Dovolujeme si Vás pozvat na prezentaci:

**WOODY & STEINA VASULKA´S SANTA FE, U.S.A.**
**PRŮKOPNÍCI ELEKTRONICKÉHO UMĚNÍ**
představí svoji práci a dokumentaci amerického videoartu velkoplošnou projekcí programu z Ars Electronica v rakouském městě Linz a.j. ... při otevření

**MEDIA ARCHIVU FaVU**
BRNO - PISÁRKY, Květná 34, v sobotu 28.11. 1992 v 17.00 hod
**ATELIER VIDEO - IMT & DAVAY**
September 20, 1993

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

Dear Professor Heusinger,

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

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

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

Thank you for your interest in the project.

Best wishes,

Woody Vasulka
September 20, 1993

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

Dear Miklós Peternák,

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

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

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

Thank you for your interest in the project.

Best wishes,

Woody Vasulka

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

Telefax Message

TO: WOODY

FAX NO: 1-505-473-0614

DATE: 5/8/1993

Number of pages: 1 including this sheet

Message:

DEAR WOODY,

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

Yours, Keiko.
**ITINERARY INVOICE**

**PAGE NO. 1**

**NAME:** VASULKA/WOODY

|-------|---------|--------------|-------------|------|---------------------------------------------------------------|----------------------------------------------------------|

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**THANK YOU FOR YOUR BUSINESS**

**AIR FARE** 1224.00
**TAX** 31.02
**TOTAL AIR FARE** 1255.02
**AMOUNT DUE** 1255.02
Dear Karel,

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

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

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

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

Call collect at any occasion

Woody

Santa Fe, July 19
To: Woody Vasulka, Karel Vachek
From: Russ Gritzo, Jericho Data Systems
e-mail at GRITZO@AOL.COM
Subject: Setup of INTERCOM for auto start up.

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

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

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

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

Modify the line: INPUT_FILE
To read: INPUT_FILE startup.txt

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

```
Automatically startup sequence after 5 seconds
```
START_ENTRY
    DELTA_TIME       5.0
    CHANNEL          1
    home
END_ENTRY

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

Please advise me as to the outcome.
Russ.
Dear Axel,

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

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

Love,
Woody
July 23
Dear Woody,

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

Sorry not to be able to help you more.
I am working on the photos.
Best wishes

Axel Wirths
THE VASULKA INC
RR 3 BOX 100
SANTA FE, NEW MEXICO, USA 87501

AXEL WIRTS
KUNST UND AUSSTELLUNGSHALLE
DER BUNDESREPUBLIK DEUTSCHLANDS
53113 BONN GERMANY

NATURE AND QUANTITY OF GOODS (INCLUDING DIMENSIONS OR VOLUME)

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TO EXPEDITE MOVEMENT, SHIPMENT MAY BE DIVERTED TO MOTOR, OR OTHER CARRIER AS TARIFF UNLESS SHIPPER GIVES PER RULE OTHER INSTRUCTIONS.

We CONSIGNMENT NOTE)
AIR WAYBILL LETTRE DE TRANSPORT AERIEN

Copy 1, 2 and 3 of this Air Waybill are originals and have the same validity.

It is agreed that the goods described herein are accepted in apparent good order and condition (except as noted) and that the consignee of the consignor consents to such apparent good order and condition. If the consignor is a U.S. person, the execution of this Release is presumed to be in accordance with U.S. law and regulations governing the transportation of goods by air. If the consignor is not a U.S. person, the consignor consents to the transportation of the goods subject to the terms and conditions of the U.N. Convention on the International Transport of Goods by Air, as amended.

IN CASE OF LOSS OR DAMAGE, THE CARRIER PAYS THE VALUE DECLARED (
OR SHIPPER AGREES TO LIABILITY.

All documents necessary for international shipments must be handled according to the regulations of the national and international authorities applicable, and for the bet international, to the regulations of the country of destination.

The documents necessary for international shipments must be handled according to the regulations of the national and international authorities applicable, and for the bet international, to the regulations of the country of destination.

