

THE NASSAU LIBRARY SYSTEM

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ANDREW GEDDES, DIRECTOR



May 1, 1974

-77-139-
F136F

Mr. Woody Vasulka
257 Franklin Street
Buffalo, N.Y. 14202

Dear Mr. Vasulka:

Everyone is very pleased that you will be able to be with us at the Port Washington Public Library for our workshop on May 30th. We look forward to meeting you and seeing your videotapes.

The program shapes up as follows:

TITLE: Video: Art Form and Social Tool

9:30 - 10:00 am Coffee Time
10:00 - 11:00 am Edward deSciora
11:00 - 12:30 pm Woody Vasulka

In addition to the invitations extended in Nassau County, invitations will also go to Bill Sloan (New York), Loretta Winkler (Westchester), Leon Karpel (Mid-Hudson), and Laurel Meinig (Cornell). Should you wish to invite anyone else, please feel free to do so but do let me know how many are likely to come.

Arrangements have been made to have set up one U-Matic 3/4" player and four TV receivers. Please send your sketch of the preferred layout as soon as possible.

Trains leave Penn Station in New York at 8:50 and 9:50 am and arrive in Port Washington at 9:28 and 10:28. I will meet you at the station and bring you to the library if you let me know which train you prefer.

Please telephone me at the number given in the letterhead any weekday between 8:30 and 4:30 pm if I can be of further help to you.

Sincerely yours,

Edward J. Hingers
Audiovisual Consultant

EJH:ap

Chimera Foundation for Dance, Inc.
344 West 36 Street
New York, N.Y. 10018
212-279-1697-8

Murray Louis Dance Company
279-1698
Nikolais Dance Theatre
279-1698
Louis-Nikolais Dance Theatre Lab
279-1697

In residence at **The Space**

Murray Louis & Alwin Nikolais: Artistic Directors
Betty Young: Administrative Director 279-1697
Murray Farr: Managing Director 279-1698

Nerdy Vasulka
111 E. 14 St.
NYC 10003

Oct. 10/70

Dear Mr. Vasulka:

Thank you for your presentation on
"Video Ballet" - sent to Murray Louis &
Alwin Nikolais this week.

Both are on tour with their companies
& I have forwarded your material to them.

You have a fascinating concept.
With best regards.

Sincerely,

Murray Farr
Managing Director

ACM/SIGLASH-NYU CONFERENCE ON COMPUTING IN THE ARTS AND HUMANITIES
251 Mercer Street, New York University October 21-23, 1977

Cosponsored by ACM/SIGLASH (Association for Computing Machinery/Special Interest Group in Language, the Arts and Studies in the Humanities) and the New York University Department of Computer Science.

Friday evening, October 21st

5:00 on, Lobby Registration

7:30, Room 109 **COMPUTING IN THE ARTS AND HUMANITIES; IS IT A NEW MEDIUM, A TOOL, OR A DISTRACTION?** Opening Panel.
Tom Chinlund, moderator, Computer Scientist, Columbia University.
Charles Dodge, Composer, Brooklyn College and Columbia University.
Nam June Paik, Video Artist.
Woody Vasulka, Video and Film Artist, State University of New York, Buffalo.
Kenneth Knowlton, Computer Artist, Bell Laboratories, Murray Hill, New Jersey.

8:30, Room 109 **COMPUTER GRAPHICS: A SCREENING OF VIDEO AND FILM WORKS.**
Presented by George Chaikin, Computer Artist; Brain Research Laboratory, New York University Medical Center.

VIDEO PROGRAM.

"Wipe Poem" -Patsy Scala	6 min.
"Philharmonia" -Tom DeWitt (assisted by Phil Edelstein)	10 min.
"Ambiguous Motion" -Kenneth Knowlton (black and white, silent)	10 min.
"The Matter" -Woody Vasulka	4 min.
"C-Trend" -Woody Vasulka	10 min.
"Merce and Marcel" -Nam June Paik & Shigeo Kobuta (with contributions by Woody & Steina Vasulka, Nancy Graves, Jean Marie Drot, Russell Connor)	15 min.
"Computer Sampler" -Bill & Louise Etra	10 min.
"Excerpts from Untitled Video" -Laurie Spiegel	5 min.
"Temple" -Vibeke Sorensen	5 min.
"Fresh Fruit from Florida" -Vibeke Sorensen with music by Roger Meyers	5 min.

FILM PROGRAM.

"Cows" -Kenneth Kahn (16 mm.)
Super-8 by Bill & Louise Etra
"Grazing" -Woody Vasulka (16 mm.)

Saturday morning, October 22nd

8:30 on, Lobby Registration (Coffee served 9:00-10:00)

9:00 on, BOOK DISPLAY.
13th floor Arranged by Joseph Raben, Editor, Computers and the Humanities,
lounge Queens College, City University of New York.

9:30, Room 109 AN ARTIST'S CHALLENGE: WHY USE THE COMPUTER? The participants will discuss the role of the computer in the visual arts, in terms of philosophy, how the computer has affected visual aesthetics, how the artists on the panel have used the computer to create visual art. The panelists will use slides, films and videotapes to demonstrate their points. Discussion with the audience will be encouraged.

Joseph Scala, Coordinator of Computer Graphic Art Program,
Syracuse University.

Larry Bakke, College of Visual and Performing Arts, Syracuse
University.

Tal Streeter, Sculpture Department, State University of New York,
Purchase.

Martha Griffin, Computer Graphics, United Nations International
School, New York.

Agnes Denes, Computer Artist, School of Visual Arts, New York.

Judson Rosebush, Computer Artist, Department of Electrical and
Computer Engineering, Syracuse University.

9:30, Room 102 MUSIC TAPE AND TALK SESSION.

Charles Dodge, Composer, Brooklyn College and Columbia University,
moderator.

Emmanuel Ghent, Composer, Bell Laboratories, Murray Hill, New Jersey,
"Interactive Compositional Procedures."

Jon Appleton, Composer, Dartmouth College, "Composers Languages vs.
Real Time Synthesis."

Tracy Lind Peterson, Department of Music, University of Utah,
"Report on Recent Work."

William Buxton, Computer Systems Research Center, University of
Toronto, "Towards an Instrument for Both Composition and Performance."

10:00, Room 101 LITERARY ANALYSIS. The panel will discuss whether the meaning of a text is essential to its analysis by computer. The question will be approached from several viewpoints: linguistic, statistical, and stylistic.

Joseph Raben, Editor, Computers in the Humanities, Queens College,
City University of New York.

Stephen Waite, Editor, Calculi, Kiewit Computation Center, Dartmouth
College.

Stanley Petrick, Watson Research Laboratory, IBM, Yorktown Heights.

Donald Ross, Department of English, University of Minnesota.

11:15, Room 109 SOUND AS A DIMENSION OF VISUAL MOVEMENT. Talk and demonstration.
Stephen R. Levine and Sara Bly, Lawrence Livermore Laboratories,
Livermore, California.

Saturday afternoon and evening, October 22nd

- 12:00 on, Lobby Registration
- 12:00-5:00 BOOK DISPLAY.
13th floor Arranged by Joseph Raben, Editor, Computers and the Humanities,
lounge Queens College, City University of New York.
- 1:00-5:00 CONTINUOUS OPEN SCREENING OF VIDEO WORKS.
13th floor Arranged by George Chaikin, Computer Artist; Brain Research
lounge Laboratory, New York University Medical Center.
- 1:30, Room 109 COMPUTER FASHION SHOW. A collaborative effort by Syracuse University
students in the Experimental Studios Computer Graphic Division,
Textile Design Department, Fashion Design Program, and Fiber Art
Department. The fashions use computer graphics, not only in fabric
patterning, but in some cases in creating the form of the clothing.

Presented by Joseph Scala, Coordinator of Computer Graphic Art
Program, Syracuse University.
- 2:30, Room 109 CAN A COMPUTER UNDERSTAND NATURAL LANGUAGE? Methods, limits, and
possibilities of computerized language processing.

Christine A. Montgomery, Operating Systems, Inc., Woodland Hills,
California. (Computer Science)
Naomi Sager, Linguistic String Project, New York University.
(Computational Linguistics)
Marvin Minsky, Donner Professor of Science, Electrical Engineering
and Computer Science Department, Massachusetts Institute of Tech-
nology. (Artificial Intelligence)
George Miller, Professor, The Rockefeller University. (Psychology)
- 2:30, Room 102 COMPOSITION AND MUSIC ANALYSIS: COMPUTER TOOLS IN COMMON?

Harry B. Lincoln, Department of Music, State University of New York,
Binghamton.
Hubert Howe, Department of Music, Queens College, City University
of New York.
Gary Nelson, Department of Music, Oberlin College.
Gary Wittlich, Department of Music, Indiana University.
- 3:00 and 4:00 DANCE DEMONSTRATION WITH COMPUTER-CONTROLLED LIGHTING.
Studio Mimi Garrard Dance Company. Performance at Ms. Garrard's studio,
(see at right) 150 Wooster Street (corner of Houston Street--see map).

A system of lighting which makes it possible for the lights to be
composed with the same degree of control and nuance as electronic
music. Subtle and rapid fluctuations in the intensity, position,
and color of the lighting are used to blend with or oppose syn-
chronized musical and choreographic events.

"Dualities" -performed by Jill Feinberg and Alexander Wang
music by Emmanuel Ghent
choreography and lighting by Mimi Garrard
computer-controlled lighting system by James Seawright

Saturday afternoon and evening, October 22nd (continued)

4:30, Room 109 WHY SHOULD A POET USE A COMPUTER? A three-way challenge by three poets, all of whom write traditional poetry, two of whom also use the computer to augment their theories of poetry. The session will be in part a theatrical, multi-media argument, designed to be entertaining as well as informative.

Patsy Scala, Video Artist and Poet, Adjunct Professor, College of Visual and Performing Arts, Syracuse University.

Barry Jackson, Poet and Architect, Professor of Architecture, Rensselaer Polytechnic Institute.

Stewart Brisby, Poet and Book Editor, Vice President, LAURAC Productions, Inc.

8:00, Theatre
(see at right) CONCERT OF COMPUTER MUSIC AND RECEPTION TO MEET THE COMPOSER.
Concert at McMillin Theatre, Columbia University, 116th Street and Broadway (see map).

TALK.

Jon Appleton, Composer, Dartmouth College.

WORKS.

"... of Quiet Desperation" - John Melby

"Woburn Story" -Charles Dodge

"In Deserto" -Jon Appleton

"My Blue Sky in California" -Jogi Yuasa

"Chowning" -Dexter Morrill

"Lastel" -Dexter Morrill

Intermission

"Artifice (On Ferdinand's Reflection)" -Paul Lansky

"Inharmonique" -Jean-Claude Risset

October 21-23, 1977

Conference Chairman Naomi Sager, Linguistic String Project, New York University
Conference Manager Judy Clifford, Linguistic String Project, New York University

Program Committee George Chaikin, Tom Chinlund, Charles Dodge, Christine
Montgomery, Joseph Raben, Naomi Sager, Joseph Scala

Badge logo, George Chaikin
Computer-generated banners, Henry Mullish

The concert on Saturday evening was made possible in part by MEET THE COMPOSER.

The Conference gratefully acknowledges technical assistance and the loan of
equipment from the following organizations:

PROJECTIVISION, New York City
Young Filmmakers, Inc.-Media Equipment Resource Center, New York City
Alternate Media Center, New York University

THE CONFERENCE PROCEEDINGS WILL BE PUBLISHED AS A SPECIAL ISSUE OF THE
SIGLASH NEWSLETTER.

WORKSHOP WOODY VASULKA

Spring 1995 (date to be confirmed)

suggested length: 2 days

Woody's introduction to this workshop can be attended by a wider audience, could be held in the evening prior to the workshop in the gallery space. Introduction would be a general presentation by Woody on the work of the Vasulka's (past, present, future) preferably combined with a presentation of one or two complete single screen works.

Title:

Should be something like: New Space, New Art?. New Art Space? New Space for Art?

subjects:

-interactivity

-behaviour and intelligence

-advantages/disadvantages of using virtual space. (creating ideal exhibition circumstances, is that possible?)

-communication. Using Internet and WWW (and all the other options) as tool for the artists personal convenience. For example: controlling your installation work from a distance while it is exhibited. Compiling information on and for yourself wherever you are. And ultimately: distributing your work, or parts of it all around the world.

-talk about the Linz laser disk catalogue project.

Workshop might be a good occasion to give a new impuls to the exhibition control system that was developed for the Imago exhibition. Therefore an inventory should be made of the different elements of this system and how they should/could be updated.

On the side:

-The idea has come up to publish a book/cd-rom entitled: The History of Media Art according to the Vasulka's. MonteVideo, Netherlands Institute for Media Art should be the publisher.

(Fee: to be negotiated, baring in mind that an initial fee of USD 1.000 was already paid in November during DEAF)

Faxabsender: +49 351 3462235

DIAF FILMSCHULE

A4->A4 28/09/94 18:33 S.: 1

280 493513360000

DIAF e.V.
Schandauer Str.64

01277 Dresden

Fax Deckblatt

DATUM:	28.09.94	ZEIT:	17:24
AN:	Mr. Vasulka	TELEFON:	001/505/4717181
		FAX:	001/505/4730814
VON:	Bönecke DIAF e.V.	TELEFON:	0351-346 2235
		FAX:	0351-346 2235

BETREFF: Einladung zum 2. Internationalen Dresdner Symposium zum Animationsfilm**Anzahl der Seiten (Deckblatt incl.): 1****Nachricht**

Dear Mr. Vasulka,

we are pleased with your agreement of taking part at our fall's symposium and like to welcome you in our beautiful Dresden.

The costs of your trip and night-lodging will be paid by the institute.

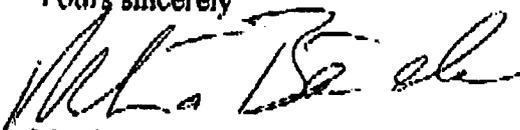
We ask you to buy your tickets on your own. Please inform us about your departure and arrival, which costs arise from your trip in your currency and which equipment you'll need to your presentation.

The edition of a booklet about the symposium is planned. Therefore we ask you to put your short speech into writing (or on disc) and take it along to Dresden.

Also we need from you for the promotion work some details of your vita and your artistic success.

We are looking forward to a speedy reply.

Yours sincerely



Martina Bönecke
Manageress

THE VASULKAS

September 21, 1994

Martina Bönecke
Deutsches Institut für
Animationsfilm e. V.
Schandauer Str. 64
01277 Dresden, Germany
Tel/Fax 0351/346 2235

Dear Ms. Bönecke,

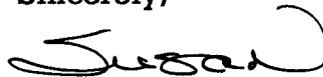
Woody would be delighted to participate in your event, the Second International Symposium for Animated Film, in Dresden on October 20 - 23. You mentioned that you will cover the cost of his flight from Santa Fe, New Mexico to Europe. Please be advised that a ticket from Santa Fe is considerably more expensive than one from New York. The present fare runs approximately \$1,200 US dollars. If this is within your budget, please let us know immediately as this ticket must be purchased soon to guarantee this fare.

Woody's current work deals with building multi media based installations incorporating computer animation, electronic sound, robotics and environmental controls. He is interested, also, in the development and assessment of the moving image in the electronic environment.

For his presentation, he will be showing moving and still images. He will need an hour to show and speak about this material. You may want to include some extra time for questions and answers, depending on the time allotments of the Symposium.

If you need more detailed information, please contact Woody or me.

Sincerely,



Susan Hamilton for Woody

FAXED
9/21/94

Artpark

May 21, 1975

Woody Vasulka
257 Franklin Street
Buffalo, NY

Dear Woody:

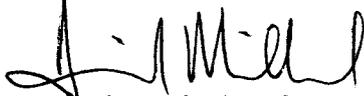
It is a pleasure to formally invite you to participate in the 1975 Artpark program. The quality and diversity of ideas which are planned for this summer are quite exciting, and I am delighted that you will be with us.

Enclosed are two copies of the agreement which has been drawn up by the Natural Heritage Trust, the governing body of Artpark. Please read it carefully and make sure that it conforms to the understanding between yourself and David Katzive and/or Rae Tyson. A brief paragraph which describes your participation has been drafted and attached to this agreement. If you have not already done so, we would appreciate your sending us biographical information and a photograph of yourself for our public relations office. This information should be sent to Rae Tyson.

If you have any questions or problems about the agreement, please call David Katzive or Rae Tyson. If it is satisfactory, please sign both copies and return one in the enclosed self-addressed, stamped envelope.

Again, I look forward to having you with us this summer.

Sincerely,



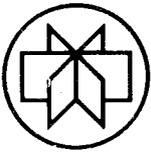
David Midland
Acting Executive Director

DM/dce
Enclosure

Natural Heritage Trust/Artpark
South Swan Street Building
Empire State Plaza
Albany, New York 12223
Telephone: 474-2087 Area 518

Lewiston State Arts Park
Box 371, Lewiston, New York 14092
Telephone: ~~754-8274~~ Area 716 **745-3377**

1700 Broadway, 11th floor
New York, New York 10019
Telephone: 977-8260 Area 212
Cable: Artpark, New York



Mr. Bohuslav Vasulka is now serving in the second of an initial three year appointment as a non-tenured Associate Professor in the faculty of the Center for Media Study. According to the regulations of the University, the Center's Faculty must consider him for a tenured renewal of appointment at this time.

