

Media Arts  
Program

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

Applications must be submitted in triplicate and mailed to:  
Grants Office/MA, National Endowment for the Arts,  
1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

1. Name (last, first, middle initial) <b>STEINA</b>		4. Category under which support is requested: <input checked="" type="checkbox"/> Film/Video Production <input type="checkbox"/> Radio Production	
2. Present mailing address/phone  ↓		5. U.S. Citizenship <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (Visa Number: _____)	
3. Permanent mailing address/phone <b>RTG, BOX 100 SANTA FE N.M. 87501 505-473-0614</b>		6. Professional field or discipline:	
		7. <b>1-30-40</b> Birth date <b>ICELAND</b> Place of birth	8. Period of support requested: Starting <b>7 1 84</b> month day year Ending <b>6 30 85</b> month day year
9. Description of proposed activity  I am seeking financial assistance to continue my series of explorations into opto-electro-mechanic vision, as represented in the video tapes submitted.  * Opto = optical treatment of camera image through lenses and mirrors. * Electro = electronic manipulation of image on location by reversal of up/down, right/left, or during post-production by analog or digital (computer) image processing. * Mechanic = mechanized movement of the camera, lenses, mirrors or objects in front of the lens.  For this new tape, I need to have designed and constructed a programmable zoomlens and programmable pan/tilt head. Both would use steppermotors with a battery operated digital programmer. The programmable pan/tilt/zoom enables exact reproduction of image movement in different locations for post-mixing or layering.  This tape, tentatively titled "Explorations", would be shot in various parts of New Mexico: The Sangre de Christo Mountains, Abiquiu, Bisti Badlands, ETC, and would be of 30 min. duration.  Santa Fe, 9-sep-83, Steina Vasulka			
10. Amount requested from National Endowment for the Arts: \$ _____ Allocated as follows: Artist's Time \$ <u>12,000</u> Materials \$ <u>12,767</u> Travel \$ <u>233</u>			
11. Career summary or background  Steina (born in Iceland 1940) has been a seminal force in the development of the electronic arts since 1970, both as co-founder of "The Kitchen", a major exhibition center in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been exhibited and broadcast extensively in The States and Europe. She was a Guggenheim Fellow in 1976 and has received grants from the N.Y. State Council on the Arts, The NEA and the CPB. She recently completed two tapes for Broadcast; a 9 min. segment for KTCB, St. Paul Minnesota and 1/2 hour on digital imaging for WNET/Thirteen. She resides since 1980 in Santa Fe, New Mexico.			

(If additional space is required, use supplemental sheets and staple to application)

12. Education *SELF*

2

Name of institution	Major area of study	Inclusive dates	Degree

13 Fellowships or grants previously awarded

Name of award	Area of study	Inclusive dates	Amount
<i>GUGGENHEIM NEA/VISUAL ARTS</i>	<i>VIDEO VIDEO</i>	<i>76 '81</i>	<i>12,000 12,500</i>

14. Present employment *SELF*

Employer	Position/Occupation	Salary

15. Prizes/Honors received

*VARIOUS FESTIVALS*

Membership professional societies

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

x *[Signature]*  
Signature of applicant

*9.11.83*  
Date

**Privacy Act**

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

8. Professional background (continued)

9. Education

Name of Institution	Major area of study	Inclusive dates	Degree
SEE RESUME			

10. Fellowships or grants previously awarded

Name of award	Area of study	Inclusive dates	Amount
SEE RESUME			

11. Present employment

Employer	Position/Occupation
SELF	

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

x *Genia Vankka*  
Signature of applicant

1-10-85  
Date

**BEFORE SEALING YOUR APPLICATION PACKAGE, BE SURE TO INCLUDE:**

- The signed original and two signed copies of this application form.
- Visual documentation and other supplementary material as outlined in "Special Application Requirements" on pages 6-8.
- Three completed cards which appear on the back cover of these guidelines.

Have you signed all three copies of your application form?

Is your visual documentation properly labeled?