INTERNATIONAL
TO:        CHALUPOVÁ
FROM:     Woody
DATE:     July 20
PAGES:    20 CEQUENCE

Drahá paní:

Tady je seznam dokumentu v této

VARCE:

1. ALBUQUERQUE – BONN
INTERNACIONALNÍ PŘÍPODIKA NA LAZER
DISK PŘEMÍRÁVÁ SENT VIDEO PROJEKTOR
STEČNĚ ZAŘÍZENÍ CO JSME POSLEDNÍ
2. BRNA DO NEW YORKU U LODI NA PODU
SHENO PROJEKTU: THE THEATER OF HYBRID ART

2. DORIS TOŠANÝ 30 ČERVA 2 BRNA DO BONU
V NENÍ BOHUDEL PŘÍPODIKA NASTAVHAND PROBLEM
NADATT BARBARA MAHA ODŠÍLA V LEPĚTÍ NA DOVolen

3. SEZNAM PŘEDMĚTŮ (HUDENÍ /EKTRONICKÉ NÁSTROJE)
PRO KTERÝ SE JEHOU TOŽÍ VĚTŠINOU PŘÍSPĚVIK HUDEBNÍ
ZÁJMY. NĚKTERÉ DJOU A NĚKDEJE NESOU ČÁST
KULÍNÝCH INSTALACí TOHÁK MA ORIGINÁL, SNAHOU
JSME SE MINULÝ POZDI PRAH MĚNÍ ODLETU Z MUZINK
PRIMĚT CELNIKY K POUZITÍ KUSU PO KUSE, VS
VIDĚL ALE ODNÍTLY SE DO TOHO ZAŠLETI

4. 5 DHU DOŠY PRO DOMÁCÍ AY VÍDEL O ČEM SE
JEDEK VE UZTUHU K PROBLEMU INSTALACE

Wood

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

July 20, '94

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

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

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

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

Woody

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

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

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

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

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

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

Sincerely,

Bruce and Woody

---

THIS IS AN OLD NOTE FROM JUNE 30

#2
Pani Chalupova,
Vedoucí produkční skupiny FaVU

a taky Dobrak

Drazi,

Predpokladam, ze vsechno z Prahy je zpet v Brne, za coz dekuji. Jelikos ten cirkus pokracuje, chystam zase další dobrodružství v Rotterdamu od 8. do 13. listopadu tohoto roku.
Potreboval bych aby Dobrak a nekdo další se dopravil do Holandska a v dobe toho listopadového festivalu a za slusné penize tam privezli a postavil "Automata". To znamená najem auta, vyvoz a pak zase dovoz Automatu zpet do Republiky.
Kdyby se mu to nehodilo, museli bychom to poslat komercně. Ja tam taky budu a snad si jezdom poradím.

Ale nejprve nejake ty komplikace:
Jelikoz se vyskytly neresitelné problémy v operaci Automatu, musime opravit řidici programy. K tomu potřebujeme základní sestavu stroje tady v Santa Fe, coz znamená částečná transportace Instalace zpet sem do USA. Nasledující je seznam castí systému, potřebných k této práci:

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

Audio Subsystem:
1 - BUCHLA MIDI Lightning, Model 900, S/N 1048, '92 with Power supply
1 - ROLAND 5330 Digital Sampler # 88054
1 - VOICE DYNAMICS Microdine Speech System, 1990 with Power supply
1 - MIDIator Converter, KEY Electronics, April 1991, Model MS 114, Ser 1 0288 1944 with Power supply
Computer Drive and Calibration:
1 - CUSTOM Stepper Motor Driver Box, 1989
1 - LAMBDA power supply LM CC36 S/N C26265, 1990

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

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

LaserDisk (medium)
1 - Laser disk under the title "Hybrid Automata"

Zvlast ale neposilejte:
Video projektor
Projektorove zaveseni
LaserDisk(ovy) prehravac (pozor!, poslete disk)
Promidaci platno v ramci
Zvukove reproduktory
Sony "Speech" reproduktor
Svetla
12ti voltove transformatory pro svetla
Kabely pro AC, svetlo a zvuk
Midi kabely
Dlouhou bednu s potrubim
Stativ na Kamerovou Hlavici
6ti kanalovy zvukovy zesilovač
Soucásti nastrojoveho stojanu
a ostatni veci ktere nejsou v mem seznamu. Kdyby byly nejake otazky k obsahu, poslete fax.

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

Zdravi a dekue Vam Vasulka

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 - 471 - 7181 FAX 505 - 473 - 0614
The following is a list of equipment from Video Installation titled "Theater of Hybrid Automata". This Computer Art Exhibit was brought to the Czech Republic on July 13 1994 from Bonn, Germany, to be exhibited in Gallery MANES in Prague for a month of July till August 7 1994.

