

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

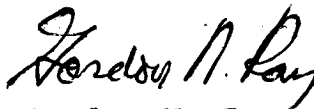
27 August 1976

To the 1976 Fellows:

Each year we ask the Foundation's current Fellows to suggest persons who in their turn might be interested in applying for Guggenheim awards. Those named are sent application blanks together with mention of their proposers.

I shall be glad to have the names and addresses of any persons whom you regard as good prospects. This information should reach me within the next three weeks if they are to apply under our 1977 competition.

With all good wishes.



Gordon N. Ray
President

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202



JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

November 14, 1977

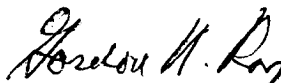
Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mrs. Vasulka:

Thanks for your financial accounting. This completes your report on your term as a Guggenheim Fellow.

With all good wishes.

Yours sincerely,



Gordon N. Ray
President

gnr:ft

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
80 PARK AVENUE
NEW YORK

GORDON N. RAY
PRESIDENT

March 22, 1979

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

Dear Mr. Vasulka:


I have the honor to inform you that the Foundation has awarded you a Guggenheim Fellowship. Your grant is recorded in the Minutes of the Board of Trustees as follows:

Video.
Twelve months from September 1979.
Twenty thousand dollars (\$20,000).

Will you please send me at your earliest convenience both a note acknowledging your Fellowship and a signed copy of the accompanying memorandum?

With all good wishes.

Yours sincerely,



GNR:gw

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016
TELEPHONE: MURRAY HILL 7-4470
CABLE ADDRESS: GUGMEMORA

June 2, 1977

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202


Dear Mrs. Vasulka:

I note that your term as a Guggenheim Fellow has ended. You will remember that certain provisions in the Tax Reform Act of 1969 made it necessary for me to ask you as a condition of the award of your Fellowship to undertake to send me at the conclusion of your term "a statement showing that my grant was used to accomplish one or more of the following purposes: to achieve a specific objective, produce a report or other similar product, or improve or enhance my literary, artistic, musical, scientific, teaching, or other similar capacity, skill, or talent," together with an accounting for the funds you have received.

I shall be grateful if you will now send me such a report and accounting. This can be accomplished by providing a concise summary of what you have done as a Fellow, which demonstrates that you have accomplished one or more of the purposes specified in the law, and a general statement as to how your funds were expended.

Needless to say, we shall also be glad to receive copies of any books, articles, or reports that may result from your Fellowship studies.

With all good wishes.

Yours sincerely,

Gordon N. Ray
President

GNR:jg

REPORT TO THE J. S. GUGGENHEIM FOUNDATION

In my application to the J. S. Guggenheim Foundation, I asked for support to continue my work. During the fellowship period:

- 1) I continued and finished an already begun work titled "SWITCH! MONITOR! DRIFT!," fifty minutes long, composed of segments, dealing with the ways in which an instrument, the television camera, sees its environment. The automated camera movements and programmed switching are the main elements of the composition, explicit in the treatment of time as a multi-layered collage of images.
- 2) During this snowy winter I made a series of tapes named "SNOWED TAPES," which in many ways is an extension of "SWITCH! MONITOR! DRIFT!." It develops the idea of time accumulation over pre-recorded and then retaped segments, with mutual axial and radial relationships, inherited from each previous generation.
- 3) In this period I also made tapes of continuous hue shifts over electronically originated textures.
- 4) In the summer of 1976 I travelled to Iceland, collecting source material: water streams, lava, etc., for multi-track real time switching, a project I am finishing right now.

I have shown the first project, "SWITCH! MONITOR! DRIFT!," at personal appearances in New York, Philadelphia, Buffalo and Seattle, beside exhibiting it coast to coast in the travelling "Pittsburgh Preview Network." I have shown the other three compositions, not yet completed, as works in progress during lectures/demonstrations.

Upon completion I will send copies of all four works to the Foundation as a supplement to this report.

I am deeply grateful for this opportunity to devote my full attention and time to my work, and I want to voice my satisfaction with the Foundation's handling (finance, publicity, tax information, etc.) of this fellowship.

Sincerely,

Steinunn Vasulka

sv:k

September 21, 1977

REPORT TO THE J. S. GUGGENHEIM FOUNDATION

In my application to the J. S. Guggenheim Foundation, I asked for support to continue my work. During the fellowship period:

- 1) I continued and finished an already begun work titled "SWITCH! MONITOR! DRIFT!," fifty minutes long, composed of segments, dealing with the ways in which an instrument, the television camera, sees its environment. The automated camera movements and programmed switching are the main elements of the composition, explicit in the treatment of time as a multi-layered collage of images.
- 2) During this snowy winter I made a series of tapes named "SNOWED TAPES," which in many ways is an extension of "SWITCH! MONITOR! DRIFT!." It develops the idea of time accumulation over pre-recorded and then retaped segments, with mutual axial and radial relationships, inherited from each previous generation.
- 3) In this period I also made tapes of continuous hue shifts over electronically originated textures.
- 4) In the summer of 1976 I travelled to Iceland, collecting source material: water streams, lava, etc., for multi-track real time switching, a project I am finishing right now.

I have shown the first project, "SWITCH! MONITOR! DRIFT!," at personal appearances in New York, Philadelphia, Buffalo and Seattle, beside exhibiting it coast to coast in the travelling "Pittsburgh Preview Network." I have shown the other three compositions, not yet completed, as works in progress during lectures/demonstrations.

Upon completion I will send copies of all four works to the Foundation as a supplement to this report.

I am deeply grateful for this opportunity to devote my full attention and time to my work, and I want to voice my satisfaction with the Foundation's handling (finance, publicity, tax information, etc.) of this fellowship.

Sincerely,

Steinunn Vasulka

sv:k

September 21, 1977

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

**A SUPPLEMENT FOR THE REPORT TO THE JOHN SIMON GUGGENHEIM
MEMORIAL FOUNDATION**

LIVING EXPENSES:	6230.00
MATERIAL:	892.99
TRAVEL:	190.00
PARTS & COMPONENTS:	578.91
EQUIPMENT:	2684.04
SERVICES:	164.00
MAINTENANCE:	1260.03

	11999.97
	=====

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N. Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

September 28, 1977

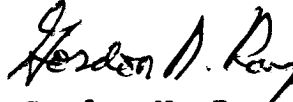
Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mrs. Vasulka:

Thanks for your report of September 21 on your term as a Guggenheim Fellow. I'll be grateful if you will now supplement it with a brief general accounting for the funds which you received. We shall be glad to have a copy of your tapes when they are completed.

With all good wishes.

Yours sincerely,


Gordon N. Ray
President

gnr:ft

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
90 Park Avenue, New York, N.Y. 10016

FEB 17 1979

The Committee of Selection has expressed strong interest in your application and requests that we now secure specific details concerning your proposed Fellowship studies.

I ask that you initial and return at your earliest convenience the half sheet enclosed which states our title for your proposed studies. Please send an amended version, if you find our statement inaccurate.

I shall also need to have financial details for our final decisions. You will find enclosed an estimated budget form. Please complete and return one copy of the form and retain the other for your files. The form is designed to meet provisions of the Internal Revenue Code with respect to the tax liability of fellowship grants. It is essential that all lines pertinent to your proposed fellowship period be completed in order that the document may be self-contained and self-explanatory.

Individual tax liability of fellowship grants is determined by Section 117 of the Internal Revenue Code. By its provisions, holders of fellowships are entitled to exclude from taxable income \$300 per month for the period of their fellowship studies up to a lifetime maximum of 36 months. Further, they are not liable for tax upon amounts in excess of \$300 per month if such amounts satisfy two requirements: (a) that such sums are specifically designated by the funding agency for expenses incident to the proposed fellowship; (b) that such sums are actually expended for these purposes. Thus the estimated expenses incident to the fellowship listed on the budget form provide the basis on which the Foundation formally designates funds for that purpose in the event of a Fellowship award.

Please note that the section pertaining to Estimated Expenses is divided into two parts. One part concerns estimates of expenses incident to your proposed fellowship studies and includes as excludible items the expenses incurred in your travel (transportation for yourself and transportation for your family if they accompany you) and also an item for the expenses of your own meals and lodging while travelling -- that is, while you are living away from your normal residence.

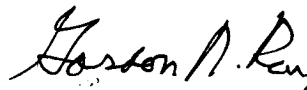
The second section on other expenses includes provision for entering the living expenses for your family whether or not they accompany you. Such expenses are not excludible from gross income.

If the excludible items in the language of the statute do not seem to apply in particular cases, you may call the Foundation (212 687-4470) to obtain what clarifications the officers can provide.

Fulbright appointments, sabbatical-leave salary, and grants-in-aid may be held concurrently with Guggenheim Fellowship grants; other fellowships or scholarships, as distinct from grants-in-aid, may not. Hence, if you are awarded both a Guggenheim Fellowship and another fellowship or scholarship for the same period, you will have to choose between the two.

We are asking for estimates, not final figures, and we need your response as soon as you can possibly send it.

Mr. B. W. Vasulka
257 Franklin Street
Buffalo, New York 14202


GORDON N. RAY
President

March 25, 1976

Dear Mrs. Vasulka:

I send you herewith a sheaf of information relating to your Fellowship grant. The statement of our payment procedures puts you on notice that you must confirm the date of beginning of your Fellowship studies in order for us to establish a schedule of payments. The Memorandum on Federal income tax contains the text of the Board's Resolution specifically designating certain funds for expenses incident to your Fellowship studies.

The matter of a Fellow's tax liability is determined by Section 117 of the Internal Revenue Code and the regulations issued by the Treasury with respect to that section of the Code. We send you now a copy of those regulations. You will find it useful to establish a file on tax matters against the time you must submit a Federal return. That file should include the Memorandum, your copy of your estimated budget form, and the regulations. When we establish a schedule of payments, our letter will state that part of each payment specifically designated for expenses incident to your Fellowship studies. These documents, together with your receipts, ought to simplify the filing of your return.

You will receive from the Treasurer a copy of the Federal information return in the February following the year in which you draw upon your Fellowship funds. The Treasurer's office will mail this form, as required by law, to the home address you have given us. Should you move, we rely on you to inform us of any change of address.

The Tax Reform Act of 1969 requires that we obtain from all Fellows an annual accounting of how their Fellowship funds were expended in order to ascertain whether or not Fellowship funds were used for the purposes for which they were granted. When the Treasurer mails you the information return, he will ask you to send us an accounting of your use of these funds. Where Fellowship funds are used to replace regular income, the accounting may be a general one confirming the amount of funds received and specifying its use. Where Fellowship funds are used to defray expenses incident to Fellowship studies, the accounting may be satisfied by forwarding the Foundation a copy of the individual tax return schedule reporting to the Government for funds received and itemizing expenses claimed as deductions. We are confident that either procedure will satisfy the Federal requirements that we obtain a general accounting of how Fellowship funds were expended.

With all good wishes.

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Sincerely yours,

James F. Mathias
Vice President

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE · NEW YORK · NEW YORK 10016

Memorandum Concerning Payment of Fellowship Grants

WE SHALL be pleased to arrange in advance a schedule of payments that suits your convenience. If necessary, this schedule may be changed in the course of your Fellowship term. Payments are made by the first of the month that begins any quarter of a Fellowship period. We rely on Fellows to *confirm* or *alter* addresses and instructions not later than the fifteenth of the month preceding the due date of any payment.

QUARTERLY PAYMENTS

Payments are made in quarterly installments. It is *not* feasible for us to arrange either monthly or lump sum payments of grants.

It is essential that we have advance word of your banking arrangements. The Foundation prefers to make all payments by direct deposit to Fellows' checking accounts in the United States or Canada. We shall need the number of your account and the name and address of your bank. Where dollar accounts are permitted, deposits can also be arranged to checking accounts abroad.

EXPENSES INCIDENT TO FELLOWSHIP

Fellows may draw against their grants in advance for payment of traveling expenses, or other expenses incident to their Fellowship studies. A request for such an advance should not be made until a reasonable time before funds are actually to be expended for such purposes. The balance remaining in a Fellowship grant will then be paid in quarterly installments, as outlined above.

DATE OF BEGINNING

Please notify James F. Mathias, the Foundation's Vice President, at least two weeks in advance of the exact date on which you plan to begin your Fellowship studies and of when and how you wish your grant to be paid. After the Secretary has issued your Letter of Appointment, Mr. Mathias will establish a schedule of payments and an allocation of funds specifically designated for expenses incident to your Fellowship studies.

ADDRESS

During the course of their Fellowship studies, Fellows should keep the office of the Foundation informed of changes of address, preferably before they occur.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE · NEW YORK · NEW YORK 10016

Memorandum on United States Federal Income Tax

THE FOUNDATION takes the position that Guggenheim Fellowship grants are tax-exempt gifts. But the Internal Revenue Service asserts that the tax status of any fellowship grant is controlled solely by Section 117 of the Internal Revenue Code of 1954.

Since the Foundation is a recognized tax-exempt organization as defined in the statute, Fellows are assured that they may claim the benefits of Section 117. The Treasury permits recipients of fellowships to exclude from taxable income \$300 per month for the period of their fellowship studies up to a lifetime maximum of 36 months. They are not liable for tax upon amounts in excess of \$300 per month if such amounts satisfy two requirements: (a) that such sums are specifically designated by the funding agency for expenses incident to the proposed fellowship; (b) that such sums are actually expended for these purposes.

When the Trustees appointed you a Fellow, the officers stated that budgets had been requested — and received — from all persons being appointed to Fellowships, and that these budgets stated — in terms of the language of Section 117 — what sums would be needed for transportation for the Fellow (and his family, if any), for his meals and lodging while traveling, for research, clerical help and equipment — all incident to the purposes for which it was contemplated that the Fellowship would be granted. The Trustees then enacted the following resolution.

“RESOLVED, That the sums requested by the candidates, who are now appointed to Fellowships, to cover expenses for travel (including meals and lodging while traveling and an allowance for travel of the individual’s family), research, clerical help, or equipment, be, and hereby are, specifically designated to be appropriated for such purposes incident to the Fellowship grant.”

The officers were authorized and directed to inform each Fellow accordingly, and to call attention to the Treasury Department’s Regulations concerning Section 117. Amounts received which are specifically designated to cover expenses incident to your fellowship are not subject to tax if actually spent for the stated purposes. If such amounts are not spent for those purposes, they must be reported as taxable income. The Foundation is required by law to report to the Treasury the exact amount of Fellowship funds received by each Fellow in each calendar year. You will, in course, receive a copy of that information return.

It is important, therefore, for you to keep careful accounts of the expenses specified as incident to your Fellowship studies. For income tax purposes, you ought to get vouchers, whenever possible, for those expenses incurred for travel (including meals and lodging while traveling and for the travel of your family), research, clerical help, or equipment.

We do not want to see these vouchers, but you will find such data essential when you file your Federal return. At that time, the amount of Fellowship funds received in the tax year should be reported as “Other Income” with a schedule attached listing the *exclusions* to which you are entitled under Section 117.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016
TELEPHONE: MURRAY HILL 7-4470
CABLE ADDRESS: GUGMEMORA

May 25, 1976

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mrs. Vasulka:

Thank you for your letter of May 22. I am enclosing a Xerox copy of my letter of March 25 and duplicates of the payment memorandum and the memorandum on U.S. Federal tax. As the payment memorandum indicates, we expect to receive confirmation of a date of beginning along with banking advice two weeks prior to the actual start of a Fellowship period.

I enclose your Letter of Appointment stating May 15 as the official date of beginning.

We shall plan to deposit installments of your grant directly to your joint account No. _____ in the Marine Midland Bank-Western, Main-Chippewa Office, Buffalo, according to the following schedule:

\$3000 forthwith
\$3000 by August 1, 1976
\$3000 by November 1, 1976
\$3000 by February 1, 1977

These payments include \$3600 in Fellowship funds and \$5000 in funds specifically designated towards expenses incident to your Fellowship studies. The balance presumably will constitute taxable income.

With all good wishes.

Sincerely yours,


James F. Mathias
Vice President

JFM:jg

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
90 PARK AVENUE
NEW YORK

STEPHEN L. SCHLESINGER
SECRETARY

May 25, 1976

I HEREBY CERTIFY, That Mrs. Steinunn Vasulka, Artist, Buffalo, New York, has been appointed by the Trustees, of the John Simon Guggenheim Memorial Foundation to a Fellowship for the period from May 15, 1976 to May 14, 1977.

During this period, Mrs. Vasulka will devote herself to video art.

Mrs. Vasulka is respectfully recommended by the John Simon Guggenheim Memorial Foundation to the esteem, confidence, and friendly consideration of all persons to whom she may present this letter.


Stephen L. Schlesinger

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

May 20, 1976

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

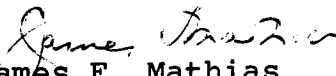
Dear Mrs. Vasulka:

According to our records, you were to begin your Fellowship on May 1, 1976. We have received no word from you confirming a date of beginning or giving us the number of your account and the name and address of your bank in order that we could establish a schedule of payments.

May I hear from you concerning your plans at your earliest convenience?

With all good wishes.

Sincerely yours,


James F. Mathias
Vice President

JFM:jg

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

March 24, 1976

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mrs. Vasulka:

Thank you for your letter of March 19. We are pleased to welcome you to the company of Guggenheim Fellows.

We shall shortly send you a memorandum on the relation of your Guggenheim grant to Federal income tax provisions, together with information concerning our payment procedures.

With all good wishes.

Sincerely yours,


James F. Mathias
Vice President

jfm:lg

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

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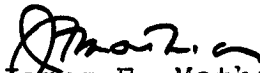
MEMORANDUM TO 1976 FELLOWS

The Foundation's Annual Report for 1976 will include a brief biographical account of each new Fellow.

Enclosed is a draft of your biographical statement. Please make any necessary corrections in the draft.

Added to the biographical statement will be a selected list of your exhibitions. Please enter below full citations for not more than FIVE shows among those that you regard as your most significant accomplishments. For each exhibition, please list the gallery or museum and year of exhibition, and indicate whether it was a one-man or group show.

Please return the corrected draft, together with your selected list of exhibitions, at your earliest convenience.


James F. Mathias
Vice President

Mrs. Steina Vasulka

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

March 25, 1976

Dear Mrs. Vasulka:

I send you herewith a sheaf of information relating to your Fellowship grant. The statement of our payment procedures puts you on notice that you must confirm the date of beginning of your Fellowship studies in order for us to establish a schedule of payments. The Memorandum on Federal income tax contains the text of the Board's Resolution specifically designating certain funds for expenses incident to your Fellowship studies.

The matter of a Fellow's tax liability is determined by Section 117 of the Internal Revenue Code and the regulations issued by the Treasury with respect to that section of the Code. We send you now a copy of those regulations. You will find it useful to establish a file on tax matters against the time you must submit a Federal return. That file should include the Memorandum, your copy of your estimated budget form, and the regulations. When we establish a schedule of payments, our letter will state that part of each payment specifically designated for expenses incident to your Fellowship studies. These documents, together with your receipts, ought to simplify the filing of your return.

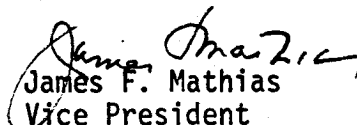
You will receive from the Treasurer a copy of the Federal information return in the February following the year in which you draw upon your Fellowship funds. The Treasurer's office will mail this form, as required by law, to the home address you have given us. Should you move, we rely on you to inform us of any change of address.