In considering his candidacy for tenure, the Faculty systematically reviews, with the participation of students and of outside evaluators, his teaching, his research and creative activity, and his service to the University. The Committee on Promotion and Tenure in the Faculty of Arts and Letters, the Academic Vice President and President Ketter, who forwards a recommendation to the University's Board of Trustees, demand an intensive evaluation of his teaching performance, accompanied by as much evidence as possible. It is for this reason that I am requesting, on behalf of the Faculty, a letter from you about Mr. Vasulka's teaching, since you have been or are now one of his students. I would think that the main implication of tenure, from the student point of view, is that a tenured person becomes a permanent member of the faculty.

I would request that you address a letter to me:

Dr. Gerald O'Grady, Director
Center for Media Study
Richmond Quadrangle, Bldg.#4
State University of New York at Buffalo
Buffalo, New York 14261

concerning your personal experience with and evaluation of Mr. Vasulka's teaching by November 1, 1975. If, instead of writing, you would prefer to discuss his candidacy with me personally, please telephone 636-2214 or 831-2304 for an appointment.

In your consideration of his teaching, you might wish to report on the general organization of his syllabus for a course, his preparation, the quality of his lectures, discussions, assignments and comments thereon, his classroom behavior and attitude, his availability for and attitude toward independent study, advising counseling, writing recommendations, discussing grades, etc., but you need not restrict your remarks to these topics.

I would be personally most grateful if you would take the time to express yourself on this matter as extensively and in as much detail as possible. Thank you.

Sincerely,

Gerald O'Grady
Director (for the Faculty of the Center for Media Study)

October 31, 1975

Mr. Gerald O'Grady
Director
Center for Media Study
Richmond Quadrangle
Ellicott Complex
State University of New York at Buffalo
Buffalo, New York 14261

Dear Gerry:

I'm delighted to speak in support of your nomination of Bohuslav Vasaulka for a tenured position. As you know, Woody is a close personal friend with whom I have worked closely almost since his arrival in the United States, so what follows is bound to be passionately advocatory. And yet, in a pioneering field such as video where the fight for funds, for recognition of primacy and renown has been so keen, it speaks strongly in Woody's behalf that he probably has more friends and able colleagues willing to share information with him than anyone else I know.

I first met Woody when he was working as a video engineer and editor for Harvey Lloyd Productions in 1968-69. I had encountered video recently at the National Film Board of Canada, where I was serving a two-year stint as Executive Producer of the Challenge for Change program, and came to New York to find out it was being applied in my native country. Even at that time everyone in the know said Woody was the guy with the solid knowledge. I found him open, interested in what we had been doing at NFB and willing to tolerate my technical inexpertness without putting me down by insisting on his own superiority as so many engineers are wont to do. (It is just these qualities that make Woody a superior teacher.) When I came to NYU and started the Alternate Media Center in 1971, it was quite natural that we would call upon Woody to be our consulting engineer.

During his two years with AMC, Woody was responsible for working out the technical problems that were causing managements of most CATV systems to refuse to broadcast half-inch video. He designed not only the procedures that they could follow successfully, but also helped prepare the tapes and literature that convinced a great many systems to try. He also designed the technical aspects of our instructional program for producers.



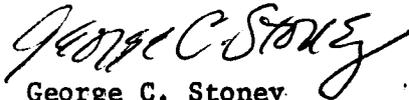
ALTERNATE MEDIA CENTER
AT NEW YORK UNIVERSITY SCHOOL OF THE ARTS

Woody never neglected these duties. And yet we all knew that his main interest was directed to the further reaches of video, to developing video's potential as a medium for artistic expression and using it himself as a video artist. Soon his work at the Kitchen made this primacy clear. Once again, Woody had found a way of sharing his private developments--both as an engineer and an artist--with video colleagues.

More and more as the years have gone by Woody, working almost always with his wife Steina (who is herself both a video artist of great talent and an engineer who can hold her own with the best), has turned his attention to video as a medium for artistic expression. He is now among the half-dozen practitioners of video whose work has broken through the limitations of the cult to earn the attention and respect of the major art critics of the world.

As a tenured faculty member myself, I know there is--and should be--an evaluation for faculty members who are being proposed for permanent status different from one that might be appropriate for those being hired on a short-term basis. There are committee chores that come our way; there is always the greater concern for student-faculty relations; there is consideration of our interest in the future of the department that should transcend our personal ambitions and expectations. At the present time I am part of a tenure procedure here at NYU so these matters are fresh in my mind. Giving your proposal of Woody this kind of scrutiny I can say without hesitation that he holds up extremely well on all counts. Would that we had him here at NYU!

Cordially,



George C. Stoney
Director

GS:sb



State University of New York
99 Washington Avenue
Albany, New York 12210

Office of Vice Chancellor for
Academic Programs

November 14, 1974

Mr. Woody Vasulka
267 Franklin Street
Buffalo, New York 14202

Dear Woody:

We are pleased that you were able to accept Gerry O'Grady's invitation to our conference on "Educational Communications Centers and The Television Arts" at State University at Albany on November 21-22, 1974, and we look forward to seeing you then.

We have made reservations on Thursday night for you at Travelodge, 1230 Western Avenue, Albany (518/489-4423). We will reimburse you for the travel and motel, as well as for dinner (\$5.00) on Thursday, breakfast (\$1.65) and lunch (\$1.65) on Friday. These are the amounts allowed by the state budget office, and we must have the receipts from you, so be sure to keep them.

The conference registration will be held in the Educational Communications Center at the Albany campus. If you have any questions, please call me at 518/474-4962.

Sincerely,

Patricia Kerr Ross
Associate for the Arts

PKR:s11



State University of New York
99 Washington Avenue
Albany, New York 12210

Office of Vice Chancellor for
Academic Programs

Ms. Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Ms. Vasulka,

Steina

We are pleased that you were able to accept Gerry O'Grady's invitation to our Conference on "Educational Communication Centers and the Television Arts" at University Center/Albany on November 21-22, and we look forward to seeing you then.

We have made a reservation for you Thursday night at the Travelodge, 1230 Western Avenue, Albany (518/489-4423). We will reimburse you for the travel and motel, as well as for dinner (\$5.80) on Thursday, breakfast (\$1.65) and lunch (\$1.65) on Friday. These are the amounts allowed by the state budget office, and we must have receipts from you, so be sure to keep them. We are also able to offer you an honorarium of \$150.00 for your two-day participation in the Conference.

The Conference will be held in the Educational Communications Center and the Campus Center at the Albany campus.

If you have any questions, please call me at 518/474-4962.

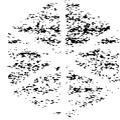
Sincerely,

A handwritten signature in cursive script, appearing to read "Patricia Kerr Ross".

Patricia Kerr Ross
Associate for the Arts

Best regards to Woody.

The New England Center
for Continuing Education



Durham, New Hampshire 03824
Conference Center 603/862-2800

262/993

August 27, 1974

Woody Vasulka
257 Franklin Street
Buffalo, N.Y. 14202

Woody,

On The enclosed sheet there is a conceptual, philosophical explanation of the conference.

I am excited about the conference because all other symposiums at the University of New Hampshire have been on film. One conference last October had a portion devoted to video but this will be the first conference devoted exclusively to video system. When we run a conference it is basically from a selfish attitude. We want to see works that we haven't seen before; and I have never seen anything done by you and I am looking forward to it.

We can broadcast tapes through the New England Center in the evenings and if you have any programs we could cablecast please bring them along. On the phone I asked you if it was possible for you to bring along some of your technology so that participants could see how you work and possibly try it themselves. Is there any way we could rent equipment to create a simple operation?

I have given you a \$450.00 honorarium (which will include your transportation), plus \$53.34 to cover room and meals for 3 days. If this is unsatisfactory please advise me.

When you have some idea of the parameters of your program drop me a line. I'm very anxious to see you and your work. If you have any suggestions please include them.

Thank you...

Mark Massi

media assistant/Nec

VIDEO IMAGE NATION

This program will center on the need to expand the current use of video within a "future concept" of advances in hardware technology. Portable video equipment is rapidly moving us away from an expensive, one-way, communication structure toward an inexpensive, two-way, communication system; a system that will demonstrate our needs through a difused, self-generated communicative network. This begins with a re-education of our thought patterns concerning video usage. Most application of video (portable or otherwise) is still done for a passive audience. Little of it, including major network documentaries and experiments, ever puts the equipment in the hands of the individuals, allowing them to generate their own ideas and demonstrate his/her needs and discoveries. There is an ever-increasing awareness that this attitude must change if our socio-personal existence is to survive. Our community and personal lives have lost their cohesion and effective flavor due to a national syndication of opinion and attitude.

Educators as well as individuals must increase their expertise of video rools; with porta-paks as well as their community cable stations. We must learn to use the equiptment as a means to generate a variety of questions and responses to inputs from our environments. An educator must help a person shape his/her own content whether it be a community shared problem or an artistic, individual response. As a living environment we must be able to reach out and make choices rather than accept a given answer or wait for a change in national attitude. Programs will demonstrate the present state of video hardware and begin a dialogue on the software of the next decade; how we can best acquaint ourselves with it and where we can go with it.

SATURDAY

SUNDAY

FRIDAY

room registration
all day

conference registration
4:00-6:00

Breakfast 7:30-8:15		no breakfast. try Young's Restuarant in Durham
8:30 Kit Laybourne CENTER FOR UNDERSTANDING MEDIA		9:00-11:30 HANDS-ON Panasonic, Sony, Advent, etc.
coffee 10:00-10:15		
Workshop descriptions: Rebecca K., Nike S., Phil W., David R., Jean S., etc		
Lunch 12:00-1:00		Lunch/Brunch 12:00-1:00
1:15 HANDS-ON porta-pak and studio work		1:15-3:30 Fred Barzack WGBH-TV Cambridge, Mass.
coffee 3:30-4:00		coffee 3:30-4:00
HANDS-ON continued		4:00 QUESTIONS AND ANSWERS
Dinner 5:30-7:00		
6:00 Introductory remarks 6:15 GENE YOUNGBLOOD "A Self-Observing System- The Video Revolution in America"	7:00 Woody Vasulka video artist SUNY at Buffalo	
TAPE PROGRAM BROADCASTING ALL EVENING OVER CABLECAST		

The New England Center
for Continuing Education



Durham, New Hampshire 03824
Conference Center 603/862-2800

November 26, 1974

Woody—

I've written you several times and haven't heard from you. I know the conference is in February but I'm getting paranoid. Please just drop a line to us. Conference registration is going really well, and everyone is pleased with the format of it.

When will you be able to tell me what tapes you are bringing (we can broadcast $\frac{1}{2}$ " EIAS or U-matic) and what your program will be like?

Please write us so my mind will be at ease.

My Best.

Mark Masci

The Media Center / NECCE

603-862-1973



Rensselaer

Department of the Arts
iEAR Studios

February 3, 1991

Woody Vasulka
Rt. 6, Box 100
Santa Fe, NM 87501

Dear Woody,

On behalf of the Department of Arts' iEAR Studios, I'm extending you an invitation to become a *Branscomb Distinguished Artists-in-Residence* in our video/multi-media area during the Spring of 1991. Indeed it will be an honor and a pleasure to add your artistic expertise to our artist-in-residence series. We will need to arrange a date that will accommodate your schedule as well as our academic calendar.

The *Branscomb Distinguished Artist-in-Residence Series* is the product of a gracious donation by Anne Branscomb in combination with matching gifts from IBM and Mobil. The series has been functioning as a brief intensive - working collaboratively with students on a brief project of your design, discussing your work, reviewing theirs. The residency is then capped by a public lecture/viewing highlighting your artistic work and interests as well as any collaborative efforts that may have come from your visit. This is intentionally a rather loose description, as it is our objective to promote the tailoring of each of our visiting situations to the artists needs and desires, to the best of our ability.

The students you will be working with will be video and computer/multi-media students of mine and of Miroslaw Rogala - but, they are non-art majors (Engineering, Computer Science, etc.). However, they will all be highly motivated and interested in the arts, with varying degrees of expertise in electronics and computing. I will be your faculty contact for the residency (office 518. 276-4783 / home# 274-8554).

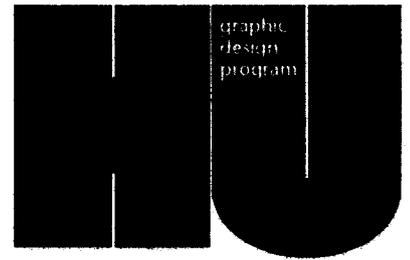
You should also be aware of the semester dates, as it will be necessary to coordinate your visit within the limits of academia. The current Spring semester ends May 1, with a Spring break from March 9-17. Obviously, it would be wise not to plan a visit too late in the semester - the last week of classes. Additionally, it appears that the entire iEAR faculty will be at NAB the week of April 15th-18th. As we discussed most of this previously, I will be calling you in a few days because its critical to pin down the dates soon.

As a *Branscomb Distinguished Artist-in-Residence* you will receive an artists fee of \$2,500. (I'll need your SS# for processing). Additionally, we will cover your round trip travel from New Mexico to Troy, which the Department will arrange along with hotel accommodations as soon as we settle the dates -and provide a few dinner engagements for socialization.

Fisback Room

Fax: (518) 276-4780

Rensselaer Polytechnic Institute • Troy, New York 12180-3590 • (518) 276-4778



bruce l. papier

505+454-3449

12/5/90

Dear Woody;

I just want to thank you for your participation in our panel discussion "Is It Art Yet ?".

According to the comments I've heard we were a successes (at least as successful as any one can be at 10 AM on a Friday morning).

I have the feeling that we could get into a very interesting discourse on this subject in a less formal setting and a more civilized time -of-day (or night). Let's keep that in mind for sometime in the future.

I thank you again on behalf of the Rio Grand, ACM SIGGRAPH organization and EXPO '90.

Bruce Papier

new mexico highlands university

school of liberal and fine arts

las vegas, new mexico

87701

Roma, 18/4/91

FAX da: CORNELIO BRANDINI
Numero di fax: 06/6892426
Number telephone: 06/6869705

66892426
011-39-66829
6880

Alla cortese attenzione di: WOODY VASULKA
Numero di fax: 001/5054730614

Numero di pagine (inclusa la presente): 1

MESSAGGIO:

Dear Woody Vasulka,

I confirm the organization for your conference that you are giving on the 13th and 14th of May 1991, in Rome, Centro Internazionale di Brera, c/o CIRCOLO DEGLI ARTISTI, Via Monte della Farina 50/51.

I have already taken care of your stay in Rome .

Yours faithfully

GENERAL MANAGER

Cornelio Brandini

In caso di ricezione non chiara o incompleta chiamare i numeri 06/6869705
06/6892431

411 GORDON BAKER ROAD,
WILLOWDALE, ONTARIO,
CANADA M2H 2S6.

(416) 499-1414

VIDEO/CULTURE
CANADA

CLARA SUMNER

Sept. 13, 1983

Mr. Woody Vasulka
Rt. 6, Box 100
Santa Fe, NM 87501

Dear Woody,

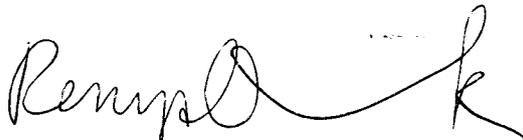
We are delighted that you are able to participate in our Festival.

We are confirming your participation in the p.m. symposium of Day 1 called "Push and Pull." The honorarium is one hundred dollars (Canadian) for speaking on this panel, as well as accommodation and per diem for three days. Unfortunately we cannot afford to cover the costs of a 6 day stay, however, should you be interested in staying for the entire 6 days of the Festival, please call us as soon as possible and we would be pleased to make your hotel reservation.

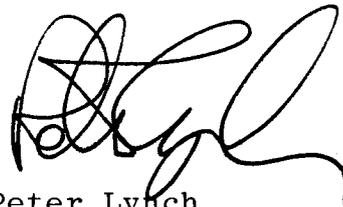
We will also be covering your return air fare.
Please acknowledge your confirmation as soon as possible.
We will be phoning you to confirm the flight schedule.

Thank you very much for your co-operation.

Sincerely,



Renya Onasick
Executive Producer/Director



Peter Lynch
Executive Producer/Director

RO/ak

THE UNIVERSITY OF WISCONSIN—MILWAUKEE / P.O. Box 413, Milwaukee, WI 53201

center for twentieth century studies

College of Letters and Science
Curtin Hall (414) 963-4141

April 1, 1977

Mr. Woody Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mr. Vasulka:

If you are interested in having a cassette recording of your presentation or workshop, please notify me. I am presently duplicating tapes of the conference and it would be easy to make an extra copy if you would have use for it. I will warn you in advance that our equipment does not produce broadcast quality tapes, but they are of a listenable nature. I ask only that you let me know soon so that I can complete this work by the end of this present semester.

Cordially,



Bob Dickey
Center Specialist

BD/ma



Department of Art
College of Fine Arts
Carnegie Mellon University
Pittsburgh, Pennsylvania 15213-3890
412-268-2409

July 17, 1992

Woody Vasulka
Route #6, Box 100
Santa Fe, NM 87501

Dear Woody Vasulka,

This letter confirms our telephone agreement that you will present a lecture in our Department Lecture Series following informal critiques with some of our students. Your lecture will be on Tuesday, October 13, 1992 at 5:00 p.m. in Doherty Hall 2315. If time permits, we would like to invite you to dine with several of our faculty following the lecture. Your honorarium of \$1,100 will be paid to you by check on the day of your lecture.

Enclosed are the following:

- **Two original Agreements** - please sign and return one in the pre-addressed envelope immediately.
- **Lecture Worksheet** - please complete and return in the pre-addressed envelope immediately.
- **Speaker/Lecture Information Sheet** - for your information.

