

Oct 26, 1988

Dear Steina and Woody,

Hello, How are you doing?

Now in Tokyo, we at last are enjoying blue sky and bright sunshine after the long period of rainy days unusual for the summer season.

I have enclosed a copy of pamphlet for the planned Museum of Animation in Tokushima.

The project is moving very slow at present, however I hope it will step forward next year.

Many thanks for your cooperation and the helpful information on the Exploratorium and the AMMI in NY.

Much Love, Shiko

S. KASHIMURA/FUZZY LOGIC
402 MOGI BLDG
41-28 UDAGAWA-CHO
SHIBUYA-KU, TOKYO 150
TEL: 03 496 5804
FAX: 03 496 5803

MAY-30-89

Dear Shino,

We visited Mr. Nekes recently and I taped his collection on a "walk through" basis as you will see on the tape. It gives however a good impression of the quality and quantity of the collection. My only way of transfer here is to NTSC video 8, so that is what I am sending you.

As for his film, I just realized it exists with Japanese subtitles in Tokyo at the Image Forum in the Akasaka district. If you call them, mention our names and what it is for, I am sure they will either loan you the tape or project the film for you. If for any reason not, I will still send you the VHS/NTCS version.

The saga of Verners' tape is so bizarre; he first sent it to us - it apparently came all the way to our house, but was returned - then sent back the same way and arrived - and now lost in the mail again!

Much love from us both, also to Tekon and Ko,

 
Steina & woody

Update letter April 5-93

Dear Werner,

Conceptually, we have to turn this machine from Frame mode (two field video display) to a Field display mode (single field video display). This is accomplished by putting certain value to a proper setting (see instruction to Saup).

The most important information is on Program page P-7. Be sure the setting of Memory select is on Field memory. (see my arrow there).

(Please ignore the rear plug-in Controller programing info for now)

A procedure to verify if Field mode is evoked:

- 1/ Unplug the rear plug-in Controller
- 2/ Press simultaneously Display and Power button
- 3/ According instruction of the User's Manual, page forward to: Memory control (P-7)
- 4/ Set Memory select to Field memory
- 5/ Exit from program by pressing Display button

Now: Press Play. The first scene on the disc is a African Pentecostal church dance. By pressing Still/step observe if the display shows one field on stop only. (it should never flicker, it should not trail on edges).

Two snags could develop:

- 1/ When you are confident you see Field display, turn the machine off, wait a little while and turn it again on. Look for the same. Still the picture and step forward to see if the memory holds the original setting.
- 2/ When you are confident you see Field display, plug in the Controller (from the rear). The sequence should jump to the "Hand" and should begin to cycle. Try the Still/step to see if the Field is holding (there is a chance the Controller resets the Frame/Field Switch)

I would like to be on the phone if any irregularity arise. There are a couple of other details that could help.

Woody

PAGES
1-14

To: Michael Saup

in Santa Fe, March ? 93

PG 2

Dear Michael:

Since you will probably be the man to set this up, here are some details some quite necessary for the operation of the ARTIFACTS II. First you should examine the "Front panel" switch settings on the PIONEER LD-V8000 Disk Player. This information appears when Power and Display buttons are pressed simultaneously (see pages of the manual).

Here are the Pages 0 to 12 with Switches approximating successful settings (you advance the pages and change the settings as recommended in the manual):

P-0,P-1 (ignore)

PLAYER SWITCH P-2

- * SIDE REPEAT
off
- * LOAD START
on
- * POWER ON START
off
- * AUDIO DEFAULT
analog
- * TEST MODE SELECT
off

PLAYER SWITCH P-3

- * STILL MODE
2 fields
- * SQUELCH
black background
- * DOC CONTROL
on
- * AUX1 DEFAULT
video indicator
- * AUX2 DEFAULT
high level output

PLAYER SWITCH P-4

- * INPUT DEVICE

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

After you have checked the Laser disk "front panel", plug into the rear the disk David Jones' programing Controller. Here is some description and the way of setting it up:
=====

Besides initializing the Disk Player, the Controller has two main functions here; at first it sends out an ASCII string J8RG to assure field-on-pause display, a necessary condition for viewing ARTIFACTS II. Second function is to loop a portion of the disk program where ARTIFACTS II are located. If everything works well, the disk player starts on power-up with the Controller plugged in and both need no further attention. The Controller has a small power supply with American plug for 110VAC. It comes programmed, but if mysterious mishap strikes, it can be programmed again from a PC-Dos machine with a help of the program LASRTALK and special cable between COM 1 or 2. (floppy and cable included here).

Program as follows:

LasrTalk v1.01
Laserdisk Controller Model 1

first frame	40140
last frame	49202
disk speed	60 (fields/sec)
Baud rate	9600
front panel	functional
frame number	hidden
squelch	over-ride

IGNORE

The main idea of this Installation is that at any point the program in progress (motion) should be stopped and started again by the mesmerized viewer, this is accomplished by the Remote control with certain functions blocked. This does not interfere with the program of the Controller and both should coexist happily. You must be sure though, that the field mode of display is implemented, no flicker of any form should appear in the picture, all pictures must stop dead when held still, this is very essential, please take your time to be sure. I don't know the condition in the room, what sound will be around, ideally, ARTIFACTS II should be set for a quite low audio output, it should not dominate. As

ATT: M. SAUP

Dear Werner,

According to Federal Express the photos were delivered to the address on the shipping form on Feb.24,11AM. The recipient's signature reads F.Roeling. I expected you could use one of the photos as the postcard design. I leave the choice on you.

I am still working on the control box (it must loop the sequence on the disk and be operated by the people in play/freeze/step mode). I thought I had a preliminary commitment from Saup about installing it. But it is not very difficult, anybody with a basic knowledge of video could do it. I shall send a design and an operating manual as soon as I have it.

Steina is making copy of three cassettes, they will be in NTSC, Peter Vrana should know where to translate them.

My Fax is (505) 473 0614. You have been faxing to a Phone...

The best, Woody

March 1 '93

THE VASULKAS

Light and Shadow Show

Woody Vasulka: "Artifacts", 1981

The computer screen is in fact a point by point defined territory. Besides its numerical interpretation of brightness and color, each point of the screen is accompanied by a code which places the specified point to the exact location of the screen. The whole drama of organizing the screen numerically is carried on by this point by point, memory by memory, location by location strategy. Only then does each point become involved in the perceptual drama of the cinematic syntactic interpretation.

"Artifacts" had a peculiar role to play in this line of theory and practise. As the name suggests, the piece is a report on a "found object" in my new-build tool. At the core of my effort was a machine, able to assemble images at a field by field rate of operation, thus preserving all sixty per second dynamic phases of the video image. This all was to happen in "real time", in front of our eyes.

The tool which eventually assumed the lofty title "Digital Image Articulator" was realized by a small team headed by Steina, with Jeffy Schier designing the circuits and me building the machine. The project was sponsored by the NEA and took eighteen months to realize. By the end of 1978 it produced its first images.

In its internal operation the tool had two fields of video images digitized at each step: the "just processed" image, held in the local memory and looped back into the processor in a direct feedback loop, and a "new image" pending in a digitized form fresh from the camera. The "old" and "new" were to be combined continuously either by logical (Boolean) or simple arithmetic operations.

This almost primitive procedure had a surprising result. Not able to fully rationalize the processes, we observed randomly distributed darker and lighter changing points of the screen. The camera images stood up against the background in somewhat puzzling figure/ground relationship.

To me this event clearly summarized the basic phenomenological principle of film, that illusionary motion depends on the interpretation of at least two frames, a succeeding and a preceding one. But there would also be something more specific. The portions of the images containing zero value (for example video black) would hold the unchanging pattern. The point/locations of a higher brightness value coming from the camera, would be a subject of change, cycling its density from low to higher to low and high again.

But the best was yet to come. When later I got back to view the tape of the experiment, I watched with astonishment

the figure/ground image disappearing in a quick when I stop
the tape frozen. Each individual field of video looked
seemingly random, only in rapid succession the artifact
appeared. I could see the "new" medium playing a host to the
"old" cinematic phenomenology...

Woody Vasulka
in Santa Fe,
February 18, 1993

Light and shadow

The Frame:

It came as a great surprise to me when I first caught a glimpse of the video frame. Until then I had thought of video as a fluid stream of energy, unconfined and free, easily directed to any place. Something like radio could do with music. I would imagine the images, when broadcast, in a shape of an ever expanding sphere, reaching the most distant places, eventually filling the whole universe. I recalled the event of Ken Jacobs projecting films to the night skies of New York, just a narrow little beam...

But these feelings did not last for long. Incident by incident, I began to understand that every single image I could see on the television screen had indeed a frame around it, no less rigid than the wood of the frame of the TV set. Eventually, I disclosed the secrets of the most precise work of time architecture. That elaborate construction, of a frame with time markings as the ethereal sprocket holes. I learned of master/slave hierarchy and rules of synchronicity, but above all I had to reconcile the fact that television came in the same cognitive unit as film - the frame.

*

At that time, I encountered statements made by film practitioners which I thought, contained the concerns of the filmic frame. "Where is, then, the articulation of cinema?" asked Peter Kubelka. "Eisenstein, for example said 'It's the collision of two shots' But it's very strange that nobody ever said that it's not between shots but between frames. It's between frames where cinema speaks. (Cinematic Articulation: 'Peter Kubelka in conversation with Jonas Mekas')(Dat?)

And then Werner Nekes: "....."

*

This discussion on what happens between the frames in film does seem quite natural now. The advent of film as whole might not have been justified if nothing had moved in front of the camera or if nothing moved the camera. In computer however all natural strategies fail. No movement exists within. The dilemma of what happens between the computer frames assumes proportions of the "alchemical wedding".

Bringing the computer into this theoretical enterprise summarized the filmic discourse for me. Not only did it reinforce the function of the frame, it specified the function of the point on the screen as the smallest workable element. For me the shift of the syntactic importance from frame to point, the strategy described by Kubelka as

"collision", might have illuminated the paramount significance of the syntactic relationship of the point in the strategies of making a cinematic statement by a computer.

The computer screen is in fact a point by point defined territory. Besides its numerical interpretation of brightness and color, each point of the screen is accompanied by a code which places the specified point to the exact location of the screen. This is generic to the numerical screen organization. The whole drama of organizing the screen electronically is carried on by this point by point, memory by memory, location by location strategy. Only then does each point become involved in the perceptual drama of the cinematic syntactic interpretation ("collision").

"Artifacts" had a peculiar role to play in this line of theory and practise. As the name suggests, the piece is a report on a "found object" in my new-build tool. At the core of my effort was a machine, able to assemble images at a field by field rate of operation, thus preserving all sixty per second dynamic phases of the video image. This all was to happen in "real time", in front of our eyes.

The tool which eventually assumed the title "Digital Image Articulator" was realized by a small team headed by Steina, with Jeffy Schier designing the circuits and me building the machine. The project was sponsored by the NEA and took eighteen months to realize. By the end of 1978 it produced its first images.

In its internal operation the tool had two fields of video images in digital state available at each step: the "just processed" image, held in the local memory and looped back into the processor in a direct feedback loop, and a "new image" pending in a digitized form fresh from the camera. The "old" and "new" were to be combined continuously either by logical (Boolean) or simple arithmetic operations.

This almost primitive operation had a surprising result. Not able to fully rationalize the processes, we observed randomly distributed darker and lighter changing points of the screen. The camera images stood up against the background in somewhat puzzling figure/ground relationship. It at once evoked the random point stereograms by Bela Julesz. We had visited him with Alphons Schilling in Bell Labs in early Seventies.

To me this event clearly summarized the basic phenomenological principle of film, that illusionary motion depends on at least two frames, comparing a succeeding to a preceding one. But there would also be something more specific. The portions of the images containing zero value (for example video black) would hold the unchanging pattern. The point/locations of a higher brightness value coming from the camera, would be a subject of change, circling its density from low to higher to low and high again something in a concept change "along the axes of observation, maybe vertically? This was again different from the performance of

film, where the territory of the dynamic perception is dependent on the edge displacement.

But there was an additional priceless artifact: when I watched back the tape made of the experiment, I could see figure/ground image there convincingly as if belonging to both fields of video. But when I stopped the tape frozen, the figure/ground disappeared in a quick. I could see just one field, no figure stood up against the background. I realized, the medium has changed just to play a new host to the old phenomenology...

Woody Vasulka
in Santa Fe,
February 18, 1993

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

Dear Bob,

I am preparing a TECH package for Werner Nekes' show in Oberhausen (see next page). I am betting on using your Pioneer LD-V2200, the one from the Linz show. Steina tells me of some trouble you encountered as far as the technical status (some high speed floor contact). Since the Vasulkas have not been deutsche marked for the unit yet, I don't feel too embarrassed to borrow it from your Large Equipment Pool (LEP for short).

Accordingly, I would ask for the total update of the technical status by the Authorized Service Center (ASC or OKANE for short). I shall not be in trouble though, if you fail to fix the unit, I have many more in my inventory here, but you would help our corporation to save many, many greenbacks.

Thanks for keeping all clocks wound up and ticking and in no time I will join your band with my trumpet.

Woody

In Santa Fe, March 3, 93

THE VASULKAS

3

To Michael Saup:
March 15, 1993

Dear Michael,

I do not know exactly how the arrangements of the hardware for Werner is being planned. Please, read through the correspondence and get in touch with Werner to voice your opinions. Thanks!

Woody

c/c Werner

THE VASULKAS

In Santa Fe, March 15-93

Dear Werner,

Here is the Sketch and the Equipment list. The Institute seems in transition, no answer to my communique. Of course, I could ship the whole show from here given a budget (about \$700 plus cargo both ways) including the Table support and the Monitor, (I am not so sure about the table top). I am working out the details.