The Tax Reform Act of 1969 requires that we obtain from all Fellows an annual accounting of how their Fellowship funds were expended in order to ascertain whether or not Fellowship funds were used for the purposes for which they were granted. When the Treasurer mails you the information return, he will ask you to send us an accounting of your use of these funds. Where Fellowship funds are used to replace regular income, the accounting may be a general one confirming the amount of funds received and specifying its use. Where Fellowship funds are used to defray expenses incident to Fellowship studies, the accounting may be satisfied by forwarding the Foundation a copy of the individual tax return schedule reporting to the Government for funds received and itemizing expenses claimed as deductions. We are confident that either procedure will satisfy the Federal requirements that we obtain a general accounting of how Fellowship funds were expended.

With all good wishes.

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Sincerely yours,


James F. Mathias
Vice President

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
90 PARK AVENUE
NEW YORK

GORDON N. RAY
PRESIDENT

March 17, 1976

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mrs. Vasulka:

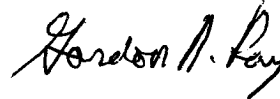
I have the honor to inform you that the Foundation has awarded you a Guggenheim Fellowship. Your grant is recorded in the Minutes of the Board of Trustees as follows:

Video art.
Twelve months from May 1976.
Twelve thousand dollars (\$12,000).

Will you please send me at your earliest convenience both a note acknowledging your Fellowship and a signed copy of the accompanying memorandum?

With all good wishes.

Yours sincerely,



gnr:ft

YOUR COPY -

MEMORANDUM TO RECIPIENTS OF GUGGENHEIM FELLOWSHIPS

The Federal Tax Reform Act of 1969 imposes on private foundations and their managers potentially heavy penalties for making grants to individuals unless such grants meet certain requirements.

To avoid such penalties under the terms of this new law, grants for travel, study, or other similar purposes must be awarded on an objective and nondiscriminatory basis, in accordance with a procedure approved by the Internal Revenue Service. In addition, the Service must be satisfied that their purpose is "to achieve a specific objective, produce a report or other similar product, or improve or enhance the literary, artistic, musical, scientific, teaching, or other similar capacity, skill, or talent of the grantee."

We have been formally advised by the Internal Revenue Service that the procedures followed by the Foundation in making its grants comply with the law. To establish that our grants are used for the purposes intended and to fulfill the requirements of Federal regulations, the Foundation must require each Fellowship recipient to submit a statement showing concisely how his or her period as a Fellow was spent in accomplishing one or more of the purposes stated above together with an accounting for the funds he or she has received. We ask you, therefore, as a condition of the award of your Fellowship, to sign the undertaking below.

* * * *

I agree to send you at the conclusion of my fellowship term a statement showing that my grant was used to accomplish one or more of the following purposes: to achieve a specific objective, produce a report or other similar product, or improve or enhance my literary, artistic, musical, scientific, teaching, or other similar capacity, skill, or talent, and an accounting for the funds I have received.

Name

Date

STATEMENT OF PLANS

I am seeking financial assistance to further explore my research into electronic image making and to continue the type of video documentation I have been involved in for the past few years. I will be submitting a video-tape as a support of this request.

Stinson Kaulka

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

MAY 04 1979

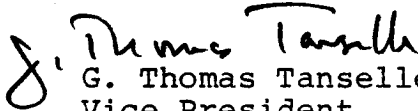
MEMORANDUM TO 1979 FELLOWS

The Foundation's Annual Report for 1979 will include a brief biographical account of each new Fellow.

Enclosed is a draft of your biographical statement. Please make any necessary corrections in the draft.

Added to the biographical statement will be a selected list of your films. Please list below not more than FIVE films among those that you regard as your most significant accomplishments. For each film please give the title, date of completion, and date and location of the premiere or a major showing, and include any awards won.

Please return the corrected draft, together with your selected list of films, at your earliest convenience.


G. Thomas Tanselle
Vice President

Mr. B. Woody Vasulka

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

INFORMATION FOR FELLOWS - 1979

This statement is written to anticipate some of the questions which may arise during the period of your Fellowship:

You are notified that the Foundation has granted your request for assistance to carry on the studies which you proposed in your application. The funds are granted to Fellows to assist them to pursue their own plans for self-improvement, to help them to do what they want to do to advance their own training, education and development.

Hence, it is expected that Fellows, during the periods of their Fellowships, will occupy themselves, under the freest possible conditions, with the studies, research or creative activities to further which they requested the Foundation's assistance and for which their Fellowships were granted.

In the event that a Fellow desires to resign or withdraw from his Fellowship during its term, equitable arrangements will be made to fit the particular circumstances.

Shortly before Fellows take up their Fellowships, they are given Letters of Appointment, bearing the seal of the Foundation, indicating the periods for which they are appointed, stating the fields of study in which they intend to occupy themselves, and recommending them as distinguished students to the esteem, confidence, and friendly consideration of all persons to whom they may present their letters.

It is requested of Fellows that they keep the office of the Foundation informed of their addresses.

Shortly before Fellows enter upon their Fellowships, it is suggested that they should, for their own protection, be examined by a responsible physician and that copies of their physicians' reports on physical fitness should be sent to the Foundation.

The grant stated in the attached letter is your total grant from us. The sum includes amounts specifically designated for expenses incident to your Fellowship studies. We are required by U.S. Federal tax law to secure a financial accounting of your use of these funds. We are preparing and shall send you in course a memorandum on U.S. Federal tax law requirements as well as another outlining our payment procedure.

GORDON N. RAY
President

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

April 16, 1979

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

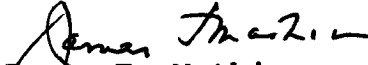
Dear Mr. Vasulka:

Thank you for your letter of March 26. We are pleased to welcome you to the company of Guggenheim Fellows.

I enclose herewith a memorandum on the relation of your Guggenheim grant to Federal income tax provisions, together with information concerning our payment procedures.

With all good wishes.

Sincerely yours,


James F. Mathias
Vice President

JFM:gw

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

APR 1 6 1979

Dear Mr. Vasulka:

I send you herewith a sheaf of information relating to your Fellowship grant. The statement of our payment procedures puts you on notice that you must confirm the date of beginning of your Fellowship studies in order for us to establish a schedule of payments. The Memorandum on Federal income tax contains the text of the Board's Resolution specifically designating certain funds for expenses incident to your Fellowship studies.

The matter of a Fellow's tax liability is determined by Section 117 of the Internal Revenue Code and the regulations issued by the Treasury with respect to that section of the Code. We send you now a copy of those regulations. You will find it useful to establish a file on tax matters against the time you must submit a Federal return.

That file should include the Memorandum, your copy of your estimated budget form, and the regulations. When we establish a schedule of payments, our letter will state that portion of payments specifically designated for expenses incident to your Fellowship studies. These documents, together with your receipts, ought to simplify the filing of your return.

You will receive from the Treasurer a copy of the Federal information return in the February following the year in which you draw upon your Fellowship funds. The Treasurer's office will mail this form, as required by law, to the home address you have given us. Should you move, we rely on you to inform us of any change of address.

The Tax Reform Act of 1969 requires that we obtain from all Fellows an annual accounting of how their Fellowship funds were expended in order to ascertain whether or not Fellowship funds were used for the purposes for which they were granted. At the conclusion of your Fellowship term, Mr. Ray will ask you to forward us a report on your Fellowship studies and an accounting of your use of your Guggenheim funds.

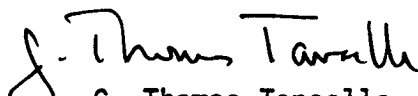
When Fellowship funds are used to replace regular income, this accounting may be a general one confirming the amount of funds received and specifying their use. When Fellowship funds are used to defray expenses incident to Fellowship studies, the accounting may be satisfied by forwarding to the Foundation a copy of the individual tax return schedules prepared for the Government, reporting funds received and itemizing expenses claimed as deductions.

If your Fellowship falls in two tax years and you choose to forward us copies of such schedules for each of the two years, you should inform Mr. Ray of that fact at the time he requests your report and accounting. By securing such information from you, we shall be in a better position to support you in the event of an audit of your Federal tax return. In the case of audits, the Internal Revenue Service seeks substantiation from us for deductions claimed by grantees. The audit process is simplified when the Foundation's files include statements of the actual deductions claimed on the Federal return.

With all good wishes.

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

Sincerely yours,


G. Thomas Tanselle
Vice President

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE · NEW YORK · NEW YORK 10016

Memorandum Concerning Payment of Fellowship Grants

WE SHALL be pleased to arrange in advance a schedule of payments that suits your convenience. If necessary, this schedule may be changed in the course of your Fellowship term. Payments are made by the first of the month that begins any quarter of a Fellowship period. We rely on Fellows to *confirm* or *alter* addresses and instructions not later than the fifteenth of the month preceding the due date of any payment.

QUARTERLY PAYMENTS

Payments are made in quarterly installments. It is *not* feasible for us to arrange either monthly or lump sum payments of grants.

It is essential that we have advance word of your banking arrangements. The Foundation prefers to make all payments by direct deposit to Fellows' checking accounts in the United States or Canada. We shall need the number of your account and the name and address of your bank. Where dollar accounts are permitted, deposits can also be arranged to checking accounts abroad.

EXPENSES INCIDENT TO FELLOWSHIP

Fellows may draw against their grants in advance for payment of traveling expenses, or other expenses incident to their Fellowship studies. A request for such an advance should not be made until a reasonable time before funds are actually to be expended for such purposes. The balance remaining in a Fellowship grant will then be paid in quarterly installments, as outlined above.

DATE OF BEGINNING

Please notify G. Thomas Tanselle, the Foundation's Vice President, at least two weeks in advance of the exact date on which you plan to begin your Fellowship studies and of when and how you wish your grant to be paid. After the Secretary has issued your Letter of Appointment, Mr. Tanselle will establish a schedule of payments and an allocation of funds specifically designated for expenses incident to your Fellowship studies.

ADDRESS

During the course of their Fellowship studies, Fellows should keep the office of the Foundation informed of changes of address, preferably before they occur.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
90 PARK AVENUE
NEW YORK

STEPHEN L. SCHLESINGER
SECRETARY

October 3, 1979

I HEREBY CERTIFY, That Mr. B. Woody Vasulka, Video Artist; Associate Professor, Center for Media Study, State University of New York at Buffalo, has been appointed by the Trustees of the John Simon Guggenheim Memorial Foundation to a Fellowship for the period from October 1, 1979 to September 30, 1980.

During this period, Mr. Vasulka will devote himself to video.

Mr. Vasulka is respectfully recommended by the John Simon Guggenheim Memorial Foundation to the esteem, confidence and friendly consideration of all persons to whom he may present this letter.


Stephen L. Schlesinger

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

October 3, 1979

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

Dear Mr. Vasulka:

Thank you for your wife's letter of September 27 confirming your Fellowship plans and giving us your banking arrangements. I am happy to enclose your Letter of Appointment stating October 1 as the official date of beginning of your Fellowship.

We shall plan to deposit installments of your grant according to the following schedule:

\$5000 - forthwith
\$5000 - shortly after January 1, 1980
\$5000 - by April 1, 1980
\$5000 - by July 1, 1980

with the first deposit made to the following account:

Marine Midland Bank
Main - Chippewa Office
Buffalo, New York 14203

Account No.

Your total grant of \$20,000 includes \$3600 in Fellowship funds excludable for income tax purposes under Section 117 of the Internal Revenue Code (\$300 per month for 12 months) and \$11,000 in funds specifically designated for expenses incident to your Fellowship.

We shall wait until we hear from you regarding your change in banking arrangements before we deposit the second payment. At that time you can also give us your New Mexico address.

With all good wishes.

Sincerely yours,



Stephen L. Schlesinger
Secretary

SLS:dg

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE · NEW YORK · NEW YORK 10016

Memorandum on United States Federal Income Tax

THE FOUNDATION takes the position that Guggenheim Fellowship grants are tax-exempt gifts. But the Internal Revenue Service asserts that the tax status of any fellowship grant is controlled solely by Section 117 of the Internal Revenue Code of 1954.

Since the Foundation is a recognized tax-exempt organization as defined in the statute, Fellows are assured that they may claim the benefits of Section 117. The Treasury permits recipients of fellowships to exclude from taxable income \$300 per month for the period of their fellowship studies up to a lifetime maximum of 36 months. They are not liable for tax upon amounts in excess of \$300 per month if such amounts satisfy two requirements: (a) that such sums are specifically designated by the funding agency for expenses incident to the proposed fellowship; (b) that such sums are actually expended for these purposes.

When the Trustees appointed you a Fellow, the officers stated that budgets had been requested — and received — from all persons being appointed to Fellowships, and that these budgets stated — in terms of the language of Section 117 — what sums would be needed for transportation for the Fellow (and his family, if any), for his meals and lodging while traveling, for research, clerical help and equipment — all incident to the purposes for which it was contemplated that the Fellowship would be granted. The Trustees then enacted the following resolution.

“RESOLVED, That the sums requested by the candidates, who are now appointed to Fellowships, to cover expenses for travel (including meals and lodging while traveling and an allowance for travel of the individual’s family), research, clerical help, or equipment, be, and hereby are, specifically designated to be appropriated for such purposes incident to the Fellowship grant.”

The officers were authorized and directed to inform each Fellow accordingly, and to call attention to the Treasury Department’s Regulations concerning Section 117. Amounts received which are specifically designated to cover expenses incident to your fellowship are not subject to tax if actually spent for the stated purposes. If such amounts are not spent for those purposes, they must be reported as taxable income. The Foundation is required by law to report to the Treasury the exact amount of Fellowship funds received by each Fellow in each calendar year. You will, in course, receive a copy of that information return.

It is important, therefore, for you to keep careful accounts of the expenses specified as incident to your Fellowship studies. For income tax purposes, you ought to get vouchers, whenever possible, for those expenses incurred for travel (including meals and lodging while traveling and for the travel of your family), research, clerical help, or equipment.

We do not want to see these vouchers, but you will find such data essential when you file your Federal return. At that time, the amount of Fellowship funds received in the tax year should be reported as “Other Income” with a schedule attached listing the *exclusions* to which you are entitled under Section 117.

YOUR COPY -

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

In what field of science, scholarship, or art does your project lie? Audio-Visual Arts
Concise statement of project An Instant interaction between
three Media: Live performer,
TV System, Sound Synthetizer.
State where you intend to carry out your proposed plan: New York City
State the inclusive dates of the period for which you are requesting a Fellowship: 1971

Name in full (surname in capitals) Bohuslav Woody V A S U L K A
Present address 111 East 14 Street
New York, N.Y. Zip Code 10003 Telephone GR3-2054
A permanent address above Zip Code _____
Title of present position Multiscreen and Multimedia designer, editor
and producer
Place of birth Brno - Czechoslovakia Date of birth Jan 20. 1937 Sex male
Citizenship Czech If not a native-born citizen, give date and
place of naturalization: Admitted to the US as an immigrant at NYC. 04-01-68
Single, Married, Widowed, Divorced married
Name and address of wife or husband Steinunn Bjarnadottir Vasulka 111 E 14 St. N.Y.C.
Name and address of nearest kin, if unmarried _____
Number and ages of children none

Give a summary of your education in the following form:

	Name of Institution	Period of Study (give dates)	Degrees, Diplomas, Certificates (give dates)
Academic: College	Motion Picture Film Academy in Prague.	1960-1964	Diploma Dec. 18. 1964
University			
Technical	School of Industrial Engineering	1954-1958	Baccalaureate June, 1958
Professional			
Musical			
Artistic			
Special Study			

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each: **czech, russian**

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

Name of Institution or Organization	Position (Full Title)	Years of Tenure (give dates)	Compensation
Harvey Lloyd Prod. Inc.	Film-Tape Editor- Producer, Media Designer.	1969-1970	
Francis Thompson Inc.	Film Editor	1968	
Woods & Ramirez Architects	Editor of four screen environment for EXPO 76	Spring 1976	
Studio of Documentary Films in Prague.	Film Producer	1965	
Le Bureau Politigue Ministere de l'Educati- on Algiers, Algeria	Advisor in Film Production, Directi- on, and Editing	Fall 1965	

List the learned, scientific, or artistic societies of which you are a member: **none**

List the postdoctoral (or equivalent) grants or fellowships that you have held or now hold: **none**

Grantor	Inclusive Dates	Amount of Award

Also required to complete this application are *twelve copies each of three supplementary statements*. These are essential to our selection procedures. They may be duplicated in any way the applicant chooses, but each of the three should begin on a new page. The applicant's name should appear in the top right-hand corner of each page.

(1) An applicant in *science or scholarship* should submit twelve copies each of the following statements:

A brief narrative account of his previous accomplishments in science or scholarship presenting the background for the project proposed.

His list of publications with exact titles, names of publishers, and dates and places of publication. If titles of journals are abbreviated, please annotate one copy of the dozen requested to supply full bibliographical references.

His plans for research. This statement will be submitted to the references named by the applicant and to the Foundation's advisers in the applicant's field. The plan should be so formulated as to enable a specialist to judge the practicability and significance of the applicant's proposal. It should be as concise as possible, in no case extending beyond three single-spaced 8½" by 11" sheets of paper typed on one side.

(2) An applicant in *the fine arts* should submit twelve copies each of the following statements:

A brief account of his career as a creative artist.

A list of exhibitions with dates and places of shows, including prizes and honors won, important purchases, etc.

A brief statement of what the applicant wishes to do during the period for which the Fellowship is requested. Detailed plans are not desired.

In the selection of Fellows in the fine arts, painters and sculptors will be asked to provide materials for preliminary viewing as directed below. Finalists will then be invited to submit the work selected by the jury.

With the application, *painters* should submit six to ten 2" x 2" or 35mm color slides of important recent works. Label each slide with name of artist and title of painting. Include a separate list of these slides, specifying title, dimensions, date of completion, and present location of work. Also send one or two labeled photographs of works hanging in studio, gallery, etc.

Sculptors should submit twelve photographs of important recent works, including different views of individual pieces. Label each photograph with name of artist, title of work, medium, date of completion, and present location of work. Include a separate list of these photographs.

Applicants in graphics, photography, film, and architecture will be given an opportunity to submit work at a later date.

(3) An applicant in *writing* should submit twelve copies each of the following statements:

A detailed account of his career as a writer.

A list of publications.

A brief statement of what the applicant wishes to do during the period for which the Fellowship is requested. Detailed plans are not desired.

(4) An applicant in *music composition* should submit twelve copies each of the following statements:

A detailed account of his career as a composer.

A list of compositions, including public performances of works with names of orchestras, conductors, and dates; a list of published compositions with names of publishers and dates and places of publication; and a list of recordings.

A brief statement of what the applicant wishes to do during the period for which the Fellowship is requested. Detailed plans are not desired.

Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

REFERENCES:

List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

Name of Reference	Position (Full Title)	Address
Mr. Harvey Lloyd	Producer	138 Fifth Ave. New York City
Mr. Alfonse Schilling	Artist	101 East 14 Street New York City 10003
Mr. Henry Schuman	Musician	1614 York Ave. New York City 10028
Mr. Louis Falco	Choreographer	12 East 18 Street New York City

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications:

no

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation immediately.