Please send detailed biographical information and/or resume immediately so that we can develop a brochure. Photos, if available, would be helpful for press materials. Enclosed is a sample of last years lecture series brochure. How would you like to be titled on our brochure?

We will cover the cost of your round-trip tourist class airfare to Pittsburgh (or equivalent). We presume that you would fly in on the October 12 and return the evening of the 14th. Please let us know by July 20, if we presume correctly so tickets can be sent to you. Once your travel plans are confirmed, we will arrange your accommodations and transportation to and from the airport in Pittsburgh.

I look forward to your being here and to working with you on this event. Please let me know if you have any question.

Sincerely,

A handwritten signature in cursive script that reads "Susanne Slavick".

Susanne Slavick
Associate Professor of Art
Chair, Department Lecture Series

University of Southern California **CENTER FOR
THE HUMANITIES**

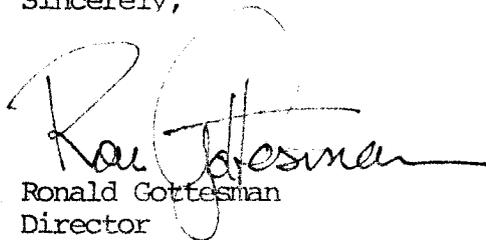
Doheny Memorial Library 303, University Park, Los Angeles, CA 90007 / Telephone (213) 746-7951

May 18, 1977

Dear Panelists and Workshop Directors:

So that no misunderstandings arise later, I want to remind you that unless I have had a request from you MLA will not reimburse travel or other costs for the December Forum "Moving Images: Makers and Producers of the Popular and the Avant-Garde". If you have made such a request I have enclosed a copy of the budget request form to be forwarded to the MLA Conference Coordinator. MLA will cover rental costs of film and videotapes, projection equipment and equipment operators.

Sincerely,



Ronald Gottesman
Director

Enclosures

RG:mh

cc: Elaine Reed

••• University of Southern California •••

The Annenberg Center for Communication
and the
Fisher Gallery
are pleased to invite you to

TECHNOLOGICAL RITUALS

a two-day workshop devoted to exploring the nexus between artists and technology, organized by Rosanna Albertini, Annenberg Visiting Scholar.

John Dykstra
Patrick Robert O'Neill
Sara Roberts
and
Woody Vasulka

will share their personal visions as exemplified by their most recent work. You have a chance to participate in a dialogue with an outstanding group of artists and academic specialists from a wide-range of disciplines.

Please join us on Saturday, February 10 and Sunday, February 11 at 8:30 AM at Kerckhoff Hall, 734 West Adams Boulevard, Los Angeles. Parking is available in the lot directly west of the building, accessible at the corner of 27th Street and University Avenue.

Refreshments and lunch are provided on both days.

THE ANNENBERG DIALOGUES

TECHNOLOGICAL RITUALS Seminar, February 10-11, 1996

INTRODUCTION

Four artists who are also inventors of their tools have been invited from outside USC to show and introduce their most recent art work : Woody Vasulka will show slides from his interactive automaton and talk about interactive space (the real piece is too large and expensive to install); Pat O'Neill will bring his last 35mm experimental film *Big Things, Lots of Things* (for its first preview) and his *One Frame Movies* printed on paper; John Dykstra will have images and fragments from the process of making visual effects for *Batman*; Sara Roberts will come with some pieces from her computer-video installation *Elective Affinities*, based on human relationships. The room of the seminar at the Annenberg Center will contain the pieces or documentation, except for the films, which require a projection room. In addition we will have a monitor for videotapes, and audio equipment to record all the proceedings. The room will become a laboratory providing the invited teachers and scholars, primarily from the USC faculty, the possibility to develop a first hand experience of artistic processes and devices together with the authors.

The first day will be devoted to the artist's presentations. Each artist is free to organize his own space and time, having two hours to present his or her work and ideas. From 8:30 a.m. through 6:30 p.m. or more, depending on what happens. The second day will be general discussion.

This seminar has been conceived as an experiment in social and intellectual conversation. It's important to be sitting around the same table. Participants have been chosen from many different departments and programs: Critical Studies and Film Production, Visual Arts, Visual Anthropology, English Literature, Comparative Literature, Psychiatry, Communication, Computer Science (including robotics), Neurosciences, Chemistry, Engineering. In many cases they do not know each other, and most of them have never worked together.

The seminar is about communication in the most specific sense: as a personal dialogue between the artists and their tools; between scholars and artists about language and narration, not necessarily verbal; between the face to face expression of feelings and ideas and the artificial ambiance of technological tools altering the measure of human perception.

The artist's relationship to their tools is a search with impossible aims, usually conflicting with practical issues, often an involuntary revelation of essential limits that are normally ignored by the mythological vision of cyberspace or new technologies. An unveiled observation, a free discussion focused on four peculiar experiences, could be a way to develop ideas on art, science and technology in this attempt at an interdisciplinary meeting.

In a research center production and ideas can not be separate. Industrial production is increasingly looking for artists who can contribute creatively, independent of their technical skill. If the lack of ideas does not help the diffusion of technological devices, the lack of feelings in the intellectual community inhibits the growth of a deep knowledge. I am not pretending this seminar to be a paradise, I only hope it can open a space, a friendly ambiance where scholars, artists and technicians can appreciate each other. This could be called, perhaps, a space of renaissance.

-Rosanna Albertini

TECHNOLOGICAL RITUALS

Invited artist **JOHN DYKSTRA**

Biography

John Dykstra came to the entertainment industry from a background in Industrial Design and Still Photography. At age 22, he worked with Doug Trumbull on a film called *Silent Running*, as a part of a team, designing, building models and doing effects photography. Following that film, John helped to design, build and use a computer controlled camera system for the National Science Foundation at UC Berkeley.

Returning with what was the beginnings of motion control technology, John went back to work for Doug Trumbull in the development phases of amusement park simulator rides and other advanced image-based entertainment schemes. John then joined Gary Kurtz and George Lucas and for them he created Industrial Light and Magic, assembling the creative group that would design and build the camera system, design and build the miniatures, and finally use those camera systems to photograph the models and produce the film sequences that won for *Star Wars* and John an Academy Award for visual effects. John also was presented an Academy Technical Achievement Award for the Industrial Light and Magic facility itself.

Next came "Battlestar Galactica." Glen Larson hired John as a producer and visual effects supervisor. John gathered together the key players from the *Star Wars* crew, and the special effects company Apogee was founded. This new company began using Apple's first personal computers as the basis for its motion imaging systems. The effects for "Battlestar Galactica" won an Emmy. Apogee was completely retooled in 1979 with the next generation of visual effects equipment. John, Doug Trumbull and the visual effects team received an Academy award nomination for their work on *Star Trek: The Movie*.

Through Apogee John contributed visual effects to feature films, directed commercials, directed theme park entertainments and video games. Under John's direction Apogee developed bench mark motion control and blue screen technologies. For the past two years John has been directing commercials. John's reentry into the feature world came with the completion of *Batman Forever*. John will be continuing his relationship with Warner Bros. on a yet to be announced film.

Invited artist **SARA ROBERTS**

Biography

Sara Roberts received an MFA from the California College of Arts and Crafts in 1988. Her thesis project, the interactive video installation *Early Programming* has shown at the San Francisco Arts Commission Gallery (1989) and the Long Beach Museum of Art (1990).

She collaborated with media artist Lynn Hershman on interactive installations, *Deep Contact* (1990) and *A Room of One's Own* (1992), shown internationally, including Ars Electronica '89, the San Francisco Museum of Modern Art, Images du Futur '91 in Montreal, Carpenter Center at Harvard, Montage '93 in Rochester NY, International center for Photography, Midtown, NY, and in Cologne, Munich, Bonn, and Karlsruhe, Germany.

In 1993 she was a resident at the Djerassi Foundation, and her interactive sculpture *The Digital Museum* was commissioned by Silicon Graphics for the Interactive Gallery at the Seybold Conference, Moscone Center, San Francisco. In 1994 she received a WESTAF grant for New Genres, and premiered a large scale work, *Elective Affinities*, at the new Yerba Buena Center for the Arts in San Francisco.

She is a founding member of "Techne", a group of artists working with ubiquitous (off the screen) interactivity, and collaborates frequently with the artist/architect Donna Schumacher.

She has taught at San Francisco State University, The San Francisco Art Institute, and the California College of Arts and Crafts and is now teaching in the newly forming Integrated Media Program at the California Institute of Arts. She has also worked extensively in feature film editing and sound at Zoetrope Studios and Skywalker Sound, North.

Invited artist **WOODY VASULKA**

Biography

Woody Vasulka was born Bohuslav Vasulka in Brno, Czechoslovakia, in 1937. He studied metal technology and hydraulic mechanics at the School of Industrial Engineering, Brno, where he received a baccalaureate degree in 1956. In 1964 he graduated from the Academy of Performing Arts, Faculty of Film and Television, Prague, where he was awarded a Diploma in Production and Direction of Documentary Films. Woody and Steina met in Prague in 1962 and were married there in 1964. In 1965 they emigrated to the United States and settled in New York City. For the next few years, Woody worked as a film editor with Francis Thompson and as a designer and editor of multi-screens exhibits, as well as a technical adviser to the Alternate Media Center and Electronic Arts Intermix.

The Vasulkas began working with video in 1969 and in 1971, with Andres Mannik, they founded The Kitchen as an electronic media theater for video, film, music, and performance. With Steina, Woody has been an artist in residence at the National Center for Experiments in Television (NCET) at KQED in San Francisco and at WNET/Thirteen in New York.

From 1973 to 1979, he was an Associate professor at the Center for Media Study, State University of New York, Buffalo.

In 1974, Woody acquired a Rutt/Etra scan processor and, in 1976, with Jeffrey Schier began to build the Digital Image Articulator, a digital computer imaging system that has been central to his work. Through the late 1970s, Woody's efforts were concentrated on completing the Imager and on designing an imaging model for computers, known as the Syntax of Bynary Images. In 1980, the Vasulkas moved to Santa Fe, New Mexico, where Woody has produced two major works using the Rutt/Etra scan processor and the Digital Image Articulator: *The Commission* (1983) and *Art of Memory* (1987-88).

Woody has received funding from the New York State Council on the Arts (NYSCA), Creative Artists Public Service (CAPS), the National Endowment for the Arts (NEA), the Corporation for Public Broadcasting, the Guggenheim Foundation, and the Western State Arts Division.

Invited artist **PATRICK ROBERT "PAT" O'NEILL**

Biography

Born June 28, 1939, in Los Angeles, California.

Attended the University of California, Los Angeles, receiving Bachelor's Degree in 1962, and Master of Arts from School of Art in June 1964, specializing in Graphic Design and Photography.

Completed film *By the Sea*, a collaboration with Robert Abel, in 1963, and *Bump City* in 1964.

Worked intensively in sculptural assemblage during the years 1964-1969.

One-person shows at Orlando Gallery, 1966 and 1967.

Instructor, Mount St. Mary's College, Art Department, 1964-66.

Assistant Professor, UCLA Art Department, 1966-67, teaching photography.

Seventy three sixty two completed May, 1967.

One-Person Show, Esther Robles Gallery, Los Angeles, 1968, showing large lacquer-surfaced fiberglass shapes.

Runs Good, completed January, 1970. First Prize, Ann Arbor Film Festival.

Joined the faculty of California Institute of the Arts in its formative year, 1970; Assistant Dean, School of Film-Video, through 1975.

Easy Out and *The Last of the Persimmons* completed in 1972.

Down Wind completed 1973; First Prize, Ann Arbor Film Festival.

American Film Institute, Filmmakers Grant, 1974.

Saugus Series completed 1974. Tom Berman Award, Ann Arbor Film Festival.

Founded Lookout Mountain Films, March, 1974, a special-effects and optical printing company, to do commercial projects and act as an equipment base for independent experimental work. This unit has remained active to the present day.

Founding member of "OASIS", a film-exhibition cooperative, which staged screenings of independent films at Los Angeles Institute for Contemporary Art (LAICA), and other sites, through 1981.

Sidewinders' Delta, completed 1976.

Two Sweeps film installation, Mount San Antonio College, November, 1977.

Foregrounds and *Sleeping Dogs (Never Lie)*, completed 1978.

Filmmaking grant from the National Endowment for the Arts, for *Let's Make A Sandwich*, a continuous projection film installation first shown at Los Angeles Contemporary Exhibitions (L.A.C.E.), October, 1982.

1980: Began time-lapse photography in Owens Valley and Inyo County, California, on what was to become *Water and Power*.

Receiving filmmaking grant from the National Endowment for the Arts in 1982. Began collaboration with Mark Madel on the construction and software for a portable computer-operated motion-control camera system. Development continued through Fall, 1984.

1980-85: Made a series of still photography composites.

January-March, 1987: Photography for *Water and Power* in downtown Los Angeles and San Francisco. July-August photography continued at Point Reyes and Bolinal Lagoon, Marina County, California.

June, 1985-March, 1988: Editing and rephotography in progress for *Water and Power*.

1989-90: Water and Power invited to numerous festivals, among them Telluride, New York, London, Berlin, Sundance, Bombay.
1992: National Endowment for the Arts grant for Big Things, Lots of Things...
1993: Guggenheim Foundation Fellowship for Decay of Fiction.
1993: Maya Deren Award, The American Film Institute.
1994: filming begins on Decay of Fiction in Los Angeles.
1995: completed Big Things, Lots of Things. .
1995: editing, writing of action continues on Decay of Fiction.

" DESIGN/ELECTRONIC ARTS "

JOHN MINKOWSKY

ELECTRONIC ARTS PROGRAMMER

THURSDAY, MARCH 10 - SUNDAY, MARCH 13, 1977

170 MILLARD FILLMORE ACADEMIC CORE
ELLICOT COMPLEX - NORTH CAMPUS
STATE UNIVERSITY OF NEW YORK AT BUFFALO
BUFFALO, NEW YORK 14261

AUDITORIUM
MARINE MIDLAND BANK - WESTERN
ONE MARINE MIDLAND CENTER
BUFFALO, NEW YORK 14240

ELLICOTT BUILDING ARCADE
202 SOUTH DIVISION STREET
BUFFALO, NEW YORK 14204

SPONSORED BY

CENTER FOR MEDIA STUDY
310 WENDE HALL
STATE UNIVERSITY OF NEW YORK AT BUFFALO
BUFFALO, NEW YORK 14214

MEDIA STUDY/BUFFALO
207 DELAWARE AVENUE
BUFFALO, NEW YORK 14202

SUPPORTED BY

THE NATIONAL ENDOWMENT FOR THE ARTS

AND

THE NEW YORK STATE COUNCIL ON THE ARTS

MAC
JEFF McCHESN

" DESIGN/ELECTRONIC ARTS "

THURSDAY

MARCH 10, 1977

6:00 P.M. FARGO DINING HALL
ELLICOTT COMPLEX - NORTH CAMPUS
STATE UNIVERSITY OF NEW YORK AT BUFFALO
BUFFALO, NEW YORK 14261

RECEPTION

BY INVITATION ONLY

8:00 P.M. ROOM 170 MILLARD FILLMORE ACADEMIC CORE
ELLICOTT COMPLEX - NORTH CAMPUS
STATE UNIVERSITY OF NEW YORK AT BUFFALO
BUFFALO, NEW YORK 14261

SELF-OBSERVING SYSTEMS: THE VIDEO REVOLUTION IN
AMERICA

GENE YOUNGBLOOD
FILM & TELEVISION STUDY CENTER
6233 HOLLYWOOD BLVD. AT VINE
HOLLYWOOD, CA. 90028

OPEN TO THE PUBLIC

" DESIGN/ELECTRONIC ARTS "

FRIDAY

BY INVITATION ONLY

MARCH 11, 1977

AUDITORIUM
MARINE MIDLAND BANK - WESTERN
ONE MARINE MIDLAND CENTER
BUFFALO, NEW YORK 14240

9:30 A.M.

INTRODUCTION

GERALD O'GRADY
DIRECTOR, CENTER FOR MEDIA STUDY
310 WENDE HALL
STATE UNIVERSITY OF NEW YORK AT BUFFALO
BUFFALO, NEW YORK 14214

AND

MEDIA STUDY/BUFFALO
207 DELAWARE AVENUE
BUFFALO, NEW YORK 14202

10:00 A.M.

TECHNOLOGICAL ART: SOME PROBLEMS

KEN KNOWLTON
BELL TELEPHONE LABORATORIES
ROOM 2C 525
MURRAY HILL, N. J. 07974

11:00 A.M.

THE GEOMETRY OF CONSCIOUSNESS

GEORGE CHAIKIN
BRAIN RESEARCH LABORATORY
NEW YORK MEDICAL COLLEGE
FLOWER FIFTH AVENUE HOSPITAL
AT 106th STREET
NEW YORK, NEW YORK 10029

12 NOON

VISIBLE LANGUAGES: TOWARDS DIAGRAMMATIC
ENVIRONMENTAL COMMUNICATIONS

AARON MARCUS
SCHOOL OF ARCHITECTURE AND URBAN PLANNING
PRINCETON UNIVERSITY
PRINCETON, N. J. 08540

1:00 - 3:00 P.M.

LUNCH

3:00 P.M.

DESIGNING IN TIME: COMMON PRINCIPLES IN
VISUALS AND SOUND

LAURIE SPIEGEL
175 DUANE STREET
NEW YORK, NEW YORK 10013

4:00 P.M.

