

**Dovolujeme si Vás pozvat na prezentaci:**

# **WOODY & STEINA VASULKA'S**

**SANTA FE, U.S.A.**

**PRŮKOPNÍCI ELEKTRONICKÉHO UMĚNÍ**

**představí svoji práci a dokumentaci amerického videoartu velkoplošnou projekcí programu z Ars Electronica v rakouském městě Linz a.j. .... při otevření**

**MEDIA ARCHIVU FaVU**

**BRNO - PÍŠÁRKY, Květná 34, v sobotu 28.11. 1992 v 17.00 hod**

**ATELIER VIDEO - IMT & DAVAY**

# THE VASULKAS

September 20, 1993

Professor Dr. Lutz Heusinger  
Rotenberg 16  
D-3550 Marburg  
Germany

Dear Professor Heusinger,

You are one of the people who took an interest in our exhibit in Linz last year, called *Pioneers of Electronic Art: Eigenwelt der Apparatwelt*

I am writing to let you know that we are currently attempting to make the entire event available on laserdisk through a U.S. publisher, Voyager, located in New York. We will inform you when the decision is final.

Meanwhile I'd like to let you know that I am lecturing in Europe and teaching in the Czech Republic this fall. I enclose a copy of my proposal. Perhaps we will meet. Let me know if there is a chance for a lecture or seminar at your institute.

Thank you for your interest in the project.

Best wishes,

Woody Vasulka

# THE VASULKAS

September 20, 1993

Miklós Peternák  
Head of the Intermedia Department  
Magyar Képzomusészeti Foiskola  
1062 Budapest VI, Andrassy Út 69-71  
Hungary  
FAX: 00-36-1-142-1563

Dear Miklós Peternák,

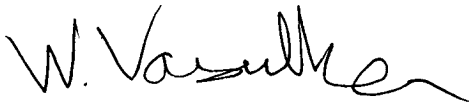
You are one of the people who took an interest in our exhibit in Linz last year, and we thank you for coming. It was a pleasure to see you there.

I am writing to let you know that we are currently attempting to make the entire event available on laserdisk through a U.S. publisher, Voyager, located in New York. We will inform you when the decision is final, and how you may then acquire copies of the disks for your Intermedia Department.

I am coming to Eastern Europe this fall to teach in the Faculty of Art at the Polytechnic in Brno. I will be lecturing and offering seminars elsewhere as well. I am still looking for other appointments, so I am sending you (attached) a copy of my proposal and a rough projection of my itinerary. Perhaps there will be an opportunity to see you again soon.

Thank you for your interest in the project.

Best wishes,



Woody Vasulka

Telefax Message

TO: WOODY

FAX NO: 1-505-473-0614

DATE: 5/8/1993

Number of pages: 1 including this sheet

Message:

(Done)

DEAR WOODY,

How great you are coming again to this part of the world  
You'll also be in perfect time for our post-Ceausescu  
Video exhibition in Bucharest, the first video event in  
the country. What do you think about having a  
workshop there during "The Romanian Video Week"?  
opens on 24 November (The overall title - EXOL - Ex  
Oriente Lux «!!!»). We can pay the travel fee from Brno  
to Bucharest, accomodation, daily expenses plus not much  
but honorarium - this I'll try. Then you can continue  
your trip down to Istanbul from there. Or if you'd like  
to do something in Bulgaria I think I can arrange it  
but Sofia is a bit out of your course, I suppose?  
In any case I'll meet somebody from "Balkan Media"  
magazine in two weeks I'll ask them more contact  
in Turkey as they have a lot of contact in the region.  
The Soros Centers for Contemporary Arts in all East European  
Capitals have a brand-new Sony multi-standard TV  
+ VHS, so no problem Hi-8 BTSC. Isn't Arnold traveling  
with you this time (to find another famous WHO's WHO  
book somewhere in an exotic city)? Stay in Touch  
Yours. Keiko-

FROM-MARTHA

ATTN-WOODY

ITINERARY INVOICE  
PAGE NO. 1

NAME : VASULKA/WOODY

AGENT	BRANCH	CUSTOMER NO.	ACCOUNT NO.	DATE	
			C20/20	27JUL93	
CO	DATE	CITY-AIRPORT	TIME	FLIGHT NBR/CLASS	ST SERV/AMNT
A SA	18SEP	LV ALBUQUERQUE	300P	DELTA 6006Q	OK DINNER
	19SEP	AR FRANKFURT	1050A		1STOP 727
A SU	19SEP	LV FRANKFURT	1220P	DELTA 58Q	OK SNACK
		AR PRAGUE	130P		0STOP 727
A TH	16DEC	LV PRAGUE	900A	DELTA 57Q	OK SNACK
		AR FRANKFURT	1005A		0STOP 727
A TH	16DEC	LV FRANKFURT	1255P	DELTA 6125Q	OK LUNCH
		AR ALBUQUERQUE	750P		1STOP 767

AIR FARE	1224.00
TAX	31.02
TOTAL AIR FARE	1255.02
AMOUNT DUE	1255.02

THANK YOU FOR YOUR BUSINESS

CO -CODE : A-AIR H-HOTEL C-CAR T-TOUR S-SURFACE V-OTHER TRVL SERVCS  
ST (STATUS): OK-CONFIRMED WL-WAITLISTED RQ-ON REQUEST

FAX

THE VASULKAS

FAX

TO: KAREL JUNIOR  
FROM: \_\_\_\_\_  
DATE: \_\_\_\_\_  
PAGES: \_\_\_\_\_

Dear Karel,

I am talking to my programmer Russ about the necessity to re-start the show from that single reset button. I of course presume the installation staggers on with occasional stops?

Please make a dub of the original disk and then proceed as Russ suggests. There may not be any editing program on the computer now as I remember, you may add some editor to the disk. Note please, the computer can only work with DD type of floppies.

One more unrelated information:

When you start the system cold (the power out/on), the light six (permanent overhead Head illumination) goes out. The remedy is to push manual button on the light controller (with many sliders) and touch lightly the slider #6 up and down. This will re-activate the light and let it stay indefinitely (until general power fails again)

I thank you immensely for your help, and please let us know the outcome.

Call collect at any occasion

Woody

Santa Fe, July 19

#4

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614

7/18/94

**To:** Woody Vasulka, Karel Vachek  
**From:** Russ Gritz, Jericho Data Systems  
email at GRITZO@AOL.COM  
**Subject:** Setup of INTERCOM for auto start up.

There are two steps involved; setup of the computer to automatically start INTERCOM and setup of INTERCOM to automatically begin the sequence.

1) Set up of the computer.

Get to the operating system prompt and change disks to the h: drive. Use edlin to make an AUTOEXEC.BAT with the following commands:

**b:**  
**intercom**

Be sure to save this file on the h: drive. You may have to edit it on the b: drive and copy it over to the h: drive. This should automatically start INTERCOM each time the computer is reset. From INTERCOM you can get out to the operating system with a control-q.

2) Set up of INTERCOM.

I believe INTERCOM already can support the autostart feature. To try it, modify the file (on the b: drive) called FILE.CFG.

Modify the line: **INPUT\_FILE**  
To read: **INPUT\_FILE startup.txt**

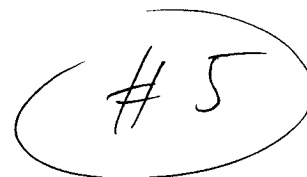
Next, using edlin again (or some other editor) create the file STARTUP.TXT with the following entries:

**Automatically startup sequence after 5 seconds**

```
START_ENTRY
    DELTA_TIME    5.0
    CHANNEL       1
home
END_ENTRY
```

Place this file in the same directory as the INTERCOM \*.CFG files. When INTERCOM starts it will open this file and after 5 seconds execute this command as if it had been typed from the keyboard. At present I am unsure what will happen after this. I think the system will act normally, but it may hang or repeatedly execute this home command. If either of these are true, we will have to modify the code to make it do what you want.

Please advise me as to the outcome.  
Russ.



ICSUPP1.DOC

FAX

THE VASULKAS

FAX

TO: \_\_\_\_\_  
FROM: \_\_\_\_\_  
DATE: \_\_\_\_\_  
PAGES: \_\_\_\_\_

To: AXEL WIRTHS  
FORUM

Dear Axel,

After talking to Bruce about shipping to Praha, he assured me all the paper were there and in order including both items I keep mentioning. (Projector and LaserPlayer). He is convinced both papers were given to the driver of the van.

Since they did not show up in Praha, we suspect the driver. Still, you may have a copy of it. So I am taking up a search from the Czech side...

Love,

Woody

July 23





Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

The Vasulkas  
Santa Fe, NM  
USA

Fax : 001-5054730614

Bonn 25.7.95

Dear Woody,

Yes indeed, all papers were given to the driver of the van and we do not have any copies.

After talking to Mrs. Manna she proposed to force the driver to say where he left the papers. Otherwise you might get a copy from the customs on Czech side of the very station where he crossed the border. If this does not work the Czechs will leave everything out of the country but you might have problems importing it to the US, so the main thing are your papers having exported the items from the US to Czech Rep.

Sorry not to be able to help you more.

I am working on the photos.

Best wishes

Axel Wirths

ODPISOVÝ LIST K ZAZNAMCE )  
 Rozhodnutí o uskladnění zboží č.

Datum	Hmotnost		POČET KUSŮ		NAZEV ZBOŽÍ	Položka celního sazebníku	Výtěžno pod č. evidence	Položení projeďvařící celnice	Poznámky
	hrubá odpísaná	čistá	zůstatek	zůstatek					
12.10.	18		1	1	POLETA č. 14 VIDEOREKOR LATEXOVÝ BRSK RPP:		JCD 8016240 101589, RPW-1 - 142/98		
				6	BRUNNEN MODEL 900 S/N 1048 ROLAND 530 S/N 880541 VLPITCHRIDER MODEL PR 4000 S/N 1024 DIGITECH DHP-S1 S/N 3802518 ALEXIS D4 D-42444799 ALEXIS SR-16 D-32164474 ROSMIR AT 1200XE S/N 11090884				

12.10. 18  
 12.10. 18  
 12.10. 18

#3

3/ Shipper's name and address - Nom et adresse de l'expéditeur  
 Shipper's account number - No de compte de l'expéditeur

THE VASULKAS INC  
 RR 3 BOX 100  
 SANTA FE, NEW MEXICO, USA 87501

NOT NEGOTIABLE / NON NEGOCIABLE  
 AIR WAYBILL / LETTRE DE TRANSPORT AERIEN  
 DELTA AIR LINES

Copies 1, 2 and 3 of this Air Waybill are originals and have the same validity.  
 Les exemplaires 1, 2 et 3 de cette lettre de transport aerien sont des originaux et ont la même validité.

It is agreed that the goods described herein are accepted in apparent good order and condition (except as noted) for carriage SUBJECT TO THE CONDITIONS OF THE CONTRACT ON THE REVERSE HEREOF. THE SHIPPER'S ATTENTION IS DRAWN OF THE NOTICE CONCERNING CARRIER'S LIMITATION OF LIABILITY. Shipper may increase such limitation of liability by declaring a higher value for carriage and paying a supplemental charge if required.  
 Il est convenu que les marchandises décrites dans le présent document sont acceptées pour le transport en bon état apparent (sauf annotation contraire) et que le transport est SOUMIS AUX CONDITIONS DU CONTRAT QUI FIGURENT AU VERSO. L'ATTENTION DE L'EXPÉDITEUR EST ATTIRÉE SUR L'AVIS CONCERNANT LA LIMITATION DE RESPONSABILITÉ DU TRANSPORTEUR. L'expéditeur peut augmenter cette limitation de responsabilité en déclarant une valeur pour le transport plus élevée et en payant des frais supplémentaires s'il y a lieu.  
 TO EXPEDITE MOVEMENT, SHIPMENT MAY BE DIVERTED TO MOTOR, OR OTHER CARRIER AS PER TARIFF RULE UNLESS SHIPPER GIVES OTHER INSTRUCTIONS.  
 AFIN D'EN ACCELERER LA LIVRAISON, LA CARGAISON PEUT ETRE EXPEDIEE PAR D'AUTRES MOYENS DE TRANSPORT OU PAR UN AUTRE TRANSPORTEUR COMME STIPULE DANS LE REGLEMENT DU TARIF, SAUF INSTRUCTIONS CONTRAIRES DONNEES PAR L'EXPEDITEUR.

2/ Consignee's name and address - Nom et adresse du destinataire  
 Consignee's account number - No de compte du destinataire

AXEL WIRTHS  
 KUNST UND AUSSTELLUNGSHALLE  
 DER BUNDESREPUBLICK DEUTCHSLANDS  
 53113 BONN GERMANY

Also notify name and address (optional accounting information) - Notifier aussi nom et adresse (renseignements comptables facultatifs)

4/ Issuing carrier's agent name and city - Nom et adresse de l'agent du transporteur émetteur

Agent's IATA code - Code IATA de l'agent

Account no - No de compte

Airport of departure (addr. of first carrier) and requested routing - Aéroport de départ (adresse du 1er transporteur) et itinéraire demandé

ALBUQUERQUE

Accounting information - Renseignements comptables

1/ ROUTING AND DESTINATION - ITINÉRAIRE ET DESTINATION

To - A	By first carrier - Par 1er transporteur	To - A	By - Par	To - A	By - Par	5/Currency	Monnaie	DECLARED VALUE FOR CARRIAGE	DECLARED VALUE FOR CUSTOMS
ATL	DELTA	FRA	DL	BNJ	LH	USD		NVD	6750.00
Airport of destination - Aéroport de destination		For carrier use only - Réserve au transporteur		Flight/Date - Vol/Date		Flight/Date - Vol/Date		DECLARED VALUE FOR CUSTOMS	
BONN DE								6750.00	

9/ Handling information - These commodities licensed by U.S. for ultimate destination  
 Précisions pour la manutention - Marchandises autorisées par les E.-U. pour la destination finale.

NOA 0228/9171-287

No. of pieces Nbre de colis RCP	Gross weight Poids brut	kg	Rate class - Classé du tarif	Chargeable weight Poids de taxation	Rate / Charge Tarif / Montant	TOTAL	Nature and quantity of goods (incl. dimensions or volume)
2	47.0		9991		6.75/kg	317.25	MEDIA ART EQPT

A. 317.25	B. 317.25	C. 317.25	D. 317.25	E. 317.25	F. 317.25	G. 317.25	H. 317.25	I. 317.25	J. 317.25	K. 317.25	L. 317.25	M. 317.25	N. 317.25	O. 317.25	P. 317.25	Q. 317.25	R. 317.25	S. 317.25	T. 317.25	U. 317.25	V. 317.25	W. 317.25	X. 317.25	Y. 317.25	Z. 317.25
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EXECUTED ON / ETABLI LE

25 MAY 1930 ABQ

(Date) (Time) (Place)

(Date) (Heure) (Lieu)

Signature of issuing carrier or its agent

Signature du transporteur émetteur ou de son agent

006 3528 9671

# 1

TO: CHALUPOVÁ  
 FROM: WOODY  
 DATE: JULY 20  
 PAGES: \_\_\_\_\_

20 ČERVENCE

DRAMA PANÍ:

TADY JE SEZNAM DOKUMENTŮ V TĚTO  
 VÁRCE:

#1 ALBUQUERQUE - BONN  
 INTERNACIONÁLNÍ PRŮVODKA NA LASER  
 DISK PŘEHRAVAČ A VIDEO PROJEKTOR,  
 STEJNÉ ZARÍZENÍ CO JSME POSLALI  
 Z BRNA DO NEW YORKU V LONI NA PODZÍ.  
 JMÉNO PROJEKTU: THE THEATER OF HYBRID ART.

#2 DOPIS POSLANÝ 30 ČERVENA Z BRNA DO BONNU  
 V NĚMŽ BOHUŽEL PŘEDVÍDÁM NASTÁVAJÍCÍ PROBLÉM  
 MADAM BARBARA MANNA ODEŠLA V ZÁPĚTÍ MA DOVOLEN

#3 SEZNAM PŘEDMĚTŮ (HUDEBNÍ ELEKTRONICKÉ NÁSTROJE)  
 KTERÉ SEBOU VOZÍM VĚTŠÍMŮ ~~OSOB~~ OSOBNÍ HUDEBNÍ  
 ZÁJMY. NĚKTERÉ JSOU A NĚKTERÉ NEJSOU ČÁSTÍ  
 KŮZNYCH INSTALACÍ. TOMAŠ MÁ ORIGINÁL, SNAŽIL  
 JSME SE MINULÝ PODZÍM PŘI MĚM ODLETU Z RUZIN  
 PŘIMĚT CELNÍKY K POTVRZENÍ KUSU PO KUSE, VŠI  
 VIDĚLI ALE ODMÍTLY SE DO TOHO ZAPLĚSTI.

#4 5 DVA DOPISY PRO DOBRÁKA ABY VĚDĚL O ČEM SE  
 JEDNÁ VE VZTAHU K PROBLÉMU INSTALACE

Woody

FAX

THE VASULKAS

FAX

TO: AXEL WIRTHS (FORUM)  
FROM: WOODY  
DATE: \_\_\_\_\_  
PAGES: 1

Dear Axel,

July 20, '94

There always is some bothersome detail that pops up when you don't need it. Please, look at the letter from June 30. The two later items, Video projector and Laserdisk Player have not been added to the general list of the Theater of Hybrid Automata before they were shipped to Czech Republic. These papers must be in possession of Barbara Manna to whom I gave them personally and was promised smooth sailing...Anyway, the shipment that got to Praha has no record of its existence. I also think there is a Brno - Bonn document that has not been included in the return shipment. What a jungle! You must speak to sweet Barbara and fix it all if you can. Any info you find please send to:

FAVU/VUT  
att.: Chalupova  
Kvetna 34  
60200 BRNO  
Czech Republic

Otherwise we barely survived the intensity of the trip and it is not over yet. I may be coming twice back to Europe this year.

And now something more important! Peter, the photographer, must have tons of pictures from both installations. Would you ask him to send me as large selection as feasible on both? I of course want to cover his expenses. We have excellent memories from the Bonn experience. Please, extend our love to Bernie and Christina.

Woody

P.S. Steina keeps making new works, the newest is very Wagnerian "mit Sturm und Drang". Please send her a note if you want the tape preview.

W.

FaVU  
VIDEO  
MULTIMEDIA  
PERFORMANCE  
WOODY VAŠULKA

TO: Bernd Bush  
Axel Wirths  
FROM: Woody Vasulka and Bruce Hamilton  
In Brno, June 30

We presume, the exhibit is in an excellent health, since we have not hear from you lately. We wanted to let you know that we are now back in Czech land in Brno. You can reach us by fax or phone at 42 5 4321 1448.

We wanted to remind you that we will need to process the export papers for the return of Automata to the Czech Republic which are now in possession of Barbara Manna since the arrival of THA Installation from Czech Republic. To remind you again, this package was later joined by the remaining two items from the USA, by the Video Projector and a Laserdisk Player.

Since Woody's show opens the 14th in Prague, Bruce will start packing Automata July 10 so that it can be ready for transportation as soon as possible. I was wondering if an apartment will be available during this period of packing (July 10,11 and maybe 12).

Everything went well in Linz. We survived the trip by truck.

Sincerely.

Bruce and Woody

THIS IS AN OLD  
NOTE FROM JUNE 30

#2

TO: J. CHALUPOVA  
 FROM: VASULKA  
 DATE: Aug 11 94  
 PAGES: Lot 2

Pani Chalupova,  
 Vedouci produkcní skupiny FaVU

a taky Dobrak

PG1

Drazi,

Předpokladám, že všechno z Prahy je zpět v Brně, za což dekuji. Jelikož ten cirkus pokračuje, chystám zase další dobrodružství v Rotterdamu od 8. do 13. listopadu tohoto roku.

Potřeboval bych aby Dobrak a někdo další se dopravil do Holandska a v době toho listopadového festivalu a za slušné peníze tam přivezl a postavil "Automata". To znamená najem auta, vývoz a pak zase dovoz Automatu zpět do Republiky. Kdyby se mu to nehodilo, museli bychom to poslat komerčně. Ja tam taky budu a snad si nějak poradím.

Ale nejprve nějaké ty komplikace:

Jelikož se vyskytly neresitelné problémy v operaci Automatu, musíme opravit řídicí programy. K tomu potřebujeme základní sestavu stroju tady v Santa Fe, což znamená částečná transportace Instalace zpět sem do USA. Následující je seznam částí systému, potřebných k této práci:

NSI MIDI Lighting System and Lights:

- 1 - MIDI 616 Memory Control Console S/N 053895
- 1 - NSI Programmable Demultiplexer, purchased April 1991, Model DMX 16, S/N 063478
- 2 - ND 4600 Dimmer Pack, S/N 053984, 300@x2

Audio Subsystem:

- 1 - BUCHLA MIDI Lightning, Model 900, S/N 1048, '92 with Power supply
- 1 - ROLAND 5330 Digital Sampler # 88054
- 1 - VOICE DYNAMICS Microdine Speech System, 1990 with Power supply
- 1 - MIDIator Converter, KEY Electronics, April 1991, Model MS 114, Ser 1 0288 1944 with Power supply

TO: \_\_\_\_\_  
 FROM: \_\_\_\_\_  
 DATE: \_\_\_\_\_  
 PAGES: 2 of 2

Computer Drive and Calibration:

- 1 - ZIATECH STDbus Computer QMB12.6AS4T-Z-H by  
by Matrix Corp. S/N 85961-39, July 1989
- 1 - CUSTOM Stepper Motor Driver Box, 1989
- 1 - LAMBDA power supply LM CC36 S/N C26265, 1990

PG2

Camera Head:

- 1 - CUSTOM RPT-Computer driven Head, 1988
- 1 - SONY CCD Camera DXC-101 S/N 12436 with Camera  
Power Supply CMA-D1 S/N 10179, 1988

Video Subsystem:

- 1 - PANASONIC SEG, Model WJ4600C, S/N 4200054
- 1 - JVC TBC, Model SA-T100U, S/N PGZ 00305-005

LaserDisk (medium)

- 1 - Laser disk under the title "Hybrid Automata"

Zvlast ale neposilejte:

- Video projektor
- Projektorove zaveseni
- LaserDisk(ovy) prehravac (pozor!, poslete disk)
- Promitaci platno v ramci
- Zvukove reproduktory
- Sony "Speech" reproduktor
- Svetla
- 12ti voltove transformatory pro svetla
- Kabely pro AC, svetlo a zvuk
- Midi kabely
- Dlouhou bednu s potrubim
- Stativ na Kamerovou Hlavici
- 6ti kanalovy zvukovy zesilovac
- Soucasti nastrojoveho stojanu

a ostatni veci ktere nejsou v mem seznamu. Kdyby byly  
nejake otazky k obsahu, poslete fax.

Jelikoz tato vec neni jeste v casove tisni snad by se dalo  
uvazovat o vice ekonomickem zpusobu dopravy nez nam poskytla  
Delta. Doba shruba dvou tydnu v transitu by nebyla  
problemem. Zkuste to nejak.

Zdravi a dekuje Vam Vasulka



# THE VASULKAS

The Vasulkas, Inc.  
Rt6, Box 100, Santa Fe  
N.M. 87501, USA

In Brno, July 1993

The following is a list of equipment from Video Installation titled "Theater of Hybrid Automata". This Computer Art Exhibit was brought to the Czech Republic on July 13 1994 from Bonn, Germany, to be exhibited in Gallery MANES in Prague for a month of July till August 7 1994.

## Video Subsystem:

1 - SHARP LCD Video Projector, Model XG2000U S/N 312975	6,000.00
1 - PIONEER LD-V8000 LP, 1990, S/N MD3911905	1,800.00
1 - PANASONIC SEG, Model WJ4600C, S/N 4200054	800.00
1 - JVC TBC, Model SA-T100U, S/N PGZ 00305-005	2,000.00
	-----
SubTotal:	10,600.00

## Camera Head:

1 - CUSTOM RPT-Computer driven Head, 1988	9,500.00
1 - SONY CCD Camera DXC-101 S/N 12436 with Camera Power Supply CMA-D1 S/N 10179, 1988	800.00
	-----
SubTotal:	10,300.00

## Audio Subsystem:

6 - JBL CONTROL-1 Loudspeakers, 1991 80.00@ x 6	480.00
1 - RANE Six Channel Power Amplifier Model MA6 S/N 4353 purchased July 1990	949.00
1 - BUCHLA MIDI Lightning, Model 900, S/N 1048, '92	1,100.00
1 - ROLAND 5330 Digital Sampler # 880541	650.00
1 - ELECTRO VOICE Microphone PL11	70.00
1 - VOICE DYNAMICS Microdine Speech System, 1990	1,330.00
2 - HOSA MID-320 MIDI Cable (blue) 20ft, @ 12.00	24.00
1 - MIDIator Converter, KEY Electronics, April 1991, Model MS 114, Ser 1 0288 1944	170.00
1 - SONY Speaker	25.00
	-----
SubTotal:	4,798.00

## Computer Drive and Calibration:

1 - ZIATECH STDbus Computer QMB12.6AS4T-Z-H by by Matrix Corp. S/N 85961-39, July 1989	4,166.00
1 - CUSTOM Stepper Motor Driver Box, 1989	400.00
1 - LAMBDA power supply LM CC36 S/N C26265, 1990	49.00
5 - Calibration Target (Custom), 650@ x 5	300.00
	-----
SubTotal:	4,865.00

# THE VASULKAS

Exoskeletal cube:  
Ultimate Support Systems, Inc.

38	-	11171	ST-60B Support Tier (Black)(60" )(152.40cm)		
				34.50@ x 28	966.00
6	-	10676	ST-19B Support Tier (Black)(19" )(48.26cm)		
				24.00@ x 6	144.00
71	-	11592	TFG-150 T-Fitting	6.00@ x 71	426.00
14	-	10764	BJR-150 Boom Joiner (Black)		
				23.50@ x 14	329.00
6	-	11175	TMB-401 Slide Mounting Bracket Base		
				13.00@ x 6	78.00
20	-	11176	TMB-402 Slide Mounting bracket Plate		
				9.00@ x 22	198.00
4	-	10844	SJT-150 Swivel Tube-to-Fitting		
				22.00@ x 4	88.00
8	-	10747	PVF-150 Pivot Fitting Assembly		68.00
7	-	11186	UNF-150 Universal Fitting 4.00@ x 7		28.00
					-----
			SubTotal:		2,325.00

NSI MIDI Lighting System and Lights:

1	-	MIDI 616 Memory Control Console S/N 053895			300.00
1	-	NSI Programmable Demultiplexer, purchased			
		April 1991, Model DMX 16, S/N 063478			160.00
2	-	ND 4600 Dimmer Pack, S/N 053984, 300@x2			600.00
8	-	Low Voltage Lights (custom), 1992 45@ x 8			360.00
1	-	Low Voltage Lights Power Mini-plant (custom)			
		includes 8 - 12 volt transformers			300.00
					-----
			SubTotal:		1,720.00

Equipment Platforms and Stands:

1	-	Modular Equipment stand (custom)			80.00
1	-	Standard Microphone Stand			32.00
1	-	RPT Camera Pylon Stand (custom)			220.00
1	-	Video Projector Suspension (custom)			40.00
					-----
			SubTotal:		372.00

Video Screen:

2	-	11171 ST12-B Support Tier (Black)(12" )(30.5cm)			12.00
2	-	Aluminum U-channel 45" long			15.00
2	-	Aluminum U-channel 60" long			20.00
					-----
			SubTotal		47.00

# THE VASULKAS

## Miscellaneous:

1 - Dolly			40.00
2 - 25' AC Extension Cables	30.00@	x 2	60.00
8 - 38' Low Voltage Light Cables	12.50@	x 8	100.00
4 - 28' Speaker Cables	12.50@	x 4	50.00
2 - 18' Speaker Cables	7.50@	x 2	15.00
6 - AC Power Strips	7.50@	x 5	45.00
2 - C-Mount Lenses	25.00@	x 2	50.00
2 - C-Clams	5.00@	x 2	10.00
1 - Table Plate			15.00
1 - Gaffer Tape			10.00

-----  
SubTotal: 395.00

Total Installation replacement value \$35,422.00  
=====

End of Items

761

# THE VASULKAS

ALL 10 PAGES

ZMIZLY, PROSÍM TĚ DOPRAVU TO NĚJAK  
K RULLENHOVI TEL: 337 165

Dear Tomas,

In Santa Fe, Aug. 9, 1993

A suggestion for a possible Electronic Art Show to be presented in Brno, Czech republic, on the occasion of the computer trade show taking place in October 1993.

- 1) Theater of Hybrid Automata (Woody Vasulka)
- 2) Institute for the New Media, Frankfurt: Interactive art show, (Michael Saup, Christian Muller, Urike Gabriel, Peter Weibel and/or others)
- 3) Live Media performance by Bittova and Michael Saup on Midi Violin and Electric Guitar (Steina will prepare the pictorials for the Laserdisk violin score for a piece "Violin Power")
- 4) Videotape show (selection of tapes made by computer and a review of innovative concepts in interactive art and technology)

#### Logistics:

1) All details of the Theater of Hybrid Automata are described in the accompanying documentation. The major expense here is the shipping budget, which I understand will have to be paid anyway to get the installation over as a part of our curriculum. I estimate it will be more than \$2000 round trip.

2) This is a group show and the following description is hypothetical. I have not discussed any specific participations yet. I have a preliminary commitments from Saup and Muller. I am convinced you will eventually have to curate the show, of course I will help as much as I can:

This Exhibit will need at least two large spaces (18x35m and 15x15m). I suggest, an optimum of five pieces should be presented. I presume, some pieces could use a shared space, but at least one (Muller) requires a separate enclosure. All spaces must have controllable light

conditions, should be reasonable silent and with good electric power source. They should have a ceiling high enough to accommodate video projections. They will require basic carpentry to be set up and some personnel to supervise the installation during the show.

The pieces operate from SG workstations, and most require fast video or real time rendering speeds. Here the coordination with Frankfurt (Peter Weibel), Vienna (Frank Dietrich) and Brno (Michal Klimes) seems inevitable (unless Michal can provide all). Some participants have their own SG machines (Muller) and all like to use video projection and multi-channel sound. On the other hand they are experienced travelers with their exhibits and are self sufficient in setting their pieces up. I have no idea about the shipping costs or of any other fees and expenses associated with their participation, I can only feel, they certainly want to come and all conditions are negotiable.

3) This Presentation is a stage performance which requires good sound and projection. The equipment for the Steina/Bittova piece needs to be send from the US (see the list). Besides the sound setup and video projection which should be provided locally, the package is quite compact and will not require more than \$300 round trip cargo budget. The Saup participation certainly needs speedy SG technical support. We shall talk later about the rehearsals and other necessary details.

4) Straight forward video show, a good projector or good monitors, sound etc. Small intimate theater, a dedicated and knowledgeable operator. It is a little tricky to get the tapes together, but can be done if started soon.

There are many other possibilities, for example electronic Cafe or other concepts, but not much time is left. So this is highly preliminary, you must make a budget reality out of it so good luck!