SIGNATURE.....

PLACE AND DATE OF MAILING..... in New York City, Aug

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

YOUR COPY -

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) BOHUSLAV WOODY VASULKA

Preferred mailing address 257 FRANKLIN ST
BUFFALO, N.Y. Zip Code 14202 Telephone 716 856 3385

Home address (if other than above) _____
_____ Zip Code _____ Telephone _____

Title of present position (include name of institution, if any) PROFESSOR
STATE UNIVERSITY OF NEW YORK, BUFFALO

State the specific field of scholarship or art in which your proposal lies VIDEO/COMPUTER ART

State concisely the title of your project _____

State where you intend to carry out your proposed plan BUFFALO

Specify the inclusive dates of the period for which you are requesting a fellowship JULY '79 - JULY '80

Place of birth BRNO, CZECHOSLOVAKIA Date of birth JAN 20 '37 Sex MALE

Citizenship ICELANDIC If not a native-born citizen, give date and place of naturalization: NEW YORK

Marital status MARRIED Number and ages of children NONE

Name and address of spouse or nearest kin STEINA, (SAME ADDRESS)

Social Security number (if U.S. citizen or resident) _____

Educational Summary	Name of Institution	Period of Study (give dates)	Degrees, Diplomas, Certificates (give dates)
Academic: Undergraduate			
Graduate			
Other: (Artistic, Musical, etc. where pertinent)			

INSTRUCTIONS FOR ALL APPLICANTS

To validate this application, submit one copy of this form with the front and back pages completed, together with *three* copies each of three *separate* supplementary statements:

- 1 A brief narrative account of your career, describing your previous accomplishments.
This account should conclude with a listing of the postdoctoral (or equivalent) grants or fellowships that you have held or now hold, showing the grantor, the inclusive dates, and the amount of each award.
- 2 A list of:
Publications, if you are a scholar or writer.
Give exact titles, names of publishers, and dates and places of publication. If titles of journals are abbreviated, please annotate one copy of the three requested to supply full bibliographical references. Playwrights should also include a list of productions.
Exhibitions, if you are an artist.
Include dates and places of shows, prizes and honors won, and important purchases. Forthcoming shows should also be mentioned.
Compositions, if you are a composer.
Include a chronological list of your compositions, citing titles and dates; a list of your published compositions, citing the names of publishers and the dates of publication; and a list of recordings. *First* public performances should also be listed, giving names of performers and dates.
- 3 A statement of plans for the period for which the Fellowship is requested.
Applicants in scholarship should provide a detailed, but concise, plan of research, not exceeding three single-spaced pages in length. The plan should be so formulated as to enable a specialist to judge its practicability and significance.
Applicants in the arts should submit a brief statement of plans defining the proposed creative activity.

Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

The following directions concern the form to be followed in submitting the supplementary statements:

Use paper the size of this sheet, 8½" × 11", for all documents submitted.

Type only on one side of the page and leave margins of one-half inch at the left and right and one inch at the top. (The margins requested are illustrated by the black lines on this page.)

Submit your supplementary statements in the form of three sets, each set consisting of one copy of each of the three statements required, in the order listed above. Staple each set in the upper left-hand corner.

In addition to the three sets, submit four *additional* copies of your statement of *plans*. In making our inquiries on your behalf, we send each person you name as reference *only* a copy of your plan. Hence the statement of plans you submit must be self-contained. Where the plan necessitates citations of publications, list the cited works in footnotes.

Your name should appear on every page you submit.

Fill out the enclosed four labels with *your own name and preferred address*, leave them attached to the backing paper, and enclose them with your application.

ADDITIONAL INSTRUCTIONS FOR APPLICANTS IN THE ARTS

An applicant in the arts should submit examples of previous work, following the procedures described below, in order to enable our advisers to give full consideration to the application.

Select examples which you think best represent the quality of your work. Recent work is generally the most pertinent. You need include only one copy of each example submitted.

Painters, sculptors, and graphic artists should submit, *with the application*, ten to eighteen slides or photographs of recent works. You may include different views of individual pieces if you wish. Each slide or photograph must be labeled with your name and the title of the work. Include a list of the slides or photographs submitted, giving the title, dimensions, medium, date of completion, and present location of each work. If you think that further explanation of the work shown is required, attach a description to your list.

Poets, playwrights, and writers of fiction should submit, *with the application*, examples of *published* writing. Manuscripts are difficult to handle, but you may send a manuscript if you regard it as essential. Include a list of every item submitted.

Applicants in music composition, choreography, photography, film, and video will be given an opportunity to submit work at a later date.

Examples of your work will be returned, subject to the following provisions: Everything is submitted at your own risk and expense, exclusive of return mailing charges which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives publications, manuscripts, photographs, and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you not to send unique, original manuscripts, and to retain copies of all work submitted. Please inform us if you wish your work returned to an address other than the preferred address listed in this application.

Note: Applicants in fields of science and scholarship should *not* submit articles, books, or manuscripts with the application.

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each: CZECH

List the professional organizations of which you are a member.....

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

Name of Institution or Organization	Position (Full Title)	Dates of Tenure	Compensation
SEE VITA			

REFERENCES:

List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

Name of Reference	Position (Full Title)	Address

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications: NO

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation immediately.

You are advised that, in accordance with the provisions of the Federal Tax Reform Act of 1969, each successful applicant for a Fellowship will be required to agree, as a condition of his award, to submit at the conclusion of his term a report on what he has accomplished and an accounting for the funds he has received.

SIGNATURE.....

PLACE AND DATE OF MAILING.....

If you do not receive an acknowledgment of your application within a reasonable time, please notify the Foundation. If you move after filing this application, please notify the Foundation of your new address.

JOHN SIMON GUGGENHEIM
MEMORIAL FOUNDATION

111 EAST 14 STREET
N. Y. C. N. Y. 10003

BOHUSLAV VASULKA
111 EAST 14 STREET
N. Y. C. N. Y. 10003

90 Park Avenue · New York, New York 10016

TO APPLICANTS

Please note the following important additional instructions:

1. The supplementary statements needed to complete your application should be submitted in the form of twelve sets, each set consisting of one copy of each of the three statements required, in the following order:

- a. Your background narrative or career account.
- b. Your list of publications or exhibitions or compositions.
- c. Your statement of plans.

Each set should be stapled in the upper left-hand corner.

2. In addition to the twelve sets, you should submit four additional copies of your statement of plans.

Only your plan will be forwarded when we inquire of the references you name. Hence it should be a self-contained statement.

Your name should appear on every page you submit.

Bohuslav V A S U L K A

111 EAST 14. ST. N.Y.C.

GR 52054

Tel.: 6667600

Married

33 years old

To obtain a position as a film director or film editor of documentary material.

Education: The Foreign Student Center of Columbia University Sixteen-weeks course in English and an Introduction to the culture of the United States of America.

FILM ACADEMY OF PRAGUE

1960 to 1965 Faculty of Film and Television in Prague.

Certificate of Final Examination with the result "excellent". Speciality: "The Production of Film and Television Documentaries".

Theoretical work: "The work of the producer of documentaries in an unknown field."

D i p l o m a : "Producer and Dramaturgist of Documentary Films."

1952 to 1956 The Industrial Secondary School of Engineering. Special branch: Engineering technology.

Experience: In "Image et Son"(Algeria): Producing two documentaries, editing and advising.

Dec. 1964

May 1965

June 1964

to

Nov. 1964

In The Studio of Documentary Films in Prague: Directing and producing two documentaries on Iceland(35mm, about 10 minutes each)

During the studies at Academy: Directing, producing and editing.

1960

to

1964

- 2/ 35mm actuality 7 minutes (sound track)
- 3/ 35mm reportage 8 minutes (sound track)
- 4/ 35mm doc. film 10 minutes (sound track)
- 5/ 35mm doc. film 8 minutes (sound track)
- 6/ 35mm doc film 10 minutes (sound track)

Worked with camera 16mm, other 35mm work with camera and editing about 5.000m 35mm film material sound mixing

Military Czechoslovak AIR FORCE. Course in Radiotelegraphy.

1958

to

1958

Personal background: Brought up in Brno, Moravia, Czechoslovakia, son of a worker. Attended public and high school there, worked in Hydraulic machines factory as a technical designer, went to study at Academy of Arts, married in 1964, worked for Studio of Documentary Films in Prague, worked for Algerian Government, went to USA last May. He is Icelandic citizen presently studying violin in New York.

Interests: Interested in literature, drama, classical music and in other arts.

Remark: I can show the 35mm shorts listed above.



5 Documentary films.

8

Resume

Woodrow B. Vasulka
500 Riverside Drive
New York, New York 10027
Tel: MO 6-7600

Date of Birth: Jan. 20, 1937
Marital Status: Married
Children: None

Education

School of Industrial Engineering (Brno, Czechoslovakia)	1952-1956	Baccalaureate; June, 1956
Academy of Performing Arts: Faculty of Film and Television (Prague, Czechoslovakia)	1960-1964	Diploma in Production and Direction of Documentary Films; December, 1964
Columbia University, Program in American Language and Literature (New York, New York)	Sept., 1965 to present	

Positions Held

Jazz Critic

Rovnost (a daily newspaper; Brno, Czechoslovakia) 1956-1957

Designer, Hydraulic Assembly-Line Equipment

Tos-Kurim
Tovarna obrabecich stroju. (Kurim Metalworks Factory) Kurim u Brna, Czechoslovakia 1958-1960

Director-Producer:

The Locks 1960
(a short film; silent; 16mm.)

Two P.M. 1961
(a short film; 35mm.)

Withdrawal 1961
(a short film; 35mm.)

The Outskirts 1961-1962
(a short film; 35mm.)

Short Visit with Mr. Canek 1962-1963
(a short film; 35mm.)

The Recruits 1964
(a short film; 35mm.)

Resumé, page 2

	<u>Whale Cutting Station</u> (a short film; 35mm.)	1964
	<u>The Herring Season in</u> <u>Scydísfjörður</u> (a short film; 35mm.)	1964
	<u>The Four Tasks of Ben Bella</u> (a short film, 35mm.)	1965
	<u>El Kantara Pass</u> (a short film; 35 mm.)	1965
Assistant Director	Czechoslovak Television Network (Ceskoslovenska televizie) Jezuitska, 27 Brno, Czechoslovakia	Summer, 1963
Advisor in Film Production, Direction, and Editing	Le Bureau Politique Ministere de l'Education 124bis Rue Didouche Mourad Algiers, Algeria	1965

Scholarships and Awards

State Scholarship for Higher Education, 1960-1964.
Special Prize, Young Director Category, National Festival of Documentaries, Carlsbad, Czechoslovakia. (March, 1962)
First Prize, Design Research, Brno School of Industrial Engineering. (December, 1956)

Job Objective

To obtain a position in Television or the film industry as a Director or Editor.

Recommendations

A. Frantisek Sulc	Professor and Chairman, Department of Film and Television	Academy of Per- forming Arts (Prague, Czechos- lovakia.)
Milan Pesek	Movie script-writer	Na Pasece 13 Prague, Czecho- slavakia
Theodore H. Feder	Playwright	7944 West 4th St Los Angeles, California 90048

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

INFORMATION FOR FELLOWS - 1976

This statement is written to anticipate some of the questions which may arise during the period of your Fellowship:

You are notified that the Foundation has granted your request for assistance to carry on the studies which you proposed in your application. The funds are granted to Fellows to assist them to pursue their own plans for self-improvement, to help them to do what they want to do to advance their own training, education and development.

Hence, it is expected that Fellows, during the periods of their Fellowships, will occupy themselves, under the freest possible conditions, with the studies, research or creative activities to further which they requested the Foundation's assistance and for which their Fellowships were granted.

In the event that a Fellow desires to resign or withdraw from his Fellowship during its term, equitable arrangements will be made to fit the particular circumstances.

Shortly before Fellows take up their Fellowships, they are given Letters of Appointment, bearing the seal of the Foundation, indicating the periods for which they are appointed, stating the fields of study in which they intend to occupy themselves, and recommending them as distinguished students to the esteem, confidence, and friendly consideration of all persons to whom they may present their letters.

It is requested of Fellows that they keep the office of the Foundation informed of their addresses.

Shortly before Fellows enter upon their Fellowships, it is suggested that they should, for their own protection, be examined by a responsible physician and that copies of their physicians' reports on physical fitness should be sent to the Foundation.

The grant stated in the attached letter is your total grant from us. The sum includes amounts specifically designated for expenses incident to your Fellowship studies. We are required by U.S. Federal tax law to secure a financial accounting of your use of these funds. We are preparing and shall send you in course a memorandum on U.S. Federal tax law requirements as well as another outlining our payment procedure.

GORDON N. RAY
President

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
90 Park Avenue, New York, N.Y. 10016

The Committee of Selection has expressed strong interest in your application and requests that we now secure specific details concerning your proposed Fellowship studies.

I ask that you initial and return at your earliest convenience the half sheet enclosed which states our title for your proposed studies. Please send an amended version, if you find our statement inaccurate.

I shall also need to have financial details for our final decisions. You will find enclosed an estimated budget form. Please complete and return one copy of the form and retain the other for your files. The form is designed to meet provisions of the Internal Revenue Code with respect to the tax liability of fellowship grants. It is essential that all lines pertinent to your proposed fellowship period be completed in order that the document may be self-contained and self-explanatory.

Individual tax liability of fellowship grants is determined by Section 117 of the Internal Revenue Code. By its provisions, holders of fellowships are entitled to exclude from taxable income \$300 per month for the period of their fellowship studies up to a lifetime maximum of 36 months. Further, they are not liable for tax upon amounts in excess of \$300 per month if such amounts satisfy two requirements: (a) that such sums are specifically designated by the funding agency for expenses incident to the proposed fellowship; (b) that such sums are actually expended for these purposes. Thus the estimated expenses incident to the fellowship listed on the budget form provide the basis on which the Foundation formally designates funds for that purpose in the event of a Fellowship award.

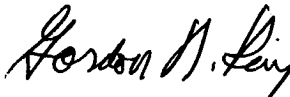
Please note that the section pertaining to Estimated Expenses is divided into two parts. One part concerns estimates of expenses incident to your proposed fellowship studies and includes as excludible items the expenses incurred in your travel (transportation for yourself and transportation for your family if they accompany you) and also an item for the expenses of your own meals and lodging while travelling -- that is, while you are living away from your normal residence.

The second section on other expenses includes provision for entering the living expenses for your family whether or not they accompany you. Such expenses are not excludible from gross income.

If the excludible items in the language of the statute do not seem to apply in particular cases, you may call the Foundation (212 687-4470) to obtain what clarifications the officers can provide.

Fulbright appointments, sabbatical-leave salary, and grants-in-aid may be held concurrently with Guggenheim Fellowship grants; other fellowships or scholarships, as distinct from grants-in-aid, may not. Hence, if you are awarded both a Guggenheim Fellowship and another fellowship or scholarship for the same period, you will have to choose between the two.

We are asking for estimates, not final figures, and we need your response as soon as you can possibly send it.


GORDON N. RAX
President

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

Period for which Fellowship is requested: _____ months
 Contemplated period of Fellowship: From _____
 To _____
 Place or places where you plan to carry on your proposed studies: _____

ESTIMATED EXPENSES:

Expenses of travel incident to Fellowship grant:

Transportation for yourself.....	\$	<u>268.50</u>
Transportation for your family, if any.....	\$	<u>268.50</u>
Meals and lodging while traveling for yourself.....	\$	<u>250.-</u>
Research incident to Fellowship grant.....	\$	_____
Clerical help incident to Fellowship grant.....	\$	<u>4000.00</u>
Equipment incident to Fellowship grant.....	\$	_____
Total.....	\$	_____

Estimated other expenses:

Living expenses for your family, if any.....	\$	_____
Other expenses. <u>MAINTENANCE SUPPLIES</u>	\$	<u>2000.00</u>
<u>ELECTRONIC TOOL DESIGN</u>	\$	<u>3000.00</u>
Total.....	\$	_____
Total Estimated Expenses.....	\$	_____

ESTIMATED RESOURCES:

Sabbatical, or other leave, salary.....	\$	_____
Other income... <u>FEES</u>	\$	<u>3500.00</u>
Sum requested as Guggenheim Fellowship grant.....	\$	<u>8000.00</u>
Total Estimated Resources.....	\$	_____

List post-doctoral Fellowships held since January 1, 1954:

Total number of months: 12

Have you pending an application for another grant or scholarship or fellowship for the same or similar studies and period as your application to us? _____
 If so--or if you have received another award--please write us any facts which seem to you to be relevant.

Signature Steinunn Vasulka Social Security No. _____

Home Address 257 FRANKLIN ST. BUFFALO
 Zip Code 14202

Single, Married, Widowed, Divorced: Married
 Ages of children, if any: _____
 Current annual salary (S): _____ or earnings (E): 3500.00 Estimated FEES
 Full title of present position: _____
 Institution: _____

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

John Simon Guggenheim Foundation
90 Park Ave. N.Y., N.Y. 10016

Explanations To Budget ~~Explainate~~

Travel expense is a roundtrip to California with a stop over in Salt Lake City, to investigate the latest scientific findings ^{at the combria lowrent computer centers} relevant to electronic image.

Video is a very expensive art form, ^{try to estimate} and I ~~feel~~ ^{that} ~~on the estimate~~ I should ~~try to~~ ^{truthfully} ~~present~~ ~~come to as steady figures as possible~~ in the expenses ^{What the expenses are} I expect to ~~run into~~ ^{with} ~~the estimate of maintenance supplies and equipment.~~ ^{maintenance supplies and equipment} I don't however expect the foundation to be able to respond to such high figures, specially since I have some other sources of income.

Since this is ^{budget} ~~an~~ estimate not a request. As stated I have ~~some other~~ ^{other} income which will

hopefully cover some of these expenses ~~and the~~

~~I would~~ I stated on the application that the duration period would be 12 months starting ~~oct~~ /

pretigious pretigious

THE VASULKAS

257 FRANKLIN STREET

BUFFALO, N. Y. 14202

716-856-3385

EXPLANATIONS OF A SAMPLER TAPE SUBMITTED BY

STEINA VASULKA

There are seven segments on this one hour tape. Some are whole works, i.e. #1, #5, #6 and #7, whereas #2, #3 and #4 are outtakes. All works are done by me, alone, except that the camera on #6 is handled by my husband, Woody. Except for the last two works, "Let it be" #7 and "Decays" #8 (Soundtrack by Woody Vasulka), done in 1970, all are made in the last six months. Numbers 2, 3 and 4 are excerpted, all others run full length; however the advisors should feel free to start and stop at any point.

The first work (Oct. '75) deals with simulating spaces through one camera viewing another camera on a turntable with keying and automatic switching between the two. There are two soundtracks which I could not keep separated in the editing process. One demonstrates the energy content of the video modulating the sound, active during the switching sequences, becoming a hum in more static images. The other soundtrack comes from an open mike in the room during the taping, recording the noise of the turntable and music on the radio. These are background noises and should be kept low in volume.

The second, third and fourth segments, taped July-Sept. '75 with a portapack and later (Nov. '75) processed in my studio, deal with spaces. The camera is strapped on the car from various viewpoints, exaggerating the space/movement through a wide angle lens. In the second section, processing the videotape through keyer and colorizer, transforms it to a very two dimensional information, seen right on the surface of the screen. The third segment shows the same images through switching and the fourth shows what switching does for different images, in this case close-up landscapes in my native country, Iceland.