A DESCRIPTION OF THE LANDSCAPE WITHIN WHICH COMPUTER
MUSIC SYSTEMS ARE DESIGNED

JOEL CHADABE
DEPARTMENT OF MUSIC
STATE UNIVERSITY OF NEW YORK AT ALBANY
ALBANY, NEW YORK 12222

5:00 P.M.

APPLICATIONS OF SPEECH SYNTHESIS TO MUSIC

JOSEPH OLIVE
BELL TELEPHONE LABORATORIES
MURRAY HILL, N. J. 07974

6:00 - 8:00 P.M.

DINNER

8:00 P.M.

GENERATIVE SYSTEMS - THE MISSING MEDIA

SONIA SHERIDAN
SCHOOL OF THE ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE AND ADAMS STREET
CHICAGO, ILLINOIS 60603

9:00 P.M.

MUSICAL ROOTS IN THE AETHER: VIDEO PORTRAITS OF
COMPOSERS AND THEIR MUSIC

SELECTED SHORT SUBJECTS: (1) CAST AND CREW,
(2) MANNERS, (3) ARE THERE ANY QUESTIONS,
(4) THERE'S ALWAYS A SCANDAL, (5) COMING ATTRACTIONS,
(6) INTERMISSION

THE FEATURE: WHAT SHE THINKS

ROBERT ASHLEY
DIRECTOR
CENTER FOR CONTEMPORARY MUSIC
MILLS COLLEGE
OAKLAND, CALIFORNIA 94613

" DESIGN/ELECTRONIC ARTS "

SATURDAY

BY INVITATION ONLY

MARCH 12, 1977

AUDITORIUM
MARINE MIDLAND BANK - WESTERN
ONE MARINE MIDLAND CENTER
BUFFALO, NEW YORK 14240

10:00 A.M.

3-D DIGITIZING AND MOTION DESCRIPTION

JAMES H. CLARK
INFORMATION SCIENCES
UNIVERSITY OF CALIFORNIA AT SANTA CRUZ
SANTA CRUZ, CA. 95064

11:00 A.M.

A DESCRIPTION OF THE ANIMA-II 3-D COLOR COMPUTER
ANIMATION SYSTEM

CHARLES CSURI
OHIO STATE UNIVERSITY
RESEARCH CENTER
1314 KINNEAR ROAD
COLUMBUS, OHIO 43212

12 NOON

SYNTHAVISION: AN OVERVIEW

LARRY ELIN
SYNTHAVISION
3 WESTCHESTER PLAZA
ELMSFORD, NEW YORK 10523

1:00 - 3:00 P.M.

LUNCH

3:00 P.M.

HOW TO APPLY WHAT YOU KNOW ABOUT ANALOG ELECTRONIC
ART TO YOUR FIRST COMPUTER

TOM DEFANTI
DEPARTMENT OF CHEMISTRY
UNIVERSITY OF ILLINOIS AT CHICAGO CIRCLE
BOX 4348
CHICAGO, ILLINOIS 60680

4:00 P.M.

THE IMAGE PROCESSOR DESIGN, OPERATION, USE

DAN SANDIN
DEPARTMENT OF ART
UNIVERSITY OF ILLINOIS AT CHICAGO CIRCLE
BOX 4348
CHICAGO, ILLINOIS 60680

5:00 P.M.

CROSSEYE, GENERAL MOTORS - 1976, RE-SCANNING AT
EVE-1 AND EVE-88 AND GLIMPSES OF OTHER ENTITIES IN
PROCESS

PHIL MORTON
1839 S. HALSTEAD STREET
CHICAGO, ILLINOIS 60608

6:00 - 8:00 P.M.

DINNER

8:00 P.M.

FROM SLIT - SCAN TO RASTER - SCAN

JOHN WHITNEY
MOTION GRAPHICS
600 ERSKINE DRIVE
PACIFIC PALISADES, CA 90272

9:00 P.M.

ART AND TECHNOLOGY

STAN VANDERBEEK
DEPARTMENT OF ART
UNIVERSITY OF MARYLAND
BALTIMORE COUNTY
BALTIMORE, MARYLAND 21201

" DESIGN/ELECTRONIC ARTS "

SUNDAY

BY INVITATION ONLY

MARCH 13, 1977

AUDITORIUM
MARINE MIDLAND BANK - WESTERN
ONE MARINE MIDLAND CENTER
BUFFALO, NEW YORK 14240

10:00 A.M.

PANTOMATION

TOM DEWITT
111 NORTH PINE AVENUE
ALBANY, NEW YORK 12203

PHILLIP EDELSTEIN
TECHNICAL SUPERVISOR
ELECTRONIC MUSIC STUDIES
STATE UNIVERSITY OF NEW YORK AT ALBANY
ALBANY, NEW YORK 12222

11:00 A.M.

DIGITAL MEETS VIDEO: THE BEST OF BOTH POSSIBLE
WORLDS

LOU KATZ
COLLEGE OF PHYSICIANS AND SURGEONS
COLUMBIA UNIVERSITY
630 WEST 168th STREET
NEW YORK, NEW YORK 10032

12:00 NOON

COMPUTER CONTROL OF REAL TIME TELEVISION DEVICES
AND DEVICES FOR MICRO-PROCESSING

WILLIAM ETRA
42 E. 23rd STREET
NEW YORK, NEW YORK 10010

1:00 - 3:00 P.M.

LUNCH

3:00 P.M.

A COMPUTER - BASED VIDEO SYNTHESIZER: PART I
HARDWARE

DON MCARTHUR
EXPERIMENTAL TELEVISION CENTER
164 COURT STREET
BINGHAMTON, NEW YORK 13901

4:00 P.M.

A COMPUTER - BASED VIDEO SYNTHESIZER: PART II
SOFTWARE

WALTER WRIGHT
EXPERIMENTAL TELEVISION CENTER
164 COURT STREET
BINGHAMTON, NEW YORK 13901

5:00 P.M.

THE TERRITORY, THE SUBJECT AND THE TRANSMISSION
OF KNOWLEDGE

WOODY VASULKA
CENTER FOR MEDIA STUDY
STATE UNIVERSITY OF NEW YORK AT BUFFALO
310 WENDE HALL
BUFFALO, NEW YORK 14214

6:00 - 8:00 P.M.

DINNER

" DESIGN/ELECTRONIC ARTS "

SUNDAY

OPEN TO THE PUBLIC

MARCH 13, 1977

8:00 P.M.

ELLICOTT BUILDING ARCADE
202 SOUTH DIVISION STREET
BUFFALO, NEW YORK 14204

PERFORMANCES BY THE SONIC ARTS UNION

ROBERT ASHLEY

THE GREAT NORTHERN AUTOMOBILE PRESENCE

DAVID BEHRMAN

MUSIC FOR CORNET, MICRO-COMPUTER AND HOMEMADE ELECTRONICS

GORDON MUMMA - CORNET

KIM ONE - HARMONIC CHANGES

DAVID BEHRMAN - ELECTRONICS JIM HORTON - COMPUTER PROGRAMMER

ALVIN LUCIER

BIRD AND PERSON DYING (1975)

FOR PERFORMER WITH MICROPHONES, AMPLIFIERS, LOUDSPEAKERS AND
SOUND-PRODUCING OBJECT

GORDON MUMMA

PASSENGER PIDGEON (1676 - 1976)

CO-SPONSORED BY THE CENTER OF THE CREATIVE AND PERFORMING ARTS, SUNY/
BUFFALO, THE UNIVERSITY-WIDE COMMITTEE ON THE ARTS, AND MEET THE
COMPOSER, A PROJECT OF THE AMERICAN MUSIC CENTER, FUNDED BY THE
NEW YORK STATE COUNCIL ON THE ARTS



The University of Wisconsin-Milwaukee

P.O. Box 413, Milwaukee, Wisconsin 53201 Area Code 414: 963-4141

February 25, 1977

center for twentieth century studies
of the college of letters and science

Professor Woody Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Woody:

Everyone tells me your seminar at our International Conference on Film/Theatre/Video was a huge success. I want to thank you on behalf of the Center and the campus for contributing again so brilliantly to the intellectual excitement of this regional, nay, international event. I missed your seminar because I cannot be everywhere at once, but I hope to see your paper derived from it very soon. Please send it to us so we can include it in the bundle we are trying to submit to a publisher within a month.

Cordially,

Michel Benamou
Director

MB/ma



State University of New York
99 Washington Avenue
Albany, New York 12210

Office of the Chancellor

September 7, 1976

Mr. Bohuslav Vasulka
State University at Buffalo
3435 Main Street
Buffalo, New York 14214

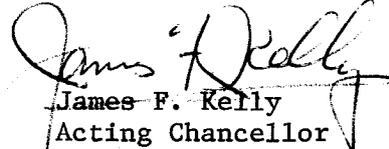
Dear Mr. Vasulka:

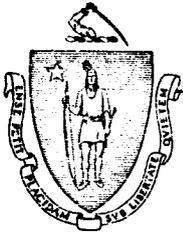
I am pleased to advise that you have been appointed to continuing status as Associate Professor, at State University at Buffalo, effective September 1, 1976.

The appointment is offered subject to the terms of the Policies of the Board of Trustees. To indicate your acceptance of this appointment, would you please sign the endorsement on the enclosed copy of this letter and return that copy to the office of the president at your campus.

Your contribution to State University is greatly appreciated. I would like to extend my best wishes to you on this appointment.

Cordially yours,


James F. Kelly
Acting Chancellor



The Commonwealth of Massachusetts
University of Massachusetts
Amherst 01002

SCHOOL OF EDUCATION

Return Address:

P.O. Box 142,
South Deerfield, Mass. 01373.

March 20, 1971

Woody Vasulka,
111 East 14 Street,
New York, N.Y.

Dear Sirs:

This summer, the School of Education at the University of Massachusetts will again be organizing its annual summer workshops. One of these, to run during the week of July 19-23, will seek to explore the relationship between television and people, with a special emphasis on the recent innovations - both creative and technological - in TV and video. In this regard, we feel that the following videotapes that you are distributing would be appropriate to our workshop:

Space Mass - Bird Can Fly Gallery.

Would you please tell us whether or not it will be possible to preview these tapes before making an order for rental. We also need to know the rental fee, running length, and format of each tape, and how far in advance we must order.

Thank you for this information.

Yours sincerely,

A handwritten signature in cursive script that reads "John LeBaron".

John LeBaron,
Workshop Co-ordinator,
Media Center.



Congressional Research Service
The Library of Congress

Washington, D.C. 20540

February 12, 1980

Woody and Steina Vasulka,
1600 Old Pecos Trail
Santa Fe, New Mexico

Dear Woody,

I am confirming our conversation about the Congressional Seminar on Computer Graphics scheduled for April 16 and 17 of this year. An agenda for the seminar is enclosed. I would specifically like to ask for your assistance in the last event of the seminar, a showing of films produced with computer graphics techniques. Your work in this area has been highly recommended to me and I hope to have some of your film represented at the showing.

The showing will take place in a newly designed facility, available in the Library of Congress. High resolution color monitors, VTR, and film projectors will be available. I will make every effort to give credit to you and your work. Should it be possible for you to come to Washington for this event I would like you to provide some background remarks on your work.

I have one preliminary request, that I be allowed to preview any material which you wish to submit for showing as soon as possible.

Hoping to hear from you soon,

Library of Congress
CRS-SPR LM 413
Washington D.C.
20540

(202) 287-7062

Sincerely

A handwritten signature in cursive script that reads "Jerry Borrell".

Jerry Borrell
Coordinator,
Graphics Seminar
Planning Committee



Congressional Research Service The Library of Congress

Washington, D.C. 20540

CRS SEMINAR ON COMPUTER GRAPHICS

DAY ONE		Minutes
TUTORIAL: 9:00-12:15		
Introduction	(Mr Gude and Rep. Gore)	15
What are Graphics?	Carl Machover	40
How does Congress use Graphics	a) J. Price CRS	10
	b) HIS	10
	c) SCC	10
		85
COFFEE BREAK-----		
How are graphics useful to Congress: Intro. Borrell		5
a) Geographical Information		
	1) Merrill-Lawrence Berk	15
	2) Teicholz-Harvard	15
	3) Park-GE	15
b) Management Information		
	1) Paller AUI	10
	2)	10
c) Publication J. Seybold		15
		85
LUNCHEON 12:15-2:00-----		
APPLICATIONS 2:15-5:15		
a) Computer aided design	Orr-Orr Associates	20
b) Geographical Information	Walker-COMARC	50
	Dangermond-ESRI	
c) Urban-regional planning		20
		90
COFFEE BREAK-----		
d) Management information	Paller-AUI	20
e) Medicine	Livingstone-USC	50
	Feldmann-NIH	
	Janson-MIT	
f) Simulation	Farmer-GE	20
		90
RECEPTION 5:30		
MEMBER TOUR OF EXHIBITS 6:00-7:15		
MEMBER/SPEAKER/CEO DINNER 7:30		

DAY TWO	
APPLICATIONS CONTINUED 9:00-12:15	
Introduction	
Videotex	
	Prestel-Hughes or Hooper 20
	AT&T-Sullivan 20
	Telidon-Smirle 20
	Intelmatique-Bright 20
	80
COFFEE BREAK-----	
Teletext	
	Antiope-Guillermin 20
	Ceefax-McIntyre 20
	40
SHORT BREAK-----	
Entertainment	
	Catmull-Lucasfilms 20
	Demos-III 20
	40
LUNCHEON 12:15-2:00	
Flat Displays and Voice Synthesis	
	Overview-Rheingold 20
	Toshiba or Sanyo speaker 10
	Hughes-Gunther 10
	Tex. Inst.- Lyon 15
	55
COFFEE BREAK-----	
Policy considerations for Graphics	
	Telecommunications 20
	Technology convergence 20
	Transborder flows/Intl. 15
	Policy Development 25
	80

RECEPTION 5:30

COMPUTER GRAPHICS FILM FESTIVAL
7:30-9:00

Peter Bloch-Zoetrope Films
and/or Ray Lauzanna

Mathematics of Life for the Third Millennium

A mathematical tale by
Françoise Chatelin

Third Culture Copenhagen

August 1996

I am going to tell you a tale of mathematics. It is based on a mathematical theory: all the mathematical facts are proven. Their meaning is put into perspective so as to relate to the reality of the world around each of you.

Mathematics are built on numbers. Numbers are familiar to all of you, are they not? Let us suppose you choose at random a number between all possible integers, what is the probability that the first digit is a 1 or a 9 for example. We can all agree that all digits from 1 to 9 have equal probability $1/9$.

But what if I choose a number at random in the list of the heights of the 10 highest mountains in each country of the world? Then it is another story: the astonishing fact is that the first digit is 3 times more likely to be 1 than 9! And this would be true for any set of numbers produced by Nature. This is the signature that the world is non linear. This means that a quantity a will appear in Nature's computing formula under a product form, like $a \times a$ or $a \times a \times a$. This means also that the so-called "real" numbers in mathematics have different properties than the natural numbers which are produced by Nature. These natural numbers should indeed be viewed as the real "real" numbers.

Now numbers are used in practice to compute. And for complex and long computations, one uses a computer. But computers do not compute exactly!! Try to compute $1/3$ times 3 on your favourite hand-held calculator: you will not get 1! This is well known to high school students. But does it matter? Not always. This is why computers are useful in everyday life.

It matters at singularities. A singularity is a technical word to describe a discontinuity where something new happens. Look at this table. On the surface you cannot distinguish between this point and that point. They all look alike, because the surface is regular. But you can distinguish between any such point and a point at the edge. The four edges of the table give it its shape. At first sight, one could easily dismiss singularities because they are rare, they are at the border. But they shape the world. You see me because my shape appears cut on the white back screen.

Singularities, of course, play a significant role in Physics. For example, you go from the wave optics of Fresnel to the geometric optics of Descartes, when the wavelength of light tends to zero. And this limit is highly singular in mathematical jargon. In the physical world, this singularity creates beauty. It creates the glittering of the surface of the sea under the sun. It also creates the fascinating ever changing patterns that you see on the bottom of a shallow swimming pool. It makes the stars twinkle at night. And after a storm, where the sun light is deflected through rain drops floating in the air, it designs a rainbow in the sky.

Recognising the role of singularities means a complete thought revolution. A revolution may be historically as important as the Copernican revolution which put the sun at the center of our planetary system.

The shift of paradigm occurred gradually in the 20th century, from 1910 to 1980, as scientists began to abandon the prevalent dogma of continuity and started to focus more on discontinuity - They realised that new things can emerge only at singularities, that is at boundaries.

This paradigm shift led to the well popularised theory of chaos.

Chaos appears with non linearity. The same non linearity which is reflected in natural numbers by Nature. Chaotic phenomena are highly unstable: the flapping of the wings of a butterfly in Hong Kong may result in a tornado in Florida 3 weeks later. More flatly: small causes may bring huge consequences.

Because they are so unstable, such phenomena cannot be computed exactly, they can only be computed on a computer. But this is good news: exact computations can be totally misleading when it comes to the emergence of a new phenomenon. Exact with reference to what? If we know the exact reference, then it belongs to the past; it cannot be **new**.

Why are unstable phenomena encountered more and more often in high tech? Because one wants to get a more global view of a phenomenon in relation with its environment. This is done by coupling.

Two independent basic phenomena can be coupled through a feedback loop. This coupling creates one single phenomenon of higher complexity. And the resulting more complex phenomenon has new properties which can be captured by the computer, but cannot be captured by the exact arithmetic of mathematics.