*Muller*

your tubular structure

# ARTIFICES 2

plan  
échelle 1/100°

AC power line  
wall ≈ 3 meters high

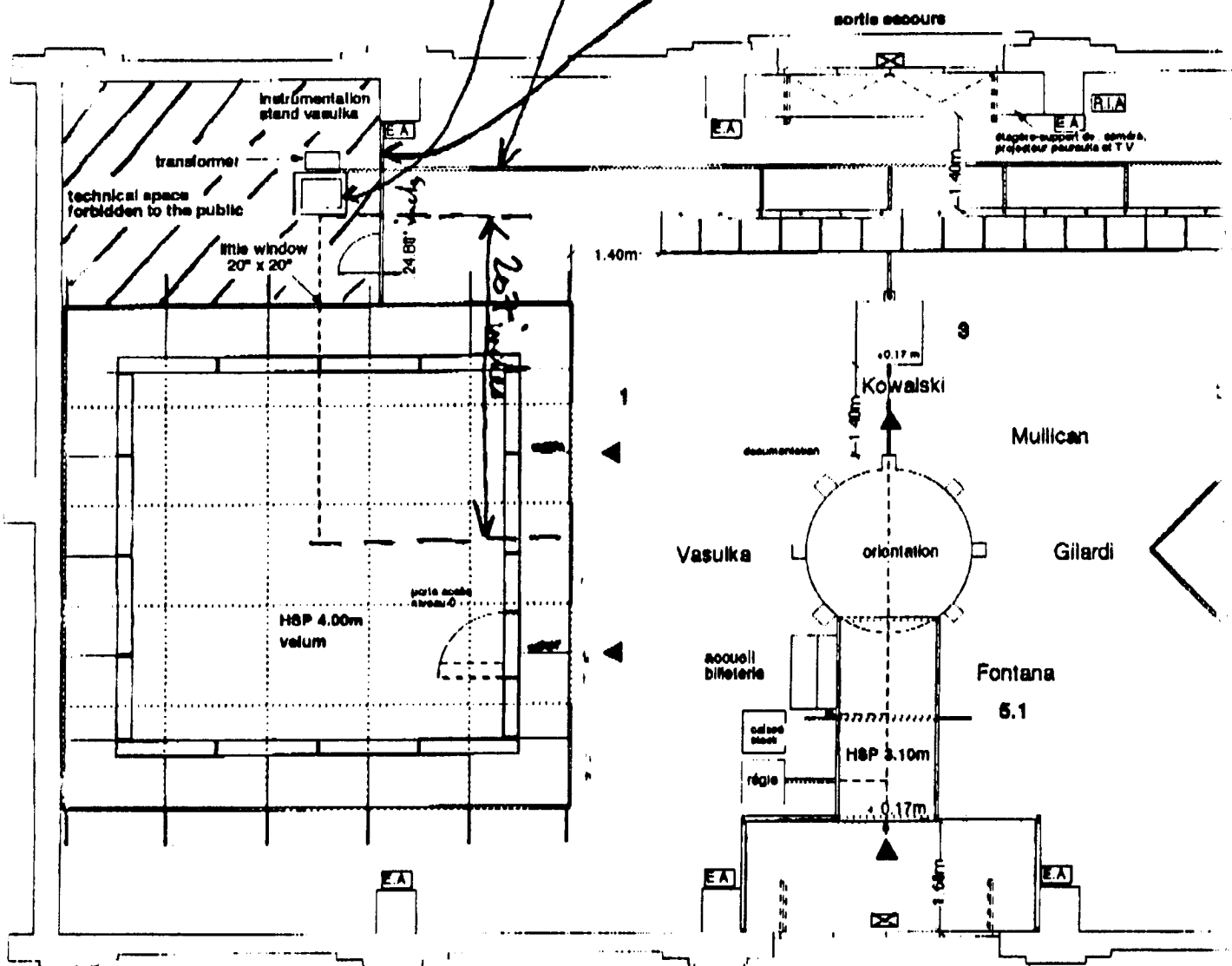


schéma général de l'alimentation électrique  
 ——— gaine de protection alimentation  
 - - - - - alimentation sous plancher

- bloc autonome
- RIA
- éclairage ambient

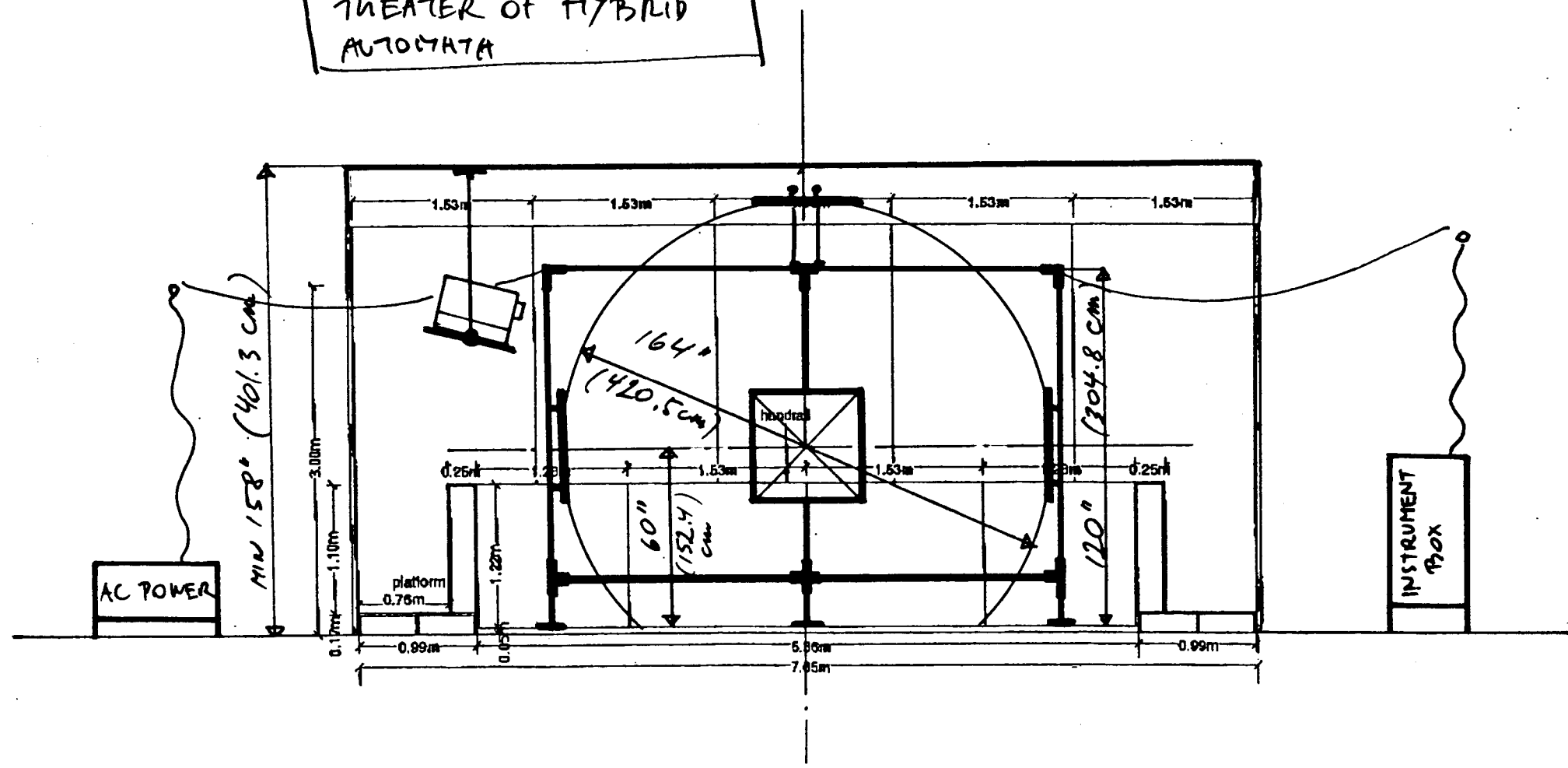
THE VASULKAS INC.  
 471-7181 FAX: 473-0614  
 ROUTE 6 BOX 100  
 SANTA FE NM 87501

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

Vasulka

cross section AA'  
scale: 1/50°

THEATER OF HYBRID  
AUTOMATA



Yasuka

plan  
scale: 1/50°

THEATER OF  
HYBRID  
AUTOMATA

.....  
cathex - ceiling structure  
black fabric (velum)



élément of handrail  
wood

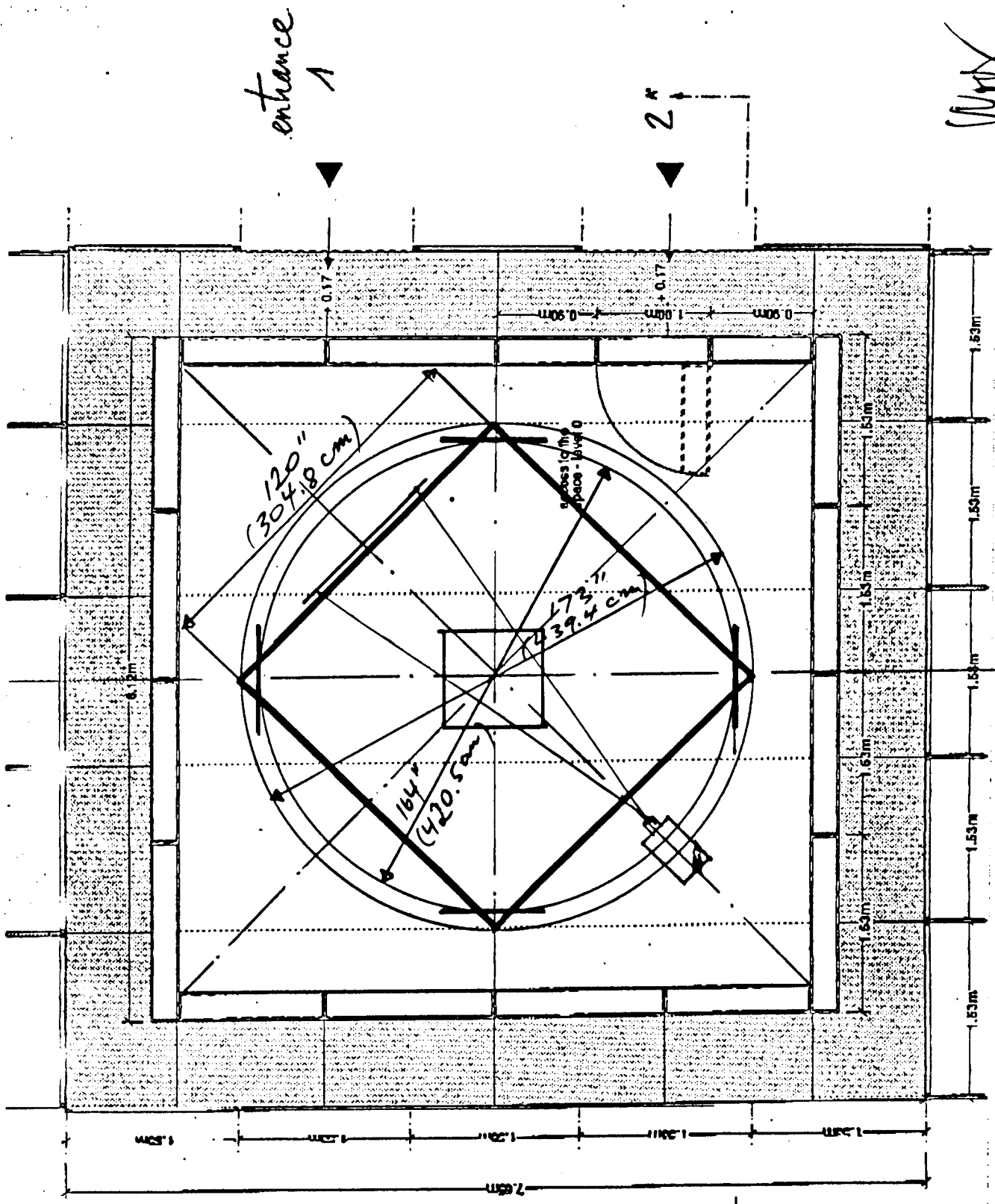


PERIMETRE 0.17 m

Artifices 2

atelier philippe délie

14 /13 rue Kéber  
93103 Montreuil  
tél 46 70 17 85  
fax 46 70 18 74



Ward



THE VASULKAS INC.  
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SANTA FE NM 87501

# THE THEATER of HYBRID AUTOMATA

## Hardware list of Artifice II

1 of 2 guys  
10/24/92  
[Signature]



### Exoskeletal cube:

Ultimate Support Systems, Inc.

30	-	11171	ST-60B Support Tier (Black)(60")	(152.40cm)		
					34.50@ x 30	1,035.00
6	-	10676	ST-19B Support Tier (Black)(19")	(48.26cm)		
					24.00@ x 6	144.00
57	-	11592	TFG-150	T-Fitting	6.00@ x 57	342.00
12	-	10764	BJR-150	Boom Joiner (Black)		
					23.50@ x 12	282.00
16	-	11175	TMB-401	Slide Mounting Bracket Base		
					13.00@ x 16	208.00
4	-	11176	TMB-402	Slide Mounting bracket Plate		
					9.00@ x 4	36.00
6	-	10844	SJT-150	Swivel Tube-to-Fitting		
					22.00@ x 6	132.00
		10747	PVF-150	Pivot Fitting Assembly		8.50
		11186	UNF-150	Universal Fitting		4.00

2  
9

SubTotal: 2,191.50

### Audio Subsystem:

6	-	JBL CONTROL 1	Monitor Loudspeakers, 1991			
					80.00@ x 6	480.00
1	-	RANE	Six Channel Power Amplifier Model MA6			
			S/N 4353 purchased July 1990			949.00
1	-	"Lightning"	Midi Musical Instrument Model 900			
			S/N 1048, 1992			1,100.00
1	-	ROLAND	5330 Digital Sampler # 880541			650.00
1	-	ELECTRO VOICE	Microphone PL11			250.00
1	-	VOICE DYNAMICS	Microdine Speech System, 1990			1,330.00
2	-	HOSA MID-320	MIDI Cable (blue) 20ft, 1992			
					12.00@ x 2	24.00

SubTotal: 4,783.00

### Computer Drive and Calibration:

1	-	ZIATECH	STDbus Computer QMB12.6AS4T-Z-H by			
			by Matrix Corp. S/N 85961-39, July 1989			4,166.00
1	-	Stepper Motor	Driver Box (custom), 1989			400.00
2	-	LAMBDA	power supply LM CC36 S/N C26265, 1990			49.00
1	-	ROLL/PAN/TILT	(RPT-Computer driven Head), 1988			9,500.00
1	-	SONY CCD	Camera DXC-101 S/N 12436 with Camera			
			Power Supply CMA-D1 S/N 10179, 1988			800.00
5	-	Calibration Target	(custom), 1990			
					650.00@ x 5	3,250.00
1	-	TOSHIBA	T1200XE MO-PA8001U S/N 11090884, 1992			800.00

SubTotal: 18,965.00

RETURN VIA  
FRANKFURT

761

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ROUTE 6 BOX 100  
SANTA FE NM 87501

U.S. Customs Service  
Form 5512-1  
Albuquerque, NM 87119

*2 of 2 pages*  
*10/26/94*  
*[Signature]*



**Video Subsystem:**

1 - SHARP LCD Video Projector, Model XG2000U, S/N 311293, 1991	6,000.00
1 - PIONEER LD-V8000 LP, 1990, S/N KJ390664	1,800.00
1 - PANASONIC Special Effects Generator Model WJ4600C, S/N 4200054	800.00
1 - SONY Camera Adapter CMA-10, S/N 10704	250.00
1 - SONY Camera DXC-10K, S/N 12346	850.00
<b>SubTotal:</b>	<b>9,700.00</b>

**NSI MIDI Lighting System and Lights:**

1 - MIDI 616 Memory Control Consol S/N 053895	300.00
1 - DMX 16 Programmable Demultiplexer S/N 063478	160.00
2 - ND 4600 Dimmer Pack S/N 053984 300@ x 2	600.00
8 - Low Voltage Lights (custom), 1992 45@ x 8	360.00
1 - Low Voltage Lights Power Mini-plant (custom) includes 8 - 12 volt transformers	300.00
<b>SubTotal:</b>	<b>1,720.00</b>

**Equipment Platforms and Stands:**

1 - Modular Equipment Stand (custom)	80.00
1 - Standard Microphone Stand	32.00
1 - RPT Camera Pylon Stand (custom)	220.00
1 - Video Projector Suspension (custom)	40.00
<b>SubTotal:</b>	<b>372.00</b>

**Video Screen:**

2 - 1/4" x 30" x 45" birch plywood	40.00
2 - 11171 ST12-B Support Tier (Black)(12")(30.5cm)	12.00
2 - Aluminum U channel 45" long	15.00
2 - Aluminum U channel 60" long	20.00
1 - Back Seam Beam	5.00
<b>SubTotal:</b>	<b>92.00</b>

**Miscellaneous:**

2 - 25' AC Extension Cables	30.00@ x 2	60.00
8 - 38' Low Voltage Light Cables	12.50@ x 8	100.00
4 - 28' Speaker Cables	12.50@ x 4	50.00
2 - 18' Speaker Cables	7.50@ x 2	15.00
5 - AC Power Strips	7.50@ x 5	37.50
<b>SubTotal:</b>		<b>262.50</b>

**TOTAL: \$37,986.00**

*PG 2*

# THE VASULKAS

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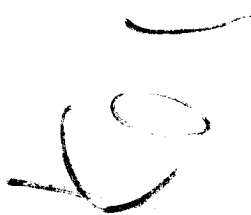
## "Violin Power" Performance Special Equipment List:

---

1-Video Laser Disc player, Pioneer VLD-8000 LP s/n MD3911905 made in Japan	1,800.00
1-Zeta Electric Violin, model ZETA VC-225, s/n JV50155, made in USA	1,000.00
1-IVL Technologies ZETA MIDI Controller, model PR 7005, s/n 7V5/1200, made in USA	1,000.00
1-IVL Footswitch, Model MSF-40, s/n 7FS/2804, made in USA	150.00
1-Toshiba T1200XE MO-PA8001U s/n01130621A (LapTop), made in Japan	800.00
1-PC Music Maker Model HRS 3000, made in USA	200.00
1-Lexicon DSP Unit, made in USA	400.00
1-Programm 12 inch Laser disk (medium)	125.00
	-----
SubTotal	\$5,475

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GrandTotal \$21,408.08



**Proposal for CREATIVE ACTIVITY IN THE ARTS PROJECT  
submitted in accordance with charter funding at VUT (Polytechnic  
Institute) Brno (Czech Republic) from the Faculty of Art (FaVU).**

**A) BASIC OUTLINE**

**1. Project title: "Interaction of (Multi) Media In a Digital Environment"**

**2. Project summary:** New technologies and the computer are radically changing the conditions in which we live. The information revolution in mass-communication systems is forming new social relationships worldwide — not all of them positive. To meet and face these developing trends, such as the one-sided and often manipulative "magical powers" hi-tech mass media invokes, a possible response may be to familiarize ourselves with the systems capable of performing in a mode of creative interactivity. We shall conduct basic research into the newly emerging tools and structures in light of new criteria and values in order to lead us away from the collapsed postmodern paradigm through integration of the pivotal pathways to knowledge: science and technology, spiritual enlightenment, and art. This experimentation shall point to new possibilities and conditions for the synthesis of emerging lifestyles.

**3. Applicant:** Tomas Ruller (academy diploma in sculpture)  
Assistant Professor  
Atelier Video — Integrated Multi-media  
FaVU (School of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, fax: 332753

**4. Workshop location:**  
Atelier Video — Integrated Multi-media  
FaVU (School of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, fax: 332753

**5. Participants (extended concepts):**  
Woody Vasulka, artist, professor  
Santa Fe, NM, U.S.A. / Brno  
  
Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno  
  
Pavel Rada, FAIR ateleir, BVV Brno

**6. Expected date of the project:**  
February 1, 1993 to February 1, 1995

7. Amount requested:

500,000 KC (Czech Crowns)

8. Project category:

- A. New disciplines, new technologies
- B. Experimental methods initiative
- F. Society, environment, technology

## B. PROJECT IN DETAIL

1. Goal of the research project:

The main goal of this project is a basic research into the field of integrated multi-media activities as they reflect on the practices of art.

The interdisciplinary character of this project clearly extends beyond the limits of experiences in a singular category of art, therefore the key strategy here dictates assembling a work team, multidisciplinary in its composition.

It seems quite appropriate to choose interactive systems of newly emerging digital technologies to facilitate the search for new paradigms, breaking through the post-modern stagnation. The synthesis of principles should be the method employed, leading towards a global integration of the basic creative processes: in science and technology, spiritual awareness and philosophy, and the arts. With a constant aesthetic reassessment of values, and through implementation of contemporary experimental methods in this newly opened dynamic field of social relationships and the environment, the horizon expands to embrace the creation of new life styles and new branches of human activity. The vanishing point, or the point of inflection, is focused here on the enrichment of the principles of creativity.

Accordingly, we take into account the ethical aspects of these new experiences, and the responsibilities contained in these issues. We expect to take a profoundly humanist stand on the examination of such subjects as:

- \* digital technologies viewed not only as an aesthetic tool, but included in multidimensional fields of creative possibilities;
- \* work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as a living organism;
- \* formulation of new criteria of syntax between the author and the viewer, between co-authors.

2. The project justification:

The process of mapping newly-borne multi-disciplinary media onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization — conditioned by the radical socio-political changes and by changes in the new forms of communication — is taking place in truly global proportions. We are following these trends and are already in communication with the world creative centers, such as:

- \* Ohio University, Cincinnati, U.S.A. — research in interactive television (Benjamin Britton)

- \* University of California, San Diego, U.S.A. — ArtEcology (Helen Mayer and Newton Harrison)
- \* Melbourne Polytechnic, Australia — hi-tech performance (Stellarc)
- \* Media Centrum Fukui, Japan — video and multimedia (Keigo Yamamoto)
- \* Centrum for Art and Media, Karlstrube, Germany — special programming (Heinrich Klotz)
- \* Ars Electronica, Linz, Austria  
and other active centers.

The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague, Vilem Flusser, brought out the rare opportunity for a meeting between the foremost authorities of the field. We experienced the pleasure of exploiting our newly formed personal contacts. It is our desire as well to connect ourselves with the tradition of the Czech avant-garde, particularly through the work of sculptor Zdenek Pesanek, and composer Bohuslav Martinu.

### 3. The practical impact of this project:

- \* a direct product of this project shall be a work of art;
- \* a public presentation (documentation, lectures, exhibitions, performances) should have a broad social impact on the audience, with a formal presentation of the works as well as the conceptual tenets of the workshop;
- \* team activity will include invention, generation, and assemblage of a set of tools, enabling the development of a new technique for notation and scoring, as well as new methods for recording and distribution of polymedia works;
- \* the project will promote the reintegration and approach to acquisition of knowledge through: science and technology, spiritual awareness, and art;
- \* we should also point out the fact that expanded creative dimensions will reflect that the project could attract enlightened industrial sponsorship, thus creating a hi-tech pool of art tools enabling a variety of art practices.

### 4. The project schedule:

#### a) Preparations: February—June 1993

- organizational structure
  - access to basic documents and information
  - selection of the team and forms of cooperation
  - search for funding and further sponsorship
  - securing conditions for collaboration from abroad

#### b) Experimentation: July 1993-January 1994

- technical realization
  - technical pool update, customizing, invention, design
  - securing of optimal space
  - beginnings of experimental work

#### c) Realization: July 1994-January 1995

- finalizing works of art
- public performances

— project publishing (in many forms)

During each stage of the project we will provide a full report on the activities with a project evaluation, and also make recommendations for conduct of the next phase.

#### 5. Statement of competence:

The theme of the project is in accordance with a specific direction of the "video atelier" (a contemporary form of workshop) which in substance deals with creating integrated multi-media works with a curriculum based on long and prolific practice by its leaders:

ak. mal. Radek Pilar — video art, animation, audiovisual

ak. mal. Petr Ronay — intermedia, concept installations

ak. mal. Tomas Ruller — environment, performance, multimedia

(see bios and support materials):

Tomas Ruler — catalog "akce-prostredi" 1990

medailon "Umeni jako postoj" (Art as Attitude) Vytvarne umeni 1991

text from "fukui Video Bienale" 1991 catalog

interview "Palirna" Atelier 1992

The work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science at the VUT (The Polytechnic, which the applicant is part of) [see description of the organizational structure] under a collaboration agreement with professor Serba. The project also has access to the professionally-equipped studio (with 3-D facility) of the more commercially oriented company DAVAM

Obviously, some access to hi-technologies will need to be negotiated with the assistance of our partners abroad. The co-author of the project, Professor Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic artmaking and is well-known for his role in the establishment of video as an art form.

Supporting materials:

project "Digital Space" 1992

Curatorial Statement" from the anthology *Pioneers of Electronic Art* (Ars Electronica, Linz, 1992

#### 6. The cooperation:

Beside the direct involvement of Atelier Video — IMT, FaVU VUT Brno, we will also make use of:

\*KIVT FE VUT, Brno (prof., ing., Ivo Serba, CSc.) — computer network programming

\*Fair Atelier BVV, Brno (ing., arch., Pavel Rada) — realization of space

\* Foundation for Media Access, Prague (Stanislav Miler) — cable interactive network

\* nstitute fur Neue Medium, Frankfurt (Peter Weibel, Vienna) — technology in the virtual environment

\* MonteVideo European Art Laboratory, Amsterdam (Gideon May, Karlsruhe) — interactive programming

7. The circumstantial advantages of the project:

This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in the Czech Republic.

- \*It examines the grounds for an exploratory activity with a view to the future orientation of the technological park of the VUT.
- \* It participates directly in the dynamic expansion of the city, with its tradition of exhibiting contemporary cultural artifacts in coordination with the Design Centre, a center for experimental theater, which is furthermore well situated in proximity to the permanent industrial exhibit grounds.
- \*It is in accord with the priorities of the educational programs of the Czech republic, with an eye on the development and concepts within the European community.

— Tomas Ruller, January 4, 1993



# THE VASULKAS

## Project: Multimedia Interaction in a Digital Environment

This project had its beginnings with the construction of an interactive multimedia "theater" (the *Theater of hybrid Automata*) which derived from a long tradition of dramatic and spatial experiments. The Theater was originally created with the intention of uniting a virtual camera, created in 3D computer graphics software, with its physical counterpart, an actual video camera in physical space. The idea was to probe and record representations of space in both binary and physical form. As with other investigations of the artist, it was designed to provide new experiences. Learning seems to be the most intensive part of this process for the artists, the participants, and the audience.

In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were later summarized in La Barbara's theatrical project "Events in the Elsewhere" utilizing in part the design components of what became the Theater. With the addition of a "cube" structure by David Dunn, the system became a complex audio-visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laserdisc was added as part of the real-time interactive display. The system in this development was invited to Ferrara, Italy in 1991 where David Dunn performed "Pariah" designed by Woody Vasulka for solo performer based on the work of actor Tim Thompson. The Theater was awarded the L'Imagine Elettronica Prize. Last fall, it was exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is in the works involving composer Morton Subotnik with funds from CalArts for 1993.

Currently, we are requesting funding for further research and development of an expanded (prototype) mobile unit to be placed in active use in Brno, Czechoslovakia at the Polytechnic Institute (VUT) through sponsorship of the Faculty of the Arts where I will be Guest Professor fall 1993 to direct the Atelier of Videoart and Multimedia. Funding has been awarded from the Polytechnic in the form of 90,000 Kc. We are seeking other support, working closely with European artists and institutions, for development of a European Curriculum to introduce the theory and practice of electronically-organized art forms, both sonic and pictorial, within an historical background of film as a source of the phenomenology of the moving image. With the inclusion of the latest developments of interactivity and extended media, we will offer a comprehensive summary of contemporary art media practices in the framework of a vitally-active laboratory for practice of these arts, the self-contained transportable "theater." Our plan is to extend the apparatus and its capacities and to introduce it throughout the Eastern European community and into the Baltics and the former Soviet Union. The "theater" itself — mobile, lightweight, and easily installed — makes available to artists all current media in advanced incarnations: video, film, computer graphics and animation, live performance, text, music, CD ROM and other sampling, storage and retrieval systems; all components are fully interactive and omni-responsive through the most advanced MIDI-based technology.

It is hoped that by encouraging a variety of interactive mechanisms this construction will serve as an expressive vehicle for artists and performers from many disciplines worldwide. The "theater," itself a fully-operative multimedia installation, is not limited to use at festivals or by artist's spaces which themselves own the latest equipment, but it provides a collaborative transportable environment in which art can be practiced and experienced in all its experimental forms. A regional mapping of multi-disciplinary activities is going on right now in various places around the world aided by digital encoding systems and satellite technology. The decentralization of Eastern Europe is fortuitous and encouraging for this process. I believe that the active participation in and embracing of new technologies by dedicated artists worldwide will aid and increase the level of intelligence and sensitivity. I believe that our dramatic sense longs for more surprising rules, more abstracted and open-ended genres and methods of expression, than what is currently offered by the arbiters of consumption.

— Woody Vasulka, 1993

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614

# THE VASULKAS

## Project: Multimedia Interaction in a Digital Environment

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In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were later summarized in La Barbara's theatrical project "Events in the Elsewhere" utilizing in part the design components of what became the Theater. With the addition of a "cube" structure by David Dunn, the system became a complex audio-visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laserdisc was added as part of the real-time interactive display. The system in this development was invited to Ferrara, Italy in 1991 where David Dunn performed "Pariah" designed by Woody Vasulka for solo performer based on the work of actor Tim Thompson. The Theater was awarded the L'Immagine Elettronica Prize. Last fall, it was exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is in the works involving composer Morton Subotnik with funds from CalArts for 1993.

Currently, we are requesting funding for further research and development of an expanded (prototype) mobile unit to be placed in active use in Brno, Czechoslovakia at the Polytechnic Institute (VUT) through sponsorship of the Faculty of the Arts where I will be Guest Professor fall 1993 to direct the Atelier of Videoart and Multimedia. Funding has been awarded from the Polytechnic in the form of 90,000 Kc. We are seeking other support, working closely with European artists and institutions, for development of a European Curriculum to introduce the theory and practice of electronically-organized art forms, both sonic and pictorial, within an historical background of film as a source of the phenomenology of the moving image. With the inclusion of the latest developments of interactivity and extended media, we will offer a comprehensive summary of contemporary art media practices in the framework of a vitally-active laboratory for practice of these arts, the self-contained transportable "theater." Our plan is to extend the apparatus and its capacities and to introduce it throughout the Eastern European community and into the Baltics and the former Soviet Union. The "theater" itself — mobile, lightweight, and easily installed — makes available to artists all current media in advanced incarnations: video, film, computer graphics and animation, live performance, text, music, CD ROM and other sampling, storage and retrieval systems; all components are fully interactive and omni-responsive through the most advanced MIDI-based technology.

It is hoped that by encouraging a variety of interactive mechanisms this construction will serve as an expressive vehicle for artists and performers from many disciplines worldwide. The "theater," itself a fully-operative multimedia installation, is not limited to use at festivals or by artist's spaces which themselves own the latest equipment, but it provides a collaborative transportable environment in which art can be practiced and experienced in all its experimental forms. A regional mapping of multi-disciplinary activities is going on right now in various places around the world aided by digital encoding systems and satellite technology. The decentralization of Eastern Europe is fortuitous and encouraging for this process. I believe that the active participation in and embracing of new technologies by dedicated artists worldwide will aid and increase the level of intelligence and sensitivity. I believe that our dramatic sense longs for more surprising rules, more abstracted and open-ended genres and methods of expression, than what is currently offered by the arbiters of consumption.

— Woody Vasulka, 1993

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614

**SHORT SUMMARY OF PROJECT:**

We are requesting funding to continue research and development of an interactive, mobile multimedia theater (the *Theater of Hybrid Automata*) for creative artistic experimentation in a digital environment. The Theater in its expanded configuration (including in itself all current media available: i.e.. video, film, computer, live interaction, music, CD ROM, etc.) will be first installed this fall at the Polytechnic Institute in Brno, Czech Republic, under the sponsorship of the Art Faculty at VUT (Polytechnic) where Woody Vasulka is to be Guest Professor. Collaborating with other interdisciplinary artists, the concept and technology of this *Theater* will be introduced throughout the Eastern European community, into the Baltics and on into the former Soviet Union for the purpose of integrating the newest technological and artistic developments world-wide toward an open-ended ongoing collaboration for the enrichment of society, our environment, and the arts.

SUTP. A

The following document is a translation of the proposal written by Professor Tomas Ruller for a CREATIVE ACTIVITY IN THE ARTS PROJECT submitted in accordance with charter funding at VUT (Polytechnic Institute) Brno (Czech Republic) from the Faculty of Art..

During my lecture/performances at the Art Department of VUT in Brno and subsequently on other occasions, I discussed with Tomas Ruller the possibilities for a collaborative project. In response, he prepared the following application to the funding department of the Polytechnic and was partially successful in receiving funds from them. The project is clearly more ambitious than the amount of funding given (see acceptance letter), consequently, we must each attempt to raise additional funds. The project description is included here to provide you with more background information about my involvement with the Polytechnic, about the scope of the project as a whole, and perhaps also to solicit a broader response from your committee, or from other members of your funding coalition.

Thank you,

Woody Vasulka

# THE VASULKAS

Dear Peter,

April 9-93

As you probably know, I have got involved (for better or worse) with the Brno Polytechnic and now I have to figure out how to sponsor my activity there. It is quite clear that without some real western money I could not hang on for long and there is always a chance that you would know of some secret sources in Germany or Wiena. I have noticed you also figure in the plans of Mr. Ruller (who is by the way visiting me here in Santa Fe in two weeks). I have furnished some form of a translation for his proposal and will try to get some more funds here (see an attempt to ARTSLINK). Any good suggestions on your end?

Woody

A handwritten signature in black ink, appearing to be 'Woody', written in a cursive style.

# THE VASULKAS

TO: WEIBEL

---

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April 9-93

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Woody



15 PAGES FOLLOWING

### SLIDES

Please submit nine slides, standard mount for each artist applying. Do not send glass mounts. Indicate top of slide. Number each slide in the upper left-hand corner in the order you would like them to be shown. Write your initials in the upper right hand corner. Mount them in this order in a clear acetate slide sheet (8 - 1/2 x 11).

1 TITLE AND DATE  
MEDIUM  
DIMENSIONS (IF APPROPRIATE, STATE ANGLE FROM WHICH WORK IS PHOTOGRAPHED AND ANY ADDITIONAL COMMENTS.)

2 TITLE AND DATE  
MEDIUM  
DIMENSIONS

3 TITLE AND DATE  
MEDIUM  
DIMENSIONS

4 TITLE AND DATE  
MEDIUM  
DIMENSIONS

5 TITLE AND DATE  
MEDIUM  
DIMENSIONS

6 TITLE AND DATE  
MEDIUM  
DIMENSIONS

7 TITLE AND DATE  
MEDIUM  
DIMENSIONS

8 TITLE AND DATE  
MEDIUM  
DIMENSIONS

9 TITLE AND DATE  
MEDIUM  
DIMENSIONS

### VIDEO CASSETTES

Please submit two samples of your work on separate 1/2-inch VHS videocassettes. Cue videocassettes to the 3-5 minute section you most wish the panel to view. For dramatic work, please describe scenes immediately prior to and following selected excerpt. This will help to orient panelists during the review process. (Promotional tapes or artist interviews are not acceptable.)

Woody Vasulka  
APPLICANT'S NAME  
(play from beginning) of Hybrid Auto-  
TAPE #1  
"Studies for Theater" Mataro  
TITLE OF PIECE, PART OR MOVEMENT  
Concept, media designs, production  
APPLICANT'S ROLE (IF IN A GROUP, GIVE IDENTIFYING FEATURES)  
1990-1993  
DATE AND PLACE RECORDED

BRIEF DESCRIPTION OF WORK:

Various approaches to control of media and dramatic space through interactive technology.

TAPE #2  
TITLE OF PIECE, PART OR MOVEMENT  
APPLICANT'S ROLE  
DATE AND PLACE RECORDED  
BRIEF DESCRIPTION OF WORK:

The Vasukas  
Route 6  
BOX 100  
Santa Fe  
New Mexico  
87501 USA  
FAX : 505-9826790

Dear Woody!

Posílám poštou <sup>kopii</sup> projektu na granty a plán provozu školy na příští školní rok.

Počítáme s Vámi, jako s hostujícím profesorem FavU - vedoucím Ateliéru videoart & multimedia performance.

( Pokud nevíte, zemřel Radek Pilař... )

Finanční situace je velice svízelná, nicméně jsem z fondu VUT získal na projekt "Multimediální inter-akce v digitalizovaném prostředí" pro letošní rok alespoň 90.000.-Kč (grant z Fondu dynamického rozvoje MŠ ještě není vyhodnocen).

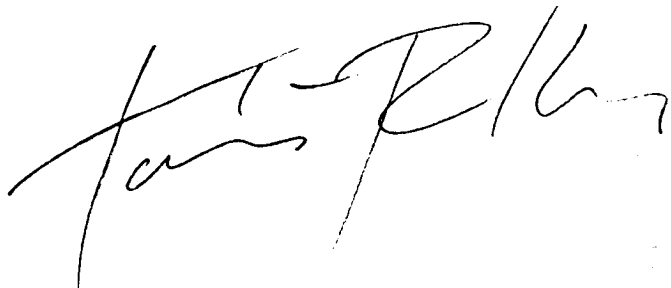
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Mnoho pozdravů pro Steinu

Váš

Tomáš Ruller

1.3.1993





### Profile of Woody Vasulka

Woody Vasulka was born in Brno, Czechoslovakia where he studied metal technologies and hydraulic mechanics at the School of Industrial Engineering. Later, at the Academy of Performing Arts (Faculty of Film and Television) in Prague, he began to direct and produce short films. He emigrated to the United States in 1965, living in New York City, where he worked as a freelance film editor and experimented with electronic sounds and stroboscopic lights. In 1974, he became a faculty member of the Center for Media Study at State University of New York, Buffalo, and he began investigations into video and the computer, constructing "The Image Articulator," a real-time digital video tool.