The fifth segment shows a feedback (camerapointed at its own monitor) rescanned on an image processor, keyed and colorized. The energy content of the video modulates the sound.

The sixth work, titled "Signifying Nothing" (June '75), is inspired by René Magritte's "Human Condition" series of images within images, but being in a dynamic state it deals also with timing.

The seventh and eighth works, "Let it be" and "Decays;" are some of my earliest works dating from 1970, the year I began my video career. "Let it be" is straight camera/object. "Decays" is processed several times and in the final version is also colorized. It is the only work submitted with unrelated, "dubbed on," soundtrack.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

November 24, 1975

MEMORANDUM TO APPLICANTS IN VIDEO

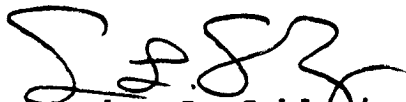
To enable the Foundation's advisors to give fuller consideration to their applications, applicants in video may wish to present examples of their work for review. Please select and submit those tapes which in your opinion best represent the quality of your work. Recent tapes are, in general, the most pertinent.

Tapes must be accompanied by the enclosed form and should be delivered or mailed to the Foundation at 90 Park Avenue, New York, N.Y. 10016, to arrive no later than January 9.

Each tape should be labeled with the applicant's name, as well as the title of the tape and its date of completion. If a tape contains more than one segment, please indicate the title and date for each segment. Please indicate the running time or footage for each tape or segment. All tapes should be wound heads up, ready to show.

We will have playback equipment for ½" tapes, and for video cassettes, for both black and white and color. If there are special problems involved in showing your work, please contact us immediately.

Submissions will be returned, as soon as possible, subject to the following: Everything is submitted at your own risk and expense, exclusive of return mailing charges which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives all materials on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission.


Stephen L. Schlesinger
Secretary

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202

STATEMENT OF PLANS

I am seeking financial assistance to further explore my research into electronic image making and to continue the type of video documentation I have been involved in for the past few years. I will be submitting a video-tape as a support of this request.

Shirley K. Baker

STATEMENT FROM STEINA VASULKA

Although I am primarily known as a video artist exploring the electronic image, I have also had extensive experience in documentary video. I worked with Mr. George Stoney's Alternate Media Center in New York as technical advisor on the production of documentary tapes. In addition, I documented, both camera and sound, various musical and dance events in New York during the early period of portable video, and made one-woman productions of Jackie Curtis and her friends at that time. The recording of the black musician, Don Cherry, is from that time. In 1971, I recorded a documentary interview of Woody Vasulka and in 1973, I recorded sculptor William King for the State of New York University-Wide Committee on the Arts.

I have also had extensive experience in assisting many artists in the various elements of video production in the two years during which I was co-director of The Kitchen in New York. Through that exhibition center, I became familiar with the image and sound work of American and foreign artists, including most of those named in this proposal, and I have continued my awareness of these and other artists by serving as director of the CAPS Video Panel for the New York State Council of the Arts for the past two years, co-director of the video installation at the Fifth International Experimental Film Festival at Knokke-Heist, Belgium in 1974, as a video panel member of the Rockefeller Foundation, and as consultant to the Massachusetts Council on the Arts. My original career

was as a symphony violinist, and I have remained in close contact with music and the other arts while pursuing my work in video, at our own studio and as artist-in-residence at the Television Laboratory, Channel 13, New York and at the Center for Experimental Television, KOED, San Francisco.

VITA

STEINA VASULKA

Born: Reykjavik, Iceland January 30, 1940

Current Permanent Address: 257 Franklin Street, Buffalo, New York 14202

Telephone: 716-856-3385

Married: Woody Vasulka

EDUCATION: State Conservatory of Music in Prague, Czechoslovakia - 4 years
Independent studies in Denmark, Sweden, Germany, Austria and Greece

ACTIVITIES: 1964-65 Played with the Icelandic Symphony Orchestra - Reykjavik

1965 Emigrated to USA

Studied and freelanced as a violinist in New York City

1970 Joint exploration of video image with Woody Vasulka

60 hours of work, including major known pieces:

Evolution
Black Sunrise
Key Snow
Elements
The West
Golden Voyage
Home
Sound-Gated Images
Spaces One, Spaces Two

ENVIRONMENTS AND INSTALLATIONS:

- 1) Max's Kansas City Steak House
- 2) Circle Environment at New York Avant Garde Festival at 69th Street Armory
- 3) Horizontal Matrix at New York Avant Garde Festival in New York Harbor
- 4) The Row - for WBAI, Judson Memorial Church, New York
- 5) Transmitted Environment, Experimental Television Center, Binghamton, New York
- 6) Academy Theatre Street Show, New Paltz, New York
- 7) Continuous Environment - Vancouver Gallery of Art
- 8) The West-Video Free America, San Francisco
- 9) Video Environment, University Union Activities Board and ACT V, Buffalo, New York
- 10) University-wide Committee on the Arts/SUNY System, Fredonia, New York
- 11) Live Video Performances for a year at The Kitchen in New York

GROUP SHOWS:

Video Exchange, Merce Cunningham Studio, Westbury, New York
Video Free America - Berkeley Art Museum

Whitney Museum of American Art
Open Circuits, MOMA, New York City
Everson Museum, Syracuse

INTERNATIONAL SHOWS:

Centre Culturel Américain - Paris, France
Guelph, Canada
Toronto, Canada
Tokyo Express, USIA Travelling Show - Japan
Munich, Germany
Berlin, Germany
Bucharest, Romania
Caracas, Venezuela
Reykjavik, Iceland

ARTIST IN RESIDENCE:

National Center for Experiments in Television, KQED, San Francisco
The Television Laboratory, WNET, New York
Media Study/Buffalo

GRANTS:

National Endowment for the Arts
New York State Council on the Arts
Scandinavian Foundation Thor Thors Grant

TEACHING AND WORKSHOPS:

Antioch - Baltimore
USIS - Washington
Media Study - Buffalo
Alfred University - Alfred, N. Y.
Rhode Island School of Design, Rhode Island
State University of New York, College at New Paltz
Alternate Media Center, New York City
Global Village, New York City
New York University - School of Continuing Education
Department of Arts and Humanities, New York State Department of Education
Portable Channel, Rochester
Banff Art Centre - Alberta, Canada
Center for Media Study - University of Buffalo
Ontario College of Arts - Toronto, Canada

DISTRIBUTOR:

Electronic Arts Intermix - 84 Fifth Avenue, New York, New York 10011
From artist at 257 Franklin Street, Buffalo, New York 14214

ACTIVITIES:

Creative Artists Public Service - Video Consultant
Founder of The Kitchen, Mercer Art Center, New York
Technical Assistant, Alternate Media Center
Electronic Arts Intermix/Vasulka Video

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) STEINUNN VASULKA
 Preferred mailing address 111 E. 14. ST.
 Zip Code 10003 Telephone 212-473-2054
 Title of present position (include name of institution, if any) ARTIST IN RESIDENCE AT
WNET TV-LAB 345 E. 46. ST. NYC 10017

State the specific field of scholarship or art in which your proposal lies ELECTRONIC IMAGE
(ALSO CALLED VIDEO ART)
 State concisely the title of your project EXPERIMENTS IN ELECTRONIC IMAGE
 State where you intend to carry out your proposed plan PROBABLY N.Y. STATE
 Specify the inclusive dates of the period for which you are requesting a Fellowship 10-1-74 TO 7-1-75

Place of birth REYKJAVIK, ICELAND Date of birth 1-30-40 Sex F
 Citizenship ICELANDIC If not a native-born citizen, give date and
 place of naturalization: NYC 8-2-71
 Marital status MARRIED Number and ages of children 0
 Name and address of spouse or nearest kin WOODY VASULKA, 111 E. 14. ST.
NYC 10003
 Social Security number (if U.S. citizen or resident)

Educational Summary	Name of Institution	Period of Study (give dates)	Degrees, Diplomas, Certificates (give dates)
Academic: Undergraduate	<u>PRAGUE CONSERVATORY</u> <u>OF MUSIC, CZECHOSLOVAKIA</u>	<u>15-9-'63</u>	
Graduate			
Other: (Artistic, Musical, etc. where pertinent)			

List the professional organizations of which you are a member ELECTRONIC ARTS INTERMIX
211.13. ST. SUITE 1011 NYC 10011

INSTRUCTIONS FOR ALL APPLICANTS

To validate this application, you should complete the front and back pages of this form and submit *twelve* copies each of three *separate* supplementary statements:

- 1 A brief narrative account of your career, describing your previous accomplishments.
This account should conclude with a listing of the postdoctoral (or equivalent) grants or fellowships that you have held or now hold, showing the grantor, the inclusive dates, and the amount of each award.

- 2 A list of:

Publications, if you are a scholar or writer.
Give exact titles, names of publishers, and dates and places of publication. If titles of journals are abbreviated, please annotate one copy of the dozen requested to supply full bibliographical references.

Exhibitions, if you are an artist.
Include dates and places of shows, prizes and honors won, and important purchases.

Compositions, if you are a composer.
Include public performances of works with names of orchestras, conductors, and dates; a list of published compositions with names of publishers and dates of publications; and a list of recordings.

- 3 A statement of plans for the period for which the Fellowship is requested.
Applicants in scholarship should provide a detailed, but concise, plan of research, not exceeding three single-spaced pages in length. The plan should be so formulated as to enable a specialist to judge its practicability and significance.

Applicants in the arts should submit a brief statement of plans defining the proposed creative activity.

Applicants not directly covered in the above categories should follow the procedure outlined for the category closest to their own.

Use paper the size of this sheet, $8\frac{1}{2}'' \times 11''$, for writing all documents submitted.

You should submit your supplementary statements in the form of twelve sets, each set consisting of one copy of each of the three statements required, in the order listed above. Each set should be stapled in the upper left-hand corner.

In addition to the twelve sets, you should submit four *additional* copies of your statement of *plans*. In making our inquiries on your behalf, we send each person named as reference a copy of your plan. Hence the statement of plans you submit should be self-contained. Where the plan necessitates citations of publications, you should list the cited works in footnotes.

Your name should appear on every page you submit.

ADDITIONAL INSTRUCTIONS FOR APPLICANTS IN THE CREATIVE ARTS

You are strongly encouraged to submit examples of your work, following the procedures described below for your field, in order to present the basis for your request for a Fellowship and to enable our advisers to give full consideration to your application.

You should select examples which you think best represent the quality of your work. Recent work is generally the most pertinent. You need include only one copy of each example submitted.

Painters or sculptors should submit, *with the application*, ten to eighteen slides or photographs of recent works. You may include different views of individual pieces if you wish. Each slide or photograph should be labeled with your name and the title of the work. Include a list of the slides or photographs submitted, giving the title, dimensions, medium, date of completion, and present location of each work. If you think that further explanation of the work shown is required, you should attach a description to your list.

Poets, playwrights, and writers of fiction should submit, *with the application*, examples of *published* writing. Manuscripts are difficult to handle, but you may send a manuscript if you regard it as essential. Include a list of every item submitted.

Choreographers should submit, *with the application*, a set of photographs showing works choreographed. Note on the back of each photograph the name and date of the work and the names of the performers.

Applicants in music composition, graphics, photography, film, and architecture will be given an opportunity to submit work at a later date.

Examples of your work will be returned, subject to the following provisions: Everything is submitted at your own risk and expense, exclusive of return mailing charges which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives publications, manuscripts, photographs, and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you not to send unique, original manuscripts, and to retain copies of all work submitted. Please inform us if you wish your work returned to an address other than the one listed on this application.

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each:.....

ICELANDIC, DANISH, GERMAN, CZECH AND ENGLISH

() SPEAK WRITE AND READ ALL

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

Name of Institution or Organization	Position (Full Title)	Dates of Tenure	Compensation
MEDIA STUDIES, INC. BUFFALO, NY	TEACHER	OCT 1. '73	?
TV-LAB AT WNET 345 E. 46 ST.	ARTIST IN RESIDENCE	APR 1 '73	\$5000 A YEAR
MEDIA THEATER "KITCHEN"	CO-FOUNDER/DIRECTOR	ARR 1 '71 TO '73	NONE
ALTERNATE MEDIA CENTER 144 BLEEKER ST.	TECHNICAL SUPERVISOR	APR '71 TO OCT '71	PART TIME \$50. A WEEK
NATIONAL ORCHESTRAL ASSOCIATION	VIOLINIST	SEASON 70-71	\$700.00

REFERENCES:

List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

Name of Reference	Position (Full Title)	Address
BRICE HOWARD	DIRECTOR / PRODUCER	NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION AT KQED, SAN FRANCISCO
GERALD O'GRADY	PROFESSOR OF MEDIA	STATE UNIVERSITY OF N.Y. BUFFALO LA GUARDIA PL, NY 10012
GEORGE STONEY	PROFESSOR OF FILM AND T.V.	SCHOOL ON THE ARTS AT N.Y.U.,
HOWARD WISE	PRESIDENT OF ELECTRONIC ARTS INTERMIX	2 W. 13. ST NYC 10011

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications: NO

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation immediately.

You are advised that, in accordance with the provisions of the Federal Tax Reform Act of 1969, each successful applicant for a Fellowship will be required to agree, as a condition of his award, to submit at the conclusion of his term a report on what he has accomplished and an accounting for the funds he has received.

SIGNATURE

Stemmer Vanulka

PLACE AND DATE OF MAILING

111 E. 14. ST. NYC 10003 Sept 23rd 1973

If you move after filing this application, please notify the Foundation of your new address.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

YOUR COPY -

APPLICATIONS and accompanying documents should reach the office of the Foundation not later than the date specified in our announcement.

Name in full (surname in capitals) WOODY VASULKA
 Preferred mailing address 111 E 14 ST NYC
 Zip Code # 10003 Telephone 212-473-2064
 Title of present position (include name of institution, if any) ARTIST IN RESIDENCE AT
ZV-LAB WNET STUDIO 16 345 E. 46. ST. NYC

State the specific field of scholarship or art in which your proposal lies ELECTRONIC IMAGE

State concisely the title of your project _____

State where you intend to carry out your proposed plan EUROPE, PREFERABLY ICELAND

Specify the inclusive dates of the period for which you are requesting a Fellowship
10-1-74 TO 7-1-75

Place of birth CZECHOSLOVAKIA Date of birth 1-20-37 Sex M
 Citizenship ICELANDIC If not a native-born citizen, give date and
 place of naturalization: NYC 04-01-68
 Marital status MARRIED Number and ages of children 0
 Name and address of spouse or nearest kin STEINA VASULKA
111 E 14 ST NYC 10003
 Social Security number (if U.S. citizen or resident) ✓

Educational Summary	Name of Institution	Period of Study (give dates)	Degrees, Diplomas, Certificates (give dates)
Academic: Undergraduate	<u>INDUSTRIAL SCHOOL OF TECHNOLOGY, BRNO CZECHOSL</u>	<u>'54 TO '58</u>	<u>MATURITA</u>
Graduate			
Other: (Artistic, Musical, etc. where pertinent)	<u>FILM ACADEMY OF PRAGUE CZECHOSLOVAKIA</u>	<u>'61 TO '65</u>	<u>DIPLOMA</u>

List the professional organizations of which you are a member ELECTRONIC ARTS INTERMIX
3 W 13 ST SUITE 1011 NYC 10011

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Choreographers should submit, *with the application*, a set of photographs showing works choreographed. Note on the back of each photograph the name and date of the work and the names of the performers.

Applicants in music composition, graphics, photography, film, and architecture will be given an opportunity to submit work at a later date.

Examples of your work will be returned, subject to the following provisions: Everything is submitted at your own risk and expense, exclusive of return mailing charges which will be paid by the Foundation. Although we take every reasonable care of all work received, the Foundation receives publications, manuscripts, photographs, and other items on the understanding that it is not responsible for their accidental loss or damage from fire or any other cause while in its charge or in the course of transmission. We advise you not to send unique, original manuscripts, and to retain copies of all work submitted. Please inform us if you wish your work returned to an address other than the one listed on this application.

List the foreign languages that you can use, indicating your proficiency in reading, speaking, and writing each:.....

ENGLISH AND CZECH, GOOD PROFICIENCY IN READING
SPEAKING AND WRITING

List the positions that you have held (professional, teaching, administrative, and business), beginning with your current position and working backwards.

Name of Institution or Organization	Position (Full Title)	Dates of Tenure	Compensation
SUNY IN BUFFALO CREATIVE MEDIA STUDIES INC	INSTRUCTOR/LECTURER	10-1-73 12-15-73	3000
TU LAB. CHANNEL 13	ARTIST IN RESIDENCE	2-15-73 to 2-15-74	5000
FOUNDATOR OF EIL/MAC	FOUNDER/DIRECTOR	4-1-71 to 7-1-73	8000
ALTERNATE M.C. AT NYU	TECHNICAL DIRECTOR	5-1-71 to 6-1-72	15000

REFERENCES:

List the names of four persons to whom the Foundation may write for expert judgment concerning your abilities, especially in relation to your proposal for the use of a Fellowship. (All statements by references to the Foundation are held in the strictest confidence.)

Name of Reference	Position (Full Title)	Address
JERRY O'BRIEN	SENIOR PROFESSOR	?
GEORGE STONY	" "	?
HOWARD WISE	DIRECTOR	ELECTRONIC ARTS INTERMIX 2 W 13 ST NYC
BRIAN HOWARD	DIRECTOR/PRODUCER	NATIONAL CENTER FOR EXPERIMENTAL TV. NEW YORK SAN FRANCISCO

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications: NO

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation immediately.

You are advised that, in accordance with the provisions of the Federal Tax Reform Act of 1969, each successful applicant for a Fellowship will be required to agree, as a condition of his award, to submit at the conclusion of his term a report on what he has accomplished and an accounting for the funds he has received.

SIGNATURE.....

PLACE AND DATE OF MAILING.....

If you move after filing this application, please notify the Foundation of your new address.

the vasulkas
video producers
111 east 14 st., nyc 10003
(212)473-2054

This Grant would provide
the conditions for a concentrated
work in our field, electronic Art,
for the period of it's duration.

We intend to continue ^{working} ~~along~~
these in ~~at~~ close cooperation and.

STATEMENT OF PLANS

FOR THE LAST 4 YEARS I AND
MY HUSBAND WOODY VASULKA HAVE
EXPLORED
~~WORKED~~ IN CLOSE CO-OPERATION
THE PROCESSING AND GENERATION OF
ELECTRONIC IMAGES.

DURING THIS PERIOD WE HAVE
ACQUIRED
COLLECTED A ~~NUMBER OF~~ SERIES OF
VIDEO TOOLS WHICH MAKE IT POSSIBLE TO
WORK AT HOME, INDEPENDENT OF AN EXPENSIVE
TELEVISION STUDIO.