Did you receive the tapes? They should arrive any day now.

Hear from you,

Woody

c/c Saup

4 MORE PAGES FOLLOW

Showname: S H A T T E N - P R O J E K T I O N E N

Installation Items:

- 1-B/W OR COLOR 19" (OR LARGER) VIDEO MONITOR WITH SOUND
(provided possibly by the Institute)
- 1-PIONEER LD-2200 LASERDISC PLAYER
(provided possibly by the Institute)
- 1-REMOTE CONTROL
(provided by the Vasulkas)
- 1-SEQUENCE PROGRAMMER
(provided by the Vasulkas)
- 1-220 VAC > 110 VAC POWER TRANSFORMER
(provided possibly by the Institute)
- 1-110 VAC POWER DISTRIBUTION BOX
(provided possibly by the Institute)
- 1-VIDEO CABLE
(provided possibly by the Institute)
- 1-AUDIO CABLE
(provided possibly by the Institute)
- 1-LASERDISC with the Program
(provided by the Vasulkas)

Custom Hardware:

- 1-TABLE
- 1-MONITOR SUPPORT

TO: WERNER
SAUP

THE VASULKAS

4

FAXED
MAR 3

Dear Bob, OKANE

I am preparing a TECH package for Werner Nokes' show in Oberhausen (see next page). I am betting on using your Pioneer LD-V2200, the one from the Linz show. Steina tells me of some trouble you encountered as far as the technical status (some high speed floor contact). Since the Vasulkas have not been deutsche marked for the unit yet, I don't feel too embarrassed to borrow it from your Large Equipment Pool (LEP for short).

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Thanks for keeping all clocks wound up and ticking and in no time I will join your band with my trumpet.

Woody

In Santa Fe, March 3, 93

INFO
W. Vas

THE VASULKAS

Dear Werner,

This may throw a monkey wrench into your arrangements. I just tested the programming device and I can see now, that only the Pioneer LD-V8000 model can be used successfully. Steina mentioned to you that Klotz has one like that (we once borrowed it from them), did it go anywhere with him? Unfortunately, our family has only one of these and that one will be busy until end of April. I am sorry for this last moment trouble, but lets hope things will turn out OK.

Woody

March 21, 93

GURTRUG-VERLEIH
FILM - VIDEO

Werner Nekes

KASSENBERG 34
4330 MÜLHEIM/RUHR
TELEFON 0208/427399
Fax 0208/42 10 11

Woody Vasulka

27.04.1992

Dear Woody,

thanks for your fax of the 22 April 1992. I don't have the Edison Kinetoscope. If you have a chance to find it, I am interested. Are you coming to Germany this year? Please let me know. The Camera Obscura in Mülheim is finished and I have an exhibition there 'til the 11 October 1992. I hope you can see it. The best to you and Steina.

Yours

Werner Nekes



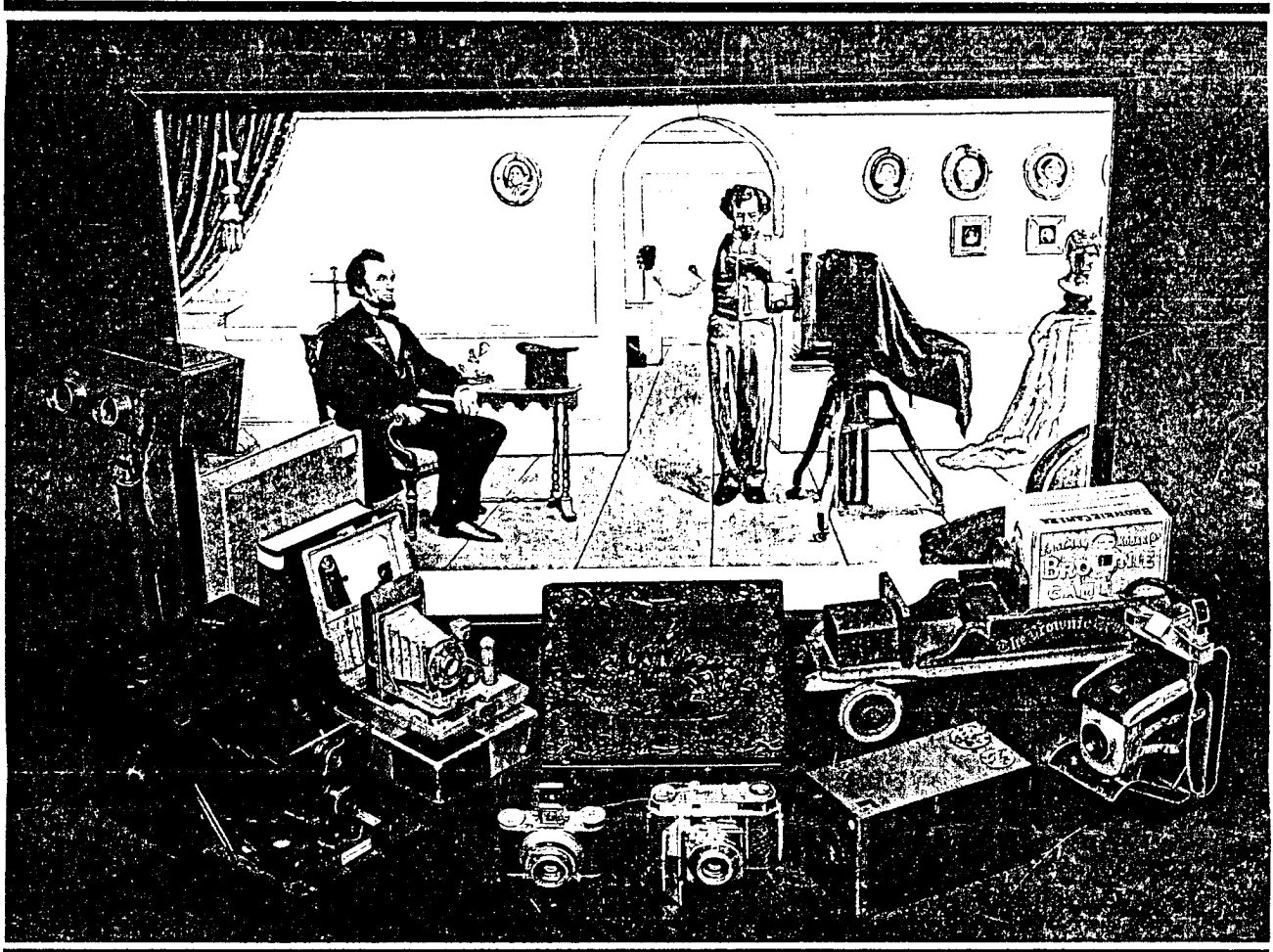
TO: WERNER NEKES
FROM: WOODY VASULKA



ACHTUNG!

IMPORTANT!

the Dr. James P. Hopkins Collection of



Antique and Collectible Cameras,
Daguerreotypes, Union Cases,
and Photographic Books

sale 1024

April 26, 1985

Bolton

293. OSS SPY CAMERA "X", match box camera, ca 1943, by Eastman Kodak Company. Used by allies for espionage purposes. This camera has with it the complete spy outfit which includes basic copy stand with close-up lens, three additional sets of extension legs, two copy lamp holders and two cloth bags to carry the outfit. This is believed to be the only complete match box camera outfit.

1800 (2500/3500)

294. PHOTOGRAPHER AND HIS MODEL, statuary, two ceramic statues, 7 in. high, young photographer taking snapshot of a beautiful young lady; together with studio photographer ceramic statue, at view camera, with flash.

95 (50/75)

295. NAGEL VOLLEND A 127 FOLDING BED CAMERA, Leitz Elmar f3.5/50mm lens in Compur shutter, soft case, ca 1932.

150 (250/350)

296. LIBRETTE NO. 79 FOLDING CAMERA, by Nagel-Germany, lens is Meyer-Gorlitz New York Helioplan, f4.5/ 4 3/4 in. in Compur shutter, hinged back, ca 1930.

65 (125/175)

297. VOLLEND A MODEL 70/0, by Nagel-Germany, 620 film, Nagel anastigmat f6.3/10.5cm lens in Gauthier shutter, hinged back, with case, ca 1930; together with a NAGEL (KODAK) NO. 28 PLATE CAMERA, 9 x 12 cm, Radionar f6.3/13.5cm lens in Gauthier Pronto dial set shuttin, in film holder back, ca. 1928.

70 (100/125)

298. NO. 4A FOLDING KODAK MODEL 1, (first model), with rapid rectilinear lens in B & L automatic shutter, for photos 4 1/4 x 6 1/2 in., ca 1906.

130 (75/100)

299. SIX TRIPODS: metal tripod, double extension, European thread; Eastman tripod no. 1, metal, light duty; Eastman tripod no. 1, metal, light duty; Wood tripod, double extension, heavy duty; Wood table easel; Folding Pocket tripod adapter no. 1.

80 (60/125)

300. QUARTER PLATE TINTED TINTYPE, of young soldier in nine button coat with oval buckled belt and cross belt plus epaulettes, wears kepi, standing at attention holding musket with fixed bayonet.

80 (125/150)

301. FOUR KODAK INSTAMATIC 126 CAMERAS: Instamatic X-35F; Instamatic X-15F; Hawkeye Instamatic R4; Instamatic 104; and a pack of instant postcards, all in original packages.

20 (60/90)

302. NO. 6 CIRKUT OUTFIT, consisting of a R.B. Cycle Graphic camera with a f.8 B7L plantagraph lens, Cirkut attachment back, tripod, brace, gears and gear case, plus standard ground glass back, instruction book copy, camera operating.

500 (600/850)

303. THE PHOTOGRAPHER, twenty-six issues, The Journal of the Western Photographic Collectors Association. From No. 35, (Winter 1977) to No. 62, (Spring 1984), except No. 50.

60 (250/50)

304. THREE COLORED POCKET KODAK CAMERAS: 1A brown, with case; 1A Junior, blue; 1A Junior, brown.

75 (40/60)

305BC. SIX BROWNIES: New York World's Fair Baby Brownie; Century of Progress Brownie; Boy Scout Brownie Box; No. 1 Brownie with finder; No. 2A Brownie in original box; No. 2A Brownie in original box, all yellow, with instruction book.

(125/200)

306. EASTMAN WALKER ROLL HOLDER, marked "Eastman Dry Plate & Film Co. Rochester N.Y., Patented May 5, 1885", 6 1/2 x 8 1/2 in. horizontal size; and 4 x 5 in. EASTMAN WALKER ROLL HOLDER, marked "Eastman Kodak Co., Rochester".

120 (75/150)

307. KODAK RETINA IIIc, type 021, ca 1959, with case.

65 (75/125)

308. FOUR SIXTH PLATE IMAGES: double case with two artistically posed ambrotypes, one of father and four year old daughter and mother holding infant son; a daguerreotype of fine featured young girl seated at table; an early daguerreotype of clean shaven man with dimple in chin.

55 (40/60)

309. THREE DAGUERREOTYPES: quarter plate of two young sisters, in satin off shoulder gowns and gloves, unusual standing pose; quarter plate of senior couple, seated. She looks happy, he uncomfortable; a lovely sixth plate daguerreotype of young woman, well dressed, seated at table with flowers, in orange case.

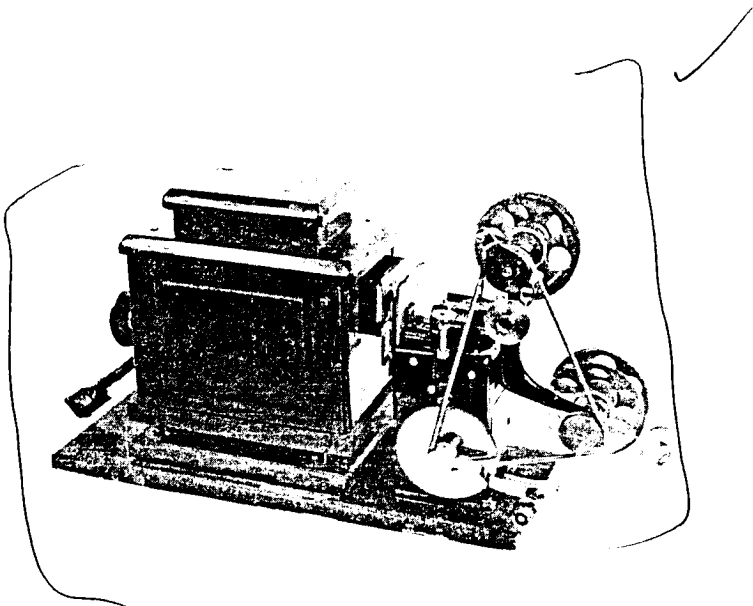
65 (75/125)

310. EDISON 22MM HOME KINETOSCOPE, two reel model, solid base, ca 1912, transformer, metal case, carton, three cans of 22mm film, pioneering projector for the home, special 22mm safety film.

