant(s) noted above results in the Endowment withdrawing any undisbursed funds remaining on the grant(s).

We encourage you to submit these materials as soon as possible. Any pending or new application for funding will be rejected if your delinquent report(s) is not postmarked by the Monday following the meeting of the National Council on the Arts at which that application is considered.

Please submit the final report materials (include the number of copies stated in your Final Reporting Requirements) as a single package to the address noted below, clearly identifying grantee name and grant number. PLEASE DO NOT SUBMIT FINAL REPORTS AS PART OF ANY UPCOMING APPLICATION PACKAGE.

Grants Office/Final Reports Section, Room 204  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

If we can be of assistance or respond to any questions you may have, please contact the Grants Office/Final Reports Section at (202) 682-5403.

Sincerely,

A handwritten signature in cursive script, appearing to read "L.M. Baden".

Laurence M. Baden  
Grants Officer

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

August 31, 1990

Mr. Woody B. Vasulka  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka:

We would like to remind you that our funding guidelines and grant provisions require that all final reports be submitted to the Endowment not later than 90 days after the grant period end date.

On 08/10/89, Mr. Vasulka was awarded Grant Number 89-4112-0412 through the Visual Arts Program for \$15,000. The grant period will end on 09/30/90; thus, your final report materials must be received not later than 12/29/90.

We encourage you to submit these materials within the prescribed timeframe since overdue final report(s) will prevent you from receiving subsequent funding from the Endowment. Also note that unacceptable final report(s) will jeopardize future funding.

All of the final reporting requirements for your grant, including necessary forms, were provided to you in the Final Reporting Requirements enclosed in your grant award package. Identified in this material were the specific final reports and number of copies required. Please submit the final reports as a single package to the address noted below, clearly identifying grantee name and grant number. PLEASE DO NOT SUBMIT FINAL REPORTS AS PART OF ANY UPCOMING APPLICATION PACKAGE.

Grants Office/Final Reports Section, Room 204  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

IF YOU HAVE SUBMITTED THESE MATERIALS, PLEASE DISREGARD THIS LETTER. If we can be of assistance or respond to any questions you may have, please contact the Grants Office/Final Reports Section at (202) 682-5403.

Sincerely,

Laurence M. Baden  
Grants Officer





### FELLOWSHIP & INDIVIDUAL PROJECT FINAL REPORT

All fellowship and individual project (nonmatching) recipients must complete this form and submit two copies not later than 90 days after the end date of the grant period to: Grants Office/Final Reports Section, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506.

Grantee Name: \_\_\_\_\_ Grant No.: \_\_\_\_\_

Start Date: \_\_\_\_\_ End Date: \_\_\_\_\_

Final Narrative (Please refer to the enclosed Final Reporting Requirements for instructions on the content of your final narrative.)

In pursuing an improvement in my craft of making images and sounds electronically, I have concentrated on two major goals: to acquire a small personal facility and learn the necessary ways of operating it. I succeeded in configuring a small computer graphic work station and used the grant to learn to operate it. In spite of a full time access to the work station, the time of learning has been disproportionately difficult and logistically complex. Never the less, I am now able to design and execute computer generated moving images, which have become an important part of my artmaking.

---

#### Expenditure Report

I certify that Endowment funds have been used for the purpose for which this grant was awarded.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Phone

\_\_\_\_\_  
Date

Grants Office/Final Report Section, Room 204  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

Grant #89-4112-0412  
Final report:

In pursuing an improvement in my craft of making images and sounds electronically, I have concentrated on two major goals: to acquire a small personal facility and learn the necessary ways of operating it. I succeeded in configuring a small computer graphic work station and used the grant to learn to operate it. In spite of a full time access to the work station, the time of learning has been disproportionately difficult and logistically complex. Never the less, I am now able to design and execute computer generated moving images, which have become an important part of my artmaking.

Woody Vasulka,

In Santa Fe, March 24, 1991

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

August 1989

Visual Artists Fellowships  
FY 1989

SPECIAL NOTICE REGARDING  
YOUR GRANT AMOUNT

As stated in the FY 89/90 Guidelines, it was our intention to award Fellowships this year in the amounts of \$5,000 and \$20,000. However, due to an increase in the quantity and quality of applications, it is not possible to fund all artists recommended for grants at these levels within the FY 1989 budget. Therefore, we have decided to award grants this year at \$5,000 and \$15,000 to insure that all recommended artists receive support.

If you have any questions, please contact the Visual Arts Program at 202/682-5448.

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Mr. Woody B. Vasulka  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

AUG 10 1989

Dear Mr. Vasulka:

It is my pleasure to notify you that you have been awarded a National Endowment for the Arts Visual Artists Fellowship Grant of \$15,000. The identifying number for this Fellowship Grant is 89-4112-0412. I am enclosing instructions and information concerning your acceptance of this grant.

I trust that this assistance from the National Endowment for the Arts will be of value in furthering your work in the visual arts.

Sincerely,

Hugh Southern  
Acting Chairman

Reference:  
Application (A89-005282)

Enclosures:

1. Fellowship Acceptance Agreement
2. Return Envelope
3. General Information and Instructions
4. Visual Artists Fellowship Panelists

# Media Arts Program

# Project Grant Application Form NEA-3 (Rev.)

All applications must be submitted in triplicate and mailed to: Grants Office/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

<b>I. Applicant (name, address, zip)</b>  The Vasulkas Inc. Rt. 6 Box 100 Santa Fe, NM 87501  Project Director: Telephone:	<b>II. Category under which support is requested:</b>  <input checked="" type="checkbox"/> Film/Video Production <input type="checkbox"/> Media Arts Centers <input type="checkbox"/> Multi-Purpose Center <input type="checkbox"/> Exhibition Center <input type="checkbox"/> Production/Post-Production Center <input type="checkbox"/> National Services	<input type="checkbox"/> Radio Production <input type="checkbox"/> Radio Workshops & Residencies <input type="checkbox"/> Radio Services <input type="checkbox"/> Programming in the Arts: Television <input type="checkbox"/> Programming in the Arts: Radio  <b>III. Period of support requested:</b> Starting <u>7-1-91</u> month day year Ending <u>6-30-93</u> month day year
<b>IV. EIN/SSN: 85-0300025</b>		

**V. Description of proposed activities (begin below; limit additional information to two typed pages)**

**The Theatre of Hybrid Automata:**

The Vasulkas and David Dunn have recently been engaged in collaborative aesthetic research into the concept of digital space: a new technologically derived perceptual environment tangential to the fields of virtual reality and computer graphics. This research is a continuation of their deep interest into the application of new computer resources and formal systems to the interaction of image and sound. Funding is requested for the creation of a collaborative artwork: a video/sound installation in the form of an electronic theatre which incorporates robotics (computer controlled cameras), virtual space technology, digital sound synthesis, and unique sensory and mechanical interfaces (such as deep structural interactions between image and sound, and/or human and machine). Our interest is in the specification, through software design and hardware integration, of an automated theatre where an aesthetic/experiential confrontation between a physical space and its synthetic model can be composed: individual viewers engaged in the exploration of unique worlds where machines (and their media space) enact physical actions which interpenetrate the data-based virtual space. The viewer will not only experience a blurring of the distinction between the actual and the virtual but hopefully experience an extension of the human senses into new perceptual modes latent within the technological resources. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video/sound installation for public viewing. The funds requested will be used to commission necessary control software and interfaces between digital audio and digital graphics workstations, operating expenses, work space rental, equipment rental, and transportation.

**VI. Estimated number of persons expected to benefit from this project.** n/a

**VII. Summary of estimated costs (recapitulation of budget items in Section IX)**

	Total costs of project (rounded to nearest ten dollars)
<b>A. Direct costs</b>	
Salaries and wages _____	\$ _____
Fringe benefits _____	\$ _____
Supplies and materials _____	\$ 4,450
Travel _____	\$ 3,400
Permanent equipment _____	\$ _____
Fees and other _____	\$ 94,800
<b>Total costs</b>	<b>\$ _____</b>
<b>B. Indirect costs</b>	
_____	\$ _____
<b>Total project costs</b>	<b>\$ 102,650</b>

**VIII. Total amount requested from the National Endowment for the Arts** ..... \$ 50,000

**NOTE: This amount (Amount requested):** \$ 50,000  
**PLUS Total contributions, grants, and revenues (X, page 3):** + 52,650  
**MUST EQUAL Total project costs (VI, above):** = 102,650

**IX. Organization total fiscal activity**

	Most recently completed fiscal period	Estimated for current fiscal period
<b>A. Expenses</b>	1. \$ 71,842	2. \$ 60,000
<b>B. Revenues, grants, &amp; contributions</b>	1. \$ 99,680	2. \$ 40,000





XII. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

X Yes No. If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XIII. Delinquent Debt

Are you delinquent on repayment of any Federal debt? Yes X No. If yes, provide explanatory information on a separate sheet.

XIV. Certification

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 30-31.

Authorizing official(s)

Signature x [Signature] Date signed 10/28/90
Name (print or type) Steina Vasulka
Title (print or type)
Telephone (area code) 505-471-7181

Signature x [Signature] Date signed 10/28/90
Name (print or type) Woody Vasulka
Title (print or type)
Telephone (area code) 505-471-7181

Project director

Signature x [Signature] Date signed 10/28/90
Name (print or type) David Dunn
Title (print or type)
Telephone (area code) 505-471-4113

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature x
Name (print or type)
Title (print or type)
Telephone (area code)

\* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

XV. Citizenship

If you are applying as an individual, are you a citizen of the United States?

Yes No (Visa number: )

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.



# Production Supplementary Information Sheet

## Fiscal Year 1991

Applicants under Film/Video Production, Narrative Film Development, Radio Production, Programming in the Arts: Television, and Programming in the Arts: Radio must include **three copies** of this completed form (both sides) in their application package.

Applicant name(s) The Vasulkas  
 City Santa Fe State NM 87501

Category (check one):  Film/Video Production  Narrative Film Development  Radio Production  
 Programming in the Arts: Television  Programming in the Arts: Radio

**I. PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Be sure to indicate if it is a new work or a work-in-progress. For series proposals, also specify the number and length of programs/segments to be produced. Complete in the space provided.)

Funding is requested for the creation of a collaborative artwork: a video/sound installation in the form of an electronic theatre which incorporates robotics (computer controlled cameras), virtual space technology, digital sound synthesis, and unique sensory and mechanical interfaces. Our interest is in the specification, through software design and hardware integration, of an automated theatre where an aesthetic/experiential confrontation between a physical space and its synthetic model can be composed: individual viewers engaged in the exploration of unique worlds where machines (and their media space) enact physical actions which interpenetrate the data-based virtual space.

**II. Amount requested:** \$ 50,000 **Total project costs:** \$ 102,650

If project is a work-in-progress, how much has been expended to date? \$ \_\_\_\_\_

**III. CAREER SUMMARY** (Briefly describe the professional background of the person(s) with primary artistic responsibility for this project and specify the role of each in the proposed production. Complete in the space provided. Include one copy of resume(s) or additional biographical material with your application package as supplementary material.)

### Biography of Steina

Steina (born in Iceland, 1940) attended the Music Conservatory in Prague from 1959 to 1963. She came to the United States in 1965 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*. Currently she 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 began his investigations into computer controlled video, constructing "The Image Articulator", a real-time digital video tool. With Steina, he founded *The Kitchen*, 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*, and *The Art of Memory*.

### Biography of David Dunn

Experimental composer and interdisciplinary theorist David Dunn has worked in a variety of sonic and image media. The connection of his 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. Dunn's music and writings have appeared in international forums, concerts, broadcasts, exhibitions and publications in the United States, Canada, Europe, Australia, and Japan. As an assistant to composer Harry Partch, he was active as a performer of Partch's unique musical creations. He was director of the Electronic Music Studio at San Diego State University. In 1989 he co-founded the Independent Media Labs in Santa Fe, New Mexico. Recent activities have included presentations at *Ars Electronica* (Linz) and the *Chaos and Order Symposium* of the Styrian Autumn Festival (Graz), Austria. He also conducted bioacoustical research in Zimbabwe, Africa.

(This space for Arts Endowment staff use only)

(Continued on reverse)

# Production Supplementary Information Sheet (continued)

## Fiscal Year 1991

Applicant name The Vasulkas Inc.

### IV. SAMPLE WORKS

List the work(s) submitted as part of your application package in the order in which you want them reviewed. NOTE: See page 8 (film/video) or page 20 (audio tapes) for information on submitting sample works.)

#### Work Sample A

Title of Sample Work Compilation of Work in Progress  
 Date Work Completed Sept. 1990 Running Time 15 minutes  
 Principal production credits for the work: Steina Vasulka  
Woody Vasulka  
Joan La Barbara  
 Length of selected excerpt (if cued): \_\_\_\_\_  
 Special instructions (if any): 3/4" Video NTSC

#### Work Sample B

Title of Sample Work Mhondoro Dzemedzimu (excerpts) Audio cassette  
 Date of Work Completed 2/90 Running Time 10 minutes  
 Principal production credits for this work: David Dunn - composer  
 Length of selected excerpt (if cued): \_\_\_\_\_  
 Special instructions (if any): This is an example of 3-D sound experimentation relevant to the project for which funding is requested. The recording must be listened to with high quality stereo headphones for the spatial effect to be heard.

### V. OPTIONAL: Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.

The sample work represents aesthetic research realized in the past year which is directly related to the project for which funding is requested. However, the tape does not reflect the software development and hardware construction also accomplished in the past two years which would constitute a resource upon which the current project will be based.

### VI. RETURN ADDRESS for sample works: Please return tapes and printed materials.

The Vasulkas  
 Rt. 6, Box 100  
 Santa Fe, NM 87501

### For Arts Endowment Use Only:

Format: \_\_\_\_\_ Logged: \_\_\_\_\_ Returned: \_\_\_\_\_

**Interim Report on NEA Grants: #88-3411-0211 and 89-3411-0169**

Two final reports are in process but due to travel schedules have not been submitted. They will be submitted to the Grant's office before the end of the year.

### **Description of Organization:**

Instituted in 1975 in Buffalo, New York, and in 1980 in Santa Fe, New Mexico, The Vasulkas Inc. is a non-profit corporation designed to pioneer and produce electronic art forms in sound and image. Steina Vasulka is President, Woody Vasulka is Secretary and MaiLin Wilson is Treasurer and advisor.

The relationship between this organization and the project artists is highly collaborative and cordial. The sponsoring organization supports the artists' work in a variety of ways including technical advise and equipment. The Vasulkas Inc. does not claim ownership for the completed work.

Internal Revenue Service  
District Director

Department of the Treasury

Date: **MAY 03 1983**

Employer Identification Number:  
**85-0500025**

Accounting Period Ending:  
**March 31**

Form 990 Required:  Yes  No

▷ **The Vasulkas, Inc.**  
**1698 Old Pecos Trail**  
**Santa Fe, NM 87501**

The Vasulkas  
Route 6, Box 100  
Santa Fe, NM 87501  
505-473-0614

Person to Contact:  
**EO Technical Assistor**

Contact Telephone Number:  
**(214) 767-2725**

**EE:EO:7215:JH**

Dear Applicant:

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

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

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

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

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

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

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

1100 Commerce St., Dallas, Texas 75242

(over)

Letter 947(DO) (5-77)

EP

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

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

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

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

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

Sincerely yours,

Glenn Cagle  
District Director

cc: Lawrence S. Taut

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

David Dunn. These specifically focused upon research into the use of binaural audio recording techniques and Digital Signal Processing technology to create illusions of 3-D acoustic space to be coupled with the robotic camera and digital graphics as an electronic stage. This research culminated in a preliminary video study with binaural soundtrack entitled *Mhondoro Dzemidzimu* and in the construction of an audio cube for spatial sound construction and listening in conjunction with the robotic camera.

### 3. PERFORMANCE EVENTS

Two major performance events emerged during the grant period which utilized the software and hardware innovations outlined above. The first was realized in collaboration with vocalist Joan LaBarbara in two performances at the Center for Contemporary Art, Santa Fe. These were entitled *Events in the Elsewhere* and focused upon the potential for the voice as a control protagonist in the context of this electronic stage. The second event was a series of performance/lectures at Ars Electronica, Linz, Austria where this concept of the electronic stage was presented under the name *The Theatre of Hybrid Automata*.

Enclosed are copies of materials published in the Ars Electronica exhibition catalog which further articulate the conceptual and technical presuppositions for those public presentations and the larger theoretical context within which this investigation has been pursued.

David Dunn

Steina Vasulka

Woody Vasulka

Completion of the project phase as outlined in the initial proposal took place during the grant period. This project phase can be described as divided into three distinct categories: 1) software development; 2) audio research; and 3) performance events.

## 1. SOFTWARE DEVELOPMENT

The principal software development focused upon the control system for the Pan/Tilt/Rotate robotic video camera. Three major control strategies were devised: 1) computer control through MIDI code interface; 2) a program control mode where specific trajectories and choreographies for camera motion could be specified; 3) a voice activated mode where specific vocal sounds or speech commands controlled the camera motion.

Further software development included preliminary explorations into the coupling of the physical camera control software to 3-D animation computer graphics software such that the virtual behavior of computer generated images could control the physical robotic camera and visa versa.

The programmers who participated in various aspects of this development included Mark Coniglio, Russell Gritz, Jody Nisen, Michael Dagg, and Brian Comb.

## 2. AUDIO RESEARCH

Parallel to this image software research and development by the Vasulkas was a series of acoustic experiments and audio software developments by



## DESCRIPTION OF PROPOSED ACTIVITIES

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The immense acceleration of new computer software resources becoming available to artists has been a mixed blessing. While many such products have provided easily learned resources for some artists the vast majority of such programs have been inherently trivial: redundant articulations of commercial and industrial applications. However, recently there have been several contributions to the domain of computer-assisted art in the form of compositional languages which are truly designed for serious artistic creation. One of the most exciting of these is the *Hierarchical Music Specification Language* (HMSL) developed at Mills College for highly sophisticated control and composition of image and sound.

Additionally there have been breakthroughs which now make available new image generation and processing capabilities which are defined mathematically through the algorithms of dynamical systems theory. These algorithms utilize some of the most recent and sophisticated knowledge developed at the scientific frontiers which are based upon profound vibratory analogies for mind, brain and human behavior in the form of neural nets, turbulent flows, excitable media, cellular automata, and cellular dynamata based on the heat and wave equations of mathematical physics. Underlying the design of this software is the conviction that artists working with such image/sound making technology can provide a new level of understanding of these scientific breakthroughs capable of penetrating deeply into the general culture.

Woody and Steina Vasulka have been exploring the leading edge of technological arts since the late 1960's through the media of analog/digital electronic imagery and sound. Likewise, David Dunn has been exploring these technologies for their application to unique compositional and environmental structures in sound, image and performance. All of these artists are deeply interested in utilizing the artistic resources made possible by the combination of new software resources and mathematical knowledge as applied to the interaction of image and sound.

Funding is requested for the creation of a collaborative artwork and the commissioning of HMSL software which is integral to this artistic work. We are specifically interested in creating a video/sound installation which incorporates computer-controlled robotics and unique sound/ image interactions from which a new concept of an electronic stage might emerge: a computer organized performing system with computer driven cameras controlled through sound and image parameters (see artists statement). Since the compositional structure of the proposed artwork is actually conceived at the software level, an HMSL programmer will be hired as a creative support resource to supervise the writing of the necessary software in collaboration with the artists. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video installation for public viewing.

## STATEMENT BY THE ARTISTS

Although the emergence, through this project, of a new audiovisual esthetic seems unlikely, the existence and usage of an underlying coding system in machine-made or machine-assisted art suggests a "new" and tempting opportunity. By now we see that the utilisation of technology largely dictates its own esthetic, if not in the mainstream arts, certainly in its experimental forms. We have learned that esthetic dialog exists without strict regulation through intellectual supervision and consensus. While we can see that there is a constant generational process of rediscovery and confrontation with the past, the validity of ethical prescriptions, asserted by the participants in this process, appear specious when viewed in later historical context. The way this creative process is mediated requires a certain acceptance of *technological determinism*, its structure being born in a variety of cultural domains that are not specific to developments in art.

Machines which are capable of organizing visual or auditory structures have emerged and established their lineage outside of art or strict esthetic considerations, and their evolution does not necessitate artistic formulation. Watching closely the development of machines designed to articulate esthetic languages, we can see how closely such languages are derived primarily by the intrinsic modalities within technological systems. These systems, presented as tools, summarize the generic options. In a similar way the newest tools try to contain a generic set of mathematical options, some of which are spectacularly fitted to the visualization of numbers.

Since technology provides an essential interface between human and machine, and since the technology proliferates its options rapidly, the technological environment by now exceeds the dimension of a tool and could be paraphrased as: "...Man is but a guest in the house of technology..."

The criticism of the machine-made or machine-assisted environment has been one form of traditional social dissent. The position of art, while remaining reluctant to embrace such an anti-technological stance in spite of the latest generational effort towards a broad integration with mass culture, has also been in opposition to successful models of social engineering which manifest as uniformist, doctrinaire and oppressive to individual diversity. Today we still hear the dissenting voice of the legitimate art community, made powerless by the social structuring of the machine/state.

The primary interest of this project lies in the examination of largely forgotten technological explorations and pathways: for example, the early formulations of electronic systems as esthetic phenomena in the 60's and early 70's. In fact, this examination is the platform from which this project will proceed towards its own creative fulfillment.

It seems necessary to activate a core of creative excellence in order to oppose the cliché of resentment toward machine-assisted creative processes. While computer assisted works may not yet become the subject of high art, one should expect a new art form to be as challenging to the rest of art genre as was the influence of film in early modernist tradition.

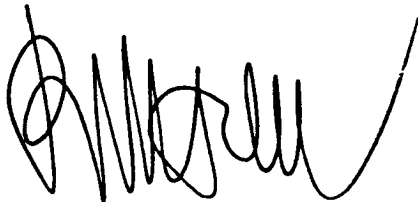
This proposal contains two major themes:

- 1) To write a software interface for a computer driven camera platform with MIDI/HMSL as controlling parameters.
- 2) To formulate a software concept of the electronic stage: a computer-organized performing system, where the computer stores, coordinates and executes images, sounds, motion-control parameters and, additionally, provides a full sensor-based remote

interactive environment for stage-to-performer and performer-to-stage command/control communication.

Although the project may appear to emphasize the physicality of technology, its ambition is to initiate a cultural interface between the creative processes of writing, imaging, composing and scoring for an electronic stage operating autonomously or interactively under human control. Our ambition is to clarify the specialized media nomenclature such that an individual can participate creatively and intimately with more rigorous control, to organize the stage and to execute their vision more authentically. This new understanding would contribute towards the specification of future participatory genres, and more enduringly stable creative strategies.

The latest digital graphic flirtation with formal mathematics plays an important role as a model for interpreting and mediating two domains: the auditory and the visual. While it is trivial to point out the daily human experience of perceiving the interaction of these perceptual domains within both the real world and the world of artistic formulation, the privilege of observing the emergence of a unified code system within all modes of perceptual representation is entirely unique. As practitioners we find this event extraordinary.

A handwritten signature in black ink, consisting of a series of loops and curves, characteristic of Woody Vasulka's signature.

WOODY VASULKA

# Media Arts Program

# Project Grant Application Form NEA-3 (Rev.)

All applications must be submitted in triplicate and mailed to: Grants Office/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

<b>I. Applicant (name, address, zip)</b>  The Vasulkas Inc. Rt. 6 Box 100 Santa Fe, NM 87501	<b>II. Category under which support is requested:</b> <input checked="" type="checkbox"/> Film/Video Production <input type="checkbox"/> Narrative Film Development <input type="checkbox"/> Media Arts Centers <input type="checkbox"/> Multi-Purpose Center <input type="checkbox"/> Exhibition Center <input type="checkbox"/> Production/Post-Production Center  <input type="checkbox"/> National Services	<input type="checkbox"/> Radio Productions <input type="checkbox"/> Radio Workshops & Residencies <input type="checkbox"/> Radio Services <input type="checkbox"/> Programming in the Arts: Television <input type="checkbox"/> Programming in the Arts: Radio
		<b>III. Period of support requested:</b> Starting                      7 - 1 - 89 month day year Ending                         6 - 30 - 90 month day year

**IV. Description of proposed activities**

Woody and Steina Vasulka have been exploring the leading edge of technological arts since the late 1960's through the media of analog/digital electronic imagery and sound. Likewise, David Dunn has been exploring these technologies for their application to unique compositional and environmental structures in sound, image and performance. All of these artists are deeply interested in utilizing the artistic resources made possible by the combination of new software resources and mathematical knowledge as applied to the interaction of image and sound.

Funding is requested for the creation of a collaborative artwork and the commissioning of HMSL software which is integral to this artistic work. We are specifically interested in creating a video/sound installation which incorporates computer-controlled robotics and unique sound/ image interactions from which a new concept of an electronic stage might emerge: a computer organized performing system with computer driven cameras controlled through sound and image parameters (see artists statement). Since the compositional structure of the proposed artwork is actually conceived at the software level, an HMSL programmer will be hired as a creative support resource to supervise the writing of the necessary software in collaboration with the artists. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video installation for public viewing.

**V. Estimated number of persons expected to benefit from this project.**                      N/A

<b>VI. Summary of estimated costs (recapitulation of budget items in Section IX)</b>	<b>Total costs of project (rounded to nearest ten dollars)</b>
<b>A. Direct costs</b>	
Salaries and wages _____	\$ _____
Fringe benefits _____	\$ _____
Supplies and materials _____	\$ 1,740
Travel _____	\$ 2,660
Permanent equipment _____	\$ _____
Fees and other _____	\$ 45,600
	<b>Total costs \$ 50,000</b>
<b>B. Contributions</b> _____	\$ 50,000
	<b>Total project costs \$ 100,000</b>

**VII. Total amount requested from the National Endowment for the Arts.** ..... \$ 50,000

NOTE: This amount (Amount requested):                      \$ 50,000  
 PLUS Total contributions, grants, and revenues (X, page 3):                      + 50,000  
 MUST EQUAL Total project costs (VI, above):                      = 100,000

<b>VII. Organization total fiscal activity</b>	<b>Most recently completed fiscal period</b>	<b>Estimated for current fiscal period</b>
<b>A. Expenses</b>	1. \$ <u>26,559</u>	2. \$ <u>60,000</u>
<b>B. Revenues, grants, &amp; contributions</b>	1. \$ <u>32,993</u>	2. \$ <u>54,000</u>





**XI. Final Reports**

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

Yes  No. If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

**XII. Certification**

We certify that the information in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature x *Steina* Date signed 11-9-88  
Name (print or type) Steina Vasulka  
Title (print or type) \_\_\_\_\_  
Telephone (area code) 505-471-7181

Signature x *Woody* Date signed 11-9-88  
Name (print or type) Woody Vasulka  
Title (print or type) \_\_\_\_\_  
Telephone (area code) 505-471-7181

Project director

Signature x *David Dunn* Date signed 11-9-88  
Name (print or type) David Dunn  
Title (print or type) \_\_\_\_\_  
Telephone (area code) 505-471-4535

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

**XII. Citizenship**

If you are applying as an individual, are you a citizen of the United States?

Yes  No (Visa number: \_\_\_\_\_)

**BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.**

**Privacy Act**

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

## Production Supplementary Information Sheet Fiscal Year 1989

Applicants under Film/Video Production, Narrative Film Development, Radio Production, Programming in the Arts: Television, and Programming in the Arts: Radio must include **three copies** of this completed form (both sides) in their application package.

Applicant name The Vasulkas, Inc.  
City Santa Fe State NM 87501

Category (check one):  Film/Video Production  Narrative Film Development  Radio Production  
 Programming in the Arts: Television  Programming in the Arts: Radio

**I. PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Be sure to indicate whether the project is a single production or a series, a new work or a work-in-progress. For series proposals, also specify the number and length of programs/segments to be produced. Complete in the space provided.)

Funding is requested for the creation of a collaborative artwork and the commissioning of HMSL software which is integral to this artistic work. We are specifically interested in creating a video/sound installation which incorporates computer-controlled robotics and unique sound/ image interactions from which a new concept of an electronic stage might emerge: a computer organized performing system with computer driven cameras controlled through sound and image parameters (see artists statement). The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video installation for public viewing.

**II. Amount requested:** \$ 50,000 **Total project costs:** \$ 100,000  
If project is a work-in-progress, how much has been expended to date? \$ \_\_\_\_\_

**III. CAREER SUMMARY** (Briefly describe the professional background of the person(s) with primary artistic responsibility for this project. Complete in the space provided. Include one copy of resume(s) or additional biographical material with your application package as supplementary material.)

#### 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. 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.

#### Biography of David Dunn

Experimental composer and interdisciplinary theorist David Dunn has worked in a variety of sonic 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. Most specifically this progression can be seen in his environmental projects where an initial interest in interspecies communication has been expanded to include the idea of *mind* as an emergent property of the environment at large. Dunn's music and writings have appeared in a variety of international forums, concerts, broadcasts, exhibitions and publications. As a theoretician, his writings have been published in the United States, Canada, Europe, Australia, and Japan in such journals as *Perspectives of New Music*, *Leonardo*, *Musicworks*, *Postneo*, and *IS Journal*. He was director of the Electronic Music Studio at San Diego State University and has taught at numerous schools and universities.

(This space for Arts Endowment staff use only)

(Continued on reverse)



# Production Supplementary Information Sheet (Continued)

## Fiscal Year 1989

Applicant name The Vasulkas Inc.

### IV. SAMPLE WORKS

List the work(s) submitted as part of your application package in the order in which you want them reviewed. NOTE: See page 8 (film/video) or page 20 (audio tapes) for information on submitting sample works.)

#### Work Sample A

Title of Sample Work Art of Memory

Date Work Completed 1987

Running Time 37 min.

Principal production credits for the work: Woody Vasulka

Daniel Nagrin

Bradford Smith

Doris Cross

Length of selected excerpt (if cued): \_\_\_\_\_

Special instructions (if any): Play from beginning of tape

#### Work Sample B

Title of Sample Work Sonic Mirror: (Simulation I)

Date Work Completed 1986

Running Time 15 mins.

Principal production credits for this work: David Dunn

Length of selected excerpt (if cued): \_\_\_\_\_

Special instructions (if any): Play from beginning of tape

### V. OPTIONAL: Additional information you would like the panel to know about your sample works, your work in general, or your artistic development. See Supplementary Material

#### Work Sample C

Violine Power (5 min.)

Vocalization One (10 min.)

by Steina

Play from beginning of tape

### VI. RETURN ADDRESS for sample works: Please return tapes and printed materials.

The Vasulkas  
Rt. 6, Box 100  
Santa Fe, NM 87501

For Arts Endowment Use Only:

Format:

Logged:

Returned:

**BUDGET**

**A. Direct Costs**

**1. Salaries and wages**

N/A

**2. Supplies and materials**

Tape: ..... \$825.00  
Postage and shipping: ..... \$750.00  
Floppy disks: ..... \$65  
Misc. (Manuals, books, xeroxing): ..... \$100  
**Total: ..... \$1740**

**3. Travel**

Transportation San Francisco/Santa Fe (7 trips):. \$1,610  
Lodging (7 trips): ..... \$1,050  
**Total: ..... \$2,660**

**4. Permanent equipment**

N/A

**5. Fees for services and other expenses**

Software development: ..... \$18,000  
Communications (phone and FAX): ..... \$600  
Customized hardware interface:..... \$3,000  
Artist fee (David Dunn): ..... \$8,000  
Artist fee (Steina): ..... \$8,000  
Artist fee (Woody Vasulka): ..... \$8,000  
**Total: ..... \$45,600**

**B. Contributions**

**In kind contributions:**

Space rental:..... \$6,000  
Equipment donations (see attached lists).... \$44,000

**Total: ..... \$50,000**

**GRAND TOTAL = ..... \$100,000**

**Requested of NEA: ..... \$50,000**



**Assurance of Compliance with National Endowment for the Arts Regulations**  
under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973,  
the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

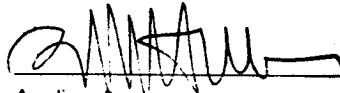
WOODY VASULKA

(hereinafter called the "Applicant")

**Hereby Agrees** that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) as well as all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and the Age Discrimination Act prohibit discrimination on the basis of race, color, national origin, handicap, or age in any program or activity receiving Federal financial assistance. Title IX prohibits discrimination on the basis of sex in any education program receiving Federal financial assistance. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below (or individual applicant, as appropriate).

  
Applicant

Applicant's mailing address

*The Vasulkas*  
*Route #6, Box 100*  
*Santa Fe, NM 87501*  
*(505) 471-7181*

*She - Vasulka* STEINA VASULKA

By (President, Chairman of the Board, comparable authorized official, or individual applicant)

*11-10-88*  
Dated

March 20th, 1989

Panel of the NEA  
Washington, DC 20506

Dear Media Panel,

Since the submission of our first proposal we received unexpected matching funds from STEIM Institute of Amsterdam in the form of an invitation to join them this summer as artists-in-residence. At Steim we will do the necessary conceptual work on several interface options as well as audio to MIDI to function assignments.

Although the collaboration with David Dunn and the commissioning HMSL software is a self-contained project with its own summary, it is an essential step for our next project, the Electronic Opera House in collaboration with Joan La Barbara and other artists involved in interactive technologies. The role of David Dunn in this collaboration will principally focus upon the design of the acoustic space which will be interactive with the visual and performance aspects of the new works. This acoustic space will be both physical and virtual in the sense of a combination of realtime and prerecorded sounds channeled to a specially designed binaural listening apparatus for each audience member. The spatial movement of computer generated sounds and/or other prerecorded sonic elements will be controlled by the same control parameters as the robotics and graphics systems. These sounds will be perceived as a combination of complex reference points in space which both complement and contrast with the video and performance elements.