~~By obtaining~~ this grant ~~to~~ could
Provide ~~create~~ ^{get} the conditions of a contracted work for
in our ~~within this~~ ^{field} electronic art field ~~to further~~
~~explore this range~~
it's
a period ~~of 12 months~~
in our field electronic art

the vasulkas
video producers
111 east 14 st., nyc 10003
(212)473-2054

Exhibitions in years ~~of~~ ^{from} 1971 To 1973

Avant Garde Festival 1971 and 1972 NYC
WBAI FREE MUSIC STORE NYC
WHITNEY MUSEUM FOR AMERICAN ART NYC
KITCHEN FOR ELECTRONIC MEDIA NYC
EVERSON MUSEUM OF ART SYRACUSE, NY
JOSLYN ART MUSEUM, OMAHA NEBRASKA
BERKELEY MUSEUM, BERKELEY CA
WALKER ART CENTER MINNEAPOLIS
VANCOUVER ARTS GALLERY VANCOUVER CANADA
AT USAA CENTERS IN WASHINGTON,
OSAKA, TOKYO, PARIS BUKUREST AND MEXICO

MOST ABOVE MENTIONED SHOWS WERE GROUP
SHOWS. WE ALSO HAVE OUR WORKS IN
SEVERAL TRAVELLING SHOWS AS WELL.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

Confidential Report on Candidate for Fellowship

Requested of:

Mr. Harvey Lloyd
138 5th Avenue
New York, New York

Name of Candidate: VASULKA, B. W.

68:3

REPORT:

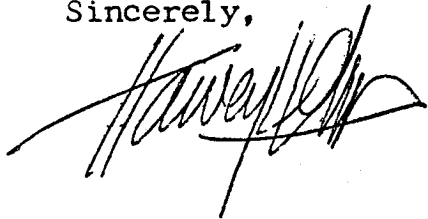
Mr. Bohuslav Vasulka is well known to me. He worked with me on our experimental multi-monitor television exhibit system "Video Matrix." Mr. Vasulka is energetic, creative, stimulating. His sense of humour carried us through many difficulties.

"Video Matrix" for American Can Co. is a closed circuit exhibit system of fifty-six t.v. monitors, 7 live cameras, 7 videotape recorders mounted in steel and plexiglass cubes, totally modular. Mr. Vasulka was, in large measure, responsible for its success. He solved difficult problems in creative engineering and programming. I admire his tireless enthusiasm, ideas and innovations.

During our project, Mr. Vasulka experimented with closed circuit feedback systems for image and sound. His Live Video Audio Feedback System is an original application of sight and sound feedback to create a multi-dimensional experience of a live performance. To my knowledge this is the first use of video feedback to create abstract images and electronic synthesized music simultaneously from a live performance.

I believe the principles Mr. Vasulka works with are important to the development of video as an art and entertainment medium. I believe Mr. Vasulka will create a new kind of environmental experience. Television penetrates every home, influences young and old. The medium is in crisis and change. I believe in the importance of new directions in video technology and programming. Mr. Vasulka's project for a live video-audio feedback system is an advance in the art.

Sincerely,



Signed Harvey Lloyd

Date 12/28/70

Position or Title President, Harvey Lloyd Productions, Inc.

Address 138 Fifth Avenue, New York, N. Y.

(Please return to John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, N.Y. 10016, at your earliest convenience. Addressed, stamped envelope is enclosed.)

TV PERFORMANCE

V I D E O B A L L E T

performed through

THE LIVE VIDEO - AUDIO FEEDBACK
SYSTEM

by

Woody V a s u l k a

W o o d y V a s u l k a :

A graduate of the Motion Picture Film Academy in Prague, Czechoslovakia.

- ...Director and producer of a series of 7 shorts, Czechoslovakia, Iceland, and North Africa.
- ...Editor in charge of Environmental exhibit at Expo 67, Woods & Ramirez Architects.
- ...Assistant Editor to Francis Thompson, 6-screen film Expo 67 "We Are Young", Film Editor, Francis Thompson film "US" Hemisfair 68, San Antonio, US Department of Commerce.
- ...Editor, 5-screen environmental film, CBS Cinemacenter Film Presentation, National Association of Theatre Owners Convention, San Francisco.
- ...Coauthor of Video Matrix Exhibit Concept.
- ...Producer-Editor of multi-screen slide show at the Metropolitan Museum called "European Collection".
- ...Numerous $\frac{1}{2}$ -inch videotapes and 1-inch Videoexperiments.
- ...Live experiments with Video signal and Electronics Musical Instruments (Moog, Buchla).

V I D E O B A L E T

M e d i a oriented instant audiovisual composition.

Script: A P i l o t V i d e o t a p e experimented and conceptualized through rehearsals.

Philosophy: A n I n s t a n t i n t e r - a c t i o n between three Media: Live performer, TV System, Sound Synthesizer.

Demonstrated through T h e L i v e V i d e o - A u d i o F e e d b a c k S y s t e m .

V I D E O B A L L E T

through

The Live Video-Audio Feedback System

translates live movement on stage to a corresponding Audio spectrum by using a Video signal directly to activate an Electronic Musical Instrument (the Sound Synthetizer).

The B/W image from the stage is processed through a Local Video Feedback and Coloring box and then displayed by a Video Color Projector on large TV Screen.

Together with an abstract visual result of the image, the Local Video Feedback provides a greater Video signal Change Amplification, enough to trigger the Sound Synthetizer.

Sound produced by the Synthetizer is instantly played on the stage where it is picked up by a Performer and translated again and again into movements. (All System Audio-Visual Feedback).

~~Bohemia~~ ~~Woody~~ V a s u l k a (cont.)

A graduate of the Motion Picture Film Academy in Prague, Czechoslovakia,

- ... Director and producer of a series of 7 shorts, Czechoslovakia, Iceland and North Africa.
- ... Editor in charge of Environmental exhibit at Expo 67. Woods & Ramirez-Architects.
- ... Assistant Editor to Francis Thompson, 6-screen film, Expo 67 "We Are Young", Film Editor, Francis Thompson film "US", Hemisfair 68, San Antonio, US Department of Commerce.
- ... Editor, 5-screen environmental film, CBS Cinemacenter Film Presentation, National Association of Theatre Owners Convention, San Francisco.
- ... Coauthor of Video Matrix Exhibit Concept
- ... Producer-Editor of multi-screen slide show at the Metropolitan Museum called "European Collection".
- ... Numerous ½ inch videotapes and 1 inch Videoexperiments.
- ... Live experiments with Video signal and Electronics Musical Instruments (Moog, Buchla)

~~Bohdan~~ ~~Woody~~ V a s u l k a

111 East 14 St. New York, N.Y. 10003

Tel.: 212 GR3-2054

Born in Brno, Czechoslovakia Jan. 20. 1937, emigrated to U.S.A in 1965.

Education:

1960 to 1965 - Academy of Arts in Prague, Film and TV Department.
D i p l o m a: "Producer of Documentary Films"

1952 to 1956 - The Industrial Secondary School of Engineering.
Certificate of Final Examination in Engineering technology.

Experience:

1965 - In "Image et Son" (Algeria) : Producing two documentaries, editing and advising.

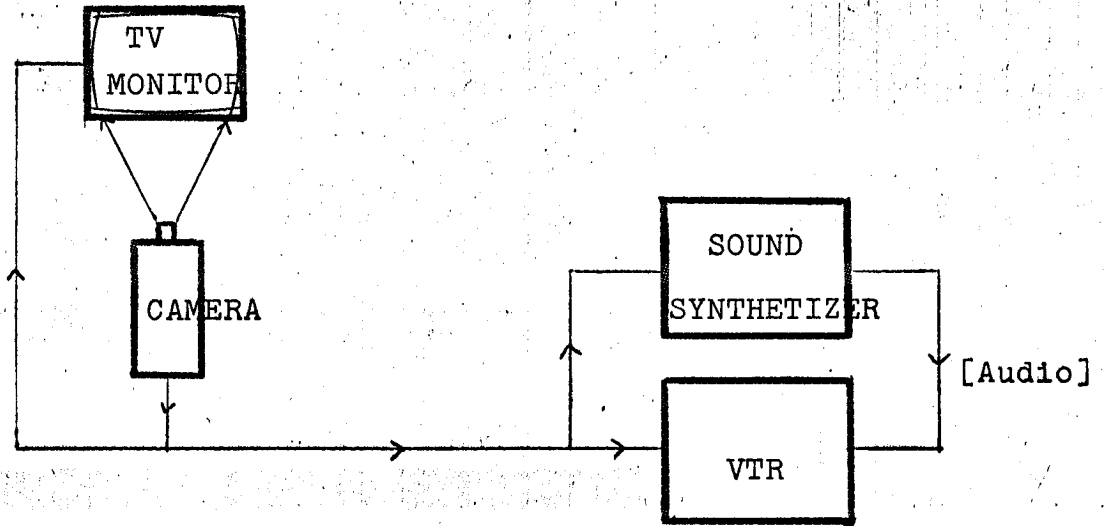
1964 - In The Studio of Documentary Films in Prague: Directing and producing two documentaries on Iceland.

1960 to 1965 - During the studies at Academy: Directing, producing and editing of five documentaries.

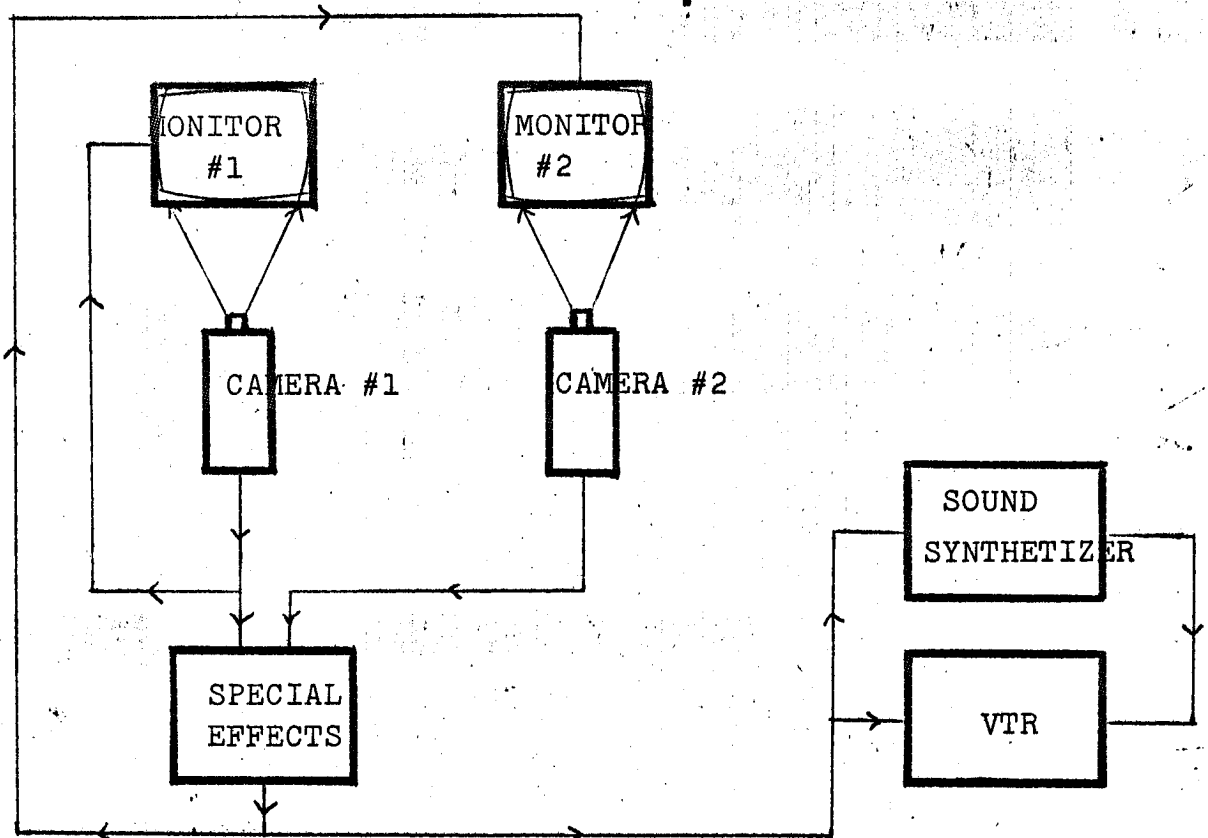
Background:

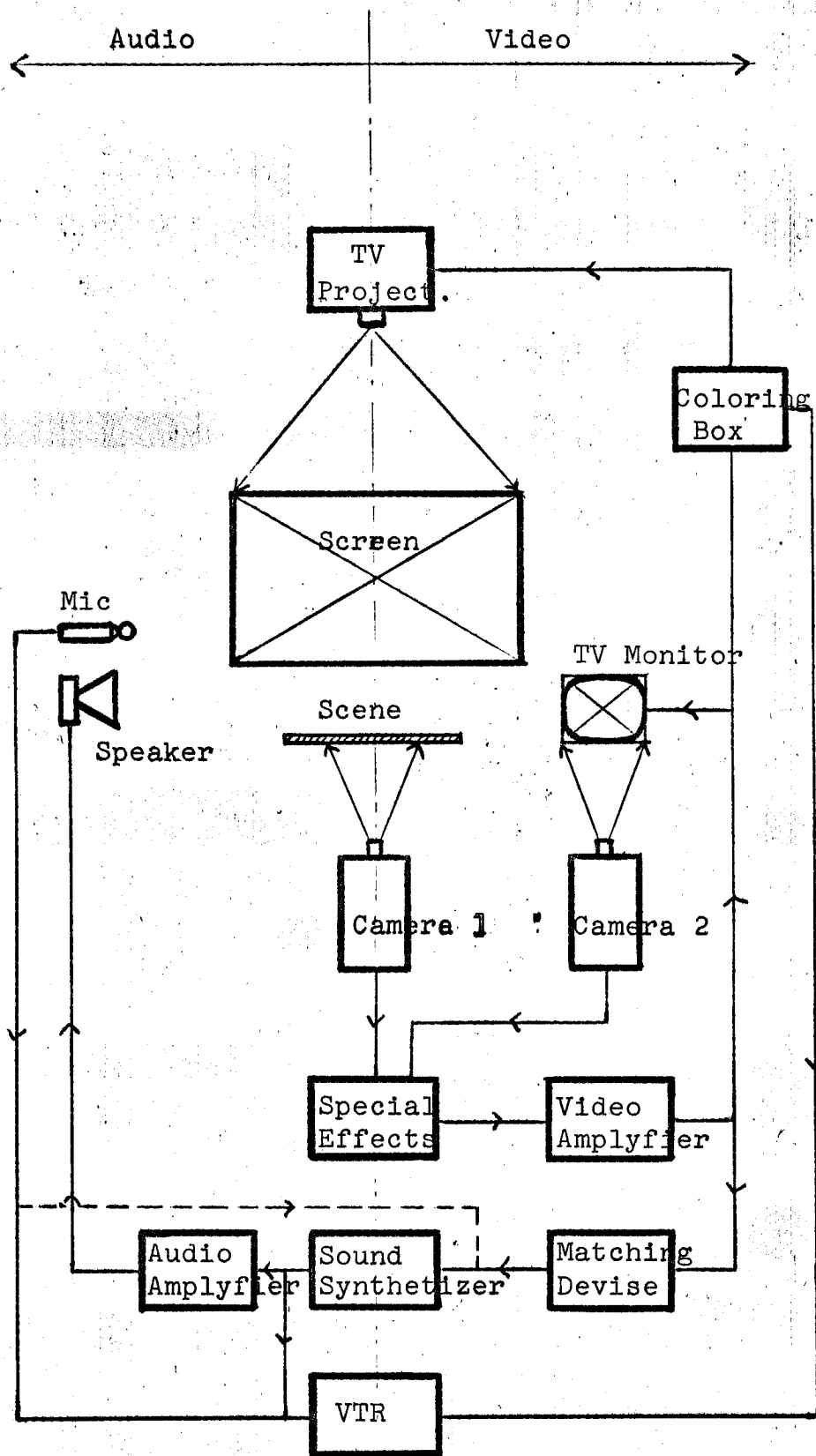
Brought up in Brno, Moravia, Czechoslovakia. Attended public and high school there, worked in Hydraulic Machines Factory as technical designer, went to study at Academy of Arts, ~~in 1954~~ ~~in 1954~~, worked for Studio of Documentary Films in Prague, worked for Algerian Government, in 1965 went to USA.

1/ Single Audio-Video Feedback System:



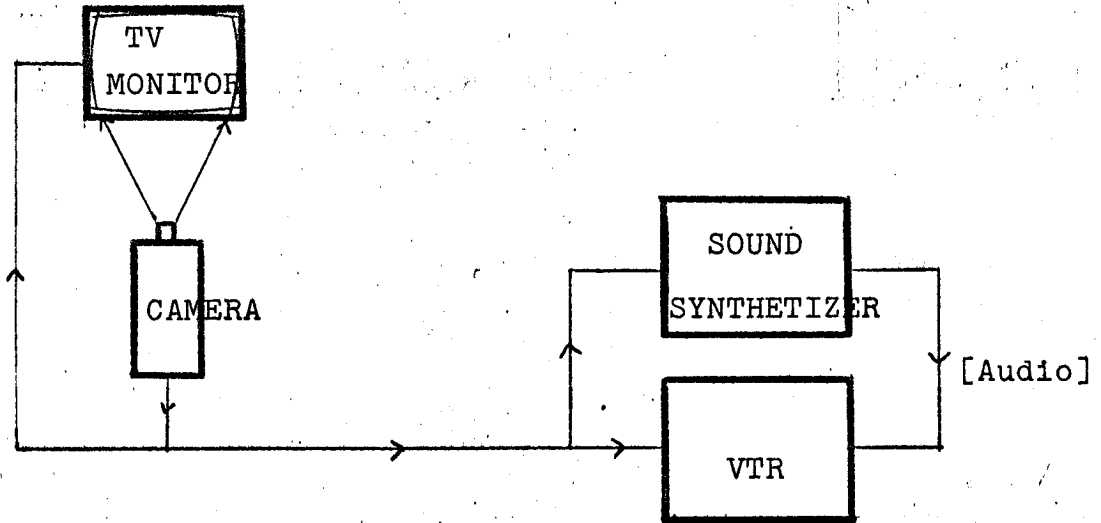
2/ Double System:



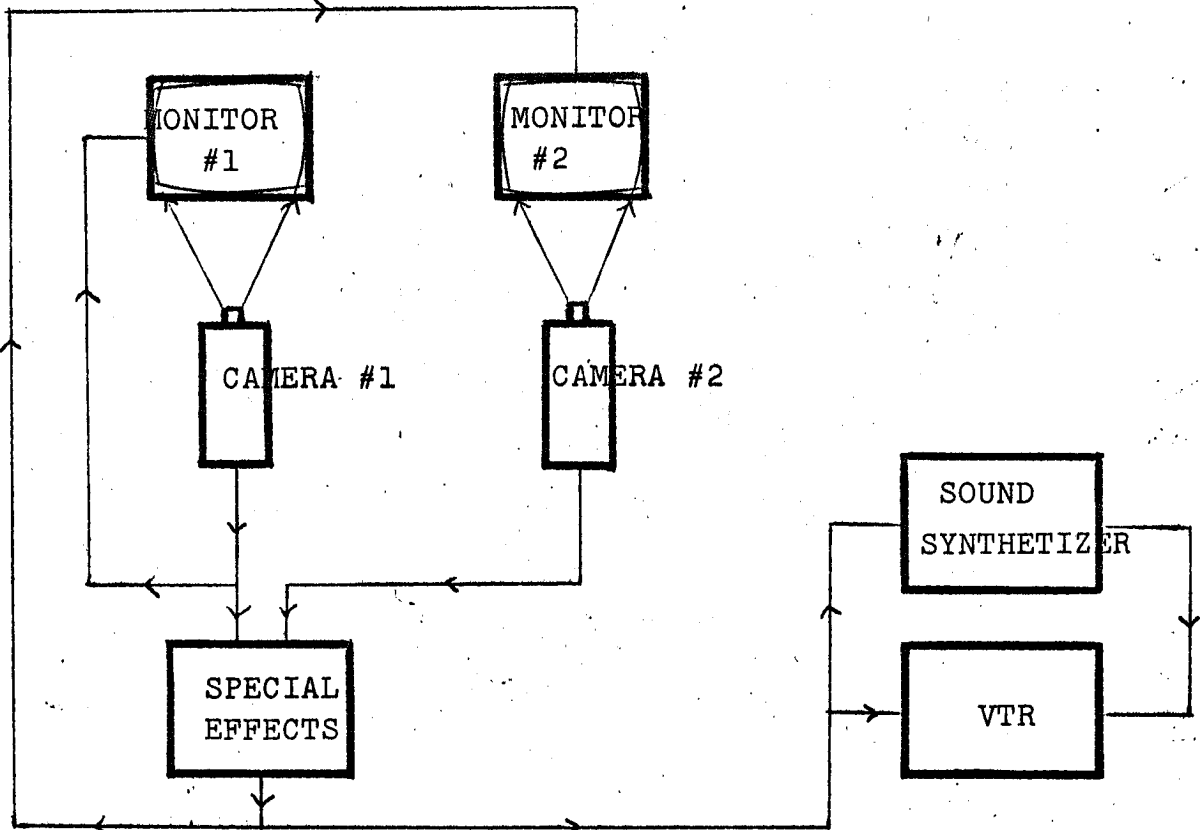


Live Audio-Video Feedback System :

1/ Single Audio-Video Feedback System:



2/ Double System:



Rewrite for video ballet prepared for

Bohuslav Vasulka

by

Thought Morphology Etc.,

Philos, pres.