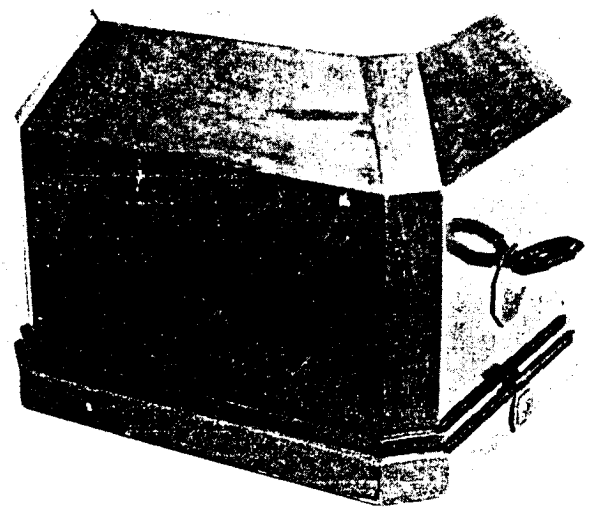
550 (300/400)

311. CORECO AUTOMATIC CLINICAL COLOR CAMERA, model 300, for medical and dental photography, with built in Kodak Flash Bantam 828 camera back, all metal body, instruction books, ca 1948.

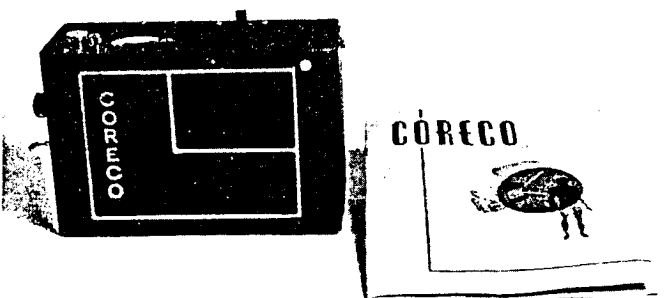
55 (50/100)



(310)



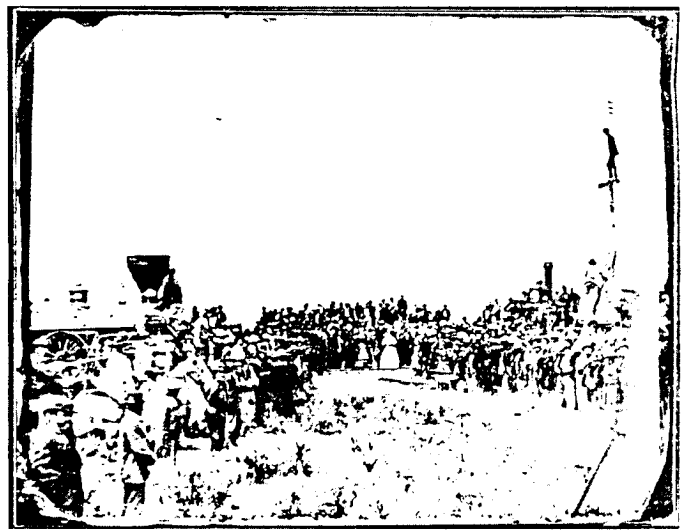
(327)



(311)



(328)



(330)

THE VASULKAS

List of Items send to Oberhausen
on March 25 1993 from the Vasulkas, Inc.,
via Federal Express

- 1 - Laserdisk (exhibit medium)
- 1 - Video disc player Remote control unit
- 1 - AC Adaptor
- 1 - AC Splitter
- 1 - Ground isolating AC Adaptor
- 1 - Video/audio cable
- 1 - Instrumentation cable
- 2 - Strips of VELCRO

Total replacement value \$215

Woody Vasulka

To: Michael Saup/Werner Nekes

Santa Fe, March 23, 93

Dear Michael/Werner:

Since you will probably be the man to set this up, here are some details some quite necessary for the operation of the ARTIFACTS II. First of all, if you plug in the rear of the disk player the Controller (small weird device in the epoxy encasement from David Jones), insert the disk and put it on play, if an image of the hand appears, you are OK. But if a dancing group of African Charismatics shows up instead, we should go to work. You should examine the "Front panel" switch settings on the PIONEER LD-V8000 Disk Player. This information appears when Power and Display buttons are pressed simultaneously (see pages of the manual).

Here are the Pages 0 to 12 with Switches approximating successful settings (you advance the pages and change the settings as recommended in the manual):

P-0,P-1 (ignore)

PLAYER SWITCH P-2

- * SIDE REPEAT
off
- * LOAD START
on
- * POWER ON START
off
- * AUDIO DEFAULT
analog
- * TEST MODE SELECT
off

PLAYER SWITCH P-3

- * STILL MODE
2 fields
 - * SQUELCH
black background
 - * DOC CONTROL
on
 - * AUX1 DEFAULT
video indicator
 - * AUX2 DEFAULT
high level output
- D

PROF. WERNER NEKES
GURTRUG-FILM

KASSENBERG 34
4330 MÜLHEIM/RUHR
TELEFON 02 08/42 73 99

22.3.

Dear Woody,

Jeffrey Shaw is sending today the PIONEER LD 8000 with the power-transformer
What means "position 6 : 110 VAC Power Distribution Box?"

We don't know, what to look for.

Please send immediately the remote-control, the sequenece programmer and the
laserdisc with the program to

Städtische Galerie Schloß Oberhausen

Sterkrader Str. 46

4200 Oberhausen 1

Tel. 0208/825 27 23

Fax 0208/ 80 40 16

Please fax to Bernhard Mensch the insurance value for transportation and the
exhibition and when it will arrive - fax it also to me please.

(Maybe Federal Express is the quickest) The costs for transportation back and
forth will be covered by the galerie.

The best to you



THE VASULKAS

TO: BERNHARD MENSCH
WERNER MEYER

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on March 23 1993 from the Vasulkas, Inc.,
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- 1 - Instrumentation cable
- 2 - Strips of VELCRO

Total replacement value \$215

+ CONTROL ADAPTOR
FROM DESIGN LAB

\$250

GRAND TOTAL

5460

TO INSURE

Woody

BOTH PACKAGES SHOULD ARRIVE FRIDAY
THE LATEST.

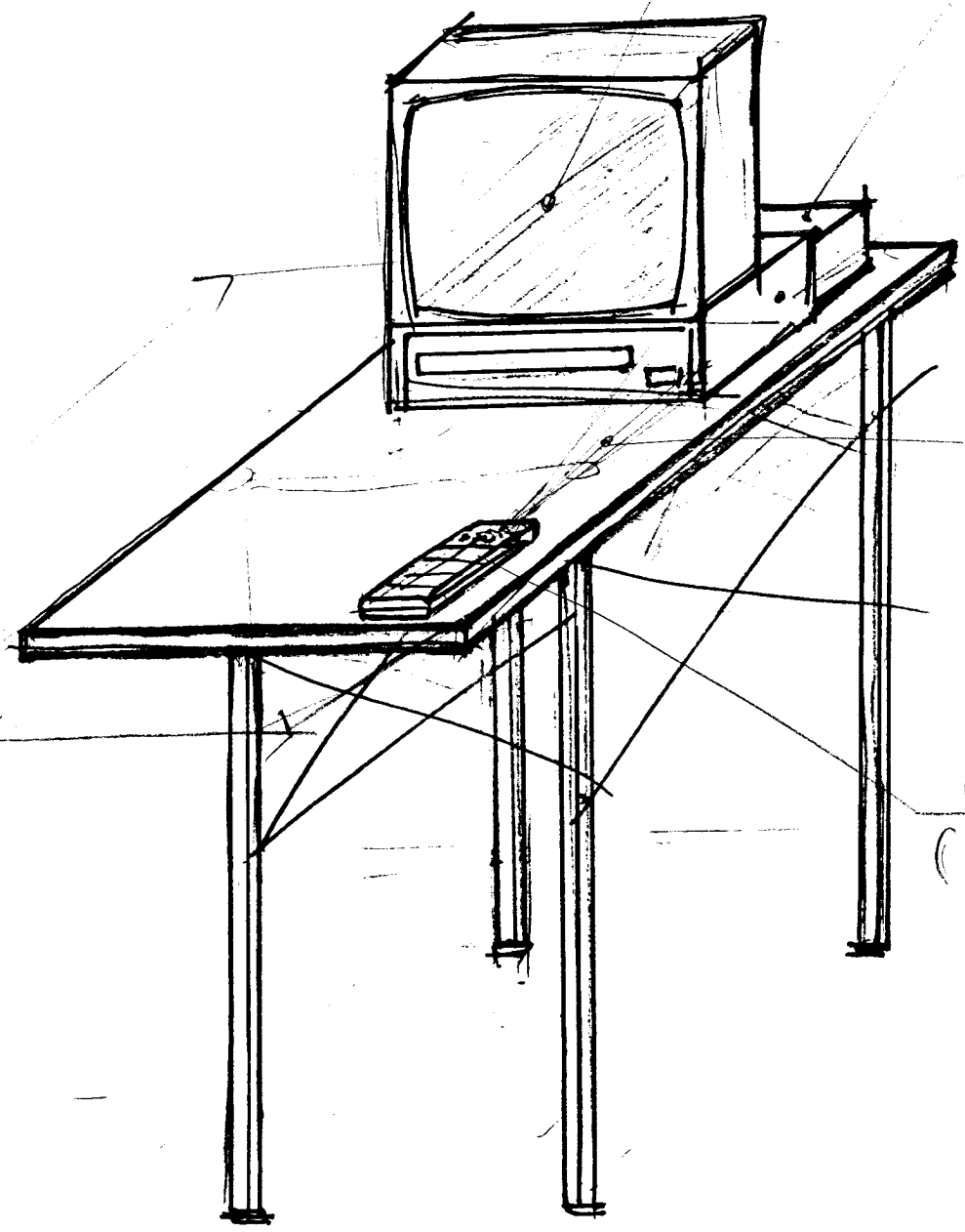
NTSC 10" OR LARGER
COLOR OR B/W
MONITOR

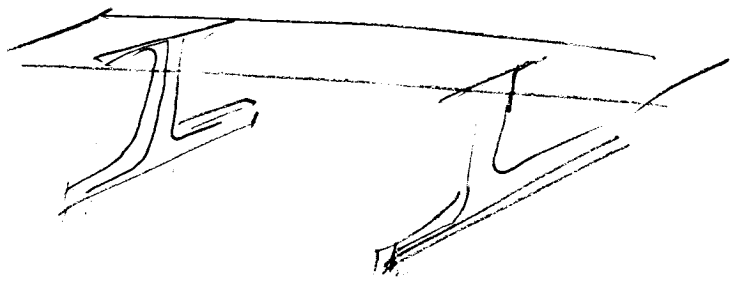
LD#V 2200
LASERDISK PLAYER
(PROGRAMMING DEVICE
PLUGGED IN THE BACK)

MONITOR SUPPORT
(SEE DETAIL # 1)

TABLE

REMOTE CONTROL
(SEE DETAIL # 2)





COLOR OR B/W MONITOR

19" TO 24"

NTSC

BETWEEN 3 TO 5

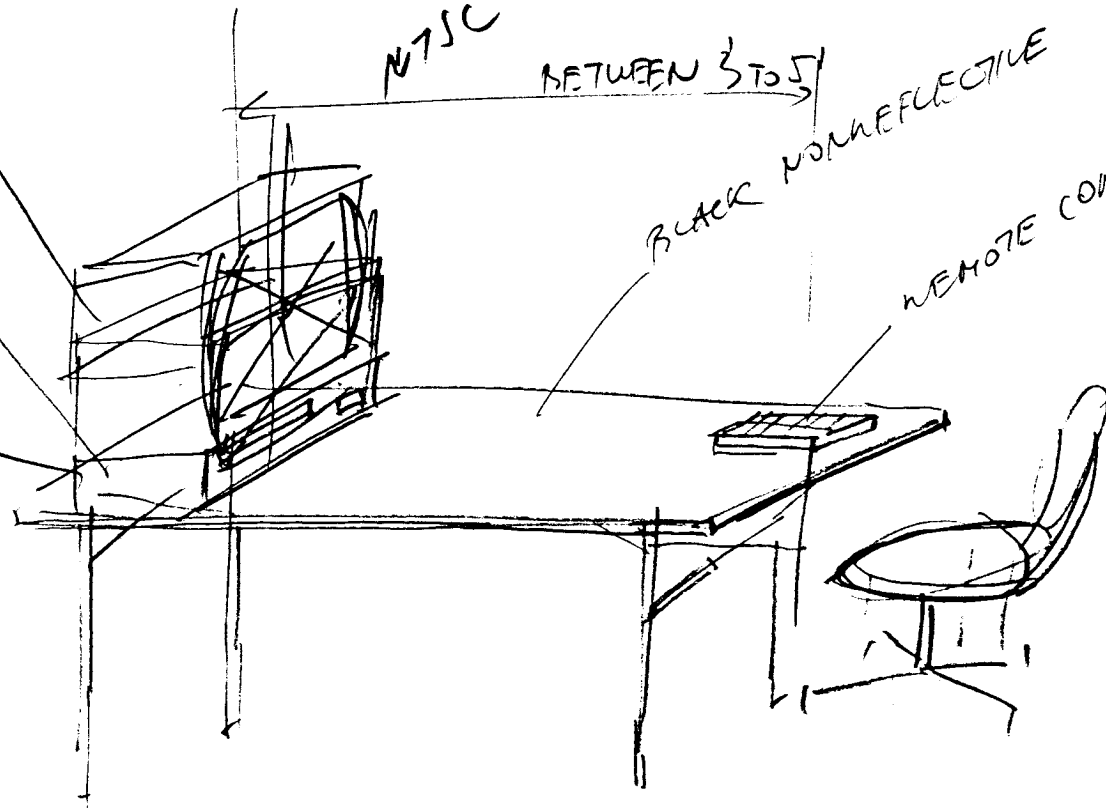
BLACK NONREFLECTIVE

REMOTE CONTROL (DETAIL #2)

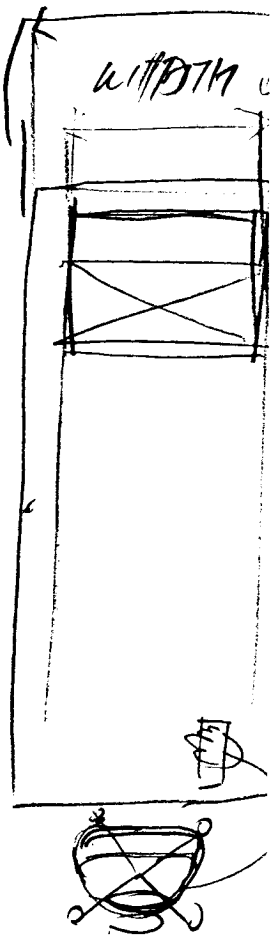
CHAIR

DETAIL #1

LASENDUK
PLATE



TOP VIEW



REGULAR TABLE

FIELD NO. IS THE ~~STABLE~~ ^{VIDEO} ~~SETTING~~ ^{FIELD} (TIMING ~~OR~~ ^{PERIOD} CYCLE, A
FIELD TIME, WHICH TO OUR PERCEPTION AS TO ~~BE~~
A VIDEO AS A SYSTEM PRESENTS A SHORTEST POSSIBLE
COGNITIVE ~~FRAME~~ FIELD. ALTHOUGH AN OPERATION
BEFORE FIELD DELAYED, ITS DYNAMIC TRAIN STAYS
SEQUENTIAL, SO ITS CONTINUITY INTEGRAL.