Sincerely,

Woody and Steina Vasulka and David Dunn

P.S. from Woody:

Update on "Brotherhood": I spent long and obsessive hours on learning the rules on computer 3-D graphic imaging and am realizing the disproportional scope of the image output (time-wise) between computer animation and video making. I am indeed inching through with great optimism...

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Mr. Woody Vasulka  
P.O. Box 100, Route 6  
Santa Fe, NM 87501

Dear Mr. Vasulka:

JUN 16 1988

It is a pleasure to inform you that you have been awarded a grant from the National Endowment for the Arts.

Grant Number: 88-3411-0221    Application Number: A88-001716

Sponsoring Program(s): MEDIA ARTS

Amount Awarded: \$25,000

Start Date: July 1, 1988    End Date: December 31, 1989

Grant funds are provided for the following purpose(s): To support production of an experimental videotape, as outlined in your application cited above and the enclosed project budget.

The enclosed "General Terms" for grants from the National Endowment for the Arts specifies the Endowment's regulations, procedures and other requirements and references the Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

All correspondence or inquiries regarding the administrative requirements of this grant should be directed to the Grants Office (202) 682-5403.

Sincerely,

*Frank Hodsoll/2/1*

FRANK HODSOLL  
Chairman

Enclosures

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

December 1, 1989

Mr. Woody B. Vasulka  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka:

We would like to remind you that our funding guidelines and grant provisions require that all final reports be submitted to the Endowment not later than 90 days after the grant period end date.

On 06/16/88, Mr. Vasulka was awarded Grant Number 88-3411-0221 through the Media Arts Program for \$25,000. The grant period will end on 12/31/89; thus, your final report materials must be received not later than 03/31/90.

We encourage you to submit these materials within the prescribed timeframe since overdue final report(s) will prevent you from receiving subsequent funding from the Endowment. Also note that unacceptable final report(s) will jeopardize future funding.

All of the final reporting requirements for your grant, including necessary forms, were provided to you in the grant award package. Identified in this material were the specific final reports and number of copies required. [NOTE: Fellowship recipients need only submit two copies of the Final Fellowship Report form.]

Please submit these materials as a single package to the address noted below, clearly identifying grantee name and grant number. PLEASE DO NOT SUBMIT FINAL REPORTS AS PART OF ANY UPCOMING APPLICATION PACKAGE.

Grants Office/Final Reports Section, Room 204  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

IF YOU HAVE SUBMITTED THESE MATERIALS, PLEASE DISREGARD THIS LETTER. If we can be of assistance or respond to any questions you may have, please contact the Grants Office/Final Reports Section at (202) 682-5403.

Sincerely,

Laurence M. Baden  
Grants Officer

## STATEMENT BY THE ARTISTS

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## DESCRIPTION OF PROPOSED ACTIVITIES

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Additionally there have been breakthroughs which now make available new image generation and processing capabilities which are defined mathematically through the algorithms of dynamical systems theory. These algorithms utilize some of the most recent and sophisticated knowledge developed at the scientific frontiers which are based upon profound vibratory analogies for mind, brain and human behavior in the form of neural nets, turbulent flows, excitable media, cellular automata, and cellular dynamata based on the heat and wave equations of mathematical physics. Underlying the design of this software is the conviction that artists working with such image/sound making technology can provide a new level of understanding of these scientific breakthroughs capable of penetrating deeply into the general culture.

Woody and Steina Vasulka have been exploring the leading edge of technological arts since the late 1960's through the media of analog/digital electronic imagery and sound. Likewise, David Dunn has been exploring these technologies for their application to unique compositional and environmental structures in sound, image and performance. All of these artists are deeply interested in utilizing the artistic resources made possible by the combination of new software resources and mathematical knowledge as applied to the interaction of image and sound.

Funding is requested for the creation of a collaborative artwork and the commissioning of HMSL software which is integral to this artistic work. We are specifically interested in creating a video/sound installation which incorporates computer-controlled robotics and unique sound/ image interactions from which a new concept of an electronic stage might emerge: a computer organized performing system with computer driven cameras controlled through sound and image parameters (see artists statement). Since the compositional structure of the proposed artwork is actually conceived at the software level, an HMSL programmer will be hired as a creative support resource to supervise the writing of the necessary software in collaboration with the artists. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video installation for public viewing.



PROJECT BUDGET: National Endowment for the Arts

Grantee Vasulka Woody  
Grant # 88-3411-0221

Important Instructions: The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA approval will be limited to the standards set forth in the grant and the provisions of circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

<u>Contributions</u>	Cash	\$ _____	
	In-Kind	\$ _____	
			TOTAL Contributions \$ _____
<u>Grants</u>	NEA	\$ 25,000	
	Other	\$ _____	
			TOTAL Grants \$ 25,000
<u>Revenues</u>			\$ _____
			GRAND TOTAL \$ 25,000

Expenses

Direct Costs

Salaries and Wages	\$ 5,700	
Fringe Benefits	_____	
Supplies and Materials	1,500	
Travel	940	
Permanent Equipment	_____	
Other	16,860	
		TOTAL Direct \$ 25,000

Indirect Costs \$ \_\_\_\_\_

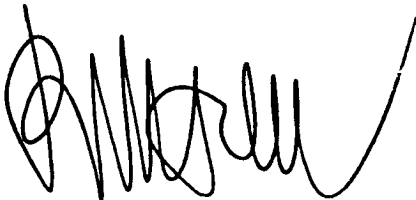
TOTAL Project Costs \$ 25,000

Notes:

**interactive environment for stage-to-performer and performer-to-stage command/control communication.**

**Although the project may appear to emphasize the physicality of technology, its ambition is to initiate a cultural interface between the creative processes of writing, imaging, composing and scoring for an electronic stage operating autonomously or interactively under human control. Our ambition is to clarify the specialized media nomenclature such that an individual can participate creatively and intimately with more rigorous control, to organize the stage and to execute their vision more authentically. This new understanding would contribute towards the specification of future participatory genres, and more enduringly stable creative strategies.**

**The latest digital graphic flirtation with formal mathematics plays an important role as a model for interpreting and mediating two domains: the auditory and the visual. While it is trivial to point out the daily human experience of perceiving the interaction of these perceptual domains within both the real world and the world of artistic formulation, the privilege of observing the emergence of a unified code system within all modes of perceptual representation is entirely unique. As practitioners we find this event extraordinary.**

A handwritten signature in black ink, consisting of a series of loops and curves, characteristic of Woody Vasulka's signature.

**WOODY VASULKA**



A year later in Amsterdam, I met a Dutch choreographer, Bart Stoyf, who had just abandoned a large and impressive project of dance performances with a mechanical arm, capable of interacting with dancers (lifting them, ETC.), containing the nuclei of sensing and responding modes, with inter-activity of sound and light by the video cameras.

The project eventually reverted to manual control mode, as the computer interface and programming became insurmountably difficult. Beside Bart's grasp of the electronically defined and operated stage, he brought in another aspect of stage control, an instant rearrangement of stage sets by means of computer controlled pneumatics.

My reason for staying in Amsterdam (at the STEIM institute), was to establish control between voice and the robotic camera head. These conceptual devices were activated in theatrical experiments at the Center for Contemporary Arts in Santa Fe, August 1990, with singer/composer Joan La Barbara, and again a month later in Linz, Austria with David Dunn.

It is clear to me now, that my assumption of making the BROTHERHOOD project dependent on images generated by a computer exclusively was not a realistic one. The scale of the project did not match the technology available to me, and the scope of my knowledge was not ready for this encounter, even though I have been using computer in many other ways since the mid-seventies.

On the other hand, the involvement of theatrical space and robotics was and is immensely important to the BROTHERHOOD project. Let me summarize:

I have developed a set of tools able to operate interactively in a performing space. These concepts, realized, built and performed (see tape) bring an ultimate possibility of certain cultural code exchange mediation of speech, music, gestures, ETC with higher technological systems like videodisc, sound synthesizers and robots.

I see myself involved in exploring further the principles of interactive media, their presence and their purpose in redefining the traditional form of stage.

With the current and continuous technological update, I can finally see the feasibility of the realization of the BROTHERHOOD project. I therefore reiterate my strong commitment to continue and finish this project as originally proposed.

Santa Fe, April 30. 1991,

Woody Vasulka

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
Washington, D.C. 20506

**Request for Advance  
or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No. <b>98-3411-0221</b>	
3. Type of Payment Requested a. <input checked="" type="checkbox"/> Advance    b. <input checked="" type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
5. Partial Payment Request Number <b>2</b>		6. Period Covered by this Request From <b>2 3 89</b> To <b>6 30 89</b>	
7. Employer Identification No.		7. Grantee Account No. or Identifying No.	
9. Name of Grantee Organization		10. Name of Payee (if different from Item 9) <b>WOODY VASULKA</b>	
Street Number and Name		Street Number and Name <b>RT. 6, BOX 100</b>	
City	State	Zip Code	City <b>SANTA FE</b> State <b>N.M.</b> Zip Code <b>87501</b>

**11. Computation of Amount Requested**

**Programs—Functions—Activities**

	(1)	(2)	(3)	(4)	(5)	Total
a. Total program outlays to date (As of date)	\$20,000	\$	\$	\$	\$	\$
b. Less: Cumulative program income	0	0	0	0	0	0
c. Net program outlays (Line a minus Line b)	20,000					
d. Estimated net cash outlays for advance period	5,000					
e. Total of Lines c and d	25,000					
f. Non-Federal share of amount on Line e	0					
g. Federal share of amount on Line e	25,000					
h. Federal payments previously requested	20,000					
i. Federal share now requested (Line g minus Line h)	5,000					
j. Monthly advance requirements:						
(1) 1st month						
(2) 2nd month						
(3) 3rd month						

12. Remarks (Attach additional sheets if necessary)  
**PLEASE EXTEND END DATE FROM DEC 31, 1989 TO DEC 31, 1990**

13. Certification

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official \_\_\_\_\_ Date Report is Submitted **2-3-89**

Typed Name **WOODY VASULKA** Typed Title \_\_\_\_\_ Telephone **505-471-7181**

**For Agency Use Only**

Grants Office Reviewer _____ (Initials & date)	Grants Office Approval _____ (Initials & date)
Approved _____ Program Director or Designee	Date Approved _____

## DESCRIPTION OF ORGANIZATION

Instituted in 1975 in Buffalo, New York, and in 1980 in Santa Fe, New Mexico, The Vasulkas Inc. is a non-profit corporation designed to pioneer and produce electronic art forms in sound and image. Steina Vasulka is President, Woody Vasulka is Secretary, and MaLin Wilson is Treasurer and an advisor.

The sponsoring organization supports the artists' work in a variety of ways including technical advise and equipment. The Vasulkas Inc. does not claim ownership for the completed work. From the onset The Vasulkas Inc. has served as an umbrella organization for individual artists' projects, and for collaborative works. The corporation has never accepted a fee for these services.

The Vasulka's Inc. has had a continuing involvement of support for The Theater of Hybrid Automata, which has been in progressive stages of development since 1985, and is currently seeking funding for the development of expanded performer-interactive capabilities.

1992

# Inter-Arts Program Fiscal Year 1992

## Project Grant Application Form NEA-3 (Rev.)

Submit the original and three copies of this form, together with all required materials to: Information Management Division/INTARTS, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506

**I. Applicant Organization (name, address, zip)**

The Vasulkas Inc.  
Rt. 6 Box 100  
Santa Fe, NM 87501

**Project Director:**  
**Telephone:**

**II. Category under which support is requested:**

**Interdisciplinary Projects:**

Non-matching/fiscal agents

Matching/organizations

Partnerships in Commissioning

Artists' Communities

**III. Period of support requested:**

Starting 9 1 92  
          month day year

Ending 8 31 94  
          month day year

**IV. Employer I.D. Number:**

85-0300025

**V. Summary of project description (Complete in space provided. Please DO NOT use photoreduction to fit more words into this space.)**

The Theater of Hybrid Automata is an attempt to define a dramatic/narrative space through digital representation. It is a search for how the syntactic and composition elements of various genre, such as physical gesture, text, vocalization, music, and interactive control of space, can become interdependent and truly interdisciplinary. Such an investigation has been initiated by the Vasulkas and David Dunn through the preliminary construction of a variety of technological systems and software designs that establish a context for further research and performances. Funding is requested for indepth research culminating in the creation of a collaborative artwork consisting of an interactive electronic/digital theater which incorporates and integrally combines robotics, virtual reality technology, digital sound and music, digital graphics and unique sensory and mechanical interfaces between the advanced technologies and human performers. Our interest is in the specification, through software design and hardware integration, of an interdisciplinary research and performance context where an aesthetic/experiential confrontation between a physical space and its synthetic model can be explored.

The final work will be presented as a public installation/performance in Santa Fe at the end of the funding period.

**VI. Estimated number of persons expected to benefit from this project** 2,000

**VII. Summary of estimated costs (recapitulation of budget items in Section X) Total costs of project**

<b>A. Direct costs</b>		
Salaries and wages	_____	\$ _____
Fringe benefits	_____	
Supplies and materials	_____	4,450
Travel	_____	1,500
Permanent equipment	_____	
Fees and other	_____	
	<b>Total direct costs</b>	\$ 58,800
<b>B. Indirect costs</b>	_____	\$ _____
	<b>Total project costs</b>	\$ 64,750
	(rounded to nearest \$100)	

**VIII. Total amount requested from the National Endowment for the Arts** ..... \$ 30,000

NOTE: This amount (Amount requested): \$ 30,000  
 PLUS Total contributions, grants, and revenues (XI., page 3): + 34,750  
 MUST EQUAL Total project costs (VII. above): = 64,750

**IX. Organization total fiscal activity**

	1990-91	1991-92 Est.
<b>A. Expenses</b>	1. \$ <u>72,782</u>	2. \$ <u>60,000</u>
<b>B. Contributions, grants, &amp; revenues</b>	1. \$ <u>93,877</u>	2. \$ <u>40,000</u>

# Media Arts Program

# Project Grant Application Form NEA-3 (Rev.)

All applications must be submitted in triplicate and mailed to: Grants Office/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

<b>I. Applicant (name, address, zip)</b>  The Vasulkas Inc. Rt. 6 Box 100 Santa Fe, NM 87501	<b>II. Category under which support is requested:</b>  <input checked="" type="checkbox"/> Film/Video Production <input type="checkbox"/> Media Arts Centers <input type="checkbox"/> Multi-Purpose Center <input type="checkbox"/> Exhibition Center <input type="checkbox"/> Production/Post-Production Center <input type="checkbox"/> National Services	<input type="checkbox"/> Radio Production <input type="checkbox"/> Radio Workshops & Residencies <input type="checkbox"/> Radio Services <input type="checkbox"/> Programming in the Arts: Television <input type="checkbox"/> Programming in the Arts: Radio
<b>Project Director:</b> <b>Telephone:</b>	<b>IV. EIN/SSN:</b> <u>85-0300025</u>	<b>III. Period of support requested:</b> Starting <u>7-1-91</u> month day year Ending <u>6-30-93</u> month day year

**V. Description of proposed activities (begin below; limit additional information to two typed pages)**

**The Theatre of Hybrid Automata:**

The Vasulkas and David Dunn have recently been engaged in collaborative aesthetic research into the concept of digital space: a new technologically derived perceptual environment tangential to the fields of virtual reality and computer graphics. This research is a continuation of their deep interest into the application of new computer resources and formal systems to the interaction of image and sound. Funding is requested for the creation of a collaborative artwork: a video/sound installation in the form of an electronic theatre which incorporates robotics (computer controlled cameras), virtual space technology, digital sound synthesis, and unique sensory and mechanical interfaces (such as deep structural interactions between image and sound, and/or human and machine). Our interest is in the specification, through software design and hardware integration, of an automated theatre where an aesthetic/experiential confrontation between a physical space and its synthetic model can be composed: individual viewers engaged in the exploration of unique world where machines (and their media space) enact physical actions which interpenetrate the data-based virtual space. The viewer will not only experience a blurring of the distinction between the actual and the virtual but hopefully experience an extension of the human senses into new perceptual modes latent within the technological resources. The completion of the final work will occur in Santa Fe, New Mexico at the electronic art studio of the Vasulkas Inc. The final work will eventually exist as a video/sound installation for public viewing. The funds requested will be used to commission necessary control software, interfaces between digital audio and digital graphics workstations, operating expenses, work space rental, equipment rental, and transportation.

**VI. Estimated number of persons expected to benefit from this project.** n/a

**VII. Summary of estimated costs (recapitulation of budget items in Section IX)**

	Total costs of project (rounded to nearest ten dollars)
<b>A. Direct costs</b>	
Salaries and wages _____	\$ _____
Fringe benefits _____	\$ _____
Supplies and materials _____	\$ 4,450
Travel _____	\$ 3,400
Permanent equipment _____	\$ _____
Fees and other _____	\$ 94,800
<b>Total costs</b>	<b>\$ _____</b>
<b>B. Indirect costs</b>	
_____	\$ _____
<b>Total project costs</b>	<b>\$ 102,650</b>

**VIII. Total amount requested from the National Endowment for the Arts** ..... \$ 50,000

NOTE: This amount (Amount requested): \$ 50,000  
 PLUS Total contributions, grants, and revenues (X, page 3): + 52,650  
 MUST EQUAL Total project costs (VI, above): = 102,650

**IX. Organization total fiscal activity**

	Most recently completed fiscal period	Estimated for current fiscal period
<b>A. Expenses</b>	1. \$ <u>71,842</u>	2. \$ <u>60,000</u>
<b>B. Revenues, grants, &amp; contributions</b>	1. \$ <u>99,690</u>	2. \$ <u>40,000</u>



# Interdisciplinary Project Description Fiscal Year 1992

Applicant Organization: The Vasulkas Inc.

- I. **Detailed Project Description:** Describe below the project as completely as possible, its interdisciplinary nature, how the work is innovative in form, context, and/or aesthetic concerns. If the project is a collaboration, please describe the working process. This narrative, to be written and signed by the artist(s) involved, must not exceed the space provided below. This detailed Interdisciplinary Project Description must be signed by each proposed participant at the time of submitting the application. Letters of Intent from the artists will not be accepted as a substitute for this form, signed by each participating artist.

The Theater of Hybrid Automata is an attempt to define a dramatic/narrative space through digital representation. It is a search for how the syntactic and compositional elements of various genre, such as physical gesture, text, vocalization, music, and interactive control of space, can become interdependent and truly interdisciplinary. Such an investigation has been initiated by the Vasulkas and David Dunn through the preliminary construction of a variety of technological systems and software designs that establish a context for further research and performances. Funding is requested for indepth research culminating in a collaborative artwork consisting of an interactive electronic/digital theater which incorporates and integrally combines robotics, virtual reality technology, digital sound and music, digital graphics, and unique sensory and mechanical interfaces between the advanced technologies and human performers. Our interest is in the specification, through software design and hardware integration, of an interdisciplinary research and performance context where an aesthetic/experiential confrontation between a physical space and its synthetic model can be explored.

The concept of the THA began with the original intent of uniting a synthetic (virtual) camera, created in 3D computer graphic software, with its physical counterpart, an actual video camera in physical space. The intention was to probe and record a representation of space in both its binary and physical forms, and their dialectical interlock. In 1985, Steina collaborated with singer Joan LaBarbara on a series of interactive compositions. This collaboration was later summarized in LaBarbara's theatrical project "Events in the Elsewhere", a project which partially utilized the interactive design of the eventual THA. With the addition of the "Cube" by David Dunn the system became a complex audio-visual machine. In this configuration the installation was part of the Ars Electronica Festival in Linz, Austria, 1990. The system then acquired a MIDI violin as a control device and a laserdisc was added as part of a real-time interactive display. In this developing form the THA was invited to Ferrara, Italy in the Spring of 1991, where David Dunn performed a piece entitled PARIAS designed by Woody Vasulka for solo actor, laserdisc and five string MIDI violin, based upon a work by actor Tim Thompson. Steina presented a preview of a multi-channel video composition entitled TOKYO 4 and the THA design was awarded the L'Immagine Elettronica Prize.

We are requesting funding for further research and a major collaborative work which will extend the aesthetic research so far pursued into a significant and original theatrical and interdisciplinary project. We not only hope to be able to make and finalize a variety of interactive control mechanisms for interfacing human performers with the digital and media technologies for this collaborative work, but also specify how this theatrical context can serve as an expressive vehicle for other artists and performers.

- II. **Artistic Creator(s)--NOTE:** The artist(s) signing this Project Description must be the same as those for whom work samples are submitted (see page 51). If applicable, please denote with an asterisk (\*) who is serving as the primary artist(s) for this project. If no name(s) are asterisked, all artists will be considered primary.

Name of Artistic Creator(s)  
(typed or printed)

1. WOODY VASULKA
2. DAVID DUNN
3. STEINA
4. TIMOTHY THOMPSON
5. \_\_\_\_\_

Signature

*[Handwritten signatures of Woody Vasulka, David Dunn, Steina, and Timothy Thompson]*

# Interdisciplinary Projects Work Sample Sheet

## Fiscal Year 1992

Applicant Organization: The Vasulkas Inc.

**Work Samples:** Sample(s) of previous work for each artist/participant listed in your proposal must be submitted. The artists for whom work samples are submitted must be the same as those who sign the Interdisciplinary Projects Description on page 49. Refer to "How to Submit Work Samples" on pages 12-14. NOTE: If you are submitting a set of slides, list each complete set as one sample and attach three copies of a list of the individual slides with title, dimensions, medium, and dates indicated for each piece.

PROPOSED PROJECT DESCRIPTION: The Theater of Hybrid Automata

### Work Sample A

- DISCUSS W/W*
1. Name and role of artist represented on sample: Woody Vasulka, ~~Steina~~, ~~David Dunn~~, Tim Thompson
  2. Format (e.g., video, audiotape, compact disc, slides): video
  3. Title of work, site, and date: PARIAH (excerpts) and other interactive performance experiments
  4. Brief description of work (Include credits of other principal artists on sample)/Comments: 1991.  
Various examples of work in progress demonstrating sensory control of theatrical stage.
  5. Cue information (where applicable): from beginning

### Work Sample B

1. Name and role of artist represented on sample: ~~David Dunn, composer~~
2. Format (e.g., video, audiotape, compact disc, slides): ~~compact disk~~
3. Title of work, site, and date: Chaos and the Emergent Mind of the Pond
4. Brief description of work (Include credits of other principal artists on sample)/Comments: Audio work constructed from the sounds of underwater insects
5. Cue information (where applicable): segment 2 on CD

### Work Sample C

1. Name and role of artist represented on sample: \_\_\_\_\_
2. Format (e.g., video, audiotape, compact disc, slides): \_\_\_\_\_
3. Title of work, site, and date: \_\_\_\_\_
4. Brief description of work (Include credits of other principal artists on sample)/Comments: \_\_\_\_\_
5. Cue information (where applicable): \_\_\_\_\_

(If necessary, attach an additional copy of this form and label samples D, E, F, ...)

FOR STAFF USE ONLY:

**Presenting and Commissioning Program FY 93**

**Project Grant Application Form NEA-3 (Rev.)**

Submit three copies of this form, together with all required materials, to: Information Management Division/P&C (letters for the category under which you are applying; see item II. below), 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506

**I. Applicant Organization (name, address, zip)**  
 The Vasulka's Inc.  
 Rt. 6 Box 100  
 Santa Fe, NM 87501  
**Project Director: Woody Vasulka**  
**Telephone: 505 471-7181**  
**FAX: 505 473-0614**

**II. Category under which support is requested:**

- Partnerships in Commissioning (PIC)
- Interdisciplinary Projects (IP)
- Artists' Communities (AC)

**III. Period of support requested:**  
 (See instruction III. on page 41.)

Starting 9 1 93  
 month day year  
 Ending 8 31 95  
 month day year

**IV. Employer I.D. Number:**

85-030025

**V. Summary of project description (Complete in space provided. Please DO NOT use photoreduction to fit more words into this space.)**

The Theater of Hybrid Automata is a physical construction containing a pool of enlightened interactive tools. In its present state, it possesses the ability to communicate through the recognition and synthesis of speech, through vocalizations, through the actions of musical instruments, lights, and sounds, and by robotic response. A singular feature of the Theater is its complete internal interactivity — a single gesture in space can influence any other element in the system. In an attempt to extend the vocabulary of this newly-devised interactive environment, I must construct an extremely sensitive and articulate interface between a live performer and the machine, which would be based on a physical reading of the performer's body. I have been working with actor Tim Thompson, who is well-qualified for such an engagement, and I have located the necessary hardware and needed components for the creation of an undergarment to monitor the body. I want to set up a series of experiments in space to study the voluntary and involuntary gestural and spasmodic data in order to integrate it into the continuously-expanding dramatic protocol of the Theater as a whole.

**VI. Estimated number of persons expected to benefit from this project** 2,000

**VII. Summary of estimated costs (recapitulation of budget items in Section X)**

**Total costs of project**

<b>A. Direct costs</b>		
Salaries and wages	_____	\$ _____
Fringe benefits	_____	
Supplies and materials	_____	5,500
Travel	_____	1,600
Permanent equipment	_____	
Fees and other	_____	
		62,400
	<b>Total direct costs</b>	\$ <u>69,500</u>
<b>B. Indirect costs</b>	_____	\$ _____
	<b>Total project costs</b>	\$ <u>69,500</u>
	<i>(rounded to nearest \$100)</i>	

**VIII. Total amount requested from the National Endowment for the Arts** ..... \$ 30,000

NOTE: This amount (Amount requested): \$ 30,000  
 PLUS Total contributions, grants, and revenues (XI., page 3): + 39,500  
 MUST EQUAL Total project costs (VII. above): = 69,500

**IX. Organization total fiscal activity**

**1991-92C**

**1992-93Est.**

<b>A. Expenses</b>	1. \$ <u>31,583</u>	2. \$ <u>60,000</u>
<b>B. Contributions, grants, &amp; revenues</b>	1. \$ <u>45,184</u>	2. \$ <u>40,000</u>



**X. Budget breakdown of summary of estimated costs (continued)**

**4. Permanent equipment**

Amount

	\$
N/A	
<b>Total permanent equipment</b>	<b>\$</b> _____

**5. Fees for services and other expenses (list each item separately)  
(INCLUDE ARTISTS' COMPENSATION IF PAID ON A FEE BASIS)  
(Interdisciplinary Projects applicants please refer to X.5. on page 42.)**

Amount

	\$
software designer for interactive stage	7,000
software designer for human/machine protocols	7,000
performer (Tim Thompson)	4,000
artist fee (Woody Vasulka) / two years	28,000
phone and fax / two years	1,100
work space rental / two years	12,000
equipment rental	3,300
<b>Total fees and other</b>	<b>\$ 62,400</b>

**B. Indirect costs**

Amount

Rate established by attached negotiation agreement with  
National Endowment for the Arts or another Federal agency  
Rate \_\_\_\_\_ % Base \_\_\_\_\_

N/A

\$ \_\_\_\_\_

**XI. Contributions, grants and revenues (for this project)**

**A. Contributions**

Amount

**1. Cash**

<b>Total cash</b>	<b>\$ 0</b>

**2. In-kind contributions (list each major item)**

Use of Digital Arts computer graphics work station	6,000
Use of Spectral Digital Audio work station	3,000
Use of misc. audio and video equipment	4,000
<b>Total in-kind</b>	<b>\$ 13,000</b>
<b>Total contributions (1. + 2.)</b>	<b>\$ 13,000</b>

**B. Grants (do not list anticipated grant from the Arts Endowment)**

Artifices 2, Saint Denis, Paris France	18,000
CalArts (Center for Experiments in Art, Information, and Technology)	8,500 (applied f
<b>Total grants</b>	<b>\$ 26,500</b>

**C. Revenues**

<b>Total revenues</b>	<b>\$</b> _____

**Total contributions, grants, and revenues (A. + B. + C.) for this project \$ 39,500**

XII. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

X Yes \_\_\_ No If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XIII. Delinquent Debt

Are you delinquent on repayment of any Federal debt? \_\_\_ Yes X No If yes, provide explanatory information on a separate sheet.

XIV. Certification

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 37-40.

Authorizing Official(s)

Signature X [Handwritten Signature] Date signed 9-23-92
Name (print or type) STEINA V. KIVILKA
Title (print or type) PRESIDENT
Telephone (area code) 505 471 7181 FAX 505 473 0614

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_
Name (print or type) \_\_\_\_\_
Title (print or type) \_\_\_\_\_
Telephone (area code) \_\_\_\_\_

Project director

Signature X [Handwritten Signature] Date signed 9-23-92
Name (print or type) WOODY VIKULIET
Title (print or type) PROJECT DIRECTOR
Telephone (area code) 505 471 7181 FAX 505 473 0614

BE SURE THAT YOUR APPLICATION PACKAGE INCLUDES ALL MATERIALS OUTLINED IN THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The National Endowment for the Arts is authorized to solicit the information in this application by 20 U.S.C. section 954 et seq. (the National Foundation for the Arts and the Humanities Act of 1965, as amended). The information contained in the application (including all ancillary materials, such as work samples, submitted with the application) is used in the grant review process. All application materials may be subject to review by the National Council on the Arts in open meeting. The information in your application also may be used for statistical research, analysis of trends, and for Congressional oversight purposes. This information may also be provided to the public upon request after the conclusion of the Endowment's deliberative process, subject to certain exemptions contained in the Freedom of Information Act and, in the case of individuals, the Privacy Act (5 U.S.C. sections 552 and 552a, respectively). By submitting a signed application, you are acceding to the conditions described herein. Failure to provide all requested information may result in the rejection of your application.

# Interdisciplinary Projects Work Sample Sheet

## Fiscal Year 1993

Applicant Organization: \_\_\_\_\_

**Work Samples:** Sample(s) of previous work for each artist/participant listed in your proposal must be submitted. The artists for whom work samples are submitted must be the same as those who sign the Interdisciplinary Projects Description on page 59. Refer to "How to Submit Videotapes, Audiotapes, Compact Discs, Text, and Slides" on pages 23-24. NOTE: If you are submitting a set of slides, list each complete set as one sample and attach two copies of a list of the individual slides with title, dimensions, medium, and dates indicated for each piece.

PROPOSED PROJECT DESCRIPTION: The Theater of Hybrid Automata

### Work Sample A

1. Name and role of artist represented on sample: Woody Vasulka, artist; Tim Thompson, performer
2. Format (e.g., video, audiotape, compact disc, slides): video
3. Title of work, site, and date: Sample of an Interactive Environment
4. Brief description of work (include credits of other principal artists on sample)/Comments:  
This is a demonstration of a new interactive use of the Theater of Hybrid Automata (as originally developed by Woody Vasulka, Steina Vasulka and David Dunn) including here the interactive performance of Tim Thompson.
5. Cue information (where applicable):  
from beginning

### Work Sample B

1. Name and role of artist represented on sample: \_\_\_\_\_
2. Format (e.g., video, audiotape, compact disc, slides): \_\_\_\_\_
3. Title of work, site, and date: \_\_\_\_\_
4. Brief description of work (include credits of other principal artists on sample)/Comments:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Cue information (where applicable): \_\_\_\_\_

### Work Sample C

1. Name and role of artist represented on sample: \_\_\_\_\_
2. Format (e.g., video, audiotape, compact disc, slides): \_\_\_\_\_
3. Title of work, site, and date: \_\_\_\_\_
4. Brief description of work (include credits of other principal artists on sample)/Comments:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Cue information (where applicable): \_\_\_\_\_

(If necessary, attach an additional copy of this form and label samples D, E, F, . . .)

**FOR STAFF USE ONLY:**

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(see reverse for "Helpful Hints")

# Interdisciplinary Projects Description

## Fiscal Year 1993

Applicant Organization: The Vasulkas Inc.

- i. **Detailed Project Description:** Describe below the project as completely as possible, its interdisciplinary nature, if applicable, and the work's potential to extend or explore arts disciplines, traditions, and/or cultures. If the project is a collaboration, describe the working process. This narrative, to be written and signed by the artist(s) involved, must not exceed the space provided below. This form must be signed by each proposed participant at the time of submitting the application. Letters of intent from the artists will not be accepted as a substitute for this form.

The construction of the Theater, as with other investigations of the artist, was designed to provide new experiences. Its construction derives from a long tradition of dramatic and spatial experiments, giving attention to early stage apparatus and its conceptual significance in the evolution of a dramatic genre. On the whole, knowledge of spatial mnemonics and the Memory Theater (such as were devised by Cicero) has influenced this current line of investigation. I am trying to figure out how the rules of dramatic presentation could be further developed and what rules might define a digitally-organized space. This machine was constructed to discover if there is a nucleus of interaction that could redefine the dramatic functions of space, and human presence in it. Learning seems to be the most intensive part of this process for the artists, participants, and for the audience.

The Theater was originally created with the intention of uniting a virtual camera, created in 3D computer graphics software, with its physical counterpart, an actual video camera in physical space. The idea was to probe and record representations of space in both binary and physical form. In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were later summarized in La Barbara's theatrical project "Events in the Elsewhere" utilizing in part the design components of what became the Theater. With the addition of a "cube" structure by David Dunn, the system became a complex-audio visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laser disc was added as part of the real-time interactive display. The system in this development was invited to Ferrara, Italy in 1991 where David Dunn performed PARIAH designed by Woody Vasulka for solo actor based upon the work of actor Tim Thompson. The Theater was awarded the L'Imagine Elettronica Prize. Currently, it is being exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is in the works involving composer Morton Subotnik with funding from CalArts for 1993.

We are requesting funding for further research and development of a major collaborative work which will extend the syntactic generosity of machine and human interface by engaging a performer in intimate articulate communication with the machine through his physical movements detected in space. It is hoped that by encouraging a variety of interactive mechanisms, this collaborative work can serve as an expressive vehicle for many artists and performers.