New York Sept.12.1970.

Dear Mr. Czajkowski,

Please, ignore the size of this project, I would be interested in experiments on a realistic scale.

Best regards

Dear ~~Rich~~ Richardo

These are the things we ~~have been~~ talking ^{ed} about. It ^{might} interest Subotnik and Buchla, and just for this information: sentimental reason, those tests with Buchla Synthesizers were done ^{in NY U's} at Subotnik's studio at Bleecker Street with Rhys Chatham. ^{a student of S.} There are many generations transfer~~d~~, ~~please~~ ^{therefore poor the tape is a} excuse the quality. The parts with the dancer were done on Moog by Gino Piserchio.

The quality of the tape is bad due to many transfers

^{We have heard} ~~There are rumors~~ that CIA has unkkxx all possible equipment for TV and ElMusic. We are looking for some ~~pieces of equipment~~ ^{our} playground of that nature. So.....

^{which} We are also looking for second hand Synthesizer, it does have to be in the ^e best shape. ^{but cheap} If you would know Could you ^{may be} ask Sub or Buchla

Many thanks for ^{your} willingness to help us, ~~spread the word~~. I hope to do something ^{for you} ~~also~~ ^{too} who helped me with the M ~~ex~~
A friend of mine, Richard Lowenberg ^{is} about to leave for California, I ^{gave} ~~giving~~ him your ~~XXXX~~ ^{ad} address. He has been ^{us} working with ^{the} me on Moog experiments.

with

Many best regards

BOHUSLAV VASULKA
111 EAST 14 STREET,
N. Y. C. N. Y. 10003

A Televiewer
PERFORMANCE

#

close up these spaces...

V I D E O B A L L E T

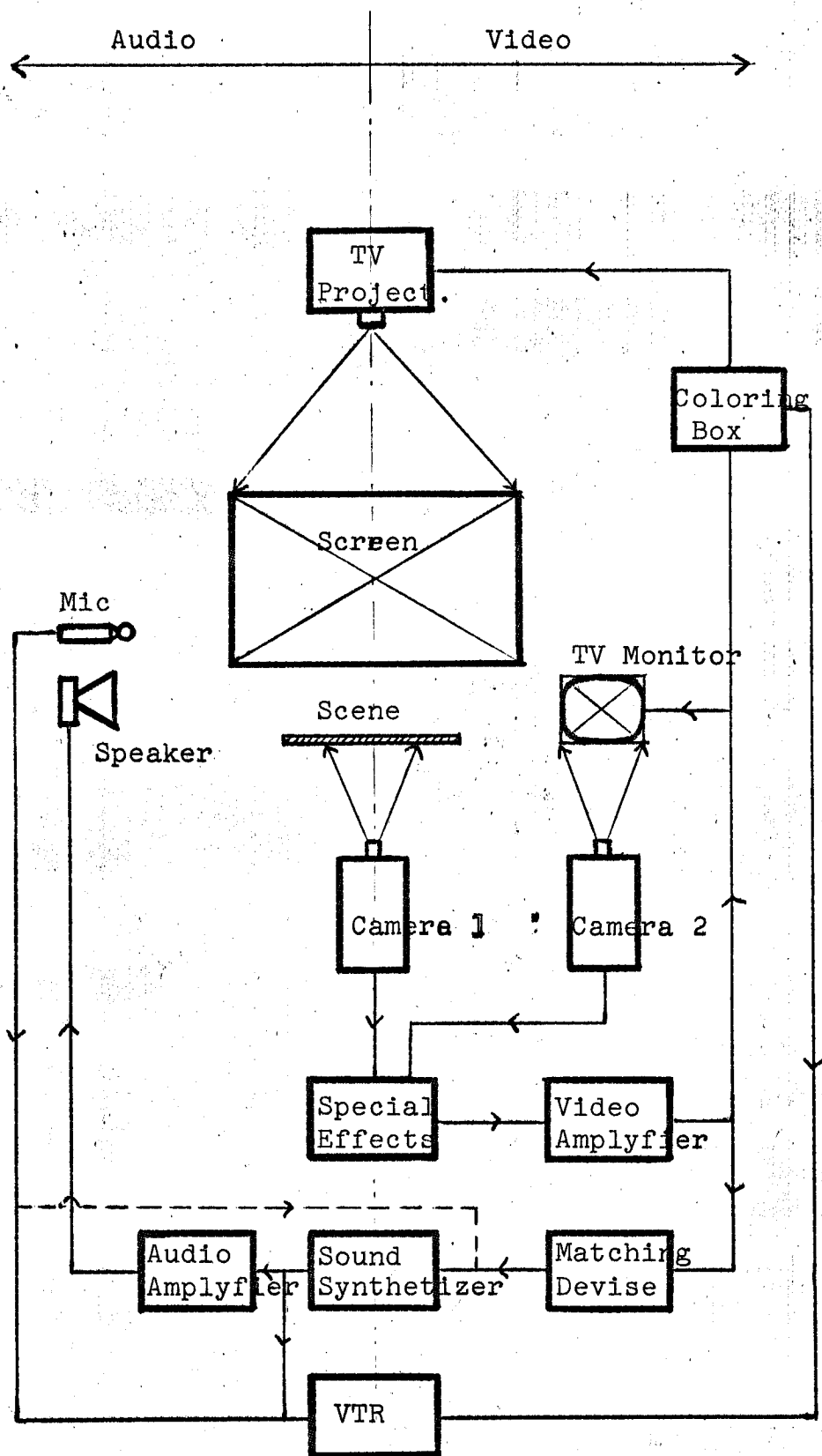
performed through

The
LIVE VIDEO-AUDIO FEEDBACK
SYSTEM

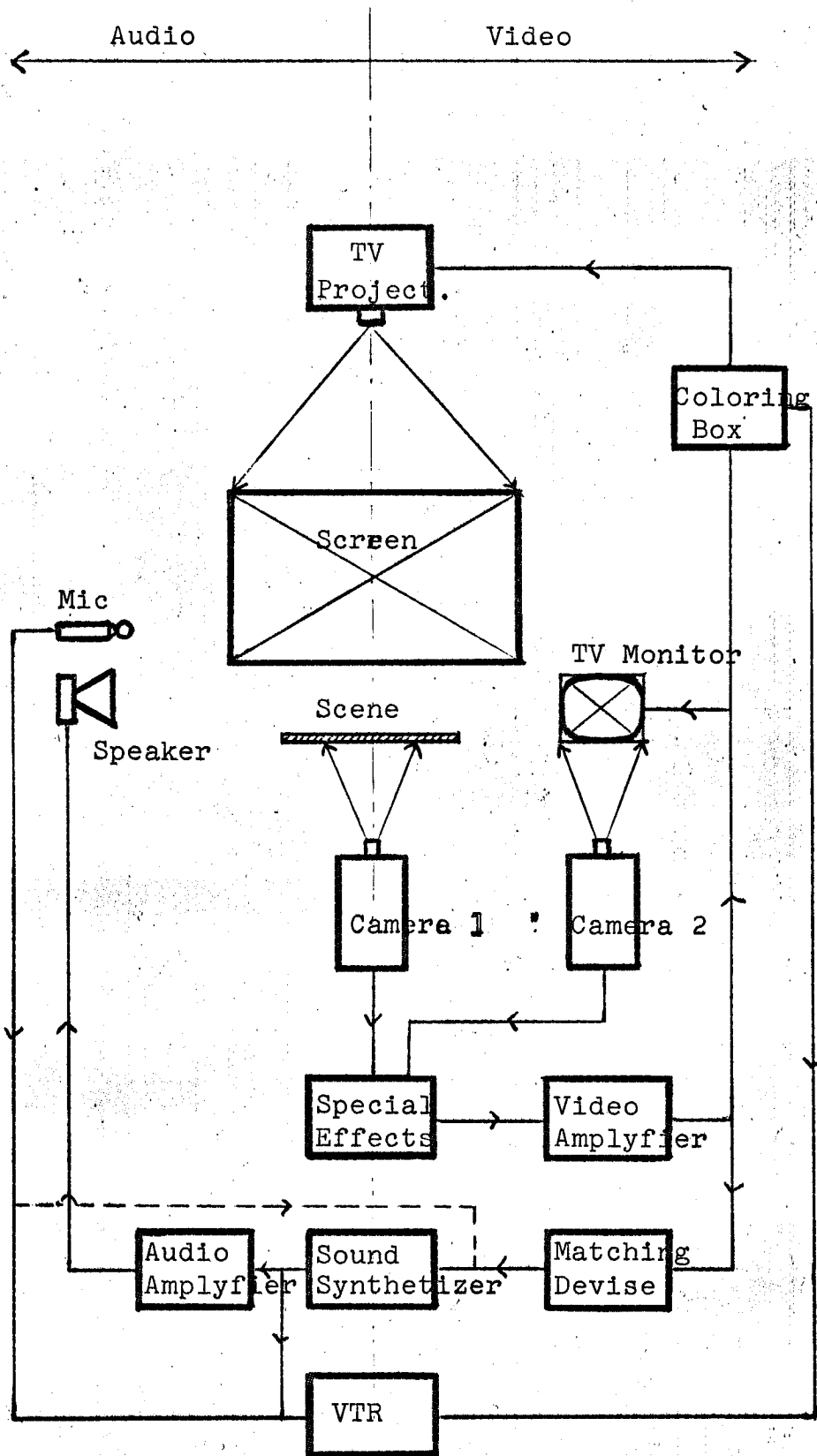
#

by

Woody V a s u l k a



Live Audio-Video Feedback System :



Live Audio-Video Feedback System :

BOHUSLAV VASULKA
111 EAST 14 ST. 11ET
NEW YORK, N. Y. 10003

Aug. 23. 1970. NYC.
BOHUSLAV VASULKA
111 EAST 14 ST. 11ET
NEW YORK, N. Y. 10003

Mr. White,

after talking to Mr. Schwartz

I am sending you one of my designs for TV Medium.

ALTERNATIVE IMAGES

If you would be interested in ~~Special~~

IMAGES

Electronic Effects, please, contact me:

Woody Vasulka,

111 East 14 St. NYC 10003
Tel.: GR3-2054

V I D E O B A L L E T

A T E L E V I S I O N P E R F O R M A N C E

performed through

T H E L I V E V I D E O - A U D I O F E E D B A C K

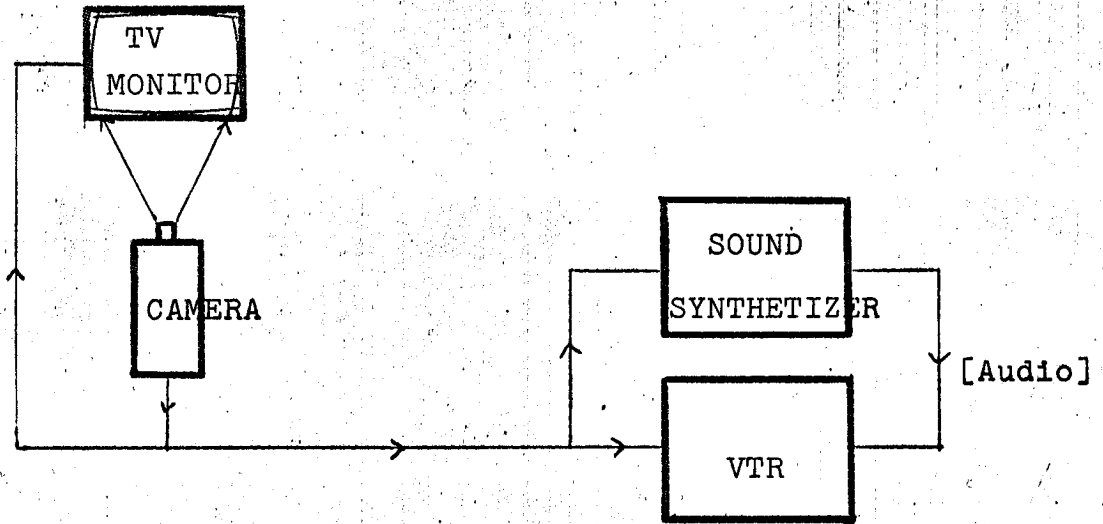
S Y S T E M

by

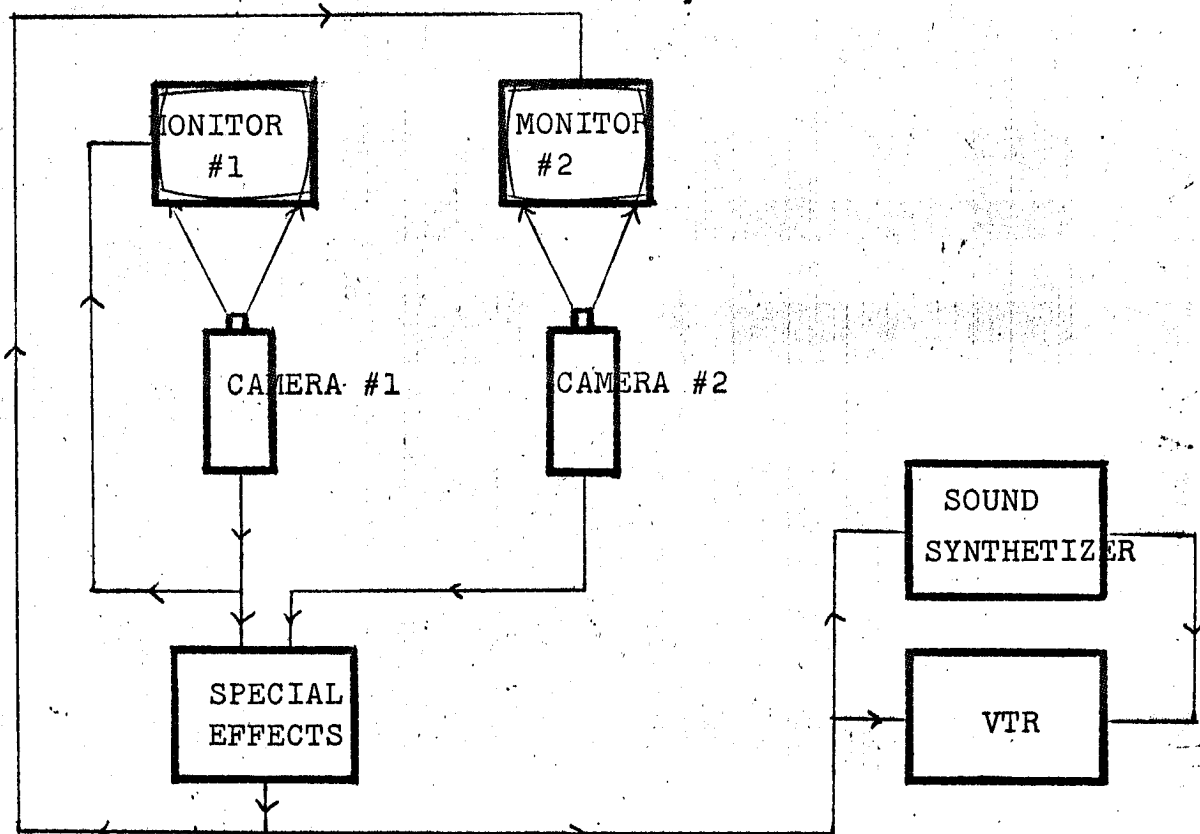
Woody V a s u l k a

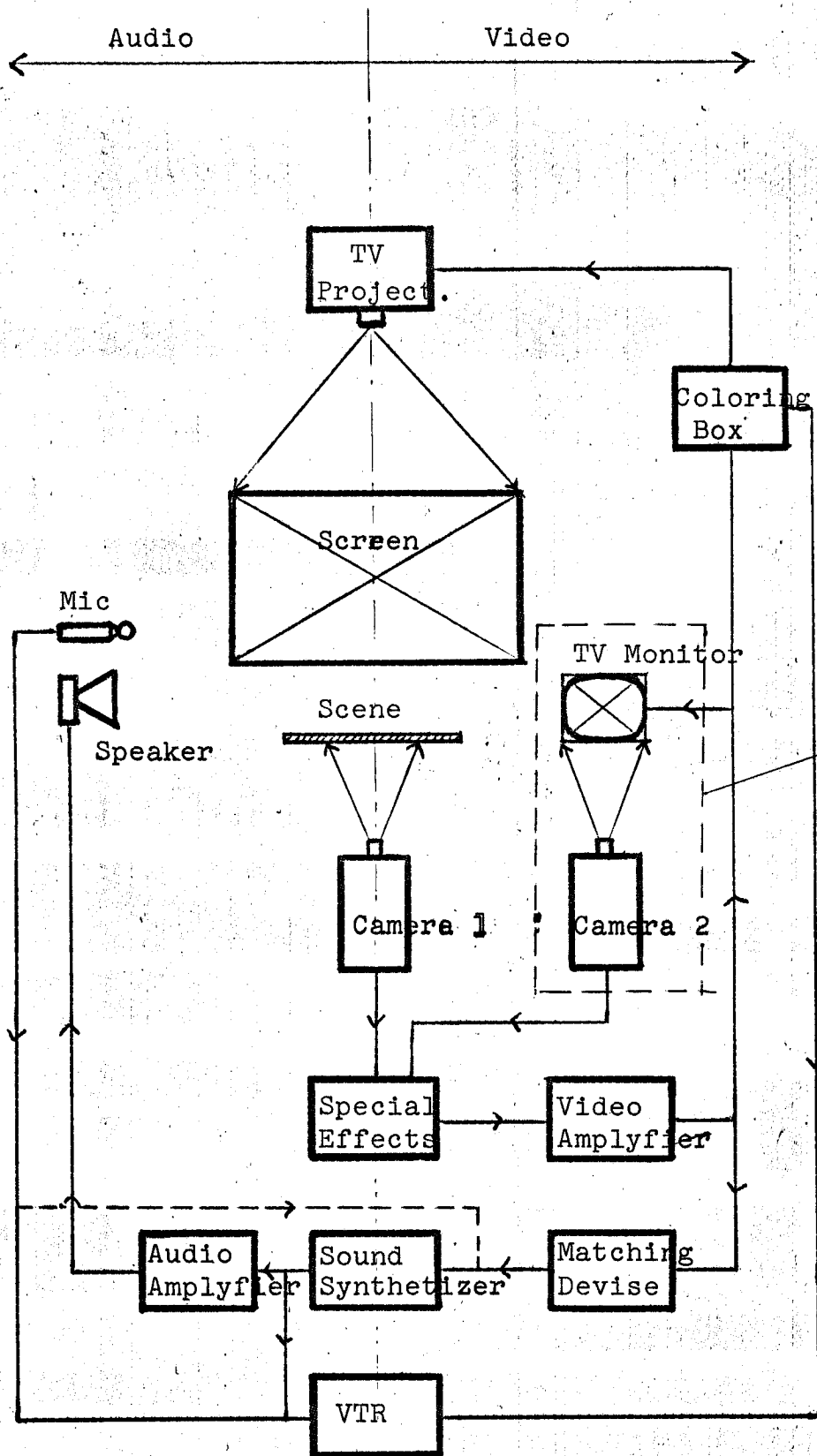
BOHUSLAV VASULKA
111 EAST 14 STREET,
N. Y. C. N. Y. 10003

1/ Single Audio-Video Feedback System:



2/ Double System:





Live Audio-Video Feedback System :

W o o d y V a s u l k a :

A graduate of the Motion Picture Film Academy in Prague, Czechoslovakia.