You see, it does not always pay to compute right. Specially when one deals with the emergence of the new. And what is newer under the sun than a new life?

For conventional Mathematics

$$1 + 1 = 2$$

is a true statement, but it expresses a static truth. In the third millennium, it will be understood that it should sometimes be replaced by the dynamic expression

$$1 + 1 \rightarrow 3$$

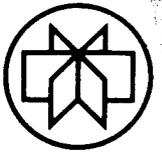
which is closer to the life experience of every one of you, provided that the two ones are not identical!

This realisation may lead to more qualitative Mathematics, to the "Mathematics of Life" which will emerge, no doubt, during the 3rd millennium.

- Mathematics are built on numbers.
- Singularities shape the world. They give birth to new phenomena.
- Singularities create beauty. They create the glittering of the surface of the sea under the sun. They create the ever changing patterns that are seen on the bottom of a shallow swimming pool. They make the stars twinkle at night. And after a storm, when the sunlight is reflected through raindrops floating in the air, they design a rainbow in the sky.
- Out of two independent phenomena, coupling creates a single phenomenon of higher complexity.
- More qualitative Mathematics will relate forms, numbers and beauty. The Mathematics of Life will emerge during the 3rd millennium.

THE WORLD-VIEW OF THE THIRD MILLENNIUM

MONDAY		TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
12.00 <i>Lunch</i>	10.00 - 12.00	<i>Brunch</i>	<i>Brunch</i>	<i>Brunch</i>	<i>Brunch</i>
13.00 <i>Tor Nørretranders</i>	12.00 - 14.00	<i>Gregory Chaitin</i> & <i>Francoise Chatelin</i>	<i>Holger Bech Nielsen</i> & <i>Lars-Henrik Schmidt</i>	<i>Wallace Chafe</i> & <i>Marianne Mithun</i>	<i>Kathryn Roszak</i> & <i>Christopher Castle</i>
15.00 <i>Guided tour</i>	14.00 - 15.00	<i>Snacks</i>	<i>Snacks</i>	<i>Snacks</i>	<i>Snacks</i>
-	15.00 - 16.00	<i>Kettlesmith Meeting</i>	<i>Kettlesmith Meeting</i>	<i>Kettlesmith Meeting</i>	<i>Kettlesmith Meeting</i>
16.00 <i>Theodore Roszak</i> & <i>Betty Roszak</i>	16.00 - 18.00	<i>Vitaly Komar</i> & <i>Alexander Melamid</i>	<i>Josef Haslinger</i> & <i>Louise Lawler</i>	<i>Noboru Tsubaki</i> & <i>Haim Steinbach</i>	<i>Matt Mullican</i> & <i>Woody Vasulka</i>
18.00 <i>Dinner</i>	18.00 - 20.00	<i>Light meal</i>	<i>Light meal</i>	<i>Light meal</i>	<i>Light meal</i>
-	20.00 - 22.30	<i>Kettlesmith</i>	<i>Kettlesmith</i>	<i>Kettlesmith</i>	<i>Kettlesmith</i>
-	23.00 - xx.xx	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>	<i>Dinner</i>



February 23, 1978

Mr. Woody Vasulka
Vasulka Corporation
257 Franklin Street
Buffalo, New York 14202

Dear Mr. Vasulka:

I wish to thank you and your colleagues for participating in the Work-Study course last semester.

The response on the part of the students was very positive. The course evidently satisfied well one of the principal objectives - that of giving the student a meaningful "hands-on" educational experience. Comments by the industrial advisors have also been quite favorable.

Detailed remarks include (1) the desirability of a more specific project outline which would indicate emphasis upon experiment or theory (or both), anticipated involvement in computer programming, extent of library research, (2) information on the frequency and number of hours per week in which the student will be needed at the plant, (3) development of specific hours - where feasible - for contact between student and the industrial advisor, and (4) formulation and development of project to fit within one semester. The last comment is perhaps the most difficult to satisfy - and would be attainable through experience in this area.

On the basis of the positive response shown here and in industry, the Work-Study course is being scheduled for the fall semester. I hope that your company will again participate. Since our students preregister for courses, I am requesting that descriptions of proposed projects be in my hands by April 20th. This will help to inform prospective registrants of the range of projects and of our expectations.

I anticipate that projects could be modified in the interval before the fall semester. It is important, however, to present a representative first listing for our preregistration period (late April-May).

Please feel free to contact me concerning any aspect of the Course.

Sincerely,

David M. Benenson
Professor

DMB/cj

Roma, 18/4/91

FAX da: CORNELIO BRANDINI
Numero di fax: 06/6892426
Number telephone: 06/6869705

6892426
6869705
011739-6869

Alla cortese attenzione di: WOODY VASULKA
Numero di fax: 001/5054730614

Numero di pagine (inclusa la presente): 1

MESSAGGIO:

Dear Woody Vasulka,

I confirm the organization for your conference that you are giving on the 13th and 14th of May 1991, in Rome, Centro Internazionale di Brera, c/o CIRCOLO DEGLI ARTISTI, Via Monte della Farina 50/51.

I have already taken care of your stay in Rome.

Yours faithfully

GENERAL MANAGER

Cornelio Brandini

In caso di ricezione non chiara o incompleta chiamare i numeri 06/6869705
06/6892431

SOFT-VIDEO INFO

Circolo degli Artisti
Att.: Cornelio Brandini

MAYBE I COULD
SEE YOU?

Dear Cornelio,

Thank you for the invitation to be with you in Rome on 13th and 14th of May. I should be arriving to Rome in the evening of the 12th from Pisa and should be leaving in the morning on the 15th by plane.

My presentations are usually informal and I use NTSC U-Matic 3/4 inch videotape. The topics could range from historically/sociological background in making images electronically, to defying video as art or craft, the involvement of a computer in artmaking etc. You may have your own agenda, if so, let me know soon...

I have some associates in Rome in Softvideo group, so please, if they want some information on my activities in Rome, let them know.

Thanks again

April 18

Woody

MY FAX : 505 473 0614

WOODY VASULKA

PITTSBURGH FILMMAKERS

T H E M E D I A A R T S C E N T E R

March 6, 1989

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

Dear Woody:

What a pleasure it was to have you with us. I am still getting expressions of gratitude from students, faculty and audience members, who saw your work and talked with you.

You are truly an experimenter, and an artist of great sincerity and seriousness. You seemed alarmed when I said I wanted to kidnap you and keep you here for awhile. I was joking but I was also serious in that I think that you could provide some much needed inspiration around here. Well, if we can't have you for a year maybe we can at least bring you back annually.

I hope you enjoyed your time with us, and that it was helpful to you to show your work to us. I am sure we will be talking about you for some time to come.

Sincerely,



Marge Myers
Director

Woody Vasulka

Woody Vasulka, Video-Artist in Residence, Media Study, will present three lectures concerned with video-art in Norton Union, room 233 at 3:00 P.M. , the first three Mondays of November. The titles and dates of the lectures are: "Electrons: The Art Material" November 5th, "Time Structure of Electronic Image" November 12, and "The Television Myth". This program is presented by the Center for Media Study.

Mr Vasulka, a native Czech, first studied metal technology and hydraulic mechanics, then switched to film, attending the Film School of Prague from 1959 to 1964. Upon graduation from the Film School he traveled to Algeria and Iceland where he made several documentary films.

Woody and Steina Vasulka founded and administered "The Kitchen" at the Mercer Arts Center in New York City. They have presented their work at the Whitney Museum, the New York Avant-Garde Festival, the Wolper Video Center in Hollywood, the National Center for Experimental Television in San Francisco, Global Village, the Video Community Center in Binghamton and Media Study, Inc. in Buffalo.

"ELECTRONS: THE ART MATERIAL"	November 5
"TIME STRUCTURE OF ELECTRONIC IMAGES"	November 12
"THE TELEVISION MYTH"	November 19

NORTON 233 3 PM

ACM/SIGLASH-NYU CONFERENCE ON COMPUTING IN THE ARTS AND HUMANITIES
251 Mercer Street, New York University October 21-23, 1977

Cosponsored by ACM/SIGLASH (Association for Computing Machinery/Special Interest Group in Language, the Arts and Studies in the Humanities) and the New York University Department of Computer Science.

Friday evening, October 21st

5:00 on, Lobby Registration

7:30, Room 109 COMPUTING IN THE ARTS AND HUMANITIES: IS IT A NEW MEDIUM, A TOOL, OR A DISTRACTION? Opening Panel.
Tom Chinlund, moderator, Computer Scientist, Columbia University.
Charles Dodge, Composer, Brooklyn College and Columbia University.
Nam June Paik, Video Artist.
Woody Vasulka, Video and Film Artist, State University of New York, Buffalo.
Kenneth Knowlton, Computer Artist, Bell Laboratories, Murray Hill, New Jersey.

8:30, Room 109 COMPUTER GRAPHICS: A SCREENING OF VIDEO AND FILM WORKS.
Presented by George Chaikin, Computer Artist; Brain Research Laboratory, New York University Medical Center.

VIDEO PROGRAM.

"Wipe Poem" -Patsy Scala 6 min.
"Philharmonia" -Tom DeWitt (assisted by Phil Edelstein) 10 min.
"Ambiguous Motion" -Kenneth Knowlton (black and white, silent) 10 min.
"The Matter" -Woody Vasulka 4 min.
"C-Trend" -Woody Vasulka 10 min.
"Merce and Marcel" -Nam June Paik & Shigeo Kobuta (with contributions by Woody & Steina Vasulka, Nancy Graves, Jean Marie Drot, Russell Connor) 15 min.
"Computer Sampler" -Bill & Louise Etra 10 min.
"Excerpts from Untitled Video" -Laurie Spiegel 5 min.
"Temple" -Vibeke Sorensen 5 min.
"Fresh Fruit from Florida" -Vibeke Sorensen with music by Roger Meyers 5 min.

FILM PROGRAM.

"Cows" -Kenneth Kahn (16 mm.)
Super-8 by Bill & Louise Etra
"Grazing" -Woody Vasulka (16 mm.)

October 21-23, 1977

Saturday morning, October 22nd

8:30 on, Lobby Registration (Coffee served 9:00-10:00)

9:00 on, BOOK DISPLAY.
13th floor Arranged by Joseph Raben, Editor, Computers and the Humanities,
lounge Queens College, City University of New York.

9:30, Room 109 AN ARTIST'S CHALLENGE: WHY USE THE COMPUTER? The participants will discuss the role of the computer in the visual arts, in terms of philosophy, how the computer has affected visual aesthetics, how the artists on the panel have used the computer to create visual art. The panelists will use slides, films and videotapes to demonstrate their points. Discussion with the audience will be encouraged.

Joseph Scala, Coordinator of Computer Graphic Art Program,
Syracuse University.

Larry Bakke, College of Visual and Performing Arts, Syracuse
University.

Tal Streeter, Sculpture Department, State University of New York,
Purchase.

Martha Griffin, Computer Graphics, United Nations International
School, New York.

Agnes Denes, Computer Artist, School of Visual Arts, New York.

Judson Rosebush, Computer Artist, Department of Electrical and
Computer Engineering, Syracuse University.

9:30, Room 102 MUSIC TAPE AND TALK SESSION.

Charles Dodge, Composer, Brooklyn College and Columbia University,
moderator.

Emmanuel Ghent, Composer, Bell Laboratories, Murray Hill, New Jersey,
"Interactive Compositional Procedures."

Jon Appleton, Composer, Dartmouth College, "Composers Languages vs.
Real Time Synthesis."

Tracy Lind Peterson, Department of Music, University of Utah,
"Report on Recent Work."

William Buxton, Computer Systems Research Center, University of
Toronto, "Towards an Instrument for Both Composition and Performance."

10:00, Room 101 LITERARY ANALYSIS. The panel will discuss whether the meaning of a text is essential to its analysis by computer. The question will be approached from several viewpoints: linguistic, statistical, and stylistic.

Joseph Raben, Editor, Computers in the Humanities, Queens College,
City University of New York.

Stephen Waite, Editor, Calculi, Kiewit Computation Center, Dartmouth
College.

Stanley Petrick, Watson Research Laboratory, IBM, Yorktown Heights.

Donald Ross, Department of English, University of Minnesota.

11:15, Room 109 SOUND AS A DIMENSION OF VISUAL MOVEMENT. Talk and demonstration.

Stephen R. Levine and Sara Bly, Lawrence Livermore Laboratories,
Livermore, California.

Saturday afternoon and evening, October 22nd

- 12:00 on, Lobby Registration
- 12:00-5:00
13th floor lounge
BOOK DISPLAY.
Arranged by Joseph Raben, Editor, Computers and the Humanities,
Queens College, City University of New York.
- 1:00-5:00
13th floor lounge
CONTINUOUS OPEN SCREENING OF VIDEO WORKS.
Arranged by George Chaikin, Computer Artist; Brain Research
Laboratory, New York University Medical Center.
- 1:30, Room 109
COMPUTER FASHION SHOW. A collaborative effort by Syracuse University
students in the Experimental Studios Computer Graphic Division,
Textile Design Department, Fashion Design Program, and Fiber Art
Department. The fashions use computer graphics, not only in fabric
patterning, but in some cases in creating the form of the clothing.
Presented by Joseph Scala, Coordinator of Computer Graphic Art
Program, Syracuse University.
- 2:30, Room 109
CAN A COMPUTER UNDERSTAND NATURAL LANGUAGE? Methods, limits, and
possibilities of computerized language processing.
Christine A. Montgomery, Operating Systems, Inc., Woodland Hills,
California. (Computer Science)
Naomi Sager, Linguistic String Project, New York University.
(Computational Linguistics)
Marvin Minsky, Donner Professor of Science, Electrical Engineering
and Computer Science Department, Massachusetts Institute of Tech-
nology. (Artificial Intelligence)
George Miller, Professor, The Rockefeller University. (Psychology)
- 2:30, Room 102
COMPOSITION AND MUSIC ANALYSIS: COMPUTER TOOLS IN COMMON?
Harry B. Lincoln, Department of Music, State University of New York,
Binghamton.
Hubert Howe, Department of Music, Queens College, City University
of New York.
Gary Nelson, Department of Music, Oberlin College.
Gary Wittlich, Department of Music, Indiana University.
- 3:00 and 4:00
Studio
(see at right)
DANCE DEMONSTRATION WITH COMPUTER-CONTROLLED LIGHTING.
Mimi Garrard Dance Company. Performance at Ms. Garrard's studio,
150 Wooster Street (corner of Houston Street--see map).
A system of lighting which makes it possible for the lights to be
composed with the same degree of control and nuance as electronic
music. Subtle and rapid fluctuations in the intensity, position,
and color of the lighting are used to blend with or oppose syn-
chronized musical and choreographic events.
"Dualities" -performed by Jill Feinberg and Alexander Wang
music by Emmanuel Ghent
choreography and lighting by Mimi Garrard
computer-controlled lighting system by James Seawright

Saturday afternoon and evening, October 22nd (continued)

4:30, Room 109 WHY SHOULD A POET USE A COMPUTER? A three-way challenge by three poets, all of whom write traditional poetry, two of whom also use the computer to augment their theories of poetry. The session will be in part a theatrical, multi-media argument, designed to be entertaining as well as informative.

Patsy Scala, Video Artist and Poet, Adjunct Professor, College of Visual and Performing Arts, Syracuse University.

Barry Jackson, Poet and Architect, Professor of Architecture, Rensselaer Polytechnic Institute.

Stewart Brisby, Poet and Book Editor, Vice President, LAURAC Productions, Inc.

8:00, Theatre
(see at right) CONCERT OF COMPUTER MUSIC AND RECEPTION TO MEET THE COMPOSER.
Concert at McMillin Theatre, Columbia University, 116th Street and Broadway (see map).

TALK.

Jon Appleton, Composer, Dartmouth College.

WORKS.

"... of Quiet Desperation" - John Melby

"Woburn Story" -Charles Dodge

"In Deserto" -Jon Appleton

"My Blue Sky in California" -Jogi Yuasa

"Chowning" -Dexter Morrill

"Lastel" -Dexter Morrill

Intermission

"Artifide (On Ferdinand's Reflection)" -Paul Lansky

"Inharmonique" -Jean-Claude Risset

Sunday morning, October 23rd

9:00 on, Lobby Registration (Coffee served 9:00-10:00)

9:00-1:00 BOOK DISPLAY.
13th floor Arranged by Joseph Raben, Editor, Computers in the Humanities,
lounge Queens College, City University of New York.

10:00, Room 109 PERSONAL COMPUTING.

TALK.

Carl Helmers, Editor, BYTE Magazine, "Computer for Music Generation and Performance."

PANEL AND DEMONSTRATIONS: PADDLING YOUR OWN CANOE.

Lou Katz, College of Physicians and Surgeons, Columbia University, "3-D Graphics and Cheap Animation." The uses of old-fashioned line-drawing systems and why three dimensional representations cannot be faked. How to use cheap equipment to make animated movies.

Bill Etra, Video Artist, Oakland California, "Video Art."

Steven Dompier, Processor Technology, Emoryville, California, "New Software." Programs I would like to see and may or may not be working on myself.

Rona Gurkewitz, Department of Mathematics and Computer Science, Western Connecticut State College. The use of personal computing technology for an innovative approach to education.

Bob Radcliffe, Hoboken Computer Works, "Your Neighborhood Computer Store." What kind of services and support can an owner get from the outer world? Does he have to do it all himself, or can he beg, borrow, steal, trade or buy what he needs?