Hopefully, my Theater will provide a critique of psychological theater, or psychological drama as presented in traditional film and theater. I wish to find something that appeals to human perception from rather a different angle — something that is not concretized by an emotional relationship between protagonists, but still represents patterns of behavior and involvement that can be discerned. I believe that our dramatic sense longs for more surprising rules, more abstracted and open-ended genres, expressions, and methods of representing universal principles and tendencies, beyond our own limited psychologies. I am not trying to de-psychologize dramatic space as much as I am interested in making models for alternate states of awareness.

- ii. **Artistic Creator(s)**--NOTE: The artist(s) signing this Project Description must be the same as those for whom work samples are submitted (see page 61). If your participation is integral to the project, you should sign this form and submit work samples. If applicable, please denote with an asterisk (\*) who is serving as the primary artist(s) for this project. The primary artist(s) is defined as the artist(s) responsible for the artistic vision driving the project. The primary artist(s) name(s) must be asterisked. Primary artist(s) whose projects are funded this year (FY 93) will be ineligible in this category next year (FY 94). If no name(s) are asterisked, all artists will be considered primary.

Name of Artistic Creator(s)  
(typed or printed)

1. WOODY VASULKA

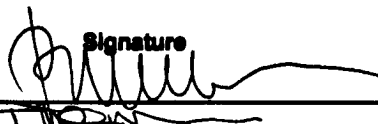
2. TIMOTHY THOMPSON

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

Signature





NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

May 15, 1992

Ms. Steina Vasulka  
President  
The Vasulkas, Inc.  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Ms. Vasulka:

Your application to the Presenting & Commissioning (formerly Inter-Arts) Program's Interdisciplinary Projects category has been reviewed by a multi-disciplinary advisory panel of artists and arts administrators, as well as the National Council on the Arts and its Chairman. This year 206 applications were reviewed, and 37 were recommended for funding. The deliberations were difficult, given our budget level, and unfortunately your application (A-92-000693) was not among those recommended for funding.

I realize that this decision will be a disappointment to you and I want to assure you that your application was given thoughtful and thorough attention throughout the review process. This process is highly competitive, and therefore many worthy applicants must be turned down in every round of grant awards.

The panel spent considerable time discussing each application, reviewing the work samples and other materials you submitted, and reached its funding recommendations through clear consensus. In the first round of review the panel views and evaluates the artistry of submitted work samples, with appropriate consideration given to the context of each sample. Round II involves a review of the proposed project, according to the stated review criteria, including the originality of concept, the exploration of artforms and the strength of the collaboration (if applicable). In the third round, remaining applicants are evaluated again. Funding amounts are recommended based on the available program allocation. Those selected for funding excel in all areas.

The composition of the panel changes each year, and the rotation of professionals from the field ensures a fair representation of many viewpoints that reflect differences in aesthetics and

geographic location. If you have questions about your application, please call Carol Warrell, the specialist for this category, at (202) 682-5444.

You will be sent a copy of our FY 93 guidelines for the Interdisciplinary Projects category as soon as they are available in June. Please note the October 1 deadline and other significant changes. I urge you to read these guidelines carefully, paying special attention to a variety of subtle changes and the instructions for submitting work samples. We encourage you to use the Intent to Apply card by September 11 to enable the staff to better assist you. Be sure to call Carol Warrell if you have questions about completing your application.

Thank you for your interest in the Presenting & Commissioning Program, and please accept our best wishes for future success.

Sincerely,



Lenwood O. Sloan  
Director  
Presenting & Commissioning Program

# Production Supplementary Information Sheet (continued)

## Fiscal Year 1995

Applicant name: WOODY VASULKA

### IV. SAMPLE WORKS:

A work sample for which you have the primary artistic responsibility must be included with your application.

List the work(s) submitted as part of your application package in the order in which you want them reviewed--preferably with materials for works-in-progress first. NOTE: See page 23 (film/video) or page 29 (audiotapes) for information on submitting sample works.

#### Work Sample A

Title of Sample Work: FUTURE TABLES + RECENT INSTALLATIONS  
 Date Work Completed: OCT. 94 Running time of complete work: 2.45 + 8.15  
 Your production credit for the work sample: ALL  
 Other production credits for the work sample: PRODUCTION ASSISTANT: BRUCE HAMILTON

Length of submitted sample: 11 MIN  
 Special instructions (if any): PLAY FROM START

#### Work Sample B

Title of Sample Work: STUDIES FOR THEATER OF HYBRID AUTOMATA + COMPUTER STUDIES  
 Date Work Completed: 1993 Running time of complete work: 8:42 + 6:18  
 Your production credit for the work sample: ALL  
 Other production credits for the work sample: PRODUCTION ASSISTANT: BRUCE HAMILTON  
PROTAGONISTS: DAVID DUNN, STEINA, DONALD BUGHLA, TIM THOMSON  
 Length of submitted sample: 15 MIN  
 Special instructions (if any): JUST CRUISE

V. Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.

#### Work Samples

The sample work is a demonstration of two recently completed installations. Sample A opens with a short segment of future tables, one of which I am applying for in this grant. Sample A continues with material relating directly to The Brotherhood Project.

### VI. RETURN ADDRESS for sample works:

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

For Arts Endowment Use Only:

Format:            Logged:            Returned:

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**Services to the Field: Provision of Facilities and Working Spaces  
Supplementary Information Sheet**

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Name of Applicant Organization: THE VASULKA CORPORATION

1. Biographical material on the project director and principal technical personnel involved in the supervision of the facility:

See Attachments:

1. Vita: Woody Vasulka
2. Vita: Jeffrey Schier
3. Vita: Steina

2. How are users of equipment selected?

Although many have used the system there is no special selection process

3. What fees are charged (if any)?

No Fee

4. Please indicate times when equipment is available for use by artists.

The equipment is used by artists exclusively

- 
- 
5. Please indicate down time on equipment and briefly discuss any special technical problems encountered during the past year of provision of access to facilities.

There was some down time on certain components, but never on the whole system. Any technical problem becomes a challenging part of the process, as intriguing and important as the making.

6. Please indicate in detail (where relevant) proposed additions to your *post-production* equipment inventory and explain why equipment is needed. (Note: Occasional and partial support for the purchase of *post-production* equipment will be considered; request for the purchase of *production* equipment will *not* be considered.)

We have available to us all needed production equipment, listed on a separate sheet.

The purchase of parts and components applied for is crucial for this Research/Development Project.

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7. Please provide a summary of projects undertaken and completed on your equipment.

250 Hours of video tape both of documentary and art genre, produced over the past 8 years by the Vasulkas.

Walter Wright used our facilities to implement a large image control program (funded by NEA through Experiemtnal T.V. Center, Binghamton, New York). He additionally wrote two programs for Victor Grauer, Filmmaker, Pittsburgh, wrote one program for Paul Sharits, Filmmaker , Buffalo and two programs for the Vasulkas. All these programs are running, i.e. completed, although Walter Wright is continually involved in expanding and refining them.

Over the years many friends and colleagues have borrowed our equipment and sometimes also our facilities. A partial name list includes Eric Siegel, Al Philips, Phil Perlman, Shirley Clark, Jean-Pierre Boyer, Nam June Paik, Tom DeWitt, Walter Wright.

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8. Please attach a log of equipment usage by film and video makers and radio producers over the past year.

This past year, we (The Vasulkas) made 60 hours of tape, more than half related to the Computer--see attachment: "Tape Log '77."

We produced, with Nam June Paik, in our facility, a segment of his tape titled, "Merce and Marcel" and also co-produced with Channel 17 - WNED/ Buffalo their new animated station logo.

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
Washington, D. C. 20506

**Request for Advance**

OMB No. 80-R0183

92-3435-107  
R80-XX-XX

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No.	
3. Type of Payment Requested a. <input type="checkbox"/> Advance      b. <input checked="" type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
6. Employer Identification No. ?		7. Grantee Account No. or Identifying No. 2	
8. Period Covered by this Request From month 3 day 11 year 78		5. Partial Payment Request Number	
16-1086752		To month 4 day 2 year 78 12-31-79	
9. Name of Grantee Organization <b>THE VASULKA CORPORATION</b> Street Number and Name <b>257 FRANKLIN ST</b> City <b>BUFFALO</b> State <b>NY</b> Zip Code <b>14202</b>		10. Name of Payee (If different from Item 9) Street Number and Name City State Zip Code	

**\*\* ALL FIGURES ARE CUMULATIVE \*\***

11. Computation of Amount Requested	Programs—Functions—Activities					Total
	(1)	(2)	(3)	(4)	(5)	
a. Total program outlays to date (As of date) 3-31-78	\$158,332	\$35,360	\$	\$	\$	\$
b. Less: Cumulative program income	0	0				
c. Net program outlays (Line a minus Line b)	158,332	35,360				
d. Estimated net cash outlays for advance period	97,000	<del>02,000</del>				
e. Total of Lines c and d	255,332	35,360				
f. Non-Federal share of amount on Line e	145,332	25,360				
g. Federal share of amount on Line e	110,000	10,000				
h. Federal payments previously requested	38,000	0				
i. Federal share now requested (Line g minus Line h)	72,000*	10,000				
j. Monthly advance requirements:						
(1) 1st month						
(2) 2nd month						
(3) 3rd month						

12. Remarks (Attach additional sheets if necessary)

\* \$35,000 - NEA share  
37,000 - GTLS (PAID directly to grantee by donor)

13. Certification

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official: *Steinmann*  
Date Report Is Submitted: 4-3-79  
2-20-78

Typed Name: STEINMANN      Typed Title: VASULKA  
Area Code: 716      Telephone Number: 856-3385      Ext.:

For Agency Use Only

Grants Office Reviewer \_\_\_\_\_ (Initials & date)      Grants Office Approval \_\_\_\_\_ (Initials & date)

Approved \_\_\_\_\_ Date Approved \_\_\_\_\_  
Program Director or Designee



**Project Budget**  
National Endowment for the Arts

Grant No. 92-3435-107

Grant Period 1/1/79 to 12/31/79



**Important Instructions**

The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA written approval will be limited to the standards set forth in the grant and the provisions of Circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

**Contributions**

Cash \$ 2,060  
In-Kind 18,300

TOTAL Contributions \$ 20,360

**Grants**

NEA \$ 10,000  
Other 5,000

TOTAL Grants \$ 15,000

**Revenues**

\$ \_\_\_\_\_

GRAND TOTAL \$ 35,360  
(Contributions, Grants, Revenues)

**Expenses**

Direct Costs

Salaries & Wages \$ \_\_\_\_\_  
Fringe benefits \_\_\_\_\_  
Supplies & Materials 5,660  
Travel 800  
Special \_\_\_\_\_  
Other 28,900

TOTAL Direct \$ 35,360

Indirect costs \$ \_\_\_\_\_

TOTAL Allowable \$ 35,360  
Project Costs

Unallowables

\_\_\_\_\_ \$ \_\_\_\_\_

TOTAL Unallowables \$ \_\_\_\_\_

TOTAL of Allowable & \$ 35,360  
Unallowable Project Costs

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

JUL 1 1986

Mr. Woody B. Vasulka  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka:

It is a pleasure to inform you that you have been awarded a grant from the National Endowment for the Arts.

Grant Number: 86-3411-0166    Application Number: A86-000633

Sponsoring Program(s): MEDIA ARTS

Amount Awarded: \$25,000

Start Date: May 1, 1986    End Date: December 31, 1987

Grant funds are provided for the following purpose(s): To support the completion phase of "The Art of Memory" project, as outlined in your application cited above.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

All correspondence or inquiries regarding the administrative requirements of this grant should be directed to the Grants Office (202) 682-5403.

Sincerely,

F. S. M. HODSOLL  
Chairman

Enclosures

SALARIES AND WAGES

PRODUCER (WOODY VASULKA)	10,000
ACTOR (DANIEL NAGRIN)	1,500
TECHNICAL DIRECTOR (STEINA)	4,000
COMPUTER PROGRAMMER	2,000
CO-ORDINATOR	1,000
TOTAL	<hr/> 18,500

SUPPLIES AND MATERIALS

VIDEO TAPES (FOR PRODUCTION, POST- PRODUCTION AND COPIES)	1,000
AUDIO TAPES (1/2" AND 1/4")	750
FLOPPY DISCS	100
MAINTENANCE/SPARE PARTS	600
TOTAL	<hr/> 2,450

TRAVEL EXPENSES

2X RNDTRIP AIRFARE/TAXI (WOODY), SANTA FE/L.A.	250
2X RNDTRIP AIRFARE/TAXI (STEINA), SANTA FE/L.A.	250
RNDTRIP AIRFARE/TAXI (NAGRIN), PHOENIX/SANTA FE	120
2X 10 DAYS PER DIEMS IN LOS ANGELES	1,000
3 DAYS PER DIEM IN SANTA FE	120
TOTAL	<hr/> 1,740

MATCHING EQUIPMENT/FACILITIES

THE VASULKA SYSTEM (SEE ATTACHMENT)	20,000
-------------------------------------	--------

PRODUCTION/POST-PRODUCTION

SPECIAL AUDIO EFFECTS INSTRUMENTS (VOCODER, FLANGER, DIGITIZER, FREQUENCY SHIFTER ETC.)	1,000
SPECIAL VIDEO DIGITAL EFFECTS (ADD ETC.)	4,000
BROADCAST QUALITY COLOR CAMERA/VTR	3,000
COMPUTERIZED EDITING WITH TIME BASE	
CORRECTOR AND TITLER (5-7 DAYS)	10,000
A FULLY EQUIPED AUDIO STUDIO (5 DAYS)	2,000
PRODUCTION SPACE/PHONE/HEAT/ELECTRICITY	2,000
CORPORATION OVERHEAD (BOOKKEEPING ETC.)	300
MAINTENANCE/REPAIRS	700
TOTAL	<hr/> 23,000

THE/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/THE/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/TH  
E/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/THE/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/THE/  
VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/THE/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/THE/VA  
SULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/THE/VASULKAS//RT/6//BOX/100//SANTA/FE//NEW/MEXICO//87501//USA//\*/THE/VASU

Woody Vasulka: Individual Grant Application

B U D G E T

FUNDING REQUEST TO NEA	25,000
MATCHING DONATIONS/GRANTS	20,700
MATCHING EQUIPMENT/FACILITIES	20,000
<hr/>	
TOTAL PROJECT COST	65,700

SALARIES AND WAGES	18,500
SUPPLIES AND MATERIALS	2,460
TRAVEL EXPENSES	1,740
MATCHING EQUIPMENT/FACILITIES	20,000
PRODUCTION/POST-PRODUCTION	23,000
<hr/>	
TOTAL DIRECT COST	65,700

NATIONAL  
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FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

APPLICANT: Vasulka Corporation

MAR 12 1981

APPLICATION NO.: 0-238584

The National Endowment for the Arts has reviewed your application. Although it cannot be funded at the requested level, it has been tentatively recommended for support in the amount of \$ 25,000.

Under the circumstances it is possible that you will not be able to undertake the project. If you believe that the project can be undertaken with the recommended reduced level of Federal funding in addition to increased private funds and/or reduced project costs, please complete the enclosed revised budget and return it within ten days. No further action can be taken on your application until a revised budget is received.

If the Authorizing Official and/or Project Director has changed since submission of your application, please send a letter to that effect along with the revised budget.

The project description should remain substantially the same; however, if minor modifications are necessary, a revised project description must be included with the revised budget. Additionally, it is important that you show the accurate project dates in Section III of the revised budget, assuring sufficient time for you to plan, execute and close out the project; however, this project may not begin prior to

May 1, 1981.

No public announcement of the recommended funding may be made until you receive the grant award letter.

*Cliff Whitham*

Cliff Whitham for  
Brian O'Doherty  
Program Director  
MEDIA ARTS: FILM/RADIO/TELEVISION

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
President  
Vasulka Corporation  
1600 Old Pecos Trail  
Santa Fe, NM 87501

24 JUN 1981

Dear Ms. Vasulka:

It is a pleasure to inform you that Grant 12-3411-285 through the Media Arts: Film/Radio/Television Program in the amount of \$25,000 is awarded to the Vasulka Corporation. Grant funds are to support the production of Paganini, as outlined in your application (A238584-80) dated September 12, 1980. The grant starting date is May 1, 1981 and the grant ending date is May 1, 1982.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

The Endowment is pleased to be able to support your efforts.

Sincerely,

Livingston L. Biddle, Jr.  
Chairman

Enclosures

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

9/19/78

APPLICANT: The Vasulka Corporation

APPLICATION NO.: A167452-78

The National Endowment for the Arts has reviewed your application. Although it cannot be funded at the requested level, it has been tentatively recommended for support in the amount of \$ 10,000.

Under the circumstances it is possible that you will not be able to undertake the project. If you believe the project can be undertaken with the recommended reduced level of Federal funding in addition to increased private funds and/or reduced project costs, please complete the enclosed revised budget and return it within ten days. No further action can be taken on your application until a revised budget is received.

If the Authorizing Official and/or Project Director has changed since submission of your application, please send a letter to that effect along with the revised budget.

The project description should remain substantially the same; however, if minor modifications are necessary, a revised project description must be included with the revised budget. Additionally, it is important that you show the accurate project dates in Section III of the revised budget, assuring sufficient time for you to plan, execute and close out the project; however, this project may not begin prior to January 1, 1979.

No public announcement of the recommended funding may be made until you receive the grant award letter.

*Alice Martin*

Alice Martin for  
Brian O'Doherty  
Program Director  
Media Arts: Film/Radio/Television

PROJECT BUDGET: National Endowment for the Arts

Grantee Vasulka Woody B  
Grant # 86-3411-0166

Important Instructions: The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA approval will be limited to the standards set forth in the grant and the provisions of circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

<u>Contributions</u>	Cash	\$ _____	
	In-Kind	\$ _____	
			TOTAL Contributions \$ _____
<u>Grants</u>	NEA	\$ 25,000	
	Other	\$ _____	
			TOTAL Grants \$ 25,000
<u>Revenues</u>			\$ _____
			GRAND TOTAL \$ 25,000

Expenses

Direct Costs

Salaries and Wages	\$ 8,000	
Fringe Benefits	_____	
Supplies and Materials	500	
Travel	500	
Permanent Equipment	_____	
Other	16,000	
		TOTAL Direct \$ 25,000

<u>Indirect Costs</u>	\$ _____	
		TOTAL Project Costs \$ 25,000

Notes:



**Project Budget**  
National Endowment for the Arts



Grant No. 32-3411-00217

Grant Period 8/1/83 to 8/31/84

**Important Instructions**

The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA written approval will be limited to the standards set forth in the grant and the provisions of Circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

**Contributions**

Cash \$ \_\_\_\_\_  
In-Kind 1,000

TOTAL Contributions \$ 1,000

**Grants**

NEA \$ 15,000  
Other 20,000

TOTAL Grants \$ 35,000

**Revenues**

\$ 6,400

GRAND TOTAL \$ 42,400  
(Contributions, Grants, Revenues)

**Expenses**

Direct Costs

Salaries & Wages \$ 19,400  
Fringe benefits \_\_\_\_\_  
Supplies & Materials 1,500  
Travel 2,700  
Special \_\_\_\_\_  
Other 18,800

TOTAL Direct \$ 42,400

Indirect costs \$ \_\_\_\_\_

TOTAL Allowable \$ 42,400  
Project Costs

Unallowables

\_\_\_\_\_  
\$ \_\_\_\_\_

TOTAL Unallowables \$ \_\_\_\_\_

TOTAL of Allowable & \$ 42,400  
Unallowable Project Costs

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

JUN 28 1983

Mr. B. Woody Vasulka  
Vasulka Corporation  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka:

It is a pleasure to inform you that your organization has been awarded a grant from the National Endowment for the Arts.

Grant Number: 32-3411-00217 Application Number: A82-153858

Sponsoring Program(s): Media Arts: Film/Radio/Television

Amount Awarded: \$15,000

To: Vasulka Corporation

Start Date: August 1, 1983 End Date: August 31, 1984

Grant funds are provided for the following purpose(s): for the production of "Theater of Memory" as outlined in your application cited above.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

The Endowment is pleased to be able to support your efforts.

Sincerely,

F. S. M. HODSOLL  
Chairman

Enclosures

Grants Office/2nd Floor  
New Telephone Number  
(202) 682-5403

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
2401 E Street, N.W. Washington, D.C. 20506

FEB 4 1985

OMB No. 3135-0036  
07/31/84

**Request for Advance  
or Reimbursement**

1. Federal Agency and Organizational Element National Endowment For The Arts		2. Federal Grant No. or Other Identifying No. 32-3411-00217	
3. Type of Payment Requested a. <input checked="" type="checkbox"/> Advance      b. <input checked="" type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
5. Partial Payment Request Number 2		6. Employer Identification No. 16-1086752	
7. Grantee Account No. or Identifying No.		8. Period Covered by this Request From 2 15 85 To 2 15 86	
9. Name of Grantee Organization THE VASULKAS, INC Street Number and Name RT. 6, BOX 100 City State Zip Code SANTA FE N.M. 87501		10. Name of Payee (If different from Item 9) Street Number and Name City State Zip Code	

**11. Computation of Amount Requested**

**Programs—Functions—Activities**

	(1)	(2)	(3)	(4)	(5)	Total
a. Total program outlays to date (As of date)	\$12,750					
b. Less: Cumulative program income	0	0	0	0	0	0
c. Net program outlays (Line a minus Line b)	12,750.-					
d. Estimated net cash outlays for advance period	7,000.-					
e. Total of Lines c and d	19,750.-					
f. Non-Federal share of amount on Line e	4,750.-					
g. Federal share of amount on Line e	15,000.-					
h. Federal payments previously requested	8,000.-					
i. Federal share now requested (Line g minus Line h)	7,000.-					
j. Monthly advance requirements:						
(1) 1st month	3,000.-					
(2) 2nd month	2,000.-					
(3) 3rd month	2,000.-					

PP  
ending date  
February 15, 1986  
STEINA VASULKA

12. Remarks (Attach additional sheets if necessary) DUE TO UNFORESEEN DELAYS IN PRODUCTION OF THIS PROJECT, AN EXTENSION TO 2-15-86 HAS BEEN APPROVED BY CLIFF WHITHAM OF THE FILM/VIDEO DEPARTMENT.

13. Certification  
I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)  
Signature of Authorized Certifying Official *Steina Vasulka* Date Report Is Submitted 1-30-85

Approved *AS W C. Whitham* 2-12-85  
Typed Name STEINA VASULKA, PRESIDENT  
Typed Title  
Area Code 505 Telephone Number 473-0614 Ext.

**For Agency Use Only**

Grants Office Reviewer _____ (Initials & date)	Grants Office Approval _____ (Initials & date)
Approved _____ Program Director or Designee	Date Approved _____

Grants Office  
National Endowment for the Arts  
Grants Office

**Media Arts  
Program**

**Organization Grant Application Form NEA-3 (Rev.)**

\*Note: Applications under AFI/National Endowment for the Arts Film Preservation Program should be mailed to the American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

All other applications must be submitted in triplicate and mailed to: Grants Office/MA, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip) **NOTE: NEW ADDRESS**  
**THE VASULKA CORP**  
**RT 6, BOX 100**  
**SANTA FE**  
**N.M. 87501**

II. Category under which support is requested:  
 Media Arts Centers  
 Film/Video Exhibition  
 Workshops and Residencies  
 Film/Video Production  
 AFI/NEA Film Preservation Program\*  
 Services to the Field  
 Radio Projects

III. Period of support requested:  
 Starting **8 / 83**  
 month day year  
 Ending **8 31 84**  
 month day year

IV. Summary of project description

IN CONTINUATION OF EXPLORING THE ELECTRONIC NARRATIVITY, WE WANT TO TURN TO ABSTRACT PROBLEMS OF MEMORY AND ITS MODE OF CONSTRUCTION AND EXPRESSION. THE CONCEPTS OF "ARTIFICIAL" MEMORY, DESCRIBED AS METAPHYSICAL SPACES CAN BE FOUND IN WORKS OF CICERO, BRUNO, CAMILLO ETC., AND CONTEMPORARILY, THE SUBJECT OF MEMORY ENTERS THE EXTENDED CONCEPTS OF DIGITAL MEMORY.

THE PROPOSED WORK, "THEATER OF MEMORY" IS A SECOND IN A SERIE OF OPERATIC GENRES AS PERFORMED IN THE "COMMISSION" ("PAGANINI"), AND AS IN "THE COMMISSION", "THE THEATER OF MEMORY" IS TO BE TOLD BY "PROTAGONISTS".

IN THE FORM, THERE ARE TWO BASIC APPROACHES, ONE IS DYNAMIC, DEALING WITH SEQUENCE OF MOVEMENT, THE OTHER WITH SEQUENCE OF SPACES. VISUALLY, HERE WE ANALYSE THE HUMAN PRESENCE AS A SET OF GESTURES AND THE SPACE THROUGH COMPUTER GENERATED IMAGERY.

THE THEATER OF MEMORY IS A 30 MIN. VIDEO TAPE OF BROADCASTABLE QUALITY.

IV. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

		Total costs of project (rounded to nearest ten dollars)
A. Direct Costs		\$ <b>19,400</b>
Salaries and wages	_____	
Fringe benefits	_____	
Supplies and materials	_____	<b>1,500</b>
Travel	_____	<b>2,700</b>
Permanent equipment	_____	<b>20,000</b>
Fees and other	_____	<b>16,800</b>
	Total direct costs	\$ <b>70,400</b>
B. Indirect costs		\$ _____
	Total project costs	\$ <b>70,400</b>

VII. Total amount requested from the National Endowment for the Arts \$ **35,400**

VIII. Organization total fiscal activity	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. \$ <b>33,664.86</b>	2. \$ <b>35,000</b>
B. Revenues, grants & contributions	1. \$ <b>33,497.88</b>	2. \$ <b>35,000</b>

Do not write in this space

Organizations



IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (list each item separately)

Amount

\$

<b>THE VASULKA SYSTEM (SEE ATTACH. LIST)</b>	<b>20,000</b>

Total permanent equipment \$ \_\_\_\_\_

5. Fees for services and other expenses (list each item separately)

Amount

\$

<b>SPECIAL AUDIO EFFECTS INSTRUMENTS</b>	<b>1,000</b>
<b>BROADCAST QUALITY COLOR CAMERA/VTR</b>	<b>6,000</b>
<b>SET BUILDING</b>	<b>1,500</b>
<b>STAGE OVERHEAD</b>	<b>1,400</b>
<b>PRODUCTION SPACE - PHONE - ELECTRICITY - HEAT</b>	<b>4,000</b>
<b>CORPORATION OVERHEAD (BOOKKEEPING, ETC)</b>	<b>400</b>
<b>VAN RENTAL FOR TRANSPORT OF PERSONNEL/EQUIP</b>	<b>500</b>
<b>COMPUTERIZED EDITING WITH TIME BASE CORRECTOR</b>	<b>10,000</b>
<b>A FULLY EQUIPPED AUDIO STUDIO</b>	<b>2,000</b>

Total fees for services and other expenses \$ **26,800**

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Amount

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

\$ \_\_\_\_\_

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash (do not include direct donations to the Arts Endowment)

Amount

\$


2. In-kind contributions (list each major item)

<b>THE VASULKA SYSTEM (SEE ATTACHED LIST)</b>	<b>20,000</b>

Total contributions \$ **20,000**

B. Grants (do not list anticipated grant from the Arts Endowment)

Amount

\$

<b>NOT YET APPLIED FOR</b>	<b>10,000</b>

Total grants \$ **10,000**

C. Revenues

Amount

\$

<b>BROADCAST + CLOSE CIRCUIT DISTRIBUTION</b>	<b>5,000</b>

Total revenues \$ **5,000**

Total contributions, grants, and revenues for this project \$ **35,000**

Organization

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so?  Yes  No

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature x *Stana Vasulka* Date signed 9-15-82  
Name (print or type) STANA VASULKA  
Title (print or type) PRESIDENT  
Telephone (area code) 505-473-0614

Signature x \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

Project director

Signature x *B. Woody Vasulka* Date signed 9-15-82  
Name (print or type) B. WOODY VASULKA  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature x \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 22 AND THE SPECIAL APPLICATION REQUIREMENTS FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

November 30, 1981

Ms. Steina Vasulka  
1600 Old Pacos Trail  
Santa Fe, NM 87501

Dear Ms. Vasulka:

It is my pleasure to officially invite you on behalf of the National Endowment for the Arts, to serve on the Video Fellowships panel. This panel is scheduled to meet March 23-26, 1982.

As you know, the process of peer review is vital to the integrity and responsiveness of the Endowment's grant-making process. Panelists are selected for their specific expertise to evaluate applications in the various categories of the Visual Arts Program. They are also asked to help suggest policy and procedural changes through which the Endowment can better respond to conditions in the field. The excellence and breadth of our panels is one of the most important aspects of our functioning. Thank you for your willingness to contribute your knowledge and experience to the Video Fellowships panel.

I need to remind you that in your generosity to serve as a panelist for the Arts Endowment, you will not be able to apply for a FY 1982 fellowship or sign an application on behalf of any organization with which you are affiliated. This ruling on conflict of interest, concerns not only applications submitted to the Visual Arts Program but also extends to those submitted to all other Endowment Programs. I appreciate your understanding of the need for this legal ruling at the Endowment.

Hoping that you remain available for the Video Fellowships panel, I would like to thank you in advance for your participation. Let me assure you that you are a crucial part of the balance and expertise of that panel. If there is some unforeseen reason why you are not now able to serve, please, please let me know immediately. If you have any questions, for any reason, call



Ms. Steina Vasulka

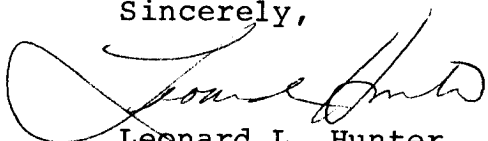
-2-

November 30, 1981

me or Katherine Suttles, Program Administrator, at 202/634-1566; we would be happy to hear from you. The program will be contacting you later on the details of the meetings and about our reimbursement structure.

Thank you again, and I greatly look forward to seeing you at the panel meeting.

Sincerely,

A handwritten signature in cursive script, appearing to read "Leonard L. Hunter".

Leonard L. Hunter  
Acting Director  
Visual Arts Program

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

February 18, 1982

Ms. Steina Vasulka  
1600 Old Pacos Trail  
Santa Fe, NM 87501

Dear Ms. Vasulka:

Thank you for your willingness to serve as a panelist to review FY 1982 Video applications to the Visual Artists Fellowships category. As you know, Visual Artists Fellowships are a hugely important source of aesthetic and emotional encouragement to colleagues; they are the Visual Arts Program's primary means of direct support of professional artists and our highest priority.

Your generosity in serving will help insure that FY 1982 Visual Artists Fellowships awards identify and nurture critical stages of development in these visual artists across the country involved with the most important experimental and innovative visual ideas. This category, particularly should prove highly informative as an opportunity to assess the strength and direction of, perhaps, some of the most controversial art.

The Video Fellowships panel will convene at 9:30 a.m. on Tuesday, March 23, 1982, in the Screening Room (Room 1220) of the NEA offices: Columbia Plaza Building, 2401 E Street, N.W., Washington, D.C. 20506 (Telephone: 202/634-1566). The review process is to last through Friday, March 26, 1982.

We will want to begin our meeting by briefly discussing review criteria (pages 6 and 7 in FY 1982 Visual Arts Guidelines: enclosed) and the possible impact on decision-making and review process of the newly increased major grant amount of \$25,000.

Your colleagues on the panel will be Arthur Tsuchia and Ilene Segalove. Carlos Solana, a member of the Visual Arts Policy Panel, will be a non-voting member of the panel.

Silvio Demorizzi, a member of our staff, will be calling you shortly about travel arrangements. You should be aware that our budget allotment for panel meetings is based on discount air flights. Those of your traveling the longest distances are eligible for the greatest savings. To help you secure reduced fares, Silvio can arrange for pre-paid air tickets.

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

MEMORANDUM

October 1, 1981

TO: Sally Banes  
Lee Bruer  
Laura Dean  
Robert Fitzpatrick  
Anne Focke  
Philip Glass  
Theodore Striggles  
Joan Harris  
Carmen Moore  
Al Nodal  
Dick Oldenburg  
Michael Palmer  
Nigel Redden  
Steina Vasulka

FROM: Esther Novak *EN*  
Director, Inter-Arts Program

SUBJECT: Interdisciplinary Arts Projects Panel Meeting  
November 30 - December 2, 1981

I'd like to take this opportunity to welcome all of you to the Interdisciplinary Arts Projects Panel for 1982, and remind you of our upcoming meeting, November 30 - December 2, 1981. You have my sincere appreciation for giving your time to serve on this Panel.

Based on recommendations made by last year's Panel, we will convene a sub-committee of the Panel to review all materials submitted by artists involved in collaborative projects. This will consist of a screening of slides, video-tapes, audio-tapes, recording, films, etc., and will occur on the first day of the Panel Meeting, November 30, 1981. This sub-committee will consist of the following people:

Bob Fitzpatrick	Anne Focke
Laura Dean	Carmen Moore
Nigel Redden	Steina Vasulka

The full Panel will convene on November 1. PLEASE NOTE: Those Panelists not participating in the screening, need not attend until November 1, 1981.

On a separate note, we have become more aware lately of the increasing difficulty in making room reservations in Washington for our panelists. There are numerous reasons for this problem, the most notable being the changing policies of hotel managements. In light of this, we have attached a listing of several hotels, convenient to the Endowment, and we are asking that you make your own reservations, and do so as soon as possible. It would also be advisable to have the management describe its policy on the use of credit cards, and "guaranteed reservations."