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- ...Coauthor of Video Matrix Exhibit Concept.
- ...Producer-Editor of multi-screen slide show at the Metropolitan Museum called "European Collection".
- ...Numerous ½-inch videotapes and 1-inch Videosexperiments.
- ...Live experiments with Video signal and Electronics Musical Instruments (Moog, Buchla).

V I D E O B A L E E T

M e d i a oriented instant audiovisual
composition.

Script: A P i l o t V i d e o t a p e
experimented and conceptualized through
rehearsals.

Philosophy: A n I n s t a n t i n t e r -
a c t i o n between three Media: Live
performer, TV System, Sound Synthesizer.

Demonstrated through T h e L i v e V i d e o -
A u d i o F e e d b a c k S y s t e m .

P e r f o r m a n c e :

The Live Video-Audio Feedback System

translates live movement on stage to a corresponding Audio spectrum by using a Video signal directly to activate an Electronic Musical Instrument(the Sound Synthetizer).

The B/W image from the stage is processed through a Local Video Feedback and Coloring box and then displayed by a Video Color Projector on large TV Screen .

Together with an abstract visual result of the image,the Local Video Feedback provides a greater Video signal Change Amplification, enough to trigger the Sound Synthetizer.

Sound produced by the Synthetizer is instantly played on the stage where it is picked up by a Performer and translated again and again into movements.(All System Audio-Visual Feedback).

The Live Video-Audio Feedback System uses:

VIDEO: Two B/W C A M E R A S (C1,C2)
generating B/W video signals

B/W L I N E M O N I T O R
feeding back C2 through.

S P E C I A L E F F E C T G E N E R A T O R
(C1 over C2)

V I D E O A M P L I F I E R

* C O L O R I N G B O X (Colorizer)
coloring B/W signal for

C O L O R T V P R O J E C T O R

AUDIO: M O O G or B U C H L A
or other voltage controlled electronic sound
synthetizer, triggered or modulated by video
signal through

M A T C H I N G D E V I C E
while otcoming sound-product is amplified by
a conventional

A U D I O A M P L I F I E R
and played through

S P E A K E R S
Audio system also incorporates stage

M I C R O P H O N E S

* Colorizer transforms Gray scale of B/W video
signal into corresponding color signals. The
result, colors are abstract (unreal) and inter-
changeable.

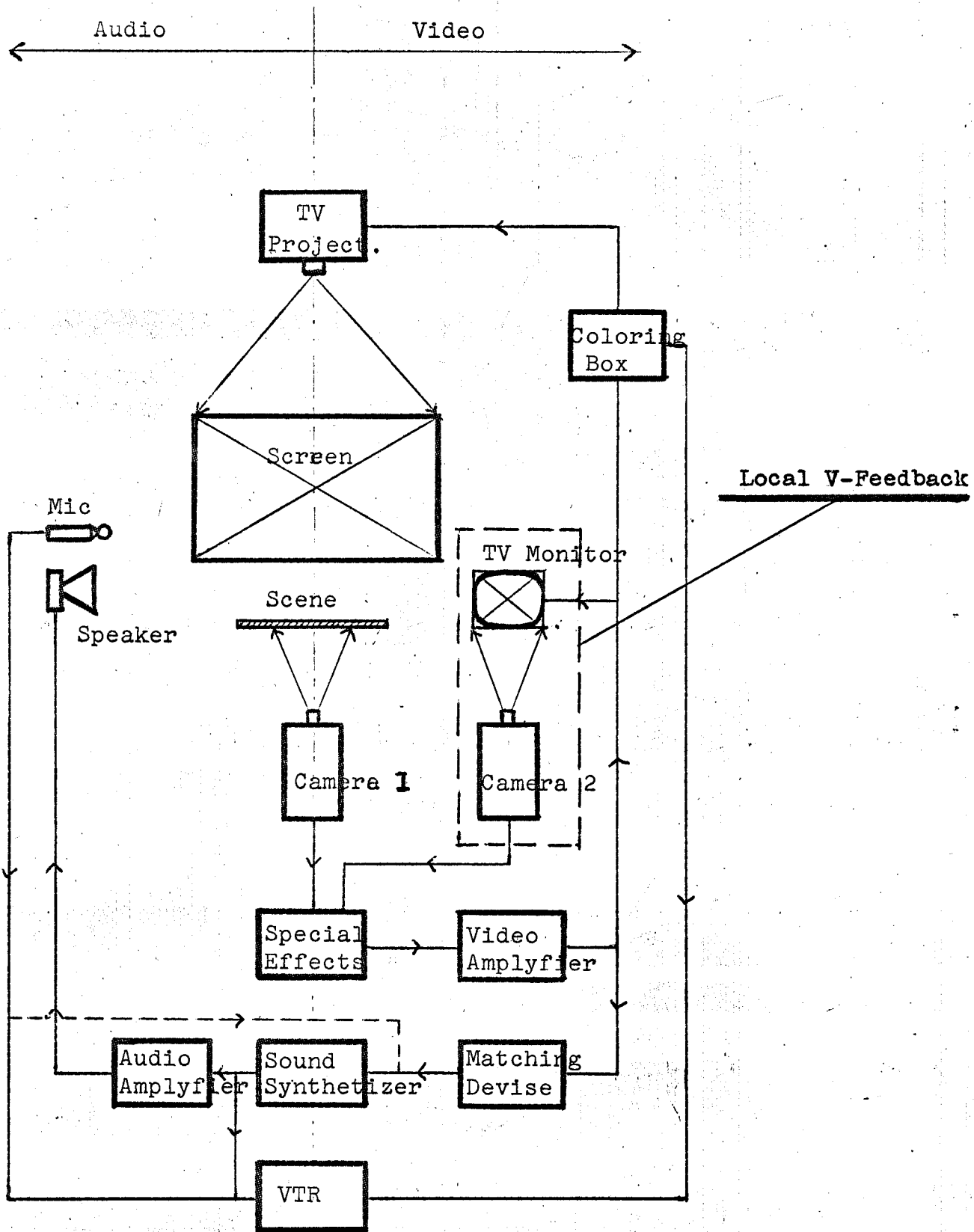
BOHUSLAV VASULKA
111 EAST 14 STREET
N. Y. C. N. Y. 10003

cont.:

cont.:

The System can also be used for production
Vidiotapes by incorporating a

V I D E O R E C O R D E R (VTR)
into the final stage of Video-Audio signals.



3/ Live Audio-Video Feedback System :

BORUSLAV VASULKA
 111, EAST 14 STREET,
 N. Y. C. N. Y. 10003

Cont.:

PROJECT INFORMATION #1

CCTV VIDEO FEEDBACK

a Behaviour of an Electronic Organism

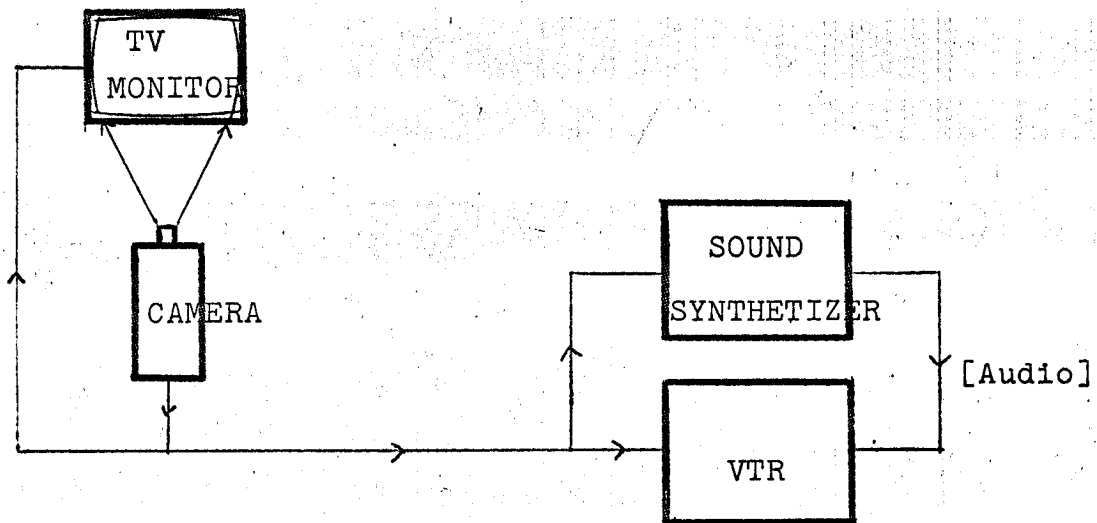
Pure V i d e o F e e d b a c k

is the simplest source of electronic image. It does not use any physical object to create the image, it generates it through closed camera (into) monitor circuit.

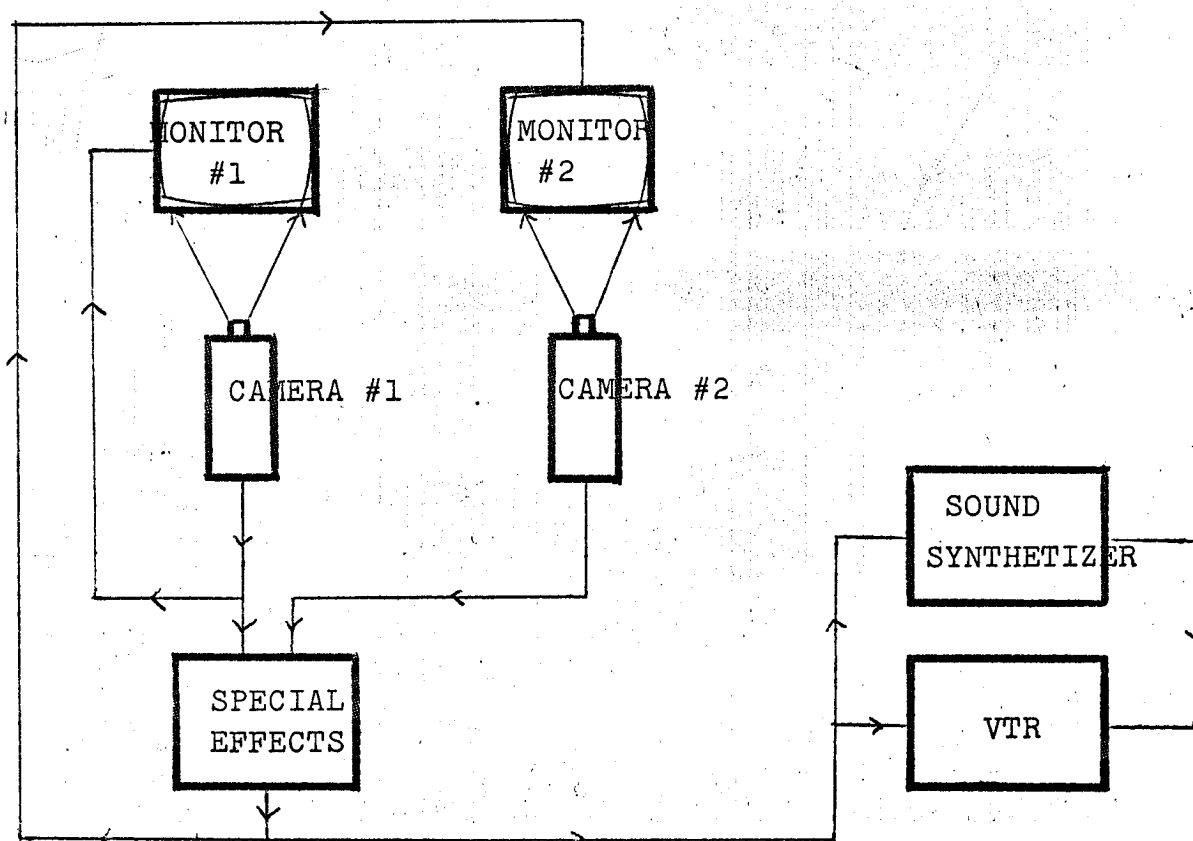
Image on the face of the monitor is fed back into camera and back to the monitor sixty times in a second, forming its rhythm and development.

The electronic matter, enclosed and propelled through the closed circuit by outside energy, maintains its independent inner electronic life until the outside energy is cut or system desintegrates.

1/ Single Audio-Video Feedback System:



2/ Double System:



BOHUSLAV VASULKA
111 EAST 14 STREET
N. Y. C. N. Y. 10003

PROJECT INFORMATION # 2

THE SOUND SYNTHETIZER

an

Electronic Musical Instrument

BOHUSLAV VASULKA
111 EAST 14 STREET
N. Y. C. N. Y. 10003

S o u n d

in The Video-Audio Feedback System is an instant product of the visual change.

There is no time shift between sound and action, an Electronic Musical Instrument is being activated by the movements of a performer through the electronic conversion of image - TV signal.

The Video-Audio I n t e r f a c e can employ any electro-acoustic effects from linear dependency systems to more complex which result in counterpointing the rhythm, pitch or intensity.

cont.:

The Live Video-Audio Feedback System uses:

VIDEO: Two B/W C A M E R A S (C1,C2)
generating B/W video signals

B/W L I N E M O N I T O R
feeding back C2 through.

S P E C I A L E F F E C T G E N E R A T O R
(C1 over C2)

V I D E O A M P L I F I E R

* C O L O R I N G B O X (Colorizer)
coloring B/W signal for

C O L O R T V P R O J E C T O R

AUDIO: M O O G or B U C H L A
or other voltage controlled electronic sound
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signal through

M A T C H I N G D E V I C E
while otcoming sound-product is amplified by
a conventional

A U D I O A M P L I F I E R
and played through

S P E A K E R S
Audio system also incorporates stage

M I C R O P H O N E S

* Colorizer transforms Gray scale of B/W video
signal into corresponding color signals. The
result, colors are abstract (unreal) and inter-
changeable.

cont.:

cont.:

The System can also be used for production
Vidiotapes by incorporating a

V I D E O R E C O R D E R (VTR)
into the final stage of Video-Audio signals.

PROJECT INFORMATION #1

CCTV VIDEO FEEDBACK

a Behaviour of an Electronic Organism

Pure V i d e o F e e d b a c k

is the simplest source of electronic image. It does not use any physical object to create the image, it generates it through closed camera (into) monitor circuit.

Image on the face of the monitor is fed back into camera and back to the monitor sixty times in a second, forming its rhythm and development.

The electronic matter, enclosed and propelled through the closed circuit by outside energy, maintains its independent inner electronic life until the outside energy is cut or system desintegrates.

PROJECT INFORMATION # 2

THE SOUND SYNTHETIZER

an

Electronic Musical Instrument

S o u n d

in The Video-Audio Feedback System is an instant product of the visual change.

There is no time shift between sound and action, an Electronic Musical Instrument is being activated by the movements of a performer through the electronic conversion of image - TV signal.

The Video-Audio I n t e r f a c e can employ any electro-acoustic effects from linear dependency systems to more complex which result in counterpointing the rhythm, pitch or intensity.

cont.:

The System can also be used for production
Vidiotapes by incorporating a

V I D E O R E C O R D E R (VTR)
into the final stage of Video-Audio signals.

BOHUSLAV VASULKA
111 EAST 14 STREET
N. Y. C. N. Y. 10003

In The V-A FB System the sound is an instant product of the visual change. There is no time shift between sound and action, an electronic musical instrument is being activated by the movements of a performer through the electronic conversion of image - TV signal.

The V-A I n t e r f a c e can employ any electro-acoustic effects from linear dependency systems to more complex, which result in counterpointing the rythm, pitch or intensity.

The Live Video-Audio Feedback System

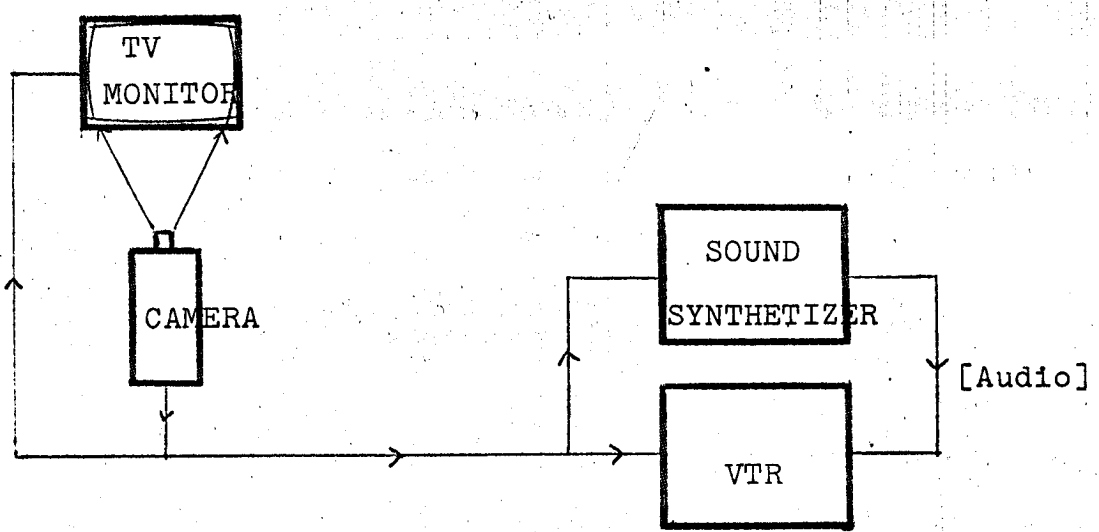
...translates live movement performed on stage to a corresponding Audio and Visual spectrum by feeding the video signal into an Electronic Musical Instrument (the Sound Synthetizer).