Leslie Solomon, Editor, Popular Electronics, "Bach vs. the 8080." The time has come to look at computer systems as a tool for things other than computing. The computer can be a "Black Box" which enables one to achieve other goals, such as music and speech generation and manipulation.

11:15, Room 101 ARTIFICIAL INTELLIGENCE AND THE ARTS

George Chaikin, Computer Artist; Brain Research Laboratory, New York University Medical Center.

Kenneth Kahn, Logo Group, Massachusetts Institute of Technology.

Marvin Minsky, Donner Professor of Science, Department of Electrical Engineering and Computer Science, Massachusetts Institute of Technology.

Stephen Smoliar, Department of Computer Science, Moore School of Electrical Engineering, University of Pennsylvania.

Woody Vasulka, Video and Film Artist, State University of New York, Buffalo.

ACM/SIGLASH-NYU CONFERENCE ON COMPUTING IN THE ARTS AND HUMANITIES
251 Mercer Street, New York University

(page 6)

October 21-23, 1977

Conference Chairman Naomi Sager, Linguistic String Project, New York University
Conference Manager Judy Clifford, Linguistic String Project, New York University
Program Committee George Chaikin, Tom Chinlund, Charles Dodge, Christine
Montgomery, Joseph Raben, Naomi Sager, Joseph Scala

Badge logo, George Chaikin
Computer-generated banners, Henry Mullish

The concert on Saturday evening was made possible in part by MEET THE COMPOSER.

The Conference gratefully acknowledges technical assistance and the loan of equipment from the following organizations:

PROJECTIVISION, New York City
Young Filmmakers, Inc.-Media Equipment Resource Center, New York City
Alternate Media Center, New York University

THE CONFERENCE PROCEEDINGS WILL BE PUBLISHED AS A SPECIAL ISSUE OF THE
SIGLASH NEWSLETTER.

Conference Program
Friday, November 2, 1990

Questions of Materiality

3:00-4:40

Chair: Phil Haywood

Panelists: John Conomos
Cathy Payne
Martin Harrison

The Compositional Form

Proposition 1: Approaching the composition process: The concept of the atom. The innovations of Pierre Schaeffer: 'Musique Concrete'.

Proposition 2: 'Sonimage': The interrogation of sound and image relations: the aesthetic-political project of Jean Luc Goddard and the concept of the 'Acoustic image'.

Study 1: The video work of Robert Cahen: Composing time.: From the grain of the image to the materialisation of the wave form.

Study 2: The video work of Jean Paul Farghier : the video studio and the proposal of the cube: real 'time' , composite space.

Study 3: The video work of Ann Marie Mieville and Jean Luc Goddard..

Study 4: The partial image: composing place, composing memory; in the video work of Marcel Odenbach

Study 5: Composing narrative: Intellectual Properties: the video work of John Adams.

Study 6: Composing forms: light and heat The composition of voice. Selected video works of Bill Viola.

* * *

The development of the compositional form in video art. The proposing of the aesthetic formation of video as 'composition'. The development of an Acoustic approach to imaging. The intertwining of sound and image tracks.

The extension of Perception: The affective registers: The manipulation of 'real' time and the disassociation of the present. "Presencing' and 'Consciousness' : The materialisation of motion within space. Cahen and the illusion of motion: the image and dematerialisation of form - the development of the oscilloscope and the movement from the grain of the image to the constitution of the image as 'wave' form. The visual materialisation of the sonic form.

Composition and the concepts of electronic sound. The inventions of 'Musique Concrete'. The isolation of the 'sonic' object or 'found' object. The influence of Pierre Schaeffer in the approach to the compositional form. The innovations of the Paris Studio in the 1950's. The writings of Pierre Boulez.

Electronic tape and invention: The incremental manipulation of the sonic envelope.

The Acoustic Form:: The physicalisation of sound. Image as sonic form. Hommage to Goddard. The materialisation of the immaterial world: the visualisation of transient forms. The 'links' with sound and the 'tricks' of imaging sight and materialisation of being.

The practice and interrogations of sight and sound: in the work and philosophies of Jean Luc- Goddard. Goddard and the Acoustic Form. Sound and Image relations: The project of 'sonimage'.

The practice and innovation of sound and image relations: the manipulation of real time; Jean Paul Farghier and the concept of 'disassociation'.

The Inter-volution of Forms: Synaesthesia. The synthesising of the senses - aural/visual memory, perceptual experience within the manufacturing of 'real' time. The inter-evolution of video-form.

'Elan Vital' : The creation of vital forms and the development of a language, the expression of vital principles-light, breath, life. The contemplation of light and the continuum of space- spectrum, light, colour in the works of Robert Cahen. The 'passage', 'envelope' of time and the imaging of motion - '*Juste le Temps*' and '*Hong Kong Song*'.

The optics of motion. Researching form through practice. The oscilloscope - the electronic colour palette - the grading of colour through the wave monitor. The acoustic register.

The Image Register: *The contract with time.*

The materialisation of time: *The 're-figuring' of physical time.*

Real time, virtual time: multiplicity of times [Einstein: Perhaps there is a vast number of times. Between each exists an objective relation independent of each other. Each object has one time. Each time and space varies.]

The 'trick' and play with time within sound and image experiments. The materialisation of 'direct' and 'indirect' time, 'real', 'actual' and 'virtual' time. Goddard and 'direct' relations within time. The contemplation of time distension and envelope within film - the experiment of "Sauve qui peut" and the metaphor of the video studio. To contemplate video through cinema. The ontology and the laboratory of time in "Sauve qui peut". **The experiments in sounds and images:** the contemplation of *association* and *disassociation* of sound and image tracks as temporal/perceptual experiment. **Phase-shift:** the dismantling of traditional narrative structures to experiment in the contemplation of time and being and social aesthetic constructs.

* * *

What is the compositional form?

The propositions of the compositional form?

The innovations from film form to electro-acoustic form.

Composing in time: Duration, envelope.

The proposal from montage in cinema to the constitution of interiority and exteriority of times within video: the manufacture of time as an atom. Proposing time within space. The constitution of spatial continuums through the invention of the wave form in electronic imaging, the infinitive within the shot, the 'mixing' and 'keying' of time.

Acoustic Space, the revelation of the sonic envelope, the manipulation of the sonic concrete form, fields of fixity, homogenous spaces, smooth/striated spaces.[Boulez : Musical form, musical invention].

Composing light: Can light also be matter? The spectrum of colour, light, sound, breath.

Synaesthesia: proposing the composing of the senses.

Conference Program
Saturday, November 3, 1990

Composing Time & Space

2:30-4:30

Chair: Gary Warner

Panelists: Steina Vasulka
Jon McCormack
Gene Youngblood
Stephen Jones

9 Robinson St.,
East Brighton, 3187
Victoria
Phone 592-6327
21st August 1990

Brian Langer
Electronic Media Arts
P.O. Box 316
Paddington, NSW 2021

Dear Brian,

He is a re-worked abstract of my Ausgraph paper submission.
Please let me know if you require further information.

Regards,



Jon McCormack.

ABSTRACT

The processes involved in the creation of a recently completed 6 minute computer generated film, titled "ENS", will be discussed. The film relied heavily on custom-written software, which will be outlined.

A more general discussion of the potential of the new "virtual space" created within the mathematical and algorithmic world, the theory, impact and relevance of the emerging science of chaos and the new geometry of fractals will also be presented in the context of computer generated art.

Finally, details of a new project, involving the use of "artificial life", algorithmic animation and generation of objects and the use of interactive hyper-media will be presented.

SPEAKER INFORMATION

Jon McCormack holds a B.Sc. honours degree in Applied Mathematics and Computer Science from Monash University and a Diploma of Art from the film and television school at Swinburne Institute. Previously he was head of Research and Development at the Video Paint Brush Company in Melbourne where he worked on development of new computer techniques for animation production. He has produced a number of computer generated works, both animated and still which have been exhibited in Australia and in the U.S. and the U.K. His latest work is a six minute computer generated film, titled "ENS". Currently he is working on a new computer generated interactive piece, part of the "Interactive Video-Disc Initiative 1990", sponsored by the Australian Film Commission.

Conference Program
Friday, November 2, 1990

Electronic Arts Aesthetics & Society 11:30-1:30

Chair: Ross Harley

Panelists: Sally Couacaud
Peter Callas
Woody Vasulka
Ursula Szulakowska

A B S T R A C T

E L E C T R O N I C A R T S :
A E S T H E T I C S A N D
S O C I E T Y

PETER CALLAS

"The 'Electronic Horizon'
as an 'Aesthetic' Imperative"

This paper will represent Tokyo as an urban culture in which electronic images have for the first time developed traits which make them necessary to life and movement.

The implications of this "necessity" will be analysed in relationship to the apparent Japanese strategy for the acquisition of "real" estate and the symbols of both tele- and cine- visual culture in the United States and elsewhere in order to suggest that the way electronic imagery is used in Japan represents a totally unprecedented form of colonization based on the construction and acquisition of "virtual" terrain.

CHAPTER ONE

URSZULA SZULAKOWSKA
Dept of Art History
University of Queensland Q 4072
Tel: (07) 377 3048 (W)
(07) 846 4236 (H)

ABSTRACT

Academic Aesthetics and Metaphysics in theories of Electronic Art: A re-evaluation

The Australian art-world has always over-committed itself to the form of the painting. A conservative community to an extreme, the recession currently affecting Australia has only aggravated a long-standing reluctance to sponsor other types of art-practice. Artists are economically pressured to produce work which will sell. Work that sells has both a recognizable style as well as a handy identikit theoretical explanation which is easily absorbed by the audience.

Electronic art, including telematics, computer art, cybernetics, electronic music, film and video-related forms, etc. often produces neither a commodity end-product, nor a single logo-like style and, thus, its aesthetic criteria have still to be determined in opposition to the historical academic/market context. By rejecting such economic determinants, a field may be cleared for new criteria appropriate to the electronic medium.

There has been little progress in objectively evaluating the quality of some electronic art. Traditional academia still provides tests of value. These have never worked, even in assessing photography, a much older art-form, let alone in that of the radical new arts.

Alternatively, the tendency has been to eulogize electronic media on the basis of 'process', especially on an ongoing shared experience of the creative act by a group of artists. This should not be dismissed since it has been an essential characteristic of many, though not all, of the electronic forms, distinguishing them from painting (though not of film-making etc). Physics (bent towards metaphysics) has been plundered in quest of an apologia and explanation of electronic art.

Further, artists and viewers become hypnotized by the structure of the tools producing the art-work, systems programmes etc. Certainly this has been a necessary part of induction into electronics.

CHAPTER ONE

The vital question is whether the manner of producing electronic art is the same as the art-work? Further, is the underlying structure of the work to be considered the dominant aspect of electronic art, or should the viewer look for other levels within the work in respect to subject-matter, creativity etc? Is the essential character of electronic art participatory, almost mystically so? Is it intended primarily for the artist(s) themselves, or is its nature communal, speaking outwards to an audience or even only to one single viewer? Does the viewer have a passive or active role within this medium? In short, what is the essential nature of electronic art? Or is this very question merely a left-over from academic formalism?

Conference Program
Saturday, November 3, 1990

Practices of Broadcast & Exhibitions 10:30–12:30

Chair: Julie Foster Smith

Panelists: Eric Gidney
Chris Wyatt
David Watson
Andrew McLennan



ERIC GIDNEY, M.A., B.Sc
Head of Film, Video & Intermedia

LOCATION: City Art Campus, Selwyn Street, Paddington, 2021
POSTAL ADDRESS: P.O. Box 259, Paddington, NSW, 2021, Australia
TELEPHONE: (02) 339 9555 FACSIMILE: (02) 339 9506

ART & TELECOMMUNICATIONS - TEN YEARS ON

-An Australian Perspective

by ERIC GIDNEY

Abstract

This paper provides an overview of artists' work with telecommunications systems. A brief history of some of the most significant events of the last ten years is presented. The creative development of the medium by artists is described and an emergent new paradigm of interactive work is discussed in terms of cultural theories of communication. The author argues that telecommunications constitutes a new, post-industrial international 'dimension' and that the nature of artists work in this medium differs radically from most earlier art forms.

Artists are both exploring and defining the medium in order to gain a better understanding of its parameters. Although interest has been limited so far by both technical and quality restrictions and the difficulty of accommodating interactive work within a 'conventional' art context to date, the use of telecommunications as an art medium should increase as better visual technologies encourage greater acceptance of the work. However, the tradeoffs inherent between technological sophistication, cost and accessibility are likely to remain problematic.

■ MUSEUM OF CONTEMPORARY ART ■**Facsimile transmittal** 552 4229

Date 16/10/90 Time 4.30pm

To EMA

For the attention of Moira Walsh

From David Watson

Number of sheets transmitted, 1 including this sheet

Subject

Museum of
Contemporary
Art Limited
(Incorporated in NSW)
established through the
J W Power Bequest to
The University of Sydney

Circular Quay West
Sydney Australia
PO Box R1286
Sydney 2001 Australia
Facsimile 02 252 4361
Telephone 02 252 4033

Abstract for**THE FIRST AUSTRALIAN MEDIA ARTS CONFERENCE****'Practices of Broadcast & Exhibitions'****MCA and the Moving Image**

As the Museum of Contemporary Art advances towards its 1991 opening on Sydney's Circular Quay, its commitment to film, TV, video and more recent electronic artforms is emerging, in promotions, policy and planned exhibitions.

Plans for Stage 2 of the MCA, a proposed Cinematheque, are well underway.

I'll briefly outline the MCA's history, and the opportunities it will offer artists and audiences when it opens next year.

More particularly, I'll discuss the Cinematheque proposal and progress to date. A flexible and remarkable venue is emerging
... thanks to the input of many minds.

DAVID WATSON
PROJECT CO-ORDINATOR: CINEMATHEQUE
16 October 1990

Woody Vasulka: Avantgardní umělec - a on je pro vládu! Nepochopitelné...

A TU K NÁM PŘISTOUPILO divč mládí v miniskynkách a ptalo se, co se to tedy ukazuje a jaké je to je divadlo a zda může dovnitř. Mr. Woody Vasulka řekl: Samozřejmě, jsme tady od toho a vám k službám. Mládí se sportovně vypracovává nohama se optalo: A vy jste ten umělec? Mr. Woody přisvědčil, děvčátka mu podala ruku a řekla, že jsou Jana a Hana. A že jsou až z Prahy. Mr. Woody Vasulka odvětil, že ho to nesmírně těší, on že je z Slatiny. Z Moravy, dodal. Říkám to dobře? Optal se mne pak s nezmatelným úsměvem ve tváři. Dobře, povídám.

Zrovna v tu chvíli jsme si totiž se světoběžníkem Woody Vasulkou povídali, jak on za svého zámožného života vnímal národnostní problémy a jak je vnímaly emigrační kruhy, v nichž se pohyboval. Cítili jste se Čechy, Moravany, Slezany, či snad Českoslováky?

Tuto zásadní debatu jsme vedli v jednom z pavilónů brněnského Výstaviště, koncem loňského roku na mezinárodní výstavě IN-VEX - COMPUTER 93. Woody Vasulka tam ve spolupráci s fakultou výtvarného umění brněnského Vysokého učení technického a za laskavé patronace vedení BVV předváděl „Theatr of Hybrid Automata“, neboli Divadlo smíšených automatů, sondu do světa počítačového umění, jehož je uznávaným průkopníkem. Začal s tím v Americe před třiceti lety jako čerstvý absolvent pražské FAMU, který vstřelil novou českou filmovou vlnu, jazz, surrealismus, počátky elektronické hudby a ještě předtím, jako průmyslovák, atmosféru brněnských továren i brněnské bohemy.

Takže - jak to bylo s českým nacionalismem v USA?

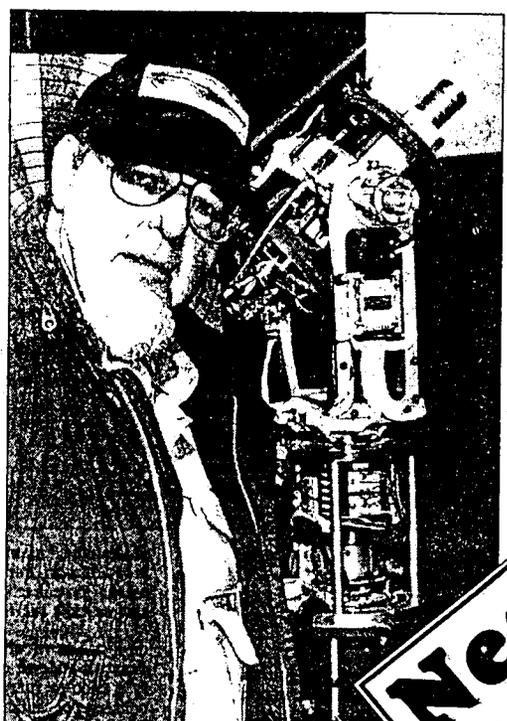
„My, povlečení emigranti jsme byli většinou individuálové. To byl velký rozdíl oproti starším, kteří udržovali kontakty, anebo nejstarším, kteří měli svá městečka a v nich učice, Palackého a Dobrovského... Ostatní národy drží v Americe mnohem víc pohromadě, Číňané mají čtvrtě, Rusové žijí v ghettách a těžko se přizpůsobují. Češi se v USA většinou rozpětíli. Snad v tom byla jistá pragmatičnost, nebo cynismus, nebo nedůvěra k vlastním lidem, nebo všechno dohromady...“

Přesto se musím znovu zeptat - považujete se za Čecha, Moravana nebo Českoslováka?