With his wife Steina, he founded The Kitchen in New York City, recognized as one of the foremost producing and presenting organizations in the world for experimental media theater. Woody has participated in major video shows worldwide, published articles, composed music, lectured and taught internationally. He is a Guggenheim Fellow, and the recipient of numerous other distinctions including grants from the National Endowment for the Arts and the Maya Deren Award from the American Film Institute in 1992.

Since his move to Santa Fe, New Mexico in 1980, he has produced three major video works: *Artifacts*; *The Commission* (an operatic work based on the legend of Paganini and Hector Berlioz); and *Art of Memory* (a series of "songs" thematically related to early 20th century political events). He is now working on a new, largely computer-assisted work, entitled *Brotherhood*, and he is continuing his investigations into "digital space" through the *Theater of Hybrid Automata* — exhibited in its most recent form at St. Denis, Paris for *Artifices 2*. A laserdisc interactive book he co-edited titled *Eigenwelt der Apparatewelt* featuring the "pioneers of electronic art" was produced by Ars Electronica for the exhibit curated by the Vasulkas in Linz, Austria, summer 1992. This fall he is Guest Professor in the Faculty of Art at the Polytechnic (VUT) in Brno where he will head the Atelier of Videoart and Multimedia. The year 1996 will see a major retrospective of t' e Vasulka's works at the San Francisco Museum of Modern Art with the publication of an expanded catalogue (book and CD ROM).

[Please see Selected Exhibitions attached.]

March 1993

NEW!!  
PVA

PRO-REKTOR  
Polytechnical Institute, Brno

Brno, February 9 1993

Dear Sir,

the science council of the Polytechnic in the meeting on February 5th 1993 made a recommendation to the Rector of the Institute, that your Project should be accepted and sponsored. For the year of 1993, the amount of support should stand at

Kcs 90.000,- (Czech Crowns)

In majority, the amounts requested by the applicants well exceeded the funds available to the VUT in Brno. This is the reason the most project budgets were substantially cut. If you do not find the amount of funds allocated for your project sufficient, you may prefer to abandon it. You should notify us immediately if that is so.

The budgets will be transferred to the applicants upon the signing of the contract, probably by the end of February.

With regards

doc.RNDR. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak.soch. Tomas Ruller  
faculty of the Arts

A proposal for CREATIVE ACTIVITY IN ARTS project,  
-----

submitted in an accordance with charter of funding at VUT  
(Polytechnic Institute) Brno (Czech republic) from the  
Faculty of Art (FaVU)

A) Basic outline.  
-----

1. Project title: Inter-action of (Multi) Media  
in Digital Environment
2. Project Summary: New technologies and computer are  
radically changing conditions in which we live, information  
revolution in mass communication forms (new) social  
relationships - not all positive. To face these trends of  
one sided and manipulative "magical powers" of mass media we  
see a possible response in familiarizing ourselves with  
systems able to perform in a mode of creative interactivity.  
We shall conduct the basic research (of the of newly  
emerging structures) in light of new criteria and values  
leading us away from the collapsed postmodern paradigm  
through ways of integrating the pivotal pathways to  
knowledge: the science and technology, spiritual awareness  
and art. This experimentation shall point out to the  
possibilities and conditions for the synthesis of new  
lifestyles.
3. Applicant: Tomas Ruller, (akademy diploma in sculpture)  
assistant professor  
Atelier video - Integrated Multi-media  
FaVU (school of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, Fax 332753
4. Workshop location:  
Atelier video - Integrated Multi-media  
FaVU (school of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, Fax 332753
5. Participants (extended concepts):  
Woody Vasulka, artists, professor  
Santa Fe, N.M., U.S.A./ Brno  
  
Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno  
Pavel Rada, FAIR atelier, BVV Brno

6. Expected date of the project:  
Feb.1 1993 to Feb.1 1995
7. Amount requested:  
500.000.- Kc (Czech crowns)
8. Project Category:  
A. New disciplines, new technologies  
B. Experimental method Initiative  
F. Society, Environment, Technology

In Brno, Jan.4, 1993

Tomas Ruller

## B. Project in detail

### 1. Goal of the research - project

The main goal of this project is a basic research in the field of integrated multi-media activities as they reflect in practises of art.

Interdisciplinary character of this project clearly extends beyond the limits of experiences in a singular category of art, therefore the key strategy here dictates assembling a work team, multidisciplinary in its composition.

It seems quite appropriate to choose Interactive systems of newly emerging Digital technologies to facilitate the search for new paradigms, breaking through the post-modern stagnation. The synthesis of principles should be the method here, leading towards global integration of basic creative processes: of science and technology, spiritual awareness and philosophy and the Arts. In a constant esthetic reassessment (of values) and through implementation of contemporary experimental methods in this newly open and dynamic structure of social relationships and the Environment, the horizon opens to creating of new life styles and new branches of human activity. (The Vanishing point) The point of inflexion is utmost focused here on principles of creativity and its enrichment.

Accordingly, we take into account the ethical aspects of these new experiences, questioning the authenticity and responsibilities contained in these issues. We expect to take a profound humanist stand in the examination of subjects as:

- \* digital technologies viewed not only as the esthetic tool, but containing the multidimensional field of creative possibilities,
- \* work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as living organism,
- \* formulation of new criteria of syntax between the author and the viewer, between the co-authors,
- \* umelecke dilo tvorene analogicky a realizovane svobodnou volbou z moznosti v reagentnim prostredi, (beyond translators abilities, W.)

### 2. The project justification:

The (process) of mapping of newly-borne multi-disciplinary xxxx onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization, conditioned by the radical socio-political

changes and by changes in the new forms of communication, are taking place in truly global proportions. We (ourselves) are following up and are already in communication with the world creative centers such as:

Ohio University, Cincinnati, USA - research in interactive TV (Benjamin Britton)  
 University of California, San Diego, USA - ArtEcology (Hellen Mayer and Newton Harrison)  
 Melbourne Polytechnic, Australia - Hi-tech performance (Stellarc)  
 Media centrum Fukui, Japan - Video and multimedia (Keigo Yamamoto)  
 Centrum for Art and Media?????, Karlsruhe, Germany - special programming (Heinrich Klotz)  
 Ars Electronica Linz, Austria,  
 and other active centers.

The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague Vilem Flusser, brought out the rare opportunity of a meeting between the foremost authorities of the field here. We experienced the pleasure of the exploit of the newly formed personal contacts. Its our desire as well to connect ourselves with the tradition of the Czech Avantgarde, particularly through work of sculptor Zdenek Pesanek and a composer Bohuslav Martinu.

### 3. The practical impact of this project:

- \* A direct product of this project shall be a work of art,
- \* A public presentation (documentation, lectures, exhibitions, performances) should have a broad social impact on the audience, formally presenting the works and the conceptual tendencies of the workshop,
- \* This team activities should invent, generate and assemble a set of tools, enabling the development of new technic of notation and scoring, new methods of recording and distribution of polymedia works,
- \* The project should promote the reintegration an approach to acquisition of knowledge through: science and technology, spiritual awareness and art,
- \* This also should point out the fact, that expanded creative dimensions reflects positively, though indirectly, upon the return of investment spend on the basic research,
- \* And that the project could attract the enlightened industrial sponsorship, thus creating hi-tech pool of art tools unabling variety of art practises

#### 4. The Project schedule:

- a. Preparations: February - June 1993
  - organizational structure
  - access to basic documents and information
  - selection of the team and forms of cooperation
  - search for funding and further sponsorship
  - securing conditions for collaboration from abroad
- b. The stage of experimentation: July 1993 - June 1994
  - technical realization
  - technical pool update, customizing, invention, design
  - Securing of optimal space
  - beginnings of experimental work
- c. The stage of realization: July 1994 - January 1995
  - finalizing works of art,
  - public performances
  - project publishing (in many forms)

Each stage of the project provide a full report on the activities and project evaluation, and will make recommendations for conduct of the next phase.

#### 5. The statement of competence to carry on such project

The theme of the project is in an accordance with a specific direction of the "Video atelier"(a contemporary form of the workshop), which in the substance deals with creating integrated multimedia works, with its curriculum based on long and prolific practise of its leaders:

ak.mal. Radek Pilar - video art, animation, audiovisual  
 ak.mal. Petr Ronay - intermedia, concept installations  
 ak.soch.Tomas Ruller - environment, performance, multimedia

(see bios and support materials):

- Tomas Ruller - catalog "Akce-prostredi" 1990,
- medailon "Umeni jako postoj" (Art as attitude) Vytvarne umeni 1991,
- text from "Fukui Video Bienale" 1991 catalog,
- interview "Palirna" Atelier 1992

These work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science of the VUT (The Polytechnic, which the applicant is a part of) (see the description of the organizational structure), under an agreement of collaborating with professor Serba. The project also has

access to more commercially oriented company DAVAY, with a professionally equipped studios with 3-d facility.

Obviously, the access to hi-technologies will have to be negotiated through the assistance of our partners from abroad.

The co-author of the project, prof. Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic art making and is one well known for his role in the establishment of Video as the Art form.

supporting material:

- project "Digital Space" 1992
- "Curatorial statement" from the anthology "Pioneers of electronic art" (Ars Electronica, Linz, 1992).

## 6. The Cooperation

Beside the direct involvement of Atelier Video - IMT, FaVU VUT Brno:

- KIVT FE VUT Brno (prof.ing.Ivo Serba,CSc.) - computer network programming
- Fair Atelier BVV Brno (ing.arch.Pavel Rada) - realization of space
- Foundation for Media Access, Prague (Stanislav Miler), cable interactive network
- Institute fur Neue Medium, Frankfurt (Peter Weibel/Wiena) - technology in the virtual environment
- Monte Video European art laboratory, Amsterdam (Gideon May/Karlsruhe) - interactive programming

## 7. The circumstantial advantages of the Project:

This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in Czech Republic.

- it examines the grounds for the exploratory activity with the view on the future orientation of the technological park of the VUT,
- it participates directly in the dynamic expansion of the city, with its tradition of exhibiting the contemporary cultural artifacts in coordination with Design Centre, Center for experimental theater and furthermore it is well situated in the proximity to the permanent industrial exhibit grounds.
- it is an accord with the priorities of the educational programs of the Czech republic, with an eye on the development and concepts within the European community



In Brno, January 4. 1993

Tomas Ruller

PRO-REKTOR  
Polytechnical Institute, Brno

Brno, February 9 1993

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With regards

doc.RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak. soch Tomas Ruller  
faculty of the Arts

PROJEKT

NOVÉ INTERDISCIPLINÁRNÍ OBORY  
- INTEGRACE MODERNÍCH TECHNOLOGIÍ A EKOKULTURY -  
SPECIALIZACE FaVU VUT V BRNĚ

FAKULTA VÝTVARNÝCH UMĚNÍ  
VYSOKÉ UČENÍ TECHNICKÉ V BRNĚ  
1993

The Vasulkas  
Route 6  
BOX 100  
Santa Fe  
New Mexico  
87501 USA  
FAX : 505-9826790

Dear Woody!

Posílám poštou <sup>kopii</sup> projektu na granty a plán provozu školy na příští školní rok.

Počítáme s Vámi, jako s hostujícím profesorem FaVU - vedoucím Ateliéru videoart & multimedia performance.

( Pokud nevíte, zemřel Radek Filař... )

Finanční situace je velice svízelná, nicméně jsem z fondu VUT získal na projekt "Multimediální inter-akce v digitalizovaném prostředí" pro letošní rok alespoň 90.000.-Kč (grant z Fondu dynamického rozvoje MŠ ještě není vyhodnocen).

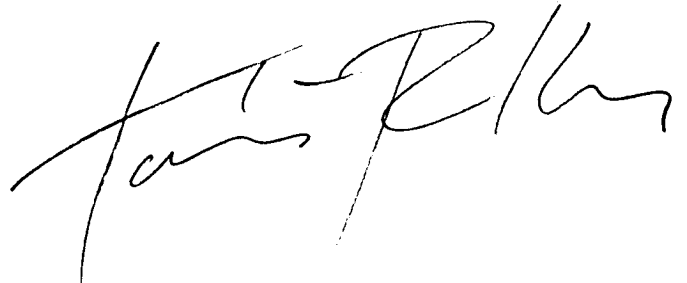
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Mnoho pozdravů pro Steinu

Váš

Tomáš Ruller

1.3.1993



A proposal for CREATIVE ACTIVITY IN ARTS project,  
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submitted in an accordance with charter of funding at VUT  
(Polytechnic Institute) Brno (Czech republic) from the  
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assistant professor  
Atelier video - Integrated Multi-media  
FaVU (school of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, Fax 332753

4. Workshop location:  
Atelier video - Integrated Multi-media  
FaVU (school of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, Fax 332753

5. Participants (extended concepts):  
Woody Vasulka, artists, professor  
Santa Fe, N.M., U.S.A./ Brno  
  
Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno  
Pavel Rada, FAIR atelier, BVV Brno

6. Expected date of the project:

Feb.1 1993 to Feb.1 1995

7. Amount requested:

500.000.- Kc (Czech crowns)

8. Project Category:

A. New disciplines, new technologies

B. Experimental method Initiative

F. Society, Environment, Technology

In Brno, Jan.4, 1993

Tomas Ruller

NÁVRH PROJEKTU UMĚLECKÉ TVŮRČÍ AKTIVITY  
PODLE STATUTU FONDU VUT V BRNĚ  
FaVU 1993

A. Základní list.

1. **Název projektu:**       **Multimediální inter-akce  
v digitalizovaném prostředí**
  
2. **Anotace projektu:** Nové technologie a komputelizace radikálně mění životní prostředí člověka, infromatická revoluce masových komunikačních prostředků formuje společenské vztahy - nejen pozitivně. Alternativu k jednostranně manipulující "magické moci" medií spatřujeme v systémech rostlých na bázi inter-aktivní kreativity. Základní výzkum nových hodnotových kritérií hledajících východisko z postmoderního zborcení paradigmat povedeme cestou integrace stěžejních přístupů k poznání: vědecko-technického, duchovního a uměleckého. Experimentace nových oborů bude směřovat k tvorbě životního stylu.
  
3. **Navrhovatel:** Tomáš Ruller, akad.soch., odborný asistent  
Atelier video - integrovaná multimediální tvorba,  
FaVU, Květná 34, Brno, PSČ 602 00,  
tel.: 330065, FAX 332753
  
4. **Pracoviště navrhovatele:** FaVU VUT Brno,  
Atelier video - integrovaná multimediální tvorba,  
FaVU, Květná 34, Brno, PSČ 602 00,  
tel.: 330065, FAX 332753
  
5. **Spoluřešitelé projektu:** prof.Woody Vašulka,  
Santa Fe, Nové Mexiko, USA / Brno.  
prof.ing.Ivo Serba,CSc., KIVT FE VUT Brno,  
ing.arch.Pavel Rada, FAIR ateliér, BVV Brno.

6. Předpokládaná doba trvání projektu: 1.2.1993 - 1.2.1995

7. Požadovaná výše finančních prostředků: 500.000.- Kč

8. Oborové zařazení projektu:

A. Nové obory, nové technologie.

B. Rozvoj experimentálních metod.

F. Společnost, prostředí, technika.

V Brně, 4.1.1993

ak.soch.Tomáš Ruller



## B. Podrobné zdůvodnění návrhu

### 1. Cíl výzkumu - projektu

Hlavním cílem tohoto projektu je základní výzkum na poli integrovaných multimedálních aktivit v oblasti umělecké reflexe.

Mezioborový charakter tohoto projektu přesahuje rámec ryze umělecké odbornosti, proto klíčovou roli zaujme sestavení multidisciplinárního pracovního týmu.

Pro hledání východiska z postmoderní krize paradigmat se jeví vhodnou platforma inter-aktivních systémů nových digitalizovaných technologií. Principiální syntéza by měla být hlavní metodou integrace základních tvůrčích přístupů ke světu: vědecko-technického, filozoficko-duchovního a uměleckého. Estetický výzkum hodnotových kritérií a rozvíjení nových experimentálních metod v otevřené dynamické struktuře společenských vztahů a životního prostředí povede na horizontu tvorby životního stylu ke vzniku nových oborů. Úběžníkem tohoto směřování je zde samotný princip kreativity a jeho rozvíjení.

Na zřeteli máme morální aspekty nových zkušeností, souvísící s otázkami autenticity a zodpovědnosti. Filozoficky bude mít naše práce hluboce humánní měřítko.

Předpokládáme bližší zkoumání těchto fenoménů:

- \* digitální technologie, nikoli jako estetický nástroj, ale jako multidimenzionální pole kreativních možností,
- \* dílo jako proces zažívaný v aktivitě inter-akce, jako text existující v pohybu diskursu, jako živý organismus,
- \* formulace nových kritérií syntaxe redefinující vztah autor - divák ve vztah spolu-autorů,
- \* umělecké dílo tvořené analogicky a realizované svobodnou volbou

z možností v reagentním prostředí.

## 2. Důvody pro návrh projektu:

Mapování oblastí rodících se multidisciplinárních oborů probíhá paralelně v různých zemích světa. Decentralizace způsobená převratnými společenskými změnami v souvislosti s novými formami komunikace umožňuje přímé propojení v globálním měřítku. Sledujeme a máme spojení s pracovišti:

Ohio Univerzita Cincinnati USA - výzkum inter-aktivní TV (Benjamin Britton)

Kalifornská univerzita, San Diego USA - ekologické umění (Hellen Mayer a Newton Harrison)

Polytechnika v Melbourne Austrálie - Hi-tech performance (Stellarc)

Media centrum Fukui, Japonsko - video a multimedia (Keigo Yamamoto)

Centrum pro umění a media, Karlsruhe, Německo - speciální programy (Heinrich Klotz)

Ars Electronica Linz, Německo - umění endo a nanotechnologií (Gottfried Hattinger)

a další pracoviště.

Nedávné pražské symposium k památce tragicky zemřelého filozofa nových medií Viléma Flussera, pražského rodáka, umožnilo setkání předních protagonistů právě zde. Příležitosti vzniklých osobních kontaktů z přesunu dění a zájmu do naší oblasti by bylo vhodné využít. Navázali bychom na tradici české avantgardy 20.let, konkrétně na dílo sochaře Zdeňka Pešánka a Bohuslava Martinů.

### 3. Praktická hodnota projektu:

- \* přímým produktem projektu bude konkrétní umělecké dílo,
- \* veřejná prezentace (dokumentace, přednášky, expozice, představení) by měla mít široký společenský dopad a plnit reprezentativní funkci,
- \* výstupy by měly být využity pro zpracování dosud neexistujících učebních pomůcek pro nově vznikající obory (skripta, videokazety atp.),
- \* projekt by měl napomoci v reintegraci základních přístupů k poznání : vědecko-technického, duchovního a uměleckého,
- \* důraz na rozvoj tvůrčích schopností umožní nepřímo ekonomizovat základní výzkum,
- \* přímý ekonomický zisk lze předpokládat v obohacení technologického parku pracoviště formou sponzoringu a výhodných slev.

### 4. Plán řešení projektu

- a. Přípravná fáze: únor - červen 1993  
organizační příprava
  - získání dostupných podkladových materiálů,
  - doplnění pracovního týmu a strukturování kooperace,
  - hledání dalších sponzorů a jednání s nadacemi,
  - přímé zajištění zahraniční spolupráce.
  
- b. Experimentální fáze: červenec 1993 - červen 1994  
technická příprava
  - doplnění technologií, inovace,
  - zajištění optimálního prostoru,
  - zahájení experimentace.

c. Realizační fáze: červenec 1994 - leden 1995

prezentace

- finální tvůrčí práce,
- veřejné představení realizovaného uměleckého díla
- dokumentace.

Každá fáze bude zakončena průběžnou zprávou a hodnocením dosažených výsledků včetně strategického plánu pro další období.

##### 5. Kompetence pracoviště k řešení navrhovaného projektu

Tematika projektu odpovídá oborovému zaměření ateliéru Video - integrovaná multimedialní tvorba a odbornosti i dlouholeté praxi jeho pracovníků:

ak.mal.Radek Pilař - video art, animace, audiovize,

ak.mal.Peter Ronai - intermedia a konceptuální instalace,

ak.soch.Tomáš Ruller - environment, performance, multimedia,

viz biografie a přílohy:

- Tomáš Ruller - katalog "Akce-prostředí" 1990,
- medailon "Umění jako postoj" Výtvarné umění 1991,
- text z katalogu "Fukui Video Bienale" 1991,
- rozhovor "Palírna" Ateliér 1992.

Toto specializované pracoviště je vybaveno základním technickým zařízením pro rozběhnutí výzkumu ve spolupráci s prof.Serbou z katedry výpočetní techniky elektrotechnické fakulty VUT. Lze využít také techniku firmy DAVAY, pracující na profesionální komerční produkci v oblasti 3D animace.

Přístup k další špičkové technologii by měla zajistit spolupráce se zahraničními partnery.

Spoluautor prof. Woody Vašulka z Brna, pracující v oboru již 25 let v Santa Fe v Novém Mexiku je světovým zakladatelem videoartu

příloha:

- projekt "Digitální prostor" 1992,
- "Kurátorské prohlášení" z antologie "Průkopníci elektronického umění" pro Ars Electronica Linz, 1992).

## 6. Kooperace

Kromě atelieru Video - IMT, FaVU VUT Brno:

KIVT FE VUT Brno (prof. ing. Ivo Serba, CSc.) - počítačová síť,  
programování, doplňky HW a SW.

Fair Atelier BVV Brno (ing. arch. Pavel Rada) - řešení prostoru.

Nadace pro zpřístupnění médií Praha (Stanislav Miler) - kabelové  
interaktivní síť.

Institut pro nová média Frankfurt (prof. Peter Weibel/Videň) -  
technologie virtuální reality.

Monte Video Evropská umělecká laboratoř Amsterdam (Gideon  
May/Karlsruhe) - speciální programy HW a SW.

## 7. Podpůrné okolnosti pro návrh projektu.

Projekt naplňuje specifiky koncepce nově vznikající fakulty výtvarných umění s ojedinělou specializací v rámci uměleckého školství v ČR,

- prozkoumává půdu tvůrčích výzkumných aktivit s výhledem k zaměření budoucího Technologického parku VUT,
- zapojuje se do dynamického rozvoje města Brna s perspektivními možnostmi BVV a tradicí výstav soudobé kultury v kordinaci s aktivitami Design centra a Centra experimentálního divadla.
- je v souladu s prioritami vzdělávacích programů ČR v rámci evropské integrace.

V Brně, 4.1.1993

ak.soch.Tomáš Ruller

C. Návrh finančního zabezpečení projektu na rok 1993

1. Odměny	0
2. Dohody o pracích mimo pracovní poměr	10.000.-
<hr/>	
A. Mzdové prostředky celkem	10.000.-
B. Cestovné	95.000.-
c. Ostatní výdaje:	
materiálové výdaje	80.000.-
odborná literatura, videokazety atp.	25.000.-
dokumentace projektu	50.000.-
poštovné, telefony, faxy	20.000.-
služby	20.000.-
<hr/>	
D. Celkem neinvestiční prostředky	300.000.-
E. Investiční prostředky	
hardware	150.000.-
software	50.000.-
<hr/>	
F. Předpokládané výdaje celkem	500.000.-

Zdůvodnění:

- ad A. Veškeré činnosti nelze zajistit v běžné pracovní náplni.
- ad B. Suma pokrývá účast řešitelů na sympoziích a pracovních setkáních k dané tematice.
- ad C. Uvedené částky pokrývají základní chod projektu.
- ad E. Doporučená investice doplňuje předpokládané sponzorské příspěvky (příčemž získaná technologie bude mnohonásobně vyšší hodnoty).

V Brně, 4.1.1993

ak.soch.Tomáš Buller

PROREKTOR  
Vysokého učení technického v Brně

V Brně dne 9. února 1993  
Č.j.: 54 /99860/93

Vážený pane,

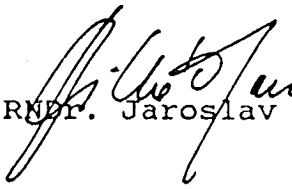
sděluji Vám, že vědecká rada VUT na svém jednání dne 5. 2. 1993 doporučila rektorovi VUT přijmout Váš projekt. Na rok 1993 Vám bude přidělena částka

Kčs 90 000,--

Finanční požadavky navrhovatelů projektů většinou překračovaly možnosti Fondu vědy VUT v Brně. Z tohoto důvodu byly finanční požadavky u většiny projektů podstatně zkráceny. V případě, že nebudete schopni (-a) z přičleněné částky financovat řešení Vašeho projektu, můžete od Vašeho projektu ustoupit. Tuto skutečnost sdělte neprodleně referátu vědy VUT v Brně - tel. 740 500/126.

Finanční prostředky budou převedeny řešitelům projektů formou interní smlouvy pravděpodobně koncem měsíce února.

S pozdravem

  
doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen  
do kategorie: **■ F**  
č.: 37/93

Vážený pan  
ak. soch Tomáš Ruller  
fakulta výtvarných umění





## ARTSLINK—CENTRAL EUROPE, EASTERN EUROPE, THE FORMER SOVIET UNION AND THE BALTICS

Past decades of political and economic isolation have undermined connections between U.S. artists and arts organizations and their counterparts in the countries of Central Europe, Eastern Europe, the former Soviet Union and the Baltics (the "Region"). Within the last few years, the opening of these societies has created a dramatic wave of demand from U.S. artists, arts organizations and audiences for more exposure to the arts and artists of the Region.

ArtsLink, a public-private initiative, has been created to respond to that demand. A partnership of the National Endowment for the Arts, the Open Society Fund/Soros Centers for Contemporary Art, the Trust for Mutual Understanding and Citizen Exchange Council (CEC), ArtsLink enables U.S. artists and arts organizations to work collaboratively with their overseas counterparts on projects that result in reciprocal benefits. ArtsLink facilitates two-way exchange of arts professionals in two program categories: ArtsLink Collaborative Projects and ArtsLink Fellowships.

### ARTSLINK COLLABORATIVE PROJECTS

**A**rtsLink Collaborative Projects provide support for individual U.S. artists or groups of up to five artists to undertake projects in the Region in partnership with their overseas colleagues. ArtsLink Collaborative Projects enable U.S. artists to work with other artists in the Region to:

- explore significant artistic developments in their fields
- establish mutually beneficial artistic exchange
- pursue artistic collaborations that will enrich their work, and/or
- create new work that draws inspiration from the knowledge and experience gained in the country visited

Projects should be beneficial to the participants from both countries. Proposals should address the applicant's perspectives on the cross-cultural challenges that are endemic to societies in transition. Applicants should, as appropriate, specify their commitment to sharing the knowledge gained through the collaboration with others in their own communities.

~~Artists who have specific projects in mind but lack contacts in the Region may consult with CEC for regional resources before applying.~~

#### GRANT AMOUNTS

ArtsLink Collaborative Projects grants for individuals and groups will generally range from \$500 to \$2,500 depending on project budget. No grant will exceed \$5,000. Grants will seldom cover the applicant's total international project expenses.

#### ELIGIBILITY

Applications for ArtsLink Collaborative Projects are accepted from creative, interpretive and traditional artists working in the performing arts and in the design, literary and visual arts who intend to undertake projects in Central Europe, Eastern Europe, the former USSR or Baltic countries.

Applicants must be citizens or permanent residents of the

United States. Applications for ArtsLink Collaborative Projects are not accepted from curators, scholars, presenters, administrators or critics. Students and student or recreational amateur groups are not eligible to apply.

**Artists awarded an ArtsLink grant in 1993 are not eligible to apply again until 1995.**

ArtsLink Collaborative Projects grants do not support solo exhibitions, performances or participation in performing arts festivals abroad. Such activities may be included only as a component of the overall collaborative project proposed by the applicant.

#### REVIEW CRITERIA

All ArtsLink applications will be evaluated by peer review panels. Criteria for ArtsLink Collaborative Projects are:

- Artistic excellence of the applicant's work
- Feasibility of project plan, including strategies to gain access to resources necessary to complete the artist's proposed work
- Extent to which working within the proposed country/culture is consistent with the applicant's artistic vision and would contribute to his/her creative growth
- Extent to which the project would be beneficial to the applicant and to the host artist, organization and community
- Evidence of specific plans for interaction with arts communities and, as relevant, audiences abroad
- Applicant's intended use of experience and knowledge gained upon return to his/her own community

#### HOW TO APPLY

**All applications for ArtsLink Collaborative Projects must be received by CEC on or before April 5, 1993, for projects beginning no earlier than July 19, 1993. Applicants will be notified of the status of their applications approximately twelve weeks after the deadline.**

## Proposal for CREATIVE ACTIVITY IN THE ARTS PROJECT

submitted in accordance with charter funding at VUT (Polytechnic Institute) Brno (Czech Republic) from the Faculty of Art (FaVU).

### A) BASIC OUTLINE

1. Project title: Interaction of (Multi) Media in a Digital Environment
2. Project summary: New technologies and the computer are radically changing the conditions in which we live. The information revolution in mass-communication systems is forming new social relationships worldwide — not all of them positive. To meet and face these developing trends, such as the one-sided and often manipulative "magical powers" hi- tech mass media invokes, a possible response may be to familiarize ourselves with the systems capable of performing in a mode of creative interactivity. We shall conduct basic research into the newly emerging tools and structures in light of new criteria and values in order to lead us away from the collapsed postmodern paradigm through integration of the pivotal pathways to knowledge: science and technology, spiritual enlightenment, and art. This experimentation shall point to new possibilities and conditions for the synthesis of emerging lifestyles.
3. Applicant: Tomas Ruller (academy diploma in sculpture)  
Assistant Professor  
Atelier Video — Integrated Multi-media  
FaVU (School of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, fax: 332753
4. Workshop location:  
Atelier Video — Integrated Multi-media  
FaVU (School of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, fax: 332753
5. Participants (extended concepts):  
Woody Vasulka, artist, professor  
Santa Fe, NM, U.S.A. / Brno  
  
Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno  
  
Pavel Rada, FAIR ateleir, BVV Brno
6. Expected date of the project:  
February 1, 1993 to February 1, 1995

## 7. Amount requested:

500,000 KC (Czech Crowns)

## 8. Project category:

- A. New disciplines, new technologies
- B. Experimental methods initiative
- F. Society, environment, technology

**B. PROJECT IN DETAIL**

## 1. Goal of the research project:

The main goal of this project is a basic research into the field of integrated multi-media activities as they reflect on the practices of art.

The interdisciplinary character of this project clearly extends beyond the limits of experiences in a singular category of art, therefore the key strategy here dictates assembling a work team, multidisciplinary in its composition.

It seems quite appropriate to choose interactive systems of newly emerging digital technologies to facilitate the search for new paradigms, breaking through the post-modern stagnation. The synthesis of principles should be the method employed, leading towards a global integration of the basic creative processes: in science and technology, spiritual awareness and philosophy, and the arts. With a constant aesthetic reassessment of values, and through implementation of contemporary experimental methods in this newly opened dynamic field of social relationships and the environment, the horizon expands to embrace the creation of new life styles and new branches of human activity. The vanishing point, or the point of inflection, is focused here on the enrichment of the principles of creativity.

Accordingly, we take into account the ethical aspects of these new experiences, and the responsibilities contained in these issues. We expect to take a profoundly humanist stand on the examination of such subjects as:

- digital technologies viewed not only as an aesthetic tool, but included in multidimensional fields of creative possibilities;
- work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as a living organism;
- formulation of new criteria of syntax between the author and the viewer, between co-authors;
- umclecke dilo tvorene analogicky a realizovane svobodnou volbouz moznostiv reagentnim prostredi. (beyond translators abilities, W.)

## 2. The project justification:

The process of mapping newly-borne multi-disciplinary media onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization — conditioned by the radical socio-political changes and by changes in the new forms of communication — is taking place in truly global proportions. We are following these trends and are already in communication with the world creative centers, such as:

- Ohio University, Cincinnati, U.S.A. — research in interactive television (Benjamin Britton)
  - University of California, San Diego, U.S.A. — ArtEcology (Helen Mayer and Newton Harrison)
  - Melbourne Polytechnic, Australia — hi-tech performance (Stellaro)
  - Media Centrum Fukui, Japan — video and multimedia (Keigo Yamamoto)
  - Centrum for Art and Media, Karlstrube, Germany — special programming (Heinrich Klotz)
  - Ars Electronica, Linz, Austria
- and other active centers.

The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague, Vilem Flusser, brought out the rare opportunity for a meeting between the foremost authorities of the field. We experienced the pleasure of exploiting our newly formed personal contacts. It is our desire as well to connect ourselves with the tradition of the Czech avant-garde, particularly through the work of sculptor Zdenek Pesanek, and composer Bohuslav Martinu.

### 3. The practical impact of this project:

- a direct product of this project shall be a work of art;
- a public presentation (documentation, lectures, exhibitions, performances) should have a broad social impact on the audience, with a formal presentation of the works as well as the conceptual tenets of the workshop;
- team activity will include invention, generation, and assemblage of a set of tools, enabling the development of a new technique for notation and scoring, as well as new methods for recording and distribution of polymedia works;
- the project will promote the reintegration and approach to acquisition of knowledge through: science and technology, spiritual awareness, and art;
- we should also point out the fact that expanded creative dimensions will reflect positively, though indirectly, on a return of the investment spent in basic research, and that the project could attract enlightened industrial sponsorship, thus creating a hi-tech pool of art tools enabling a variety of art practices.

### 4. The project schedule:

#### a) Preparations: February—June 1993

- organizational structure
  - access to basic documents and information
  - selection of the team and forms of cooperation
  - search for funding and further sponsorship
  - securing conditions for collaboration from abroad

#### b) Experimentation: July 1993-January 1994

- technical realization
  - technical pool update, customizing, invention, design
  - securing of optimal space
  - beginnings of experimental work

c) Realization: July 1994-January 1995

- finalizing works of art
- public performances
- project publishing (in many forms)

During each stage of the project we will provide a full report on the activities with a project evaluation, and also make recommendations for conduct of the next phase.