...begins on stage, where the action taking place is recorded by Television cameras. The black and white Television signal is then processed through a Local Video Feedback Circuit and Coloring box and is finally displayed in color by means of a Video Projector on a large TV Screen.

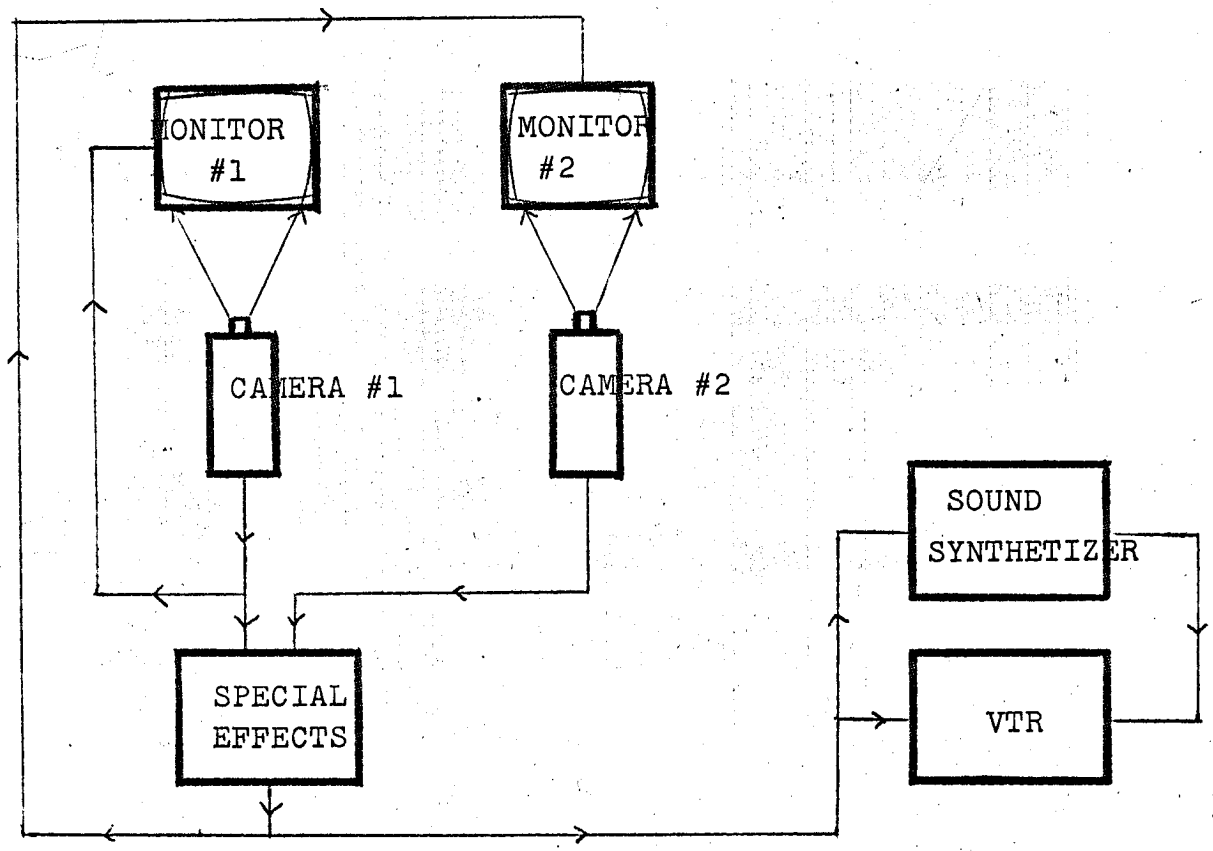
The Local Video Feedback Circuit provides both a Visual abstraction of the original live performance as witnessed on stage and a radical Video ^{sufficient} spectrum change within the video signal ~~enough~~ enough to trigger an Electronic Musical Instrument.

Therefore what is presented to the audience consists of tripartite package: the live performer, the televised abstraction of his movement, and electronic sound corresponding to the movement.

R...
1/ Single Audio-Video Feedback System:



2/ Double System:



S o u n d :

in the Video-Audio Feedback System is an instant product of the stage performance. There is no time lag between sound and action.

The Video-Audio I n t e r f a c e or Matching Device can be upgraded to a more complex system which will produce counterpointed rhythm and variations in pitch and/or intensity.

V i d e o F e e d b a c k

does not use any physical object to create an image. Instead the image is generated through a closed circuit ~~XXXXXXXXXX~~ composed of a ~~XXXXXX~~ television camera operating into a video monitor

and
The image seen on the monitor is fed back into the camera/once again back through the monitor at a rate of sixty times per second. This comprises the rhythm and development of a pure video feedback ~~xxxx~~ system. (TS)

In the ~~XXXXXX~~ ~~XXXXXX~~ Video Audio Feedback System the above ~~feedback~~ mentioned feedback system is superimposed upon the actual video representation of the events seen on stage..

Sound

in the Video-Audio Feedback System is an instant product of the ~~XXXXXXXXXX~~ stage performance. There is no time lag between sound and action

The Video-Audio Interface or Matching Device can be upgraded to a more complex system which ~~XXXXXXXXXX~~ will produce counterpointed rhythm, and variations in pitch and/or intensity.

cont.:

Appendix (back)

(7)

The Live Video-Audio Feedback System uses:

VIDEO:

Two B/W CAMERAS (C1,C2) *(See diagram on Page 6.)*
generating B/W video signals

B/W LINE MONITOR
feeding back C2 through.

SPECIAL EFFECT GENERATOR
(C1 over C2)

VIDEO AMPLIFIER

* COLORING BOX (Colorizer)
coloring B/W signal for

COLOR TV PROJECTOR

AUDIO:

MOOG or BUCHLA
or other voltage controlled electronic sound
synthesizer, triggered or modulated by video
signal through

Interference, Amplifier, Devo

MATCHING DEVICE
while outgoing sound-product is amplified by
a conventional

AUDIO AMPLIFIER
and played through

SPEAKERS
Audio system also incorporates stage

MICROPHONES

* Colorizer transforms Gray scale of B/W video signal into corresponding color signals. The result, colors are abstract (unreal) and interchangeable.

BOHUSLAV VASULKA
111 EAST 14 STREET
N. Y. C. N. Y. 10003

V i d e o f e e d b a c k

NO PHYSICAL

S i n g l e :

does not use ^{3 4 1 2 5} physical object to create an image. Instead the image is generated through a closed circuit composed of a television camera operating into a video monitor.

The image seen on the monitor is fed back through the ^{CAMERA} monitor at a rate of sixty ^{IT'S} times per second comprises the rhythm and development of ^{IT'S} ~~a~~ feedback.

Ok

D o u b l e (o r) C o m b i n e d :

In the Video-Audio Feedback System the above mentioned Single Feedback is superimposed upon the actual video representation of the events seen on stage.

Detailed

Appendix I.

PROJECT INFORMATION #2

live Audio
Order System

CCTV VIDEO FEEDBACK

a Behavior of an Electronic Organism

159
Behavior

YOUR
Behavior

Performance :

Additional structure

The Live Video-Audio Feedback System

I.

translates live movement ^{performed} on stage to a corresponding Audio spectrum by using a Video signal ^{or visual spectrum} directly to activate an Electronic Musical Instrument (the ^{Moog} Sound Synthesizer).

(e.g., the Moog Sound Synthesizer)

The B/W image from the stage is processed through a Local Video Feedback and Coloring Box and then ^{is} displayed by ^{means of} a Video ~~Color~~ Projector on a large TV Screen.

~~Together with an abstract visual result of~~

the image, the Local Video Feedback ^{creates} provides a ~~greater~~ ^{visual distortion of the original image to a quite} Video signal Change Amplification

enough to trigger the Sound Synthesizer.

~~The~~ ^{is} Sound produced by the Synthesizer, is instantly played on the stage where it is picked up by a Performer and translated again and again into movements. (All System Audio-Visual Feedback).

activated by plugged by the video electronic signal.

V I D E O B A L E T

~~is is~~
~~A e~~

M e d i a oriented instant audiovisual composition.

~~this~~ consists of

Script: A Pilot Video tape experimented and conceptualized through rehearsals.

Philosophy: A n I n s t a n t i n t e r - a c t i o n between three Media: Live performer, TV System, Sound Synthetizer.

Demonstrated through T h e L i v e V i d e o - A u d i o F e e d b a c k S y s t e m . (pg 3.)

liberte

~~THE~~ Video Feedback

~~is the simplest source of electronic~~
~~image. It~~ does not use any physical ob-
ject to create ~~the~~ ^{an} image; ~~it~~ generates
it through ~~closed camera~~ (into) moni-
tor circuit.

The image is
generated.

The ^{seen} image on the face of the monitor is fed
back into ~~the~~ ^{the camera} camera and ~~back~~ ^{through} to the monitor
sixty times ^{per} ~~in~~ a second. ~~It~~ ^{is} ~~its~~
rhythm and development ~~of~~ a pure video feedback system.

Circuit ~~consists~~
made up of a camera
operated at a rate of
woudn
at a rate of
woudn
of a pure video feedback system.

The electronic matter, enclosed and pro-
pelled through the closed circuit by out-
side energy, maintains its independent
inner electronic life until the outside
energy is cut or system desintegrates.

Prologue
=

Plan ~~the~~ ~~the~~ ~~the~~ Audio Vid. S.S. - The
tatter ~~above~~ ~~is~~ ~~related~~ with the
~~operation~~ of a superimposed upon the
actual video representation of
the entire scene outside

Pure V i d e o F e e d b a c k

is the simplest source of electronic image. It does not use any physical object to create the image, it generates it through closed camera (into) monitor circuit.

Image on the face of the monitor is fed back into camera and back to the monitor sixty times in a second, forming its rythm and development.

The electronic matter, enclosed and propelled through the closed circuit by outside energy, maintains its independent inner electronic life until the outside energy is cut or system desintegrates.

#3 Performance :

The Live Video Audio Feedback System

translates live movement on stage to a corresponding Audio spectrum by using a Video signal directly to activate an Electronic Musical Instrument. (the Moog Sound Synthetizer).

The B/W image from the stage is processed through a ^{LOCAL} Video Feedback and Coloring box and then displayed by a Video Color Projector on a large TV Screen.

Together with an abstract visual result of the image, the ^{LOCAL} Video feedback provides a greater Video signal change Amplification, enough to trigger the Sound Synthetizer.

Sound produced by the Synthetizer is instantly played on the stage where it is picked up by a Performer and translated again and again into movements. (ALL SYSTEMS A-V FEEDBACK)

LOCAL VIDEO FEEDBACK

ALL SYSTEMS A-V FEEDBACK

W o o d y V a s u l k a :

A graduate of the Motion Picture Film Academy, Prague, Czechoslovakia.

- ...Director and producer of a series of 7 shorts: Czechoslovakia, Iceland, and North Africa.
- ...Editor in charge of Environmental exhibit at Expo '67. Woods & Ramirez Architects.
- ...Assistant Editor to Francis Thompson, 6-screen film, Expo 67 "We Are Young", Film Editor, Francis Thompson film "US" Hemisfair '68, San Antonio, US Department of Commerce.
- ...Editor, 5-screen environmental film, CBS Cinemacenter Film Presentation, National Association of Theatre Owners Convention, San Francisco.
- ...Coauthor of Video Matrix Exhibit Concept.
- ...Producer-Editor of multi-screen slide show at the Metropolitan Museum called "European Collection".
- ...Numerous 1/2-inch videotapes and 1-inch Videosexperiments.
- ...Live experiments with Video signal and Electronics Musical Instruments (Moog, Buchla).

Multi-Screen

Produced by 102

Film

Industrial exhibit. American through United States...

entitled.

S o u n d

in The Video-Audio Feedback System is an
instant product of the ~~visual change~~ ^{difference between actual}

There is no time ~~slight~~ ^{lag} between sound and
action, ~~an Electronic Musical Instrument~~ ^(The Moog)

~~is being activated by the movements of a~~
~~performer through the electronic conver-~~
~~sion of image - TV signal.~~

The Video-Audio I n t e r f a c e

~~employ any electro-acoustic effects from~~

~~linear dependency systems to more complex systems.~~

^{would produce}
which result in counterpointed the rhythm,
^{variations of}
pitch or intensity.

Movement

~~difference between actual~~
performer

(The Moog)

or patching Device
could be upgraded

A graduate of the Motion Picture Film Academy, Prague
Czechoslovakia.

....

....Editor in charge of Multi-Screen Environmental
exhibition at Expo '67. Produced by Woods and Ramirez
Architects.

...Assistant Film Editor.....

Film Editor, Francis Thompson's.....
Hembsfair'68 utilized in

....Coauthor of Video Matrix Exhibit Concept/ Industrial exhibits by
American Can Company throughout the United States...

....Producer-Editor of Multi-screen slide show at the Metropolitan
Museum entitled...

Page-2

V I D E O B A L L E T

IS

A

Media etc.....

*****.....page3

The Live Video-Audio Feedback System

... translates live movement performed on stage to a corresponding
Aural and Visual spectrum This is accomplished by feeding the
video signal (electronic analogue of the visual) into an Electronic
Musical Instrument ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ (e.g., the MOOG
Sound Synthesizer).

... begins on stage where the action taking place is recorded by Television
cameras. ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ The black and white Television
signal is then processed through both a Local Video Feedback Circuit
and Coloring Box and is finally displayed in color by means of a
Video Projector on a large TV Screen.

The Local Video Feedback Circuit

...provides both a Visual and Aural abstraction of the original
live performance as witnessed on stage. Therefore what is presented to
the audience consists of a tripartite package: the original live
movement, the televised abstraction of this movement, and electronic
sound corresponding to the movement.

THE VASULKAS
257 FRANKLIN STREET
BUFFALO, N. Y. 14202
716-856-3385

A SUPPLEMENT FOR THE REPORT TO THE JOHN SIMON GUGGENHEIM
MEMORIAL FOUNDATION

LIVING EXPENSES:	6232.00
MATERIAL:	892.55
TRAVEL:	192.00
PARTS & COMPONENTS:	578.91
EQUIPMENT:	2684.24
SERVICES:	164.00
MAINTENANCE:	1262.23

2DX	=====

BUDGET BREAKDOWN
X

YOUR COPY.

VASULKA, B. W.
66V:567

SUGGESTED FORM OF ESTIMATED BUDGET FOR PERIOD OF FELLOWSHIP

Period for which Fellowship is requested: ~~12~~ SEP 1 79 months
Contemplated period of Fellowship: From AUG 30 80
To _____

Place or places where you plan to carry on your proposed studies:
~~CALIFORNIA OR NEW MEXICO~~
Buffalo NY

ESTIMATED EXPENSES:

Expenses of travel incident to Fellowship grant:

Transportation for yourself.....	\$	<u>1800</u>
Transportation for your family, if any.....	\$	<u>600</u>
Meals and lodging while traveling for yourself.....	\$	<u>500</u>
Research incident to Fellowship grant.....	\$	<u>5000</u>
Clerical help incident to Fellowship grant.....	\$	<u>200</u>
Equipment incident to Fellowship grant.....	\$	<u>300</u>
Total.....	\$	<u>11000</u>

Estimated other expenses:

Living expenses for your family, if any.....	\$	<u>12000</u>
Other expenses.....	\$	<u> </u>
.....	\$	<u> </u>
Total.....	\$	<u>12000</u>
Total Estimated Expenses.....	\$	<u>23000</u>

ESTIMATED RESOURCES:

Sabbatical, or other leave, salary.....	\$	<u> </u>
Other income.....	\$	<u>3000</u>
Sum requested as Guggenheim Fellowship grant.....	\$	<u>20000</u>
Total Estimated Resources.....	\$	<u>23000</u>

List post-doctoral Fellowships held since January 1, 1954: NONE

Total number of months: _____

Have you pending an application for another grant or scholarship or fellowship for the same or similar studies and period as your application to us? NO
If so--or if you have received another award--please write us any facts which seem to you to be relevant.

Signature _____ Social Security No. _____

Home Address _____ Zip Code _____

Single, Married, Widowed, Divorced: Married
Ages of children, if any: _____
Current annual salary (S): 20,000 or earnings (E): YES 3,000
Full title of present position: PROFESSOR
Institution: SUNY

NAME AND ADDRESS

B.W. Vasulka
257 Franklin Street
Buffalo, New York 14202

PROJECT TITLE

Force-Field Imprints in Magnetic Core Memory as a
Source for Aesthetic Modelling

In the past fifteen months, I have concentrated my efforts on building my own personal computer, oriented toward the production of dynamic images. Before that, I had undertaken the effort to understand contemporary cultural codes through my own experimentation with film, stroboscopic light, active projection screens. electronic music, and, finally, the electronic image, particularly through the system of video. By the end of 1969, I discontinued my association with industrial production (mostly film editing and environmental image design) to devote full time to the exploration of electronic materials. At that time. the new phenomenon of video supported a variety of cultural and social forms and led me to create A MEDIA THEATRE, The Kitchen, and to participate with the Alternate Media Center, Electronic Arts Intermix, and other groups of individuals who were contributing to a new awareness/ During the next few years, my work and related activities represented the formulation of particular modes of the image, usually labelled as generated, processed, or manipulated, indicating their close relationship to the materiality of the components or elements dealt with. I inevitably got involved in the fundamentals of notating and scoring these dynamic images: their frame structures. their frame divisions, the definitions of the properties of color as assigned codes - all dealing with the interpretation of arithmetical and logical image configurations. My ongoing work is a personal necessity but my notational models have a broad cultural utility. The work on such subjects is usually done through the establishment of a team in conjunction with institutions and their support systems. Now the work can be done in a closer and more personal way and it is possible to include many intuitive factors; the non-industrial, non-scientific, non-mathematical compositional schemes can begin to be exercised.

My proposed project would deal with the most specific notational systems which have evolved from my encounters with the computer thus far. It would look into the possibilities of reading out binary organized models as they exist within the structures of magnetized active matter. In the past, my activities have been supported through arts grants and my own personal income. The nature of my work now has more general application. I would be interested in knowing if such a project is covered by your intentions.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 PARK AVENUE, NEW YORK, N.Y. 10016

TELEPHONE: MURRAY HILL 7-4470

CABLE ADDRESS: GUGMEMORA

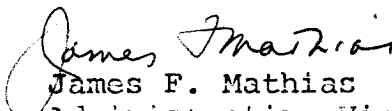
March 12, 1971

Dear Mr. Vasulka:

The Foundation's Committee of Selection has just concluded its sessions for the year. There were 2400 applications before the Committee, and funds were available for only 370 awards. We now have the hard duty of informing most applicants that funds were not granted to them.

This is the decision that I must communicate to you. I am sorry that I must send this disappointing news by form letter. You will receive the list of 1971 Fellows as soon as it is printed.

Sincerely yours,



James F. Mathias
Administrative Vice President
and Secretary

Mr. B.W. Vasulka
111 East 14th St.
New York, N.Y. 10003