„Tak ty rozdíly cítím jenom jazykově. Když jsem přišel z Brna do Prahy na studia, začal jsem mluvit, a nejen já, taky ostatní z Moravy, spisovnou češtinou. Byla to jakási obrana proti terorismu pražského jazyka a pražské elity. A teď, když jsem po třiceti letech častěji doma, tak se mi ta moravská a spisovná řeč zase vrací a když nyní přijedu do Prahy, všichni poznají, že jsem z Moravy. Ale jinak si myslím, že dalšího rozdílu není. Pražský terorismus jazykový, nebo estetický, ten je ovšem skutečností, a proto docela chápu, že se mu mnozí vzpouzejí. Tak je to všude ve světě, minority se cítí ukřivděny, hlásí se o místo na slunci, nese to spoustu trpkostí, avšak je to přirozený kvas.“

Už jsme napsali, že Slávek Vasulka přišel do USA vyzbrojen studiem na pražské FAMU. Byla to dostatečná výbava?

„Zpočátku jsem si myslel, že budu pokračovat v tom, co mne na škole učili a co charakterizovalo tzv. českou vlnu, která nám připadala velmi avantgardní. Ale kdežel Americké filmové nebe bylo odjakživa přečpáno avantgardními umělci, kteří nalézali podporu vlády i mecenášů, z nichž mnozí to mysleli upřímně a jiní chtěli na umělcích zbohatnout. Přesto si myslím, že mne škola, kde panovala velice svobodná atmosféra, i kulturní ovzduší, které se po těžkých, padesátých letech pomalu otevíralo světu, vybavily pro život v USA více než dobře.“



„Dnes už je zde všechno. Nejmodernější technika je dostupná. A proto se taky vracím stále častěji, a dokonce nyní budu působit na Vysokém učení technickém v Brně. Vymysleli tam pro mne takovou speciální kategorii hostujícího profesora a mým úkolem je vytvořit na škole základnu experimentálního umění. Nyní hledáme prostory, ve kterých by se daly postavit nějaké interaktivní systémy. Byly by to laboratoře a studia. Chtěli bychom zavát umělce a studenty i avatgardní techniky s uměleckými sklony z celé Evropy...“

To si vyžádá spoustu organizační práce. Jak to jde dohromady s onou nezávislostí, kterou jste si zachovával v Americe? Na škole máte dokonce pracovní úvazek...
 „Těžko. Setkávám se spoustou pro mne nepochopitelných překážek. A zvykám si na jiné vztahy mezi lidmi, ale zvyknout bych si nechtěl. Víte, v Americe, jakmile jde o práci a tedy i o peníze, se všechno sepíše. Může se to zdát oddělené, ale není, všechno je černé na bílém, nikdo se nemůže vymlouvat a vztahy mezi lidmi to upevňuje a narovnává.“

Je to zajímavé, já si vždycky myslel, že tam se děláj obchody rukoucími...
 „Kdepak, taková Amerika už je pryč.“
 Řikáte, že Amerika romantická i A-

Co to pro Vasulkovy znamenalo?

„Náhle jsme si byli všichni rovni, všichni jsme začínali od nuly. My jsme se chytli. Stalo se však i cost jiného. Moderní technologie začaly žít svým vlastním životem. Rozvíjejí se neuvěřitelným tempem a umělci dnes nemají čas, ani možnost, ani peníze na to, aby sledovali jejich vývoj. Není to ani v lidských silách. Proto dnes většina umělců pracuje pro velké firmy, nebo na státních zakázkách, v lepším případě pro galerie nebo soukromníky. Zkrátka, umělci v USA ztratili svoji nezávislost. Už to nejsou volní, svobodní ptáci... A to všechno má ještě jednu nezanebatelnou dimenzi: Absence uměleckého a tedy i lidského v technologické je nezdravá a možná i nebezpečná...“

Čím se Vasulkovi zabývají dnes? Nemá smysl se prokousávat matematickými vzorci, které vyjadřují procesy, odehrávající se ve videokamere, sledující sama sebe a současně svět okolo. „Skutečnost kolem nás se mění s každým naším slovem, každým pohybem. Měníme ji a naopak, na změny reagujeme. Jako technik bych rád tyto procesy zachytil v souřadnicích, jako umělec vim, že to je sen. N e v í m , z d a“

Nezávislost je jen sen

merika avatgardního umění je ta tam. A co u nás? Jaké je zdejší výtvarné umění nebo divadlo? Vaše videokreace mají a divadlem leccos společného...
 „Viděl jsem několik divadel, která si říkájí avantgardní, nebo aspoň si tak říkala ještě před nedávem. Myslím divadlo Husa na provázku, nebo Ha - divadlo, viděl jsem Boleslava Polívku a mohu říci, že to uskutku nejsou avantgardní nebo experimentální divadla, jak je známe z Ameriky, naopak jsou to velmi klasická divadla. Zdá se mi vůbec, že experimentální scény, literatura a hudba, které se tak rozvíjely v šedesátých letech, nemají dnes v českých zemích pokračování. Možná, že nejbliž je tomu tohle brněnské Výstaviště se svými stavbami, svou náplní a duchem. A ještě něco mne zde zarazí. Stále čekám, že se ukáže intelektuální odpor proti tomu, kam směřujete. Odpor vůči dravému kapitalismu a tatcherismu. Překvapuje mne nadšen pro nezkrotný technický a technologický vývoj...“

Jenže to nás dostane dopředu, my jsme rádi, že se všechno tak bouřlivě rozvíjí...
 „A to je právě nepochopitelné. Aspoň pro mne. V Americe většina umělců, kteří se ještě pyšní přívlastkem experimentátorů či avatgardních nebo pokrokových umělců, je vždycky zásadně proti vládě, proti prezidentovi. Ale zde potkávám divadelníky nebo výtvarníky, kteří si říkájí avantgardní a přitom souhlasí s vládní politikou... nepochopitelné.“

Je zde ještě něco překvapujícího po těch letech? Město, krajina, domov...
 „Všechno je jiné. V Brně - Slatině, kde jsem bydlel, byla za domem pole s černou zemí. Dnes tam stojí paneláky. Všechno je jiné. Jenom flamendři vracející se k ránu domů jsou stále stejní. Tytíž jsem potkával před třiceti lety, když jsem jezdil do továrny. A tak teď přemýšlím, co mne domů vlastně táhne. Jenom ten pocit samoty a opuštěnosti na zastávce v dešti, tentíž, jaký jsem mival kdysi? Je to dostatečná odměna? A taky přemýšlím, v čem je rozdíl mezi mnou a lidmi, kteří zde zůstali, mezi námi dvěma, kteří jsme vrstevníky. A zjišťuji, že ten rozdíl lze vyjádřit jedním slovem: peníze. Já bych zde prostě s penězi, které dostávám, žít neuměl a nemohl. Ale vy jste plní obdivuhodného elánu. Zene se přitom do světa, o kterém nikdo nic neví a který může být stepou uličkou...“

V tu chvíli vystoupilo do stánku s Woodyho experimentální projekcí další divč mládí. Ale tohle vědělo, za kým jde a co chce. Byly to studentky architektury, které napadlo, že by svoji diplomovou práci mohly věnovat oživení jedné z mnoha neutešených lokalit v brněnské průmyslové zóně. „Chtěli bychom ji zapojit do života města, ale nejenom nějak obchodně nebo průmyslově, ale i jinak, pomocí moderních, interakčních systémů nebo velkoprostorových projekcí, možná, že by to mohl být současně nějaký skanzen historické techniky, kterou tam v těch závodech mají, a tak si myslíme, že vy jste ten pravý, kdo nám může poradit...“

A bouřlivák Woody Vasulka v tu chvíli zapomněl na nostalgii opuštěných zastávek, na nezávilé a režimy bouřící avantgardní umělce i na oddělenou budoucnost. Dívky byly zcela současně. Woody Vasulka jimi byl zjevně nadšen. A hned si domluvil schůzku.
 Jak je to možné? - ptám se:
 „Zdá se mi, že jejich nápad oživit, zkulturnit a zlidštit kus tohoto města je tím správným avantgardním činem pro tuto dobu i tuto zemi“, řekl.

Ladislav VENCÁLEK
 Foto Lubomir ŠTŘESTÍH

*JOSEPH
BRODSKY*

*ON
GRIEF
AND
REASON*

ESSAYS

Farrar Straus Giroux

NEW YORK



Spoils of War



I

In the beginning, there was canned corned beef. More accurately, in the beginning, there was a war, World War II; the siege of my hometown, Leningrad; the Great Hunger, which claimed more lives than all the bombs, shells, and bullets together. And toward the end of the siege, there was canned corned beef from America. Swift, I think, was the brand name, although I may be wrong; I was only four when I tasted it for the first time.

It was perhaps the first meat we had had in a while. Still, its flavor was less memorable than the cans themselves. Tall, square-shaped, with an opening key attached to the side, they heralded different mechanical principles, a different sensibility altogether. That key skeining a tiny strip of metal to get the can open, was a revelation to a Russian child: we knew only knives. The country was still nails, hammers, nuts, and bolts: that's what held it together, and it was to stay that way for most of our lives. That's why, there and then, nobody could explain to me the sealing method used by these cans' makers. Even today, I don't grasp it fully. Then and there, I'd stare at my mother detaching the

key, unbending the little tab and sticking it into the key's eye, and then turning the key time and again around its axis, in sheer bewilderment.

Long after their contents vanished into the cloaca, these tall, somewhat streamlined around the corners (like cinema screens!), dark red or brown cans with foreign lettering on their sides survived on many families' shelves and windowsills, partly as aesthetic objects, partly as good containers for pencils, screwdrivers, film rolls, nails, etc. Often, too, they would be used as flowerpots.

We were not to see them ever again—neither their jellied contents nor their shapes. With the passage of years, their value increased: at least they were becoming more and more coveted in schoolboys' trade. For a can like this, one could get a German bayonet, a navy belt buckle, a magnifying glass. Their sharp edges (where the can was opened) cost us many a cut finger. In the third grade, however, I was the proud owner of two of them.

II

If anybody profited from the war, it was us: its children. Apart from having survived it, we were richly provided with stuff to romanticize or to fantasize about. In addition to the usual childhood diet of Dumas and Jules Verne, we had military paraphernalia, which always goes well with boys. With us, it went exceptionally well, since it was our country that won the war.

Curiously enough, though, it was the military hardware of the other side that attracted us most, not that of our own victorious Red Army. Names of German airplanes—Junkers, Stukas, Messerschmidts, Focke-Wulfs—were constantly on our lips. So were Schmeisser automatic rifles, Tiger tanks, ersatz rations. Guns were made by Krupp, bombs were cour-

tesy of I. G. Farben-Industrie. A child's ear is always sensitive to a strange, irregular sound. It was, I believe, this acoustic fascination rather than any actual sense of danger that attracted our tongues and minds to those words. In spite of all the good reasons that we had to hate the Germans—and in spite of the state propaganda's constant exhortations to that end—we habitually called them "Fritzes" rather than "Fascists" or "Hitlerites." Presumably because luckily we'd never known them in any other capacity than as POWs.

Similarly, we saw quite a lot of German military equipment in the war museums, which cropped up in the late forties everywhere. Those were our best outings—far better than the circus or the movies; and especially if our demobilized fathers were taking us there (those of us, that is, who had fathers). Oddly enough, they were quite reluctant to do so; but they'd answer in great detail our inquiries about the firepower of this or that German machine gun or the types of explosives used in this or that bomb. This reluctance was caused, not by their desire to spare gentle imaginations the horrors of war, or themselves the memories of dead friends and the guilty feeling of being alive. No, they simply saw through our idle curiosity and didn't approve of that.

III

Each one of them—our alive fathers, that is—kept, of course, some memento of that war. It could be a set of binoculars (Zeiss!), or a German U-boat officer's cap with appropriate insignia, or an accordion inlaid with mother-of-pearl, or a sterling-silver cigarette case, a gramophone, or a camera. When I was twelve, my father suddenly produced to my great delight a shortwave-radio set. Philips was the name, and it could pick up stations from all over the world,

from Copenhagen to Surabaya. At least that was what the names on its yellow dial suggested.

This Philips radio was rather portable—by the standards of the time—a 10-by-14-inch brown Bakelite affair, with said yellow dial and a catlike, absolutely mesmerizing green eye indicating the quality of reception. It had, if I remember things correctly, only six tubes, and two feet of simple wire would do as its aerial. But here was the rub. To have an aerial sticking out of a window could mean only one thing to the police. To try to attach your radio to the building's main antenna required a professional's help, and that professional, in his turn, would pay unneeded attention to your set. One wasn't supposed to have a foreign radio, period. The solution was a web-like arrangement under the ceiling of your room, which is what I made. That way, of course, I couldn't get Radio Bratislava or, moreover, Delhi. But then I knew neither Czech nor Hindi. And as for the BBC, the Voice of America, or Radio Free Europe broadcasts in Russian, they were jammed anyway. Still, one could get programs in English, German, Polish, Hungarian, French, Swedish. I knew none of those languages; but then there was the VOA's *Time for Jazz*, with the richest-in-the-world bass-baritone of Willis Conover, its disc jockey!

To this brown, shining-like-an-old-shoe Philips set, I owe my first bits of English and my introduction to the Jazz Pantheon. When we were twelve, the German names on our lips gradually began to be replaced by those of Louis Armstrong, Duke Ellington, Ella Fitzgerald, Clifford Brown, Sidney Bechet, Django Reinhardt, and Charlie Parker. Something began to happen, I remember, even to our walk: the joints of our highly inhibited Russian frames harkened to "swing." Apparently I was not the only one in my generation who knew how to put two feet of plain wire to good use.

Through six symmetrical holes in its back, in the subdued glow and flicker of the radio tubes, in the maze of contacts, resistors, and cathodes, as incomprehensible as the languages they were generating, I thought I saw Europe. Inside, it always looked like a city at night, with scattered neon lights. And when at the age of thirty-two I indeed landed in Vienna, I immediately felt that, to a certain extent, I knew the place. To say the least, falling asleep my first nights in Vienna felt distinctly like being switched off by some invisible hand far away, in Russia.

It was a sturdy machine. When one day, in a paroxysm of anger at my incessant fiddling with various frequencies, my father threw it on the floor, its frame came apart, but it kept receiving. Because I wouldn't dare take it to a professional radio mechanic, I tried to repair that Oder-Neisse-like crack as best I could, using all sorts of glue and rubber bands; but from then on, it existed in the form of two somewhat loosely connected bulky halves. Its end came when the tubes gave out, although once or twice I managed to track down their analogues through the grapevine of friends and acquaintances. Yet even when it became just a mute box, it still remained in our family—as long as the family itself existed. In the late sixties, everyone bought a Latvian-made Spidola, with its telescopic antenna and all sorts of transistors inside. Admittedly, it had better reception and was more portable. Still, I saw it once in a repair shop with its back removed. The best I can say about the way it looked inside was that it resembled some geographic map (roads, railroads, rivers, tributaries). It didn't look like anything in particular; it didn't even look like Riga.

But the greatest spoils of war were, of course, films! There were lots of them, and they were mostly of Hollywood prewar production, with (as we were able to determine two decades later) Errol Flynn, Olivia de Havilland, Tyrone Power, Johnny Weissmuller, and others. They were mostly about pirates, Elizabeth I, Cardinal Richelieu, et cetera—nothing to do with reality. The closest they approached to our time was in *Waterloo Bridge* with Robert Taylor and Vivien Leigh. Since our government wasn't keen on paying for the rights, no credits were given and, as a rule, no names of characters or actors either. The show would start in the following fashion. The light dimmed, and on the screen, in white letters against a black background, this message would appear: THIS FILM WAS CAPTURED AS A MILITARY TROPHY IN THE COURSE OF THE GREAT WAR FOR OUR MOTHERLAND. It would flicker there for a minute or so; then the film started. A hand with a candle in it lit up a piece of parchment with THE ROYAL PIRATES, CAPTAIN BLOOD, or ROBIN HOOD in Cyrillic on it. That might be followed by an explanatory note indicating time and place of action, also in Cyrillic but often fashioned after Gothic script. Surely this was theft, but we in the audience couldn't care less. For that, we were too absorbed in reading subtitles and following the action.

Perhaps just as well. The absence of who was who on the screen imparted to these films the anonymity of folklore and the air of universality. They held us in greater sway and thrall than all the subsequent output of the neorealists or the *nouvelle vague*. The absence of credits made them openly archetypal at the time—the early fifties: the last years of Stalin's rule. The Tarzan series alone, I daresay, did more for de-Stalinization than all Khrushchev's speeches at the Twentieth Party Congress and after.

One should take into account our latitudes, our buttoned-up, rigid, inhibited, winter-minded standards of public and private conduct, in order to appreciate the impact of a long-haired naked loner pursuing a blonde through the thick of a tropical rain forest with his chimpanzee version of Sancho Panza and lianas as means of transportation. Add to that the view of New York (in the last bit of the series that was played in Russia), with Tarzan jumping off the Brooklyn Bridge—and almost an entire generation's opting out will become understandable.

The first thing that came in was, of course, the haircut. We all turned long-haired at once. That was immediately followed by stovepipe trousers. Ah, what pains, what subterfuge, what effort it cost to convince our mothers/sisters/aunts to convert our invariably black ballooning postwar pants into straight-leg precursors of yet unknown Levi's! But we were adamant—and so were our detractors: teachers, police, relatives, neighbors, who'd kick us out of school, arrest us on the street, ridicule us, call us names. That's why a man who grew up in the fifties and the sixties despairs today trying to buy a pair of pants; all this ridiculous, fabric-wasting, baggy stuff!