5. Statement of competence:

The theme of the project is in accordance with a specific direction of the "video atelier" (a contemporary form of workshop) which in substance deals with creating integrated multi-media works with a curriculum based on long and prolific practice by its leaders:

- \* ak. mal. Radek Pilar — video art, animation, audiovisual
- ak. mal. Petr Ronay — intermedia, concept installations
- ak. mal. Tomas Ruller — environment, performance, multimedia

(see bios and support materials):

- Tomas Ruler — catalog "akce-prostredi" 1990
- medailon "Umeni jako postoj" (Art as Attitude) Vytvarne umeni 1991
- text from "Fukui Video Bienale" 1991 catalog
- interview "Palirna" Atelier 1992

The work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science at the VUT (The Polytechnic, which the applicant is part of) [see description of the organizational structure] under a collaboration agreement with professor Serba. The project also has access to the professionally-equipped studio (with 3-D facility) of the more commercially oriented company DAVAV.

Obviously, some access to hi-technologies will need to be negotiated with the assistance of our partners abroad. The co-author of the project, Professor Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic artmaking and is well-known for his role in the establishment of video as an art form.

Supporting materials:

- project "Digital Space" 1992
- "Curatorial Statement" from the anthology *Pioneers of Electronic Art (Ars Electronica, Linz, 1992)*

6. The cooperation:

Beside the direct involvement of Atelier Video — IMT, FaVU VUT Brno, we will also make use of:

- KIVT FE VUT, Brno (prof., ing., Ivo Serba, CSc.) — computer network programming
- Fair Atelier BVV, Brno (ing., arch., Pavel Rada) — realization of space
- Foundation for Media Access, Prague (Stanislav Miler) — cable interactive network
- Institute fur Neue Medium, Frankfurt (Peter Weibel/Vienna) — technology in the virtual environment

—MonteVideo European Art Laboratory, Amsterdam (Gideon May/Karlsruhe) —  
interactive programming

7. The circumstantial advantages of the project:

This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in the Czech Republic.

— It examines the grounds for an exploratory activity with a view to the future orientation of the technological park of the VUT.

— It participates directly in the dynamic expansion of the city, with its tradition of exhibiting contemporary cultural artifacts in coordination with the Design Centre, a center for experimental theater, which is furthermore well situated in proximity to the permanent industrial exhibit grounds.

— It is in accord with the priorities of the educational programs of the Czech republic, with an eye on the development and concepts within the European community.

— Tomas Ruller, January 4, 1993

2.

**Project: *The Theater of Hybrid Automata***

After my encounter with 3D-animated computer image generation in the late eighties, I suspended my video imagemaking and began to probe the relationship between objects and space. Although the digital space offers many interesting and expanded concepts of a world seen through the camera (as a camera obscura), I was compelled to confront this newly acquired workspace in a somewhat binary fashion — through the virtual representation, constructed within the computer, simultaneously with the actual physical construction, assembled in the form of a “stage,” operated electronically. By convenient coincidence, the field of multimedia interactivity was just opening up, offering the basic devices and protocol for rendering control over a small stage-like setting, giving the project its name: the *Theater of hybrid Automata*. As with my other media investigations, it was designed to provide new experiences. Learning seems to be the most intensive part of this process for the artists, the participants, and the audience.

In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were summarized in La Barbara’s theatrical project “Events in the Elsewhere” utilizing in part the design components of what was to become the “Theater.” With the addition of a “cube” structure by David Dunn, the system became a complex audio-visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laserdisc was added as part of the real-time interactive display. In Ferrara, Italy in 1991 where David Dunn performed “Pariah” designed for solo performer based on our work with actor Tim Thompson. The “Theater” was awarded the L’Immagine Elettronica Prize. Last fall, it was exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is currently in the works involving composer Morton Subotnik with funds from CalArts for 1993.

By now (1993) the definition of this project centers around its ability to exhibit certain patterns of behavior, either in the machine-to-machine relationship or in its interaction with people. (See technical description of the Theater.) Although each “channel” of a sensor functions linearly on its own, when involved in a network of “poly-topical” or “poly-chronical” events, the result to the human observer becomes, to say the least, provocative when combined elements such as voice, gesture, and image are the resulting artifacts.

The physicality of the installation has also acquired a specific economy and mobility: media systems have shrunk to portable scale and affordable prices. It is tempting to redefine the centralized experimental centers of the past in favor of a new, radically-different mobile access to aesthetic experimentation. In this light, the “Theater” represents one possible form, particularly suitable for multi-locational workshops, duplicatable in other countries, able to travel on short notice to a festival or to be turned instantly into a production or broadcast facility. When viewed as a unified pool of enlightened tools and software, the “Theater,” with its participatory character, allows artists to work outside organizational superstructures clearly giving more autonomy to the creative individual and lending itself to ongoing, open-ended experimentation and collaboration.

3.

### STATEMENT IN ANSWER TO QUESTIONS:

a. Recently visiting my home town of Brno I met a remarkable group of artists, who were in fact the Art Faculty of the Polytechnic Institute, which is part of the higher education system under the acronym VUT. The chairman of the department Tomas Ruller is a well-known performance artist who is now in the process of developing an educational curriculum for his new department. In no time he solicited my participation and we began drafting a program for building an Interactive Media Stage, an electronically organized performance space based on my concepts for the Theater of Hybrid Automata. Professor Ruller has engaged me as a Guest Professor for fall 1993 to direct the Atelier of Videoart and Multimedia and to continue building support for our larger project. (as outlined in the attached proposal). The project, titled — "Interaction of Multimedia in a Digital Environment" was awarded a grant from the VUT (90,000 Kc) for 1993. My own ongoing investigation (Theater of Hybrid Automata) is a part of this larger project.

b. Though I am now a permanent resident of the United States, I was born and raised in Brno, so I speak the language. Also, I am becoming more familiar with the Faculty of Art at the Polytechnic through my collaborative work with Tomas Ruller.

c. The Vasulkas, Steina and I, have a long personal history of media activism, including organizing alternate media facilities (The Kitchen, NYC 1971), establishing electronic art curriculum (SUNY at Buffalo, 1974-79) and conducting numerous lectures, workshops, and exhibits throughout the United States and Europe. In recent years, Europe is becoming increasingly involved in media both in terms of art and education. Europe, especially East Europe, becomes a new territory for these practices. Accordingly, the artists, faculty and students of Brno shall benefit from this new and extended curriculum in two ways: directly, having a working environment for digital art experimentation; and indirectly, through my acquired knowledge of information, methodologies and art strategies.

d. In graduating from a Prague film school I am familiar with the methods of media production during the time of a socialist economy. This will be my first involvement in the new economy, so I can't entirely foresee the problems, but knowing the team with which I will be associated I am confident that such an undertaking will be fruitful.

e. Czech is my native tongue. Besides, if necessary we can converse in other languages: English, or rudimentary Russian.

f. There are some important and specific features in the region of Brno. Brno itself is the second largest town of the Czech Republic. Located in Moravia, it has become mainly an industrial town in modern history, first through the textile industry, later through metal work and armaments. Its proximity to Vienna has made a significant imprint on the makeup of the town and its institutions. The Polytechnic Institute has been an important center for the theory and practice of science and technology, and recently the influence of both on the arts. The city has been traditionally a leading



proponent of modern architecture and industry. It hosts a yearly industrial fair and has large exhibition spaces in its Exhibition Grounds. Furthermore, Brno's proximity to Austria and Germany allow for advantageous contacts with artist and organizations in those countries who are working on similar projects. (see proposal submitted to VUT attached) Also, Brno offers a interesting contrast to Prague living as it does in the shadow of the larger town. Consequently, Brno has become obsessed with the contemporary arts and therein lies its strength , particularly in the fields of linguistics, poetry and technological arts. Brno is proposing a high-tech park as part of the Polytechnic Institute.

g. In my conversations with Tomas Ruller we came to the conclusion that the exhibiting Industrial Park would be very interested in a high-tech permanent artistic performance space dedicated to artistic exploration to become a permanent part of the industrial park. This would allow for an interface of our project and its goals with a much larger audience. My major concern now is to interface with the art community through the project of the Theater of Hybrid Automata which would create or leave behind a permanent stage for exploration.

h. I never fully lost contact with my home town.

i. Increasingly Eastern European artists are invited directly into the southwest (mainly Texas and Arizona) so we here in Santa Fe may be able to intercept this stream. Santa Fe is itself already a major stopping place for these artists because of the cultural richness. I will act as a facilitating agent between American artists and the local artists and organizations in Eastern Europe.

sdělit médiím performance ze závislosti na divacím projevu. Určitá podobnost s postupy některých akcí v divadle na provázku a Hladivadla (např. při příležitosti v divadle v pohybu v roce 1987) se při povrchním nazírání neměrně snadno nabízely. Jak se k tomuto problému díváš dnes?

Čas od času je nutné vyvracet omyly, když už to učiní kompetentní kritika. Ani tenkrát jsem však rozhodně neodmítal symbolickou interpretaci docela. Bránil jsem se jen její absolutizaci. Akceptoval jsem ji jako jednu z mnoha vrstev „čitelnosti“. Mnohem případnější ovšem byla bývala pro postmodernu relevantní otázka kategorie. Ta nicméně také nemá přímou spojitost s vyjádřením performance jako média vzhledem k didaktu (které vytváří iluzivní prostor, iluzivní čas a iluzivní děj, kde herec hraje předepsanou roli a předstírá něco jiného – na rozdíl od akce v reálném čase a prostoru – skutečným dějem a performerem, který prezentuje sebe sama). Je podstatné, že důraz se klade tam, kde to, co se děje, je to, co se děje, a proto médium performance přes určitou podobnost zůstává se světem divadla neslučitelné. Proč se u nás v posledním desetiletí nalezla šance pro přežití právě v okruhu širších aktivit zmíněných divadel a nikoli galerií jako v zahraničí, je otázka spíše kulturně politická. Ostatně ve světě se ovocuje performance jak ve specializovaných centrech, tak fungují dobře i kluby se široce otevřeným programem a dnes lze sledovat i nový příliv do galerií muzeí.

*Tvá druhá hlavní performance z 8. března nazvaná Palírna měla výrazně jiný charakter než Performance a staré téma provedená předchozího dne. Zdůrazněně hladná, metodická činnost od přípravy destilačního přístroje až po první ochutnávku čerstvě vyrobené pořalky kolísala od nezaujatého provádění technických konů až po bodyartové pojatou sekvenci zapojení vlastního těla do řady chemických pokusů a demonstrací. Byl cítit synkretický charakter celé akce a výrazně ustančený přístup jak k samotným úkonům, tak i k divákům. Dá se hovořit v tvém případě o akceptování tohoto postmoderního výdobytku v tvé práci?*

Palírna nebyla v úzce vymezeném slova smyslu performance. Už to, že byla uvedena jako „prezentace“ s podtitulem „vyložená akce“, mělo postihnout její výrazně jiný charakter. Neřekl bych, že byla pouze „chladná“, střídala velmi různé nálady. To co máš asi na mysli, bych nazval spíše strohostí nebo oproštěností. Čistě funkční provádění zvolených úkonů překonávalo prvky vnější efektivity vizuálně bohatých chemických reakcí. I momenty distance, a to i k divákům, byly střídány blízkostí až přímým kontaktem.

## NĚKOLIK OTÁZEK PRO TOMÁŠE RULLERA

*vyprázdnila obsah i tohoto pojmu*

berm, že obsah tohoto pojmu vyprázdnilo, takže zůstalo jen zakladadlo beze smyslu. Trik používaný podle okolností jako zadní vrátka nezachytilnosti, jako výmluva ze zodpovědnosti, není ovšem nic jiného než sofisma. Jako takový tento „výdobytek“ neakceptuji.

*Při svých akcích zhusta pracuješ se spoustou indifferenčních předmětů většinou nijak nezatížených možným symbolickým výkladem. V Palírně však všechny křivule, vaničky, misky, akvária, sklenice, hadice a další nabyvaly i svým uspořádáním až hodnotou objektů, což bych přirovnal k metodě vycházející z dnešní vlny instalací. Několikrát dříve jsi místo samotné akce pouze vystavil kolekci předmětů, které „hrály“ předtím v některé performanci (Starší – mladší, Dialog Praha – Los Angeles, 11měsí akce v Mánesu atd.). Samotné věci již nereferovaly jen o sobě, ale jejich vystavení mělo charakter archivů. Několikrát mě napadlo, že vytváříš novou transformační objektových tendencí z 60. let (např. Spoerri). Předměty jsou „dotýkané“, posvěcené a proměněné tvou osobní činností, fluidem účasti na předchozím rituálu, mají v sobě něco z tebe. Zajímalo by mě, proč přenášíš své osobní performační úsilí pomocí média – předmětů? Ověřuješ si tak účinky samotné performance? Hledáš tak možnost jakési předmětné fixace konkrétní činnosti konkrétního člověka v konkrétních souvislostech? Vždyť se tak vzdáváš toho základního, co charakterizuje performanci. Nebo myslíš, že princip muzea může být dostatečným nosičem původního náboje?*

Dnešní vlna instalací je zase převážně produkcí objektů na objednávku trhu. Nevýhodou „à la thèse“ instruovaného programu s přejatým „know how“ je velmi úzce normovaná metoda reprodukcí klíše. Otázka vzniku hodnot a hodnotových kritérií je samozřejmě zásadní.

žalobu za zničení artefaktu. Protože však struktura tohoto díla zahrnovala už proces vzniku formy, akceptoval jsem i její časný zánik. Střepy po dobu výstavy ztělesňovaly „Big bang“ jako reliktové záření. Byly ovšem součástí ještě trvajících celkového tvaru. Zbytkové elementy struktury již rozpadlé jsou na tom jinak. „Dotýkané předměty“ se liší od vnějšího záznamu události (pisemného popisu, videa atd.), obdobně jako lze rozlišovat magický zákon vnitřního souladu: na kontaktní z principu doteku a analogický z principu podobnosti. To oboje mimochodem přichází v úvahu jen v distanci k původnímu jsoucnu prvky rozpadlého tvaru mohou být buďto ponechány volně toku vlastních proměn, je možné s nimi dále zacházet v nových dílech, anebo jsou konzervovány a stávají se reliktovými. Otázka „principu muzea“ se tedy týká fenoménu fetišismu prostupujícího nejen výtvarným uměním.

Zmíněná instalace Ne-akce (zahrnující registračku s opravdovým archivem) byla reflexí této problematiky a s tímto principem polemizovala. Už zapojení dokumentací do struktury díla (na počátku 80. let) otevřelo celé pole možnosti dalších vstupů přes zásahy bezpečnostních složek, hasičů apod. až po chování konkurence, reakce médií atd.

Zůstává vlastně jen otázka vztahu stop, průběhu cesty a cíle.

Akce v 60. letech, happeningy a hnutí Fluxus měly zhusta ideologické podtexty alespoň v rovině revolty a hledání alternativních východisek. Performance 80. let a počátku 90. let u nás v některých případech na tomto stanovisku, i když v poněkud pozmeněné podobě setrvává. Tvá Palírna však směřuje spíše k chladné vyprázdněnosti a sebereferenci. Tvé chemické pokusy a demonstrace jsou v zásadě indiferentní činností s více

vaze skutečnosti jako celku a praktického postoje. Je to pokus o záchranu jevů, snaha o plně zažítí toho se skrze jevovou stránku světa zjevuje. Filosoficky o překonání postmoderní skepse. Ta jen redukuje dernistické dogma ad absurdum, de facto přijímá klam a je hermeneutikou nedůvěry a rezignací i otázkou smyslu skutečnosti. A právě otázka po sm je klíčová.

Přijmeme-li skutečnost bytí jako text, zaznamená celou řadu pozoruhodných zkušeností: Dílo nemůže uchopeno jako věc, neboť je procesem předveder zažíváno v aktivitě produkce. Text je totiž proces demonstrace a existuje pouze v pohybu disku. U takového díla není možné určit fyzický prostředí v podstatě intermediální. Takové dílo není sérii s jedním poselstvím, ale je multidimenzionálním praxí možností, ve významu pluralitním. Otevřená dynamická struktura má svoji geometrii a řád, je systém vztahů a interakcí (nikoli systémem částic), je živým organismem. Transformace dynamických systémů vázejí také změny měřítek, proto je vymezení rámu stanovení pole, do kterého se dílo rozvíjí, předpoklad výsledného tvaru. Při vzniku celkového tvaru (Gest se částí vynořují současně s celkem v jednotě řádu, se řídí). Existující tvar je vždy přechodným stavem. Mnohotvárnost a proměnlivost nejsou náhodné prvky, i náhoda je řízena pevnou zákonitostí. Pro vznik takového tvaru je důležitá aktivní orientace, což znamená, že v každém stavu struktury je obsažen cíl. Obsah tak patří nerozlučně k sobě. Na rozdíl od modernistické hermeneutiky přistupující ke tvaru z vnějšku, setrvávající na povrchu, je zde stratigrafie chápán tvar zevnitř.

Text takového prezentace ruší distanci mezi „nám“ a „čtením“, a to tak, že divák-účastník je prakticky zapojen do tvorby významu. Nedochází zde ke textu ve smyslu konzumace, ale ke hře s textem. Divák se vzdává svého výsadního postavení a staví se v diváka jako spoluautor.

Je-li hmota strukturovaná prázdnota a její po čistě jevová (éterická) a nálezli-li bytí vnitřní tvar, jde o vzbudit důvěru v podstatnost pomíjivých tvarů.

Osobní vývoj ve vztahu k proměnám podmínek c jako dynamický systém s rovnocennými vzájemnými interakcemi, jaký je kontinuum, v němž neexistuje jasná dělící čára mezi jednotlivým subjektem a prostředím. Způsob (manner) prezentace odpovídá manýru doby a vnitřní vztah k rudořinské tradici je bytostí

PK

Otázky kladl Petr Nec

V oblasti performance pracuješ už dvanáct let. V průběhu osmdesátých let dochází k postupnému útlumu, lépe řečeno k odklonu od tohoto druhu komunikace. Řada lidí u nás zcela ukončila svou aktivní činnost (Štembera, Mičoch, Miler a další). Druhá polovina 80. let přinesla zřetelnou nadvládu obrazu. Tvá činnost vykazuje pravidelný rytmus. Postupně se přeměňuje. Jde o poslední vystoupení 7. a 8. března v brněnském kabinetu múz poměrně zřetelně odráželo tuto proměnu. První Performanci na staré téma jsi provedl již mnohokrát. Podle mého názoru to byla určitá syntéza starších postupů, dobře vyvážená mozaika více či méně ověřených jednotlivostí spojených v jeden celek. Markantní byla soustředěnost provedení a určitý odstup od diváka. Zkus se vyjádřit k jednotlivým částem i celkovému záměru. Cítíš sám zmiňovanou proměnu?

V 70. letech bylo akční umění předmětem módního zájmu, který v 80. letech odpadl. Přirozený vývoj však pokračoval kontinuálně i na okraji nebo mimo pozornost. Mimo chodem ani Štembera, Miler a někteří další neukončili svou činnost. Jejich aktivita jen překročila úzký rámeček „světa umění“, který je z jisté perspektivy opravdu umělecký.

K termínu „komunikace“ musím poznamenat, že v kontextu tohoto umění jako setkávání jeho těžiště neleží ve sdělování jako přenosu informací, ale ve sdílení jako spolu-podílení se.

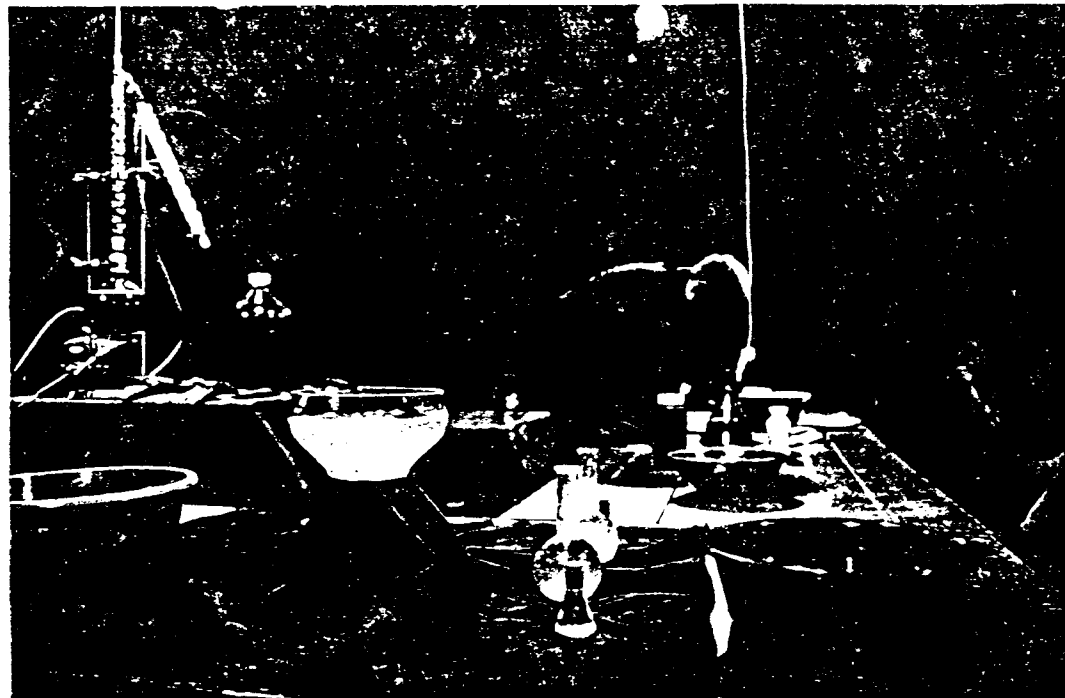
Vycházejí z autenticity ověřované existenciálním ručením, volím cestu proměny opravdu krok za krokem, bez zbytečných úletů v módních poryvech. Taková průběžná transformace odpovídá nabývání životní zkušenosti, a přitom dovoluje reflektovat jednotu toho, co se mění a co trvá. Vede ke smysluplné svébytnosti. Skutečnost uskutečňující se ve skutečích je fascinující.

Performance na staré téma byla opravdu jakýmsi extraktem již ověřených postupů. Před brněnským publikem jsem performoval naposledy v roce 1987. Chtěl jsem proto představit i vývoj v mezidobí, a to ne dokumentací, ale živou akci. I když lze opakovat některé elementy i celé útvary, není to nikdy totéž.

U performance, která je stavěna v odstupu od publiku je soustředěná pozornost esenciální. Právě ona totiž generuje vnitřní energii, jež dává sílu výrazu. Formování póle v mezi-prostoru (prázdnou) a mezi-časem (tichu), vytvoření klimatu, podmiňuje indukci.

Příklon k obraznosti se odrazil i v mé práci, s tím rozdílem, že obrazy nemaluji, ale uskutečňuji. Performance jako hra obrazů a jazyka byla ostatně původní doménou postmoderní praxe (viz texty Douglase Crimpa: Obrazy, 1977, Dicka Higginse: Postmoderní performance, 1979, a další).

V panelové diskusi u příležitosti tvé pětidenní akce



Tomáš Ruller, Palírna, 1992, prezentační kabinet [m], Brno. Foto archiv autora

Sekvence, kterou jsi nazval „bodyartovou“, podle mého názoru neprohloubila synkretický charakter, kterým se záměrně jevila zdoluhavá první fáze, ale naopak: Učila sled volně kladených elementárních demonstrací; akt odevzdání sebe sama do otevřeného procesu riskantních transformací dal původně fragmentární strukturu novou orientaci, vnesl do neuspořádanosti řád, zaklenutý v celkovém tvaru právě procesem destilace. Takovýto „Gestalt“ je nesen vnitřním smyslem a není ustrojen alegoricky, ale analogicky.

S „postmoderní distancí“ to není jednoznačné. Platí ano i ne. Musel bys upřesnit, zda a jaký jí přisuzuješ význam, jaký kontext máš na mysli atd. České postmoderní teoretizování si zahrálo i se slovy takovým způsobem

Zkušenosti s instalacemi, které mechanicky manipulují s předměty, které jako „nature morte“ umrtvují živou skutečnost, mne již před lety přivedly k procesům instalování jako aktivním meditacím o vzniku, proměnách a zániku tvarů. Podobně jako u sypané mandaly.

V galerii U Pečických jsem například vystavil instalaci Velký třesk (skládačku z volných tabulí skla jako „domeček z karet“, labilní stav potenciální energie hrozící samovolným zhroutčením). Později v L. A. jsem zdůraznil nestabilitu instalováním za přítomnosti publika – a ještě během vernisáže ji jeden z diváků kladivem, které vážalo napětí v těžišti, roztriskal...

Rigorózní zastánci díla jako předmětu navrhovali

či méně konkrétním výsledkem. Mnohé i efektních hříček, což mimo jiné podpořilo pocit vyprázdněnosti a přesvědčení o tořtovaných. Avšak tvé působení, úkony, ja směřují naopak k rituálu. Obklopen syhořícím kahanem, výpary z kyselin, bublíním zařízením se stáváš šamanem, alchymulátorem tajemných procesů a sil. Jak to stanoviskem vyjádřeným ve výroku, že jako morální postoj?

Na rozdíl od levicové ideologie Fluxu z 70. a 80. let stálo nejen v principiální alterkému režimu, a to i v období jeho měřítaké alternativu konzumarismu a dnes i l

Každé výrazné hnutí má svoji idec generace hledá své alternativy. I postmodkonců pokusem o alternativu k moderdekompozice sám však ještě ze závislostické konstrukci neosvobozuje. Už to ukmit takový proces sebedefinování smyslreflektovaný. „Kritika“, která vyprázdnparadoxně ztratila distanci, a degradovalta manévrujícího na trhu. Institucionalizulace s kulturními pojmy ústí přinejlepším v akademismu. Podezření, že namnoze jd falešné hry, jen zvýrazňuje potřebu zák

„Umění jako morální postoj“ souvisí s tivity. Obhajoba „všeho lidského“ ztotožtu se „životem bez přetvářky“ není dosřiem. Heslo „jsem, jaký jsem“ může l veliké špatnosti. Proto snad jde o reflexi nou v dialogu, snahu o „život v pravdě“, dobrým a zlým, o volbu poznané odpov

V péči o vnitřní povahu jsoucna nejd s tajemnými silami, o „magickou moc“ účast na tvorbě skutečnosti, o nabytí v v níž tvůrce, tvořivost a tvořené jsou ft principu tvoření.

Etika jako jednota teorie a praxe, jako i chťení, postoje a uskutečňování činu t sledky způsobu vedení života.

Myslím, že se jsi nyní dostal do psituace než dříve. Jednou z podstatných performací bylo vždy osobní nasazení. K připravena jako okamžik zkratu, zhuštěněný proces v krátkém a velmi konkré jehož výsledkem, kromě samotné ak alespoň měla být i tvá vnitřní proměna. T určitý krok na vytyčené cestě. Přesto nebu ponechával určitý prostor náhodě jako částí tvých performancí. Můžeš se poku: osvětlit zřetelnou proměnu, nebo jina nynější práci. Zajímalo by mě, zda se jed ní vývoj nebo o reakci na pozměněné p.o

THE VASULKAS

JULY 20

DEAR TOM,

I AM SENDING SOME E-MAIL  
DISCUSSION ON THE "INDI,"

IS THAT WHAT YOU ARE GETTING?

INDI? INDIGO? INDIGOZ?

HOW WILL IT BE CONFIGURATED?

DOES IT INCLUDE A VIDEO IN/OUT BOARD?

HOW LARGE A HARD DRIVE?

U.

8 PAGES FOLLOW.

Annex username: fbh  
Annex password:

Permission granted

<<<<<<< Colorado SuperNet, Inc Colorado Springs Annex Terminal Server >>>>>>>

Type 'help' for available commands

colospgs-annex: shell  
Last login: Thu Jul 15 09:32:41 from colospgs-annex.c

Read the csn.stat newsgroup for system status/enhancements. Mail "trouble" or page our Tech Support number, 303/800-852-2422, with access problems; mail "help" for aid with using the system or general questions.

CSN will upgrade the Dialin equipment in Boulder on July 15 beginning at 7pm. The estimated downtime is six (6) hours. All of CSN services will be unreachable during this window. Please make a note of it.

TERM = (vt100)  
vt100  
Today is Thu Jul 15 12:31:37 MDT 1993  
Last logout: Thu Jul 15 09:33:03 MDT 1993  
Number of users: 24  
teal11% tin  
tin 1.1 PL4 (c) Copyright 1991-92 Iain Lea.

- 0 Read the base article in current thread
- 4 Read response 4 in current thread
- ^D^U Down (^U=up) a page
- ^F^B Down (^B=up) a page
- ^H Show articles header
- ^K Kill / Auto select (hot) current article
- ^L Redraw page
- ^R\$ Redisplay first (\$=last) page of article
- <CR> Goto to next thread
- <TAB> Goto next unread article
- b<SPACE> Back (<SPACE>=forward) a page
- aA Author forward (A=backward) search
- B Mail bug/comment to iain%anl433.uucp@Germany.EU.net
- c Mark all articles as read and goto group selection menu
- C Cancel current article that must have been posted by you
- d Toggle rot-13 decoding for current article
- ff Post (F=copy text) a followup
- gG Goto first (G=last) page of article
- h Command help
- I Toggle inverse video

12 Jul 93 10:21:52 comp.sys.sgi.hardware Thread 4 of 30  
Article 1489 SGI Indy 13 Responses  
misawa@physics16.berkeley.edu Shigeki Misawa at UC Berkeley Physics Department

Does anyone have any specifics about the SGI Indy "Multimedia Workstation"? The local paper quotes a \$5k price but in its infinite wisdom provides no information at all about what's inside the box and what you get for the \$5k price.

Thanks in advance

Shigeki Misawa

UCB Physics Department

13 Jul 93 00:11:18 GMT comp.sys.sgi.hardware Thread 4 of 30  
Article 1523 Re: SGI Indy Resпно 1 of 13  
wilson@moonshine.llnl.gov Mike Wilson at Magnetic Fusion Energy - LLNL

misawa@physics16.berkeley.edu (Shigeki Misawa) writes:

>Does anyone have any specifics about the SGI Indy "Multimedia  
>Workstation"? The local paper quotes a \$5k price but in its infinite  
>wisdom provides no information at all about what's inside the box and  
>what you get for the \$5k price.

Looking at the sheet, I'd guess for \$5k you get 100mhz/50mhz R4000 without external cache, 15" monitor (1024x768, 8bits), 16MB ram, 340MB disk, Indy cam (tm <---really!), and a whole lot of software for the video support ie: white board, video conferencing, etc. The new desktop looks nifty, can't wait to try it out. It looks like the difference between 1280x1024 & 1024x768 is a good monitor vs el cheapo monitor...so that should be trivial to change at a later date. You also appear to get Speech recognition software, and a great audio support st. 64x oversample????! eesh. SGI claims 34 SPECint92, and 35 SPECfp92. 1.0M Xlines/sec, 400k 3D vertices/sec, 26K Tmesh/sec, 32M pixels/sec for the 8bit version.

I'm initially stunned. There must be a catch?

-mike

13 Jul 93 00:28:18 GMT comp.sys.sgi.hardware Thread 4 of 30  
Article 1524 Re: SGI Indy Resпно 2 of 13  
wilson@moonshine.llnl.gov Mike Wilson at Magnetic Fusion Energy - LLNL

misawa@physics16.berkeley.edu (Shigeki Misawa) writes.

>Does anyone have any specifics about the SGI Indy "Multimedia  
>Workstation"? The local paper quotes a \$5k price but in its infinite  
>wisdom provides no information at all about what's inside the box and  
>what you get for the \$5k price.

whoops, i was wrong in an earlier post. The \$5k price is 16MB ram, 0MB disk, 15" monitor, with camera, software, etc.

Tue, 13 Jul 93 14:19:58 MDT comp.sys.sgi.hardware Thread 4 of 30  
Article 1507 Re: SGI Indy Resпно 3 of 13  
merk@sauron.et.byu.edu Karl G. Merkley at The Aerospace Corporation; El Segund

Also note that the 5K price does not include a disk. My understanding is that there will be a 2G disk available for the Indy and the size and mounting mechanism is different from the current Indigos so you have use an Indy disk. My SGI rep did not have pricing yesterday.

Tue, 13 Jul 93 17:54:02 GMT comp.sys.sgi.hardware Thread 4 of 30  
Article 1502 Re: SGI Indy Resпно 4 of 13  
daifuku@yumyum.esd.sgi.com Peter Daifuku at Silicon Graphics, Inc.

In article <MISAWA.93Jul12102152@physics16.berkeley.edu>, misawa@physics16.berkeley.edu (Shigeki Misawa) writes:

|>  
|>  
|> Does anyone have any specifics about the SGI Indy "Multimedia

|> Workstation"? The local paper quotes a \$5k price but in its infinite  
|> wisdom provides no information at all about what's inside the box and  
|> what you get for the \$5k price.  
|>  
|>  
|> Thanks in advance  
|>  
|>  
|> Shigeki Misawa  
|> UCB Physics Department  
|>

From the official press release:

Indy pricing starts at \$4,995, including 16MB of RAM, a digital color video camera, a 15-inch color monitor, virtual 24-bit color graphics, keyboard and mouse in a diskless configuration powered by a 100MHz MIPS R4000PC processor. CPU upgrades to the 100MHz R4000SC processor are also available. The system ships with Indigo Magic, Silicon Graphics' enhanced user environment, a full suite of digital media software tools and the free games CD. The Indy system will be available in third quarter 1993.

Translation, as regards the graphics option:  
For the \$5k, you're getting 8-bit graphics, with a 15" 1024x768 monitor.  
There are 16" and 19" 1280x1024 monitors available as options, as well as a 24-bit graphics upgrade.

Peter Daifuku  
daifuku@sgi.com

Silicon Graphics  
Mountain View, CA 94043

Tue, 13 Jul 1993 22:06:43 GMTcomp.sys.sgi.hardware Thread 4 of 30  
Article 1511 Re: SGI Indy Respno 5 of 13  
adaptive@cs.nps.navy.mil zyda res acct at Naval Postgraduate School, Monterey

Could someone please mail me the announcement about the Indy, as I missed the original post.

thanks,

george dabrowski

--

george dabrowski  
Cyberware Labs

dabro@taurus.cs.nps.navy.mil

Wed, 14 Jul 1993 00:19:49 GMTcomp.sys.sgi.hardware  
Article 1514 Re: SGI Indy  
jam@jeol.com

Thread 4 of 30  
Respno 6 of 13  
John Malcolmson at JEOL USA, Inc.

We have heard that once the Indy is configured to the point of being useful, 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or about the same as current indigo. The Indy sounds nice, however our customers want a cheap SGI like the Indy, but at \$2K less and minus all the nifty stuff. Forget the camera, the sound, and the zillion io ports. The \$4995 price is a little unreal since with 16 MB memory, 15" Monitor, no disk, no tape, and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable number for a 'fully'(19" Monitor, 500MB disk, and CDROM) configured machine.