Memo to IAP Panelists  
Page 2

As for expenses, each of you will receive \$75.00 honoraria and \$75.00 subsistence for each day in attendance at the Panel meeting, as well as roundtrip airfare. We are also able to provide a pre-paid airline ticket, provided we know your travel plans in advance of the meeting. If you'd like a pre-paid ticket, please make your reservations directly with the airlines and then call my secretary, Peri Dixon, with the flight information, and she will process the tickets through our travel office. We request that you contact Peri at 202/634-6020 before October 30, 1981, if you want a pre-paid ticket. Please note that once your reservations are made, they cannot be changed. For those of you on the west coast, please try to fly United or Northwest, as the Federal Government has a reduced-fare contract with these airlines.

We've enclosed a copy of our current guidelines for your perusal. Your Panel Book will be sent to you several weeks in advance of the meeting. Again, my thanks. I look forward to seeing you.

The construction of the Theater, as with other investigations of the artist, was designed to provide new experiences. Its construction derives from a long tradition of dramatic and spatial experiments, giving attention to early stage apparatus and its conceptual significance in the evolution of a dramatic genre. On the whole, knowledge of spatial mnemonics and the Memory Theater (such as were devised by Cicero) has influenced this current line of investigation. I am trying to figure out how the rules of dramatic presentation could be further developed and what rules might define a digitally-organized space. This machine was constructed to discover if there is a nucleus of interaction that could redefine the dramatic functions of space, and human presence in it. Learning seems to be the most intensive part of this process for the artists, participants, and for the audience.

The Theater was originally created with the intention of uniting a virtual camera, created in 3D computer graphics software, with its physical counterpart, an actual video camera in physical space. The idea was to probe and record representations of space in both binary and physical form. In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were later summarized in La Barbara's theatrical project "Events in the Elsewhere" utilizing in part the design components of what became the Theater. With the addition of a "cube" structure by David Dunn, the system became a complex-audio visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laser disc was added as part of the real-time interactive display. The system in this development was invited to Ferrara, Italy in 1991 where David Dunn performed PARIAH designed by Woody Vasulka for solo actor based upon the work of actor Tim Thompson. The Theater was awarded the L'Immagine Elettronica Prize. Currently, it is being exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is in the works involving composer Morton Subotnik with funding from CalArts for 1993.

We are requesting funding for further research and development of a major collaborative work which will extend the syntactic generosity of machine and human interface by engaging a performer in intimate articulate communication with the machine through his physical movements detected in space. It is hoped that by encouraging a variety of interactive mechanisms, this collaborative work can serve as an expressive vehicle for many artists and performers.

Hopefully, my Theater will provide a critique of psychological theater, or psychological drama as presented in traditional film and theater. I wish to find something that appeals to human perception from rather a different angle — something that is not concretized by an emotional relationship between protagonists, but still represents patterns of behavior and involvement that can be discerned. I believe that our dramatic sense longs for more surprising rules, more abstracted and open-ended genres, expressions, and methods of representing universal principles and tendencies, beyond our own limited psychologies. I am not trying to de-psychologize dramatic space as much as I am interested in making models for alternate states of awareness.

## SUMMARY OF NEA SERVICES TO THE FIELD GRANT VASULKA/SHARITS STROBOSCOPE PROJECT

As an outgrowth of the dialogue between Woody Vasulka and Paul Sharits, Woody set out to build a device which could create color-field motion picture films, an aesthetic mastered by Paul. The desire was to produce a method of color mixing onto film which could be programmed into a computer. Woody built the "Stroboscope", a device consisting of a red, green, and blue strobe light focused into a 16mm motion picture camera.

The NEA Services to the Field grant for the further development of the Vasulka/Sharits Stroboscope was performed in two phases; hardware calibration of the Stroboscope and authoring a software language to communicate with the device.

The first step in the hardware phase was to design and build a computer interface, to connect the Stroboscope to a TRS-80 Model 1 computer. The computer would control each one of the strobe lights independently, and the frame advance of the camera. This task was performed by Bob Cogggeshall. The next step was to calibrate the device so that a grey scale that could be reproduced consistently, and repeatedly, onto 16mm motion picture film.

The calibration of the Stroboscope was achieved by a method of balancing the light intensity of each one of the three strobe lights (red, green, and blue). The goal was to achieve a shade of grey on the film by firing an equal number of red, green, and blue strobe pulses. This was accomplished by adding and subtracting neutral density filters in front of each red, green, and blue strobe light. Tony Conrad devised an algorithm, from which he generated a set of numbers to achieve a smooth grey scale from black to white. A second set of numbers were generated to bias the resolution of the system, so a greater number of color shades could be produced. The system can produce over 100,000 colors.

The software phase of the project consisted of writing a language so that a person without any computer programming experience could utilize the system.

The language "Shoot" consists of a line editor to create, change, and edit sequences of color "scenes". A compiler to translate the color sequences into a form which the computer hardware system understands, and a set of general purpose programs to calibrate the Stroboscope and to easily experiment with it. The following summarizes the sub-systems of software language:

### Experimentation Driver:

A hardware driver program was written, so a simple program written in the BASIC computer language may be used to create alternating colors. Programs were written to produce the grey

scale, primary and secondary colors, the entire color palette, and random color fades.

Editor:

The editor is a small high level language written to accept data from a "score" developed by Paul Sharits. The editor has about thirteen different commands for creating, editing, or deleting defined sequences, which may be saved and recalled from a diskette. A sequence is defined as a color that fades in intensity, either up or down. An operator enters a sequence by first choosing the color, then the intensity of the color to start the fade, the intensity of the color to end the fade, and finally the number of frames in the sequence. When all the sequences are entered into the computer, they are given a name, and are stored on a floppy diskette. The editor supports the use of a printer, so once the editing is completed, a printout of the film score may be kept.

Compiler:

The compiler reads the english-type data entered from the editor and interprets each sequence into the amount of times the strobe lights are to be fired for each frame of film. The operator keeps a color library, which defines the ratio of the three primary colors. The compiler looks up the definition of a color and calculates the amount of strobe firings for each strobe gun. If a color is not defined, the execution stops and the compiler informs the operator that he/she is attempting to shoot a film with undefined colors. A program is provided to list the colors which are defined in the library and allows the user to add and/or delete colors in the library.

The compiler keeps track of the amount of film footage to be shot, and provides feedback on the printer and screen as to which sequence it is currently executing.

This project was assisted by Marcel Pecot, who performed a number of tests and experiments on the Stroboscope.

The project is indebted to Woody Vasulka, for his ability to identify and fuse all the necessary elements together at the proper time and to Paul Sharits, for his help in defining the translation of his film scores to a machine readable format.

David Held  
Project Manager  
1/12/85

**BUDGET SUMMARY OF NEA SERVICES TO THE FIELD GRANT  
VASULKA/SHARITS STROBOSCOPE PROJECT**

**Wages:**

Programming:	\$ 650.
Engineering:	\$ <u>100.</u>
Sub-Total-	\$ 750.

**Supplies and Material:**

Film Stock:	\$ 400.
Film Processing:	\$ 300.
Floppy Discs:	\$ 40.
Electronic Componets:	\$ 80.
Filters and Misc. Supplies:	\$ <u>200.</u>
Sub-Total-	\$1,040.

**Travel and Transportation:**

1 Visit to Buffalo from New York City:	\$ <u>100.</u>
Sub-Total-	\$ 100.

**Fees and Services:**

Production of Operating Manual and Documentation:	\$ 100.
Rent:	\$ 610.
Telephone:	\$ 70.
Postage and Shipping:	\$ 100.
Computer Rental:	\$ <u>250.</u>
Sub-Total-	\$1,130.

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Total-	\$3,020.
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WASHINGTON  
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16

DATE: [REDACTED]

In 1982 the National Endowment for the Arts awarded to you Grant Number 22-3422-071 for \$ 3,000. During the project period you received all of these funds from the Endowment. The project end date has concluded and we presume that you completed the project. As a result, we request that you submit the required final reports within 30 days from the date of this letter.

If you have any questions about this action, please contact the Grants Office at (202) 682-5403.

Sincerely,

*Laurence M. Baden*  
Laurence M. Baden  
Grants Officer

For each project summarized on page one, submit: A Project Request Sheet, a project budget, and any supplementary materials you wish to attach. If you are requesting funds for more than one project, reproduce this page (either photocopied or typed) for each project.

1. Name of organization Vasulka Corporation

Project title (as shown on page one) The Craft of Experimental Video

Project priority number (as shown on page one) #2

Name and telephone of person responsible for this project Steina Vasulka, 716-856-3385

Project starting date (as shown on page one) 11/79 Ending date 11/80

Location (facility and address) 257 Franklin St. Buffalo, N. Y. 14202

County(ies) in which services will be offered. If more than one, estimate the dollar amount of requested NYSCA funds to be used per county \_\_\_\_\_

2. Complete description of project or activity within this space Under NEA grant #A-17020-77, awarded to the Experimental Television Center, we have accomplished preliminary work for two complementary books on the craft of experimental video. By now, the scope of this project requires us to request additional funding to complete writing, diagramming the tools and systems and reproducing images from/of these tools and systems.

Volume I is a consideration of video concepts, processes and techniques, including a survey of the development and utilization of innovative tools. Volume II, predominantly visual, will detail conventional and unconventional processes in standard facilities as well as innovative tools currently available to artists.

In the course of researching these volumes, we have assembled what we believe to be the most extensive archive of print materials relating to experimental video. Materials include, 1) transcribed and/or notated interviews with major figures; 2) documentation of significant tools; 3) roughly 5,000 pages of information relating to the development of tools, funding of early centers, published and unpublished critical writings; 4) prepared the first chapter and outline of the two volumes.

These volumes will accomplish two objectives: 1) Instructional, in which the imaging possibilities of both conventional facilities and innovative tools are presented thoroughly and progressively as an aid to practitioners in the medium. 2) Archival and critical, in which tools, processes, techniques and effects will be assembled and analysed, so that the volumes will be a major resource for future historians and critics of the medium. It should be stated that such a resource does not now exist.

It is our objective that this project give artists a greater technical self-sufficiency so as to permit the most creative realization of the medium's potential. It is only when artists possess both hardware and conceptual tools that video can realize its potential.

3. Attach a detailed project budget following the Budget Instructions in the Guidelines.

Enter from your attached budget: Cost of project \$ 12,020 Amount requested \$ 12,020  
 (These figures should agree with those shown on page one.)

For each project summarized on page one, submit: A Project Request Sheet, a project budget, and any supplementary materials you wish to attach. If you are requesting funds for more than one project, reproduce this page (either photocopied or typed) for each project.

1. Name of organization VASULKA CORPORATION

Project title (as shown on page one) VASULKA VIDEO

Project priority number (as shown on page one) #1

Name and telephone of person responsible for this project STEINA VASULKA, 716-856-3385

Project starting date (as shown on page one) 11/79 Ending date 11/82

Location (facility and address) 257 FRANKLIN ST. BUFFALO, N.Y. 14202

County(ies) in which services will be offered. If more than one, estimate the dollar amount of requested NYSCA funds to be used per county THIS IS A PRODUCTION PROPOSAL

2. Complete description of project or activity within this space.

LAST YEAR WE PRODUCED AT THE PUBLIC TELEVISION STATION HERE IN BUFFALO, SIX HALF HOURS OF T.V. BROADCAST ORIENTED WORK, AN EXPERIMENT IN OUR UNDERSTANDING OF T.V. GENRE (SEE THE TAPES SUBMITTED).

AT THE OTHER END, WE HAVE BEEN EXPLORING A POSSIBILITY OF USING AN ELECTRONIC STAGE; A SYNTHETIC PRODUCT OF MANY OTHER MEDIA, THROUGH AN EXPERIMENTAL SERIE OF ACTUAL SPACE-SOUND-ACTOR-LIGHT-DANCE EXPLORATION OF THEATRICAL STAGE (SEE NEWS-PAPER CLIPPING).

FROM THOSE TWO ABOVE MENTIONED ELEMENTS,

- 1) THE T.V. GENRE ORIENTED TOWARDS MEDIATION OF EXPERIMENTS IN COMPUTER IMAGING TO THE TELEVISION PUBLIC,
- 2) FINALIZED SYNTHETIC PHASE OF THE ELECTRONIC STAGE COMPOSED FOR TELEVISION SCREEN,

WE INTEND TO CREATE TWO 1/2-HOUR LONG WORKS OF BROADCASTABLE QUALITY.

3. Attach a detailed project budget following the Budget Instructions in the Guidelines.

Enter from your attached budget: Cost of project \$ \_\_\_\_\_ Amount requested \$ \_\_\_\_\_  
(These figures should agree with those shown on page one.)

For each project summarized on page one, submit: A Project Request Sheet, a project budget, and any supplementary materials you wish to attach. If you are requesting funds for more than one project, reproduce this page (either photocopied or typed) for each project.

1. Name of organization VASULKA CORPORATION
- Project title (as shown on page one) TIME IN BINARY IMAGES
- Project priority number (as shown on page one) 13
- Name and telephone of person responsible for this project STEINA VASULKA 716-856-3385
- Project starting date (as shown on page one) 11/79 Ending date 11/87
- Location (facility and address) 257 FRANKLIN ST. BUFFALO N.Y. 14202
- County(ies) in which services will be offered. If more than one, estimate the dollar amount of requested NYSCA funds to be used per county THIS IS A PRODUCTION PROPOSAL

2. Complete description of project or activity within this space.

ALFONS SCHILLING:

T I M E I N B I N A R Y I M A G E S  
=====

THIS PROPOSAL IS A PROJECT, THROUGH WHICH TWO PERFORMANCES; "2 TS - SP" AND "TIME IN BINARY IMAGES" ARE CONVERTED FROM LIVE FORM TO A FILMIC RECORD. THIS WILL CONTRIBUTE TO THE AVAILABILITY OF THE WORK, ITS COMPOSITIONAL PRECISION AND IT WILL IN GENERAL AMPLIFY THE INTERACTIVE STRENGTH OF THE MEDIA INVOLVED.

MENTIONED PERFORMANCES "2 TS - SP" AND "TIME IN BINARY IMAGES" WERE SHOWN WITH AN ALTERED BINOCULAR STEREO SLIDE PROJECTOR AND ROTATING SHUTTERS ALTERNATING STILL IMAGES (IN A SPEED OF ABOUT 1/20 SECOND). - IN EFFECT, MY ACTION IS IN PROJECTING IN ALTERNATION AND IN A PARTICULAR RYTHM, TWO IMAGES OF A SCENE (STILLS), THAT WERE PHOTOGRAPHED FROM DIFFERENT LOCATIONS (SOMETIMES SEVERAL FEET APART). THE RESULT IS A VERY POWERFUL CINEMATIC EXPERIENCE OF MY WORK IN SPACE THAT APPEARS TO BE THREE DIMENSIONAL AND IN MOTION.

MY EXPLORATION OF THIS PHENOMENON IS QUITE WELL DOCUMENTED AND APPRECIATED; FOR TWO YEARS I HAVE HAD SHOWINGS IN MUSEUMS, UNIVERSITIES AND ARTSCHOOLS HERE AND IN EUROPE.

3. Attach a detailed project budget following the Budget Instructions in the Guidelines.

Enter from your attached budget: Cost of project \$ 8,500.00 Amount requested \$ 8,500.00  
(These figures should agree with those shown on page one.)



---

7. Please provide a summary of projects undertaken and completed on your equipment.

250 Hours of video tape both of documentary and art genre, produced over the past 8 years by the Vasulkas.

Walter Wright used our facilities to implement a large image control program (funded by NEA through Experientnal T.V. Center, Binghamton, New York). He additionally wrote two programs for Victor Grauer, Filmmaker, Pittsburgh, wrote one program for Paul Sharits, Filmmaker , Buffalo and two programs for the Vasulkas. All these programs are running, i.e. completed, although Walter Wright is continually involved in expanding and refining them.

Over the years many friends and colleagues have borrowed our equipment and sometimes also our facilities. A partial name list includes Eric Siegel, Al Philips, Phil Perlman, Shirley Clark, Jean-Pierre Boyer, Nam June Paik, Tom DeWitt, Walter Wright.

- 
- 
5. Please indicate down time on equipment and briefly discuss any special technical problems encountered during the past year of provision of access to facilities.

There was some down time on certain components, but never on the whole system. Any technical problem becomes a challenging part of the process, as intriguing and important as the making.

6. Please indicate in detail (where relevant) proposed additions to your *post-production* equipment inventory and explain why equipment is needed. (Note: Occasional and partial support for the purchase of *post-production* equipment will be considered; request for the purchase of *production* equipment will *not* be considered.)

We have available to us all needed production equipment, listed on a separate sheet.

The purchase of parts and components applied for is crucial for this Research/Development Project.

MGMBUFA BUF  
1-016469C014011 01/14/76  
TWX BUCKLEY WSH  
011 WASHINGTON, D.C. JANUARY 14, 1976

**western union Mailgram**<sup>®</sup>



MR. WOODY VASULKA  
257 FRANKLIN STREET  
BUFFALO, NEW YORK 14202

PLEASED TO NOTE THAT ON JANUARY 9TH THE NATIONAL ENDOWMENT FOR  
THE ARTS APPROVED A GRANT IN THE AMOUNT OF \$10,000 TO SUPPORT  
THE PRODUCTION OF A FILM ENTITLED "RECORDED IMAGES".  
CONGRATULATIONS!

JAMES L. BUCKLEY, USS  
JACOB K. JAVITS, USS

1418 EST

MGMBUFA BUF



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

December 16, 1982

Dear Colleague:

Congratulations on receiving your recent NEA Visual Artists Fellowship. Enclosed, for your information, is a list of the panelists who reviewed the 1982 fellowship categories. As you know, the composition of the panels changes every year.

This year's panels recommended 337 fellowships--87 full and 250 emerging--from an application pool of 5,747. Competition was stiff and only the very best work--work which the panel felt to be non-derivative and a critical and exciting point of development--received an award.

I thought you might like to know who among your colleagues also won fellowships this year; I have enclosed a list of the winners.

Again, congratulations from the Visual Arts Program of the National Endowment for the Arts. Please call or write if we can be of any help.

Sincerely,

Leonard L. Hunter III  
Assistant Director  
Visual Arts Program

Enclosures:

- List of '82 Fellowship Panelists
- List of '82 Winners

INDIVIDUAL GRANT APPLICATION  
NATIONAL ENDOWMENT FOR THE ARTS  
WASHINGTON, D. C. 20508

NAME (Last, first, middle initial) <b>Vasulka, Woody B.</b>	U. S. CITIZENSHIP <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO    VISA NO. _____																		
PROFESSIONAL NAME OR PSEUDONYM --	PROFESSIONAL FIELD OR DISCIPLINE <b>Video Art</b>																		
PRESENT MAILING ADDRESS <b>257 Franklin Street Buffalo, New York 14202</b>  PHONE NO. AC <u>716</u> <u>856</u> <u>3385</u>	SOCIAL SECURITY NUMBER	SEX <b>M</b>	DEPENDENTS --																
	BIRTH DATE <b>Jan. 20, 1937</b>	PLACE OF BIRTH <b>Brno, Czechoslovakia</b>																	
PERMANENT MAILING ADDRESS  <b>Same as above.</b>  PHONE NO. AC _____	PERIOD FOR WHICH GRANT SUPPORT IS REQUESTED  <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: right;">STARTING</td> <td style="text-align: center; border-bottom: 1px solid black;">12</td> <td style="text-align: center; border-bottom: 1px solid black;">1</td> <td style="text-align: center; border-bottom: 1px solid black;">74</td> </tr> <tr> <td></td> <td style="text-align: center; font-size: small;">MONTH</td> <td style="text-align: center; font-size: small;">DAY</td> <td style="text-align: center; font-size: small;">YEAR</td> </tr> <tr> <td style="text-align: right;">ENDING</td> <td style="text-align: center; border-bottom: 1px solid black;">6</td> <td style="text-align: center; border-bottom: 1px solid black;">1</td> <td style="text-align: center; border-bottom: 1px solid black;">75</td> </tr> <tr> <td></td> <td style="text-align: center; font-size: small;">MONTH</td> <td style="text-align: center; font-size: small;">DAY</td> <td style="text-align: center; font-size: small;">YEAR</td> </tr> </table>			STARTING	12	1	74		MONTH	DAY	YEAR	ENDING	6	1	75		MONTH	DAY	YEAR
STARTING	12	1	74																
	MONTH	DAY	YEAR																
ENDING	6	1	75																
	MONTH	DAY	YEAR																

## DESCRIPTION OF PROPOSED ACTIVITY

To make a film, "Recoded Images" (30 minutes, 16 mm. color/with sound). It involves four steps: (1) shooting original scenes from video off the cathode ray tube with a Y signal (brightness) translated to a vertical placement of scan lines; (2) simultaneously shooting of varied densities and texture masks and mats from original scenes (video) through electronic image processing (keying) on film from the cathode ray tube; (3) combining (1) and (2) which are monochromatic processes treated as color, producing colored intermaterials which will be derived from varied density masks/mats/textures; (4) various combinations of the images produced in (1), (2), (3), will be assembled by packing through an optical printer. The rationale behind this is enclosed on a special page.

AMOUNT REQUESTED FROM NEA \$ 10,000 ALLOCATED AS FOLLOWS: \$ 3,000 TIME \$ - TRAVEL \$ 7,000 MATERIALS

## CAREER SUMMARY OR BACKGROUND

Vita Attached.

EDUCATION			
NAME OF INSTITUTION	MAJOR AREA OF STUDY	Inclusive Dates	Degree
School of Engineering Film Academy of Prague	Hydraulics Film	1954 - 1958 1960 - 1965	Baccalauria Diploma
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED			
NAME OF AWARD	AREA OF STUDY		Amount
Creative Artist Program Serv.	Video	1971	\$2000
National Endowment for the Arts	Video	1972	\$1000
New York St. Council on the Arts	Video	1971-2-3-4	\$8000, \$11,000,
			\$2000, \$5000
PRESENT EMPLOYMENT			
EMPLOYER	POSITION/OCCUPATION		Salary
SUNY/Buffalo	Associate Professor		\$16,000
PRIZES/HONORS RECEIVED		MEMBERSHIP PROFESSIONAL SOCIETIES	
None		None	
<b>CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE.</b>			
SIGNATURE OF APPLICANT _____		DATE _____	

\* Joint grant with Steina Vasulka

NEA

PANEL RECOMMENDATION SHEET  
1982-83 FY71

Date: July 10, 17, 1982  
Program Area: MEDIA ARTS  
Request \$ 12,000  
Panel Recommends \$ 8806

Applicant THE VASULKAS, INC.

#82-203

Project Title "The Commission"

Was representative of applicant called upon? YES If so, who? STEINA VASULKAS

Reasons for panel recommendation:

The Panel recommended partial funding for this project. The Vasulkas are recognized internationally as innovative video artists and have a project in production which requires post-production assistance. Their project was impressive in concept and supported by representative sample footage. Once completed, this project will no doubt receive an international audience and it was the feeling of the Panel that artists of this caliber should be given assistance. This project requires the kind of technical support which is only available in expensive, state-of-the-art television post-production facilities. This is a high priority for the Panel, but in view of the limited funds available, partial funding was recommended.

In compliance with the Commission's Conflict of interest regulations, the following panelists left the room and abstained from voting on this application

N/A

Panel Chairman [Signature] \$ vote 8,806

Panelist [Signature] \$ vote 8,806

Panelist [Signature] \$ vote 8,806

Panelist [Signature] \$ vote 8,806

Panelist [Signature] \$ vote 8,806

Panelist \_\_\_\_\_ \$ vote \_\_\_\_\_

Panelist \_\_\_\_\_ \$ vote \_\_\_\_\_

Panelist \_\_\_\_\_ \$ vote \_\_\_\_\_

99

ARTISTS IN RESIDENCE 78 PROPOSAL

BY WOODY AND STEINA VASULKA

WORKING WITH DIGITALLY ORGANIZED IMAGE HAS GREATLY CHANGED OUR WORKING ENVIRONMENT, OUR COMPOSITIONAL HABITS, THE STRUCTURE OF IMAGES, AND MEANS OF THEIR CONTROL.

IN FACT, THE TRADITIONAL VIDEO (TELEVISION) IMAGING HAS PROVIDED MANY DIDACTIC BENEFITS TO THE DIGITAL IMAGING, BUT IN SUBSTANCE, THE RANGE OF PROBLEMS WE DEAL WITH NOW, IS OVERWHELMINGLY UNTRADITIONAL IN A SENSE OF CRAFT, TOOLS AND KNOWLEDGE TO COMMAND THEM.

ACCORDINGLY, THE PRODUCT, PREVIOUSLY PICTORIAL, SEEMS TO CONCENTRATE ON A METHODOICAL RANGE OF IDENTIFICATION OF THE ELEMENTS, AND THE PROCESSES OF THEIR ORGANIZATION.

RIGHT FROM THE BEGINNING, WE DECIDED TO DOCUMENT OUR STRUGGLE WITH THE NEW TOOL, THE COMPUTER, AND HAVE SYSTEMATICALLY RECORDED PHASES OF THE DEVELOPMENT OF OUR SYSTEM AND OUR ABILITY TO CONTROL IT. THE EXPERIENCE WENT BEYOND A PERSONAL DIARY, AS WE EXPERIMENTED WITH MORE FORMAL DOCUMENTARY-LIKE SEGMENTS, HOPING TO FIND MORE UNIVERSAL GENRE DESIGNATED FOR WIDER AUDIENCE.

UNDER A GRANT FROM NEA AND CPB WE HAVE COMMITTED OURSELVES TO PRESENT A FEW HALF HOUR SEGMENTS FOR LOCAL BROADCASTING. WE PROPOSE TO EXTEND THIS ACTIVITY FURTHER INTO COMING YEARS AND PRODUCE MORE OF THIS GENRE, SELDOM REPRESENTED IN TELEVISION BROADCAST.

OUR OWN PRODUCTION FACILITY CAN PROVIDE US WITH A COMPLETE SET OF ORIGINALS (3/4 INCH CASSETTE) OF BROADCAST QUALITY SIGNAL, READY TO BE MASTERED ON BROADCAST FORMAT. ALTHOUGH WE FORESEE SOME NECESSARY TITLING AND MINIMAL MIX, MOST OF THE POST PRODUCTION TIME WILL BE TAKEN BY EDITING. THE PRIORITY OF THIS PROPOSAL IS TO SECURE A RESEARCH AND PRODUCTION BUDGET, OF SIX TO NINE MONTHS TO CREATE A DOCUMENTARY LIKE VIDEOTAPE ABOUT COMPUTER GENERATED IMAGERY DIRECTED TOWARD THE TELEVISION AUDIENCE.

IN BUFFALO 21-NOV-77

WOODY AND STEINA VASULKA

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

July 1981

Dear Colleague:

Congratulations on receiving a fellowship. The competition was extremely severe. Obviously the panel had very high regard for your work and great confidence in your future endeavors.


As a record of decisions that were made by our panels, we keep a file of the support material that was submitted with the applications of fellowship recipients. This includes slides, recordings and tapes.

With your permission, we would like to file the materials that you sent. If you need them, however, naturally we'll return them. Let us know on a postcard. You can also reach us by calling (202) 634-1566 during business hours. Ask for Malcolm Ryder.

Unless we hear from you, we'll assume that we may keep your materials in our reference files.

Thanks enormously.

Sincerely,

  
Jim Melchert  
Director  
Visual Arts Program

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

FELLOWSHIP ACCEPTANCE AGREEMENT

I, Steina Vasulka, accept the National Endowment for the Arts Individual Fellowship Grant 11-4111-761, in the Amount of \$12,500, for the purposes outlined in my application No. A132100-81 and the conditions relating to it as set forth in General Information and Instructions (attached). The proposed work will be carried out beginning 9-1-81 and ending 8-31-82.

As a help to the development of the fellowship program, the Visual Arts Program requires a one-page statement from you (two copies) at the end of your fellowship period indicating what was accomplished with grant funds. The statement should explain if the fellowship was useful to you and if it had an impact on your career. Please be specific. It would be helpful to us to have slides of work undertaken during the course of your fellowship, should they be available. You also may wish to submit catalogues and reviews of recent work. Master craftworkers, as well as their apprentices, are requested to submit the statement described above. Critics fellowship recipients are required to submit copies of research undertaken and/or articles published during the grant period. All fellowship final report material, clearly labeled with your grant number and signature, must be received by the Grants Office within 60 days after the ending date of the grant period. If you have any questions, please call the Visual Arts Program at (202) 634-1566.

I have read the conditions relating to payments covered in Section 5 of General Information and Instructions and request that my fellowship grant be paid as follows:

On the Endowment's receipt of this acceptance (under no circumstances may funds be requested before the beginning of the grant period as stated above)

\$ 10,000

Subsequent payments:

Date 12-15-81

\$ 2,500

Date \_\_\_\_\_

\$ \_\_\_\_\_

The address to which the Endowment should mail checks is as follows:

Acceptance signature Steina Vasulka  
(as stated on application)

Date 8-25-81

GRANTEE COPY





2. Supplies and Materials (list each major type separately) **SAME AS PROPOSED BUDGET**

	Amount
IMAGE EMULSIFIER/BUFFER	
DELAY UNITS (2)	5660.00
CROSSPOINT MATRIKES (6)	<del>700.00</del>
ANALOG TO DIGITAL CONVERTERS (8 bit)	<del>1700.00</del>
ANALOG TO DIGITAL CONVERTERS (6 bit) (3)	<del>1500.00</del>
DIGITAL TO ANALOG CONVERTERS (8 bit) (4)	<del>650.00</del> 200
	<del>300.00</del> 300
<b>Total Supplies and Materials</b>	<b>\$ 8920.00</b>

3. Travel **SAME AS PROPOSED BUDGET**

Transportation of Personnel		Amount
No. of Travelers	from to	
1	ROUNTRIP BUFFALO / N.Y.C., NY	95.00
1	" " / S.F., Ca	300.00
	<b>Total transportation of personnel</b>	<b>\$ 395.00</b>

Subsistence No. of Travelers	no. of days	daily rate	Amount
1	4	N.Y.C. @ 40.00	160.00
1	7	S.F. @ 35.00	245.00
		<b>Total Subsistence</b>	<b>\$ 405.00</b>
		<b>Total Travel</b>	<b>\$ 800.00</b>

IX. BUDGET BREAKDOWN OF TOTAL ESTIMATED COSTS OF PROJECT AS SUMMARIZED ON PAGE 1 (continued)

4. Special (list each item separately)

	Amount
Consultant/P	\$ 1000.00
Documentation	1000.00
<b>Total Special</b>	<b>\$ 2000.00</b>

5. Other **SAME AS PROPOSED BUDGET** (list each major type separately)

	Amount
CONSULTANT / PROGRAMMER (2 to 5 persons) 400 hours	\$ 1000.00
DOCUMENTATION (XEROXING, MAILING, COPYING TAPES)	1000.00
RENT / UTILITIES	2400.00
BOOKKEEPING / ADMINISTRATION 40 hours	<del>200.00</del> 200
EQUIPMENT RENTAL 200	12600.00
TAPE STOCK FOR MASTER TAPES 1 100	<del>160.00</del>
	2400
	12600
	15300.00
<b>Total Other</b>	<b>\$ 17300.00</b>

**B. Indirect Costs**

1: Rate established by attached indirect cost allocation plan Amount

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_ \$ \_\_\_\_\_

2: Rate established by attached rate negotiation agreement with Federal agency

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_ \$ \_\_\_\_\_

**X. CONTRIBUTIONS, GRANTS, AND REVENUES (FOR THIS PROJECT)**

**A. Contributions**

1. Cash (do not include direct donations to NEA)

<u>RENT</u> <u>2060</u>		5600 Amount
<u>Bookkeeping / Adm.</u>		<del>12600.00</del>
<u>TAPE STOCK</u> <u>100</u>		<u>2400.00</u>
2. In-kind Contributions (list each major item)		
<u>EQUIPMENT</u> <u>2060.00</u>		<u>12600.00</u>
<u>RENT UTILITIES</u> <u>18300.00</u>		<u>2400.00</u>
		<u>15300.00</u>
Total Contributions		

**B. Grants (do not list anticipated grant from NEA)**

<u>NYSCA</u> <u>5000.00</u>		Amount
		<u>5000.00</u>
Total Grants		<u>5000.00</u>

**C. Revenues**

		Amount
		\$ _____
Total Revenues		<u>5600</u>

		Amount
<u>20360.00</u>		<u>20300.00</u>
<u>5000.00</u>	Total Contributions, Grants, and Revenues	<u>25800.00</u>

**XII. CERTIFICATION** TOTAL: 25,25360.00

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. AUTHORIZING OFFICIAL(S) (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)

Signature [Signature] Date Signed 10 5 78  
month day year

Telephone: AC 716 856 3385

Signature \_\_\_\_\_ Date Signed 10 5 78  
month day year

Telephone: AC \_\_\_\_\_

PROJECT DIRECTOR (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
month day year

Telephone: AC \_\_\_\_\_

PAYEE (if other than authorizing official) (to whom grant payments will be sent)

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
month day year

Alice Martin fax OK

**Project Grant Application  
National Endowment for the Arts**

Applications must be submitted in triplicate and mailed to the Grants Office (Mail stop 500), National Endowment for the Arts, Washington, D.C. 20506\*

\* Note: Applications under AFI Arts Endowment Film Archival Program should be mailed to the American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

JUL 19 1979

**I. Applicant organization  
(name and address with zip)**

The Vasulka Corporation  
257 Franklin Street  
Buffalo, N.Y.  
14202

**II. Media Arts: Film/Radio/Television**

Category under which support is requested: Services to the Field

**III. Period of support requested**

Starting 1 1 1979 Ending 12 31  
month day year month day

**IV. Summary of project description (complete in space provided. Do NOT continue on additional pages.)**

AS IN OUR EARLIER WORK WITH ANALOG VIDEO, THERE IS IN COMPUTER VIDEO A NEED FOR SPECIAL PURPOSE IMAGING TOOLS, NOT PROVIDED BY THE INDUSTRIES. WE THEREFORE PROPOSE TO CONSTRUCT AND DEVELOP SUCH A DEVICE, "THE IMAGE EMULSIFIER" (SEE SUPPLEMENTARY MATERIAL #1), TO RESIDE ALONGSIDE OUR ALREADY BUILT "VASULKA SYSTEM" (SEE SUPPLEMENTARY MATERIAL #2). SOME OF THE FEATURES WE ENVISAGE THE "IMAGE EMULSIFIER" TO HAVE, ARE PICTURE "MELTING", CRYSTALIZED GROW/DECAY MODE, AN EDGE EXPANDER, A TEXTURIZER, A SPATIAL WARPED AND AN IMAGE EXPANDER/COLLAPSER OVER THE WHOLE, OR ANY PORTION OF THE SCREEN.

