



The American Film Institute

THE INDEPENDENT FILMMAKER PROGRAM

APPLICATION
(Please Type)

NAME (last, first, middle initial) VASULKA, WOODY	U.S. Citizen: Yes No <input checked="" type="checkbox"/>
ADDRESS (Include Zip Code and Apt. No.) ROUTE 6, BOX 100 SANTA FE N.M. 87501	Permanent Resident: Yes <input checked="" type="checkbox"/> No Green Card No. A14 382 110
	Male <input checked="" type="checkbox"/> Female Age 48
	Birthplace CZECHOSLOVAKIA
	Social Security No. 097-42-3611
	Phone No. (505) 473-0614

TITLE OF PROJECT: **THE ART OF MEMORY**

TYPE OF PROJECT: **NARRATIVE TRU**

Dramatic () Documentary () Experimental () Animation () Other **ELECTRONIC MEANS**

Approximate length **30** mins. B&W () Color Format **3/4" & 1" (MASTER)**
16mm 35mm 3/4" Video 1" Video

AMOUNT REQUESTED FROM AFI: \$ **20,000.-** for complete funding (),
finishing funds (), partial funding . TOTAL PROJECT BUDGET: \$ **40,000.-**

SYNOPSIS OF PROJECT: (Please limit response to space provided. Also comment briefly on proposed plans for distribution.)

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 rythmical 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 a previous work "The Commission".

My work is distributed by Modern Visual Communications, L.A., Ca, Chicago Data Bank, Electronic Arts Intermix, N.Y., Paris Film Coop, France and Montevideo, Amsterdam, Holland.

APPLICANT'S (OR CO-APPLICANTS') ROLE(S) IN PROPOSED PROJECT: **PRODUCER/DIRECTOR**

FILMS/TAPES SUBMITTED FOR REVIEW: Title **1. SHORT DEMO, 2. "THE COMMISSION"**

Budget **48,000** Original Format **3/4, 1" MASTER** Year Completed **1983**

WHY DID YOU SELECT THIS WORK FOR SUBMISSION?

The first few minuits of the submitted tape show segments of "The Art of Memory" in progress. This proposed work is the second in a trilogy, after "The Commission", the other work on the tape here.

CAREER SUMMARY OR BACKGROUND (Please enclose professional biography with this application)

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 1955, 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.

PRESENT EMPLOYMENT OR AFFILIATION

Employer	Position/Occupation	Business Phone
SELFEMPLOYED		

EDUCATION

Name of institution last attended	Major area of study	Inclusive dates	Degree
FILM ACADEMY OF PRAGUE, CZECHOSLOVAKIA	FILM	1960-64	DIPLOMA

AWARDS/HONORS RECEIVED

CAPS GRANT, NYC, NY 1972 NEA FELLOWSHIP 1975 & 1982 GUGGENHEIM FELLOWSHIP 1980	Membership professional societies
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The National Endowment for the Arts requires The American Film Institute to gather ethnic origin information to comply with Title VI of the Civil Rights Act of 1964. This information is requested solely for the purpose of determining compliance with that law, and your response will not affect consideration of your application. By providing this information, you will assist us in a non-discriminatory manner

WHICH (BELOW) DO YOU CONSIDER YOURSELF TO BE?

Asian ()
Black ()
Caucasian (X)
Hispanic ()
American Indian ()
Pacific Islander ()

Other _____
(Define)

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

Signature of Applicant  Date 9-11-85

SEND APPLICATION TO:

Independent Filmmaker Program
The American Film Institute
2021 North Western Avenue
P.O. Box 27999
Los Angeles, CA 90027