### Video Subsystem:

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<th>Cost (in dollars)</th>
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<td>SHARP LCD Video Projector, Model XG2000U</td>
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<td>S/N 312975</td>
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<td>PIONEER LD-V8000 LF, 1990, S/N MD3911905</td>
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<td>PANASONIC SEG, Model WJ4800C, S/N 4200054</td>
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<td>800.00</td>
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<td>JVC TBC, Model SA-T100U, S/N PGZ 00305-005</td>
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### Camera Head:

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<td>CUSTOM RPT-Computer driven Head,1988</td>
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<tr>
<td>SONY CCD Camera DXC-101 S/N 12436 with Camera</td>
<td>1</td>
<td>Power Supply CMA-D1 S/N 10179, 1988</td>
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<td>RANE Six Channel Power Amplifier Model MA6</td>
<td>1</td>
<td>S/N 4353 purchased July 1990</td>
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<tr>
<td>BUCHLA MIDI Lightning, Model 900,S/N 1048,'92</td>
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<td>1,100.00</td>
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<tr>
<td>ROLAND 5330 Digital Sampler # 880341</td>
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<td>ELECTRO VOICE Microphone PL1</td>
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<td>SONY Speaker</td>
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### Computer Drive and Calibration:

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<td>CUSTOM Stepper Motor Driver Box, 1989</td>
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<td>LAMBDA power supply LM CC36 S/N C26265, 1990</td>
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<td>Calibration Target (Custom), 650@ x 5</td>
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**Exoskeletal cube:**
Ultimate Support Systems, Inc.

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<td>11592 TFG-150 T-Fitting</td>
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<tr>
<td>14</td>
<td>10764 BJR-150 Boom Joiner (Black)</td>
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<td>11175 TMB-401 Slide Mounting Bracket Base</td>
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<td>10844 SJT-150 Swivel Tube-to-Fitting</td>
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<td>88.00</td>
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<td>7</td>
<td>11186 UNF-150 Universal Fitting 4.00@ x 7</td>
<td>28.00</td>
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**SubTotal:** 2,325.00

**NSI MIDI Lighting System and Lights:**

<table>
<thead>
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<th>Item</th>
<th>Description</th>
<th>Quantity</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>MIDI 616 Memory Control Console S/N 053895</td>
<td>300.00</td>
<td></td>
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<tr>
<td>1</td>
<td>NSI Programmable Demultiplexer, purchased April 1991, Model DMX 16, S/N 063478</td>
<td>160.00</td>
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<tr>
<td>2</td>
<td>ND 4600 Dimmer Pack, S/N 053984, 300@x2</td>
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<td></td>
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<tr>
<td>8</td>
<td>Low Voltage Lights (custom), 1992 45@ x 8</td>
<td>360.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Low Voltage Lights Power Mini-plant (custom)</td>
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**SubTotal:** 1,720.00

**Equipment Platforms and Stands:**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Quantity</th>
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</tr>
</thead>
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<tr>
<td>1</td>
<td>Modular Equipment stand (custom)</td>
<td>80.00</td>
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</tr>
<tr>
<td>1</td>
<td>Standard Microphone Stand</td>
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<td>1</td>
<td>RPT Camera Pylon Stand (custom)</td>
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<td></td>
</tr>
<tr>
<td>1</td>
<td>Video Projector Suspension (custom)</td>
<td>40.00</td>
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**SubTotal:** 372.00

**Video Screen:**

<table>
<thead>
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<tr>
<td>2</td>
<td>11171 ST12-B Support Tier (Black) (12&quot;) (30.5cm)</td>
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<td>2</td>
<td>Aluminum U-channel 60&quot; long</td>
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**SubTotal:** 47.00

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

<table>
<thead>
<tr>
<th>Item Description</th>
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<tr>
<td>25' AC Extension Cables</td>
<td>2</td>
<td>30.00 @ x 2</td>
<td>60.00</td>
</tr>
<tr>
<td>38' Low Voltage Light Cables</td>
<td>8</td>
<td>12.50 @ x 8</td>
<td>100.00</td>
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<tr>
<td>28' Speaker Cables</td>
<td>4</td>
<td>12.50 @ x 4</td>
<td>50.00</td>
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<tr>
<td>18' Speaker Cables</td>
<td>2</td>
<td>7.50 @ x 2</td>
<td>15.00</td>
</tr>
<tr>
<td>AC Power Strips</td>
<td>6</td>
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<td>C-Mount Lenses</td>
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<tr>
<td>C-Clams</td>
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<td>Table Plate</td>
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<tr>
<td>Gaffer Tape</td>
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<td>10.00</td>
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**SubTotal:** 395.00