A BUDGET IS SET ASIDE TO CONTINUE OUR ONGOING DOCUMENTATION AND DISTRIBUTION OF OUR FINDINGS TO THE FIELD. THE MOST IMPORTANT RESULTS FOR US HOWEVER, IS THE CREATION OF NEW WORKS ON VIDEO TAPE.

**V. Estimated number of persons expected to benefit from this project**

**VI. Summary of estimated costs (recapitulation of budget items in Section IX)**

**A. Direct costs**

Salaries and wages		Total costs of project (rounded to nearest ten)	\$ 15600.00
Fringe benefits	@ 9%		1404.00
Supplies and materials			8900.00
Travel			800.00
Special			
Other			18300.00

Total direct costs \$ 45004.00

**B. Indirect costs**

Total project costs \$ 45004.00

**VII. Total amount requested from the National Endowment for the Arts**

\$ 15000.00

**VIII. Organization total fiscal activity**

	Actual most recent fiscal period	Estimated for next fiscal period
A. Expenses	1. \$ 21000.00	2. \$ 30000.00
B. Revenues, grants & contributions	1. \$ 21000.00	2. \$ 30000.00

Do not write in this space

Evaluation of prior year(s) projects

1  2  3  4

Pys \$

Cps \$

Audit report

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount \$
Project Directors	2		80%	5600.00
Designer / Artist	1		80%	10000.00
Total salaries and wages				\$ 15600.00
Add fringe benefits				\$ 1404.00
Total salaries and wages including fringe benefits				\$ 17004.00

2. Supplies and materials (list each major type separately)

	Amount \$	
Image Emulsifier/Buffer (Breakdown on separate sheet)	5600.00	
Delay Units (?) @200.00	400.00	
Crosspoint Matrices (6) @200.00	1200.00	
Analog to Digital Converter (Eight Bit)	500.00	
Analog to Digital Converters(Six Bit) (3) @200.00	600.00	
Digital to Analog Converters(Eight Bit) (4) @150.00	600.00	
Total supplies and materials		\$ 8900.00

3. Travel

Transportation of personnel

No. of travelers		from	to	Amount \$
1	Roundtrip	Buffalo	New York City	95.00
1	Roundtrip	Buffalo	San Francisco	300.00
Total transportation of personnel				\$ 395.00

Subsistence

no. of travelers	No. of days		Daily rate	\$
1	4	New York City	@40.00	160.00
1	7	San Francisco	@35.00	245.00
Total subsistence				\$ 405.00
Total travel				\$ 800.00

**IX. Budget breakdown of summary of estimated costs (continued)**

**4. Special**

(list each item separately)

Amount

\$


Total special

\$ \_\_\_\_\_

**5. Other**

(list each item separately)

*This section must be completed on every application.*

Amount

\$

Consultant/Programmer (2 to 5 persons) 400 hours @5.00 /hour	2000.00
Documentation (Xeroxing, Mailing, Copying tapes)	1000.00
Rent/Utilities	2400.00
Bookeeping/Administration 40 hours @5.00/hour	200.00
Equipment rental @ 12 months	18300.00
Tapestock for master tapes 4@ \$25	100.00

Total other

\$18300.00

**B. Indirect costs**

Rate established by attached rate negotiation agreement with National Foundation on the Arts and the Humanities or another Federal agency

Rate \_\_\_\_\_ %

Base \$ \_\_\_\_\_

Amount

\$ \_\_\_\_\_

**X. Contributions, grants, and revenues (for this project)**

**A. Contributions**

**1. Cash (do not include direct donations to the Arts Endowment)**

Amount

\$


**2. In-kind contributions (list each major item)**

Equipment	12600.00
Rent/Utilities	2400.00

Total contributions

\$15000.00

**B. Grants (do not list anticipated grant from the Arts Endowment)**

Amount

(Applied for)

\$

New York State Council on the Arts	5000.00
Rockefeller Foundation	10000.00

Total grants

\$15000.00

**C. Revenues**

Amount

\$


Total revenues

\$ \_\_\_\_\_

Total contributions, grants, and revenues for this project

\$ 30000.00

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? X Yes \_\_\_\_\_ No \_\_\_\_\_

### XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature *Steina* Date signed 7.3.78  
Name (print or type) STEINA  
Title (print or type) President  
Telephone (area code) (716)-856-3385

Signature *Bohuslav Woody Vasulka* Date signed July 3 78  
Name (print or type) Bohuslav Woody Vasulka  
Title (print or type) Secretary  
Telephone (area code) (716)-856-3385

Project director *Bohuslav Woody Vasulka*  
Signature *Steina* Date signed July 3 78  
Name (print or type) WOODY VASULKA STEINA  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\* Payee (to whom grant payments will be sent if other than authorizing official)

Signature \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

### Check List

1. Have you attached a copy of your organization's federal tax exemption letter or a document identifying the organization as a part of state or local government?
2. Have you summarized the project description in the space provided?
3. Have you completed the summary of estimated cost on page 1, also provided all detail required on pages 2 and 3, and attached all documentation required to substantiate proposed travel cost, purchase of equipment, and indirect cost?
4. Have you provided required detail under Other Support section?
5. Has the application been signed and dated in appropriate places?
6. Have you filed an Assurance of Compliance form?

A negative response to any of the above questions will cause delay in the consideration of this application and will increase the cost of processing.

NATIONAL ENDOWMENT FOR THE HUMANITIES  
 806 15TH STREET, N.W.  
 WASHINGTON, D.C. 20506

KW

FELLOWSHIPS FOR INDEPENDENT STUDY AND RESEARCH

READ APPLICATION INSTRUCTIONS CAREFULLY BEFORE COMPLETING THIS FORM.

<p>1. NAME</p> <p><u>VASULKA, BOHUSLAV W.</u></p> <p>SURNAME, FIRST NAME, INITIAL</p>	<p>4. APPLICANT'S FIELD   FIELD OF PROPOSED STUDY</p> <p>Art:                    Electronic Imaging   Art</p>
<p>2. POSITION Associate Professor/Video</p> <p>TITLE:</p> <p>DEPARTMENT: Center for Media Study</p> <p>INSTITUTION: State University of New York</p> <p>CITY, STATE, ZIP: at Buffalo / 14214</p>	<p>5. TOPIC OF PROPOSED STUDY</p> <p>"Art and Binary Literacy"</p>
<p>3. PROFESSIONAL TRAINING</p> <p>DATE OF COMPLETION: <u>July 1964</u></p> <p>MONTH/YEAR</p> <p>TYPE OF DEGREE RECEIVED: <u>Diploma: Film Academy of Prague</u></p>	<p>6. LOCATION(S) WHERE STUDY WILL BE CONDUCTED</p> <p>Buffalo, New York</p> <p>7. PERIOD OF TENURE REQUESTED</p> <p>NUMBER OF MONTHS (Circle one): 6 12</p> <p>FROM: <u>Jan. 1, '79</u> TO: <u>Dec. 31, 1979</u></p> <p>MONTH/DAY/YEAR MONTH/DAY/YEAR</p>

8. ABSTRACT OF DESCRIPTION OF PROPOSED STUDY. (PLEASE CONFINE ABSTRACT TO THIS SPACE.)

The process of analyzing and synthesizing of Binary Structures into significant and interpretive cultural codes of expression and communication through a digital computer has been my work for some time. While engaged in this process I have come to the realization that there exists a great consistency between traditional expressive grammars and the newly emerging organizing principles inherent in technological tools. The relevance of this study is not directed towards creating a composition as such, such as a film or a book on some subject; rather, the products will be a set of notational, alphanumerical, aural and behavioral schemes suggesting syntactic possibilities that is, meanings. This work will contain a summary and guide to organized binary codes. This is primary material notating structure and process: the foundations of a "language" or a code through which compositions can be created.



THE VASULKA CORPORATION  
1600 OLD PECOS TRAIL  
SANTA FE, N.M. 87501

A FINAL REPORT TO NEA ON PRODUCTION GRANT # 02-4311-217:  
-----

TO FULFILL OUR COMMITMENT UNDER THIS GRANT, WE  
HAVE PRODUCED TWO 1/2 HOUR LONG TELEVISION PROGRAMS:

PROGRAM-A:  
-----

TWO OF VIDEO WORKS TITLED:

1. ARTIFACTS, 22:30 MIN.
2. EXOR, 5:00 MIN.

PROGRAM-B:  
-----

TWO OF VIDEO WORKS TITLED:

1. PROGENY, 13:30 MIN.
2. SELECTED TREECUTS, 9:50 MIN.

THE WORK, TENTATIVELY TITLED "PROGENY" WAS  
PRODUCED IN COOPERATION WITH SCULPTOR BRADFORD SMITH.  
THE MATERIAL IS STILL IN PROGRESS, THOUGH REPRESENTATIVE  
COPY IS BEING SENT WITH THIS REPORT. WE EXPECT TO  
COMPLETE THIS WORK BY THE END OF THIS YEAR (1981).

PROGRAM-A HAS BEEN CREDITED TO NYSCA,  
-----

PROGRAM-B TO NEA.  
-----

SANTA FE, N.M. 8-MAY-81



STEINA VASULKA  
PRESIDENT

**Project Budget**  
National Endowment for the Arts



Grant No. 02-3422-090

Grant Period 1/1/80 to 12/31/80

**Important Instructions**

The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA written approval will be limited to the standards set forth in the grant and the provisions of Circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

**Contributions**

Cash \$ \_\_\_\_\_  
In-Kind \_\_\_\_\_

TOTAL Contributions \$ \_\_\_\_\_

**Grants**

NEA \$ 3,000  
Other \_\_\_\_\_

TOTAL Grants \$ 3,000

**Revenues**

\$ \_\_\_\_\_

GRAND TOTAL \$ 3,000  
(Contributions, Grants, Revenues)

**Expenses**

Direct Costs

Salaries & Wages \$ \*\*  
Fringe benefits \_\_\_\_\_  
Supplies & Materials 500  
Travel \_\_\_\_\_  
Special \_\_\_\_\_  
Other 2,500

TOTAL Direct \$ 3,000

Indirect costs \$ \_\_\_\_\_

TOTAL Allowable \$ 3,000  
Project Costs

Unallowables

\_\_\_\_\_ \$ \_\_\_\_\_  
\_\_\_\_\_ \_\_\_\_\_

TOTAL Unallowables \$ \_\_\_\_\_

TOTAL of Allowable & \$ 3,000  
Unallowable Project Costs

\*\*\$1500 Fees moved to "other"

**Project Budget**  
National Endowment for the Arts



Grant No. 02-3411-217

Grant Period 1/1/80 to 12/31/80

**Important Instructions**

The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA written approval will be limited to the standards set forth in the grant and the provisions of Circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

**Contributions**

Cash \$ \_\_\_\_\_  
In-Kind \_\_\_\_\_

TOTAL Contributions \$ \_\_\_\_\_

**Grants**

NEA \$ 4,000  
Other 7,000

TOTAL Grants \$ 11,000

**Revenues**

\$ \_\_\_\_\_

GRAND TOTAL \$ 11,000  
(Contributions, Grants, Revenues)

Reference: 3/5/80 Revised Budget (received)

**Expenses**

Direct Costs

Salaries & Wages \$ 3,000  
Fringe benefits \_\_\_\_\_  
Supplies & Materials \_\_\_\_\_  
Travel \_\_\_\_\_  
Special \_\_\_\_\_  
Other 8,000

TOTAL Direct \$ 11,000

Indirect costs \$ \_\_\_\_\_

TOTAL Allowable \$ 11,000  
Project Costs

Unallowables

\_\_\_\_\_ \$ \_\_\_\_\_  
\_\_\_\_\_

TOTAL Unallowables \$ \_\_\_\_\_

TOTAL of Allowable & \$ 11,000  
Unallowable Project Costs

**Project Budget**  
National Endowment for the Arts



Grant No. 12-3411-285

Grant Period 5/1/81 to 5/1/82

**Important Instructions**

The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA written approval will be limited to the standards set forth in the grant and the provisions of Circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

**Contributions**

Cash \$ \_\_\_\_\_  
In-Kind 21,500

TOTAL Contributions \$ 21,500

**Grants**

NEA \$ 25,000  
Other 28,800

TOTAL Grants \$ 53,800

**Revenues**

\$ \_\_\_\_\_

GRAND TOTAL \$ 75,300

(Contributions, Grants, Revenues)

Reference: 4/2/81 Revised Budget

**Expenses**

Direct Costs  
Salaries & Wages \$ \_\_\_\_\_  
Fringe benefits \_\_\_\_\_  
Supplies & Materials 2,200  
Travel 1,800  
Special \_\_\_\_\_  
Other 71,300

*\*All salaries moved to "Other."*

TOTAL Direct \$ 75,300

Indirect costs \$ \_\_\_\_\_

TOTAL Allowable \$ 75,300  
Project Costs

Unallowables

\_\_\_\_\_ \$ \_\_\_\_\_

TOTAL Unallowables \$ \_\_\_\_\_

TOTAL of Allowable & \$ 75,300  
Unallowable Project Costs

**Project Budget**  
National Endowment for the Arts



Grant No. 12-3411-285

Grant Period 5/1/81 to 5/1/82

**Important Instructions**

The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA written approval will be limited to the standards set forth in the grant and the provisions of Circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

**Contributions**

Cash \$ \_\_\_\_\_  
In-Kind 21,500

TOTAL Contributions \$ 21,500

**Grants**

NEA \$ 25,000  
Other 28,800

TOTAL Grants \$ 53,800

**Revenues**

\$ \_\_\_\_\_

GRAND TOTAL \$ 75,300  
(Contributions, Grants, Revenues)

Reference: *4/2/81 Revised Budget*

**Expenses**

Direct Costs

Salaries & Wages \$ \_\_\_\_\_  
Fringe benefits \_\_\_\_\_  
Supplies & Materials 2,200  
Travel 1,800  
Special \_\_\_\_\_  
Other 21,300

*\*All salaries moved to "Other."*

TOTAL Direct \$ 75,300

Indirect costs \$ \_\_\_\_\_

TOTAL Allowable \$ 75,300  
Project Costs

Unallowables

\_\_\_\_\_  
\$ \_\_\_\_\_

TOTAL Unallowables \$ \_\_\_\_\_

TOTAL of Allowable & \$ 75,300  
Unallowable Project Costs

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
President  
The Vasulka Corporation  
257 Franklin Street  
Buffalo, NY 14202

MAR 22 1979

Dear Ms. Vasulka:

It is a pleasure to inform you that Grant 92-3435-107 through the Media Arts: Film/Radio/Television Program in the amount of \$10,000 is awarded to The Vasulka Corporation. Grant funds are to support the development of a video "image emulsifier" which will expand the resources available to video artists as outlined in your application (A167452-78) dated July 3, 1978 and correspondence referred to below. The grant starting date is January 1, 1979 and the grant ending date is December 31, 1979.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Note also the enclosed Special Reporting Requirements.

The Endowment is pleased to be able to support your efforts.

Sincerely,

*LB*  
Livingston L. Biddle, Jr.  
Chairman

Reference:  
10/6/78 Revised Budget

Enclosures

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
President  
The Vasulka Corporation  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Ms. Vasulka:

It is a pleasure to inform you that Grant 02-3411-217 through the Media Arts: Film/Radio/Television Program in the amount of \$4,000 is awarded to The Vasulka Corporation. Grant funds are to support the production of two broadcast quality tapes involving computer-generated imagery as outlined in your application (All8372-80) dated June 15, 1979. The grant starting date is January 1, 1980 and the grant ending date is December 31, 1980.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

The Endowment is pleased to be able to support your efforts.

Sincerely,

*Mary Ann Sique, Deputy Chairman*

*for* Livingston L. Biddle, Jr.  
Chairman

Enclosures

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
President  
The Vasulka Corporation  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Ms. Vasulka:

It is a pleasure to inform you that Grant 02-3422-090 through the Media Arts: Film/Radio/Television Program in the amount of \$3,000 is awarded to The Vasulka Corporation. Grant funds are to support a series of informational video tape bulletins concerning the computer-generation of video imagery as outlined in your application (A214007-79) dated June 15, 1979. The grant starting date is January 1, 1980 and the grant ending date is December 31, 1980.

It is understood that Endowment funds will be the sole source of support for this project.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

The Endowment is pleased to be able to support your efforts.

Sincerely,

Livingston L. Biddle, Jr.  
Chairman

Enclosures



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

July 1981

*Woody*  
Dear ~~Colleague:~~

Your application for an Artists' Fellowship has been reviewed but was not recommended for funding.

While there's no way that I can lighten your disappointment, I'd like for you to know that the review was a careful one. Our panels looked at 6,313 applications and recommended 171 for fellowships. Decisions were based almost entirely on the visual material that was submitted.

The composition of the panels changes with each review. This rotation allows more artists to share the responsibility for studying the applications and selecting the fellowship recipients. It also allows us to bring many points of view into the discussion that represent differences in esthetic approaches and regional sensibilities. The way in which one group of panelists sees and responds to the work can vary considerably from year to year. A nationwide review of this sort is extremely competitive. If you feel that your artwork is at a level where it can hold up well, that you are ready and prepared to involve yourself in a major effort, you may want to consider applying again.

Disappointing news can be a setback, but on the other hand it can strengthen your resolve to let nothing undermine your confidence. What you do as an artist matters a great deal. It's a valuable contribution even though recognition may be slow in coming.

Good luck with your work and thank you for letting us see some of it.

Sincerely,

*Jim Melchert*  
Jim Melchert  
Director  
Visual Arts Program

*Your application stayed in the running until the final round. That's no small achievement when you consider how tough the competition was. You deserve to be congratulated.  
Best regards, Jim*

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (list each item separately)

Amount  
\$

SEE B. INDIRECT COSTS - IN KIND CONTRIBUTION	
Total special	\$

5. Other (list each item separately)

This section must be completed on every application.

Amount  
\$

RENTAL OF ONE EXPERIENCED EDITOR WITH FULLY EQUIPPED AUDIO STUDIO	10,000
SPECIAL EFFECTS LIGHT EQUIPMENT	2,000
BROADCAST QUALITY AUDIO CAMERA	1,000
SET BUILDING	6,000
STAGE OVERSEER	500
TRAVEL EXPENSE FOR TRANSPORT OF EQUIPMENT	400
PRODUCTION SPACE RENTAL GREAT ELECTRICITY EXPENSE	1,000
COLLECTION EXPENSE (COURTESY ETC)	400
Total other	\$ 26,800

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another federal agency.

Amount

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

\$ \_\_\_\_\_

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash (do not include direct donations to the Arts Endowment)

Amount

\$

FROM THE INSTITUTE FOR HUMAN EDUCATION (12,000)	5,000
---	-------

2. In-kind contributions (list each major item)

THE LASER IMAGING SYSTEM (SEE LIST)	18,000
RESEARCH FACILITIES AND SCULPTURES	3,500

Total contributions

\$

B. Grants (do not list anticipated grant from the Arts Endowment)

Amount

\$

TO BE APPLIED FOR	5,000
-------------------	-------

Total grants

\$

C. Revenues

Amount

\$


Total revenues

\$

Total contributions, grants, and revenues for this project

\$ 31,800

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount \$
ARTISTS	5	NO FIXED INCOME	20 WEEKS	17,000
PROTAGONISTS	2		3 WEEKS	1,200
ASSISTANTS	2		3 WEEKS	1,200
Total salaries and wages				\$ 19,400
Add fringe benefits				\$
Total salaries and wages including fringe benefits				\$ 19,400

Move these to OTHER

2. Supplies and materials (list each major type separately)

	Amount \$	
VIDEOTAPE FOR PRODUCTION, POST-PRODUCTION, DUBS, REES	1,500	
EXTRAS FOR REES, REES, REES	3,000	
PERMANENT INSTRUMENTS ELECTRONIC	600	
OTHER REELS, STOCKS, etc.	700	
Total supplies and materials		\$ 5,800

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount \$
2	NEW YORK CITY	SANTA FE	1,000
Total transportation of personnel			\$ 1,000

Subsistence

No. of travelers	No. of days	Daily rate	Amount \$
2	20	MOTEL	400
2	20	PER DIEM	400
Total subsistence			\$ 800
Total travel			\$ 1,800

**B. Indirect Costs**  
 Rate established by attached rate negotiation agreement with Federal agency  
 Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_ Amount \$ \_\_\_\_\_

**INDIRECT COST RATE NEGOTIATION AGREEMENT MUST BE ATTACHED**

**X. CONTRIBUTIONS, GRANTS, AND REVENUES (FOR THIS PROJECT)**

**A. Contributions**  
 1. Cash (do not include direct donations to NEA)  
 \_\_\_\_\_ Amount \$ \_\_\_\_\_  
 \_\_\_\_\_  
 2. In-kind Contributions (list each major item)  
 SEE ATTACHED LIST  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Total Contributions \$ 21,500

**B. Grants (do not list anticipated grant from NEA OR NEH)**  
 \_\_\_\_\_ Amount \$ \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Total Grants \$ 28,800

**C. Revenues**  
 \_\_\_\_\_ Amount \$ \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Total Revenues \$ \_\_\_\_\_  
 Total Contributions, Grants, and Revenues \$ \_\_\_\_\_

**XII. CERTIFICATION**

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.  
**AUTHORIZING OFFICIALS) (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)**

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
 month day year  
 Telephone: AC \_\_\_\_\_

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
 month day year  
 Telephone: AC \_\_\_\_\_

**PROJECT DIRECTOR (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)**

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
 month day year  
 Telephone: AC \_\_\_\_\_

**PAYEE (if other than authorizing official) (to whom grant payments will be sent)**

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
 month day year

**B. Indirect Costs**  
 Rate established by attached rate negotiation agreement with Federal agency Amount  
 Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_ \$ \_\_\_\_\_

**INDIRECT COST RATE NEGOTIATION AGREEMENT MUST BE ATTACHED**

**X. CONTRIBUTIONS, GRANTS, AND REVENUES (FOR THIS PROJECT)**

**A. Contributions** Amount  
 1. Cash (do not include direct donations to NEA) \$ \_\_\_\_\_

\_\_\_\_\_ \$ \_\_\_\_\_

2. In-kind Contributions (list each major item)

THE VASULKA SYSTEM (SEE ATTACHED LIST) 18,000  
MR. SMITH'S SCULPTURES (SEE SAME LIST) 3,500

Total Contributions \$ 21,500

**B. Grants (do not list anticipated grant from NEA or NEH)** Amount

APPLIED FOR 28,800  
GRANTED BY NEA 25,000

Total Grants \$ 53,800

**C. Revenues** Amount

\_\_\_\_\_ \$ \_\_\_\_\_

\_\_\_\_\_ \$ \_\_\_\_\_

Total Revenues \$ \_\_\_\_\_

Total Contributions, Grants, and Revenues \$ 75,300

**XII. CERTIFICATION**

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.  
**AUTHORIZING OFFICIAL(S) (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)**

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
month day year

Telephone: AC \_\_\_\_\_

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
month day year

Telephone: AC \_\_\_\_\_

**PROJECT DIRECTOR (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)**

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
month day year

Telephone: AC \_\_\_\_\_

**PAYEE (if other than authorizing official) (to whom grant payments will be sent)**

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
month day year



THE COMMISSION

CONFIDENTIAL MEMORANDUM

REVISED BUDGET

IMPORTANT

YOUR APPLICATION TO THE NATIONAL ENDOWMENT FOR THE ARTS (NEA) HAS BEEN TENTATIVELY RECOMMENDED FOR FUNDING IN THE AMOUNT OF \$ 25,000 TO BE APPLIED TO THAT SECTION INDICATED ON YOUR PROJECT DESCRIPTION ON THE ATTACHED APPLICATION. PROJECT REVISIONS MAY BE EITHER INCREASES IN PRIVATE FUNDING, REDUCTION IN PROJECT COSTS, OR BOTH. IF PROJECT COSTS ARE REDUCED, THE PERCENTAGE OF NEA SUPPORT OF THE REVISED PROJECT COSTS SHOULD NOT EXCEED THE PERCENTAGE OF NEA SUPPORT REQUESTED IN THE ORIGINAL APPLICATION. PROPOSED PROJECT COSTS MUST BE BALANCED BY ANTICIPATED CONTRIBUTIONS AS SHOWN ON PAGE 3, SECTION X, AND THE RECOMMENDED AMOUNT SHOWN ABOVE. TO EXPEDITE PROCESSING, PLEASE COMPLETE THIS FORM AND RETURN WITH ORIGINAL APPLICATION WITHIN 10 DAYS. DIRECT ALL QUESTIONS TO NEA GRANTS OFFICE (202) 634 4216 NO PUBLIC ANNOUNCEMENT OF THE RECOMMENDED FUNDING OR LEGAL COMMITMENTS ARE TO BE MADE UNTIL YOU HAVE RECEIVED A GRANT LETTER.

I. APPLICANT ORGANIZATION

VASULKA CORPORATION

III. PERIOD OF SUPPORT REQUESTED

START 5 MONTH 1 DAY 81 YEAR END 5 MONTH 1 DAY 82 YEAR

V. ESTIMATED NUMBER OF PERSONS EXPECTED TO BENEFIT FROM THIS PROJECT

VI. SUMMARY OF ESTIMATED COSTS (RECAPITULATION OF BUDGET ITEMS BELOW)

TOTAL COSTS OF PROJECT (rounded to nearest ten dollars)

A. DIRECT COSTS

SALARIES & WAGES

\$ 19,400

FRINGE BENEFITS

SUPPLIES & MATERIALS

2,200

TRAVEL

1,800

SPECIAL

OTHER

51,900

TOTAL DIRECT COSTS

\$ 75,300

B. INDIRECT COSTS

TOTAL PROJECT COSTS

\$ 75,300

VII. TOTAL AMOUNT RECOMMENDED

\$ 25,000

IX. BUDGET BREAKDOWN OF TOTAL ESTIMATED COSTS OF PROJECT AS SUMMARIZED ABOVE

A. Direct Costs

1. Salaries and Wages

Title and/or Type of Personnel	No. of Personnel	Annual or Average Salary Range	% of Time Devoted to this Project	Amount
ARTISTS	4	\$	4 MONTHS	\$ 16,000
ARTIST	1		2 MONTHS	1,000
PROTAGONISTS	2		1-2 WEEKS	1,200
ASSISTANTS	2		2-3 "	1,200
Total Salaries and Wages				\$ 19,400
add fringe benefits				\$
Total Salaries and Wages including fringe benefits				\$ 19,400

2. Supplies and Materials (list each major type separately)

Amount

VIDEOTAPES	\$ 1,500
PROPS/COSTUMES	700
<b>Total Supplies and Materials</b>	<b>\$ 2,200</b>

3. Travel

Transportation of Personnel

No. of Travelers	from	to	Amount
2	NYC, NY	SANTA FE, N.M.	\$ 1,000
<b>Total transportation of personnel</b>			<b>\$</b>

Subsistence  
No. of Travelers

no. of days

daily rate

2	20	40	\$ 800,-
<b>Total Subsistence</b>			<b>\$</b>
<b>Total Travel</b>			<b>\$ 1,800</b>

4. Special LIST ONLY EQUIPMENT COSTING OVER \$300 PER ITEM IN THIS SECTION

Amount

	\$
<b>Total Special</b>	<b>\$</b>

5. Other (list each major type separately)

Amount

SPECIAL AUDIO EFFECTS INSTRUMENTS	RENTAL	\$ 1,000
BROADCAST QUALITY CAMERA/VTR	RENTAL	6,000
SET BUILDING/STAGE OVERHEAD		2,900
SPACE-PHONE-HEAT-ELECTRICITY		4,000
ROOKEEPING		400
VAN	RENTAL	500
SCULPTURES		3,000
PAGANINIS INSTRUMENTS		600
"IN KIND" DONATIONS		21,500
POST PRODUCTION	RENTAL	\$12,000
<b>TOTAL</b>		<b>51,900</b>



B. Indirect Costs  
 Rate established by attached rate negotiation agreement with Federal agency  
 Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_ Amount \$ \_\_\_\_\_

INDIRECT COST RATE NEGOTIATION AGREEMENT MUST BE ATTACHED

X. CONTRIBUTIONS, GRANTS, AND REVENUES (FOR THIS PROJECT)

A. Contributions  
 1. Cash (do not include direct donations to NEA) Amount \$ \_\_\_\_\_

2. In-kind Contributions (list each major item)  
 THE VASULKA SYSTEM } SEE ATTACHED LIST 18,000  
 MR. SMITH'S SCULPTURES } 3,500  
 Total Contributions 21,500

B. Grants (do not list anticipated grant from NEA OR NEH) Amount  
 APPLIED FOR 28,800  
 Total Grants

C. Revenues Amount \$ \_\_\_\_\_

Total Contributions, Grants, and Revenues 50,300

XII. CERTIFICATION

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

AUTHORIZING OFFICIAL(S) (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)

Signature [Signature] Date Signed 4 2 '81  
 month day year

Telephone: AC 505 983 8128

Signature [Signature] Date Signed 4 2 '81  
 month day year

Telephone: AC \_\_\_\_\_

PROJECT DIRECTOR (IF DIFFERENT FROM APPLICATION, DELEGATION OF AUTHORITY MUST ACCOMPANY THE REVISED BUDGET)

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
 month day year

Telephone: AC \_\_\_\_\_

PAYEE (if other than authorizing official) (to whom grant payments will be sent)

Signature \_\_\_\_\_ Date Signed \_\_\_\_\_  
 month day year

**Media Arts Program**

**Organization Grant Application Form NEA-3 (Rev.)**

\*Note: Applications under AFI/National Endowment for the Arts Film Preservation Program should be mailed to the American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

All other applications must be submitted in triplicate and mailed to: Grants Office/MA, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip) **NOTE: NEW ADDRESS**  
**THE VASULKA CORP**  
**RT6, BOX 100**  
**SANTA FE**  
**N.M. 87501**

- II. Category under which support is requested:
- Media Arts Centers
  - Film/Video Exhibition
  - Workshops and Residencies
  - Film/Video Production
  - AFI/NEA Film Preservation Program\*
  - Services to the Field
  - Radio Projects

III. Period of support requested:

Starting	8	1	83
	month	day	year
Ending	8	31	84
	month	day	year

IV. Summary of project description

IN CONTINUATION OF EXPLORING THE ELECTRONIC NARRATIVITY, WE WANT TO TURN TO ABSTRACT PROBLEMS OF MEMORY AND ITS MODE OF CONSTRUCTION AND EXPRESSION. THE CONCEPTS OF "ARTIFICIAL" MEMORY, DESCRIBED AS METAPHYSICAL SPACES CAN BE FOUND IN WORKS OF CICERO, BRUNO, CAMILLO ETC., AND CONTEMPORARILY, THE SUBJECT OF MEMORY ENTERS THE EXTENDED CONCEPTS OF DIGITAL MEMORY.

THE PROPOSED WORK, "THEATER OF MEMORY" IS A SECOND IN A SERIE OF OPERATIC GENRES AS PERFORMED IN THE "COMMISSION" ("PAGANINI"), AND AS IN "THE COMMISSION", "THE THEATER OF MEMORY" IS TO BE TOLD BY "PROTAGONISTS".

IN THE FORM, THERE ARE TWO BASIC APPROACHES, ONE IS DYNAMIC, DEALING WITH SEQUENCE OF MOVEMENT, THE OTHER WITH SEQUENCE OF SPACES. VISUALLY, HERE WE ANALYSE THE HUMAN PRESENCE AS A SET OF GESTURES AND THE SPACE THROUGH COMPUTER GENERATED IMAGERY.

THE THEATER OF MEMORY IS A 30 MIN. VIDEO TAPE OF BROADCASTABLE QUALITY.