THIS NATURAL TECHNICAL DESCRIPTION IS INDEED NOT
NECESSARY FOR ~~DECONSTRUCTING~~ ^{RE} THE EVENT. TO MY
PERFECT SURPRISE, ~~THIS~~ ^{THE} PHENOMENON COMPLETELY
REDEFINED THE OPERATION OF FILM IN THE COM-
PUTER CONTEXT. IT DEMONSTRATED A CERTAIN ABILITY
OF A COMPUTER TO DEAL WITH A POINT BY COLLISION,
OF PRECEDING AND SUCCEEDING FIELD, THUS THE
MERES TIME, IS NOT ONLY FRAME BY FRAME
SUMMARY, BUT THE POINT BY POINT ONE.

ADDITIONALLY HERE, THE APPARENT MOTION DOES
NOT ORIGINATE FROM THE ACTION OF THE CAMERA,
BUT IS PRODUCED BY AN SIMPLE ARITHMETIC FUNC-
TION: $A + B$ OR $A - B$ FOR EXAMPLE, BUILDING-
THE DYNAMIC PRESENTATION IN AN IMAGINARY
AXES OF THE COMPUTER VIEW. GIVEN WHEN
IN MANY CASE A AM BRING IN TO OUR WORKSHOP,
CAMERA CONTRIBUTES THE NEW ^{NEGATIVELY} ~~STILL~~ FIELD

A REPORT ON THE POSSIBLE ACQUISITION OF CINEMATIC AND PROTOCINEMATIC ARTIFACTS
AND SOME SUGGESTIONS ON CONCEPTS OF CURATORIAL POLICIES

To: The Board of Directors,
Museum of Animation
Tokushima City, Japan

Topic I: Werner Nekes' Collection

During my stay in Germany in October 1988, I visited Werner Nekes in Muehlheim near Dusseldorf. I was aware of his work in film and knew his theoretical essays, but frankly I was quite surprised and impressed to find an extensive and extraordinary collection of cinematic and proto-cinematic apparatuses and large selection of relevant pictorial materials, assembled systematically with a personal and artistic curatorial manner in his own large house.

His approach falls well beyond a general/professional scope. In my estimation, his work constitutes an essential core of any serious museum collection, related to the phenomenology, performance and perception of moving images. In fact, this is a unique opportunity to instantly establish the core of Tokushima Museum of Animation, in both - exemplary artifacts and curatorial policy.

I learned Mr. Nekes has been involved in an effort to establish a "Museum of Media" in his local town, but he did not sound optimistic about the project when I met him and expressed willingness to offer his collection to other interested parties.

88018650

This collection substantiates the museum concept so well that I would advocate taking an immediate action in securing the whole material. There are several potential competitors: The American Museum of the Moving Image in New York City, The British Museum of the Moving Image in London, The Whitney Museum in New York City, and I imagine there are countless others. I heard later that the collection has been estimated for tax purposes at DM. 800.000, an amount very reasonable for such a unique collection.

Further I recommend that Mr. Nekes should be offered an immediate short term curatorship/ advisory role with an additional budget to collect additional materials - that due to his knowledge, experience and desire can be located most efficiently. Then a small team should be set up to study the possibility, the contractual agreement, inventory, transportation and financing of the transfer of the existing collection and future acquisitions to the Museum of Animation.

On another theme, Mr. Nekes has also been an advisor to film museum in Frankfurt not only concerning artifacts and concepts of cinema, but also architectural designs concepts incorporating the kinetic properties of images in context of moving elements of the interior such as the elevators and escalators, which lend themselves to creating kinetic environments for the visitors of the museum. (Imagine: up/down lift movement with an elevator shaft containing phased images illuminated by the strobing light of the lift in movement). In another concept, central opening of the building carries a pinhole image from the top of the building to the subterranean with pick-offs on each floor. There were more architectural concepts Mr. Nekes mentioned which sounded innovative, elegant and organic to the concept of the Museum of Animation.

Mr. Nekes is known in Japan through his association with the "Image Forum" in Tokyo, where his essays and selected protocinematic images were published recently. I am including two VHS videotapes, one in PAL contains a film of Nekes on the topic of protocinema, the other in NTSC is a personal record of my recent visit.

His address: Werner Nekes, Kassenberg 34, D-4330, Muehlheim-Ruhr, Tel: 0208-427399

CONCENTRICS

A start-up company to develop products in the fields of interactive videodisc and CD-ROM, **Concentrics** was founded in Santa Fe by William McIntosh and Rorick Sellers. Sellers and McIntosh formed the core of the software engineering division of Wilson Learning's Interactive Technology Group, prior to ITG's departure from New Mexico. For the past five years ITG was an industry leader in the field of level-3 (i.e. computer-controlled) interactive videodisc products aimed at the management, selling and administrative corporate training markets. ITG's products have been extremely successful, and include the single best-selling videodisc in the soft-skills market, *The Versatile Organization*.

Concentrics is focusing on two areas of the videodisc/CD-ROM spectrum, 1) scientific and other educational publishing; and 2) horizontal software engineering services. Currently the company is exploring several multi-media approaches for the delivery of courseware in mathematics, the biological and physical sciences, and foreign languages. In addition it is developing interfaces and other driver-level software for the support of diverse CD-ROM and other optically based hardware.

In an area as rapidly changing as videodisc and CD-ROM, the philosophy of **Concentrics** is to solidify the design and development of products based on proven technologies, but always to keep an eye on the future. This approach gives our customers the insight required when making the crucial decisions concerning development environments, hardware delivery systems and ergonomic design options. Our experience shows that a flexible approach is the most cost-effective, and our close contact with hardware vendors and developers can be invaluable when making decisions concerning concentrations of installed platforms, design approaches and development synergies.

The mission of **Concentrics** is *Using Technology to Solve People Problems*. In addition to education and support, we plan to develop other service-oriented products in areas ranging from productivity and marketing to archiving, entertainment, and games. Our stress is always on solving our customers' problems; we feel that the new optical technologies offer unique opportunities to deliver these solutions. Our founders' many years work in the design, development and management of multiple media software-based training products gives **Concentrics** the advantage of experience, a rare commodity in these new fields of electronic learning.

Resume: Rorick A. Sellers

POSITIONS HELD:

9/83 to 4/88: John Wiley & Sons., Wilson Learning Division, Interactive Technology Group, 2009 Pacheco St., Santa Fe, NM. Job Title: **Manager, Software Engineering Dept.** Duties: responsible for the software engineering of both Level-3 (i.e. computer controlled) interactive videodisc- and CD-ROM-based development/training products. Managed team development and implementation of proprietary authoring environment. Contributed to "virtual machine" approach to support of dozens of hardware delivery platforms, including real-time graphics control, graphic overlay, videodisc control, user-interface ergonomics and device processing, and courseware control logic. Developed first CD-ROM random-access auxiliary audio support for interactive video. Co-designer of first Japanese/Kanji interface for development of multi-lingual interactive video courseware.

7/81 to 8/83: Perkin-Elmer, Physical Electronics Division, 6509 Flying Cloud Drive, Eden Prairie, MN. Job Title: **Software Engineer.** Duties: Analysis, design and coding of real-time data acquisition/analysis and user-interface functions for SEM/Auger electron microprobe and other spectroscopic instrumentation.

3/81 to 7/81: Moore Business Forms, International Graphics Division, 1660 S. Hwy. 100, Minneapolis, MN. Job Title: **Senior Systems Analyst.** Duties: Design, coding and support of system for analyzing programmer activities.

10/78 to 3/81: Nicolet Instruments, Computer Aided Design Division. 2450 Whitman Rd., Concord, CA. Job Title: **Software Engineer/Programmer Analyst.** Duties: Developed front-end assembler routines for bit-slice based proprietary color graphics hardware; supervision and digital logic hardware design of IEEE-488 instrumentation bus interface development.

1/78 to 9/78: Iasis, Inc., 257 Humboldt Ct., Sunnyvale, CA. Job Title: **Programmer.** Duties: Developed machine language packages for single-board microprocessor training product ("Computer-in-a-Book").

7/76 to 8/77: U. S. Peace Corps, Tutume College, Botswana. Job Title: **mathematics teacher.** Duties: Taught secondary mathematics in Kalahari desert.

EDUCATION: B.A. degree (Physics), Lake Forest College, Lake Forest, IL (1970).

Resume: William C. McIntosh

POSITIONS HELD:

5/85 to 4/88: John Wiley & Sons., Wilson Learning Division, Interactive Technology Group, 2009 Pacheco St., Santa Fe, NM. Job Title: **Senior Software Engineer**. Duties: Project Management for major (\$0.5 - \$1.5 million) Level-3 interactive videodisc development projects, including budget management, resource coordination, schedule management, contract negotiation, and implementation supervision. Also, design, implementation and maintenance of a machine-independent authoring and delivery environment for interactive videodisc projects, including both hardware-dependent drivers and hardware-independent algorithms and data structures in high-level and assembly-level languages. Coordinated with courseware design and video production departments to identify conceptual and production design structures that assure efficient software implementation, delivery and maintenance.

3/84 to 5/85. Robert A. Woods Construction Co., Santa Fe, NM. Job Title: **Estimating/Data Processing Mgr.** Duties: Purchase and maintenance of multi-user microcomputer-based accounting and project management system. Design and implementation of customized application software for estimation and management.

6/80 to 11/83. Mark Jones Corporation, Santa Fe, NM. Job Title: **Project Manager (Architecture and Construction)**. Duties: Coordination of architectural and engineering design efforts, project estimating and budgeting, and construction management of custom residential, residential subdivision, and medium-scale commercial projects.

EDUCATION:

Ph.D—Advancement to Candidacy, UCLA. Department of Anthropology.
Specialization: human and primate paleontology, numerical taxonomy. (1980)

MA, California State University, Northridge. Specialization: physical anthropology, numerical taxonomy: multivariate statistics, principal components and factor analysis (1976).

BA (Physical Geography), emphasis on cartography, minors: mathematics, geology, University of Denver (1967).

Mr. Werner Nekes
Kassenberg 34,
D-4330, Muehlheim-Ruhr
West Germany

August 25, 1989

Dear Mr. Nekes;

In last December, I learned from Mr. Woody Vasulka about the availability of your collection of cinematic and proto-cinematic apparatuses and relevant pictorial materials.

He recommended that your collection was worth a core collection for the Tokushima Museum of Animation, for which I was then involved as an advisory member of study team. But since then, the project itself did not go well as planned and eventually his advice on your collection was left alone without further consideration.

In last April, Mr. Vasulka, who did not know the entire situation, contacted me to see the reaction of Tokushima City to his recommendation on your collection. Through the conversation with him, I knew that the collection was still available and you were interested in selling it to Japan. So, I decided to find a potential buyer for the collection and bring it to Japan, hoping if it would be of any help for you.

This is the story why I got involved in this project. For the past months since April, I have worked on it; studied your "Film before Film" at the Image Forum and the walking-through video tape taken by Vasulka's when they visited you in May, impressed with the value of your collection, prepared a proposal, and started initial contacts with a couple of potential buyers. But in end of July, I received a fax from Mr. Vasulka suggesting me get in touch with you directly and learn all of the starting points including the price of your collection.

I don't know if you have already accepted a purchase offer from another party by now. However, I'd very much like to confirm with you the following points in order to see if I'd better carry on this project or not:

1. Are you still interested in selling your collection to Japan?
If so,
2. How much the price will be.
3. At this stage, I honestly can't tell how long it will take to get a positive answer to my proposal. Can you wait for a certain period before accepting another offer?
4. How many number of items are included in the collection approximately?

5. If I have still a chance to continue working for this project, is it acceptable for you to appoint me as your sole representative in Japan for this case only?
If answer is yes, how much percentage of Gross Estimate would you suggest as a commission to me?
6. Other terms and conditions I should know as starting points.

Mr. Nekes, I so far worked on this project because I was so impressed with the value of your collection and really hoped to bring it to Japan. If you have already found a good buyer for the collection, I would be just happy for you. But if not, I would be glad to do business with you.