There was, of course, something more crucial to these trophy movies; it was their "one-against-all" spirit, totally alien to the communal, collective-oriented sensibility of the society we grew up in. Perhaps precisely because all these Sea Hawks and Zorros were so removed from our reality, they influenced us in a way contrary to that intended. Offered to us as entertaining fairy tales, they were received rather as parables of individualism. What would be regarded by a normal viewer as a costume drama with some Renaissance

props was regarded by us as historical proof of individualism's precedence.

Showing humans against the backdrop of nature, a film always has documentary value. Connoting a printed page, a black-and-white film does all the more so. Given our closed, better yet our tightly shut, society, we were thus more informed than entertained. With what keenness did we scrutinize turrets and ramparts, vaults and moats, grilles and chambers that we'd seen on the screen! For we'd seen them for the first time in our lives! So we took all those papier-mâché, cardboard Hollywood props for real, and our sense of Europe, of the West, of history, if you will, always owed a great deal to those images. So much so that some among us who later would have landed in the barracks of our penal system frequently improved their diet by retelling plots and remembered details of that West to both guards and fellow inmates who'd never seen those trophy movies.

VI

Among those trophies one could occasionally bump into a real masterpiece. I remember, for instance, *That Hamilton Woman* with Vivien Leigh and Laurence Olivier. Also, I seem to recall *Gaslight* with the then very young Ingrid Bergman. The underground industry was very alert, and in no time one could buy, from a shady character in the public lavatory or in the park, a postcard-sized print of this or that actress or actor. Errol Flynn in his Sea Hawk outfit was my most sacred possession, and for years I tried to imitate the forward thrust of his chin and the autonomous motion of his left eyebrow. With the latter, I failed.

And before the twang of this sycophantic note dies away, let me mention here something else—something that I have in common with Adolf Hitler: the great love of my youth,

whose name was Zarah Leander. I saw her only once, in what was called, then and there, *Road to the Scaffold* (*Das Herz einer Königin*), a story about Mary, Queen of Scots. I remember nothing about this picture save a scene where her young page rests his head on the stupendous lap of his condemned queen. In my view, she was the most beautiful woman who ever appeared on the screen, and my subsequent tastes and preferences, valid though they were in themselves, were but deviations from her standard. As attempts to account for a stunted or failed romantic career go, this one feels to me oddly satisfactory.

Leander died two or three years ago, I think, in Stockholm. Shortly before that, a record came out with several *Schlagers* of hers, among which was a tune called "Die Rose von Nowgorod." The composer's name was given as Rota, and it couldn't be anyone else but Nino Rota himself. The tune beats by far the Lara theme from *Doctor Zhivago*; the lyrics—well, they are blissfully in German, so I don't bother. The voice is that of Marlene Dietrich in timbre, but the singing technique is far better. Leander indeed sings; she doesn't declaim. And it occurred to me several times that had the Germans listened to that tune, they would not have been in the mood to march *nach Osten*. Come to think of it, no other century has produced as much schmaltz as ours; perhaps one should pay closer attention to it. Perhaps schmaltz should be regarded as a tool of cognition, especially given the vast imprecision of our century. For schmaltz is flesh of the flesh—a kid brother indeed—of *Schmerz*. We have, all of us, more reasons for staying than for marching. What's the point in marching if you are only going to catch up with a very sad tune?

VII

I suppose my generation was the most attentive audience for all that pre- and postwar dream factories' production. Some of us became, for a while, avid cineastes, but perhaps for a different set of reasons than our counterparts in the West. For us, films were the only opportunity to see the West. Quite oblivious of the action itself, in every frame we tried to discern the contents of the street or of an apartment, the dashboard of the hero's car, the types of clothes worn by heroines, the sense of space, the layout of the place they were operating in. Some of us became quite adept at determining the location in which a film was shot, and sometimes we could tell Genoa from Naples or, to say the least, Paris from Rome, on the basis of only two or three architectural ensembles. We would arm ourselves with city maps, and we would hotly argue about Jeanne Moreau's address in this film or Jean Marais's in another.

But that, as I said, was to happen much later, in the late sixties. And later still, our interest in films began to fade away, as we realized that film directors were increasingly of our own age and had less and less to tell us. By that time, we were already accomplished book readers, subscribers to *Foreign Literature* monthly, and we would stroll to the cinema less and less willingly, having realized that there is no point in knowing a place you are not going to inhabit. That, I repeat, was to happen much later, when we were in our thirties.

VIII

One day, when I was fifteen or sixteen, I sat in the courtyard of a huge apartment complex driving nails into the lid of a wooden box filled with all sorts of geological instruments

which were to be shipped to the (Soviet) Far East—where I myself was about to follow, to join my team. It was early May, but the day was hot and I was bored out of my wits and perspiring. Suddenly, out of one of the top floor's open windows, came "A-tisket, a-tasket"—the voice was that of Ella Fitzgerald. Now this was 1955 or 1956, in some grimy industrial outskirt of Leningrad, Russia. Good Lord, I remember thinking, how many records must they have produced for one of them to end up here, in this brick-cum-concrete absolute nowhere, amid not so much drying-up as soot-absorbing bedsheets and lavender underpants! That's what capitalism is all about, I said to myself: winning through excess, through overkill. Not through central planning, but through grapeshot.

IX

I knew the tune, partly because of my radio, partly because in the fifties every city youth had his own collection of so-called bone music. "Bone music" was a sheet of X-ray film with a homemade copy of some jazz piece on it. The technology of the copying process was beyond my grasp, but I trust it was a relatively simple procedure, since the supply was steady and the price reasonable.

One could purchase this somewhat morbid-looking stuff (speak of the nuclear age!) in the same fashion as those sepia pictures of Western movie stars: in parks, in public toilets, at flea markets, in the then-famous "cocktail halls," where you could sit on a tall chair sipping a milkshake and think you were in the West.

And the more I think of it, the more I become convinced that this *was* the West. For on the scales of truth, intensity of imagination counterbalances and at times outweighs reality. On that score, as well as with the benefit of hindsight,

I may even insist that we were the real Westerners, perhaps the only ones. With our instinct for individualism fostered at every instance by our collectivist society, with our hatred toward any form of affiliation, be that with a party, a block association, or, at that time, a family, we were more American than the Americans themselves. And if America stands for the outer limit of the West, for where the West ends, we were, I must say, a couple of thousand miles off the West Coast. In the middle of the Pacific.

X

Somewhere in the early sixties, when the power of suggestion, headed by garter belts, began its slow exodus from the world, when we found ourselves increasingly reduced to the either/or of pantyhose, when foreigners had already started to arrive in planeloads in Russia, attracted by its cheap yet very sharp fragrance of slavery, and when a friend of mine, with a faintly contemptuous smile on his lips, remarked that perhaps it takes history to compromise geography, a girl I was courting gave me for my birthday an accordionlike set of postcards depicting Venice.

They belonged, she said, to her grandmother, who went to Italy for a honeymoon shortly before World War I. There were twelve postcards, in sepia, on poor quality yellowish paper. The reason she gave them to me was that, at about that time, I was full of two books by Henri de Regnier I'd just finished; both of them had for their setting Venice in winter: Venice thus was then on my lips.

Because the pictures were brownish and badly printed, and because of Venice's latitude and its very few trees, one couldn't tell for sure what season was depicted. People's clothes were of no help, since everyone wore long skirts, felt hats, top hats, bowlers, dark jackets: turn-of-the-century

fashions. The absence of color and the general gloom of the texture suggested what I wanted them to suggest: winter, the true time of the year.

In other words, the texture and the melancholy it conveyed, because so familiar to me in my own hometown, made these pictures more comprehensible, more real. It was almost like reading relatives' letters. And I read them and reread them. And the more I read them, the more apparent it became that this was what the word "West" meant to me: a perfect city by the winter sea, columns, arcades, narrow passages, cold marble staircases, peeling stucco exposing the red-brick flesh, putti, cherubs with their dust-covered eyeballs: civilization that braced itself for the cold times.

And looking at these postcards, I made a vow that, should I ever get out of my native realm, I'd go in winter to Venice, rent a room on the ground—nay, the water—floor, sit down there, write two or three elegies, extinguish my cigarettes on the damp floor, so that they'd hiss; and when the money was up, I'd purchase not a ticket back but a Saturday-Night Special and blow my brains out on the spot. A decadent fantasy, of course (but if you are not decadent at twenty, then when?). Still, I am grateful to the Parcae for allowing me to act out the better part of it. True, history is doing a rather brisk job at compromising geography. The only way to beat that is to become an outcast, a nomad; a shadow briefly caressing lace-like porcelain colonnades reflected in crystal water.

XI

And then there was the Renault 2CV that I saw one day parked on an empty street in my hometown, by the Hermitage's caryatided portico. It looked like a flimsy yet self-contained butterfly, with its folded wings of corrugated iron:

the way World War II airfield hangars were and French police vans still are.

I was observing it without any vested interest. I was then just twenty, and I neither drove nor aspired to drive. To have your own car in Russia in those days, one had to be real scum, or that scum's child: a *Parteigenosse*, an academician, a famous athlete. But even then your car would be only of local manufacture, for all its stolen blueprints and know-how.

It stood there, light and defenseless, totally lacking the menace normally associated with automobiles. It looked as if it could easily be hurt by one, rather than the other way around. I've never seen anything made of metal as unemphatic. It felt more human than some of the passersby, and somehow it resembled in its breathtaking simplicity those World War II beef cans that were still sitting on my windowsill. It had no secrets. I wanted to get into it and drive off—not because I wanted to emigrate, but because to get inside it must have felt like putting on a jacket—no, a raincoat—and going for a stroll. Its side-window flaps alone resembled a myopic, bespectacled man with a raised collar. If I remember things correctly, what I felt while staring at this car was happiness.

XII

I believe my first English utterance was indeed "His Master's Voice," because one started to learn languages in the third grade, when one was ten, and my father returned from his tour of duty in the Far East when I was eight. The war ended for him in China, yet his hoard was not so much Chinese as Japanese, because at that end of the story it was Japan that was the loser. Or so it seemed at the time. The bulk of the hoard was records. They sat in massive but quite elegant

cardboard albums embossed with gilded Japanese characters; now and then the cover would depict a scantily attired maiden led to a dance by a tuxedoed gent. Each album would contain up to a dozen black shiny disks staring at you through their thick shirts, with their gold-and-red and gold-and-black labels. They were mostly "His Master's Voice" and "Columbia"; the latter, however, although easily pronounced, had only letters, and the pensive doggy was a winner. So much so that its presence would influence my choice of music. As a result, by the age of ten I was more familiar with Enrico Caruso and Tito Schipa than with fox-trot and tangos, which also were in abundance, and for which in fact I felt a predilection. There were also all sorts of overtures and classical hits conducted by Stokowski and Toscanini, "Ave Maria" sung by Marian Anderson, and the whole of *Carmen* and *Lohengrin*, with casts I no longer recall, though I remember how enthusiastic my mother was about those performances. In fact, the albums contained the whole prewar musical diet of the European middle class, which tasted perhaps doubly sweet in our parts because of the delay in its arrival. And it was brought to you by this pensive doggy, practically in its teeth. It took me at least a decade to realize that "His Master's Voice" means what it does: that a dog is listening here to the voice of its owner. I thought it was listening to the recording of its own barking, for I somehow took the phonograph's amplifier for a mouthpiece too, and since dogs normally run before their owners, this label all my childhood meant to me the voice of the dog announcing his master's approach. In any case, the doggy ran around the world, since my father found those records in Shanghai after the slaughter of the Kwangtung Army. Needless to say, they arrived in my reality from an unlikely direction, and I remember myself more than once dreaming about a long train with black shining records for wheels adorned with "His Master's Voice"

and "Columbia," trundling along a rail laid out of words like "Kuomintang," "Chiang Kai-shek," "Taiwan," "Chu Teh"—or were those the railroad stations? The destination was presumably our brown leather gramophone with its chromium-steel handle powered by my measly self. On the chair's back hangs my father's dark blue Navy tunic with its golden epaulets, on the hat rack there is my mother's silver fox clasping its tail; in the air: "Una furtiva lagrima."

XIII

Or else it could be "La Comparsita"—the greatest piece of music in this century, as far as I am concerned. After this tango, no triumph is meaningful, either your nation's or your own. I've never learned to dance, being both self-conscious and truly awkward, but I could listen to these twangs for hours and, when there was no one around, move. Like many a folk tune, "La Comparsita" is a dirge, and at the end of that war a dirge rhythm felt more suitable than a boogie-woogie. One didn't want acceleration, one craved restraint. Because one vaguely sensed what one was heading for. Put it down, then, to our dormant erotic nature that we clung so much to things that as yet hadn't gone streamline, to the black-lacquered fenders of the surviving German BMWs and Opel-captains, to the equally shining American Packards and bearlike windshield-squinting Studebakers, with their double rear wheels—Detroit's answer to our all-absorbing mud. A child always tries to get beyond his age, and if one can't picture oneself defending the motherland, since the real defenders are all around, one's fancy may fly one into the incoherent foreign past and land one inside a large black Lincoln with its porcelain-knob-studded dashboard, next to some platinum blonde, sunk to her silk knees in the patent-leather cushions. In fact, one knee would be enough. Some-

times, just touching the smooth fender was enough. This comes to you via one of those whose birthplace went up in smoke, courtesy of a Luftwaffe air raid, from one of those who tasted white bread for the first time at the age of eight (or, if this idiom is too foreign for you, Coca-Cola at thirty-two). So put this down to that dormant eroticism and check in the yellow pages where they certify morons.

XIV

There was that wonderful khaki-green American thermos made of corrugated plastic, with a quicksilver, mirrorlike glass tube, which belonged to my uncle and which I broke in 1951. The tube's inside was an optical infinity-generating maelstrom, and I could stare at its reflections of itself in itself forever. That's presumably how I broke it, inadvertently dropping it on the floor. There was also my father's no less American flashlight, also brought from China, for which we pretty soon ran out of batteries, but its shining refractor's visionary clarity, vastly superior to the properties of my eye, kept me in thrall for most of my school years. Eventually, when rust started to fray its rim and its button, I took it apart and, with a couple of magnifying lenses, turned its smooth cylinder into a totally blind telescope. There was also an English field compass, which my father got from somebody with one of those doomed British PQs he'd meet off Murmansk. The compass had a phosphorescent dial and you could read its degrees under a blanket. Because the lettering was Latin, the indications had the air of numerals, and my sense was that my position's reading was not so much accurate as absolute. That's perhaps what was making that position unpalatable in the first place. And then there were my father's Army winter boots, whose provenance (American? Chinese? certainly not German) I can't recall now. They

were huge, pale yellow buckskin boots lined with what looked to me like coils of lamb's wool. They stood more like cannonballs than shoes on his side of the king-size bed, although their brown laces never were tied, since my father wore them only at home, instead of slippers; outside, they'd call too much attention to themselves and therefore their owner. Like most of that era's attire, footwear was supposed to be black, dark gray (boots), or, at best, brown. Up to the 1920s, I suppose, even up to the thirties, Russia enjoyed some semblance of parity with the West as regards existential gadgetry and know-how. But then it snapped. Even the war, finding us in a state of arrested development, failed to fish us out of this predicament. For all their comfort, the yellow winter boots were anathema on our streets. On the other hand, this made these shizi-like monsters last longer, and as I grew up, they became a point of contention between my father and me. Thirty-five years after the war they were good enough for us to argue at length about whose right it was to wear them. In the end he won, because he died with me far away from where they stood.

XV

Among flags we preferred the Union Jack; among cigarette brands, Camel; Beefeater among liquors. Clearly our choice was dictated by sense of form, not substance. We can be forgiven, though, because our familiarity with the contents was marginal, because what circumstances and luck were offering didn't constitute choice. Besides, we weren't so much a mark vis-à-vis the Union Jack and, moreover, vis-à-vis Camels. As for Beefeater gin bottles, a friend of mine observed upon receiving one from a visiting foreigner that perhaps in the same way we get kicks from their elaborate labels, they get their kicks from the total vacancy on ours.

I nodded in agreement. He then slid his hand under a pile of magazines and fished out what I seem to remember as a *Life* magazine cover. It depicted the upper deck of an aircraft carrier, somewhere on the ocean. Sailors in their white tops stood on the deck looking upward—presumably at a plane or chopper from which they had been photographed. They stood in formation. From the air, the formation read: $E = mc^2$. "Nice, isn't it?" said my friend. "Uh-huh," I said. "Where was it taken?" "Somewhere in the Pacific," he said. "Who cares?"

XVI

Let's turn the light off, then, or let's shut our eyes tight. What do we see? A U.S. aircraft carrier in the middle of the Pacific. And it's me there on the deck, waving. Or by the 2CV's wheel, driving. Or in the "green and yellow basket" rhyme of Ella's singing, etc., etc. For a man is what he loves. That's why he loves it: because he is a part of it. And not a man only. Things are that way, too. I remember the roar produced by the then newly opened, imported from Lord-knows-where, American-made laundromat in Leningrad when I threw my first blue jeans into a machine. There was joy of recognition in that roar; the entire queue heard it. So with eyes shut let's admit it: we recognized something in the West, in the civilization, as our own; perhaps even more so there than at home. What's more, it turned out that we were prepared to pay for that sentiment, and quite dearly—with the rest of our lives. Which is a lot, of course. But anything less than that would be plain whoring. Not to mention that, in those days, the rest of our lives was all we had.