IV. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

		Total costs of project (rounded to nearest ten dollars)
<b>A. Direct Costs</b>		
Salaries and wages		\$ 19,400
Fringe benefits		
Supplies and materials		1,500
Travel		2,700
Permanent equipment		20,000
Fees and other		26,800
	Total direct costs	\$ 70,400
<b>B. Indirect costs</b>		
		\$
	Total project costs	\$ 70,400

VII. Total amount requested from the National Endowment for the Arts

\$ 35,400

VIII. Organization total fiscal activity

Most recently completed fiscal period

Estimated for current fiscal period

A. Expenses	1. \$ 33,664.86	2. \$ 35,000
B. Revenues, grants & contributions	1. \$ 33,497.88	2. \$ 35,000

Do not write in this space

Organizations

**IX. Budget breakdown of summary of estimated costs**

**A. Direct costs**

**1. Salaries and wages**

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount \$
ARTISTS	5	N.A.	20 WEEKS	17,000
PROTAGONISTS	2		3 "	1,200
ASSISTANTS	2		3 "	1,200
Total salaries and wages				\$ 19,400
Add fringe benefits				\$
Total salaries and wages including fringe benefits				\$ 19,400

**2. Supplies and materials (list each major type separately)**

	Amount \$	
VIDEOTAPES FOR PRODUCTION, POST-PRODUCTION DISTRIBUTION	1,500	
Total supplies and materials		\$ 1,500

**3. Travel**

Transportation of personnel				Amount \$
No. of travelers	from	to		\$
3	NYC	SANTA FE		1,500
Total transportation of personnel				\$ 1,500

**Subsistence**

No. of travelers	No. of days	Daily rate	\$
3	20	20	600
3	20	20	600
Total subsistence			\$ 1,200
Total travel			\$

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (list each item separately)

Amount

\$

<b>THE VASULKA SYSTEM (SEE ATTACH. LIST)</b>	<b>20,000</b>

Total permanent equipment \$

5. Fees for services and other expenses (list each item separately)

Amount

\$

<b>SPECIAL AUDIO EFFECTS INSTRUMENTS</b>	<b>1,000</b>
<b>BROADCAST QUALITY COLOR CAMERA/VTR</b>	<b>6,000</b>
<b>SET BUILDING</b>	<b>1,500</b>
<b>STAGE OVERHEAD</b>	<b>1,400</b>
<b>PRODUCTION SPACE - PHONE - ELECTRICITY - HEAT</b>	<b>4,000</b>
<b>CORPORATION OVERHEAD (BOOKKEEPING, ETC)</b>	<b>400</b>
<b>VAN RENTAL FOR TRANSPORT OF PERSONNEL/EQUIP.</b>	<b>500</b>
<b>COMPUTERIZED EDITING WITH TIME BASE CORRECTOR</b>	<b>10,000</b>
<b>A FULLY EQUIPPED AUDIO STUDIO</b>	<b>2,000</b>

Total fees for services and other expenses \$ **26,800**

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Amount

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

\$ \_\_\_\_\_

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash (do not include direct donations to the Arts Endowment)

Amount

\$

--	--

2. In-kind contributions (list each major item)

<b>THE VASULKA SYSTEM (SEE ATTACHED LIST)</b>	<b>20,000</b>
---	---------------

Total contributions \$ **20,000**

B. Grants (do not list anticipated grant from the Arts Endowment)

Amount

\$

<b>NOT YET APPLIED FOR</b>	<b>10,000</b>
----------------------------	---------------

Total grants \$ **10,000**

C. Revenues

Amount

\$

<b>BROADCAST + CLOSE CIRCUIT DISTRIBUTION</b>	<b>5,000</b>

Total revenues \$ **5,000**

Total contributions, grants, and revenues for this project \$ **35,000**

Organization

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so?  Yes  No

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature x *Steina Vasulka* Date signed 9-15-82  
Name (print or type) STEINA VASULKA  
Title (print or type) PRESIDENT  
Telephone (area code) 505-473-0614

Signature x \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

Project director

Signature x *B. Woody Vasulka* Date signed 9-15-82  
Name (print or type) B. WOODY VASULKA  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature x \_\_\_\_\_ Date signed \_\_\_\_\_  
Name (print or type) \_\_\_\_\_  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

\*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION ON PAGE 22 AND THE SPECIAL APPLICATION REQUIREMENTS FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

B U D G E T  
=====

FUNDING REQUEST TO NEA	35,400
MATCHING DONATIONS/GRANTS	15,000
MATCHING EQUIPMENT/FACILITIES	20,000
=====	=====
TOTAL PROJECT COST	70,400

ARTISTS' FEES:	19,400
SUPPLIES AND MATERIALS	1,500
TRAVEL EXPENSES	2,700
MATCHING EQUIPMENT/FACILITIES	20,000
PRODUCTION/POST-PRODUCTION	26,800
=====	=====
TOTAL DIRECT COST	70,400

60,400  
60,400  
60,400  
60,200

SALARIES AND WAGES

ARTIST'S FEE: (WOODY VASULKA, PRODUCER)	4,000
ARTIST'S FEE: (STEINA, PROJECT DIRECTOR)	4,000
ARTIST'S FEE: (MR. GUSELLA, FIRST PROTAGONIST)	4,000
ARTIST'S FEE: (MR. ASHLEY, SECOND PROTAGFONIST)	4,000
ARTIST'S FEE: (MS. SASAKI, RESEARCH/COSTUMES)	1,000
THIRD PROTAGONIST	600
FOURTH PROTAGONIST	600
ASSISTANT (STAGE)	600
ASSISTANT (GRIP)	600
	-----
TOTAL	19,400

SUPPLIES AND MATERIALS

VIDEO TAPES (FOR PRODUCTION, POST- PRODUCTION AND COPIES)	1,500
--	-------

TRAVEL EXPENSES

ROUNDRIP AIRFARE FOR ROBERT ASHLEY, ERNEST GUSELLA AND TOMIYO SASAKI, SANTA FE/NEW YORK	1,500
PER DIEM FOR SAME IN SANTA FE	600
MOTEL FOR SAME IN SANTA FE	600
	-----
TOTAL	2,700

MATCHING EQUIPMENT/FACILITIES

THE VASULKA SYSTEM (SEE ATTACHMENT)	20,000
-------------------------------------	--------

PRODUCTION/POST-PRODUCTION

SPECIAL AUDIO EFFECTS INSTRUMENTS (VOCODER, FLANGER, DIGITIZER, FREQUENCY SHIFTER ETC.)	1,000
BROADCAST QUALITY COLOR CAMERA/VTR	6,000
COMPUTERIZED EDITING WITH TIME BASE CORRECTOR AND TITLER (5-7 DAYS)	10,000
A FULLY EQUIPED AUDIO STUDIO (5 DAYS)	2,000
SET BUILDING	1,500
STAGE OVERHEAD	1,400
PRODUCTION SPACE/PHONE/HEAT/ELECTRICITY	4,000
CORPORATION OVERHEAD (BOOKEEPING ETC.)	400
VAN RENTAL (FOR TRANSPORT OF EQUIPMENT ETC.)	500
	-----
TOTAL	26,800

# Media Arts Program

# Organization Grant Application Form NEA-3 (Rev.)

\*Note: Applications under AFI/National Endowment for the Arts Film Preservation Program should be mailed to the American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

All other applications must be submitted in triplicate and mailed to: Grants Office/MA, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

i. Applicant Organization (name, address, zip)

ii. Category under which support is requested:

- Media Arts Centers
- Film/Video Exhibition
- Workshops and Residencies
- Film/Video Production
- AFI/NEA Film Preservation Program\*
- Services to the Field
- Radio Projects

iii. Period of support requested:

Starting \_\_\_\_\_  
 month                  day                  year  
 Ending \_\_\_\_\_  
 month                  day                  year

### IV. Summary of project description

IN CONTINUATION OF EXPLORING THE ELECTRONIC NARRATIVITY, I WANT TO TURN TO ABSTRACT PROBLEMS OF MEMORY AND ITS MODE OF CONSTRUCTION AND EXPRESSION. THE CONCEPTS OF "ARTIFICIAL" MEMORY, DESCRIBED AS METAPHYSICAL SPACES CAN BE FOUND IN WORKS OF CICERO, BRUNO, CAMILLO ETC., AND CONTEMPORARILY, THE SUBJECT OF MEMORY ENTERS THE EXTENDED CONCEPTS OF DIGITAL MEMORY.

THE PROPOSED WORK, "THEATER OF MEMORY" IS A SECOND IN A SERIE OF OPERATIC GENRES AS PERFORMED IN THE "COMMISSION" ("PAGANINI"), AND AS IN "THE COMMISSION", "THE THEATER OF MEMORY" IS TO BE TOLD BY "PROTAGONISTS".

IN THE FORM, THERE ARE TWO BASIC APPROACHES, ONE IS DYNAMIC, DEALING WITH SEQUENCE OF MOVEMENT, THE OTHER WITH SEQUENCE OF SPACES. VISUALLY, HERE WE ANALYSE THE HUMAN PRESENCE AS A SET OF GESTURES AND THE SPACE THROUGH COMPUTER GENERATED IMAGERY.

THE THEATER OF MEMORY IS A 30 MIN. VIDEO TAPE OF BROADCASTABLE QUALITY.

### IV. Estimated number of persons expected to benefit from this project

### VI. Summary of estimated costs (recapitulation of budget items in Section IX)

		Total costs of project (rounded to nearest ten dollars)
<b>A. Direct Costs</b>		\$ _____
Salaries and wages	_____	
Fringe benefits	_____	
Supplies and materials	_____	
Travel	_____	
Permanent equipment	_____	
Fees and other	_____	
	<b>Total direct costs</b>	\$ _____
<b>B. Indirect costs</b>		\$ _____
	<b>Total project costs</b>	\$ _____

### VII. Total amount requested from the National Endowment for the Arts

\$ \_\_\_\_\_

VIII. Organization total fiscal activity	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. \$ _____	2. \$ _____
B. Revenues, grants & contributions	1. \$ _____	2. \$ _____

Do not write in this space

Organizations



IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (list each item separately)

Amount

\$

THE VASULKA SYSTEM (SEE SUPPLEM. INFO.)	20,000

Total permanent equipment \$ 20,000

5. Fees for services and other expenses (list each item separately)

Amount

\$

SPECIAL AUDIO EFFECTS INSTRUMENTS	1,000
BROADCAST QUALITY COLOR CAMERA/VTR	6,000
SET BUILDING	1,500
STAGE OVERHEAD	1,400
PRODUCTION SPACE /PHONE/HEAT/ELECTRICITY	4,000
CORPORATION OVERHEAD (BOOKKEEPING ETC)	1,400
VAN RENTAL FOR TRANSPORT OF PEOPLE + EQUIPMENT	1,500
COMPUTERIZED EDITING WITH TIME BASE CORRECTOR	10,000
A FULLY EQUIPPED AUDIO STUDIO	2,000

Total fees for services and other expenses \$ 26,800

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Amount

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

\$ \_\_\_\_\_

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash (do not include direct donations to the Arts Endowment)

Amount

\$


2. In-kind contributions (list each major item)

THE VASULKA SYSTEM (SEE ATTACHED LIST)	20,000

Total contributions \$ 20,000

B. Grants (do not list anticipated grant from the Arts Endowment)

Amount

\$

NOT APPLIED FOR YET	10,000

Total grants \$ 10,000

C. Revenues

Amount

\$

BROADCAST + CLOSE CIRCUIT DISTRIBUTIONS	5,000

Total revenues \$ \_\_\_\_\_

Total contributions, grants, and revenues for this project \$ \_\_\_\_\_

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (list each item separately)

	Amount \$
SEE B. INDIRECT COSTS - IN KIND DONATIONS	
Total special	\$ _____

5. Other (list each item separately)  
This section must be completed on every application.

	Amount \$
RENTAL OF COMPUTERIZED EDITING WITH T.P.C. -	10,000
RENTAL OF FULLY EQUIPPED AUDIO STUDIO	2,100
SPECIAL EFFECTS AUDIO INSTRUMENTS	1,000
BROADCAST QUALITY VIDEO CAMERA	6,000
SET BUILDING	1,500
STAGE OVERHEAD	400
VAN RENTAL FOR TRANSPORT OF EQUIPMENT	500
SPACE RENTAL + HEAT/ELECTRICITY/PHONE	4,600
CORPORATION EXPENSES (ACCOUNTANT ETC.)	400
Total other	\$ 26,800

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another federal agency.

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_ Amount \$ \_\_\_\_\_

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash (do not include direct donations to the Arts Endowment)	Amount \$
FROM THE INSTITUTE OF REGIONAL EDUCATION (PLEGGED)	5,000

2. In-kind contributions (list each major item)

THE MASULKA IMAGINE SYSTEM (SEE LIST)	18,000
BRADFORD SMITH'S FACILITIES AND SCULPTURES	3,500
Total contributions	\$ _____

B. Grants (do not list anticipated grant from the Arts Endowment)

	Amount \$
TO BE APPLIED FOR	5,000
Total grants	\$ 5,000

C. Revenues

	Amount \$
Total revenues	\$ _____
Total contributions, grants, and revenues for this project	\$ _____

Rev.)

Organization Grant Application A-238584-80  
 National Endowment for the Arts  
 Applications must be submitted in triplicate and mailed  
 to the Grants Office/MA, National Endowment for the Arts,  
 11 E Street, N.W., Washington, D.C. 20506

Note: Applications under AFI/Arts  
 Endowment Film Archival Program  
 should be mailed to the American Film  
 Institute, John F. Kennedy Center  
 for the Performing Arts, Washington, D.C. 20566

Applicant organization  
 (name and address with zip)  
~~THE~~ VASULKA CORPORATION  
 1600 OLD PECOS TRAIL  
 SANTA FE, NM 87501

II. Media Arts: Film/Radio/Television  
 Category under which support is requested:

III. Period of support requested  
 Starting 7 1 81 Ending 6 30 82  
 month day year month day year

IV. Summary of project description  
 THROUGHOUT PAST EXPERIMENTAL WORK WITH ACTUAL SOUND-  
 ACTOR-LIGHT EXPLORATION OF THEATRICAL SPACE, WE HAVE GRADUALLY  
 ARRIVED AT A DEFINITION OF ELECTRONIC STAGE; A SYNTHETIC PRO-  
 DUCT OF ELECTRONIC MEDIA (SEE SAMPLER), USING SCULPTURE, LIGHT,  
 MECHANIZED CAMERA MOVEMENT AND ELECTRONIC IMAGE PROCESSING.  
 WE HOPE TO EXPRESS THIS IN A PROPOSED DRAMATIC PIECE TITLED  
 "PAGANINI".

THE SYNOPSIS INDICATE THAT A PHENOMENA OF PAGANINI IS  
 EXPLORED HERE IN A THOROUGH MEDIA CONCEPT, AND IT'S HISTORICAL  
 SETTINGS TRANSCENT INTO ELECTRONIC SPACE. IT USES A FEW LIFE  
 PROTAGONISTS MAINLY ERNEST GUSELLA IN THE TITLE ROLE (SEE  
 GUSELLA'S SAMPLER), PAGANINI'S SON AND HECTOR BERLIOZ. THE  
 CONCEPT AND DESIGN OF STAGE IS BY BRADFORD SMITH (SEE SAMPLER).  
 ALL VIDEO PRODUCTION/POSTPRODUCTION INCLUDING COMPUTER IMAGING  
 AND SOUND WILL BE DONE IN OUR FACILITY.

ONE THING THAT MAKES US CONFIDENT ABOUT THE SCALE OF  
 THIS WORK WITH ELECTRONIC NARRATIVITY, IS THE ACCESS TO OUR  
 OWN COMPUTERIZED IMAGE FACILITY, WHICH GIVES US UNRESTRAINED  
 WORK TIME. WE INTEND TO CREATE ONE 60 MIN. WORK OF BROADCASTABLE  
 QUALITY.

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

A. Direct costs

Salaries and wages	_____	Total costs of project (rounded to nearest ten dollars)	\$ 10,170
Fringe benefits	_____		5,800
Supplies and materials	_____		1,800
Travel	_____		
Permanent equipment	_____		26,900
Other	_____	Total direct costs	\$ 53,800

B. Indirect costs

<u>EQUIPMENT FACILITY DONATION</u>	_____	\$	21,500
		Total project costs	\$ 75,300

VII. Total amount requested from the National Endowment for the Arts

\$ 43,800

VIII. Organization total fiscal activity

Actual most recent fiscal period

Estimated for next fiscal period

A. Expenses

1. \$ 14,500

2. \$ 14,500

B. Revenues, grants & contributions

1. \$ 14,500

2. \$ 14,500

Do not write in this space

**Individual Grant Application  
National Endowment for the Arts**

Applications must be submitted in triplicate and mailed to the Grants Office/MA, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

**Media Arts: Film/Radio/Television**  
Category under which support is requested:

VISUAL ARTS

Name (last, first, middle initial) <p style="text-align: center;">STEINA</p>	U.S. Citizenship Yes                      No <input checked="" type="checkbox"/> Visa Number																
Present mailing address/phone <p style="text-align: center;">↓</p>	Professional field or discipline <p style="text-align: center;">VIDEO</p> <hr/> Birth Date                      Place of Birth <p style="text-align: center;">1-30-40                      ICELAND</p>																
Permanent mailing address/phone 1600 OLD PECOS TRAIL SANTA FE, NM 87501 505-983-8128	Period of support requested <table border="1"> <tr> <td>Starting</td> <td style="text-align: center;">9</td> <td style="text-align: center;">1</td> <td style="text-align: center;">81</td> </tr> <tr> <td></td> <td style="text-align: center;">month</td> <td style="text-align: center;">day</td> <td style="text-align: center;">year</td> </tr> <tr> <td>Ending</td> <td style="text-align: center;">8</td> <td style="text-align: center;">30</td> <td style="text-align: center;">82</td> </tr> <tr> <td></td> <td style="text-align: center;">month</td> <td style="text-align: center;">day</td> <td style="text-align: center;">year</td> </tr> </table>	Starting	9	1	81		month	day	year	Ending	8	30	82		month	day	year
Starting	9	1	81														
	month	day	year														
Ending	8	30	82														
	month	day	year														

**Description of proposed activity**

1. TO CONTINUE MY SERIES ON "MACHINE VISION"  
SEE TAPE "URBAN EPISODES"
2. TO CONTINUE EXPLORING DIGITAL IMAGERY  
SEE TAPE "CANTALOUPE"

Amount requested from National Endowment for the Arts \$ \_\_\_\_\_ allocated as follows:  
 Time \$ 5000.-                      Travel \$ \_\_\_\_\_                      Materials \$ 5000.-

**Career summary or background**

(If additional space is required, use supplemental sheets and staple to the application)

**Individual Grant Application  
National Endowment for the Arts**

Applications must be submitted in triplicate and mailed to the Grants Office/MA, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

Media Arts: Film/Radio/Television  
Category under which support is requested:

VIDEO ARTIST FELLOWSHIP

Name (last, first, middle initial)

STEINA

U.S. Citizenship

Yes

No X

Visa Number;

Present mailing address/phone

1600 OLD PELOS TRAIL  
SANTA FE, N.M. 87501  
505-983-8128

Professional field or discipline

VIDEO

Birth Date

1-30-40

Place of Birth

ICELAND

Permanent mailing address/phone

Period of support requested

Starting

9

month

1

day

81

year

Ending

8

month

31

day

82

year

Description of proposed activity

Amount requested from National Endowment for the Arts \$ 10,000.00 allocated as follows:

Time \$ 8000.00

Travel \$ \_\_\_\_\_

Materials \$ 2000.00

Career summary or background

SEE VITA

THE VASULKA CORPORATION  
1600 OLD PECOS TRAIL  
SANTA FE, N.M. 87501

REPORT TO NATIONAL ENDOWMENT ON THE ARTS  
-----

BELOW IS OUR ANNOUNCEMENT/AD TO WHICH WE KEEP  
GETTING RESPONSES. ALTHOUGH THE GRANT PERIOD IS OVER,  
WE WILL CONTINUE THIS SERVICE AS LONG AS DEMANDED.

AS A FINAL CONCLUSION OF A SERVICE-IN-THE-FIELD  
PROJECT, FUNDED BY NEA FOR 1980, WE ARE MAKING AVAIL-  
ABLE TO ANYONE SERIOUSLY SEEKING IN DEPTH INFORMATION  
ABOUT DIGITAL VIDEO AS ART. THIS INFORMATION INCLUDES:  
DESIGN OF TOOLS, WAYS OF DIGITAL CONTROL, COMPOSING  
BASIC AESTHETIC STRUCTURES WITH THE AID OF A COMPUTER  
AND OTHER PROBLEMS AND CONSIDERATIONS RELATED TO REAL  
TIME MODE OF IMAGING IN VIDEO. THE MATERIAL INCLUDES:  
VIDEO TAPES, DESCRIPTIONS, BLOCK DIAGRAMS AND SCHEMATICS.

CONTACT THE VASULKAS AT 1600 OLD PECOS TRAIL, SANTA FE,  
NEW MEXICO, 87501

THE VASULKA CORPORATION  
1600 OLD PECOS TRAIL  
SANTA FE, N.M. 87501

SERVICES IN THE FIELD  
-----

SOFTWARE EXPENSES	1,897.33
MAIL/SHIPPING	306.72
GRAPHIC MATERIALS	64.18
COPYING	300.43
PHOTOGRAPHIC MATERIALS	126.52
VIDEO TAPES	304.65
	-----
	2,999.83

BUDGET BREAKDOWN  
-----

SOFTWARE HELP	
-----	
FEE/VICTOR NOWICK	400.00
TRAVEL/VICTOR NOWICK	706.24
TRAVEL/JEFFREY SCHIER	491.09
FEE/CHRIS VANSICLE	300.00
	-----
	1,897.33

MAIL  
-----

	9.10
	18.65
	17.48
	94.90
	25.24
	122.93
	18.42
	-----
	306.72

**GRAPHIC MATERIALS**

-----

3.65  
37.81  
8.67  
14.05  
-----  
64.18

**COPYING**

-----

4.30  
107.08  
27.40  
7.25  
74.53  
33.54  
46.33  
-----  
300.43

**PHOTO MATERIAL**

-----

38.83  
46.07  
41.62  
-----  
126.52

**VIDEO TAPES**

-----

304.65



**Media Arts Program**

**Individual Grant Application Form NEA-2 (Rev.)**

Applications must be submitted in triplicate and mailed to: Grants Office/MA, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

1. Name (last, first, middle initial) <b>VASULKA, WOODY B.</b>		4. Category under which support is requested: <input checked="" type="checkbox"/> Film/Video Production <input type="checkbox"/> Services to the Field <input type="checkbox"/> Radio Production	
2. Present mailing address/phone Vasulka 1600 Old Pecos Trail Santa Fe, N.M. 87501 505-983-8128		5. U.S. Citizenship <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (Visa Number: _____)	
3. Permanent mailing address/phone		6. Professional field or discipline: <b>VIDEO/COMPUTERS</b>	
7. 1-20-37 Birth date <b>CZECHOSLOVAKIA</b> Place of birth		8. Period of support requested: Starting 6 1 82 month day year Ending 5 31 83 month day year	

9. Description of proposed activity

SINCE 1976 I HAVE BEEN INVOLVED IN COMBINED MEDIA WORKS CONCERNING ELECTRONIC SOUND, VIDEO AND COMPUTER. I HAVE ORGANIZED AND BUILT TWO GENERATIONS OF A DIGITAL SYSTEM, SUSTAINED AND OPERATED AS AN INDEPENDENT ARTIST'S FACILITY. DURING THAT TIME, THE FIRST PHASE OF AESTHETIC WORKS WAS MADE, REFLECTING THE INNER ARCHITECTURE OF THE MACHINES AND THE SET OF CONTROL MODES, THE MACHINE CONTAINS (SEE SAMPLE).

THIS PROPOSAL SEEKS THE OPENING FOR THE NEXT PHASE, THE CONTINUITY OR COMPOSITION, THE PHASE WHICH IS NOT ONLY A SUMMARY OF "ARTIFACTS," BUT FORCES A DEVELOPMENT OF A SPECIFIC "FRAMES IN TIME" CONSCIOUS LANGUAGE, POINTING TOWARDS THE IMAGE TRANSFORMATIONS AND TOWARDS SPECIFIC, APPLIED AND GENERAL NARRATIVITIES.

SINCE I HAVE ALL CONDITIONS FOR WORK SECURED, I SEEK SURVIVAL BUDGET (INCLUDING SERVICES AND HELP), FOR ONE YEAR'S OPERATION.

10. Amount requested from National Endowment for the Arts: \$ \_\_\_\_\_

Allocated as follows: Artist's Time \$ \_\_\_\_\_ Materials \$ \_\_\_\_\_ Travel \$ \_\_\_\_\_

11. Career summary or background

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 REELANCED 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, BUILDING "THE VASULKA IMAGING SYSTEM", A PERSONAL IMAGING FACILITY.

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.

(If additional space is required, use supplemental sheets and staple to application)

Individuals

**Media Arts Program**

**Organization Grant Application Form NEA-3 (Rev.)**

\*Note: Applications under AFI/National Endowment for the Arts Film Preservation Program should be mailed to the American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

All other applications must be submitted in triplicate and mailed to: Grants Office/MA, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

<b>I. Applicant Organization</b> (name, address, zip)  THE VASULKA CORPORATION 1600 OLD PELOS TRAIL SANTA FE, N.M. 87501	<b>II. Category under which support is requested:</b> <input type="checkbox"/> Media Arts Centers <input type="checkbox"/> Film/Video Exhibition <input type="checkbox"/> Workshops and Residencies <input type="checkbox"/> Film/Video Production <input type="checkbox"/> AFI/NEA Film Preservation Program* <input checked="" type="checkbox"/> Services to the Field <input type="checkbox"/> Radio Projects	<b>III. Period of support requested:</b> <table border="1"> <tr> <td>Starting</td> <td>1</td> <td>1</td> <td>82</td> </tr> <tr> <td></td> <td>month</td> <td>day</td> <td>year</td> </tr> <tr> <td>Ending</td> <td>12</td> <td>1</td> <td>82</td> </tr> <tr> <td></td> <td>month</td> <td>day</td> <td>year</td> </tr> </table>	Starting	1	1	82		month	day	year	Ending	12	1	82		month	day	year
Starting	1	1	82															
	month	day	year															
Ending	12	1	82															
	month	day	year															

**IV. Summary of project description**

INSPIRED BY SCORE-LIKE APPROACH TO VISUAL COMPOSITION OF COLOR FRAMES ON FILM DEVELOPED OVER THE YEARS BY PAUL SHARITS, THE POSSIBILITY OF CREATING TECHNIQUES OF DIRECT TRANSLATION OF DIGITAL CODE TO FILM, WAS DISCUSSED IN 1979 BETWEEN WOODY AND STEINA VASULKA, PAUL SHARITS AND TONY CONRAD. DURING THAT YEAR WOODY VASULKA BUILT THE MACHINERY TO PRODUCE THIS IMAGING SYSTEM. TONY CONRAD WROTE A PAPER OUTLINING THE PARAMETERS INVOLVED IN CONTROLLING SUCH A DEVICE, AND PAUL SHARITS DEVELOPED SCORES TO BE REALIZED ON THE SYSTEM (PROCESS AND INSTRUMENTATION IS DOCUMENTED ON VIDEO TAPE SUBMITTED).

IN PURSUIT OF THE REALIZATION OF SHARITS' WORK ON A LARGER SCALE, WE ARE SEEKING FUNDS TO COORDINATE AND UNIFY THE NECESSARY COMPONENTS OF THE PROJECT: THE LANGUAGE TO ORGANIZE THE COLOR CODE AND SYSTEM OPERATION, CALIBRATION AND OTHER TEST PROCEDURES, AND TO PRODUCE A FILM FROM A SELECTED SCORE TO VERIFY THE SUCCESS OF THE PROJECT. (THE FILM WOULD AS A SOURCE OF INFORMATION AND WOULD HELP TO DISSEMINATE THE METHOD USED HERE TO THE FIELD.

OUR INTERESTS IN THIS PROJECT IS TO INVOLVE OURSELVES IN THE PROCESS OF DEVELOPING YET ANOTHER CREATIVE TOOL. OUR GOAL IS TO FACILITATE THE POSSIBILITY OF EXTENDING THE PROPERTY OF CINEMATIC ARTICULATION TO THE AREA OF A COMPUTER LANGUAGE.

IV. Estimated number of persons expected to benefit from this project

**VI. Summary of estimated costs (recapitulation of budget items in Section IX)**

		Total costs of project (rounded to nearest ten dollars)
<b>A. Direct Costs</b>		
Salaries and wages	_____	\$ 2,000
Fringe benefits	_____	0
Supplies and materials	_____	3,060
Travel	_____	800
Permanent equipment	_____	0
Fees and other	_____	2,810
	<b>Total direct costs</b>	\$ 8,870
<b>B. Indirect costs</b>		
		\$ 0
	<b>Total project costs</b>	\$ 17,870

**VII. Total amount requested from the National Endowment for the Arts** \$ 8,870

**VIII. Organization total fiscal activity**

	Most recently completed fiscal period	Estimated for current fiscal period
<b>A. Expenses</b>	1. \$ 30,878.74	2. \$ 36,000
<b>B. Revenues, grants &amp; contributions</b>	1. \$ 21,747.-	2. \$ 36,000

Do not write in this space

IX. Budget breakdown of summary of estimated costs (continued)

3

4. Permanent equipment (list each item separately)

Amount

	\$
Total permanent equipment	\$ - 0 -

5. Fees for services and other expenses (list each item separately)

Amount

	\$
PRODUCTION OF OPERATING MANUAL	760
RENT	1,800
TELEPHONE	200
POSTAGE / XEROXING	50
Total fees for services and other expenses	\$ 2,810

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Amount

Rate \_\_\_\_\_ % Base \$ \_\_\_\_\_

\$ - 0 -

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash (do not include direct donations to the Arts Endowment)

Amount

	\$

2. In-kind contributions (list each major item)

SEE SEPARATE SHEET:	6,000
Total contributions	\$ 6,000

B. Grants (do not list anticipated grant from the Arts Endowment)

Amount

	\$
BUFFALO FOUNDATION (APPLIED FOR)	3,000
Total grants	\$ 3,000

C. Revenues

Amount

	\$
Total revenues	\$ - 0 -
Total contributions, grants, and revenues for this project	\$ 9,000

THE VASULKA CORPORATION  
 1600 OLD PECOS TRAIL  
 SANTA FE, N.M. 87501

ARTISTS' VISUAL NOTATION TO FILM  
 -----

SALARIES/FEEES	2,200
SUPPLIES/MATERIALS (FILM)	3,060
TRAVEL/PER DIEM	800
OTHER EXPENSES	2,810
	-----
TOTAL	8,870

SALARIES/FEEES	
-----	
WRITING SOFTWARE AND DOCUMENTATION, PRODUCING A FILM (DAVID HELD)	2,000
ENGINEERING FEE	150
ACCOUNTING	50
	-----
SUBTOTAL	2,200

SUPPLIES/MATERIALS (FILM)	
-----	
FILM STOCK/PROCESSING	2,340
MISC. FILM SUPPLIES	45

SUPPLIES/MATERIALS (COMPUTER)	
-----	
FLOPPY DISCS	120
PRINTING PAPER	20
MISC. SUPPLIES	35
ELECTRONIC COMPONENTS	500
	-----
SUBTOTAL	3,060

TRAVEL/PER DIEM	
-----	
BUFFALO, N.Y./SANTA FE, N.M.	800
	-----
SUBTOTAL	800

OTHER EXPENSES	
-----	
PRODUCTION OF OPERATING MANUAL	760
RENT	1,800
TELEPHONE	200
POSTAGE/XEROXING	50
	-----
SUBTOTAL	2,810

THE VASULKA CORPORATION  
1600 OLD PECOS TRAIL  
SANTA FE, N.M. 87501

ARTISTS' VISUAL NOTATION TO FILM

STATUS OF THE PROJECT, SPRING 1981:

CONTRIBUTIONS

IN KIND CONTRIBUTIONS

COLOR FIELD GENERATOR (DESIGNED AND ENGINEERED BY WOODY VASULKA)	2,000
16 MM. INSTRUMENTATION CAMERA (DONATED BY TONY CONRAD)	1,000
FIRST SET OF TESTS (FILM TRANSPARENCIES AND DEVELOPMENT (THE VASULKAS)	500
COMPUTER TIME AT THE VASULKAS' IMAGING FACILITY, BUFFALO N.Y. 1979)	1,200
NUMERICAL INTERPRETATION OF COLOR THEORY IN APPLICATION OF THE COLOR FIELD GENERATOR (TONY CONRAD)	600
WORK ON AN EXTENDED RANGE OF CONRAD'S NUMERICAL INTERPRETATION (DAVID HELD)	400
PRODUCTION OF VIDEO TAPE ON SCORES OF PAUL SHARITS (STEINA)	300
	-----
SUBTOTAL	6,000
<u>GRANTS</u>	
<u>BUFFALO FOUNDATION</u>	3,000
	-----
TOTAL	9,000

IN SANTA FE  
OCT-1-1980  
WOODY AND STEINA

DEAR JAN,

TO INFORM YOU, THIS IS A SUMMARY OF OUR NEW WORLD EXPERIENCE SINCE WE HAVE MOVED TO THE SOUTH WEST (INITIATED BY A GUGGENHEIM FELLOWSHIP).

CURRENTLY WE HAVE A PRODUCTION GRANT FROM N.Y. STATE COUNCIL ON THE ARTS AND NATIONAL ENDOWMENT FOR THE ARTS TO MAKE TWO 30 MIN. TAPES ON OUR WORK.

ADDITIONALLY, STEINA FINISHED A HALF HOUR PROGRAM FOR WET-THIRTEEN IN NEW YORK CITY AND A 8 MIN. SEGMENT "URBAN EPISODES" ON KTCA-TV ST-PAUL, MINNESOTA.

MOST OF THE WORK IS DONE BY NOW, AND WE HAVE JUST FINISHED SHOOTING 8 HOURS OF MATERIAL ON SCULPTOR BRAD SMITH AT HIS STUDIO ON CERILLOS ROAD, TO BE EDITED THIS WINTER. ALSO, STEINA IS NOW PREPAIRING HER VIDEO INSTALLATION FOR THE ANNUAL SHOW AT THE ARMORY.

SINCE OUR ARRIVAL, WE HAVE SHOWN A COUPLE OF TIMES IN THE ARMORY (SUNDAY SERIES) AND IN THE "DOWNTOWN GALLERY" IN ALBAQUERQUE.