This number doesn't seem to add up to me, but time will tell.

It would also be nice if there were machines with Onyx like performance without paying for the VTX or RE2, how about an Onyx XZ or extreme. While wishing for new machines how about an SGI portable?

John Malcolmson  
(malcolmson@jeol.com)

14 Jul 93 02:57:06 GMT comp.sys.sgi.hardware Thread 4 of 30  
Article 1516 Re: SGI Indy Respno 7 of 13  
clr@dgp.toronto.edu Stephen Bohus at University of Toronto

> We have heard that once the Indy is configured to the point of being useful,  
> 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or  
> about the same as current indigo. The Indy sounds nice, however our customers

That's certainly not true. I can make really good use of an Entry Indigo with 16mb of RAM and a 16" monitor (for interactive 3D visualization and modelling). The key component that isn't in the package is the hard disk, and to sgi's credit, they haven't forced you to buy it from them (so you can go to a third party source). You actually don't need a hard disk in each Indy in a network situation (you can use a remote filesystem, and share one CD-ROM and a tape in a network). Third party CD-ROMs and tape drives are readily available, and for less than \$1000.

> Forget the camera, the sound, and the zillion io ports. The \$4995 price is

The camera might be a little superfluous (especially in a network setting), but high quality audio is essential for a multimedia machine (we're not in the 70's).

> and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable  
> number for a 'fully'(19" Monitor, 500MB disk, and CDROM) configured machine.

This rag's estimate sounds like it is way off the wall; did they load the machine with 256mb? Seriously - you should check your sources very carefully. I'm sure that many people within Silicon Graphics worked very hard to produce (in my opinion) a breakthrough machine with the Indy and they seemed to have pulled out all the stops on pricing. If you need to configure a standalone workstation just add a cheap third party hard disk and tape drive and you're off and running (you've been given this option). If the Indy machine ships with enough volume the pricing will probably come down (I wouldn't know for sure since I'm not affiliated with sgi). My assessment of the Indy is it fixed many of the long standing complaints with the R3000 Entry Indigo and lowered the entry point on pricing.

- Stephen Bohus  
clr@dgp.toronto.edu

14 Jul 93 15:52:03 GMT comp.sys.sgi.hardware Thread 4 of 30  
Article 1528 Re: SGI Indy Respno 8 of 13  
wilson@moonshine.llnl.gov Mike Wilson at Magnetic Fusion Energy - LLNL

jam@jeol.com (John Malcolmson) writes:

>We have heard that once the Indy is configured to the point of being useful,  
>19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or  
>about the same as current indigo. The Indy sounds nice, however our customers

Sheesh. You have a tape unit & cdrom on every machine? Regardless, those two components cost the same on both machines.

>want a cheap SGI like the Indy, but at \$2K less and minus all the nifty stuff.  
>Forget the camera, the sound, and the zillion io ports. The \$4995 price is



>a little unreal since with 16 MB memory, 15" Monitor, no disk, no tape,  
>and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable

Well, how about what I consider usable:

Entry level indy \$4995  
3rd party 1 gig disk \$1100  
monitor upgrade ~\$1500  
3rd party 16MB memory \$660  
total = \$8,255.00 (list)

Btw, the video capability is one of the central reasons we are getting Indy,  
so it can't be a waste for everyone...

-mike

Wed, 14 Jul 1993 16:45:06 GMTcomp.sys.sgi.hardware Thread 4 of 30  
Article 1530 Re: SGI Indy Respon 9 of 13  
stanj@ferrari.corp.sgi.com Stan Jensen - SGI Express at Silicon Graphics, Inc.

In article <1993Jul13.225706.3881@jarvis.csri.toronto.edu>, clr@dgp.toronto.edu  
(Stephe  
n Bohus) writes:

|> > We have heard that once the Indy is configured to the point of being useful,  
|> > 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or  
|> > about the same as current indigo. The Indy sounds nice, however our customers

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|> with 16mb of RAM and a 16" monitor (for interactive 3D visualization and  
|> modelling). The key component that isn't in the package is the hard  
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|> (so you can go to a third party source). You actually don't need a hard  
|> disk in each Indy in a network situation (you can use a remote  
|> filesystem, and share one CD-ROM and a tape in a network). Third party  
|> CD-ROMs and tape drives are readily available, and for less than \$1000.

|> > Forget the camera, the sound, and the zillion io ports. The \$4995 price is

|>  
|> The camera might be a little superfluous (especially in a network setting),  
|> but high quality audio is essential for a multimedia machine (we're not  
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|> > and no CDROM it is not very useful. One rag quoted \$17k as a more reasonable  
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|>  
|> This rag's estimate sounds like it is way off the wall; did they load the  
|> machine with 256mb? Seriously - you should check your sources very carefully.  
|> I'm sure that many people within Silicon Graphics worked very hard to  
|> produce (in my option) a breakthrough machine with the Indy and they seemed  
|> to have pulled out all the stops on pricing. If you need to configure a  
|> standalone workstation just add a cheap third party hard disk and tape drive  
|> and you're off and running (you've been given this option).  
|> If the Indy machine ships with enough volume the pricing will probably come  
|> down (I wouldn't know for sure since I'm not affiliated with sgi). My  
|> assessment of the Indy is it fixed many of the long standing complaints  
|> with the R3000 Entry Indigo and lowered the entry point on pricing.

For more price information, quotes, literature, etc., please call SGI Express  
at 1-800-800-7441 or your local office. Just FYI, the "high-end" Indy bundle  
with the R4000SC, 24-bit color, 32 MB, 1.0GB disk and 16" monitor is \$18,995.

-----  
Stan Jensen, Systems Engineer for "SGI Express" stanj@corp.sgi.com  
Silicon Graphics Inc., M/S 14L-120 Phone:(415)390-5822  
P.O. Box 7311, 1350 Charleston Road FAX: (415)962-1589  
Mt. View, CA 94039-7311 "I (heart) Tonks"  
-----

Thu, 15 Jul 1993 03:32:28 GMTcomp.sys.sgi.hardware  
Article 1536 Re: SGI Indy  
tjh@agni.std.com

Thread 4 of 30  
Respno 10 of 13  
Tim Hall at Software Tool & Die

In article <wilson.742665123@moonshine> wilson@moonshine.llnl.gov (Mike Wilson )  
writes  
:

Xref: world comp.sys.sgi.hardware:1790

Path:

world!uunet!news.cnri.reston.va.us!newsserver.jvnc.net!howland.reston.ans.net!  
agate!ames!korie!lll-  
winken.llnl.gov!fastrac.llnl.gov!sundance.llnl.gov!moonshine.llnl  
.gov!wilson

From: wilson@moonshine.llnl.gov (Mike Wilson )

Newsgroups: comp.sys.sgi.hardware

Date: 14 Jul 93 15:52:03 GMT

Organization: Magnetic Fusion Energy - LLNL

Lines: 25

References: <MISAWA.93Jul12102152@physics16.berkeley.edu>

<j4rqes2@zuni.esd.sgi.com>

<{r\$@byu.edu> <jam.742609189@jeol>

NNTP-Posting-Host: moonshine.llnl.gov

Well, how about what I consider usable:

Entry level indy \$4995

3rd party 1 gig disk \$1100

I asked an SGI person about 3d party disks and he didn't know if they  
would be available. (Esp. as system disks.) Will 3d party disks be  
available?

-Tim

15 Jul 1993 15:49:05 GMT

comp.sys.sgi.hardware

Thread 4 of 30

Article 1543

Re: SGI Indy

Respno 11 of 13

shenkin@still3.chem.columbia.edu Peter Shenkin at Dept. of Chem, Columbia U, N

In article <CA5yJ7.286@odin.corp.sgi.com>

stanj@ferrari.corp.sgi.com (Stan Jensen - SGI Express) writes:

>For more price information, quotes, literature, etc., please call SGI Express  
>at 1-800-800-7441 or your local office. Just FYI, the "high-end" Indy bundle  
>with the R4000SC, 24-bit color, 32 MB, 1.0GB disk and 16" monitor is \$18,995.

But no hardware Z-buffer? Will this system do software Z-buffering?  
If so, how much does this slow performance? Also, what does the "SC"  
suffix on R4000 denote?

-P.

\*\*\*\*\*f\*u\*cn\*rd\*ths\*u\*cn\*gt\*a\*gd\*jb\*\*\*\*\*

Peter S. Shenkin, Box 768 Havemeyer Hall, Dept. of Chemistry, Columbia Univ.,  
New York, NY 10027; shenkin@still3.chem.columbia.edu; (212) 854-5143

\*\*\*\*\* The cost of flexibility is incomprehensibility. \*\*\*\*\*

15 Jul 93 17:01:38

comp.sys.sgi.hardware

Thread 4 of 30

Article 1549

Re: SGI Indy

Respno 12 of 13

bk7295@csc.albany.edu Brian A. Kell at State University of New York at Albany

Interesting... On one hand, we have a thread about "Why can't we buy  
an SGI \*without\* a system disk?????", and, on the other hand, we have  
a thread about "Why is SGI advertising a machine's price \*without\* a  
system disk?????"

Just my \$0.02.

--

-----  
Brian A. Kell            brian@isadora.albany.edu            bk7295@csc.albany.edu  
State University of New York at Albany,    Dept. of Biological Sciences  
-----

Thu, 15 Jul 93 17:02:05 GMT    comp.sys.sgi.hardware            Thread    4 of    30  
Article 1545                            Re: SGI Indy                            Respno 13 of 13  
archer@elysium.esd.sgi.com    Archer Sully at Silicon Graphics, Inc.    Mountain Vi

In <223u9h\$dhhsol.ctr.columbia.edu> shenkin@still3.chem.columbia.edu (Peter Shenkin) w  
rites:

\*In article <CA5yJ7.286@odin.corp.sgi.com>  
\* stanj@ferrari.corp.sgi.com (Stan Jensen - SGI Express) writes:

\*  
\*>For more price information, quotes, literature, etc., please call SGI Express  
\*>at 1-800-800-7441 or your local office. Just FYI, the "high-end" Indy bundle  
\*>with the R4000SC, 24-bit color, 32 MB, 1.0GB disk and 16" monitor is \$18,995.  
\*

\*But no hardware Z-buffer? Will this system do software Z-buffering?  
\*If so, how much does this slow performance? Also, what does the "SC"  
\*suffix on R4000 denote?  
\*

There is no hwd z buffer for Indy. I don't have figures on performance  
degradation for z buffering.

"SC" means "secondary cache".

-- archer

teal12% logout  
Logging out at: Thu Jul 15 12:36:52 MDT 1993

CLI: Connection closed.

\*\*\* Annex Port Reset After Last Job Exited \*\*\*

NO CARRIER

**RealityEngine**  
192 bits Color  
32 bits Z  
21" Mon. Std.

**VTX**  
192 bits Color  
32 bits Z  
19" Mon. Std.

**VGXT**  
48 bits Color  
24 bits Z  
19" Mon. Std.


**Extreme**  
24 bits Color  
24 bits Z  
19" Mon. Std.

**Elan**  
24 bits Color  
24 bits Z  
19" Mon. Std.

**XZ**  
24 bits Color  
24 bits Z  
19" Mon. Std.

**XS/XS24**  
8 bits Color  
(optional Z)  
16" Mon. Std.

**Entry Sys.**  
8 bits Color  
16" Mon. Std.



**Periodic Table  
of the IRISes**  
Kevin Gorey - May 19, 1993

**Crimson RE**  
320M TexPix  
1.1M Tmesh  
900K TexAA  
\$99,900

**Onyx/2 RE<sup>2</sup>**  
320M TexPix  
1.6M Tmesh  
900K TexAA  
\$159,900

**Onyx/4 RE<sup>2</sup>**  
320M TexPix  
1.6M Tmesh  
900K TexAA  
\$199,900

**Onyx/8 RE<sup>2</sup>**  
320M TexPix  
1.6M Tmesh  
900K TexAA  
\$314,900\*

**Onyx/16 RE<sup>2</sup>**  
320M TexPix  
1.6M Tmesh  
900K TexAA  
\$474,900\*

**Onyx/24 RE<sup>2</sup>**  
320M TexPix  
1.6M Tmesh  
900K TexAA  
\$634,900\*

**Crimson VGXT**  
50M TexPix  
1.1M Tmesh  
35K TexAA  
\$69,900

**Onyx/2 VTX**  
80M TexPix  
1.1M Tmesh  
450K TexAA  
\$119,900

**Onyx/4 VTX**  
80M TexPix  
1.1M Tmesh  
450K TexAA  
\$159,900

**Onyx/8 VTX**  
80M TexPix  
1.1M Tmesh  
450K TexAA  
\$274,900\*

**Onyx/16 VTX**  
80M TexPix  
1.1M Tmesh  
450K TexAA  
\$434,900\*

**Onyx/24 VTX**  
80M TexPix  
1.1M Tmesh  
450K TexAA  
\$594,900\*

**Indigo<sup>2</sup> Extreme**  
1.2M 3DVect  
450K Tmesh  
205K Polygons  
\$35,000

**Crimson Extreme**  
1.2M 3DVect  
450K Tmesh  
205K Polygons  
\$49,900

**Crimson Elan**  
1M 3DVect  
270K Tmesh  
115K Polygons  
\$42,900

**Indigo Elan**  
1M 3DVect  
270K Tmesh  
115K Polygons  
\$29,000

**Indigo XZ**  
530K 3DVect  
150K Tmesh  
58K Polygons  
\$23,000

**Indigo<sup>2</sup> XZ**  
640K 3DVect  
190K Tmesh  
70K Polygons  
\$29,000

**Indigo XS/24**  
270K 3DVect  
76K Tmesh  
29K Polygons  
\$11,495/15,000

**Indigo XS/24**  
270K 3DVect  
76K Tmesh  
29K Polygons  
\$17,000/18,000

**Crimson XS/24**  
270K 3DVect  
76K Tmesh  
29K Polygons  
\$36,900/38,900

**IRIS Indigo**  
450K 2DVect  
230K 3DVect  
20K Tmesh  
\$6,995

**IRIS Indigo**  
600K 2DVect  
490K 3DVect  
40K Tmesh  
\$14,500

**Crimson BLG**  
600K 2DVect  
490K 3DVect  
40K Tmesh  
\$29,900

**Indigo**  
R3000/33 MHZ  
24.2 SPECip92  
22.4 SPECint92

**Indigo**  
R4000/100 MHZ  
60.5 SPECip92  
58.3 SPECint92

**Indigo<sup>2</sup>**  
R4000/100 MHZ  
60.6 SPECip92  
58.6 SPECint92

**Crimson**  
R4000/100 MHZ  
61.5 SPECip92  
58.3 SPECint92

**Performance  
Graphics**

**3DVects =**  
10 pixel, connected,  
3D, arbitrary orientation.

**2DVects =**  
10 pixel, connected, 2D,  
arbitrary orientation.

**Polygons =**  
10x10 (100 pixel),  
full 24-bit color,  
independent,  
unlighted, Gouraud-  
shaded, Z-buffered,  
arbitrary orientation.

**TexAA =**  
10x10 (50 pixel) Tmesh,  
anti-aliased, Trilinear Mip  
Mapped, texture mapped.

**TexPix =**  
Texture mapped pixel fill  
rate using the  
maximum number of  
raster boards available &  
not included in base price

**Tmesh =**  
10x10 (50 pixel) triangle  
mesh, full 24-bit color,  
unlighted, flat shaded,  
Z-buffered,  
arbitrary orientation.

**Note: RealityEngine<sup>2</sup> and VTX performance  
is estimated and subject to change**

\*Rack based systems

**Configuration**

	Standard		Options	
	Base Memory	Base Disk	64 MB Memory	Sample Disk
IRIS Indigo R3000	16 MB	-	\$7,000	\$4,500 (1 GB)
IRIS Indigo R4000	16 MB	540 MB	\$6,000	\$4,500 (1 GB)
IRIS Indigo <sup>2</sup>	32 MB	1 GB	\$6,000	\$4,500 (1 GB)
IRIS Crimson	16 MB	-	\$9,600	\$4,500 (1.2 GB)
Onyx	64 MB	-	\$11,200	\$4,500 (1.2 GB)
POWER CHALLENGE	64 MB	-	\$11,200	\$4,500 (1.2 GB)
CHALLENGE	64 MB	-	\$11,200	\$4,500 (1.2 GB)
CHALLENGE M	32 MB	1 GB	\$6,000	\$4,500 (1 GB)

**Onyx**  
2xR4400/150  
128 MIPS/CPU  
Desktop

**Onyx**  
4xR4400/150  
128 MIPS/CPU  
Desktop

**Onyx**  
8xR4400/150  
128 MIPS/CPU  
Rack

**Onyx**  
16xR4400/150  
128 MIPS/CPU  
Rack

**Onyx**  
24xR4400/150  
128 MIPS/CPU  
Rack

**POWER  
CHALLENGE**

**CHALLENGE  
Periodic Table**

**POWER  
CHALLENGE L**  
2xTFP/75  
.8 Peak  
GFLOPS  
\$119,900

**POWER  
CHALLENGE L**  
4xTFP/75  
1.2 Peak  
GFLOPS  
\$209,900

**POWER  
CHALLENGE L**  
6xTFP/75  
1.8 Peak  
GFLOPS  
\$299,900

**POWER  
CHALLENGE XL**  
2xTFP/75  
.6 Peak  
GFLOPS  
\$169,900\*

**POWER  
CHALLENGE XL**  
8xTFP/75  
2.4 Peak  
GFLOPS  
\$439,900\*

**POWER  
CHALLENGE XL**  
18xTFP/75  
5.4 Peak  
GFLOPS  
\$889,900\*

**CHALLENGE**

**CHALLENGE M**  
R4000/100 MHZ  
60.5 SPECip92  
58.3 SPECint92  
\$18,900

**CHALLENGE L**  
2xR4400/100  
170 Dhrystone  
MIPS  
\$64,900

**CHALLENGE L**  
2xR4400/150  
250 Dhrystone  
MIPS  
\$69,900

**CHALLENGE L**  
4xR4400/150  
500 Dhrystone  
MIPS  
\$109,900

**CHALLENGE L**  
12xR4400/150  
1,500 Dhrystone  
MIPS  
\$269,900

**CHALLENGE XL**  
2xR4400/150  
250 Dhrystone  
MIPS  
\$119,900\*

**CHALLENGE XL**  
24xR4400/150  
2,700 Dhrystone  
MIPS  
\$559,900\*

**CHALLENGE XL**  
36xR4400/150  
4,000 Dhrystone  
MIPS  
\$799,900\*



A PRIVATE - PUBLIC PARTNERSHIP OF  
THE NATIONAL ENDOWMENT FOR THE ARTS  
THE OPEN SOCIETY FUND - SOROS CENTERS FOR CONTEMPORARY ART  
THE TRUST FOR MUTUAL UNDERSTANDING  
CITIZEN EXCHANGE COUNCIL

ARTSLINK GRANT REQUEST FORM

PROJECT TITLE: THEATER of HYBRID AUTOMATA

GRANT AWARD AMOUNT: \$ 5,000

NAME TO APPEAR ON GRANT CHECK: WOODY VASULKA

TAX I.D. # OR SOCIAL SECURITY #: 097-42-3611

ADDRESS: RT6, BOX 100 SANTA FE N.M 87501  
street city state zip

PROJECT DATES: SEP. 20-93 DEC. 15-93  
from to

CITY AND COUNTRY OF COLLABORATION: CZECH REPUBLIC

PROJECT UPDATE SUMMARY (PLEASE NOTE ANY CHANGES FROM THE ORIGINAL APPLICATION):

I AM DEPARTING TO BRNO, CZECH  
REPUBLIC, ON SEP 18 TO BE  
RETURNING BACK TO U.S. ON  
DEC. 16 1993. THE PROPOSED  
PROJECT WILL TAKE BETWEEN  
TWOIE DATES.

Project Coordinator's Signature

SEP. 16, 1993

Date

CITIZEN EXCHANGE COUNCIL  
12 WEST 31ST STREET, 4TH FLOOR  
NEW YORK, NY 10001-4415  
212-643-1985  
FAX 212-643-1996  
E-Mail cecny@sovusa.com



A PRIVATE - PUBLIC PARTNERSHIP OF  
THE NATIONAL ENDOWMENT FOR THE ARTS  
THE OPEN SOCIETY FUND - SOROS CENTERS FOR CONTEMPORARY ART  
THE TRUST FOR MUTUAL UNDERSTANDING  
CITIZEN EXCHANGE COUNCIL

September 10, 1993

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

Dear Mr. Vasulka,

On behalf of the ArtsLink partners, we are delighted to announce that your proposal for the "Theater of Hybrid Automata" submitted to the ArtsLink program has been selected for an ArtsLink Collaborative grant in the amount of \$5,000. We are pleased that you will represent the program in its pilot year!

The grant review panel was very impressed with the quality of your creative work and the strength of the collaboration you propose with Brno Polytechnic Institute.

This ArtsLink award is being made in recognition of the importance of providing travel grants for artists in the United States who wish to undertake cooperative endeavors with artists and arts organizations in Eastern Europe and the former Soviet Union. Your project was one of only twenty-six grants awarded for the ArtsLink Collaborative program. In addition, fourteen U.S. arts organizations received Fellowship grants to host ArtsLink fellows from the Region for five-week residencies.

In order to receive your ArtsLink grant award, please review the following:

- \* You may submit the attached grant request form 60 days prior to the beginning of your project and return it to Citizen Exchange Council by fax or mail. Your request should include a brief update on your travel plans and project.
- \* We request that you list "The ArtsLink Partnership" as a sponsor in any descriptive or promotional material.
- \* As you make your travel plans, please note that the "Fly America Act" requires that U.S. government grant monies for international travel be used on American air carriers unless travel routes are unavailable or undue hardship would result. If you need a waiver of this requirement please contact CEC immediately.
- \* Upon your arrival, please contact Mr. Lukvik Hlavacek at the local Soros Center for Contemporary Arts in Prague at (42 2) 27 37 44. As partners of the ArtsLink program, they are aware of your project and can be called upon as a local resource. You may also want contact the Cultural Affairs Officer at the local U.S. embassy or consulate.

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A PRIVATE - PUBLIC PARTNERSHIP OF  
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THE TRUST FOR MUTUAL UNDERSTANDING  
CITIZEN EXCHANGE COUNCIL

\* Within 60 days after the conclusion of your project, you must submit a brief report summarizing the results. It should include a financial statement and any documentation you have in slide, photograph, video or audio tape form.

Please do not hesitate to call Citizen Exchange Council with any questions you may have at 212/643-1985.

Once again, congratulations on being selected for an ArtsLink grant. On behalf of the panelists and staff involved in this year's program, we want to extend our best wishes for a successful project and hope that you will continue to collaborate with artists in the Region in the coming years.

Sincerely,

Lea Checroni-Freid  
Executive Director, ArtsLink

CITIZEN EXCHANGE COUNCIL  
12 WEST 31ST STREET, 4TH FLOOR  
NEW YORK, NY. 10001-4415  
212-643-1985  
FAX 212-643-1996  
E-Mail [cecny@sovusa.com](mailto:cecny@sovusa.com)

FAX

THE VASULKAS

TO: MR. STRÖHL  
FROM: WOODY  
DATE: \_\_\_\_\_  
PAGES: 2

DEAR ANDREAS,  
I AM NOT SURE IF  
MY LETTER GOT  
THROUGH THE FIRST  
TIME, LET ME KNOW  
IF YOU GOT IT

u u



## St. Denis Score

-----

### Synopses:

This Score contains four Sequences, each composed of full 360 degrees RPT orbit with some exceptions.

In the first sequence, the environment is initialized and prepared for the first Move: The RPT head starts panning, proceeded and trailed by lights ON or/and OFF which illuminate briefly Targets, placed at these five main locations: (Home) North, East, Sky, South, and West. Each location has a speech comment.

The second Sequence has a great similarity to the first one, except here in the brief pauses when camera glimpses at the targets, short scenes of landscapes are intercut from the Disk. Again, the Voice box comments, but this time the comment are assoteric, referring to regions of North America. (Copy the protocol of the Calib(ration) program)

The third Sequence deals with Camera/Sphere Chase: The Four Quadrants of the Sphere are examined in horizontal (pan) and vertical (tilt) movements suggesting the conceptual unity of the installation space. Here the transition between (dimly lit) images of the camera and images from the Disk could be linearly mixed.

Fourth Sequence involves participation of Lightning, the Buchla Musical Instrument where the Instrument Transmitters traverse the space, hitched on the RPT Head. As the Lightning is activated, the Midi evokes the memory locations of verbal count (1 to 23) stored in the Sampler. Additionally, "through" Midi signal calls the associated images from Disk. After this, the installation is ready for a repeated cycle.

**FAX**

**THE VASULKAS**

**TO:** \_\_\_\_\_  
**FROM:** \_\_\_\_\_  
**DATE:** \_\_\_\_\_  
**PAGES:** \_\_\_\_\_

Jan. 5 1994

MULTIMEDIA-LABORATOR:

UMOZNUJE studentum podilet se na vyzkumu "Multimedialnich interakci v digitalizovanem prostredi" ve spolupraci s interdisciplinarnim tymem spickovych odborniku ruznych specializaci fakult VUT i ze zahrani-ci

FORMULUJE vztahy cloveka a techniky v interaktivnim dramatickem prostoru, kde se divak/protagonista stava spoluautorem promeny prostredi, koncipovanem jako "rozsiрена nervova soustava"

BEST nejen otazky jednotlivych disciplin soucasneho vyvoje omeni elektronickych medii, ale predevsim zpusob jejich integrace do sirsi a obecne zivnosti prace

Hi! Who is the Rector 2202222222

Call collect right back!

K

**ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614**

## MULTIMEDIA CENTRUM

Z ateliéru KONCEPTUÁLNÍ TENDENCE  
 založeného ak. malířem Daliborem Chalupným  
 a z ateliéru VILLOART A MULTIMEDIA  
 založeného ak. malířem Rankem Filařem.  
 proměněného pod vedením ak. počítače Tomáše Rullera v ateliér  
 VIDEO-MULTIMEDIA-PERFORMANCE a Produkčním centrem a Media-archívem,  
 zřízených původně v "ústav nových technologií"  
 (společně s ateliérem designu), vzniká ve spolupráci s hostujícími  
 profesorem WOODY VASULKOU (Santa Fe, USA) MULTIMEDIA CENTRUM  
 integrující:

**MULTIMEDIA-STUDIO:** zvukové středisko  
 - ateliér VIDEO - MULTIMEDIA - PERFORMANCE  
 vedoucí ak. soch. Tomáš Ruller  
 odborníci PhDr. Petr Vaša a Marian Palla  
 - ateliér KONCEPČÍ  
 vedoucí ak. mal. Peter Rónai  
 odborníci ak. mal. Pavel Rudolf

**MULTIMEDIA-LABORATOŘ:** výzkumné středisko  
 vedoucí prof. WOODY VASULKA (Santa Fe, USA)

**PRODUKČNÍ CENTRUM a MEDIA-ARCHIV:**  
 vedoucí Mgr. Jaroslava Chalupová

### ATELIÉR VIDEO - MULTIMEDIA - PERFORMANCE

Ateliér má schopnost integrovat výrazové prostředky v kompletní  
 umělecké dílo. Ve vztahu akce - prostředí klade důraz na nová  
 média (video, počítač, komunikační technologie...),  
 Ateliér **bakalářského studia** je riskal univerzální znalostí  
 a zkušeností v celé řadě oborů (v synestetické vizuální, zvukové,  
 pohybové, slovesné, konceptuální ...) s pozorností ke vztahům  
 díla a reality, techniky a inuize, tělesného a duchovního...  
 Cíle **mistrovské školy** je prohlubovat specializaci a rozvíjet  
 vlastní tvůrčí přístup vedoucí k samostatné umělecké práci;  
 a vědomá souvislost filozofických, politických, ekonomických,  
 ekologických...

### MULTIMEDIA-LABORATOŘ

Opožňuje studentům podílet se na výzkumu "Multimediálních  
 interakcí v digitalizovaném prostředí" v interdisciplinárním týmu  
 se špičkovými odborníky různých specializací fakult VUT i ze  
 zahraničí.

Výrazová formulace vztahu člověka a techniky v interaktivním  
 dramatickém prostoru. Kdo se dívá jako prefatenista stává  
 manipulátorem průměry, v prostředí koncipované jako "rozšířená  
 nervová soustava", řeší nejen otázky společných disciplín  
 současného vývoje umění elektronických médií, ale především  
 způsob jejich integrace.

**FAX****THE VASULKAS****FAX**

TO: \_\_\_\_\_  
 FROM: \_\_\_\_\_  
 DATE: \_\_\_\_\_  
 PAGES: \_\_\_\_\_

WOODY'S WHEREABOUTS:

5/14 FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic  
 Ph:42-5-4321-1448  
 5/18 Stern Hotel, Am Market 8, Ph.0228-72670 Fx-7267125  
 Kunst- und Ausstellungshalle, Friedrich Ebert  
 Allee 4, 53113 Bonn, Germany, Ph.49-228-9171-0  
 or Forum direct: 228-9171-287  
 6/17 Opening Bonn - Hybrid Automata (see address above)  
 6/18 Arrive in Linz  
 Ars Electronica, Bruchnerhaus, Untere Donaulande 7  
 A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350  
 6/21-25 Show in Linz - Brotherhood  
 6/26? Leave Linz  
 6/27 Take down Bonn (see address above)  
 6/30 Travel to Brno/Prague/Amsterdam, etc  
 7/7 Opening in Prague - Brotherhood  
 7/25 Set up for LACE, Los Angeles, Ca  
 7/28 Opening in LACE - Brotherhood  
 7/ Lecture at LACE  
 9/1-4 Locarno - Hybrid Automata  
 10/6-10 Ottawa Conference  
 11/26 Rome Set up  
 12/7 Rome Opening

Steina's Agenda:

7/15 Riksstallningar, Sweden - Operation Sledgehammer  
 7/25 Set up for LACE, Los Angeles, Ca  
 7/28 Opening in LACE - Borealis  
 7/ Lecture at LACE  
 7/ Lecture at Long Beach  
 9/1-4 Locarno - Borealis  
 9/7-15 Arizona 1st residence  
 9/15 Arizona Opening - Operation Sledgehammer  
 10/17-22 Arizona 2nd residence  
 10/21-22 Internet Conference  
 10-24 Arizona Closing - Operation Sledgehammer  
 10/6-10 Ottawa Conference  
 11/26 Rome Set up  
 12/7 Rome Opening

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614



TO: Bernd Bush  
Axel Wirths  
FROM: Woody Vasulka and Bruce Hamilton  
In Brno, June 30

We presume, the exhibit is in an excellent health, since we have not hear from you lately. We wanted to let you know that we are now back in Czech land in Brno. You can reach us by fax or phone at 42 5 4321 1448.

We wanted to remind you that we will need to process the export papers for the return of Automata to the Czech Republic which are now in possession of Barbara Manna since the arrival of THA Installation from Czech Republic. To remind you again, this package was later joined by the remaining two items from the USA, by the Video Projector and a Laserdisk Player.

Since Woody's show opens the 14th in Prague, Bruce will start packing Automata July 10 so that it can be ready for transportation as soon as possible. I was wondering if an apartment will be available during this period of packing (July 10,11 and maybe 12).

Everything went well in Linz. We survived the trip by truck.

Sincerely.

Bruce and Woody

**P. T. Matriční úřad**

se žádá, aby doručiteli tohoto listu lask. vyhotovili tento doklad, jehož jest zapotřebí k uplatnění nároku  
na pojistné dávky podle cit. zákona.

Okresní nemocenská pojistovna v Brně

154 NA VYHLÁŠCE Č. 11. 163

Nemocenská pojistovna (razítko a podpis).

727

**Ex offo výpis z matriky narozených.**

Jméno a příjmení	Den, měsíc a rok narození	Místo narození	Otec	Matka	Původ (manželský, nemanželský)	Poznámka, příp. den, měsíc, rok a místo úmrtí
Vašulka Bohuslav	28. března 1937	Slutina	Vašulka Petr narozený v Slutině	florentina rozená Jana Sambor narozená v Slutině	manželský	ovčím v Jarovíně 30/4 1932



V Brně dne 28. března 1937

*[Handwritten signature]*

Razítko matričního úřadu a podpis.

D 128.

I-1936.

Č. 1. NV-61/5585/4-65

ČESKOSLOVENSKÁ SOCIALISTICKÁ REPUBLIKA  
MINISTERSTVO VNITRA

**ODDACÍ LIST**

svazek I/34, ročník 1965, strana 167, č.ř. 21

V knize manželských (oddací matriky) matričního obvodu

P. r. a. h. a. l.

Den, měsíc, rok narození	Jméno a příjmení	Státnost	Státnost
8. 1. 1964	Bohuslav Vašulka	osmého jedné tisíc devět set šedesát čtyři - Staroměstská radnice Praha I	Steinmann Bjarnadóttir
20. 1. 1937	Petr Vašulka	Brno - Slutina	Reykjavík - Island
		svobodný	svobodná
		studující	studující
		Brno 27 Smilovského 10	Sudurgata 16 Reykjavík - Island
		Petr Vašulka florentina r. Šemrová	Bjarni Gudmundsson Gunnlaug Briem
		Jindřiška Holotová	Evžen Přetek

V Brně dne 29. 3.



*[Handwritten signature]*

Doklad platí pouze mimo území ČSSR.

SVT - 61 614 8 - (C) - Oddací list pro

SVT - 61 614 8 - (C) - Oddací list pro

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

A TU K NÁM PŘISTOUPILO divět mládý v miniskujkách a ptalo se, co se to tedy ukazuje a jaké je to divadlo a zda může dovnitř. Mr. Woody Vasulka řekl: Samozřejmě, jsme tady od toho a vám k službám. Mládí se sportovně vypracovanými 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 ze 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 zámožského života vnímal národnostní problémy a jak je vnímaly emigrační kruhy, v nichž se pohyboval. Cítili jste se Čechy, Moravany, Slezany, či snad Čechoslováky?

Tuto zásadní debatu jsme vedli v jednom z pavilónů brněnského Výstaviště, koncem loňského roku na mezinárodní výstavě IN-VEK - 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 vstříbal novou českou filmovou vlnu, jazz, surrealismus, počátky elektronické hudby a ještě předtím, jako průmyslovák, atmosféru brněnských továren i brněnské bohémy.

Takže - jak to bylo s českým nacionalismem v USA?