**Privacy Act**

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# Visual Artists Fellowships

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

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

1. Name (last, first, middle initial) <input type="checkbox"/> Mr. <input checked="" type="checkbox"/> Ms. <u>STEINA</u>		4. Fellowship area in which you are applying: <input checked="" type="checkbox"/> new genres <input type="checkbox"/> painting <input type="checkbox"/> printmaking/ drawing/ artists books <input type="checkbox"/> photography <input type="checkbox"/> sculpture <input type="checkbox"/> crafts	
2. Mailing Address  <u>RT 6, BOX 100, SANTA FE,</u> <u>N. M. 87501</u>		3. Phone: (home) <u>875-01</u> (work) <u>505-473-0614</u>	
5. U.S. citizenship <input type="checkbox"/> Yes (Social Security Number*: _____) <input checked="" type="checkbox"/> No (Visa Number: _____)		6. <u>1-30-40</u> Birth date <u>ICELAND</u> Place of birth	7. Period of support requested: Starting <u>OCT 1 85</u> month day year Ending <u>SEP 30 86</u> month day year

8. Professional background. List highlights of your professional career, or attach a resume. Be sure to complete the reverse side of this form.

## STEINA

Route 6, Box 100  
 Santa Fe, N.M. 87501  
 Phone: 505-473-0614  
 Soc. Sec: 097-42-3891

Steina (born in Iceland 1940) attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year and has been a seminal force in the development of the electronic arts since 1970, both as co-founder of "The Kitchen", a major exhibition center in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been exhibited and broadcast extensively in The States and Europe, and in 1978 she had an exhibit "Machine Vision" at the Albright-Knox Art Gallery in Buffalo, N.Y. She was a Guggenheim Fellow in 1976 and has received various other grants.

Since moving to Santa Fe New Mexico in 1980, she has produced series of Video Tapes relating to the land, and an installation titled "The West."



1978-79 Short Form Application

Consult the Guidelines booklet to determine if your organization is eligible for the Short Form Application

Organization's legal name \_\_\_\_\_

Also known as \_\_\_\_\_

Address \_\_\_\_\_

Zip Code \_\_\_\_\_ County \_\_\_\_\_ Telephone \_\_\_\_\_

Has your organization received funds or services from the Council or any of the following programs: America the Beautiful Fund of New York, The Costume Collection, Creative Artists Public Service Program (CAPS), Film Bureau, Gallery Association of New York State, Media Equipment Resource Center (MERC), Meet the Composer, New York Foundation for the Arts, Poets and Writers, Presenting Organizations Assistance Program, Preservation League of New York State, Publishing Center for Cultural Resources, Technical Assistance, Video Bureau, Visiting Artists? \_\_\_\_\_. If so, note the most recent year, the program, and the amount of funds or type of service received. **TECHNICAL ASSISTANCE FOR**

**DONALD MACARTHUR \$200.00 MAY 77**  
**WALTER WRIGHT 200.00 6.30 " "**

When was your organization formed? 2-27-76

Briefly describe the purpose and activities of your organization.  
*To facilitate ... of the public*

Program title COMPUTER ART

Location (facility, town, and county) BUFFALO, ERIE, 257 FRANKLIN ST

Starting date OCT. 1 '78 Ending date JUNE 30 '79 Number of people served the public at large

Name and telephone of person to contact about this program 716-856-3385

Within this space, give a complete description of program or activity for which funds are requested.  
*See Attachment*

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

**4. Special (list each item separately)**

	Amount \$
<b>Total special</b>	\$ _____

**5. Other (list each item separately)**  
*This section must be completed on every application.*

	Amount \$
Consultant/Programmer (2 to 5 persons) 400 hours @5.00 /hour	2000.00
Documentation (Xeroxing, Mailing, Copying tapes)	1000.00
Rent/Utilities	2400.00
Bookeeping/Administration 40 hours @5.00/hour	200.00
Equipment rental @ 12 months	18300.00
Tapestock for master tapes 4@ \$25	100.00
<b>Total other</b>	<b>\$18300.00</b>

**B. Indirect costs**  
 Rate established by attached rate negotiation agreement with National Foundation on the Arts and the Humanities or another Federal agency

Rate _____%	Base \$ _____	Amount \$ _____
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**X. Contributions, grants, and revenues (for this project)**

**A. Contributions**

**1. Cash (do not include direct donations to the Arts Endowment)**

	Amount \$

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

Equipment	12600.00
Rent/Utilities	2400.00
<b>Total contributions</b>	<b>\$15000.00</b>

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

	Amount \$
(Applied for)	
New York State Council on the Arts	5000.00
Rockefeller Foundation	10000.00
<b>Total grants</b>	<b>\$15000.00</b>

**C. Revenues**

	Amount \$

<b>Total revenues</b>	\$ _____
<b>Total contributions, grants, and revenues for this project</b>	<b>\$ 30000.00</b>

**XI. State Arts Agency notification**

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

Have you done so? X Yes \_\_\_\_\_ No

**XII. Certification**

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

Authorizing official(s)