Looking forward to hearing from you soon,

Sincerely yours,



SHIHO KASHIMURA
Fuzzy Logic
Mogi Bldg. 402
41-28, Udagawa-cho
Shibuya-ku, Tokyo 150
Phone: 03-496-5804
Fax: 03-496-5803

cc: Woody and Steina Vasulka

Mühlheim / Ruhr

July 18, 1989

KASHIMURA

~~Shiho
The Board of Directors
Museum of Animation
Tokushima City, Japan~~

Dear Shiho,

We are glad that things go forward but we are also aware that the price of Mr. Neke's' collection, quoted by us based on hear-say, is in fact substantially higher now. In order to save time and energy of all involved, we would suggest you get in touch with Mr. Neke directly and learn all of the starting points. We suspect that the availability of Neke's' collection is widely known by now and his negotiating position is much better than before. We would like to point out that Mr. Neke lives near Dusseldorf, the European city most populated with Japanese emigrants. It is likely that a Japanese Trade Commission is stationed there. A local Japanese emissary could speed things along.

As to the personal note, we understand your position very well, and if the position of Mr. Neke's' will be known, we encourage you to follow the customary way of professional negotiator. Here in the West, the custom of the contract based on the percentage of the Gross Estimate could be the way to go.

Love,

Woody and Steina Vasulka

WERNER NEKES
KASSENFAB 34
D 4350
MUEHLHEIM - RUHR
TEL: 0208-427399

FAX To FUZZY LOGIC

ATT KASHIMURA

FAX # 03 496 5803

Report 2
NEKES COLLECTION

Dear Steina and Woody;

Finally I got the tape on last Saturday! Many thanks.

Yes, you are right about the collection. Now I understand why you recommended to purchase them as a core collection for the planned museum in Tokushima.

I'll try my best to find suitable buyers for the collection. And just for my information, could you confirm the following points;

1. My understanding on the price of his collection is DM 800,000 at net; which means purchaser should pay this amount to Mr. Nekes other than the expenses such as insurance, shipping cost, etc. Is this correct, and no change in the amount? If the net selling price is changed, a total cost estimation for the collection in my proposal should be adjusted along with the amount.

2. How long can he wait i.e., How much time is allowed for me to conclude this action?

3. I'm just curious why he is so interested in selling them to Japan. There's any reason or not, I'll try to access to right parties who will know the value of his collection.

Much love from me and Tekon,

Shiho

P.S. I called the Image Forum and knew that Mr. Nekes' "Film before Film" is now on their showing program started yesterday. So, I'm going to see it this evening!

NEKES COLLECTION- REPORT 2-

June 22, 1989

Dear Steina and Woody;

Did you receive my fax on June 9?

I saw your tape and Mr. NEKES' "Film before Film" at the Image Forum and very impressed with the quality of the collection.

Now a project team is set up for the collection and each member has started to contact potential buyers with a presentation kit; a proposal I made, color copies of the "Film before Film" poster and your videotape.

Team members are:

Prof. Uchiyama of the Tokyo National University of Fine Arts & Music

Mr. Ko Nakajima

Mr. Tetsuharu Takita (He is an opt-electronics artists. Also involved in the Tokushima project as one of advisory members like me and Ko Nakajima.)

Mr. Uesugi of Tobishima Construction Company

Shiho Kashimura acting as a coordinator for this project

(In my proposal, your name is also mentioned as a supporting member of the team.)

As soon as we receive a good response to our proposal, we'll take next step for the purchase; i.e. confirm terms and conditions, total cost estimation, list making of all items in the collection, etc.

Honestly, I don't know yet at this stage how long it will take to find an advocate of this project. But before going further, I'd like to confirm the following points with Mr. Nekes through you;

1. His net selling price of the collection is DM 800,000.
2. How long can he wait to get a result of our action, that means if offered by other potential competitors to purchase the collection, will he say yes without noticing us on his decision? Or is he willing to wait for a certain period for us? I'd like to know how he thinks about this case.
3. Approximately, how many number of items are included in the collection.
4. Because we have already started meeting some potential buyers, there is possibility that some third parties might contact Mr. Nekes directly for negotiation. I'd like to avoid this for one reason. Is it agreeable for him to appoint me (and you) as his representative in Japan on this case, so that no direct contact should be made by other parties?

If he needs information on us and our proposal, I can send him (via you) a copy translated in English.

Looking forward to hearing from you soon.

Love,

Shiho

P.S. The only reason why I insist on being rep; I'd like to arrange this project through you with the help of the above members. I know very well that you and others spent much time and effort for the Tokushim project without compensation. And now with this project, we can make a decent profit for all of us (kind of commission for our effort). I don't intend to cheat Mr. Nekes. We are all serious about this project because we know the value of his collection, and really hope to bring to Japan. It is my idea to take this case as a business and other members except Mr. Uesugi do not know my approach. If everyone including Mr. Nekes become happy in the end, why not? But if you disagree with my idea, I'll reconsider it.

A REPORT ON THE POSSIBLE ACQUISITION OF CINEMATIC AND PROTOCINEMATIC ARTIFACTS

AND SOME SUGGESTIONS ON CONCEPTS OF CURATORIAL POLICIES

To: The Board of Directors,
Museum of Animation
Tokushima City, Japan

Topic I: Werner Nekes' Collection

During my stay in Germany in October 1988, I visited Werner Nekes in Muehlheim near Dusseldorf. I was aware of his work in film and knew his theoretical essays, but frankly I was quite surprised and impressed to find an extensive and extraordinary collection of cinematic and proto-cinematic apparatuses and large selection of relevant pictorial materials, assembled systematically with a personal and artistic curatorial manner in his own large house.

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I learned Mr. Nekes has been involved in an effort to establish a "Museum of Media" in his local town, but he did not sound optimistic about the project when I met him and expressed willingness to offer his collection to other interested parties.

This collection substantiates the museum concept so well that I would advocate taking an immediate action in securing the whole material. There are several potential competitors: The American Museum of the Moving Image in New York City, The British Museum of the Moving Image in London, The Whitney Museum in New York City, and I imagine there are countless others. I heard later that the collection has been estimated for tax purposes at DM. 800.000, an amount very reasonable for such a unique collection.

Further I recommend that Mr. Nekes should be offered an immediate short term curatorship/ advisory role with an additional budget to collect additional materials - that due to his knowledge, experience and desire can be located most efficiently. Then a small team should be set up to study the possibility, the contractual agreement, inventory, transportation and financing of the transfer of the existing collection and future acquisitions to the Museum of Animation.

On another theme, Mr. Nekes has also been an advisor to film museum in Frankfurt not only concerning artifacts and concepts of cinema, but also architectural designs concepts incorporating the kinetic properties of images in context of moving elements of the interior such as the elevators and escalators, which lend themselves to creating kinetic environments for the visitors of the museum. (Imagine: up/down lift movement with an elevator shaft containing phased images illuminated by the strobing light of the lift in movement). In another concept, central opening of the building carries a pinhole image from the top of the building to the subterranean with pick-offs on each floor. There were more architectural concepts Mr. Nekes mentioned which sounded innovative, elegant and organic to the concept of the Museum of Animation.

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His address: Werner Nekes, Kassenberg 34, D-4330, Muehlheim-Ruhr, Tel: 0208-427399

Topic II: Jiri Trnka, Puppet animation artifacts

Also in October 1988 I met by a chance Ms. Marta Slowikova of Czech origin, educated in art history and recently involved in freelance film and video production. In conversation I learned of her personal association with the daughter and son of the well known Czech artist and animator Jiri Trnka (now deceased). She indicated that there would be a very good possibility to acquire some artifacts from the masters' workshop.

Her address: Marta Slowikova, Vogelsberg Strasse 17, D-6000, Frankfurt an Main, Tel: 069-438231

Topic III: George Lucas' animation artifacts

On our way from Japan in May 1988, we visited "Apogee", a computerized camera motion control studio in Hollywood. There we saw a model of a "Starfighter" used in the actual animation of Lucas' "Starwars". We were told that Mr. Lucas has 6 more models in his personal possession as well as other artifacts worth acquiring. Our good friend Peter Kirby expressed interest in following up the research if the Tokushima Museum is interested.

His address: Peter Kirby, 2508 Fourth Street, Santa Monica, California 90405, Tel: 213-392-2681

Dear friends,

These are some notes and suggestions for the project. We remember warmly our encounters, the fun day we had in Tokushima and the occasion of the lecture in Tokyo. Good luck with the project, and we shall keep our eyes and ears open....

October 22nd, 1988

Woody and Steina Vasulka
RR 6, Box 100,
Santa Fe, New Mexico
87501, Tel: 505-471-7181

CC: Fuzzy Logic
Ko Nakajima

NEKES COLLECTION- REPORT 2-

June 22, 1989

Dear Steina and Woody;

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Mr. Tetsuharu Takita (He is an opt-electronics artists. Also involved in the Tokushima project as one of advisory members like me and Ko Nakajima.)

Mr. Uesugi of Tobishima Construction Company

Shiho Kashimura acting as a coordinator for this project

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Looking forward to hearing from you soon.

Love,

Shiho

INVOICE

To:
ATANOR
C. AGASTIA, 5.
MADRID 28027
SPAIN

FOR THIRD INSTALLMENT OF THREE OF \$10.000

PLEASE REMIT TO:

THE VASULKAS, INC.
RT. 6 BOX 100
SANTA FE, NM 87501

July 18, 1989

Fax to: Shiho Kashimura
FAX# 03 496 5803

Dear Shiho,

We are glad that things go forward but we are also aware that the price of Mr. Nekes' collection, quoted by us based on hear-say, is in fact substantially higher now. In order to save time and energy of all involved, we would suggest you get in touch with Mr. Nekes directly and learn all of the starting points. We suspect that the availability of Nekes' collection is widely known by now and his negotiating position is much better than before. We would like to point out that Mr. Nekes lives near Dusseldorf, the European city most populated with Japanese emmigrants. It is likely that a Japanese Trade Commission is stationed there. A local Japanese emissary could speed things along.

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Love,

Woody and Steina Vasulka

cc: Werner Nekes

GURTRUG-VERLEIH
FILM - VIDEO

KASSENBERG 34
4330 MÜLHEIM/RUHR
TELEFON 02 08/42 73 99

1.3.93

Dear Woody

Your fax with the text arrived
but not the still for the postcard.

Michael Saup told me that you
haven't yet contacted him about
the installation.

How do we proceed?
answer soon because I have to
give the stills to the printer
on the 3.3.

Did you send the cassette?

the best to you

Werner

KASHIMURA

FAX 81 03 496 5803

To: Fuzzy Logic, Tokyo

There is something inspirational in a name like the Museum of Animation! Although the principles of animation were known well before the advent of film, it is film that enabled animation to become an art form.

Whenever things "come alive" regardless of the technology, history or tradition, a new act of magic is performed. The instruments of the magic making may change from the mechanical to electronic, but the event - the phenomenon of moving images stays and travels with us in our visual brain through time, feeding the insatiable need for the new and the fantastic.

Ever since Ko Nakajima first mentioned the concept of the Museum of Animation and each time I return to it in my mind or in a conversation, I find the theme both important and provocative. I am glad that the Museum project goes ahead and that I am a part of it. I see the Museum of Animation as a homage to this aspect of the culture of the twentieth century - the century of the moving image!

Santa Fe, New Mexico, September 3rd, 1988

Woody Vasulka

P.S. Photo VIA FEDERAL EXPRESS

TELEFAX

DATE: Sep. 1, '88
 TO: Mr. Woody Vasulka

REF. NO.:
 NO. of PAGES : 2

ATTN:

Woody, please note that
 we've moved to
 a new office.

FROM: Ms. S. KASHIMURA/FUZZY LOGIC
 402 Mogi Bldg., 41-28, Udagawa-cho, Shibuya-ku, Tokyo 150
 TEL. 03(496)5804 FAX. 03(496)5803

RE: Tokushima Animation Museum
 MESSAGE: Hello, this is from Shiko.

Teckon told me that you are very busy.
 Sorry to bother you, but could you send
 us your lovely photo and hand-written message
 (short one is enough) for the pamphlet?

We'd appreciate if we could have them by
 10th Sep.

Also, I send by this fax. a copy of basic lay-out
 of the pamphlet to indicate where your photo
 and message will be carried.

Many thanks for your cooperation and
 please give my regards to Steina.

Love, Shiko

By the way, I visited Zagreb, Yugoslavia to attend
 the Int'l Animation Festival. It was a nice experience
 for me and I've learned lots about the world of animation.

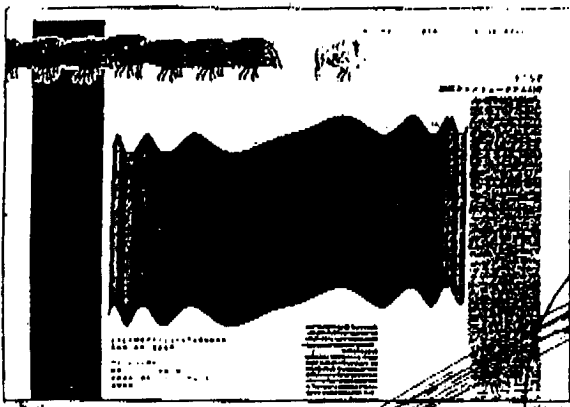
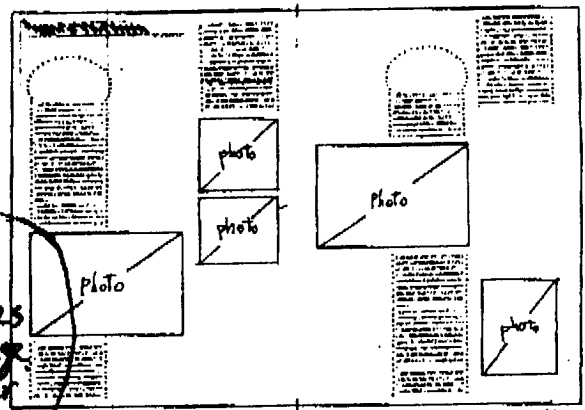
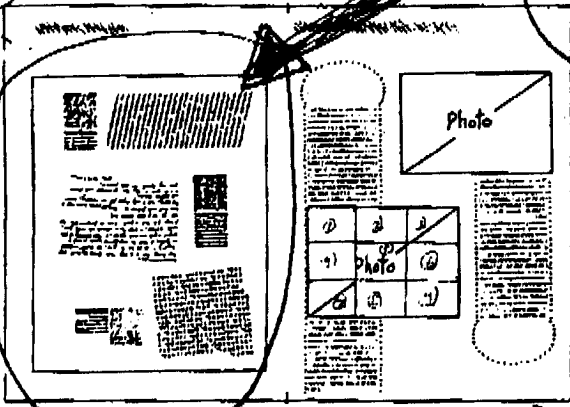


表1
表4

Page 1.
Here comes
your message
(with two other
P1 persons.)