„My, pováleční emigranti jsme byli většími individualy. To byl velký rozdíl oproti starším, kteří udržovali kontakty, anebo nejstarším, kteří měli svá městečka a v nich ulice, Palackého a Dobrovského... Ostatní národnosti drží v Americe mnohem víc pohromadě, Činané mají čtvrti, Rusové žijí v ghettoch a těžko se přizpůsobují. Češi se v USA většinou rozptýlili. Snad v tom byla jistá pragmatičnost, nebo cynismus, nebo nedůvěra k vlastním lidem, nebo všechno dohromady... Přesto se musím znova zeptat - považujete se za Čecha, Moravana nebo Čechoslováka?

„Tak ty rozdíl 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 ukrývány, hlásí se o místo na slunci, nese to spoustu trpkostí, avšak je to přirozený kvas.“

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

„Zpočátku jsem si myslel, že budu pokra-



čovat v tom, co mne na škole učil a co charakterizovalo tzv. českou vlnu, která nám připadala velmi avantgardní. Ale kdežel Americké filmové nebe bylo odjakživa přepáno 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. Amerika byla tehdy velmi romantická, mladá generace velmi levicová, ale to nebylo jen v Americe, vzpomeňte na studentské bouře v osmašedesátém ve Francii. Levicová hnutí nesla tehdy ještě silný etický náboj. Já se ženou Steinovou jsme sice začali v oficiálních strukturách, ve velkém filmu, ale pak jsme ztoulili po nezávislosti a svobodě. A tak jsme se pohybovali v oněch avantgardních kruzích. Byli to mladí blouznivci, kteří konstruovali složité elektronkové přístroje, jimiž kloubili techniku s hudbou, obrazem a pohybem. Byli celým svým srdcem proti buržoazii. Chtěli změnit svět. Nezměnili svět, změnili umění.“

Z té doby pocházejí některé kreace, jež nahráli Woody a jeho žena Steina, absolventka hry na cello pražské AMU. Je Islandanka, Slávek Vasulka si jí vzal ještě za studii, pak spolu odcestovali do Jižní Afriky, pak do USA, kde v Santa Fé žijí dodnes. A Steina hrála a Woody transformoval zvuk jejího nástroje do barevného, chvějivého a vířivého pohybu elektronů.

Ale tak jako zestárlí hippies a Alan Ginsberg a nalví revolucionáři, začala i elektronková technika. Skončila na půdách, v lepším případě v muzeích.

„Náštesti přišel boom videa,“ říká Woody Vasulka.

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 nezanedbatelnou 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 videokameře, sledující sama sebe a současně svět okolo. „Skutečnost kolem nás se mění s každým našim slovem, každým pohybem. Měníme ji a naopak, na změny reagujeme. Jako technik bych rád tyto procesy zachytil v souřadnicích, jako umělec vím, že to je sen. Ne vím, z d a

**Nezávislost je jen sen**

merika avantgardního umění je ta tam. A co u nás? Jaké je zdejší výtvarné umění nebo divadlo? Vaše videokrece mají s divadlem leccos společného...

„Viděl jsem několik divadel, která si říkají avantgardní, nebo aspoň si tak říkala ještě před nedávnem. Myslím divadlo Husa na provázku, nebo Ha - divadlo, viděl jsem Bole-slava 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 nejbližší je tomu tohle brněnské Výstaviště se svými stávkami, 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 tchatcherismu. Překvapuje mne nadšen pro nezkratný technický a technologický vývoj.“

Jenže to nás dostane dopředu, my jsme rádi, že se všechno tak bonlivě rozvíjí.

„A to je právě nepochopitelné. Aspoň pro mne. V Americe většina umělců, kteří se ještě pyšní převlastkem experimentátorů či avantgardních nebo pokrokových umělců, je vždycky zásadně proti vládě, proti prezidentovi. Ale zde potkávám divadelníky nebo výtvarníky, kteří si říkají 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 slamení vracejí se k ránu domů jsou stále stejní. Tj. jsem potkával před třiceti lety, když jsem jezdil do továrny. A tak teď přemýšlím, je moje domů vlastně táhne. Jenom ten pocit samoty a opuštěnosti na zastávce v dešti, tentíž, jaký jsem měl kdysi? Je to dostatečné 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 dostáváte, žít neuměl a nemohl. Ale vy jste plni oddívuhodného elánu. Zenete se přitom do deště, o kterém nikdo nic neví a který může být slepou uličkou...“

V tu chvíli ystoupilo do stánku s Woodyho experimentální projekci další divčí 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 jí 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 nezávislé a režimů bourající avantgardní umělce i na oddílášténou budoucnost. Dívky byly zcela současně. Woody Vasulka jimi byl zjevně nadšen. A hned si domluvil schůzku.

„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 Lubomír STRÉŠTÍK

Intermedia  
Budapest  
att: Miklos Peternek

Dear Miklos,

It is nice to hear from You. I will be travelling by the first of November. Some days are already taken, some free: at the beginning of the month and then between Niece and Bucharest. You can also see I was to be in Budapest earlier, this is still in works through Soros Foundation there. I will tell you more as soon as I will know more. Do not worry too much about money, get what you can, I am on the mission here anyway...

I will bring many hour of material, covering early machinery and works up to the recent experimentation with interactive media. I will bring my own Hi8 playback, all I need is a good monitor or a projector (must be 3.5 color) with reasonable sound.

Let me know about the dates, looks like not much trouble since we are so close geographically...

in Brno, October 26-33

Woody

c/o Roller  
Fax:42-5-337-165

Preliminary Travel Schedule:

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From November 1 to 14	Bratislava 4th Budapest ? Kiev ? Moscow ?
From November 15 to 20	Burge 15th Paris 16th Niece 18,19th
From November 27 to 30	Bucharest
From December 1 to 15	Praha 1,2,3,4th Brno
On December 16th	Return to USA





THE SOROS CENTER FOR CONTEMPORARY ARTS  
KIEV, UKRAINE

PRESS RELEASE

THE NATURE OF VIDEO ACCORDING TO THE VASULKAS

The Soros Center for Contemporary Art, Kiev, Ukraine, in its attempt to broaden the study of contemporary art theory and practice, recognizes the rapid development of new technologies innovatively utilized by visual artists. As a result of the growing interest in electronic media among artists in Ukraine, SCCA-Kiev will undertake a program throughout 1994 to provide information, access, and practice to artists in the somewhat still peripheral area of electronic arts.

As an introduction to the program, the SCCA-Kiev has invited internationally-known and highly regarded media artist Woody Vasulka to Ukraine to make a two day presentation of both historical and contemporary material on the subject of video, computer imaging and further recent experiments in interactive technologies and art.

Regarded as an international leader in the development of video as an art form, Woody Vasulka has been involved in the field of technology-based art since the mid-1960s. Over the years, Vasulka has been instrumental in the creation of digital and robotic instruments and has worked closely with inventors and designers. With a history of media activism, Vasulka together with his wife Steina organized The Kitchen in New York City, which is now one of the world's premier presenting and producing organizations for media arts and performance art.

Since his retirement as Professor at the State University of New York in 1980, Woody Vasulka has completed four major works, Artifacts, The Commission, Art of Memory, and The Theater of Hybrid Automata. His Art of Memory is counted among the most acclaimed and widely-exhibited works in the history of video art. Vasulka has also received numerous awards and distinctions, including those from the National Endowment for the Arts and from the Guggenheim Foundation. In 1992, he was a recipient of the Maya Deren Award from the American Film Institute. His book, titled Eigenwelt Der Apparatewelt: Pioneers of Electronic Art, was published by Ars Electronica in 1992 to accompany the exhibition in Linz, Austria, which he curated together with his wife Steina.

The Fall, Woody Vasulka will display at Artifice Two in Paris, his latest incarnation of an ongoing investigation, The Theater of Hybrid Automata, which includes in its early stages collaborative multi-media works with other local artists: Steina, composer David Dunn, vocalist Joan La Barbara, and actor Tim Thompson. The San Francisco Museum of Modern Art is preparing a major retrospective of the Vasulkas' work for 1995.

The SCCA-Kiev is proud to welcome Woody Vasulka to Kiev. His presentation will be made at the National Library of Medicine on Vul. Tolstoy 7, the week of November 9. For more information, please call Marta Kuzma, Director of SCCA-Kiev, at 225-2005.



Центр Сучасного Мистецтва Сороса  
Київ, Україна

Інформація

ПРИРОДА ВІДЕО-АРТУ - ПОГЛЯД ВУДІ ВАСУЛКА

Центр Сучасного Мистецтва Сороса в Києві, що ставить за мету поширювати знання сучасної художньої теорії та практики, спостерігає швидкий розвиток нових технологій, які використовуються майстрами візуального мистецтва. Результатом зростаючого інтересу до технологічних засобів вираження у художників в Україні, буде програма по забезпеченню інформацією та практичними можливостями для роботи у цій, ще досить малознайомій, галузі сучасного мистецтва в Україні. Програма буде розпочати у 1994 році.

Вступом до цієї програми є запрошення ЦСМС у Києві всесвітньо відомого художника Вуді Васулка (Woody Vasulka) для презентації історичних та сучасних матеріалів з відео-арту, комп'ютерного зображення та інтерактивної технології в мистецтві.

Визнаний світовим лідером відео-арту, як художньої форми, Вуді Васулка розпочав свою діяльність у сфері технологічних мистецтв ще у середині 60-х років. З роками Васулка набув досвіду у створенні цифрових та кібернетичних пристроїв, працював разом у тісному контакті із винахідниками та дізайнерами. Подією історії відео-арту було створення Васулкою разом із дружиною так званій "The Kitchen" у Нью-Йорку, яка і на цей час є однією із провідних організацій, які створюють та представляють експериментальне мистецтво та перформанс.

З часу злишення посади професора Університету Нью-Йорку у 1980 році, Вуді Васулка завершив чотири головні роботи: Artifacts, The Commission, Art of Memory та The Theater of Hybrid Automata. Його робота Art of Memory визнається однією з найбільш схвально прийнятих та широко експонованих робіт за всю історію відео-арту. Він отримав численні нагороди та почесні звання від таких установ, як National Endowment for the Arts та Guggenheim Foundation. У 1992 році він отримав премію Maya Deren від Американського Кіноінституту. Книга Васулки "Eigenwelt Der Apparatewelt: Pioneers of Electronic Art" була надрукована видавництвом Ars Electronica у 1992 році і супроводжувала виставку у Лінці, Австрія, організовану ним разом із дружиною.

Восени у Парижі Васулка демонструватиме на виставці Artifices Two втілення своїх останніх досліджень - The Theater of Hybrid Automata, що включає на своїх початкових етапах співпрацю з іншими художниками: дружиною Стейною, композитором Девідом Данном, вокалісткою Джоан Ла Барбара та актором Тімом Томсоном. Музей Сучасного Мистецтва у Сан-Франциско планує провести у 1995 році ретроспективу головних робіт Васулки.

ЦСМС-Київ має нагоду привітати пана Васулку у нашому місті. Його презентація відбудеться приблизно 10 листопада у приміщенні Національної медичної бібліотеки вул. Толстого 7. Докладнішу інформацію можна отримати у Марти Кузьми, директора ЦСМС-Київ, по тел. 225-2005 або Людмилі Мацюк по тел. 213-1234

# WOODY VASULKA

zamyšlení o funkcích a významu  
elektronického a filmového obrazu

neformální schůzka s absolventem FAMU a prů-  
kopníkem elektronického umění a videoartu v U.S.A.

kdy: pátek 3.12.1993, 13.30 hod

kde: projekce FAMU, Smetanovo nábřeží 2

informace: S.Miler, katedra animovaného filmu  
tel: 24229468/246

INTERMEDIA

# Woody Vasulka

Budapesten

1993. November 5. péntek  
14.00-18.00.fszt.13.

Magyar Képzőművészeti Főiskola Intermédia Tanszék  
H-1062 Budapest, Andrássy út 69-71.  
Tel. (36-1)1428556; -1421738; Fax:(36-1) 1421563

By Mike Shoup

"I'll certainly never be a linguistic scholar, but over the years I've learned to communicate in several languages other than English.

The biggest benefit is that when I'm traveling abroad I sometimes can talk to people in their native tongue, instead of expecting them to speak mine. It's a marvelous experience, one that often opens doors that simply would not swing wide otherwise.

One of the corollary benefits is a greater appreciation of language and its uses—how applying the grammar of one language to the spoken words of another can get some very interesting, and sometimes humorous, results.

A few people may think I'm making fun of a particular group, language or culture, but that is not the case. Just imagine what we, a people not known for our ability to master foreign languages, are doing to other languages in similar situations.

As for the source of what follows, I simply could not track it down beyond where I got it: an internal corporate bulletin produced a few years ago for employees of Air France in New York. Somewhere, I suspect, there's an even bigger trove of these gems. Meanwhile, have a good laugh!

Sign in a Tokyo hotel: "Is forbidden to steal hotel towels please. If you are not person to do such thing is please not to read notice."

In a Bucharest hotel lobby: "The lift is being fixed for the next day. During that time we regret that you will be unbearable."

In a Leipzig elevator: "Do not enter the lift backwards, and only when lit up."

In a Belgrade hotel elevator: "To move the cabin, push button for wishing floor. If the cabin should enter more persons, each one should press a number of wishing floor. Driving is then going alphabetically by national order."

In a Paris hotel elevator: "Please leave your values at the front desk."

In a hotel in Athens: "Visitors are expected to complain at the

office between the hours of 9 and 11 a.m. daily."

In a Yugoslavian hotel: "The flattening of underwear with pleasure is the job of the chambermaid."

In a Japanese hotel: "You are invited to take advantage of the chambermaid."

In the lobby of a Moscow hotel across from a Russian Orthodox monastery: "You are welcome to

### On the menu of a Swiss restaurant: 'Our wines leave you nothing to hope for.'

visit the cemetery where famous Russian and Soviet composers, artists and writers are buried daily except Thursday."

In an Austrian hotel catering to skiers: "Not to perambulate the corridors in the hours of repose in the boots of ascension."

On the menu of a Swiss restaurant: "Our wines leave you nothing to hope for."

On the menu of a Polish hotel: "Salad a firm's own make; limp red beet soup with cheesy dumplings in the form of a finger; roasted duck let loose; beef rashers beaten up in the country people's fashion."

Outside a Hong Kong tailor shop: "Ladies may have a fit up stairs."

Outside a Paris dress shop: "Dresses for street walking."

In a Rhodes tailor shop: "Order your summers suit. Because is big rush we will execute customers in strict rotation."

Similarly, from the Soviet Weekly: "There will be a Moscow Exhibition of Arts by 15,000 Soviet Republic painters and sculptors. These were executed over the past two years."

A sign posted in Germany's Black Forest: "It is strictly forbidden on our black forest camping site that people of different sex, for instance, men and women, live together in one tent unless they are married with each other for that purpose."

In a Zurich hotel: "Because of

the impropriety of entertaining guests of the opposite sex in the bedroom it is suggested that the lobby be used for this purpose."

In an advertisement by a Hong Kong dentist: "Teeth extracted by the latest Methodists."

In a Rome laundry: "Ladies leave your clothes here and spend the afternoon having a good time."

In a Czechoslovakian tourist agency: "Take one of our horse-driven city tours—we guarantee no miscarriages."

In a Swiss mountain inn: "Special today—no ice cream."

In a Copenhagen airline ticket office: "We take your bags and send them in all directions."

On the door of a Moscow hotel room: "If this is your first visit to the USSR, you are welcome to it."

In a Norwegian cocktail lounge: "Ladies are requested not to have children in the bar."

At a Budapest zoo: "Please do not feed the animals. If you have any suitable food, give it to the guard on duty."

In the office of a Roman doctor: "Specialist in women and other diseases."

In an Acapulco hotel: "The manager has personally passed all the water served here."

In a Tokyo shop: "Our nylons cost more than common, but you'll find they are the best in the long run."

From a Japanese information booklet about using a hotel air conditioner: "Cooler and Heater: If you want just condition of warm in your room, please control yourself."

Two signs from a Majorcan shop entrance:

● "English well talking."

● "More speaking American."

From a brochure of a car rental firm in Tokyo: "When passenger of foot heave in sight, tootle the horn. Trumpet him melodiously at first, but if he still obstacles your passage then tootle him with vigor." ●

English-Middle Newspapers

24.9.93	3	hod	realitní kanceláře, stavební a projekční firmy /stavba montované haly/. Poptávka zaregistrována u tří real.kanc., nabídky buď ou průběžně zasílány
29.9.93	2	hod	fa Eurosat - senzory /dovážejí pouze výrobky USA pro zabezpečovací techniku, nepoužitelné/, fa Conrad - katalog předán
4.10.93	3	hod	realitní kancelář Adonton, nabídky, poptávka zaregistrována Lisovna plastů Brno - možnost výroby ze srovnatelných materiálů /viz.zpráva/ fa Unis - jednání s ředitelem o možnosti komplexy výroby a vývoje sowl.
6.10.93	5	hod	realitní kanceláře - poptávka zaregistrována, fotografování objektů od fa Adonton /Líšeň, Heršpická/
8.10.93	2	hod	Magistrát města Brna - konzultace k založení nadace
13.10.93	1	hod	Divadlo Bolka Polívky - jednání s B.Polívkou
14.10.93	1	hod	hudební nástroje - Lunatic bazar, Minská ul., Preisinger bazar, Pekařská ul. - viola
15.10.93	3	hod	Lídl, Preisinger, - prohlídka hud.nástrojů Ex.tel.studio - transkodér, katalog prof.techniky ProTech - transkodér, nedovází
16.10.93	1,5	hod	Olšany, Bolek Polívka - projekt farmy
19.10.93	8,5	hod	INVEX
20.10.93	3	hod	INVEX
21.10.93	6	hod	INVEX
22.10.93	10	hod	cestovní kanceláře /ceny ubyt.Moskva.../, 2hod INVEX 5hod demontáž instalace 2hod
.....			
Celkem	49	hod	

**Dovolujeme si Vás pozvat na prezentaci:**

# **WOODY & STEINA VASULKA'S**

**SANTA FE, U.S.A.**

**PRŮKOPNÍCI ELEKTRONICKÉHO UMĚNÍ**

**představí svoji práci a dokumentaci amerického videoartu velkoplošnou projekcí programu z Ars Electronica v rakouském městě Linz a.j. .... při otevření**

**MEDIA ARCHIVU FaVU**

**BRNO - PÍŠÁRKY, Květná 34, v sobotu 28.11. 1992 v 17.00 hod**

**ATELIER VIDEO - IMT & DAVAY**

# THE VASULKAS

From: Woody Vasulka

In Santa Fe, Sep.28

To: Michal Klimes  
SGI Brno

Drahy Michale,

I was just on the phone to Tomas who informs me that you basically agree on covering the installation shipping one way to Brno, but somewhat hesitate to pay the participation fee of \$500. Of course if you consider me a part of you extended family I will be honored to waive my fee.

But let me explain the elaborate schemes of combining Rotterdam with Brno, which enables my assistant Bruce to come to Brno to put up the Table III installation. In my financial planning I counted on the fee we originally discussed with Tomas and Madam Chalupova and losing it makes it that much harder.

You must understand that beside showing tapes and lectures, making installations and exhibiting them is my only income. My academic participation in Brno has so far been voluntary and I regrettably expect it to stay that way for some time.

The installation which I am bringing to Brno took a year to build at a cost \$20,000 and a combined budget of a German and Austrian institutions was needed to pay for it, however all the travel and shipping fell on me. Granted, the exhibit of my installation in Manes in July was a donation. Meanwhile with no monetary advance, I am building my most difficult and expensive installation to date here in Santa Fe to be a part of The Vasulkas' retrospective in Rome next year.

Never mind all of that, I am looking forward to be a part your symposium to advance the mission of electrification to much higher level our Lenin could ever have foreseen.

Yours Woody



cc Tomáš

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505•471•7181 FAX 505•473•0614



# THE VASULKAS

EQUIPMENT LIST FOR COMPUTER/VIDEO INSTALLATION "BROTHERHOOD-TABLE III", TO BE EXHIBITED this Fall at Moravska Galerie, Brno, Czech republic and, later in Rotterdam, Holland.

## Screens

20	1/8" x 1/2" x 41" Aluminum flat	100.00
8	1/8" x 5/8" x 5/8" x 64" Aluminum angle	56.00
8	1/8" x 1 1/2" x 1 1/2" x 14" Aluminum angle	20.00
1	.010" x 41" x 41" styrene transwhite Regal(#25841)	8.00
4	Mylar transwhite	50.00
20	1/2" x 3" flat angles	10.00
96	#8-32 x 1/2" 100deg Flat head machine screws	10.00
		-----
	Subtotal	226.00

## Ceiling support Grid Ultimate Support System, Inc

6	11171 ST-60B Support Tier (Black)(42") (110cm) \$30.00 each	180.00
4	11592 TFG-150 T-Fitting \$6.00 each	24.00
10	11186 UNF-150 Universal Fitting \$4.00 Cable & Turnbuckles	40.00
		-----
	Subtotal	244.00

## Lights

2	Custom Lights	160.00
3	Dimmable 12V Transformers	110.00
3	14V, 90W Bulbs	30.00
1	NSI 501 I/F MED to MPX, 115926 (4-11-94)	399.00
1	NSI DDS-5300 Dimmer Pack 115830 (4-11-94)	349.00
		-----
	Subtotal	1048.00

## Table

1	Custom Table Assembly Cage	1,200.00
1	Custom Table Assembly Support(legs)	250.00
4	Auxiliary (small) projection screens Assemblies	300.00
		-----
	Subtotal	1,750.00

# THE VASULKAS

## WOODY'S WHEREABOUTS:

5/14 **GM** FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic  
Ph:42-5-4321-1448  
5/18 Stern Hotel, Am Market 8, Ph.0228-72670 Fx-7267125  
Kunst und Ausstellungshalle, Friedrich Ebert Allee  
4, Ph.49-228-9171-0 or Forum direct: 228-9171-287  
5/26 Opening Bonn - Brotherhood  
5/ Travel to Brno/Prague/Amsterdam, etc  
6/17 Opening Bonn - Hybrid Automata (see address above)  
6/18 Arrive in Linz  
Ars Electronica, Bruchnerhaus, Untere Donaulande 7  
A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350  
6/21-25 Show in Linz - Brotherhood  
6/26? Leave Linz  
6/27 Take down Bonn (see address above)  
6/30 Travel to Brno/Prague/Amsterdam, etc  
7/7 Opening in Prague - Brotherhood  
7/25 Set up for LACE, Los Angeles, Ca  
7/28 Opening in LACE - Brotherhood  
7/ Lecture at LACE  
9/1-4 Locarno - Hybrid Automata  
11/26 Rome Set up  
12/7 Rome Opening

## Steina's Agenda:

7/15 Riksutställningar, Sweden - Operation Sledgehammer  
9/7-15 Arizona 1st residence  
9/15 Arizona Opening - Operation Sledgehammer  
10/17-22 Arizona 2nd residence  
10/21-22 Internet Conference  
10-24 Arizona Closing - Operation Sledgehammer  
10/4-8 Ottawa Conference  
7/25 Set up for LACE, Los Angeles, Ca  
7/28 Opening in LACE - Borealis  
7/ Lecture at LACE  
7/ Lecture at Long Beach  
9/1-4 Locarno - Borealis  
11/26 Rome Set up  
12/7 Rome Opening

To: ARTSLINK

In Brno, Czech Republic, June 6 1994

This is a report of activities during my stay in Brno, Czech Republic during a period of a grant, given to me through the Artslink Collaborative Project

I arrived in Brno in September 1993. As arranged by the head of the Art department, Tomas Ruller, I became a Guest professor at Polytechnic Brno, Faculty of Fine arts. I started with a series of seminars attended by 40 students dealing with history of electronic art and craft.

In search of a suitable site for my proposed installation, "Theater of Hybrid Automata," the Art department and I eventually settled on the offer from the administration of the Brno Industrial Grounds where a yearly computer exhibit under the name INVEX93 was to be held in October 1993.

The grounds were already in process of negotiating with the Art school to appoint the school to act as a permanent curator of Art and Technology yearly show. (This year, the art department at Brno is to provide an ISDN communication bridge with the French Polytechnic in Paris). The Brno Industrial Grounds have had a long tradition in promoting top industrial design and interest in man-to-machine communication.

By many lucky coincidences, I was able to mount the show and run it successfully for the duration of the trade show (5 days). It was well attended and intensely debated as this technological artform is new and unusual in this region.

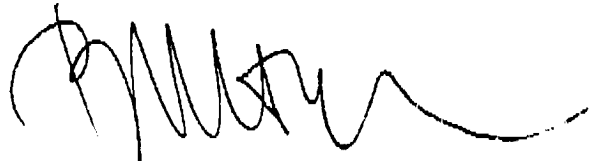
The financial statement:

Airfare roundtrip	\$1,500
Roundtrip Shipping of the Installation	\$2,400
TOTAL	\$4,900

I have recorded the process of construction and operation of my installation on videotape and have some slide and photos. I am also in process of gathering some published information which I will send as soon as I obtain it.

As it happens, I am back in Brno, Czech Republic, involved in preparation of the Electronic Art Curriculum for the Art department here. It was essential, I could bring my project last year here thanks to your program and perhaps, there could be another opportunity for another person involved in media art to find a home for his or her project here at Brno Polytechnic.

Sincerely Woody Vasulka



**FALL 96 Czech Republic**

**Invex 96**

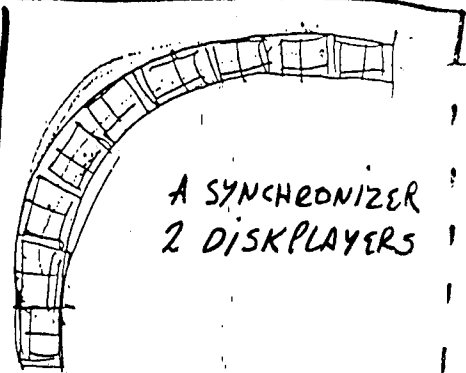
	<b>Mirrors</b>	<b>Screens</b>	<b>Players</b>	<b>Media</b>	<b>Synchronizer</b>
<b>Borealis</b> drawing of stands, speakers, layout	2	4	2	2 (make)	2ch
<b>West</b> design for 11stands			2	2 (make)	2 ch
<b>Pyrogyphs</b> design of cabinet, stands(wedge)			3	3	3 ch
<b>Toyko Four</b> design for tech			4	4	4 ch
<b>Vocalization</b> design			4	4 (make)	4 ch
<b>Machine Vision</b> Ship as is.					

**Praha**

<b>Borealis</b>	2	4	2	2 (make)	2 ch
<b>TOTAL</b>	<b>4</b>	<b>8</b>	<b>17</b>	<b>10</b>	<b>6</b>

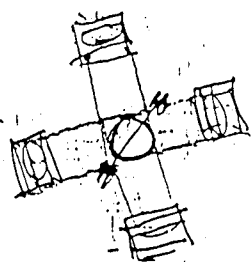
min: 18 opt. (29) max 48  
 "WEST"  
 2 Umaties (Hirlow)

UŠĚLAT 2  
 DISKY



MOŽNĚ  
 PAL (ouř)  
 FORMÁT

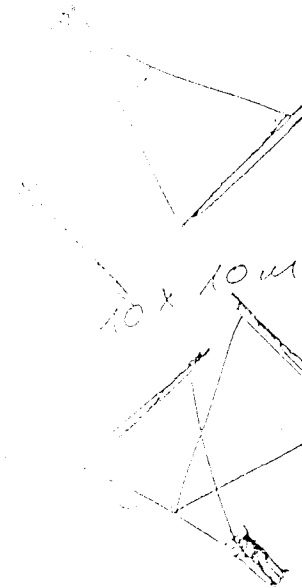
- CAMERY  
 - MONITORY



"ALL VISION"  
 2-4 c/b monitorů  
 2 o/b tech. kádra.

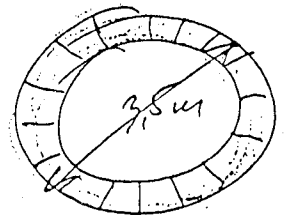
"FRENCH"  
 2 projectory

A SYNCHRONIZER  
 2 DISPLAYERS

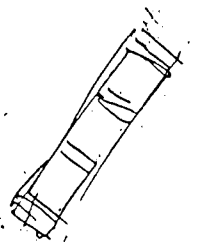


16 monitorů  
 "PYROGLYPHS"  
 3 LASER DISCS  
 2 Umaties  
 HTS  
 PAL

A SYNCHRONIZER  
 3 DISPLAYERS



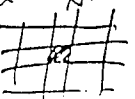
A SYNCHRONIZER  
 4 DISPLAYERS



"STEFAN"  
 BRNO  
 96  
 I. patro

11 DISPLAYERS  
 4 SYNCHRONIZERS

"TOKYO FOUR"  
 9-12 monitorů  
 HTSC



5.05  
III-rd Day (27<sup>th</sup> of November)

16:00 "Videogramme Einer Revolution" by Andrei Ujica & Haroun Farocki  
(presentation by Kelko Sei & Geert Lovink) 2 h

18:30 Cocktail

---

5  
IV-th Day (28th of November)

11:00 "Videogramme Einer Revolution" (screening) 2h

---

5A  
V-th Day (29th of November) - to see with the cultural centers

14:00 Margaret Morse - Screening and conference at the American  
Cultural Center

---

VI-th Day (30th of November) - to see with the H.C.I. the date

? Laszlo Gulye - Bela Balas studio  
(conference at the Hungarian Cultural Institute) ?

---

FAX TO: Woody Vasulka

6p. all

Yo Tomas Ruller 42-4-337265

FROM: Keiko Sei Yo Soros Center for Contemporary Arts  
Tel No 40-1-311-2193 (tel 311-2192)

Dear Woody,

Hi. I missed you in Praha (as I was there only several days in hurry) - how is everything going? Are you here in Bonn?

I gave your project sheet to Suzanne Messidy, a director of SOCA Network in September to arrange your trip in Europe and she is working on it. As she asked you would like to invite you to Bucharest and people are looking forward to having you here, I'd like to ask you when you'd like to come - I send you a first schedule plan so that you can see when you can - is it possible for you to do a workshop as well as lecture? There are three venues for this - the Dallas Hall, Academy of Theatre and Film and Academy of Fine Arts. What we discussed was realistically you come on Sat. 27 and give a lecture on Sun 28, workshop at two Academies (we may put two students together in one place) Monday and you fly back to Praha on Tuesday 30.

I know you'll attend the conference in Praha on 1, 2 Dec. What do you think? We're looking forward to your reply

Love, Keiko

THE VASULKAS, INC  
505 4738614  
11/00/93 13:02

Sergei Gutman  
Russian Art Photographers  
Union

011-7-095-  
202-4175 (Home)

for a call

Sergei & Elena  
Birasovskiy

(Sergei - also Russian  
Art Photographers Union)

Moscow 438-5795-

evening home

or Sergei at Union  
office  
22-7917

WOODY VASULKA  
H.W.

THIS IS STEVE YATES'  
(Fine Arts Museum) List

Mr Gutman knows every  
body... call me!!

Sh





PLEASE CONTACT FOR CONTACT

HRK

Dear Wolfgang,

Please excuse my delayed response, however there have been some administrative instabilities!

As I have discussed over the telephone with you, the Soros Centers for Contemporary Arts Network is organizing an international media project in Central and Eastern Europe and the former Soviet Union called "Sweet Media". (Please see the attached information sheet)

I would like to suggest that you apply to the Open Society Fund/ Soros Foundation New York office for a grant to cover expenses. Budapest, Moscow and Kiev and present your program to the jury. According to the "rules of the game" in this grant application you should include invitation letters from the SOCA's in each city, a brief synopsis of your program, a budget including travel, accommodation, per diem, and the fee you request.

Please send this application to:  
Mr. Jani Mazon, Arts Committee  
Open Society Fund Inc.  
888 Seventh Avenue  
New York, New York, 10108

This should arrive in New York by October 15, 1993  
Alternatively, you could fax the grant proposal to him on (212) 974-0367

The jury (of which I am member) will meet in New York. Applicants will be invited to present their proposals in the following way:  
- Budapest: you will be faxing your invitation to attend over the next 24 hours.  
- Budapest: the only program where you would be invited to attend during a short period, 24-27 November. (Please see attached information)  
- You would be able to negotiate dates with the other three cities according to the schedule.

If you have any questions, please do not hesitate to call me on my private number during the day, or during my stay in Budapest until Friday 15 on 35 1 201-6584. After Monday 15, I will be in my New York office.  
I hope that your application will be successful and that we may cooperate together in the near future.

Best regards,  
  
Eugenie Freely



CENTRUL SOROS PENTRU ARTA CONTEMPORANA - BUCURESTI

SOROS CENTER FOR CONTEMPORARY ARTS - BUCHAREST

Experimental films and videos by artists from the cities of Arad, Timisoara, and Bucharest will be presented throughout the week at the main exhibition hall, and across Bucharest at venues including the American, French, and Hungarian Cultural Institutes and the German Goethe Institute.

Lectures heard by specialists from around the world will focus on recent video art in their respective countries. Among these are Margheret Morse and Kathy Rae Huffman (United States), Dieter Daniels (Germany), Martine Bour (France), Laszlo Beke (Hungary), Eddie Berg (England), Rene Coelho (Holland), Nina Czegledy (Canada).

In workshops led by foreign artists, small groups of art students will produce video art pieces. "The main purpose of this experience," according to Keiko Sei, a consultant on the project, is to seize the opportunity of *Ex Oriente Lux* to "spread the knowledge of video production" on the local art scene.

A bilingual Romanian-English publication focusing on the history of local experiments in film and video will be handed out during the week. A retrospective catalogue will be printed in the wake of the exhibition, documenting installations and videos produced during workshops, and including abstracts or guest speakers.

The Soros Center for Contemporary Arts belongs to a network of cultural foundations founded by George Soros, and established in more than thirteen capital cities of central and eastern Europe and the former Soviet Union. *Ex Oriente Lux* is part of the SOCA's *Media, Sweet Media* project, an ongoing program to provide information, access, and practice for eastern and central European artists in electronic media arts through exhibits, symposiums, and practical workshops. For information on *Media, Sweet Media*, phone or fax Suzanne Liezoly or Amy Rudeisort at (36 1) 201 6684.