TWO PROPOSALS ARE PENDING AT NEA FOR NEXT YEAR:

- 1) A FELLOWSHIP PROPOSAL
- 2) "PAGANINI"

(BOTH PROPOSALS ARE INCLUDED)

## Statement of plans

ONE OF THE BASIC CONDITIONS IN VIDEO IS ITS DYNAMIC,  
REAL TIME PERFORMANCE.

IN COMPUTER WORK, LARGE FIELD OF KNOWLEDGE AND ACTUAL  
IMAGING WORKS HAVE BEEN EXPLORED AND ESTABLISHED, BUT THE  
CONDITION FOR MOVING IMAGE AND ITS MODE OF TRANSFORMATION  
IN REAL TIME, IS VIRTUALLY UNTOUCHED.

BEEING FOR SOME TIME INVOLVED IN VIDEO, I HAVE HAD  
A GOOD OPPORTUNITY TO LOOK INTO THE PROCESS UNDERLYING  
ELECTRONIC IMAGING AND HAD ACCESS TO INDIVIDUALS, TOOL BUILDERS  
AND CONCEPTUALISTS, FROM WHOM I LEARNED THE RULES OF CONSTRUCT-  
ING AND OPERATING THESE TOOLS AS AN INDIVIDUAL ARTIST.

I HAVE CREATED MY OWN UNIQUE FACILITY AND BEGINNING  
TO EXPERIMENT WITH STATIC AND DYNAMIC IMAGES, WORK WHICH I AM  
VERY EXITED ABOUT. I WOULD NEED AN ASSISTANCE TO EXECUTE THIS  
DISCIPLINED AND TIME CONSUMING TASK.

WOODY VASULKA

BUFFALO, OCT. 23. 78

UNDER A JOINT GRANT WITH WOODY, FROM NEA AND CPB WE HAVE NOW COMPLETED SIX HALF HOUR SEGMENTS FOR LOCAL BROADCASTING. THE QUAD EDITING WAS DONE MANUALLY, AND THE PROCESS OF TRANSFERRING SMALL FORMAT TO QUAD REVEALED TO ME THE COMPLEX PROBLEMS OF BROADCAST STANDARDS, THE BLANKING WIDTH AND MISSING LINES OF VIDEO. OUR OWN PRODUCTION FACILITY CAN PROVIDE US WITH A COMPLETE SET OF ORIGINALS (3/4 INCH CASSETTE) OF BROADCAST QUALITY SIGNAL, READY TO BE MASTERED ON BROADCAST FORMAT. I AM EAGER TO CONTINUE MY EXPERIENCE WITH BROADCAST, AND IN PARTICULAR TO BECOME FAMILIAR WITH THE "CMX" EDITING FACILITY. THE PRIORITY OF THIS PROPOSAL IS TO CREATE A DOCUMENTARY LIKE VIDEOTAPE ABOUT COMPUTER GENERATED IMAGERY DIRECTED TOWARD THE TELEVISION AUDIENCE. ALTHOUGH I WILL IN THIS PROJECT USE SOME OF THE PAST MATERIAL, I INTEND TO SPEND NEXT SEVERAL MONTHS ON PRODUCTION, AS OUR VERSATILE IMAGE STORAGE (VIDEO BUFFER) COMES INTO USE. THE SUPPORTING MATERIAL WILL THEREFORE RATHER DEMONSTRATE MY CRAFT IN GENERAL THAN COMPUTER VIDEO EXCLUSIVELY.

IN BUFFALO OCT. 14. 1978

EINA



# THE VASULKAS

257 FRANKLIN STREET

BUFFALO, N. Y. 14202

716-856-3385

UNDER A JOINT GRANT WITH WOODY, FROM NEA AND CPB WE HAVE NOW COMPLETED SIX HALF HOUR SEGMENTS FOR LOCAL BROADCASTING. THE QUAD EDITING WAS DONE MANUALLY, AND THE PROCESS OF TRANSFERRING SMALL FORMAT TO QUAD REVEALED TO ME THE COMPLEX PROBLEMS OF BROADCAST STANDARDS, THE BLANKING WIDTH AND MISSING LINES OF VIDEO. OUR OWN PRODUCTION FACILITY CAN PROVIDE US WITH A COMPLETE SET OF ORIGINALS (3/4 INCH CASSETTE) OF BROADCAST QUALITY SIGNAL, READY TO BE MASTERED ON BROADCAST FORMAT. I AM EAGER TO CONTINUE MY EXPERIENCE WITH BROADCAST, AND IN PARTICULAR TO BECOME FAMILIAR WITH THE "CMX" EDITING FACILITY. THE PRIORITY OF THIS PROPOSAL IS TO CREATE A DOCUMENTARY LIKE VIDEOTAPE ABOUT COMPUTER GENERATED IMAGERY DIRECTED TOWARD THE TELEVISION AUDIENCE. ALTHOUGH I WILL IN THIS PROJECT USE SOME OF THE PAST MATERIAL, I INTEND TO SPEND NEXT SEVERAL MONTHS ON PRODUCTION, AS OUR VERSATILE IMAGE STORAGE (VIDEO BUFFER) COMES INTO USE. THE SUPPORTING MATERIAL WILL THEREFORE RATHER DEMONSTRATE MY CRAFT IN GENERAL THAN COMPUTER VIDEO EXCLUSIVELY.

P R O P O S A L

OUR WORK HAS ALWAYS EVOLVED IN CLOSENESS TO PRIMARY LEVELS OF ELECTRONIC MATERIALS, MOSTLY APPLIED VISUALLY THROUGH VIDEO AND COMPUTER. IN GENERAL, WE CONSIDER OUR WORK FINAL IN THE FORM, IN WHICH THE MATERIAL ITSELF IS STRUCTURED.

HOWEVER, THE WORK WE GENERATE, PRESENTS SEVERAL LEVELS OF CHALLENGES TO US, MOSTLY IN THOSE TWO AREAS:

- 1) EXPLORATION OF NARRATIVITY OF THE ELECTRONIC LANGUAGE, AND
- 2) WAYS TO PRESENT OUR WORK TO THE PUBLIC.

LAST YEAR WE PRODUCED AT THE PUBLIC TELEVISION STATION HERE IN BUFFALO, SIX HALF HOURS OF T.V. BROADCAST ORIENTED WORK, AN EXPERIMENT IN OUR UNDERSTANDING OF T.V. GENRE (SEE THE TAPES SUBMITTED).

AT THE OTHER END, WE HAVE BEEN EXPLORING A POSSIBILITY OF USING AN ELECTRONIC STAGE; A SYNTHETIC PRODUCT OF MANY OTHER MEDIA, THROUGH AN EXPERIMENTAL SERIE OF ACTUAL SPACE-SOUND-ACTOR-LIGHT-DANCE EXPLORATION OF THEATRICAL STAGE. (SEE H.S. INFO)

FROM THOSE TWO ABOVE MENTIONED ELEMENTS,

- 1) THE T.V. GENRE ORIENTED TOWARDS MEDIATION OF EXPERIMENTS IN COMPUTER IMAGING TO THE TELEVISION PUBLIC,
- 2) FINALIZED SYNTHETIC PHASE OF THE ELECTRONIC STAGE COMPOSED FOR TELEVISION SCREEN,

WE INTEND TO CREATE TWO 1/2 HOUR LONG WORKS OF BROADCASTABLE

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

June 30, 1980

Dear Colleague:

I'm sorry to inform you that your application for an Artists' Fellowship was not recommended for funding.

I realize that nothing I can say will lighten your disappointment, but I would like you to know that the review was a careful one. Our panels looked at 5,003 applications and recommended 318 for fellowships.

The composition of the panels changes every year. This allows more artists to share the responsibility for reviewing applications and recommending fellowship recipients. Also, by rotating panelists, we hope to get many points of view representing differences in esthetic positions and geographic locations within the United States. How one group of panelists sees and discusses work can be considerably different from the way another panel will respond the following year. Decisions are based almost entirely on the visual material submitted. The review process is the best and most equitable that we've been able to develop.

Aside from this disappointing news, I hope things are going well for you. We were pleased to see your work.

Sincerely,

Jim Melchert  
Director  
Visual Arts Program

B U D G E T  
=====

ARTIST'S FEE: (WOODY)	3000.00
ARTIST'S FEE: (STEINA)	3000.00

IN HOUSE PRODUCTION:

SPACE/HEAT/PHONE:	3000.00
EQUIPMENT MAINTENANCE/UPGRADING:	700.00
HARDWARE/SOFTWARE ASSISTANCE (FEES):	1000.00
CORPORATE OVERHEAD (ACCOUNTANT/ BOOKKEEPER) E.T.C.	300.00

OUT OF HOUSE PRODUCTION:

POST-PRODUCTION (EDITING WITH TIME BASE CORRECTION AND TITLES TO 3/4 INCH MASTER):	3000.00
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TOTAL	14000.00
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WE ARE ASKING THE NEW YORK STATE COUNCIL ON THE ARTS  
FOR \$ 7000.00, OR A HALF THE COST OF THESE TWO PROJECTS, THE  
REST TO BE MATCHED FROM ELSEWHERE.

PROPOSAL:

=====

FOR SOME YEARS, WE HAVE BEEN INVOLVED IN SYSTEMATIC WORK IN ELECTRONIC IMAGING, AT FIRST WITH VIDEO AND NOW WITH THE COMPUTER. EVEN IF OUR WORK IS OFTEN LABELLED AS EXPERIMENTAL, WE CONSIDER IT TO BE THE SUBSTANCE OF OUR EFFORT IN THE SENSE OF CONTEMPORARY ART, WHICH USEFULNESS IS UNIVERSAL.

AT TIMES, OUR WORK IS DONE IN PRIVACY, IN CONDITIONS REQUIRING NO EXTERNAL HELP, HOWEVER IN COMPUTER IMAGING, THE ASSISTANCE OF OTHER PEOPLE IS STILL ESSENTIAL TO RESOLVE THE COMPLEXITIES OF THIS NEW TOOL.

THE LAST TWO YEARS, WE HAVE BEEN WORKING IN A TEAM OF FOUR PEOPLE, WHICH INCLUDES STEINA AND WOODY VASULKA, BILL BLACKMAN, JEFF SCHIER, AND OCCASIONALLY WALTER WRIGHT. THE WORK, USUALLY OF BASIC GAINS IN COMPUTER IMAGING, HAS BEEN THE CONTENT OF OUR RECENT EXHIBITIONS, LECTURES AND SHOWS. A PORTION OF THIS WORK WILL APPEAR ON A LOCAL WNET-TV COLLABORATORY PROJECT; WE ALSO PRESUME THAT SOME OF THE NEW COMPUTER WORK WILL REPRESENT US AT OUR ALBRIGHT-KNOX GALLERY SHOW IN OCTOBER 1978.

PARADOXICALLY, A SUPPORT FOR OUR COMPUTER WORK HAS BEEN MINIMAL. IN FACT, WE HAVE NOT BEEN ABLE TO RAISE ANY MONEY TOWARDS THIS ACTIVITY. OUR WORK IN VIDEO AND TELEVISION HAS BEEN SPONSORED, BUT IN THE WORK WITH THE COMPUTER, WE ARE SOLELY DEPENDENT ON OUR INCOME FROM TEACHING, LECTURING AND SHOWING.

WE FEEL, THAT OUR WORK WITH THE COMPUTER IS NO LESS SIGNIFICANT ARTISTICALLY AND SOCIALLY, IN FACT, THE SCALE OF SUCH AN EFFORT SURPASSES ANY PREVIOUS EFFORT OF OURS.

BUDGET CLARIFICATION:

=====

1. A SALARY FOR HARDWARE DEVELOPMENT (JEFFREY SCHIER).
2. A SALARY FOR SOFTWARE DEVELOPMENT (BILL BLACKMAN).
3. A CONSULTANCE FEE (WALTER WRIGHT OR OTHERS).
4. A PUBLICATION AND DISTRIBUTION OF ALL PROJECT RELATED MATERIAL ON XEROX AND/OR VIDEO TAPE\*.

\*THIS PORTION OF THE BUDGET IS TO ENABLE THE PUBLICATION AND DISTRIBUTION OF WRITTEN MATERIALS, RELATED TO THE PROJECT, THROUGH A NETWORK OF COMMUNICATIONS, WHICH HAS DEVELOPED AROUND IMAGE SYNTHESIS GROUPS. WE HAVE ALREADY, IN THE PAST FEW YEARS, EXCHANGED TAPES WITH AT LEAST 1/2 A DOZEN ARTISTS INVOLVED IN SIMILAR WORK, A TREND WE INTEND TO CONTINUE AND BROADEN.

IN BUFFALO, N.Y. FEB. 27. 1978.

STEINA AND WOODY VASULKA

SUPPLEMENTARY MATERIAL FOR OUR N.Y.S.C.A. APPLICATION:

- \* A 1/2" VIDEOTAPE, CA 20 MIN. LONG
- \*\* THE JUNE ISSUE OF "AFTERIMAGE"
- \*\*\* THE VASULKA IMAGING SYSTEM DOCUMENTATION,  
PART 1 AND 2

\*

\* THE TAPE REFLECTS OUR INVOLVMENT IN COMPUTER WORK  
IN THREE MAJOR AREAS:

A) THE PRIMARY SOURCE OF ELECTRONIC IMAGE - THE DIGITAL  
FEEDBACK

B) IMAGE TRANSFORMATIONS DERIVED FROM A CAMERA,  
(WHICH IS IN A DIRECT LINE OF WORK IN VIDEO IN GENERAL).

C) A GROUP OF IMAGES BASED ON PRIMITIVE SCORES  
EXPRESSED ALGORITHMICALLY THROUGH A FORMULA.

\*\* (TO ILLUMINATE FURTHER THE SUBJECT OF SCORES, WE PRESENT  
AN ISSUE OF "AFTERIMAGE" SHOWING IMAGE SCORES IN A  
STATIC FORM - STILLS, AND AN INTERVIEW).

\*\*\* ADDITIONALLY, THERE ARE TWO STAGES OF DOCUMENTATION OF  
THE VASULKA SYSTEM, FROM WHICH THE FIRST PART IS COMPLETED, AND  
THE 2ND PART (THE IMAGE EMULSIFIER) IS IN A DESIGN STAGE.

NOTES ON DISTRIBUTION:  
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THE DISTRIBUTION OF ALL OUR WRITTEN MATERIALS HAS BECOME AN ESTABLISHED PRACTICE; THE "VASULKA IMAGING SYSTEM" DESCRIPTION HAS BEEN DISTRIBUTED IN MORE THAN THIRTY COPIES TO ARTISTS AND DESIGNERS MOSTLY WITHIN NEW YORK STATE. THE "IMAGE EMULSIFIER" DESCRIPTION WILL LIKEWISE BE DISTRIBUTED UPON COMPLETION.

OUR COMPUTER TAPES HAVE BEEN SHOWN THIS YEAR (1978) AT THE VISUAL ANTHROPOLOGY CONFERENCE IN PHILADELPHIA, AT MOMA, N.Y.C., GLOBAL VILLAGE, N.Y.C., VIDEO CONFERENCE, TOKYO, JAPAN, COMMUNITY VIDEO CONFERENCE GODDARD COLLEGE, VT., PRENDEGAST LIBRARY, JAMESTOWN, N.Y., AND ON THE S.U.N.Y. CAMPUSES AT: PLATTSBURG, FREDONIA, BUFFALO, BROCKPORT, LOCH SHELDRAKE, SCHENECTADY AND POUGHKEEPSIE.

AN HALF HOUR SEGMENT OF COMPUTER IMAGERY IS BEING PREPARED AS ONE OF SIX HALF HOURS, EDITED FOR BROADCAST AT THE PUBLIC TELEVISION STATION IN BUFFALO.

BUFFALO, JULY 24, 1978.

STEINA AND WOODY VASULKA.

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

ARTISTS' FELLOWSHIP PANELISTS 1980

Painting/Sculpture Panel:

Tom Garver, Director, Newport Harbor Art Museum, Newport Beach, CA  
Nancy Holt, Artist, New York, NY  
Alex Katz, Artist, New York, NY  
Nilda Peraza, Executive Director, Cayman Gallery/Friends of Puerto Rico, New York, NY  
Katherine Porter, Artist, Lincolnville, ME  
Martin Puryear, Artist, Chicago, IL

Printmaking/Drawing Panel:

Anna Bliss, Artist, Salt Lake City, UT  
Mike Kanemitsu, Artist, Los Angeles, CA  
Howardena Pindell, Artist, Educator, New York, NY

Conceptual/Performance Panel:

Vito Acconci, Artist, New York, NY  
Alexis Smith, Artist, Venice, CA  
William Wegman, Artist, New York, NY

Video Panel:

Jaime Davidovich, Artist, Director, Soho Artist Television, New York, NY  
Gayla Jamison, Director, Image, Film & Video, Atlanta, GA  
David A. Foss, Chief Curator, University Art Museum, University of California, Berkeley, Berkeley, CA  
Ira Schneider, Artist, Author, New York, NY



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

April 2, 1991

Ms. Steina Vasulka  
President  
The Vasulka's, Inc.  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

Dear Ms. Vasulka:

We would like to remind you that our funding guidelines and grant provisions require that all final reports be submitted to the Endowment not later than 90 days after the grant period end date.

On 06/09/88, The Vasulka's, Inc. was awarded Grant Number 88-5441-0176 through the Inter-arts Program for \$18,500. The grant period will end on 04/30/91; thus, your final report materials must be received not later than 07/29/91.

We encourage you to submit these materials within the prescribed timeframe since overdue final report(s) will prevent you from receiving subsequent funding from the Endowment. Also note that unacceptable final report(s) will jeopardize future funding.

All of the final reporting requirements for your grant, including necessary forms, were provided to you in the Final Reporting Requirements enclosed in your grant award package. Identified in this material were the specific final reports and number of copies required. Please submit the final reports as a single package to the address noted below, clearly identifying grantee name and grant number. PLEASE DO NOT SUBMIT FINAL REPORTS AS PART OF ANY UPCOMING APPLICATION PACKAGE.

Grants Office/Final Reports Section, Room 204  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

IF YOU HAVE SUBMITTED THESE MATERIALS, PLEASE DISREGARD THIS LETTER. If we can be of assistance or respond to any questions you may have, please contact the Grants Office/Final Reports Section at (202) 682-5403.

Sincerely,

Laurence M. Baden  
Grants Officer

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

December 10, 1993

Steina Vasulka  
RR6, Box 100  
Santa Fe, NM 87501

*The Federal agency  
that supports the  
visual, literary and  
performing arts to  
benefit all Americans*

Dear Steina,

On November 17th and 18th the Binational Selection Committee for the United States/Mexico Creative Artists' Residencies program met to choose ten artists and three alternates for the 1994 residencies in Mexico. I am sorry to inform you that you were not among those selected. The committee carefully considered each of the sixty-one semi-finalists, and with great difficulty recommended the final ten.

*Arts in Education*

*Challenge &  
Advancement*

*Dance*

*Design Arts*

*Expansion Arts*

*Folk Arts*

*International*

*Literature*

*Locals*

*Media Arts*

*Museum*

*Music*

*Opera/Musical  
Theater*

*Presenting &  
Commissioning*

*State & Regional*

*Theater*

*Visual Arts*

Please accept my congratulations for having earlier passed the highly-competitive artistic review by an Arts Endowment panel which enabled you to be a semi-finalist for the program. The applicant pool included many outstanding candidates such as yourself who could not be supported because of the limited number of residencies available.

Enclosed are the support materials submitted as part of your application, along with the guidelines and application materials for the next round of the expanded U.S./Canada/Mexico Creative Artists' Residencies Program. Our new program will support 10 artists in Mexico and 10 in Canada. Let me encourage you to re-apply. The application post-mark deadline is April 1, 1994.

You should contact Allison Soffer at (202) 682-5422 in the International Program if we may be of help to you in any way.

I wish you the very best as you continue your work.

Sincerely,



Merianne Glickman  
Director  
International Program

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Vasulka:

It is a pleasure to inform you that Grant 11-4111-761 through the Visual Arts Program and the Media Arts: Film/Radio/Television Program in the amount of \$12,500 has been awarded to you. The Endowment is pleased to be able to assist you. I am enclosing instructions and information concerning your acceptance of this Fellowship Grant.

I trust that this assistance from the National Endowment for the Arts will be of value in furthering your work in the visual arts.

Sincerely,

Livingston L. Biddle, Jr.  
Chairman

Reference:  
Application No. A132100-81

- Enclosures:
1. Fellowship Acceptance Agreement
  2. Return Envelope
  3. General Information and Instruction
  4. Artist Fellowship Panelists

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Mr. Woody B. Vasulka  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Mr. Vasulka:

It is my pleasure to notify you that you have been awarded a National Endowment for the Arts Visual Artists Fellowship Grant of \$25,000. The identifying number for this Fellowship Grant is 21-4130-427. I am enclosing instructions and information concerning your acceptance of this grant.

I trust that this assistance from the National Endowment for the Arts will be of value in furthering your work in the visual arts.

Sincerely,

F. S. M. HODSOLL  
Chairman

Reference:  
Application A82-076299-52

Enclosures:

1. Fellowship Acceptance Agreement
2. Return Envelope
3. General Information and Instructions
4. Visual Artists Fellowship Panelists

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

July 16, 1982

Ms. Steina Vasulka  
President  
The Vasulka Corporation  
1600 Old Pecos Trail  
Santa Fe, New Mexico 87501

Dear Ms. Vasulka,

This letter is to remind you that we have not received the additional information requested in my February 4th letter to you concerning your final descriptive report for your fiscal 1980 Media grant in Services, (#02-3422-090).

The material requested was the in-depth information concerning digital video as art, which includes design tools, ways of digital control, composing basic aesthetic structures with the aid of a computer and other problems and consideration related to real time mode of imaging in video. This information should be submitted by August 31 in order to officially close out your file for this grant.

Thank you for your help.

Sincerely,

Maria R. Goodwin, Program Specialist  
Final Reports Division  
Media Arts: Film/Radio/Television

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
President  
Vasulka Corporation  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Ms. Vasulka:

It is a pleasure to inform you that Grant 22-3422-071 through the Media Arts: Film/Radio/Television Program in the amount of \$3,000 is awarded to Vasulka Corporation. Grant funds are to support research activities involving computer language and film as outlined in your application (A205831-81) dated May 22, 1981. The grant starting date is February 1, 1982 and the grant ending date is December 31, 1982.

The enclosed "Special Terms for Grants from the National Endowment for the Arts" specifies the Endowment's regulations, procedures and other requirements and references the Federal Management and/or Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

The Endowment is pleased to be able to support your efforts.

Sincerely,

*Frank Hodsoll / K.S.*  
F. S. M. HODSOLL  
Chairman

Enclosures

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

June 15, 1979

Dear Colleague:

I'm sorry to inform you that your application for an Artists' Fellowship was not recommended for funding.

I realize that nothing I can say will lighten your disappointment, but I would like you to know that the review was a careful one. Our panels looked at 4,063 applications and recommended 160 for fellowships.

The composition of the panels changes every year. This allows more artists to share the responsibility for reviewing applications and recommending fellowship recipients. Also, by rotating panelists, we hope to get many points of view representing differences in esthetic positions and geographic locations within the United States. How one group of panelists sees and discusses work can be considerably different from the way another panel will respond the following year. Decisions are based almost entirely on the visual material submitted. The review process is the best and most equitable that we've been able to develop.

Aside from this disappointing news, I hope things are going well for you. We were pleased to see your work. Your slides will be returned to you under separate cover by early September.

Sincerely,

Jim Melchert  
Director  
Visual Arts Program

Enclosures: Artists' Fellowship Panelists 1979  
Artists' Fellowship Recipients 1979

September 1995

NATIONAL  
ENDOWMENT  
FOR THE  
  
ARTS

Mr. Woody B. Vasulka  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka:

Your application for a Visual Artists Fellowship has been reviewed by a panel from the visual arts field, by the National Council on the Arts, and by Jane Alexander, the Chairman of the Arts Endowment, and I regret that it was not among those recommended for funding. This year 4,785 applications were reviewed in the areas of Other Genres, Painting and Works on Paper, and 58 artists will be receiving fellowships.

I would like to assure you that the fellowship application process was a long and arduous one involving many difficult decisions. The panelists who reviewed your work are listed on the attached page. You should know that our fellowship panelists only serve once so that there is a constant influx of new perspectives into the decision making process. All visual materials that you submitted were seen by the full panel during the review process and, as indicated in the fellowship guidelines, were the primary element in its deliberations.

I understand that this decision will be a disappointment to you. What is even more disappointing to us at the Arts Endowment is legislation pending in Congress to eliminate our ability to award any grants to individual visual artists in the future. Regrettably, this may be the last year of our fellowship program. After 30 years, the NEA has given fellowships to over 4,000 visual artists. This is a legacy of which our entire country should feel proud. In order to mark this time in cultural history, we are launching an effort to contact former fellowship recipients to secure their permission to include their work in an archive. This archive will record the efforts of many of the artists of the second half of the 20th century and perhaps eventually justify the re-introduction of direct federal support to individual artists in the future.

Meanwhile, I realize that this news does not alleviate your situation much at all. I thought you'd like to know about a few additional resources that might be helpful. The publication Money to Work is a catalog of funding resources for visual artists and is available for \$12.20: to obtain a copy, write to Art Resources International, 5813 Nevada Avenue NW, Washington, DC 20015 or call them at (202) 363-6806. You also might want to know about artists communities around the country that provide living quarters and working space for visual artists as well as writers, composers and choreographers. They will publish a directory that will have a listing of communities and their application procedures. You might want to drop a note to the Alliance of Artists Communities and ask to be notified of its publication next year at 210 SE 50th Avenue, Portland, OR 97215.

*The Federal agency  
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visual, literary and  
performing arts to  
benefit all Americans*

*Arts in Education*

*Challenge &  
Advancement*

*Dance*

*Design Arts*

*Expansion Arts*

*Folk &  
Traditional Arts*

*International*

*Literature*

*Local Arts Agencies*

*Media Arts*

*Museum*

*Music*

*Opera/Musical  
Theater*

*Presenting &  
Commissioning*

*State & Regional*

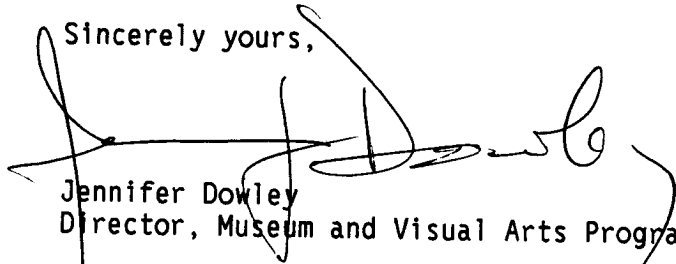
*Theater*

*Visual Arts*



Enclosed are the visual materials submitted with your application. Thank you for your interest in the National Endowment for the Arts. I send you my personal best wishes for future success in the development of work.

Sincerely yours,



Jennifer Dowley  
Director, Museum and Visual Arts Program

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

May 17, 1993

*The Federal agency  
that supports the  
visual, literary and  
performing arts to  
benefit all Americans*

Mr. Steina Vasulka  
President  
Vasulka's, Inc.  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka:

Your application to the Presenting & Commissioning Program's Interdisciplinary Projects category has been reviewed by a multi-disciplinary advisory panel of artists and arts administrators, as well as the National Council on the Arts and its Acting Senior Deputy Chairman. This year 114 applications were reviewed, and 18 were recommended for funding. The deliberations were difficult, given our budget level, and unfortunately your application (A-93-000115) was not among those recommended for funding.

*Arts in Education*

*Challenge &  
Advancement*

*Dance*

*Design Arts*

*Expansion Arts*

*Folk Arts*

*International*

*Literature*

*Locals*

*Media Arts*

*Museum*

*Music*

*Opera/Musical  
Theater*

*Presenting &  
Commissioning*

*State & Regional*

*Theater*

*Visual Arts*

I realize that this decision will be a disappointment to you and I want to assure you that your application was given thoughtful and thorough attention throughout the review process. This process is highly competitive, and therefore many worthy applicants must be turned down in every round of grant awards.

The panel spent considerable time discussing each application, reviewing the work samples and other materials you submitted, and reached its funding recommendations through clear consensus. In the first round of review the panel views and evaluates the artistry of submitted work samples, with appropriate consideration given to the context of each sample. Round II involves a review of the proposed project, according to the stated review criteria, including the originality of concept, the exploration of artforms and the strength of the collaboration (if applicable). In the third round, remaining applicants are evaluated again. Funding amounts are recommended based on the available program allocation. Those selected for funding excel in all areas.

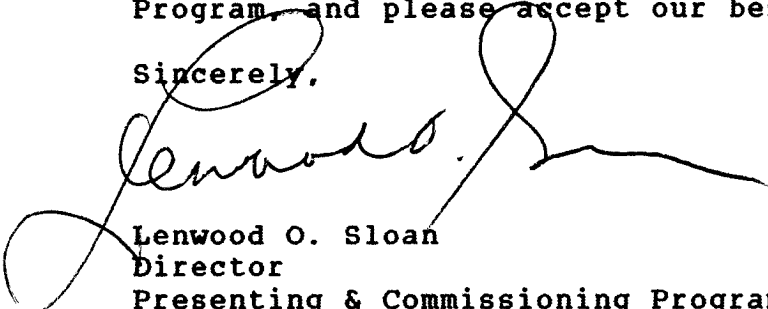
The composition of the panel changes each year, and the rotation of professionals from the field ensures a fair representation of many viewpoints that reflect differences in aesthetics and geographic location. Carol Warrell, the specialist for this category, can be reached at (202) 682-5444. If you wish to discuss your application, she will be available to do so in August and September.

The Presenting & Commissioning Program has undergone profound changes in the process of becoming established in an era of Spartan budgets. Our FY 93 guidelines (under which you applied) had discussed the alternate-year availability of the Interdisciplinary Projects and Partnerships in Commissioning categories beginning in FY 94. However, upon the well-considered recommendation of our Commissioning Overview Panel, held in April, we have designed a new Commissioning Projects category of annual support. Commissioning Projects will combine elements of both the Interdisciplinary Projects and the Partnerships in Commissioning categories in what we believe will provide significant opportunities for the commissioning of new interdisciplinary works based in performance.

You will be sent a copy of the new guidelines as soon as they become available in July. Please read them carefully to determine your project's eligibility. If you plan to apply you must submit the Intent to Apply card by September 24 to enable the staff to better assist you. The application deadline is October 22. Be sure to call Carol Warrell if you have questions about eligibility or about completing your application.

Thank you for your interest in the Presenting & Commissioning Program, and please accept our best wishes for future success.

Sincerely,



Lenwood O. Sloan  
Director  
Presenting & Commissioning Program

Media Arts Program Fiscal Year 1996

Project Grant Application Form NEA-3 (Rev.)

34

Applications must be submitted in triplicate and mailed together with all required materials to: Information Management Division/MA, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506-0001 (overnight mail zip code: 20004). ALL INFORMATION MUST BE TYPED.

**LABEL** (See page 40)  
Use the NEA label. Otherwise please type.

**I. Applicant** (official IRS name if an organization)  
STEINA  
Address (number and street)  
RT. 6, BOX 100  
Address (number and street)  
City SANTA FE State NM ZIP code 87501

OMB No. 3135-0058 Expires 1/31/98

**II. Period of support requested:** (month/day/year)  
Starting 7/1/96  
Ending 6/30/99

**III. Estimated number of persons expected to benefit from this project:**

**IV. Category under which support is requested:**

- Media Arts Centers (21)
- National Services (65)
- Film/Video Production (11)
- NEA Moving Image Production Grant (11)
- Radio/Audio Production (44)
- Radio/Audio Services (44)
- The Arts on Television (46)
- The Arts on Radio (45)

**V. Summary of estimated costs** (recap of Section X, on pages 46-47) (rounded to nearest \$100)

**A. Direct costs**

Salaries and wages	\$	
Fringe benefits		
Supplies and materials		<u>500</u>
Travel		<u>2,500</u>
Permanent equipment		
Fees and other		<u>32,000</u>
<b>Total direct costs</b>	\$	

**B. Indirect costs**

**Total project costs** \$ 35,000

**VI. Total amount requested from the Arts Endowment** \$ 35,000

NOTE: This amount (Amount requested): ..... \$ 35,000  
 PLUS Total contributions, grants, and revenues (see XI, on page 47): .. +  
 MUST EQUAL Total project costs (V. above) ..... - 35,000

**VII. SS# or Employer Identification Number:**

**VIII. Description of proposed activities.** Describe clearly and concisely how the requested funds will be spent. Be specific. (Please DO NOT use a type size smaller than 10 point and DO NOT use photoreduction to fit more words into this space.)

I am seeking funds for a multi-channel (four or more) video installation, tentatively titled "Elements". The installation will have front/rear projection screens arranged semi-randomly in a large, dark space, with speakers adjacent to each screen, running in continuous 1/2 hour cycle. The viewer can choose to remain at one location or to walk around the screens and speakers. The installation will be alchemical in nature, descriptive of transformation of image and sound material, both nature and man-made, somewhat similar to the sample tape: Water, shrubs, mud springs, metals, wood, paper, liquids, ETC. The sounds elements will come from movements of the camera (on location), movement of elements on the screen (post production) and sounds of chemical changes: fire into water, paper or wood to ashes, gases flaming in mid-air, etc. On location I will attach to my camcorder the "Sensorlab", a musical device that senses movement, voltage change, bio measurements, etc and translates it into MIDI digital code. In post production I will use "Big Eye", a signal detector that converts pre-recorded video to MIDI code for further sound manipulation. Because of the complexity of the project from location shooting to post production, which will essentially all be done by me alone, I estimate I will need three years from inception to a finished installation.