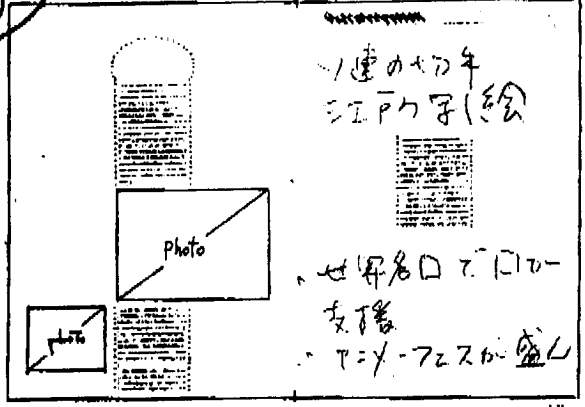


P9
P10
産業への
応用

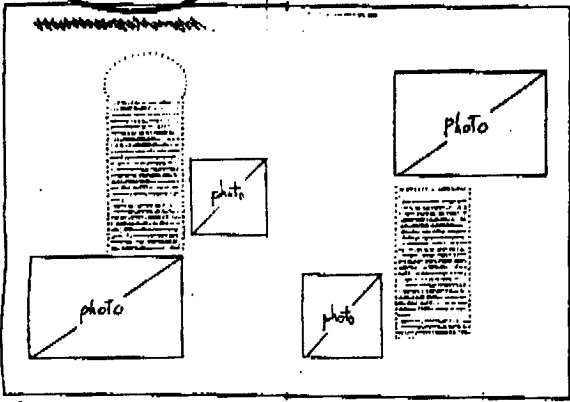


X、セ-ジ(3段)

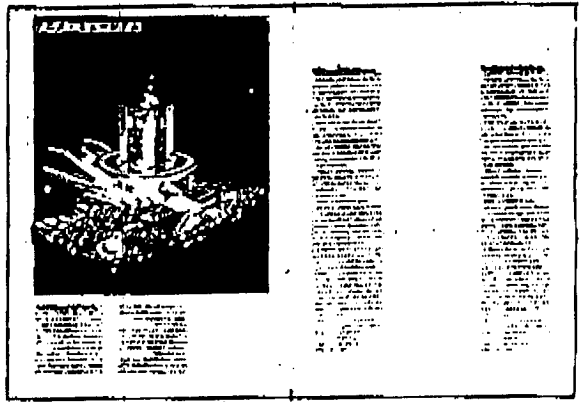
P2
イントロ
ア-メ-ジ



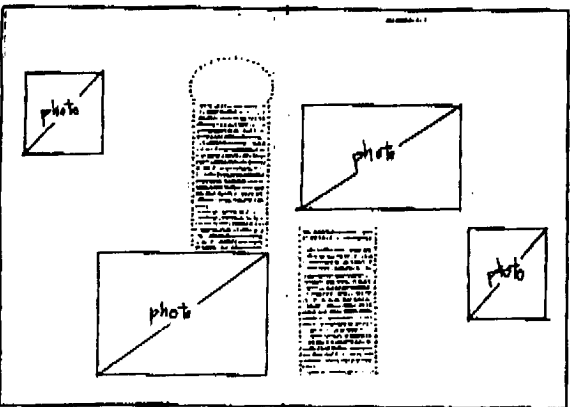
P11
産業への
応用と
その
P12
世界の
ア-メ-ジの
多様な
様子



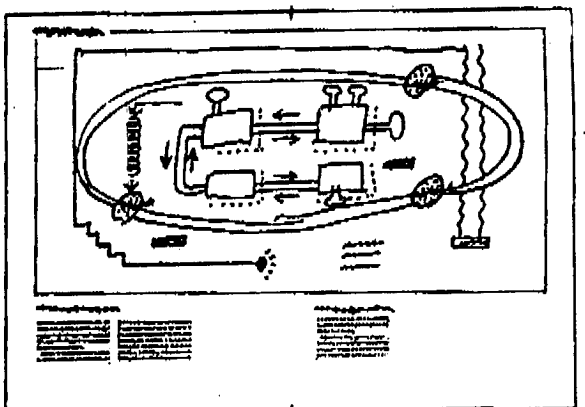
P3
P4
ア-メ-ジ
何かに
対して
説明



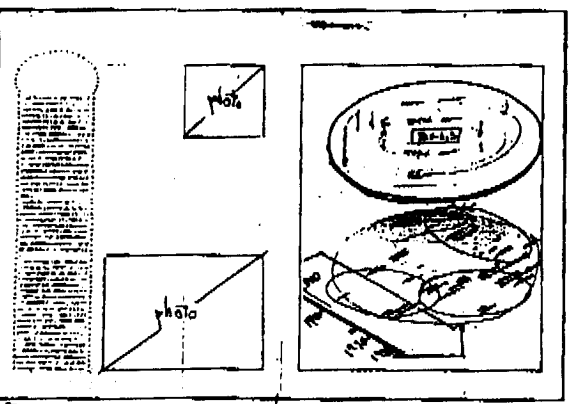
国の発展
ア-メ-ジ
P13
構想
P14
コンセプト
ポイント



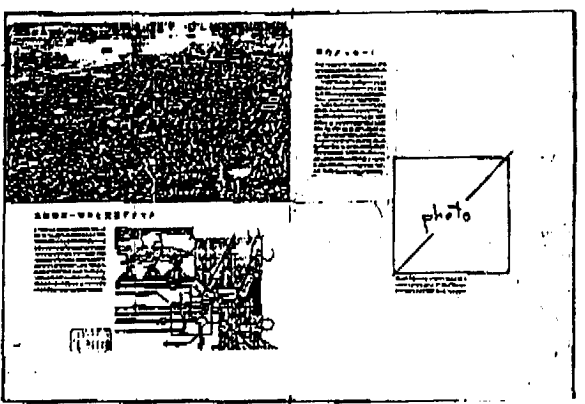
P5
P6
ア-メ-ジ
何かに
対して
説明



P15.16
施設の
機能構成
(図案化)
事業イ-ジ



P7
上記同様
(歴史、文化
特性など)
P8
ア-メ-ジ発展図



P17
便島に
立地
P18
市ア-メ-ジ
市長と
年取反字具

TELEFAX

DATE: Sep. 1, '88
TO: Mr. Woody Vasulka

REF. NO.:
NO. of PAGES : 2

ATTN:

FROM: Ms. S. KASHIMURA/FUZZY LOGIC
402 Mogi Bldg., 41-28, Udagawa-cho, Shibuya-ku, Tokyo 150
TEL. 03(496)5804 FAX. 03(496)5803

RE: Tokushima Animation Museum
MESSAGE: Hello, this is from Shiko.

Tecton told me that you are very busy.
Sorry to bother you, but could you send
us your lovely photo and hand-written message
(short one is enough.) for the pamphlet?

We'd appreciate if we could have them by
10th Sep.

Also, I send by this fax. a copy of basic lay-out
of the pamphlet to indicate where your photo
and message will be carried.

Many thanks for your cooperation and
please give my regards to Steina.

Love, Shiko

By the way, I visited Zagreb, Yugoslavia to attend
the Int'l Animation Festival. It was a nice experience
for me and I've learned lots about the world of animation.

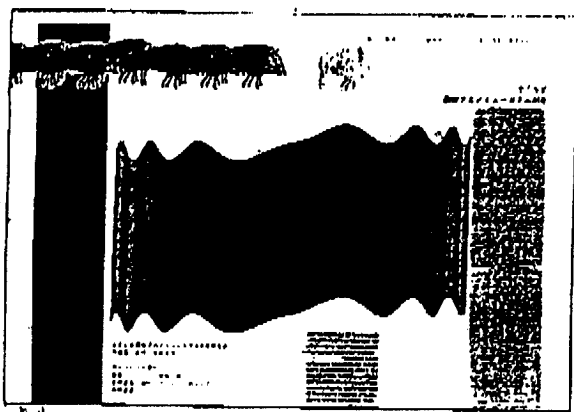
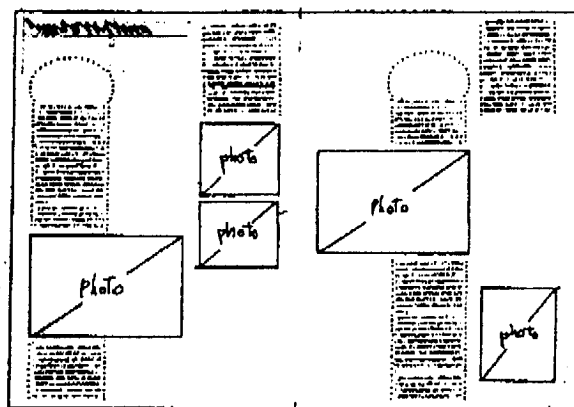
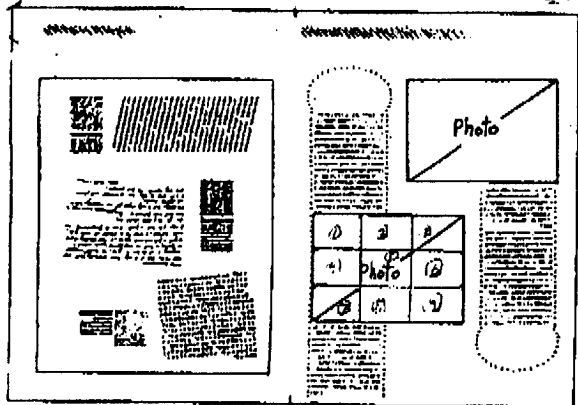


表1
表4

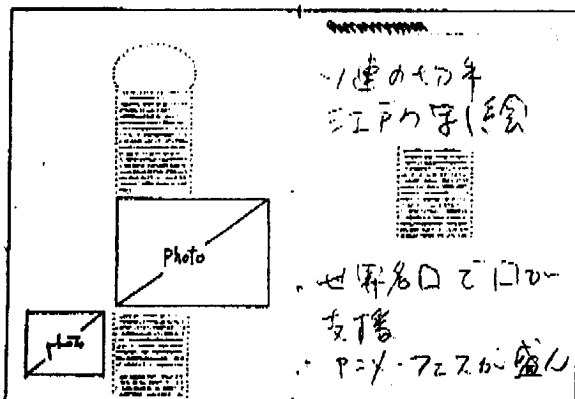


P9
P10
産業への
応用

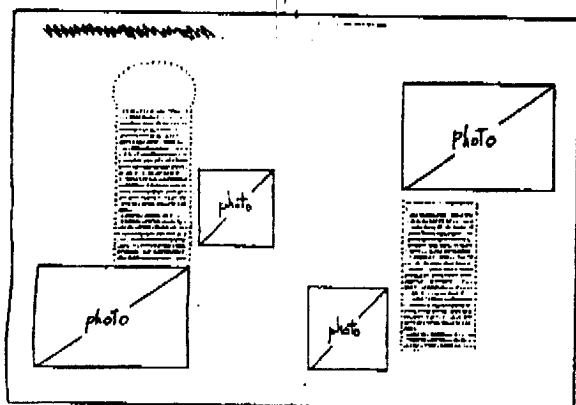


P1
X, Y, Z (3枚)