Signature *Steina* Date signed 7.3.78  
Name (print or type) STEINA  
Title (print or type) President  
Telephone (area code) (716)-856-3385

Signature *Bohuslav Woody Vasulka* Date signed July 3 78  
Name (print or type) Bohuslav Woody Vasulka  
Title (print or type) Secretary  
Telephone (area code) (716)-856-3385

Project director *Bohuslav Woody Vasulka*  
Signature *Bohuslav Woody Vasulka* Date signed July 3 78  
Name (print or type) WOODY VASULKA, STEINA  
Title (print or type) \_\_\_\_\_  
Telephone (area code) \_\_\_\_\_

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

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

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

**Check List**

1. Have you attached a copy of your organization's federal tax exemption letter or a document identifying the organization as a part of state or local government?
2. Have you summarized the project description in the space provided?
3. Have you completed the summary of estimated cost on page 1, also provided all detail required on pages 2 and 3, and attached all documentation required to substantiate proposed travel cost, purchase of equipment, and indirect cost?
4. Have you provided required detail under Other Support section?
5. Has the application been signed and dated in appropriate places?
6. Have you filed an Assurance of Compliance form?

A negative response to any of the above questions will cause delay in the consideration of this application and will increase the cost of processing.



**IX. Budget breakdown of summary of estimated costs**

**A. Direct costs**

**1. Salaries and wages**

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount \$
Project Directors	2		80%	5600.00
Designer / Artist	1		80%	10000.00
<b>Total salaries and wages</b>				<b>\$ 15600.00</b>
<b>Add fringe benefits</b>				<b>\$ 1404.00</b>
<b>Total salaries and wages including fringe benefits</b>				<b>\$ 17004.00</b>

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

	Amount \$
Image Emulsifier/Buffer (Breakdown on separate sheet)	5600.00
Delay Units (2) @200.00	400.00
Crosspoint Matrices (6) @200.00	1200.00
Analog to Digital Converter (Eight Bit)	500.00
Analog to Digital Converters(Six Bit) (3) @200.00	600.00
Digital to Analog Converters(Eight Bit) (4) @150.00	600.00
<b>Total supplies and materials</b>	<b>\$ 8900.00</b>

**3. Travel**

**Transportation of personnel**

No. of travelers		from	to	Amount \$
1	Roundtrip	Buffalo	New York City	95.00
1	Roundtrip	Buffalo	San Francisco	300.00
<b>Total transportation of personnel</b>				<b>\$ 395.00</b>

**Subsistence**

no. of travelers	No. of days		Daily rate	Amount \$
1	4	New York City	@40.00	160.00
1	7	San Francisco	@35.00	245.00
<b>Total subsistence</b>				<b>\$ 405.00</b>
<b>Total travel</b>				<b>\$ 800.00</b>

**Project Grant Application  
National Endowment for the Arts**

Applications must be submitted in triplicate and mailed to the Grants Office (Mail stop 500), National Endowment for the Arts, Washington, D.C. 20506 \*

\* Note: Applications under AFI/Arts Endowment Film Archival Program should be mailed to the American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566

**I. Applicant organization  
(name and address with zip)**

The Vasulka Corporation  
257 Franklin Street  
Buffalo, N.Y. 14202

**II. Media Arts: Film/Radio/Television**

Category under which support is requested: Services to the Field

**III. Period of support requested**

Starting 1 1 1979 Ending 12 31 1979  
month day year month day year

**IV. Summary of project description (complete in space provided. Do NOT continue on additional pages.)**

AS IN OUR EARLIER WORK WITH ANALOG VIDEO, THERE IS IN COMPUTER VIDEO A NEED FOR SPECIAL PURPOSE IMAGING TOOLS, NOT PROVIDED BY THE INDUSTRIES. WE THEREFORE PROPOSE TO CONSTRUCT AND DEVELOP SUCH A DEVICE, "THE IMAGE EMULSIFIER" (SEE SUPPLEMENTARY MATERIAL #1), TO RESIDE ALONGSIDE OUR ALREADY BUILT "VASULKA SYSTEM" (SEE SUPPLEMENTARY MATERIAL #2). SOME OF THE FEATURES WE ENVISAGE THE "IMAGE EMULSIFIER" TO HAVE, ARE PICTURE "MELTING", CRYSTALIZED GROW/DECAY MODE, AN EDGE EXPANDER, A TEXTURIZER, A SPATIAL WARPERS AND AN IMAGE EXPANDER/COLLAPSER OVER THE WHOLE, OR ANY PORTION OF THE SCREEN.