IX. Organization total fiscal activity	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. \$ _____	2. \$ _____
B. Contributions, grants, & revenues (Income)	1. \$ _____	2. \$ _____

**Authorizing Official** (see XV, on page 48):  
 Name (type)  Mr.  Ms. \_\_\_\_\_  
 Title (type) \_\_\_\_\_  
 Telephone (area code) \_\_\_\_\_  
 Fax Number (area code) \_\_\_\_\_  
 Date signed (month/day/year)   /  /    
 (Signature) x \_\_\_\_\_

**Project Director:**  
 Name (type)  Mr.  Ms. \_\_\_\_\_  
 Title (type) \_\_\_\_\_  
 Telephone (area code) \_\_\_\_\_  
 Fax Number (area code) \_\_\_\_\_  
 Date signed (month/day/year)   /  /    
 (Signature) x \_\_\_\_\_

X. Budget breakdown of summary of estimated project costs

2

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range exclusive of incidentals	% of time devoted to this project	Amount \$
Total salaries and wages				\$ _____
Add fringe benefits				\$ _____
Total salaries and wages including fringe benefits				\$ _____

Supplies and materials (list each major type separately)	Amount \$	
TAPE STOCK	200	
MISCELLANEOUS	300	
Total supplies and materials		\$ 500

Transportation of personnel	Amount \$	
No. of travelers                      from                      to		
VARIOUS LOCATIONS, CAR OR AIR	1,500	
Total transportation of personnel		\$ 1,500

Subsistence	No. of days	Daily rate	Amount \$
No. of travelers			
ONE	20	50	1,000
Total subsistence			\$ 1,000
Total travel			\$ 2,500

(Continued on next page)

X. Budget breakdown of summary of estimated project costs (continued)

4. Permanent equipment (\$5,000 or more per unit)

Amount  
\$


Total permanent equipment \$ \_\_\_\_\_

5. Fees for services and other expenses  
(list each item separately)

Amount  
\$

FEE (STEINA)	26,000
SPECIAL DESIGN SOFTWARE/HARDWARE	2,000
PRODUCTION SUPPLIES/REPAIRS	2,000
VIDEO PROCESSING	2,500
SOUND PROCESSING	2,000
POST-PRODUCTION (EDITING)	3,000
DISTRIBUTION/PROMOTION	500

Total fees and other \$ 32,000

B. Indirect costs (Individuals need not complete this section)

Amount

Rate established by attached negotiation agreement with  
National Endowment for the Arts or another Federal agency

Rate \_\_\_\_\_% Base \$ \_\_\_\_\_

\$ \_\_\_\_\_

XI. Contributions, grants, and revenues for this project

A. Contributions

Amount

1. Cash

\$


Total cash \$ \_\_\_\_\_

2. In-kind contributions (list each major item)


Total in-kind contributions \$ \_\_\_\_\_

Total contributions \$ \_\_\_\_\_

B. Grants (do not list any Arts Endowment grants anticipated or received)

\$

Asterisk those that are already committed.


Total grants \$ \_\_\_\_\_

C. Revenues

\$


Total revenues \$ \_\_\_\_\_

Total contributions, grants, and revenues for this project \$ \_\_\_\_\_

XII. Final Reports

4

Have you submitted all required final reports on all completed grants from any Arts Endowment Program?

Yes  No

If no, and you have received previous Arts Endowment grants, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XIII. Delinquent Debt

Are you delinquent on repayment of any Federal debt?  Yes  No

If yes, provide explanatory information on a separate sheet.

XIV. Citizenship

If you are applying as an individual, are you a citizen of the United States?

Yes  No

(Visa number: \_\_\_\_\_)

XV. Certification

The Authorizing Official listed on the front page of the Project Grant Application Form NEA-3 (Rev.), and any additional Authorizing Official listed below, certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 53-55 in this guideline booklet.

Authorizing Official (IF YOUR ORGANIZATION HAS ONLY ONE AUTHORIZING OFFICIAL, PLEASE LEAVE THIS AREA BLANK.)

Signature

X

*Sheina*

Date signed

10-27-95

Name (type)

Mr.  Ms. STEINA

Title (type)

Telephone (area code)

505 971 7181

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

LATE APPLICATIONS AND APPLICATIONS THAT ARE DETERMINED BY THE PROGRAM AND PANEL TO BE INCOMPLETE WILL BE REJECTED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The National Endowment for the Arts is authorized to solicit the information in this application by 20 U.S.C. section 954 et seq. (the National Foundation on the Arts and the Humanities Act of 1965, as amended). The information contained in the application (including all supplementary materials, such as work samples, submitted with the application) is used in the grant review process. All application materials may be subject to review by the National Council on the Arts in open meeting. The information in your application also may be used for statistical research, analysis of trends, and for Congressional oversight purposes. This information may also be provided to the public upon request after the conclusion of the Endowment's deliberative process, subject to certain exemptions contained in the Freedom of Information Act and, in the case of individuals, the Privacy Act (5 U.S.C. sections 552 and 552a, respectively). By submitting a signed application, you are acceding to the conditions described herein. Failure to provide all requested information may result in the rejection of your application.

# Production Supplementary Information Sheet

## Fiscal Year 1996

Applicants under Film/Video Production, the National Endowment for the Arts Moving Image Production Grant, Radio/Audio Production, The Arts on Television, and The Arts on Radio must include **three copies** of this completed form (both sides) in their application package.

Applicant name: STEINA  
 City: SANTA FE State: NEW MEXICO  
 Name of person completing this form: STEINA Telephone number: (505) 471 7181

I. **PROJECT SUMMARY** (Provide an abbreviated description of the project for which you are seeking support. Indicate if it is a new work or a work-in-progress. Complete in the space provided.)

A multi (4 or more) channel sound/video installation, using as a compositional ploy musical forms of quartet (quintet, octet), of fugue, counterpoint, harmony/polyphony, etc. The stages of image/sound gathering, composing for multiple channels and finalizing into a spacial Installation will take up to three years.

Film/Video and Moving Image Production Grant applicants only: Indicate the category in which you would like your application to be considered:

Animation  Documentary  
 Experimental  Narrative

Radio/Audio Production, Arts on Television, and Arts on Radio applicants only:

# of programs in series \_\_\_\_\_  
 length of each program \_\_\_\_\_  
 # of stations currently carrying program \_\_\_\_\_

II. Amount requested: \$ 35,000 Total project costs: \$ 35,000  
 If project is a work-in-progress, how much has been expended to date? \$ N/A

III. **CAREER SUMMARY** [Briefly describe the professional background of the person(s) with primary artistic responsibility for this project and specify the role of each in the proposed production. Complete in the space provided. Include one copy of their résumé(s) to be made available if the advisory panel requests more detailed biographical information.]

### Profile of Steina

Steina, born in Iceland in 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. Her tapes have been exhibited and broadcast extensively in the United States and Europe. In the late seventies she did a series of installations on the theme of "Machine Vision" which were exhibited on both sides of the Atlantic ocean. She is an NEA, Rockefeller, AFI and Guggenheim fellow, and has received numerous other distinctions and awards.

Since moving to Santa Fe, New Mexico in 1980, she has produced several multi-channel video installations titled: The West, Geomania, Vocalizations, Ptolemy, Borealis and Tokyo Four, which is based on images of Japan from her six-month fellowship stay there in 1988. Her latest installation Pyroglyphs premiered in Stockholm in September of 1994, and has since been shown in Tempe, Arizona, Amsterdam and the Center for Contemporary Arts in Santa Fe, Alphaville, Albuquerque and Palazzo delle Esposizioni, Rome.

In her interactive performances titled Violin Power she controls the presentation of video laser disc images by playing her midi-interfaced violin.



# Production Supplementary Information Sheet (continued)

## Fiscal Year 1996

Applicant name: STEINA

### IV. SAMPLE WORKS:

A work sample for which you have the primary artistic responsibility must be included with your application.

List the work(s) submitted as part of your application package in the order in which you want them reviewed--preferably with materials for works-in-progress first. NOTE: See page 19 (film/video) or page 24 (audiotapes) for information on submitting sample works.

#### Work Sample A

Title of Sample Work: THREE SHORT VISUAL EXPLANATIONS TO THIS APPLICATION

Date Work Completed: N/A Running time of complete work: N/A

Your production credit for the work sample: ALL MEDIA RELATED PRODUCTION

Other production credits for the work sample: TOM JOYCE (SAMPLE 3)

Length of submitted sample: 13 MIN

Special instructions (if any): SEE BELOW

#### Work Sample B

Title of Sample Work: 1. A SO DESU KA, 2. LILITH

Date Work Completed: 1. 1993, 2. 1987 Running time of complete work: 10 AND 10

Your production credit for the work sample: ALL MEDIA PRODUCTION

Other production credits for the work sample: 1. SABURO TESNIGANARA AND HIS DANCE GROUP

2. DORIS CROSS

Length of submitted sample: 17 MIN.

Special instructions (if any): SEE BELOW

### V. Additional information you would like the panel to know about your sample works, your work in general, or your artistic development.

Work Sample A and B are on the same tape:

Sample A is a visual explanation of the very short written text of this application, and it would be helpful to the review panel to view as much as possible of those thirteen minutes. They are divided into three sections with a title in between:

1. The camera as a musical instrument - 3 min.
2. Two-sided (front/rear) projection, using image material from the installation "Borealis" - 5 min.
3. Alchemy: These are the closest kind of images to the ones I intend to use in the proposed installation - 5 min.

The tape then continues as sample B with two finished single channel works: A So Desu Ka - 10 min., and Lilith - 10 min.

### VI. RETURN ADDRESS for sample works:

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

For Arts Endowment Use Only:

Format:            Logged:            Returned:

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Steina  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

JUL 22 1987

Dear Steina:

It is a pleasure to inform you that you have been awarded a grant from the National Endowment for the Arts.

Grant Number: 87-3411-0177      Application Number: A87-000683

Sponsoring Program(s): MEDIA ARTS

Amount Awarded: \$20,000

Start Date: July 1, 1987      End Date: June 30, 1988

Grant funds are provided for the following purpose(s): To support production of an experimental videotape, as outlined in your application cited above and the enclosed project budget.

The enclosed "General Terms" for grants from the National Endowment for the Arts specifies the Endowment's regulations, procedures and other requirements and references the Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

All correspondence or inquiries regarding the administrative requirements of this grant should be directed to the Grants Office (202) 682-5403.

Sincerely,

F. S. M. HODSOLL  
Chairman

Enclosures

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
Washington, D.C. 20506

**Request for Advance  
or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No.		
3. Type of Payment Requested a. <input type="checkbox"/> Advance      b. <input type="checkbox"/> Final <input type="checkbox"/> Reimbursement <input type="checkbox"/> Partial		4. Basis of Report <input type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures		5. Partial Payment Request Number
6. Employer Identification No.	7. Grantee Account No. or Identifying No.	8. Period Covered by this Request From _____ month _____ day _____ year To _____ month _____ day _____ year		
9. Name of Grantee Organization Street Number and Name City _____ State _____ Zip Code _____		10. Name of Payee (if different from Item 9) Street Number and Name City _____ State _____ Zip Code _____		

**11. Computation of Amount Requested**

**Programs—Functions—Activities**

	(1)	(2)	(3)	(4)	(5)	Total
a. Total program outlays to date (As of date) _____	\$8,000	\$	\$	\$	\$	\$
b. Less: Cumulative program income	0	0	0	0	0	0
c. Net program outlays (Line a minus Line b)	8,000					
d. Estimated net cash outlays for advance period	8,000					
e. Total of Lines c and d	16,000					
f. Non-Federal share of amount on Line e	0					
g. Federal share of amount on Line e	16,000					
h. Federal payments previously requested	8,000					
i. Federal share now requested (Line g minus Line h)	8,000					
j. Monthly advance requirements:						
(1) 1st month						
(2) 2nd month						
(3) 3rd month						

**12. Remarks (Attach additional sheets if necessary)**

FOR INFORMATION CALL LARRY TAUB 505-988-9800

**13. Certification**

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official \_\_\_\_\_

Date Report Is Submitted \_\_\_\_\_

Typed Name \_\_\_\_\_

Typed Title \_\_\_\_\_

Telephone \_\_\_\_\_

Area Code \_\_\_\_\_

Number \_\_\_\_\_

Ext. \_\_\_\_\_

**For Agency Use Only**

Grants Office Reviewer \_\_\_\_\_

(Initials & date)

Grants Office Approval \_\_\_\_\_

(Initials & date)

Approved \_\_\_\_\_

Program Director or Designee

Date Approved \_\_\_\_\_

Mail directly to: Grants Office, Cash Request Section  
National Endowment for the Arts  
Washington, D.C. 20506

**Request for Advance  
or Reimbursement**

1. Federal Agency and Organizational Element <b>National Endowment For The Arts</b>		2. Federal Grant No. or Other Identifying No. <b>87-3411-0177</b>	
3. Type of Payment Requested a. <input type="checkbox"/> Advance <input type="checkbox"/> Reimbursement		4. Basis of Report <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrued Expenditures	
b. <input checked="" type="checkbox"/> Final <input type="checkbox"/> Partial		5. Partial Payment Request Number <b>3</b>	
6. Employer Identification No.	7. Grantee Account No. or Identifying No.	8. Period Covered by this Request From <b>APR 1 88</b> month day year To <b>JUN 30 88</b> month day year	
9. Name of Grantee Organization <b>STEINA VASULKA</b>		10. Name of Payee (if different from item 9)	
Street Number and Name <b>RT 6, BOX 100</b>		Street Number and Name	
City <b>SANTA FE</b>	State <b>NM</b>	Zip Code <b>87501</b>	City State Zip Code

**11. Computation of Amount Requested**

**Programs—Functions—Activities**

	(1)	(2)	(3)	(4)	(5)	Total
a. Total program outlays to date (As of date)	<b>16,000</b>					
b. Less: Cumulative program income	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
c. Net program outlays (Line a minus Line b)	<b>16,000</b>					
d. Estimated net cash outlays for advance period	<b>17,000</b>					
e. Total of Lines c and d	<b>25,000</b>					
f. Non-Federal share of amount on Line e	<b>0</b>					
g. Federal share of amount on Line e	<b>25,000</b>					
h. Federal payments previously requested	<b>16,000</b>					
i. Federal share now requested (Line g minus Line h)	<b>9,000</b>					
j. Monthly advance requirements:						
(1) 1st month						
(2) 2nd month						
(3) 3rd month						

**12. Remarks (Attach additional sheets if necessary)**

**IF INFORMATION IS NEEDED, CALL LARRY TAUB  
505-988-9800**

**13. Certification**

I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all terms and conditions of the grant indicated above. (The person signing as authorizing official below must have authority to legally bind the grantee organization.)

Signature of Authorized Certifying Official

*Steina Vasulka*

Date Report is Submitted

**3-15-88**

Typed Name

**STEINA VASULKA**

Typed Title

Telephone

Area Code Number Ext.  
**505-473-0614**

**For Agency Use Only**

Grants Office Reviewer \_\_\_\_\_ (Initials & date)

Grants Office Approval \_\_\_\_\_ (Initials & date)

Approved \_\_\_\_\_ Program Director or Designee

Date Approved \_\_\_\_\_

Grants Office  
National Endowment for the Arts

Grants Office

WHITE - GRANTS OFFICE

PROJECT BUDGET: National Endowment for the Arts

Grantee Steina  
Grant # 87-3411-0177

Important Instructions: The budget set out below is derived from your application, revised budget and/or other correspondence. Expenditures on this project should be in general agreement with the budget. Deviation without prior NEA approval will be limited to the standards set forth in the grant and the provisions of circulars A-110 or A-102, whichever is applicable. NEA's obligation will not be increased by any of the above unless specifically agreed to in writing.

<u>Contributions</u>	Cash	\$ _____	
	In-Kind	\$ _____	
			TOTAL Contributions \$ _____
<u>Grants</u>	NEA	\$ <u>20,000</u>	
	Other	\$ _____	
			TOTAL Grants \$ <u>20,000</u>
<u>Revenues</u>			\$ _____
			GRAND TOTAL \$ <u>20,000</u>

Reference: 5/18/87 Revised Budget

Expenses

Direct Costs

Salaries and Wages	\$ <u>3,000</u>	
Fringe Benefits	_____	
Supplies and Materials	<u>1,500</u>	
Travel	_____	
Permanent Equipment	_____	
Other	<u>15,500</u>	
		TOTAL Direct \$ <u>20,000</u>

Indirect Costs

\$ \_\_\_\_\_

TOTAL Project Costs \$ 20,000

Notes:

Technician and Programmer moved to "Other."

# APPLICATION FORM

Read application instructions and guidelines carefully before completing. The complete submission must be received in the ITVS office (ITVS, Attention: Independent TV '94, 190 Fifth Street East, Suite 200, Saint Paul, MN 55101) **no later than 5:00 P.M. on the April 18, 1994 deadline.** Type your responses. Please read page 6 of the application instructions for information about supplemental written materials. Incomplete applications will not be accepted.

## 1 Applicant information (Please refer to eligibility guidelines on page 4.)

Applicant name: STEINA VASULKA Name of production entity, if applicable: THE VASULKAS, INC  
Permanent address: RR 6, BOX 100  
City, State and Zip: SANTA FE, NM 87501  
Daytime telephone: 505-471-7181 Other telephone: FAX 505 473 0614  
Co-applicant name, if applicable: \_\_\_\_\_ State of residence of co-applicant: \_\_\_\_\_

## 2 Proposed project information

Title: BLACKSMITH  new production or  work-in-progress Length:  26:40 or  56:40  
Format (3/4", VHS, Beta, 16mm, etc.): 3/4" Form (Drama, Documentary, Comedy, Animation, Experimental TV, etc.; if Mixed, please specify) \_\_\_\_\_  
Total production cost (Cash and in-kind, if applicable): \$ \_\_\_\_\_ ITVS funding request: \$ \_\_\_\_\_

### Brief summary of proposed project:

In the first part of the program I follow blacksmith Tom Joyce through building a large gate or panel from initial planning to final product. He will talk about the planning, drawing, welding, forging ETC. The program then leaves the world of reality going increasingly into image and sound processing, finishing with charring woods, old books ETC for a gallery show of Tom's works (He has one every so often).

## 3 Sample Work (Please refer to sample work instructions on page 6.)

Title of completed work submitted (Applicant): COMPILATION: PLAY FROM START "ELEVATOR GIRLS" 4 MIN, LILITH, 10 MIN. ETC

Title of additional completed work sample (Co-applicant): \_\_\_\_\_

I have included a sample of work-in-progress for the proposed project on a separate tape.

LOOSE UNEDITED SAMPLES

## 4 Production Schedule

Anticipated/actual start date: NOV 15 1994 Dates of pre-production: LATE FALL 1994  
Anticipated completion date: DEC 31 1995 Dates of production: WINTER 1995  
Dates of post-production: SUMMER FALL 1995

## 5 Certification

I certify that I meet all ITVS eligibility requirements for Independent TV '94 as specified on page 4 of this booklet, and that the information in this application, including all attachments and supporting materials, is true and correct to the best of my knowledge.

Signature of Applicant: Steina Vasulka

Date Signed: 4-15-94

Signature of Co-applicant: \_\_\_\_\_

Date Signed: \_\_\_\_\_



# New Forms Regional Initiative Grant Application Form

registration (NFRIG use only)

**Artist/Project Director** (name: last name first; list only one person as Project Director) Joyce, Tom

**Phone Number(s)** studio 505 982-0485 home 505 983-0880

**Address** Rt. 9 Box 73J

**City** Santa Fe **State** New Mexico **Zip** 87505

**Proposed Project Title** CONTROLLED BURN

**Collaborators Involved (if any)**

Name	Steina Vasulka	Phone	471-7181	Role	videographer
Name		Phone		Role	
Name		Phone		Role	

**Description of Proposed Project** (Please concentrate on an informational, rather than philosophical, description; use only the space provided; please type)

At the age of 16 in El Rito, New Mexico I quit school and began my career as a blacksmith. For 21 years I have designed and forged iron for architecture, both public and private. (see slides 1-4) I have come to recognize the importance of ideas still in shadow along the periphery of this work. I want to address these ideas and begin pieces for an installation that expands on this current body of experimental work. (see slides 5-10) Steina Vasulka, a video artist, will collaborate with me on this project and has begun filming works in progress that reveal an alternative understanding of this medium. (see sample video) Finished works and image and sound processing bring into focus the violent and unyielding intensity necessary to produce objects who, by contrast, are quiet in form, and offer multiple references for contemplation.

I certify that the information contained in this application, including all attachments and supporting material, is true to the best of my knowledge, and that I have lived in the region at least one year immediately prior to the application deadline. I acknowledge that MEXIC-ARTE and DiverseWorks, Inc. are not responsible for any loss or damage to the sample work submitted with this application

signature

date

[Signature]  
4.20.94

**APPLICATION CHECKLIST**

1. Original typed application (signed)
2. six copies of application (this form, both sides)
3. sample work
4. completed sample work form (on back of this sheet)
5. support materials
6. return postage and adequate packaging to accommodate the protection and return of materials
7. self-addressed, stamped postcard (if acknowledgement of receipt is desired)

**DO NOT SEND ORIGINAL COPIES OF ARTWORK**

FELLOWSHIP & INDIVIDUAL PROJECT PAYMENT REQUEST FORM

Please complete and return the first two copies of this form to: Grants Office, Cash Request Section, National Endowment for the Arts, Washington, DC 20506. For further information, contact the Grants Office at 202/682-5403.

Grantee: Ms. Steina  
Grant Number: 93-3411-0113  
Application Number: 93-000171  
Amount: \$25,000

Fellowship X Individual Project  
Sponsoring Program: MEDIA ARTS  
Start/End Dates: July 1, 1993  
- June 30, 1995

A. I request that I receive grant funds in one or more payments as follows:

Date	<u>AUG 10 '93</u>	Amount	\$ <u>20,000</u> -
Date	<u>JAN 1 '94</u>	Amount	\$ <u>5,000</u> -
Date	_____	Amount	\$ _____
Date	_____	Amount	\$ _____
		TOTAL	\$ <u>25,000</u> = grant amount

**SPECIAL NOTE FOR INDIVIDUAL PROJECT GRANT RECIPIENTS ONLY:** If you have received an individual project grant as noted above, your payment requests should be scheduled so that funds are spent upon receipt. If you find that under your payment schedule you will not be able to spend funds upon receipt, please contact the Grants Office to amend your request. The Assurance as to Labor Standards form must accompany this payment request form.

B. The name/address to which the Endowment should mail checks is:  
[NOTE: If a wire transfer is desired, please provide the necessary information at the bottom of this form.]

STEINA  
RR 6, BOX 100  
SANTA FE, NM 87501

If this address differs from that listed in your grant award letter, please indicate whether this is a permanent or temporary address; if temporary, indicate how long.

PERMANENT  TEMPORARY . if checked, from \_\_\_\_\_ to \_\_\_\_\_.

C. To the best of my knowledge and belief the data reported above are correct and all expenditures are to be made in accordance with grant conditions as set forth in the "General Information and Guidance for Fellowship & Individual Project Grant Recipients."

Steina  
Grantee Signature

(505) 771-7181  
Telephone #

7-29-93  
Date

FOR WIRE TRANSFER, TYPE THE FOLLOWING

Name of Bank \_\_\_\_\_  
City/State \_\_\_\_\_  
ABA # \_\_\_\_\_  
Bank Account Number \_\_\_\_\_  
FOR FURTHER WIRE TO: (If Applicable)  
Name of Bank \_\_\_\_\_  
City/State \_\_\_\_\_  
Bank Account Number \_\_\_\_\_

FOR AGENCY USE ONLY

GO Reviewer: \_\_\_\_\_  
Initials/Date

Release Date: \_\_\_\_\_



**Financial Status Report**


1. Federal Agency and Organization Element to Which Report is Submitted <b>National Endowment for the Arts</b>		2. Federal Grant or Other Identifying Number <b>89-3411-0169</b>		Page of <b>1</b>		3. Name of Recipient Organization <b>THE VASULKAS, INC</b>	
4. Employer Identification Number <b>85-0300025</b>		5. Recipient Account Number or Identifying Number		6. Final Report <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		7. Basis <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual	
8. Project/Grant Period (month, day, year) (See instructions) From <b>6-19-89</b> To <b>5-30-91</b>		9. Period Covered by This Report (month, day, year) From <b>6-19-89</b> To <b>5-30-91</b>		Street Number and Name <b>100 ROUTE 6, SANTA FE</b>		City <b>NM</b>	
				State <b>NM</b>		Zip Code <b>87501</b>	

10. Programs—Functions—Activities	(1)	(2)	(3)	(4)	(5)	(6)	TOTAL
a. Net outlays previously reported	\$ 25,000	\$	\$	\$	\$	\$	\$
b. Total outlays this report period	0						
c. Less Program income credits	0	0	0	0	0	0	0
d. Net outlays this report period (Line b minus line c)	0						
e. Net outlays to date (Line a plus line d)	25,000						
f. Less Non-Federal share of outlays	0						
g. Total Federal share of outlays (Line e minus line f)	25,000						
h. Total unliquidated obligations	0						
i. Less Non-Federal share of unliquidated obligations shown on Line h.	0						
j. Federal share of unliquidated obligations	0						
k. Total Federal share of outlays and unliquidated obligations	0						
l. Total cumulative amount of Federal funds authorized	0						
m. Unobligated balance of Federal funds	0						

<b>11. Indirect Expenses</b>	a. Type of Rate (Place "X" in appropriate box).		b. Rate	c. Base	d. Total Amount	e. Federal Share
	<input type="checkbox"/> Provisional <input type="checkbox"/> Predetermined <input type="checkbox"/> Final <input type="checkbox"/> Fixed					

**12. Remarks** (attach additional sheets if necessary)

**13. Certification**—I certify that to the best of my knowledge and belief this report is correct and complete and that all outlays and unpaid obligations are for the purposes set forth in the grant award documents. Submission of this request constitutes acceptance of all terms and conditions of the grant. (The person signing as authorizing official must have the authority to legally bind the grantee organization).


12-10-91
STEINA VASULKA
PRESIDENT
505-471-7181

Signature of Authorized Certifying Official	Date Report Submitted	Typed or Printed Name and Title	Telephone (Area code, number and extension)
<b>For Agency Use Only</b>			
Grants Office Reviewer _____	Grants Office Approval _____	Approval _____	Date Approved _____
(Initials & date)	(Initials & date)	Program Director or Designee	

**Financial Status Report**

1. Federal Agency and Organization Element to Which Report is Submitted <b>National Endowment for the Arts</b>		2. Federal Grant or Other Identifying Number		Page of Pages		3. Name of Recipient Organization	
4. Employer Identification Number		5. Recipient Account Number or Identifying Number		6. Final Report <input type="checkbox"/> Yes <input type="checkbox"/> No		7. Basis <input type="checkbox"/> Cash <input type="checkbox"/> Accrual	
8. Project/Grant Period (month, day, year) (See instructions) From To		9. Period Covered by This Report (month, day, year) From To		State		Zip Code	
<b>10. Programs—Functions—Activities</b>							
	(1)	(2)	(3)	(4)	(5)	(6)	<b>TOTAL</b>
a. Net outlays previously reported	\$	\$	\$	\$	\$	\$	\$
b. Total outlays this report period							
c. Less Program income credits	0	0	0	0	0	0	0
d. Net outlays this report period (Line b minus line c)							
e. Net outlays to date (Line a plus line d)							
f. Less Non-Federal share of outlays							
g. Total Federal share of outlays (Line e minus line f)							
h. Total unliquidated obligations							
i. Less Non-Federal share of unliquidated obligations shown on Line h.							
j. Federal share of unliquidated obligations							
k. Total Federal share of outlays and unliquidated obligations							
l. Total cumulative amount of Federal funds authorized							
m. Unobligated balance of Federal funds							
<b>11. Indirect Expenses</b>							
a. Type of Rate (Place "X" in appropriate box.)		b. Rate		c. Base		d. Total Amount	
<input type="checkbox"/> Provisional <input type="checkbox"/> Predetermined <input type="checkbox"/> Final <input type="checkbox"/> Fixed							
<b>12. Remarks</b> (attach additional sheets if necessary)							
<b>13. Certification</b> —I certify that to the best of my knowledge and belief this report is correct and complete and that all outlays and unpaid obligations are for the purposes set forth in the grant award documents. Submission of this request constitutes acceptance of all terms and conditions of the grant. (The person signing as authorizing official must have the authority to legally bind the grantee organization).							
Signature of Authorized Certifying Official		Date Report Submitted		Typed or Printed Name and Title		Telephone (Area code, number and extension)	
<b>For Agency Use Only</b>							
Grants Office Reviewer _____		Grants Office Approval _____		Approval _____		Date Approved _____	
(initials & date)		(initials & date)		Program Director or Designee			

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
President  
Vasulkas, Inc.  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

JUN 19 1989

Dear Ms. Vasulka:

It is a pleasure to inform you that your organization has been awarded a grant from the National Endowment for the Arts.

Grant Number: 89-3411-0169    Application Number: A89-001881

Sponsoring Program(s): MEDIA ARTS

Amount Awarded: \$25,000

To: Vasulkas, Inc.

Start Date: July 1, 1989    End Date: May 30, 1991

Grant funds are provided for the following purpose(s): For a video/sound/performance piece by Woody and Steina Vasulka in collaboration with composer David Dunn, as outlined in your application cited above and the enclosed project budget.

The enclosed "General Terms" for grants from the National Endowment for the Arts specifies the Endowment's regulations, procedures and other requirements and references the Office of Management and Budget Circulars which apply to this grant. Please read them carefully.

All correspondence or inquiries regarding the administrative requirements of this grant should be directed to the Grants Office (202) 682-5403.

Sincerely,

Hugh Southern  
Acting Chairman

Enclosures

*Dunn in Ferrara  
His Apivern study*

*Porte - Ling + Ferrara*

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Mr. Woody B. Vasulka  
1600 Old Pecos Trail  
Santa Fe, NM 87501

Dear Mr. Vasulka:

It is my pleasure to notify you that you have been awarded a National Endowment for the Arts Visual Artists Fellowship Grant of \$25,000. The identifying number for this Fellowship Grant is 21-4130-427. I am enclosing instructions and information concerning your acceptance of this grant.

I trust that this assistance from the National Endowment for the Arts will be of value in furthering your work in the visual arts.

Sincerely,

F. S. M. HODSOLL  
Chairman

Reference:  
Application A82-076299-52

Enclosures:

1. Fellowship Acceptance Agreement
2. Return Envelope
3. General Information and Instructions
4. Visual Artists Fellowship Panelists



NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

A Federal agency  
advised by the  
National Council  
on the Arts

Feb. 5, 1982

Dear Ms. Vasulka,

In addition to the information requested in the letter, could you include the following information:

1. Where you placed your announcement/ad.
2. Some general statistics on the responses you have received concerning this ad.

Thank you.

Sincerely,

*Maria R. Goodwin*

Maria R. Goodwin

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

February 4, 1982

Ms. Steina Vasulka  
President  
The Vasulka Corporation  
1600 Old Pecos Trail  
Santa Fe, New Mexico 87501

Dear Ms. Vasulka,

This letter is to inform you that we have received your Final Descriptive Report for grant #02-3422-090, awarded through the Services category of the Media Arts Program.

In your final descriptive report you mention that you are making available in depth information about digital video as art, which includes design of tools, ways of digital control, composing basic aesthetic structures with the aid of a computer and other problems and considerations related to real time mode of imaging in video. We would like to request a copy of that information for our own files. Please be sure to address the information to my attention, and to include your grant number.

Thank you for your help.

Sincerely,

Maria R. Goodwin, Program Specialist  
Research: Final Report Evaluation  
Media Arts: Film/Radio/Television

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

Ms. Steina Vasulka  
President  
The Vasulka's, Inc.  
Route 6, P.O. Box 100  
Santa Fe, NM 87501

JUN - 9 1988

Dear Ms. Vasulka:

It is a pleasure to inform you that your organization has been awarded a grant from the National Endowment for the Arts.

Grant Number: 88-5441-0176      Application Number: A87-016243

Sponsoring Program(s): INTER-ARTS

Amount Awarded: \$18,500

To: The Vasulka's, Inc.

Start Date: May 1, 1988      End Date: April 30, 1989

Grant funds are provided for the following purpose(s): To support the creation of a collaborative work by photographer Meridel Rubenstein, video artists Steina and Woody Vasulka, and writer/performer Ellen Zweig, as outlined in your application cited above and the enclosed project budget.

The enclosed "General Terms" for grants from the National Endowment for the Arts specifies the Endowment's regulations, procedures and other requirements and references the Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

All correspondence or inquiries regarding the administrative requirements of this grant should be directed to the Grants Office (202) 682-5403.

Sincerely,

FRANK HODSOLL  
Chairman

Enclosures

NATIONAL  
ENDOWMENT  
FOR  
THE ARTS

WASHINGTON  
D.C. 20506



A Federal agency advised by the  
National Council on the Arts

June 30, 1980

Dear Colleague:

I'm sorry to inform you that your application for an Artists' Fellowship was not recommended for funding.

I realize that nothing I can say will lighten your disappointment, but I would like you to know that the review was a careful one. Our panels looked at 5,003 applications and recommended 318 for fellowships.

The composition of the panels changes every year. This allows more artists to share the responsibility for reviewing applications and recommending fellowship recipients. Also, by rotating panelists, we hope to get many points of view representing differences in esthetic positions and geographic locations within the United States. How one group of panelists sees and discusses work can be considerably different from the way another panel will respond the following year. Decisions are based almost entirely on the visual material submitted. The review process is the best and most equitable that we've been able to develop.

Aside from this disappointing news, I hope things are going well for you. We were pleased to see your work.

Sincerely,

Jim Melchert  
Director  
Visual Arts Program