P2
イントロ
技術的P=X



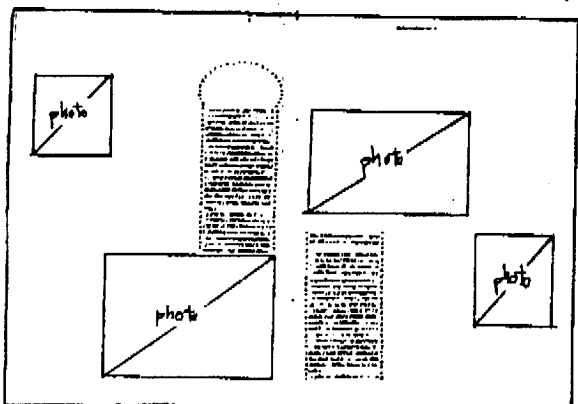
P11
産業への
応用と
その
P12
世界の
P=Xの
多様な
様子。



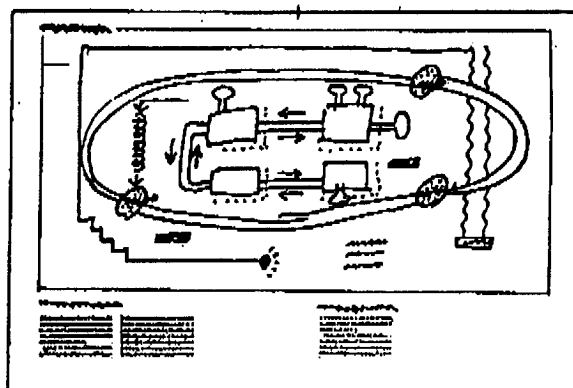
P3
P4
P=Xとは
何かを
わかりやすく
説明



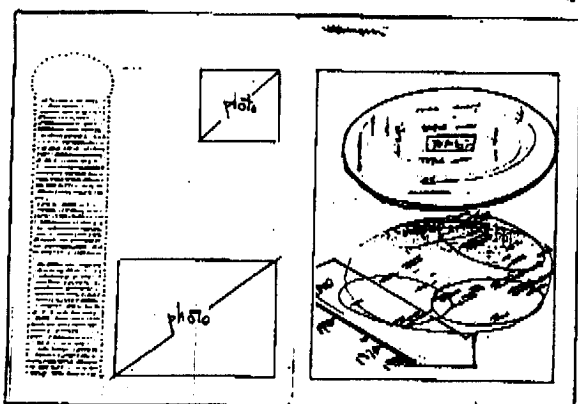
国の支援
P=X等
JIS
P13
構想主旨
P14
コンセプト
ポイント



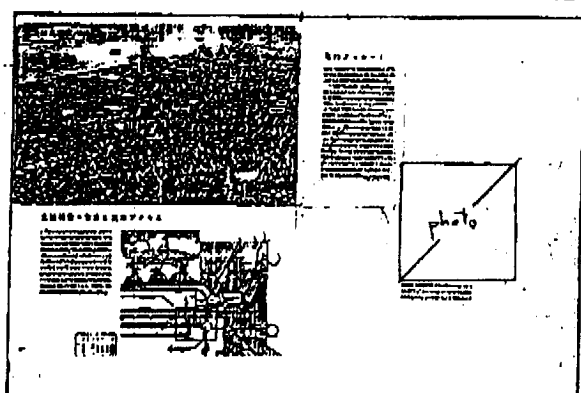
P5
P6
P=Xとは
何かを
わかりやすく
説明



P15.16
施設の
機能構成
(図案化)
事業イメージ



P7
上記同様
(歴史文化
特性など)
P8
P=X発展図



P17
便島に
立地
P18
市X, Y, Z
市長と
年取反響

DEAR WERNER:

I HAVE LOOKED THROUGH THE ZULESZ BOOK RECENTLY
I DID FIND OUT THAT THE PRINCIPLES OF THE IMAGE
GENERATING ^{ALTHOUGH} ~~THOUGH~~ SOMEWHAT SIMILAR IN ~~THEIR~~ ^{THEIR} ~~1/2~~
TECHNICALITIES ARE QUITE INCOMPARABLE IN THEIR
PURPOSES. IF 'ZULESZ INTERFERES ARE IN STEREOSCOPY,
MY WERE TO SET MY NEW MACHINE (1977-78) TO
A FEEDBACK. THE PRINCIPLE OF THE FEEDBACK, KNOWN
TO US VERY WELL FROM VIDEOS WAS A GREAT TEMP-
TATION WHEN WE FINISHED OUR ~~RE~~ FIRST DIGITAL
DEVICE CALLED THE "DIGITAL IMAGE ARTICULATOR." ~~WAS~~
~~BY~~ THIS MACHINE (DESIGNED BY MY STUDENT DEFFY
SCHIER) WAS ABLE TO CAPTURE A REAL TIME TRAIN
OF VIDEO IMAGES IN THEIR COMPLETE PHASE FORM
(FIELD BY FIELD) MEANING THAT SIXTY DYNAMIC ~~RE-~~
~~COULD~~ STATES OF A VIDEO IMAGES COULD BE PRO-
CESSED, ALTERED OR COMBINE IN ~~A FEEDBACK~~ WIT-
HOUT LOOSING THEIR FIELD BY FIELD DISPLAY. THIS MAY
SOUND A BIT CONFUSING BUT ONE MUST HAS TO
REALIZE, THAT VIDEO IS CAPABLE OF PRESENTING
SIXTY DYNAMIC PHASES OF ~~DYNAMIC~~ INFORMATION
IN A SECOND, BUT THOSE SIXTY PHASES ARE IN
THEIR INTERLACED FORM, MEANING CONTAINING
HALF DRAWN LINES IN EACH PHASE. THE GENE-
RAL DESCRIPTION ~~IS~~ USUALLY REFERS TO A FRAME,
A RESULT OF TWO FIELDS DRAWN IN A SUCCESSI-
ON ON THE CRT, COMPLETING A COGNITIVE COM-
POSITE OF BOTH FIELDS. THIS MAY HAVE A
TRIVIAL IMPACT ON THE DYNAMIC FORM OF PRE-
SENTING THE VIDEO IMAGES, BUT IT HAS A
PARAMOUNT EFFECT ON OUR EXPERIMENT ~~BY~~
THE DIGITAL VIDEO FEEDBACK.

THE LEFT QUICKLY ADOPTED THE
FILMIC IMAGES AS "THE SUPREME
FORM OF REALISM," WITH ALL THE
CONSEQUENCES OF THE MEDIUM
IN SERVICE OF IDEOLOGY AND ~~ART~~
SOON ALL THE POLITICAL SPECTRUM
COMPETED FOR THE SOULS OF THE
SPECTATOR.

AS ITS BEST FILM

~~YES, FILM IN ITS FORM~~ STAYED ON

THE FOREFRONT OF THE ARTISTIC EXPLORATION,
KINETIC EXTREMISM, AND
AN ENORMOUS CULTURAL CHALLENGE TO
THE OTHER FORMS OF ART. ~~MEANS~~
~~AAA~~

CONSCIOUSNESS
(CONSCIOUS MIND), THE IMAGES OF THE
WORLD, PRODUCED AND REPRODUCED BY
NINETEEN CENTURY PHOTOGRAPHY,
CAME TOGETHER ON THE MOVIE
SCREEN, WHERE, MAN ON THE
STREET OF NEW YORK, BY THE MAGIC
OF THE FILMIC LIT, MEETS THE
MAN ON THE STREET OF MOSCOW,
PARIS OR TOKYO. ON THE OTHER
END OF THIS NEW MEDIUM OF STORY
TELLING, THE PSYCHOLOGICAL OF THE
CLOSE-UP REVEALS "THE AGONY OF
SOUL IN THE MOST PUBLIC PLACES."
FROM THE POPULAR TO THE MOST
DISCRIMINATING,
IN THE OTHER DIRECTION, THE
DISCOVERIES OF THE REALISTIC VERSUS
ILLUSIONISTIC GOT ITS BEST TOOL.

DEAR TERON!
WHEN YOU ASKED ME TO WRITE
A STATEMENT ABOUT "THE PROJECT
TWO THOUSAND", I BEGAN TO ~~BE~~
THINK ~~ABOUT~~ HOW IMPORTANT TO
THIS PROJECT IS THE COLLECTION
OF FILMS, ~~AND~~ ~~AND~~ THE OTHER FORMS
OF MOVING IMAGES, ANIMATED OR
MACHINE GENERATED, ABOUT THE
PHENOMENOLOGY OF VISUAL MOTION, ABOUT
THE INSTRUMENTS ~~WHICH~~ ~~CARRY~~ THE
WHICH THE IMAGES WOULD
LAY DORMANT, ~~AND~~ AND ABOUT THE
WORLD CRAVING FOR ~~THE~~ ILLUSION
OF ITSELF. (EXPLANATION: WHO REAPPEARS)

NO DOUBT, IN OUR CENTURY,
MOVING IMAGES HAVE BEEN THE
MOST ESSENTIAL IN FORMING OUR

D

DEAR TERON:

I AM VERY GLAD THAT THE PROJECT OF THE MUSEUM GOES AHEAD AND THAT I AM SOMEWHAT PART OF IT.

SOME GRAND SCHEMES FOR COLLECTING OF ANIMATION OBJECTS, MACHINES AND OTHER ARTIFACTS HAVE BEEN HATCHED IN MY MIND AND I AM IN TOUCH WITH MANY GOOD PEOPLE IN THE FIELD, THAT KNOW A LOT ABOUT THE RARE AND THE MOST EXCELLENT WORKS OF ART IN ANIMATION.

I THINK THE THEME OF THE MUSEUM IS GREAT AND IMPORTANT, BUT WE HAVE TO KEEP IN MIND THE DIFFICULTY WITH WHICH THE ORIGINAL, UNIQUE AND ESSENTIAL WORKS REACH THEIR PROPER DESTINATION... EVEN WHEN FILM AND ANIMATION IS LOVED BY SO MANY.....

W

TO: WERNER NEKES
49-69-439-201

①
OF
3

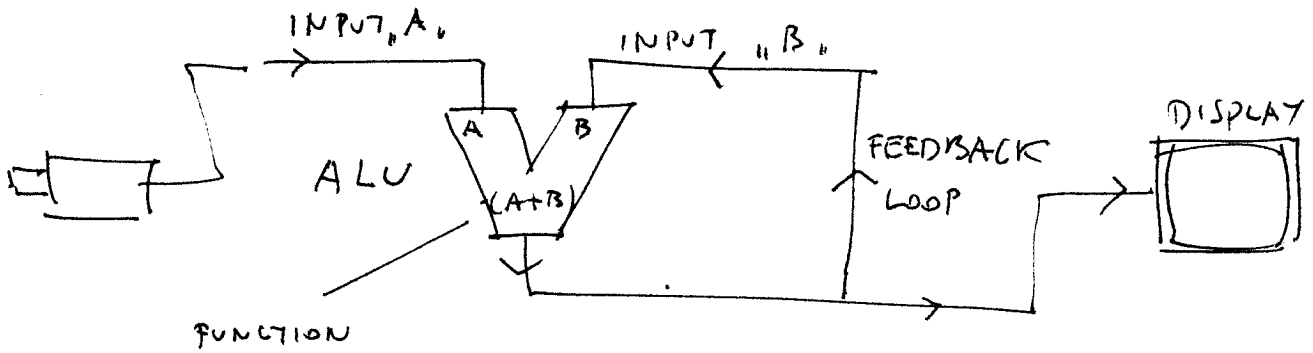
DEAR WERNER,

I HAVE LOOKED THROUGH THE JULESZ BOOK RECENTLY AGAIN AND FIND OUT, THAT ALTHOUGH THE PRINCIPLE OF THE IMAGE GENERATING IS SOMEWHAT SIMILAR, HIS PURPOSE FOR INCLUDING MOVING IMAGES IN HIS WORK HAS TO DO WITH HIS INTEREST OF PRESENTING THE BINOCULAR PHENOMENON TO THE STEREO BLIND.

IT IS QUITE DIFFERENT FROM WHAT I HAVE STUMBLED OVER IN MY EXPERIMENT AND I WILL TRY TO DESCRIBE THIS NOW :

THE ORIGINE OF THE EXPERIMENT WAS TO SET MY REAL-TIME DIGITAL MACHINE CALLED "DIGITAL IMAGE ARTICULATOR" (DESIGNED BY J. SCHIERER IN 1978, THEN STUDENT OF MINE) TO A FEEDBACK LOOP. THE DEVICE ~~CONTAINED~~ CAPABLE OF REAL TIME OPERATION IN VIDEO (60 FIELDS OF DYNAMIC INFORMATION PER SEC.) CONTAINED AN A.L.U. (ARITHMETIC AND LOGICAL UNIT) THROUGH WHICH I COULD ESTABLISH THE

CLOSED LOOP:



BY DECIDING ON THE MATHEMATICAL FUNCTION OF THE A.L.U. I COULD PROCESS EACH FIELD IN REAL TIME AND RETURN TO ITS "B" INPUT EACH JUST PROCESSED FIELD, TO BE AGAIN COMBINED WITH A FRESH CAMERA FIELD IN INPUT "A"

THE FUNCTION ~~BE~~ IN A.L.U. WAS THE MOST VISUAL~~Y~~ EFFECTIVE WITH A SIMPLE FUNCTION $A+B$ WHICH ADDED TO EACH MEMORY SQUARE OF THE IMAGE ELEMENT MORE AND MORE VALUE, LEAVING THE CONTENT OF LOCATIONS WITH ϕ UNCHANGED.

THIS SOUNDS QUITE UNCLEAR AT FIRST (AND I HAVE TRIED TO ~~SA~~Y IT BEFORE

WITH NO MORE SUCCESS) BUT THERE IS A MUCH BETTER METHOD OF THE EXPLANATION BY WATCHING A WAVEFORM MONITOR WHICH I WILL TRY TO SET UP IN THE CLASS.

IN ANY CASE, THE RESULT IS QUITE CLEAR AND IN ITS WAY SUMMARIZES THE PRINCIPLE OF CINEMATIC PERFORMANCE. THE METHOD WORKS IN A COMPARISON OF ~~THE~~ PRECEDING AND SUCCEEDING FIELD OF SEEMINGLY RANDOM INFORMATION WHEN ~~VIEWED~~ VIEWED IN STILL. IN A SUCCESSION OF AT LEAST TWO FRAMES, WE PERCEIVE CLEARLY FIGURE/GROUND RELATIONSHIP OF THE IMAGE THUS EXPOSING THE ROLE OF VISUAL MEMORY IN THE INTERPRETATION OF CINEMATIC MOVEMENT - ...

LOVE wood

MORE LATER

IN PISA MAY 12

DEAR FRIENDS!

EVER SINCE KO MAKADIMA FIRST ~~FEEL~~ MENTIONED THE CONCEPT OF THE MUSEUM OF ANIMATION, ~~IT ALWAYS INSPIRES~~ TO ~~THINK~~ ~~OF~~ ~~ITS~~ ~~EXISTENCE~~, ~~FURTHER~~ WHENEVER I RETURN TO IT IN MY MIND OR ^{AT} CONVERSATION ~~OF~~ I FIND THE THEME INSPIRATIONAL AND PROVOCATIVE.