Will  
put your  
name  
here



TRUL SOROS PENTRU ARTA CONTEMPORANA - BUCURESTI  
SOROS CENTER FOR CONTEMPORARY ARTS - BUCHAREST

CONTACT:

Corinne Fery-van Arx, SCCA Managing Director  
Calin Dan, SCCA Artistic Director and Exhibition Curator

Tel:(40 1) 311 2192 - Fax: (40 1) 311 2193

FOR IMMEDIATE RELEASE: OCTOBER, 1993

GROUND-BREAKING VIDEO ART EXHIBIT AND  
CONFERENCE IN ROMANIA

BUCHAREST - The Soros Center for Contemporary Arts Bucharest will hold Romania's first-ever video installation exhibition and conference (November 24-December 20). Entitled *Ex Oriente Lux* (Light comes from the East), the program will introduce the public to local and international video arts, and provide an opportunity for artists to work with and discuss the complex and developing forms of electronic media.

Ten Romanian artists (Alexandru Antik, Iosif Bartha, Judit Egyed, Szabolcs Kiss-Pai, Alexandru Patatic, Amalia Perjovschi, Dan Perjovschi, subREAL, Laszlo Ujvarossy, Sorin Vreme) will present works at the *Ex Oriente Lux* video installations show (Dalles Hall, opening on November 24). A grand jury of local and international specialists will award a prize for the best work shown.

Video installations by three Dutch artists (Kees Aarfjes, Pieter Baan Mueller and Peter Bogers) will be presented by *Montevideo /Time Based Arts* concurrently with the Romanian show.

Around the exhibition an internationally attended *Romanian Video Week* will take place. This conference -- featuring panel discussions and film and video screenings will be the first public debate on video in Romania, promoting video art as an aesthetic issue and a way of encouraging the public to be more critical viewers of media.

"Video and the Visual Arts in Romania," the first of three panel discussions, will feature Romanian artists and critics, and be monitored by Geert Lovink (*Mediamatic* Amsterdam). The second will delve into the question of "The Aesthetics of Romanian TV," and the third will explore "Independent Media Strategies."

Continued on following page

**THE ROMANIAN VIDEO WEEK:**

VIDEO INSTALLATIONS

WORKSHOPS

SCREENINGS

CONFERENCES



EX ORIENTE LUX

(llrd draft)

**The Romanian Video Week (25 - 30 November 1993)**

The Video Week is meant to offer a dynamic framework for the meeting of Romanian artists and public with international personalities of the video art community and has three aims:

- a) to present the last issues in the video art world-wide;
- b) to stress the links between video art and media;
- c) to establish modalities of media criticism via the media arts

**1-st Day (25th November)**

10:00	<u>Opening</u> speech Andrei Plesu	10'
10:30	<u>Video &amp; the Visual Arts in Romania</u> (round table) moderator: Goert Lovink participants: Geta Bratescu, Liviana Dan, Judith Anghel, Ileana Pintilie, Josef Kiraly etc. (to check with people)	1 h
11:30	Screening - ARAD	1 h
12:30	<u>Margaret Morse</u> (conference) (to check the title - Goert)	1 h
13:30	Break	1 h
14:30	<u>Dieter Daniels</u> (to check the title) (conference)	1 h
15:30	<u>Laszlo Beke</u> - Gabor Body presentation (conference)	1 h
16:30	Coffee Break	30'
17:00	<u>Suzanne Meszoly</u> - From old to new media art. The experience of the SUBVOCE exhibition	1 h
18:00	<u>Eddie Berg</u> - The best of the Liverpool Festival '93 (presentation & screening)	1 h
19:00	Screening - BUCHAREST	1 h

SOROS CENTER FOR CONTEMPORARY ARTS

Str. Stirbei Voda, nr. 1, P.O. Box 1-827 Bucuresti Tel: (40.1) 311.21.92

BUCHAREST, ROMANIA

**11-nd Day (26th of November)**

10:00	Screening - TIMISOARA	1 h
11:00	<u>Rene Coelho</u> : Recent Works from Montevideo/ TBA collection (presentation & screening)	1 h
12:00	" <u>The Aesthetics of Romanian TV</u> " participants: Andrei Plesu, Anca Oroveanu, Alex Leo Serban, H. Pataplevici, Calin Dan, Jeana Gheorghiu etc. "One channel zapping on Romanian T.V." (screening) <i>(to find someone to tape "the zapping")</i>	1h 30'
13:30	Break	1h
14:30	<u>Martine Bour</u> (conference) <i>(to check the title)</i>	1 h
15:30	" <u>Independent Media Strategies</u> " (round table) participants: FAV (Vivi Dragan), Horea Murgu, Radu Igaszag, Studio Vest (?), GDS, Sandra Pralong, Mircea Danielluc <i>(to check with people)</i>	1 h
17:00	Coffee Break	30'
17:30	<u>Kathy Rae Huffman</u> <i>(to check the title)</i> (conference)	1 h
18:30	<u>Nina Czegle</u> (conference) <i>shifting paradigms, Contemporary Romanian Video Art</i>	1 h 30'

THE VASULKAS

July 24, 1992

Martine Bour  
Ministere Culture  
Delegation aux Arts Plastiques  
27 avenue de l'Opera  
75001 Paris, France

Dear Martine,

Woody has asked me to contact you.  
We are currently planning his  
excursion to eastern Europe and  
he has not yet heard from you.  
(See attached correspondence.)

Have you had any luck  
finding contacts to contribute  
to his scheduled tour?

TO DO

We will send you his itinerary  
as soon as it's available, in  
the hope that you might be  
helpful in scheduling a lecture,  
demonstration or installation.

Thank you sincerely,  
Melody Semner  
(for Woody Vasulka)

# THE VASULKAS

Martine Bour  
Ministere Culture  
Delegation aux Arts Plastique  
27 avenue de l'Opera  
75001 Paris, France

Dear Martine,

Even before I could thank you for all you have done on my behave, I am back with another appeal. As you remember, we both have met in Prague artist by the name Tomas Ruller.

He invited me and Steina to my (and his) home town Brno, to give a lecture on the exhibit of the Pioneers of Electronic Art we have done in Linz for Ars Electronica 1992. Steina made a live performance with Midi violin there and in no time, we decided to try to establish some form of a workshop or a "chair" on his faculty for me or other visiting artist/professors.

In past winter, he wrote a proposal outlining a general curriculum of this project and he also visited me here in the U.S in the spring. I am trying to raise some additional money, but it seem quite hopeless here as you can imagine. I have also other requests to show up in Budapest and in Bulgaria, but I am not sure, if such a thing could be sponsored by the East Europeans.

I recall your interest in that region when we were corresponding last year and just maybe you have some useful hints. So I am sending you some info on the Brno project and hope for a bit of luck.

Again, I thing you had a lot to do with my appearance in Paris last Fall and since I concenter the show an important and interesting experience, I again thank you for your friendly attention.

Love Woody

in Santa Fe, May 15, 1993

P.S. Steina is haeving her first big show in her home town Reykjavik in Iceland right now..



THE CENTER FOR  
CONTEMPORARY ARTS  
OF SANTA FE  
PO BOX 148  
SANTA FE NM 87504  
505 982 1338

7/12/93

Dear Woody,

Here are the promised contacts; don't hesitate to use my name with any of them if you wish.

Turkey

Vasif Kortun,  
Director of the Third International Art Biennial  
(also a critic, curator and lecturer. He is young and a risk taker with some enemies from the official segment but not an anarchist  
SENDARI EREM SOK 56  
Dogan, Apt 3  
Kuledibi, Istanbul 80080  
TURKEY  
90-1-249-4334 ph  
230-0376 fax

Beral Madra  
BM Contemporary Art Center  
Akkavak Sokak 1/1  
Nisantasi  
80200 Istanbul  
Turkey  
90-1-231-1023 T&F

She is better connected within the official circles, was the director of the previous two Biennials. She exhibits foreign artists and "political" work.

Galeri Nev (the most experimental gallery in Istanbul & Ankara)  
Haldun & Maggie Dostoglu (co-owners sweet and kind young couple)  
Macka Cad. 33/B 80200  
Macka Istanbul  
90-1-231-67-63 p  
248-38-68 f

Istanbul Foundation for Culture & Arts  
Yildiz Kultur ve Sanat Merkezi  
Besiktas 80700  
Istanbul, Turkey  
(They were the organizers of the Biennials affiliated with the university and offer a grant through Lila Wallace-Readers Digest Fund, I'll look up CCA files for application/contact, you might want to ask Vasif more about it.



my record

Gün

1000 Berlin 12

Germany

(He is a very good artist also a dwarf and the son of one of the wealthiest Turkish industrialists!)

Husseyin Alptekin

Bilkent University

Fine Arts Faculty

06533 Bilkent

Ankara, Turkey

Office : 90-4-266-43-64 p

266-40-40/1739 fax

Home:

266-45-69

He is considered a contemporary philosopher, intouch with anarchists and oppositions, very warm and fun man also an artist.

-----  
CANAN TOLON

lives in Berkeley CA, I showed her work here at CCA two months ago she can tell you more about everyone and anything! She is great!

814 Camelia St.

Berkeley, CA 94710

510-658-5937 p

528-3009 fax  
-----

#### IRAN

Hamid Naficy

Was at UCLA & Rice University Teaching video and film, specializing on Iranian cinema and middle eastern film in exile. A very good writer his book "Iranian Popular Culture and Television in Exile" should be out by now.

Best place to reach him now is probably his home in L.A.

310-576-0997 or write to:

5499 Braes Valley #484

Houston, TX 77096

713-726-1667

#### Iraq

My only contact for dear Iraq is ARDASH a painter and great poet living in exile who knows everyone and has been involved with all sides there, I wouldn't be surprised if it includes from far right to far left, he still has family there, survival, as you probably know...

32023 Pacific Coast Hwy, Malibu- CA 90265, 310-457-0471

#### SYRIA

Nigol Bezjian

818-752-34-73 I don't have an address now with me

He is from Aleppo, young film maker living in Burbank, CA and plans to go back to make a film, is in contact with filmmakers there.

He ~~is~~ also knows a lot about Armenian filmmakers and has been there several times.

All the Best  
Neerf

4.

(TRANSLATION)

The Vasulkas  
Route 6  
Box 100  
Santa fe  
New mexico  
87501 USA  
FAX: 505-9826790

Dear Woody!

I am sending by mail a copy of the grant proposal and a plan for the next school year.

We are counting on you to accept a position as a guest professor of FaVU (Faculty of Art, tr.W) - to run the Atelier of the Videoart and Multimedia performance (as you know, Radek Pilar died recently).

The financial situation is quite tough here, never the less I succeeded in getting some funding for the "Multimedia interactivity in Digital Environment" project, which for this year is at least Kc 90,000. - (the other grant to the Ministry of Education is still pending)

I accepted an invitation to the University of North Texas in Dallas that will be happening between 5th and 16th March, and if everything goes as expected, I would like to visit with you in New Mexico. (ca 10 days?) This could be a chance to prepare the matters for your work in Brno - the door is open - slowly but surely your project is coming along.

Many regards for Steina

Yours, Tomás Ruller

March 3, 1993

The Vasulkas  
Route 6  
BOX 100  
Santa Fe  
New Mexico  
87501 USA  
FAX : 505-9826790

Dear Woody!

Posílám poštou <sup>kopii</sup> projektu na granty a plán provozu školy na příští školní rok.

Počítáme s Vámi, jako s hostujícím profesorem FaVU - vedoucím Ateliéru videoart & multimedia performance.

( Pokud nevíte, zemřel Radek Pilař... )

Finanční situace je velice svízelná, nicméně jsem z fondu VUT získal na projekt "Multimediální inter-akce v digitalizovaném prostředí" pro letošní rok alespoň 90.000.-Kč (grant z Fondu dynamického rozvoje MŠ ještě není vyhodnocen).

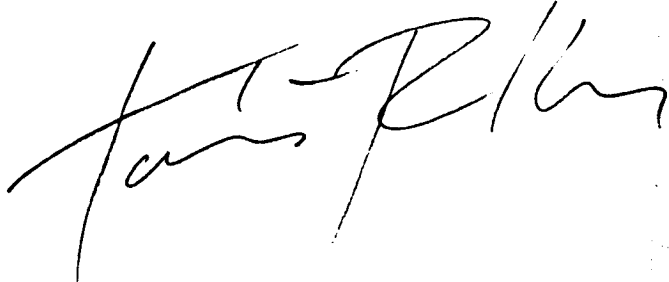
Mezi 5. až 16.dubnem mám pozvání na University of North Texas do Dallasu, a dopadne-li vše podle očekávání, rád bych část prostředků využil k návštěvě u Vás v New Mexico (cca na 10 dní ?). Mohli bychom této šance využít a připravit Vaše působení zde v Brně - dveře jsou otevřeny - pomalu, ale jistě konkretizujeme Váš projekt.

Mnoho pozdravů pro Steinu

Váš

Tomáš Ruller

1.3.1993



1.

ARTSLINK COLLABORATIVE PROJECTS APPLICATION

WOODY VASULKA  
 APPLICANT'S NAME

APPLICANT'S NAME AS TO APPEAR ON GRANT CHECK  
 (IF DIFFERENT FROM ABOVE)

ELECTRONIC MEDIA ARTIST  
 ARTS DISCIPLINE

RT. 6. BOX 100, SANTA FE, NM 87501  
 ADDRESS

505.471.7181 505.473.0614  
 PHONE (H) (W) FAX

097423611 (SS#)  
 S.S.# OR FEDERAL TAX I.D.# IF INCORPORATED

CZECH REPUBLIC  
 COUNTRY PROPOSED

POLYTECHNIC INSTITUTE VUT, BRNO  
 PROPOSED INTERNATIONAL COUNTERPART OR ORGANIZATION

THEATER OF HYBRID AUTOMATA  
 PROJECT TITLE

3 WEEKS / FALL 1993 PART OF A VUT PROPOSAL  
 PROJECT DATES: FROM TO

**SHORT SUMMARY OF PROJECT:**  
 The project consists of introducing an interactive installation/construction called the "Theater of Hybrid Automata" to the artistic and academic community and to the public in Brno (Czech Republic) through the activities of the Faculty of Art at the Polytechnic Institute (VUT) there. This installation is to be used as a participatory art tool, as part of a larger project in process at the VUT (titled: "Interaction of [Multi] Media in a Digital Environment"). Additionally, the purpose is to establish a logistical base for a permanent hi-tech interactive electronic stage to be used as an on-going collaborative framework for artistic research, composition, and presentation of genres involving all interactive digital technologies.

[Signature] APR-1-93  
 APPLICANT'S SIGNATURE DATE

<b>PROJECT BUDGET</b>		
PROJECT REVENUES (DESCRIPTION AND AMOUNT)		\$ <u>NA</u>
PROJECT REVENUES	<u>UNKNOWN</u>	
	IN-KIND RESOURCES (DESCRIPTION) (TYPE OF RESOURCE AND ESTIMATED VALUE)	\$ <u>37,000</u>
	<u>INSTALLATION WITH ALL ITS COMPONENT PARTS</u>	
	<b>TOTAL REVENUES</b>	\$ <u>37,000</u>
PROJECT EXPENSES	INTERNATIONAL TRAVEL (NOTE CITIES) FROM: TO:	\$ <u>4,600</u>
	<u>SANTA FE BRNO</u>	
	IN-COUNTRY TRAVEL (DESCRIBE)	
	<u>GROUND TRANSPORT</u>	<u>400</u>
	PERSON(S) @ \$	\$ <u>0</u>
	LODGING	\$ <u>0</u>
	DAYS @ \$	\$ <u>0</u>
	MEALS	\$ <u>0</u>
	DAYS @ \$	
	<u>INSTALLATION VALUE</u>	\$ <u>37,000</u>
	MATERIALS (DESCRIBE)	
	<u>STANDARD CONVERSION</u>	
	<u>(POWER SIGNAL)</u>	
	<u>MISC. INSTALLATION COST</u>	<u>1,000</u>
	SHIPPING (BOTH DIRECTIONS)	\$ <u>1,700</u>
	OTHER LABOR TECHN. ASST.	\$ <u>300</u>
	<b>TOTAL EXPENSES</b>	\$ <u>42,000</u>
	LESS REVENUES	\$ <u>37,000</u>
	<b>TOTAL AMOUNT REQUESTED</b>	\$ <u>5,000</u>

- Applicants should submit an original and two copies of each of the following items to Citizen Exchange Council:
1. A completed ArtsLink Collaborative Projects application form.
  2. A project description (no more than one page) including a timeline for planning and implementation.
  3. A statement (no more than three pages) responding to the following questions:
    - a. Why is it important for you to work with this artist/organization in this country at this time?
    - b. How have you gained an understanding of the culture and artist/organization with which you wish to work?
    - c. How will this project benefit you and the collaborating artist/organization?
    - d. What do you see as the challenges you may face in the host country pursuing your work and how will you address them?
    - e. How will you deal with language differences?
    - f. What resources have you identified in the host country that are important to your work?

- g. What activities do you plan that will allow for wider interaction with the host's arts community and, as relevant, with audiences?
  - h. What prior experience, if any, do you have in the Region?
  - i. What parts of your experience do you think you could share with your home community?
- For ease of application review, please label each answer — 3(a) through 3(i) — to correspond to the relevant question.
4. A letter of invitation (in English or with a translation) from the host artist/organization detailing their commitment to the collaboration.
  5. Applicant's resume (no more than two pages).
  6. Required work samples. Be sure to include a self-addressed envelope with sufficient postage if you would like to have these materials returned.
  7. A completed ArtsLink Work Sample Sheet.
- Please use 8-1/2 x 11 paper. Applications will not be accepted by fax. Incomplete applications are subject to rejection.

B. SUPPLEMENTARY A. & B.

PRO-REKTOR  
Polytechnical Institute, Brno

Brno, February 9 1993

(TRANSLATION)

Dear Sir,

the science council of the Polytechnic in the meeting on the February 5th 1993 made a recommendation to the Rector of the Institute, that your Project should be accepted and sponsored. For the year of 1993, the amount of support should stand at

Kcs 90.000,- (Czech Crowns)

In majority, the amounts requested by the applicants well exceeded the funds available to the VUT in Brno. This is the reason the most project budgets were substantially cut. If you do not find the amount of funds allocated for your project sufficient, you may prefer to abandon it. You should notify us immediately if that is so.

The budgets will be transferred to the applicants upon the signing of the contract, probably by the end of February.

With regards

doc.RNDR. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak. soch Tomas Ruller  
faculty of the Arts

PROREKTOR  
Vysokého učení technického v Brně

V Brně dne 9. února 1993  
Č.j.: 54 /99860/93

Vážený pane,

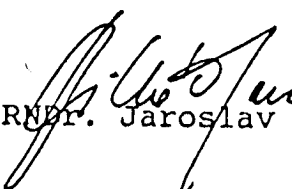
sděluji Vám, že vědecká rada VUT na svém jednání dne 5. 2. 1993 doporučila rektorovi VUT přijmout Váš projekt. Na rok 1993 Vám bude přidělena částka

Kčs 90 0000--

Finanční požadavky navrhovatelů projektů většinou překračovaly možnosti Fondu vědy VUT v Brně. Z tohoto důvodu byly finanční požadavky u většiny projektů podstatně zkráceny. V případě, že nebudete schopni (-a) z přidělené částky financovat řešení Vašeho projektu, můžete od Vašeho projektu ustoupit. Tuto skutečnost sdělte neprodleně referátu vědy VUT v Brně - tel. 740 500/126.

Finanční prostředky budou převedeny řešitelům projektů formou interní smlouvy pravděpodobně koncem měsíce února.

S pozdravem

  
doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen  
do kategorie: **●F**

č.: 37/93

Vážený pan  
ak. soch Tomáš Rullier  
fakulta výtvarných umění

Irina Albatova  
tel: 00-7-095-151-8706  
fax: 00-7-095-151-8816

Dear Irina,

This may come to you as a great surprise, but I am to show up in Moscow next week. I have received a Soros Foundation Grant to travel and lecture on Video in Budapest, Kiev, Moscow and Bucharest this month and I have been waiting for your formal invitation as I was instructed. It never came, so I am trying on the last moment to get in touch with you.

I understand it is quite late to begin, but it would be a great convenience for me to be able to arrange my video lecture now, how it was proposed in the original application. It would be quite difficult to find the time later, though not impossible.

In my original design I was to travel to Kiev and Moscow in the week of November 8th to 13th. In my booking arrangements I have chosen to stay in Kiev from 8th to 10th and travel further to Moscow on the 11th and stay through to 13th. On the 14th I was to go to Paris.

In the latest reply from Kiev, Marta Kuzma expressed a doubt to be able to arrange the lecture on such short notice and she would prefer to make the arrangements for the second half of the week instead, in the time I was to lecture in Moscow. It would be quite easy to start from Moscow and go through Kiev, but would you be able to arrange the event between 8th and 11th this month?

I am very sorry for this type of complications and I will ask Suzanne Meszoly to help me in these arrangements. Here is my airline schedule up to date:

The technical needs are simple, I will bring my own video player (Hi8 Format), I need a multi-standart monitor or Projector with good sound. All my tapes are in NTSC (American Standart with 3.5 Mh color).

I truly hope to see you in Moscow this year and meeting you in person

Visit to Moscow:

Estimate by a U.S. Travel Agency		
Praha-Moscow-Praha by Air		\$ 565.-
Per Diem		200.-
Hotel		250.-
Fee for 1 day lecture		600.-
	or 3 day seminar	1,500.-
-----		
Total for one day visit:		1,515.-
	Total for three day visit	2,515.-

There are too many variations at this time to do more specific budget, for example the time-of-the-week-travel, length of stay for a lecture or a seminar and the associated fees etc. Also there are many ways to arrange the stay. The logistic of getting the full information here are virtually impossible. Please, try the final arithmetics on your end, I presume, you may have a bit better experience about the East.

There is another way to make my trip possible. I suggest a round amount of US\$ 10,000 to cover all possible variations. I could take into account the specific conditions, configurations and variations of each visit and go well beyond the suggested format.

I have receive correspondence from Budapest, Bucharest and Kiev. I was not able to reply to Kiev through Fax or Phone. Nothing From Moscow yet.

In Brno October 22

Woody Vasulka

This is the End -XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX



The European Curriculum refers to a program of a comprehensive introduction to the theory and practise of electronically organized art forms, sonic and pictorial with a historical background of film as a source of the phenomenology of the moving image. This with the inclusion of the latest concepts in interactivity and extended media performance, the program offers a rare and comprehensive summary of contemporary art media practises.

For many reasons, the American Media Curricula have failed to develop into a mature and robust support of the media Art education programs. In fact, the strong and significant generation of artists/educators of the sixties has largely become invisible or become instinct judging the state of the media education today. We see very little or no a particular influence on the American curricular development of the eighties or the nineties. Yet in the broader historical sense the generation of the sixties holds the key position in the interpretation of the technological continuity, in the sense of humanistic or a narrow artistic practise. No historical context of those can be discussed without their participation, and no viable curriculum could possibly be assembled and implemented today.

The techno-aesthetic experiments of the sixties carried a set of special and significant features: they introduced a new art materials and new and generic principles of organizing them, something which set them apart from the "new" modernist tradition, brought a new definition of art as process and established all form of media recordings an above all the significance of the machine assisted art forms, extending the practise of film and acoustic experimentation into the realm vastly democratic experimentation.

These conditions, coupled with the emergence of the personal computers have changed dramatically situation of the seventies. The media education begin to loose the departmental definition, the traditional curricula begin to disintegrate. But not for long. With techno-backlash of the eighties, with the help of the Feminist agenda, with the sentiments of the post-modern, the old guard solidified it return. Understandingly, the popular invasion of the computer to the Music and Computer Picture-making helped to trivialize these art practises and rightfully, the better part of the educators have turn away from this invasion.

The European curriculum is based on purely American experience with which our team is intimately familiar and which we believe, provides the historical continuity of the modernist tradition in its formal(lists) interest. We believe, the American experience could become an viable addition to the contemporary European practise of art and our offer, based on our systematic and ongoing involvement

in this subject from many different aspects, could provide an opportunity for a mature and receptive organization involved in an advancement of the electronic Arts.

And finally, the European Curriculum is a team enterprise. Our interest .....

From this vast territory on which the term interactivity could apply, lets focus our attention on the performance of systems organized electronically as those, the most used to represent the sensorial environment which we call media.

In the broad sense, the medias are systems, standing between the original event, score or a record and the (observer), audience or spectator. Usually, the media may have a simple function: to deliver certain pattern of information one way, from the source to destination. But as in any other system, the information from the output can be used to condition the performance of the system by reentering the pattern of its output back into its input creating a feedback (loop).

We may consider this as a first level of certain self awareness of the system. Given time, the system enters certain level of self organization, certain pattern of inner resonance, which gives a form of testimony about its inner systemic architecture. This system in an ON state, provides a basic state of interactivity, which could be characterized as the inner, not conditioned by human interaction. The condition of change or permutation can be initialized by the level of noise, which every system generates and or by those condition develop within the environment, ether by man or by the ever changing nature.

Those systems where the conditions are programmed or implemented by man could fall into a category of interactivity, which is of a particular interest here in setting up electronic or computer assisted esthetic structuring, which then can be further characterized as practise of art.

The most work here is again of a first level order, where a level of complexity is accomplished as process of re-mapping. Simply stated, the initiative and the response of a system is no longer linear, but involves a translation or a transformation of one code into another code, in human terms the gesture of a hand to a musical sequence or to a spoken word. In this process where computer is involved, the full arsenal of logical conditions are constantly available, and when enveloped in a sensing environment, no longer the behavior of the system could be characterized as linear.

In a certain moment here, when the emulation of patterning normally exhibited by the human protocol becomes the subject, the term of intelligence usually comes up. There is not probably a statement which would represent this term satisfactory. Therefore, it is a common property and not a specialized psycho-technical product. This may not be accidental. It could just contain the volume of human experience, it is the term infinity in the sense of behavior. The scientific term of a emergent property of a

complex system as human brain represents is just one attempt to describe it.

But art can no longer wait for the science. Whatever comes closer and closer to human behavior, art assimilates into its material.

We shall try to decide what is not interactivity. :

Linear response

What is not considered immediately responding (element of time)

Systems without feedback loop

Systems not involving human awareness

Mr Jim McLain, Arts Committee  
Open Society Fund Inc.  
888 Seventh Avenue  
New York, 10105

Fax: 212-974-0367

Dear Mr McLain

I understand I am filling my application to your Committee by this letter and I will include more information and my approximate schedule of travel and all that's necessary to accomplish this possible mission.

I expressed to Suzanne Meszoly, my interest in going further East and she suggested I apply to your institution for a possible sponsorship. I have planned the month of November for the purpose of travel well ahead and this would be a great opportunity to make it more meaningful.

As you may know, I am currently working on presenting my interactive installation, the "Theater of Hybrid Automata" here in Brno, Czech Republic. This project is sponsored by ArtsLink and here by VUT-Polytechnik in Brno. I have got access to the Industrial Exhibit Grounds here, a well known place for showing hi-technology and contemporary industrial design. If all should go as expected, my obligations towards my grant should be over by the end of October.

Since I intend to stay and function here further as a Guest Professor on VUT, I have assembled for my own curriculum a modest archive of mine and also some work of my colleges on videotapes. The work contains both, the historical and contemporary material on subject of video and computer imaging and further on recent experiments in interactive technologies and art.

I am interested in visiting Budapest, Kiev, Moscow and Bucharest (or other places) to lecture on the Nature of Video (according the Vasulkas). I am quite flexible in all arrangements and I also have some rudimentary knowledge of Russian language. My only concern is the travel schedule so please, if your Committee decides to sponsor my trip and accept suggested fees, I would want to proceed rapidly on this subject.

Sincerely,  
Woody Vasulka  
currently at VUT Brno,  
Czech Republic  
c/o Tomas Ruller  
Fax: 42-5-33-7165

in Brno, October 16, 1993

To: Jim McLain, Arts Committee  
Open Society Fund Inc.  
Fax: 00-1-212-974-0367

Preliminary budget of "Video According To The Vasulkas"

Visit to Budapest:

Train Brno-Budapest-Brno	\$ 50.-
Per Diem (meals)	60.-
Hotel	140.-
Fee for one day lecture	600.-
or 3 day seminar	1,500.-
	-----
Total for one day visit	\$ 850.-
Total for three day visit	1,650.-

Visit to Bucharest:

Praha-Bucharest-Praha by Air	\$ 500.-
Per Diem	60.-
Hotel	140.-
Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-
	-----
Total for one day visit	\$1,200.-
Total for three day visit	2,100.-

Visit to Kiev

Czech Travel Agency Estimate:

Praha-Kiev-Praha by Air: Czech airlines	
over the weekend stay:	\$340.-
weekdays	\$820.-
Per Diem	80.-
Hotel	100.-
Fee for 1 day lecture	600.-
or 3 day seminar	1,500.-
	-----
Total for one day visit (over the weekend)	\$1,100.-
Total for one day visit (weekdays)	or 1,580.-
Total for three day visit (over the weekend)	\$2,000.-
Total for three day visit (weekdays)	or 2,480.-

To: Jim McLain, Arts Committee  
Open Society Fund Inc.  
Fax: 00-1-212-974-0367

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Visit to Moscow:

Estimate by a U.S. Travel Agency	
Praha-Moscow-Praha by Air	\$ 565.-
Per Diem	200.-
Hotel	250.-

Fee for 1 day lecture	600.-
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In Brno October 22

Woody Vasulka

FAX 42-5-33-7165





Open Society Fund/Soros Foundations

Mr Jim McLain, Arts Committee  
Open Society Fund Inc.  
888 Seventh Avenue  
New York, 10106

Fax: 212-974-0367

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Sincerely,  
Woody Vasulka  
currently at VUT Brno,  
Czech Republic  
c/o Tomas Ruller  
Fax: 42-5-33-7185

in Brno, October 16, 1993



2/2

to help me directly from your place. I don't bring you any financial troubles, we fully cover the transport by air with insurance, and of course, we are also ready to help you reciprocally with anything in future. Therefore, if there is some possibility to provide us with Gary's tape or more complex piece from your gallery, please kindly don't hesitate to contact me, we need a help extremely quickly and very much.

3/ Third possibility is to catch Gary somewhere in person, but looking at his exhibition schedule, it seems to be quite a difficult thing. He can be at the same time there and there. For this reason, you are for us just only one stable place /except of Paris/, to where we can appeal.

- For example, what I need now very urgently is his one slide for catalogue, if being participated in, nothing more from 'Wall Ships' in past and how to get it? Is there possible to reproduce with somebody's approval something from his past catalogue? I am sorry to put you may be stupid, but innocent questions, we just would like to make it clear. Then for real installation, there are not technical problems, we can arrange for him anything, but just needing at least his tape.

Dear Ms. Tina, excuse us again to disturb you with our problems, but if possible, please kindly help us. We will be very obliged if you can reply to our fax nr. Prg /supposedly 00422/ 272774.

Thank you very much beforehand. In addition - also Gary's old friend Japanese Keiko Sei writes one of the texts of catalogue and he has many friends involved here.

With all my thanks and best regards,

*Vlasta Čiháková-Noshiro*  
Vlasta Čiháková-Noshiro

/curator of Vide Art '94 - Nature in Motion/

**TELEFAX - MESSAGE**Empfänger/To:Firma/Company: *Woody Vasulka*

Person:

Ort/Adress:

FAX Nr.:

Absender/From:*Ulli Rieger*

STÄDELSCHULE  
INSTITUT FÜR NEUE MEDIEN  
Daimlerstraße 32  
D-60314 Frankfurt  
FAX : +49 +69/439 201  
TEL : +49 +69/445 036

Sendedatum/Date: *4.5.1994*Seitenzahl/Pages: *1* (incl.fax-message)

Mitteilung/Message:

*Dear Woody*

*answering your question in your last fax: its a  
big problem to show the piece "Brotherhood-Table III"  
because Ars Electronica pays the production.  
I hope you can find another solution.*

*Best wishes, your*

*Ulli Rieger  
(instead of Peter)*

# ARS ELECTRONICA

---

3 May, 1994

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

Dear Steina and Woody,

I'm happy to inform you that the videotapes "In the Land of the Elevator Girls" and "Urban Episodes" (by Steina) have been selected for the video theater program "Intelligent Ambiente" co-curated by Kathy Rae Huffman and Carole Ann Klonarides for the 1994 Ars Electronica Festival.

For general information, the Ars Electronica Festival opens Monday night, June 20. The video theater program consists of 37 videotapes, divided into four sections of approximately 2 hours each (a checklist is inclosed). The program will be screened Tues-Sat, in one of two special viewing rooms located in The Brucknerhaus on the mezzanine just above the cafe-meeting area. To establish an exterior ambience and a visual link with general festival audience, a simultaneous video projection -outside the viewing space- will also be installed.

The videotapes will be obtained from Electronic Arts Intermix, so you have no deadlines to cope with. But, we did want you to know because I expect you might be at Ars Electronica anyway - and you should know about this show, too.

I also enclose my contact numbers in Austria. If you have any questions, please call me direct by phone in Vienna, by email or FAX. I look forward to see you in June.

Sincerely,



Kathy Rae Huffman

FAX +43 7235 7489 TELEPHONE (VIENNA) +43 1 319 3090  
or email to me c/o: wda@felix.orc.univie.ac.at  
mailing address: c/o W.D.Aichberger, Pfluggasse 3/22, 1090 Vienna

cc: Carole Ann Klonarides

Preliminary travel schedule

From Sept. 20 to Oct. 31:

Brno, Czech republic  
c/o Tomas Kullec  
Phone/Fax: 42-5-337-165

also

Milos Zierzin  
Phone/Fax: 42-5-42212579

From Nov 1 to November 23 available for  
Lecture/snow!

(Athens?, Istanbul, Odessa?  
Bamascus)

From Nov 24 to Nov. 30

(Budapest, Bucharest, Sofia?)

From Dec 1 to Dec 15

Brno, Czech republic

Return to US on Dec 16 from Prague via Frankfurt

Communication at all times:

The Vastinas,  
Rt.6, Box 100,  
Santa Fe, N.M. 87501

Telex: (505) 471-7181  
Fax: (505) 473-0614  
E-Mail: WOODYV@SANTAFE.EM

Santa Fe, Aug 21, 1993

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505-471-7181 FAX 505-473-0614

**FAX MESSAGE**

TO: Steina

From Zmrzly junior

fa ZMRZLÝ &amp; spol.

KOMPLET - PLZEŇ

Kotlářská 43

602 00 BRNO

Czech Republic

tel./fax 42 5 42212579

fax. 41131579

fax. 41131503

Ahoj ty vole !