A BUDGET IS SET ASIDE TO CONTINUE OUR ONGOING DOCUMENTATION AND DISTRIBUTION OF OUR FINDINGS TO THE FIELD. THE MOST IMPORTANT RESULTS FOR US HOWEVER, IS THE CREATION OF NEW WORKS ON VIDEO TAPE.

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

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

**A. Direct costs**

		<b>Total costs of project (rounded to nearest ten dollars)</b>
Salaries and wages		\$ 15600.00
Fringe benefits	@ 9%	1404.00
Supplies and materials		8900.00
Travel		800.00
Special		
Other		18300.00
	<b>Total direct costs</b>	<b>\$ 45004.00</b>

**B. Indirect costs**

\$ \_\_\_\_\_  
**Total project costs** \$ **45004.00**

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

\$ 15000.00

**VIII. Organization total fiscal activity**

**Actual most recent fiscal period**

**Estimated for next fiscal period**

<b>A. Expenses</b>	1. \$ <u>21000.00</u>	2. \$ <u>30000.00</u>
<b>B. Revenues, grants &amp; contributions</b>	1. \$ <u>21000.00</u>	2. \$ <u>30000.00</u>

Do not write in this space

Evaluation of prior year(s) projects

1	2	3	4
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Pys \$ \_\_\_\_\_

Cps \$ \_\_\_\_\_

Audit report

1	2
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Program

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Grants Office/MA, National Endowment for the Arts,  
1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

1. Name (last, first, middle initial)

VASULKA, WOODY B

4. Category under which support is requested:

- Film/Video Production  
 Radio Production

2. Present mailing address/phone

5. U.S. Citizenship

- Yes  No (Visa Number: \_\_\_\_\_)

6. Professional field or discipline: VIDEO

3. Permanent mailing address/phone

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

7.

1-20-37

Birth date

CZECHOSLOVAKIA

Place of birth

8. Period of support requested:

Starting 9 1 76

month day year

Ending 8 30 77

month day year

9. Description of proposed activity

By now, the work on "The Art of Memory" is in progress. It is developing into a structure of three "Songs", each about 10 min. long. The themes of the songs in progress are: "The Spanish Civil War", "The Pacific War" and "The European Theater". Visually, the songs are composed of three basic elements: A landscape, an Object and a Protagonist. These three elements are layered electronically in a specific narrative hierarchy, plainly speaking "as witnessed by a Protagonist". The Landscapes are mostly of the American West, the Objects are electronically shaped newsreel material from the particular event, the Protagonist is a contemporary mediator of the events. Sounds/Music follow a similar structure. The source for most of the music and speeches are from an original historical material (The Spanish Civil War speeches of Franco and Durruti, Military Marches ETC, or in the Pacific segment, a sentimental Japanese soldiers' song...). The work is almost totally transformed however, since the tool chosen for this project is an Audio Sampler, a device allowing to extract the historical sound textures and working them with contemporary electronic keyboard. The speeches, or rather words and segments of words are looped, repeated and transposed to tonal and rhythmic units, to facilitate composing of sound structures of my esthetic desire.

At this time I have amassed a sizable amount of the elements for this project, but none of the composed segments is ready. So to illuminate my path toward the narrative, I am submitting samples of this work in progress as well as a previous work "The Commission".

10. Amount requested from National Endowment for the Arts: \$ \_\_\_\_\_

Allocated as follows: Artist's Time \$ \_\_\_\_\_ Materials \$ \_\_\_\_\_ Travel \$ \_\_\_\_\_

11. Career summary or background

Woody Vasulka was born in Brno, Czechoslovakia and studied metal technologies and hydraulic mechanics at the School of Industrial Engineering there. He then entered the Academy of Performing Arts, Faculty of Film and Television in Prague, where he began to direct and produce short films. He emigrated to the United States in 1965, and freelanced in New York City as a film editor for the next few years.

In 1967, he began experiments with electronic sounds, stroboscopic lights and (two years later) with video. In 1974 he became a faculty member of the Center for Media Study at State University of New York, Buffalo and began his investigations into computer controlled video, building "The Vasulka Imaging System", a personal imaging facility.

With Steina, he founded "The Kitchen", a New York Media Theater, and has participated in many major video shows in the States and abroad, given lectures, published articles, composed music and made numerous video tapes. He is a 1979 Guggenheim fellow currently residing in Santa Fe, New Mexico.