THE CONCEPT

EVER SINCE KO MAKADIMA FIRST MENTIONED THE CONCEPT OF THE MUSEUM OF ANIMATION, WHENEVER I RETURN TO IT IN MY MIND OR IN A CONVERSATION, I FIND THE THEME ^{THE} INSPIRATIONAL AND ^{THE} PROVOCATIVE. ~~KIND~~, ONE

WHENEVER THINGS "COME ALIVE" REGARDLESS OF THE TECHNOLOGY, HORIZON OR TRADITION, THE NEW ACT OF MAGIC IS PERFORMED. THE MOVEMENT AS WE SEE IT IS A PROPERTY OF MIND, THE INSTRUMENTS CHANGE, FROM MECHANICAL TO ELECTRONIC AND THEN TO THE NEXT TECHNOLOGICAL ERA, BUT THE INTERPRETATION THE PHENOMENON STAYS WITH US, TRAVELS THROUGH TIME, FEELS US BY A NECESSARY ILLUSION

5/1/21
5/1/21

~~1/1/21~~

DX

1/1

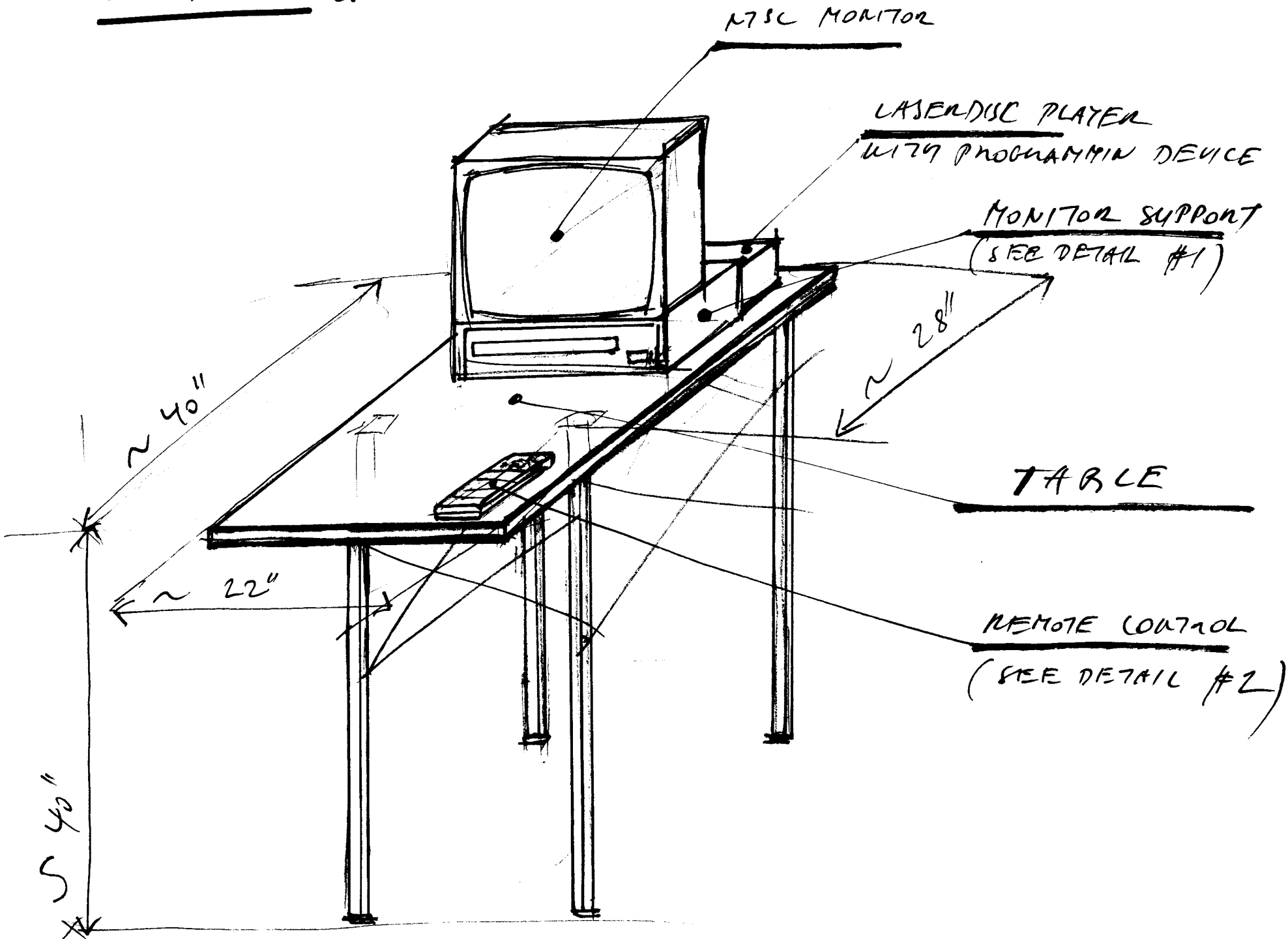
Intro

There is something inspirational in the name "T.M.O.A." ~~It has connections~~
Although the principles of animation ~~where~~ were known before film, it is film that enabled animation to become an art form, and although animation now is mostly cherished as a popular medium in its mass production form, it ~~is also~~ ^{also} has remained the form of expression for the individual visionary. Although the media of animation have changed from mechanical quills to film, video and now computers, the magic of setting

image into action has forever
changed our culture.

~~The~~ I see the book as a passage
to the Advantages of the 23rd century.

ARTIFACTS II



NTSC MONITOR

LASERDISC PLAYER
WITH PROGRAMMING DEVICE

MONITOR SUPPORT
(SEE DETAIL #1)

TABLE

REMOTE CONTROL
(SEE DETAIL #2)

~ 40"

~ 22"

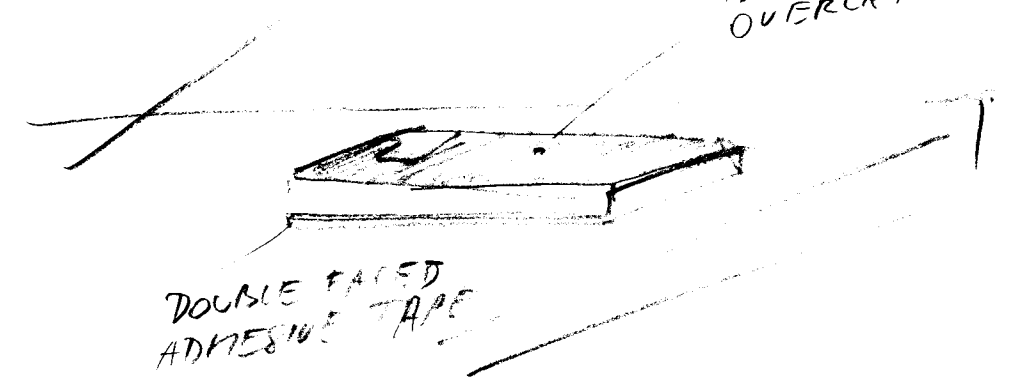
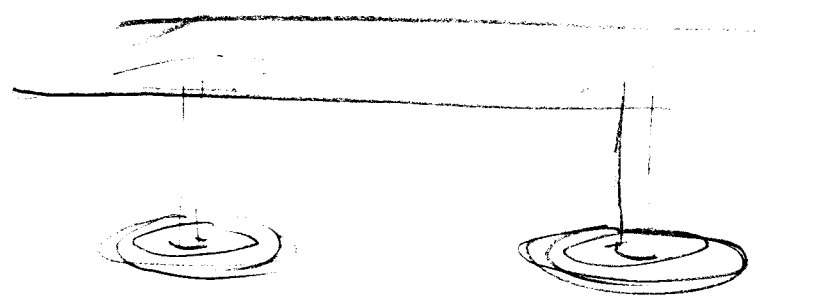
~ 28"

40"

PLACE COMFORTABLE
AT HAND

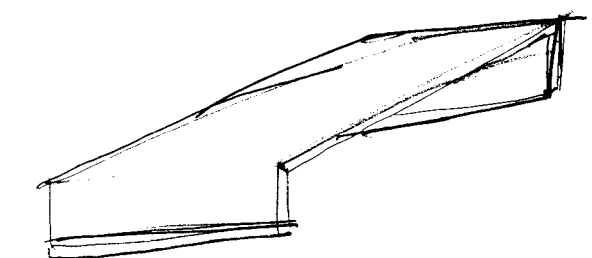
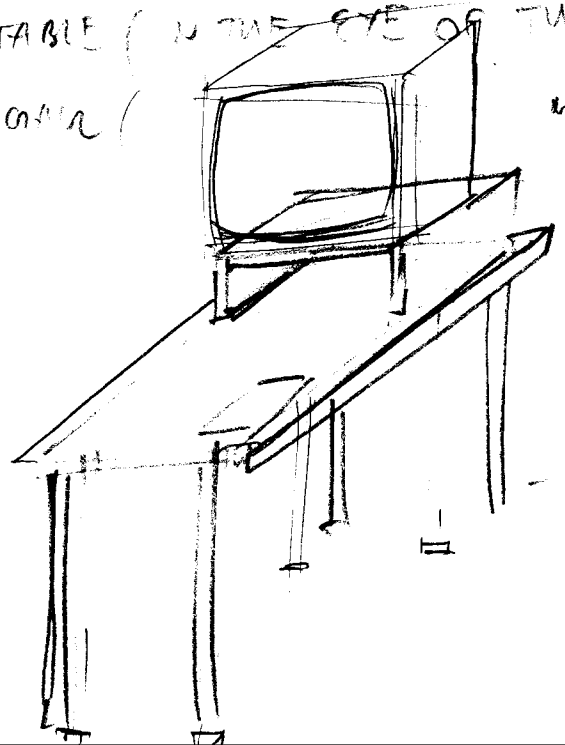
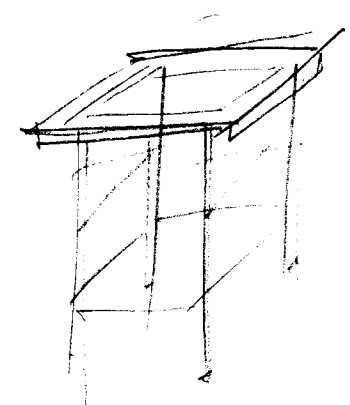
PHONE 921

NEAREST CONTROL WITH
BLOCKED FUNCTION
OVERLAY PLATE



DOUBLE FACED
ADHESIVE TAPE

- 1) FIND OR RENT ELEGANT TABLE (IN THE EYE OF THE BEHOLDER)
- 2) COLOR MATCH



DETAIL #1

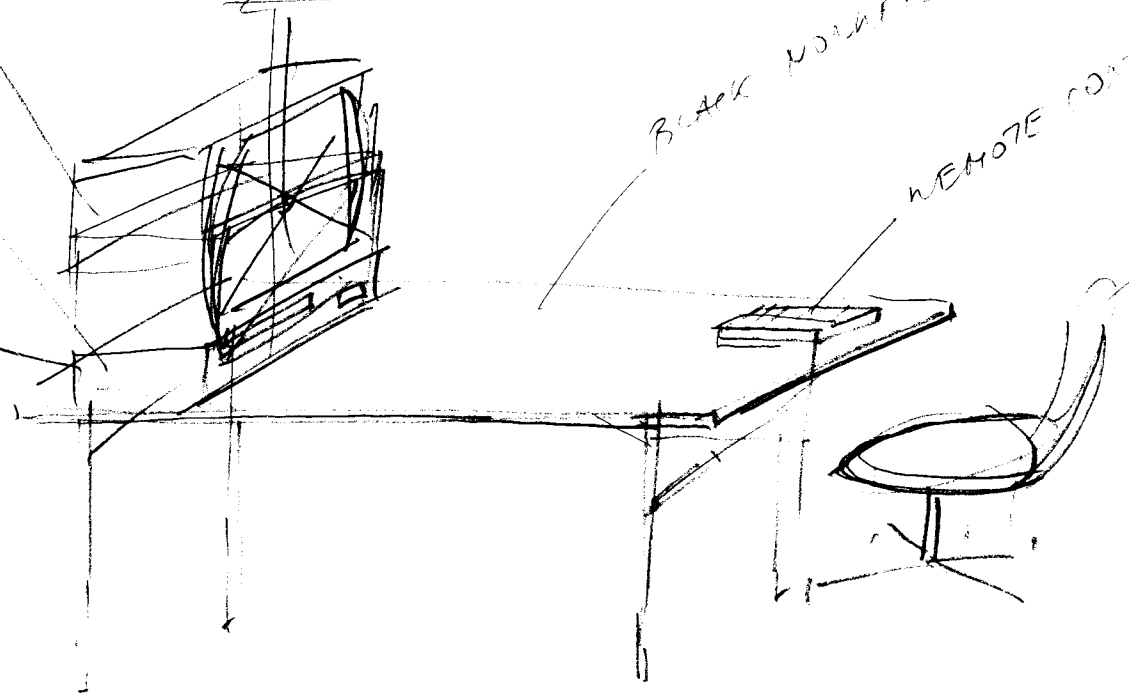
LASENDISK
PLATER



NTSC 19" TO 24" COLOR OR B/W MONITOR
BETWEEN 3 TO 5'
BLACK MONITOR FRAME

REMOTE CONTROL (DETAIL #2)

CHAIR



REGULAR TABLE

TOP VIEW