Tak skřet Vašulka prozkoumal housle a zaplatil nám zálohu 5000,- Kč korun českých. V příloze zasíláme smlouvu kupní. Máš poslat okamžitě Vašulkovi na jeho konto karty AT&T Master Card číslo 5398 5500 1158 6347 zbytek na zaplacení houslí, což je asi 1050 USD. Obratem nám potvrď, žeš fax dostala a že souhlasíš a posíláš skřetovi peníze.

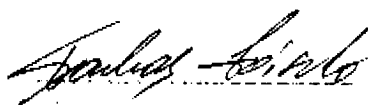
Potřebovali bychom prostřednictvím tebe podat v nějakých obchodních novinách inzerát. Během pár dní pošleme text. Uděláš to to pro nás ? Díky.

Pozdravuje tě starec Zmrzlý, Zdena, Nora a Tomáš Jelínkovi a Janmila a Herbertem Bullou!

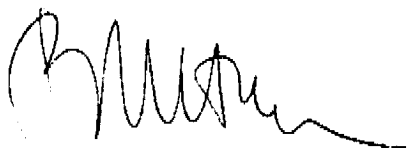
## SMLOUVA O PRODEJI HOUSLÍ

Jaroslava Dvorackova, nar. 13.4.1952, bytem Kapucínské nám.10, Brno - majitelka dvou kusů houslí nabytých cedit. formou na základě osobní dohody prodává tyto housle prostřednictvím pana Woody Vasulky paní Steine Vasulkové, Route 6, Box 104, Santa Fe, New Mexico, USA za částku 1200 USD (celkově jeden tisíc dvě stě). Tato částka bude vyplacena v českých korunách dle daného kurzu.

Potvrzuji převzetí zálohy 5000,-Kč



V Brně dne 22.zar. 1993



# NOVÉ INTERDISCIPLINÁRNÍ OBORY

## - INTEGRACE MODERNÍCH TECHNOLOGIÍ A EKOKULTURY -

### SPECIALIZACE FaVU VUT V BRNĚ

#### Ú v o d

V obraze soudobé kultury se prosazuje řada nových jevů, dochází k posunům hodnot, formují se další oblasti kreativity zatímco specifika a funkce jiných zase ustupují do pozadí. Tradičně známé umělecké žánry prodělávají podstatné změny a současně se vyvíjejí v nových souvislostech. Rozšiřují se hranice tvořivého v umění i mimo ně. Roste jeho význam v lidských vztazích, v životě společnosti, umění posiluje člověka v osvojování skutečnosti i chápání autenticity lidské existence. Tyto proměny logicky ústí v ohledávání celých nových oblastí, ve zrod nových disciplin a proměny významů disciplin tradičních. Objevy a nástupy často zcela nových materiálů a technologií, ale zejména postupů, stojí na začátku složitého vývoje globální ekokultury. Kvalitativně objevný, autentický umělecký projev je charakterizovaný jednotou všech specifických složek, tj. média, procesu a produktu díla. Nové umění přehodnocuje vztahy člověka ke skutečnosti, objevuje jeho dosud neznámé ontologické zakořenění ve světě. Je současným názorem na svět, který nutí vnímatele k tvůrčímu dialogu.

Nejnovější formy umění mají masivní zpětnou vazbu na společnost - jsou determinovány intelektuálním a ekonomickým potenciálem společnosti, současně však využíváním nejprogresivnějších technologií a postupů - paradoxně vytvářejí zpětný tlak na společenské vědomí. Pro hledání východisek z postmoderní krize paradigmat se jeví právě vhodnou platforma inter-aktivních systémů s digitalizovanými technologiemi. Na tomto poli kreativních možností je úběžníkem díla samotný princip kreativity a jeho rozvíjení.

--

## Finanční náklady

Je třeba vyplnit všechny rubriky formuláře!

Předpokládané přímé náklady na řešení projektu (v tis. Kčs)	Celkem 1992
a) Věcné náklady:	
– spotřeba materiálu	90
– speciální literatura	84
– drobné a krátkodobé předměty	141
– práce výrobní povahy hrazené dodavateli	96
– služby (výkony výpočetní techniky)	90
– pronájem základních prostředků	364
– cestovné domácí	57
– cestovné a pobytové náklady v zahraničí	186
– náklady na pozvání zahraničních hostů	168
– ostatní	50
<b>Celkem</b>	<b>1 326</b>
b) Náklady:	
– mzdové	192
– ostatní osobní náklady	84
– odměny řešitelům	96
<b>Celkem</b>	<b>372</b>
<b>Celkem</b>	<b>1 698</b>

Podpis řešitele  
(vedoucího řeš. týmu)



## P o p i s

Vzhledem k izolaci české kultury praktikované minulým režimem, došlo především v jejích nových podobách k těžkým retardacím, které při konstituování současného školství působí těžkosti. V roce 1992 byl učiněn první podstatný krok k zaplnění mezer ve struktuře vysokého školství v Brně - založením Fakulty výtvarných umění. Výtvarná fakulta, organicky začleněná do komplexu VUT, (s propojením na Masarykovu univerzitu a Janáčkovu akademii múzických umění) je specifická programem integrace vědecko-technického, duchovního a uměleckého poznávání, navazujícím na tradici Bauhausu. V rámci uměleckého školství ČR ojedinělá orientace na tvorbu životního prostředí a stylu ekologické kultury je cílem projektu rozvoje Ústavu nových technologií, s vnitřní přístupností i vnější otevřeností:

Atelier designu vizuálních komunikací

- Jan Rajlich st., vedoucí atelieru

Ateliér projektů a konceptuálních aktivit

- doc.ak.mal.Dalibor Chatrný, odb.as.Mgr.Pavel Rudolf,

Ateliér video a multimediálních prezentací

- ak.mal.Radek Pilař (video art, animace, audiovize),

odb.as.ak.mal.Peter Ronai (intermedia a konceptuální instalace)

odb.as.ak.soch.Tomáš Ruller (environment, performance, multimedia)

- zabývají se intermediálními kreativními procesy, estetickým výzkumem hodnotových kritérií a rozvíjením nových experimentálních metod v otevřené dynamické struktuře souvislostí.

Klíčovou rolí v řešení problematiky sehraje multidisciplinární tvůrčí tým složený z dalších pedagogů FaVU - prof.ak.soch.Vladimír Preclík děkan, ak.mal. Ivan Kříž proděkan, ak.mal.Petr Veselý proděkan, doc. ak.mal. Miroslav Štolfa, ak.soch.Jiří Sobotka, ak.mal.Tomáš Rossí, ak.mal.Kamil Mikel, ze spoluřešitelů z fakulty architektury, pracoviště krajinné ekologie - ing.arch. Jiří Löw a doc. ing. arch. Mojmír Kyselka, CSc., proděkan pro vědecko-výzkumnou činnost a zahraniční styky a z fakulty elektrotechnické, katedry informatiky a výpočetní techniky - doc.ing.Ivo Serba, CSc., ve spolupráci se specializovanými pracovišti v zahraničí (viz přílohy).

Žádost o grant na podporu experimentálního ústavu v souvislosti se založením Kabinetu teorie odůvodňujeme radikální proměnou metodiky kompjuterizované výuky - odpovídající prioritám vzdělávacích programů v perspektivě evropské integrace.

Místní podpůrné okolnosti návrhu jsou dány zejména v souvislosti se vznikem Technologického parku VUT, dynamickým rozvojem města s perspektivou obnovení tradice výstav soudobé kultury při BVV, v koordinaci s Centrem experimentálního divadla a Design centrem ČR v Brně.

Snahou projektu je využívat především dostupných a finančně méně nákladných možností, ale položit kvalitní základy budoucímu vývoji.

## NAVRHOVANÉ ZAHRANIČNÍ STYKY

### Z FaVU do zahraničí

Design Renaissance -  
Vrcholné interdisciplinární setkání designerů všech oborů organizované vedoucími mezinárodními organizacemi ICOGRADA, JFI, ICSID v Glagově (září 1993)  
(Kongres v tomto složení se koná 1x za 6 let - je mimořádnou příležitostí doplnit kontakty s výběrem osobností a pracovišť z celého světa.)

Světové Videobienále - Media Center Fukui, Japonsko  
president prof. Keigo Yamamoto - video a multimedia  
& Video Studio Art dept. University Tokyo,  
& Art Lab Tokyo,  
& SCAN Video-archive Tokyo, Japonsko

Institut für Neuen Medien Frankfurt, BDR  
prof. Peter Weibel, Wien/Fra. - technologie virtuální reality

BIO Lublaň, Chorvatsko  
Mezinárodní výstava soustřeďuje hlavní obory průmyslového a grafického designu z celého světa.

Workshop sochaře prof. Heriberta Sturma ve Straubingu při Akademie der Bildenden Künste München.

Exkurse studentů do nejdůležitějších kulturních institucí ve Vídni a návštěva Bienále v Benátkách.

Krajinářské symposium École des Beaux arts Lorient - Jean Yves Boisleve.

### Ze zahraničí na FaVU

Prof. Woody Vašulka \*The Vasulkas Inc., Santa Fe, New Mexico, USA - světoznámý průkopník elektronického umění již 25 let rozvíjející obor, zejména v USA - rodák z Brna, přijme hostování a ve spolupráci s ateliérem Video a multimediální prezentace bude realizovat nejnovější projekty: "Divadlo hybridních automatů" a "Digitální prostor".

Stellarc - Melbourne Polytechnic, Australia - Hi-tech performance (existují reálné šance pro prezentaci této klíčové osobnosti vysoce technologizovaných performancí).

Prof. George SADEK, děkan architektury a designu Cooper Union School, New York, USA - přednášky vedoucího pedagoga z oboru grafiky.

Prof. Uwe LOESCH, Düsseldorf nebo Prof. Günter KEISER Frankfurt - přednášky a krátkodobý workshop předních pedagogů - grafiků.

Prof. ak. soch. Magdalena Jetelová - Kunst Akademie Düsseldorf - monumentální sochařství a environmenty.  
Simona Mehnert, Berlin - workshop, konkrétní umění.

Příprava k účasti na mezinárodní studentské soutěži o cenu Herba Lubalina, organizovanou mezinárodní společností ITC, New York ITC - International Typeface Corporation President Mark J.

Doplňující podklady k výhledovým potřebám FaVU za ateliér  
Výtvarná-MP

---

Ke studijnímu programu ateliéru a učebním plánům, odevzdaným  
15.11.1992 doplňujeme:

**Stávající stav**

Studenti: 3 řádní, 1 zahraniční

Interní pedagogové: odb.as.ak.soch.Tomáš Ruller  
odb.as.ak.mal.Peter Rónai

Chybí: technický asistent  
externí učitel technologie - elektroniky

Dislokace:

učebna	39 m <sup>2</sup>
ateliér	36 m <sup>2</sup>
laboratoř (T.Ruller)	30 m <sup>2</sup>
střížna	22 m <sup>2</sup>
kabinet (P.Rónai)	14 m <sup>2</sup>
speakrovna	8 m <sup>2</sup>
skladiště	8 m <sup>2</sup>
<hr/>	
celkem	157 m <sup>2</sup>

**Školní rok 1993/94**

Studenti: (+ 6) cca 10

Interní pedagogové: + vedoucí ateliéru  
(hostující profesor Woody Vašulka)

Externí učitelé: + hudba a zvuk (s PCA)  
+ počítačová technika (s PCA)  
(+ společné předměty)

Dislokace: v současné situaci bez dalších nároků.

NÁVRH PROJEKTU UMĚLECKÉ TVŮRČÍ AKTIVITY  
PODLE STATUTU FONDU VUT V BRNĚ  
FaVU 1993

A. Základní list.

1. **Název projektu:**     **Multimediální inter-akce  
                                  v digitalizovaném prostředí**
  
2. **Anotace projektu:** Nové technologie a komputerizace radikálně mění životní prostředí člověka, informatická revoluce masových komunikačních prostředků formuje společenské vztahy - nejen pozitivně. Alternativu k jednostranně manipulující "magické moci" medií spatřujeme v systémech rostlých na bázi inter-aktivní kreativity. Základní výzkum nových hodnotových kritérií hledajících východisko z postmoderního zborcení paradigmat povedeme cestou integrace stěžejních přístupů k poznání: vědecko-technického, duchovního a uměleckého. Experimentace nových oborů bude směřovat k tvorbě životního stylu.
  
3. **Navrhovatel:** Tomáš Ruller, akad.soch., odborný asistent  
                                  Atelier video - integrovaná multimediální tvorba,  
                                  FaVU, Květná 34, Brno, PSČ 602 00,  
                                  tel.: 330065, FAX 332753
  
4. **Pracoviště navrhovatele:** FaVU VUT Brno,  
                                  Atelier video - integrovaná multimediální tvorba,  
                                  FaVU, Květná 34, Brno, PSČ 602 00,  
                                  tel.: 330065, FAX 332753
  
5. **Spoluřešitelé projektu:** prof.Woody Vašulka,  
                                  Santa Fe, Nové Mexiko, USA / Brno.  
                                  prof.ing.Ivo Serba,CSc., KIVT FE VUT Brno,  
                                  ing.arch.Pavel Rada, FAIR ateliér, BVV Brno.

## B. Podrobné zdůvodnění návrhu

### 1. Cíl výzkumu - projektu

Hlavním cílem tohoto projektu je základní výzkum na poli integrovaných multimedialních aktivit v oblasti umělecké reflexe.

Mezioborový charakter tohoto projektu přesahuje rámec ryze umělecké odbornosti, proto klíčovou roli zaujme sestavení multidisciplinárního pracovního týmu.

Pro hledání východiska z postmoderní krize paradigmat se jeví vhodnou platforma inter-aktivních systémů nových digitalizovaných technologií. Principiální syntéza by měla být hlavní metodou integrace základních tvůrčích přístupů ke světu: vědecko-technického, filozoficko-duchovního a uměleckého. Estetický výzkum hodnotových kritérií a rozvíjení nových experimentálních metod v otevřené dynamické struktuře společenských vztahů a životního prostředí povede na horizontu tvorby životního stylu ke vzniku nových oborů. Úběžníkem tohoto směřování je zde samotný princip kreativity a jeho rozvíjení.

Na zřeteli máme morální aspekty nových zkušeností, související s otázkami autenticity a zodpovědnosti. Filozoficky bude mít naše práce hluboce humánní měřítko.

Předpokládáme bližší zkoumání těchto fenoménů:

- \* digitální technologie, nikoli jako estetický nástroj, ale jako multidimenzionální pole kreativních možností,
- \* dílo jako proces zažívaný v aktivitě inter-akce, jako text existující v pohybu diskursu, jako živý organismus,
- \* formulace nových kritérií syntaxe redefinující vztah autor - divák ve vztah spolu-autorů,
- \* umělecké dílo tvořené analogicky a realizované svobodnou volbou

### 3. Praktická hodnota projektu:

- \* přímým produktem projektu bude konkrétní umělecké dílo,
- \* veřejná prezentace (dokumentace, přednášky, expozice, představení) by měla mít široký společenský dopad a plnit reprezentativní funkci,
- \* výstupy by měly být využity pro zpracování dosud neexistujících učebních pomůcek pro nově vznikající obory (skripta, videokazety atp.),
- \* projekt by měl napomoci v reintegraci základních přístupů k poznání : vědecko-technického, duchovního a uměleckého,
- \* důraz na rozvoj tvůrčích schopností umožní nepřímo ekonomizovat základní výzkum,
- \* přímý ekonomický zisk lze předpokládat v obohacení technologického parku pracoviště formou sponzoringu a výhodných slev.

### 4. Plán řešení projektu

#### a. Přípravná fáze: únor - červen 1993

organizační příprava

- získání dostupných podkladových materiálů,
- doplnění pracovního týmu a strukturování kooperace,
- hledání dalších sponzorů a jednání s nadacemi,
- přímé zajištění zahraniční spolupráce.

#### b. Experimentální fáze: červenec 1993 - červen 1994

technická příprava

- doplnění technologií, inovace,
- zajištění optimálního prostoru,
- zahájení experimentace.

Spoluautor prof. Woody Vašulka z Brna, pracující v oboru již 25 let v Santa Fe v Novém Mexiku je světoznámým zakladatelem videoartu

příloha:

- projekt "Digitální prostor" 1992,
- "Kurátorské prohlášení" z antologie "Průkopníci elektronického umění" pro Ars Electronica Linz, 1992).

## 6. Kooperace

Kromě atelieru Video - IMT, FaVU VUT Brno:

KIVT FE VUT Brno (prof.ing.Ivo Serba,CSc.) - počítačová síť,  
programování, doplňky HW a SW.

Fair Atelier BVV Brno (ing.arch.Pavel Rada) - řešení prostoru.

Nadace pro zpřístupnění médií Praha (Stanislav Miler) - kabelové  
interaktivní síť.

Institut pro nová média Frankfurt (prof.Peter Weibel/Vídeň) -  
technologie virtuální reality.

Monte Video Evropská umělecká laboratoř Amsterdam (Gideon  
May/Karlsruhe) - speciální programy HW a SW.

C. Návrh finančního zabezpečení projektu na rok 1993

1. Odměny	0
2. Dohody o pracích mimo pracovní poměr	10.000.-
<hr/>	
A. Mzdové prostředky celkem	10.000.-
B. Cestovné	95.000.-
c. Ostatní výdaje:	
materiálové výdaje	80.000.-
odborná literatura, videokazety atp.	25.000.-
dokumentace projektu	50.000.-
poštovné, telefony, faxy	20.000.-
služby	20.000.-
<hr/>	
D. Celkem neinvestiční prostředky	300.000.-
E. Investiční prostředky	
hardware	150.000.-
software	50.000.-
<hr/>	
F. Předpokládané výdaje celkem	500.000.-

Zdůvodnění:

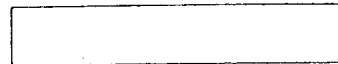
- ad A. Veškeré činnosti nelze zajistit v běžné pracovní náplni.
- ad B. Suma pokrývá účast řešitelů na sympoziích a pracovních setkáních k dané tematice.
- ad C. Uvedené částky pokrývají základní chod projektu.
- ad E. Doporučená investice doplňuje předpokládané sponzorské příspěvky (přičemž získaná technologie bude mnohonásobně vyšší hodnoty).

V Brně, 4.1.1993

ak.soch.Tomáš Ruller



Výbor fondu dynamického rozvoje vysokých škol



## Rozvojové projekty 1993

- 01 Tématický okruh č.: . . . . . 3, 5, 6 . . . . .
- 02 Název projektu (max. 150 znaků vč. mezer): Nové interdisciplinární obory  
- Integrace moderních technologií a ekokultury -  
specializace FaVU VUT v Brně . . . . .
- 03 Řešitel (vč. titulů): doc. akad. mal. Dalibor Chatrný . . . . .  
Vysoké učení technické v Brně . . . . .
- 04 Vysoká škola: . . . . .  
Fakulta (součást VŠ): fakulta výtvarných umění . . . . .  
Pracoviště: ústav výtvarných umění II . . . . .
- 05 Kontaktní adresa: . . . . . Květná 34, 602 00 Brno . . . . .  
Tel.: 05/ 33 00 65 . . . . . Fax: 05/33 27 53 . . . . .
- 06 Počet účastníků: tvůrčí . . . . . 6 . . . . ., doktorandi . . . . . / . . . . ., ostatní . . . . . 7 . . . . ., studenti . . . . . 30 - 100
- 07 Spoluřešitel (vč. titulů): ing. arch. Jiří Löw . . . . .
- 08 VŠ, fakulta, pracoviště: VUT v Brně, fakulta architektury . . . . .  
Poříčí 5, 662 83 Brno . . . . .
- 09 Kontaktní adresa: . . . . .  
Tel.: 05/33 56 46 . . . . . Fax: 05/33 54 73 . . . . .
- 10 Počet účastníků: tvůrčí . . . . . 3 . . . . ., doktorandi . . . . . / . . . . ., ostatní . . . . . 3 . . . . ., studenti . . . . . 6 - 10
- 11 Spoluřešitel (vč. titulů): doc. ing. Ivo Šerba, CSc. . . . .
- 12 VŠ, fakulta, pracoviště: VUT v Brně, FE, katedra informatiky a výp. tech. . . . .
- 13 Kontaktní adresa: KIVT, fakulta elektrotechnická, VUT v Brně . . . . .  
Božetěchova 2, 602 00 Brno . . . . .  
Tel.: 05/74 61 11 . . . . . Fax: 05/75 02 52 . . . . .
- 14 Počet účastníků: tvůrčí . . . . . 2 . . . . ., doktorandi . . . . . / . . . . ., ostatní . . . . . 2 . . . . ., studenti . . . . . 6 - 10
- 15 Doba trvání od . . . . . 1. 1. 1993 . . . . . do . . . . . 31. 12. 1993 . . . . .
- 16 Přehledná vědeckopedagogická kurikula (řešitele a spoluřešitelů) jsou připojena

Datum . . . . . 28. 1. . . . . 1993

Podpis navrhovatele:

Podpisy spolunavrhovatelů:

PROREKTOR  
Vysokého učení technického v Brně

V Brně dne 9. února 1993  
Č.j.: 54 /99860/93

Vážený pane,

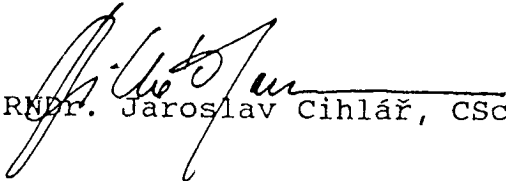
sděluji Vám, že vědecká rada VUT na svém jednání dne 5. 2. 1993 doporučila rektorovi VUT přijmout Váš projekt. Na rok 1993 Vám bude přidělena částka

Kčs 90 000,--

Finanční požadavky navrhovatelů projektů většinou překračovaly možnosti Fondu vědy VUT v Brně. Z tohoto důvodu byly finanční požadavky u většiny projektů podstatně zkráceny. V případě, že nebudete schopni (-a) z přičleněné částky financovat řešení Vašeho projektu, můžete od Vašeho projektu ustoupit. Tuto skutečnost sdělte neprodleně referátu vědy VUT v Brně - tel. 740 500/126.

Finanční prostředky budou převedeny řešitelům projektů formou interní smlouvy pravděpodobně koncem měsíce února.

S pozdravem

  
doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen  
do kategorie: **PF**

č.: 37/93

Vážený pan  
ak. soch Tomáš Ruller  
fakulta výtvarných umění

## 7. Podpůrné okolnosti pro návrh projektu.

Projekt naplňuje specifiky koncepce nově vznikající fakulty výtvarných umění s ojedinělou specializací v rámci uměleckého školství v ČR,

- prozkoumává půdu tvůrčích výzkumných aktivit s výhledem k zaměření budoucího Technologického parku VUT,
- zapojuje se do dynamického rozvoje města Brna s perspektivními možnostmi BVV a tradicí výstav soudobé kultury v kordinaci s aktivitami Design centra a Centra experimentálního divadla.
- je v souladu s prioritami vzdělávacích programů ČR v rámci evropské integrace.

V Brně, 4.1.1993

ak.soch.Tomáš Ruller

c. Realizační fáze: červenec 1994 - leden 1995

prezentace

- finální tvůrčí práce,
- veřejné představení realizovaného uměleckého díla
- dokumentace.

Každá fáze bude zakončena průběžnou zprávou a hodnocením dosažených výsledků včetně strategického plánu pro další období.

##### 5. Kompetence pracoviště k řešení navrhovaného projektu

Tematika projektu odpovídá oborovému zaměření ateliéru Video - integrovaná multimedialní tvorba a odbornosti i dlouholeté praxi jeho pracovníků:

ak.mal.Radek Pilař - video art, animace, audiovizie,

ak.mal.Peter Ronai - intermedia a konceptuální instalace,

ak.soch.Tomáš Ruller - environment, performance, multimedia,

viz biografie a přílohy:

- Tomáš Ruller - katalog "Akce-prostředí" 1990,
- medailon "Umění jako postoj" Výtvarné umění 1991,
- text z katalogu "Fukui Video Bienale" 1991,
- rozhovor "Palírna" Ateliér 1992.

Toto specializované pracoviště je vybaveno základním technickým zařízením pro rozběhnutí výzkumu ve spolupráci s prof.Serbou z katedry výpočetní techniky elektrotechnické fakulty VUT. Lze využít také techniku firmy DAVAY, pracující na profesionální komerční produkci v oblasti 3D animace.

Přístup k další špičkové technologii by měla zajistit spolupráce se zahraničními partnery.

z možností v reagentním prostředí.

## 2. Důvody pro návrh projektu:

Mapování oblastí rodicích se multidisciplinárních oborů probíhá paralelně v různých zemích světa. Decentralizace způsobená převratnými společenskými změnami v souvislosti s novými formami komunikace umožňuje přímé propojení v globálním měřítku. Sledujeme a máme spojení s pracovišti:

Ohio Univerzita Cincinnati USA - výzkum inter-aktivní TV (Benjamin Britton)

Kalifornská univerzita, San Diego USA - ekologické umění (Hellen Mayer a Newton Harrison)

Polytechnika v Melbourne Austrálie - Hi-tech performance (Stellarc)

Media centrum Fukui, Japonsko - video a multimedia (Keigo Yamamoto)

Centrum pro umění a media, Karlsruhe, Německo - speciální programy (Heinrich Klotz)

Ars Electronica Linz, Německo - umění endo a nanotechnologií (Gottfried Hattinger)

a další pracoviště.

Nedávné pražské symposium k památce tragicky zemřelého filozofa nových medií Viléma Flussera, pražského rodáka, umožnilo setkání předních protagonistů právě zde. Příležitosti vzniklých osobních kontaktů z přesunu dění a zájmu do naší oblasti by bylo vhodné využít. Navázali bychom na tradici české avantgardy 20.let, konkrétně na dílo sochaře Zdeňka Pešánka a Bohuslava Martinů.

6. Předpokládaná doba trvání projektu: 1.2.1993 - 1.2.1995

7. Požadovaná výše finančních prostředků: 500.000.- Kč

8. Oborové zařazení projektu:

A. Nové obory, nové technologie.

B. Rozvoj experimentálních metod.

F. Společnost, prostředí, technika.

V Brně, 4.1.1993

ak.soch.Tomáš Ruller

Školní rok 1994/95

Studenti: (+ 5) celkem 15  
Interní pedagogové: + technický asistent  
Externí učitelé: + dramaturgie, střih, scénaristika, režie  
+ ekonomie a management  
+ performance (s PCA)  
+ teorie médií  
(+ společné předměty)  
Dislokace: + 120 m<sup>2</sup>  
cca 380 m<sup>2</sup>

Školní rok 1995/96

Studenti: (+ 5) celkem 20  
Interní pedagogové: + odborný asistent  
Externí učitelé: + teorie médií a informatika  
+ speciální počítačové programy (s PCA)  
+ teorie kultury a sociologie (s PCA)  
+ ekologie (s PCA)  
(+ společné předměty)  
Dislokace: + 120 m<sup>2</sup>  
cca 400 m<sup>2</sup>

Školní rok 1996/97

Studenti: (+ 5) celkem 25  
Interní pedagogové: + odborný asistent  
Externí učitelé: ?  
Dislokace: + 100 m<sup>2</sup>  
cca 500 m<sup>2</sup>

DALŠÍ AKTIVNÍ KONTAKTY

Akademia sztuk pieknych, Kraków, Polska,  
Prof.Ryszard Otreba - vizuální komunikace

Akademia sztuk pieknych, Warszawa, Polska  
Prof.Ryszard Winiarski - konstrukce v procesu

Kunstgewerbe-Schule - Schule für Gestaltung, Zürich  
Prof.Urs Fanger - design

DA - Design Austria Wien, Austria  
Generalsekretär Severin Filek - design

International Institute for Information Design, Wien, Austria  
Dipl.Ing. Peter Simmlinger - design

Department of Arts, Colorado State University, USA  
Phil RISBECK - design

Meisterklasse Industrial Design, Hochschule f.Gestaltung, Linz  
Mag. Josef LINSCHINGER - konceptuální tendence

Akademie der Bildenden Künste Nürnberg, BRD  
Prof. Diet SAYLER - konkrétní konstruktivní tvorba

Universität Karlsruhe, BRD  
Erwin STELLER - programovaná tvorba

Stichting PRO - art and architecture, Dordrecht, Nederland  
Fré IIGEN - konstruktivistický archív

Kreativitätszentrum, Hannover, BRD  
Rune MARKSTRÖM - současná grafika

Studio, Wien, Austria  
Ivan Slavík - současná malba

École des Beaux Arts, Poitiers, France  
Hervé Sornique - malba

Monte video European Arts Laboratory Amsterdam  
Gideon MAY Karlsruhe/Amsterdam - speciální programy

Ohio University Cincinnati, USA  
Benjamin Britton - výzkum inter-aktivní TV

University of California, San Diego, USA  
Hellen Mayer & Newton Harrison - ekologické umění

Zentrum für Kunst und Medien, Karlsruhe, BRD  
Heinrich Klotz - speciální programy

Ars Electronica Linz, BRD  
Gottfried Hattinger - umění endo a nanotechnologií

Muzeum Moderner Kunst, Wien, Austria  
Lórand Hegyi, direktor - teorie a dějiny

Iskola Szép Művéseti, Budapest, Hungary  
Dóra Maurer - instalace



Praktické výstupy vidíme nejen v širokém společenském dopadu výzkumu prezentovaného formou otevřených kulturních akcí, ale také ve zpracování dosud neexistujících učebních pomůcek pro nově vznikající disciplíny (skripta, videokazety atp.), ve vybudování knihovny s media-archivem a kontaktní sítě pro mezinárodní spolupráci.

Vytvoření Kabinetu teorie a dějin zajistí cyklus přednášek předních českých odborníků s tematikou současného umění mezioborových vztahů a vybrané problematiky současného i starého umění, dále např. teorie kreativity, ekologie, ikonologie, antropologie, teologie atp., včetně širšího záběru z architektury, filmu, divadla, hudby, literatury. Mezi přednášejícími budou L.Kundera, Vl.Novotný, A.Přidal, P.Rezek, R.Fila, Z.Neubauer, J.Střítecký, V.Jirousová, Z.Kožmín, A.Piňos, I.Zhoř, M.Slavická, J.Valoch, L.Hlaváček, V.Čiháková-Noshiro a další. Očekávaná účast zahraničních odborníků (viz příloha) bude vycházet především z okruhu tradičních center Praha - Vídeň - Budapešť - Bratislava - Krakov - Berlín - Mnichov.

Položení základů informačního centra Kabinetu teorie a dějin umění na FaVU - knihovny, diatéky, vidoetéky a fonotéky bude vyžadovat nákup základní uměnovědné a jiné odborné literatury a systematické doplňování našich a zahraničních odborných periodik, katalogů, fotomateriálu, videoekazet, promítací i snímací techniky.

Se záměrem projektu souvisí vytvoření koncepce výuky ateliéru restaurátorství moderního umění jehož otevření se plánuje ve školním roce 94/95. V současnosti to znamená především odborně zajištěnou přípravu stávajících studentů s jejichž přechodem do specializovaného ateliéru restaurátorství se vzhledem k jejich zájmu počítá.

## PLÁN ŘEŠENÍ

### I. Přípravná fáze: únor - červen 1993

- a) organizační
  - získání dostupných podkladových materiálů,
  - doplnění pracovního týmu a strukturování kooperace,
  - zajištění zahraničních kontaktů,
- b) technická
  - vybavení technologií,
  - dořešení prostorového vybavení,
  - materiálové zajištění.

### II. Realizační fáze: srpen - prosinec 1993



## Návrh posuzovatelů

1. Jméno a příjmení (vč. titulů): Prof. akad. soch. Jiří Harcuba, rektor VSUP  
Specializace: medailér, vedoucí ateliéru glyptiky a medaile  
Pracoviště: Vysoká škola uměleckoprůmyslová v Praze  
Kontaktní adresa: nám. Jana Palacha 80, 110 00 Praha  
Tel.: 02/231 86 72 Fax: 02/232 68 84
2. Jméno a příjmení (vč. titulů): Prof. PhDr. Igor Zhoř, CSc., ved. katedry  
Specializace: výtvarný teoretik a publicista  
Pracoviště: katedra výtvarné výchovy PF MU v Brně  
Kontaktní adresa: Poříčí 7, 602 00 Brno  
Tel.: 05/32 07 11 Fax:
3. Jméno a příjmení (vč. titulů): Prof. Peter Weibel  
Specializace: technologie virtuální reality  
Pracoviště: Institut für Neuen Medien, Frankfurt am Main  
Kontaktní adresa: Nordbergstrasse 16/22, 1090 Wien, Austria  
Tel.: 0043/222/5618012 Fax: 0049 2 69 - 439 201



Vysoká škola . Vysoké učení technické v. Brně  
 Fakulta (součást VŠ) . Fakulta výtvarných umění  
 Pracoviště: Rybářská 13/15, 603 00 Brno

Řešitel: . . . . . Doc. akad. mal. Dalibor Chatrný, vedoucí ateliéru PCA

Název rozvojového projektu: Nové interdisciplinární obory  
 - Integrace moderních technologií a ekokultury -  
speciálizace FaVU VUT v Brně

Stanovisko akademického funkcionáře (ředitele součásti):

1. Projekt zapadá do vědecké koncepce vysoké školy, fakulty, ústavu    **ano**
2. Požadované finanční prostředky jsou přiměřené                    **ano**
3. Projektu hodlám poskytnout zajištění                                **ano**
4. Přihlášku doporučuji    **ano**

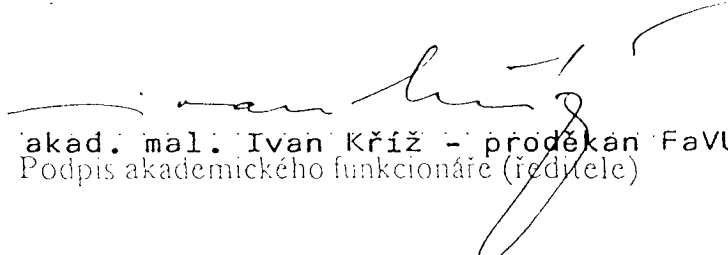
Slovní vyjádření:

Projekt charakterizuje potřeby fakulty výtvarných umění, je v souladu s její koncepcí, akcentuje rozvoj ústavu výtvarných umění II. Současně respektuje integrální vztahy s tradičními obory ústavu výtvarných umění I. ( malířství, sochařství, kresba a grafika, ).

Výše požadovaných finančních prostředků je vzhledem k faktu nově založené fakulty (1. 1. 1993) přiměřená, neřku-li nezbytná.

V Brně 28. 1. 1993

Datum

  
 akad. mal. Ivan Kříž - proděkan FaVU VUT  
 Podpis akademického funkcionáře (ředitele)