**Total Installation replacement value** $35,422.00

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

1) Theater of Hybrid Automata (Woody Vasulka)

2) Institute for the New Media, Frankfurt: Interactive art show, (Michael Saup, Christian Muller, Urielle Gabriel, Peter Weibel and/or others)

3) Live Media performance by Bittova and Michael Saup on Midi Violin and Electric Guitar (Steina will prepare the pictorials for the Laserdisk violin score for a piece "Violin Power")

4) Videotape show (selection of tapes made by computer and a review of innovative concepts in interactive art and technology)

Logistics:

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

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

This Exhibit will need at least two large spaces (18x35m and 15x15m). I suggest, an optimum of five pieces should be presented. I presume, some pieces could use a shared space, but at least one (Muller) requires a separate enclosure. All spaces must have controllable light.
conditions, should be reasonable silent and with good electric power source. They should have a ceiling high enough to accommodate video projections. They will require basic carpentry to be set up and some personnel to supervise the installation during the show.

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

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

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

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

AC power line

Wall ≈ 3 meters high

ARTIFICIES 2

plan
échelle 1/100°

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

cross section AA'
scale: 1/50°

**THEATER OF HYBRID AUTOMATA**

---

**THE VASULKA INC.**
471-7181 FAX: 473-0614
ROUTE 6 BOX 102
SANTA FE NM 87501
THE THEATER of HYBRID AUTOMATA

Hardware list of Artifice II

Exoskeletal cube:
Ultimate Support Systems, Inc.
30 - 11171 ST-60B Support Tier (Black) (60") (152.40cm)

6 - 10676 ST-19B Support Tier (Black) (19") (48.26cm)

57 - 11592 TFG-150 T-Fitting
12 - 10764 BJR-150 Boom Joiner (Black)
16 - 11175 TMB-401 Slide Mounting Bracket Base
4 - 11176 TMB-402 Slide Mounting bracket Plate

6 - 10844 SJT-150 Swivel Tube-to-Fitting

10747 PVF-150 Pivot Fitting Assembly
11186 UNF-150 Universal Fitting

SubTotal: 2,191.50

Audio Subsystem:
6 - JBL CONTROL 1 Monitor Loudspeakers, 1991

1 - RANE Six Channel Power Amplifier Model MA6
S/N 4353 purchased July 1990

1 - "Lightning" Midi Musical Instrument Model 900
S/N 1048, 1992

1 - ROLAND 5330 Digital Sampler # 880541

1 - ELECTRO VOICE Microphone P11

1 - VOICE DYNAMICS Microdine Speech System, 1990

2 - HOSA MID-320 MIDI Cable (blue) 20ft, 1992

SubTotal: 4,783.00

Computer Drive and Calibration:
1 - ZIATECH STDbus Computer QMB12.6AS4T-Z-H by
by Matrix Corp. S/N 85961-39, July 1989

1 - Steppe Motor Driver Box (custom), 1989

1 - LAMBDA power supply LM CC36 S/N C26265, 1990

1 - ROLL/PAN/TILT (RPT-Computer driven Head), 1988

1 - SONY CCD Camera DXC-101 S/N 12436 with Camera
Power Supply CMA-D1 S/N 10179, 1988

5 - Calibration Target (custom), 1990

SubTotal: 18,965.00

761
### Video Subsystem:

<table>
<thead>
<tr>
<th>Item Description</th>
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<th>Price</th>
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</thead>
<tbody>
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<td>1 - SHARP LCD Video Projector, Model XG2000U,</td>
<td>311293, 1991</td>
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<tr>
<td>1 - PIONEER LD-V8000 LP, 1990, S/N KJ390664</td>
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<tr>
<td>1 - PANASONIC Special Effects Generator</td>
<td>WJ4600C, S/N 4200054</td>
<td>800.00</td>
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<tr>
<td>1 - SONY Camera Adapter CMA-10, S/N 10704</td>
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<td>250.00</td>
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<tr>
<td>1 - SONY Camera DXC-10K, S/N 12346</td>
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<td>850.00</td>
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### NSI MIDI Lighting System and Lights:

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<th>Item Description</th>
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<th>Price</th>
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</thead>
<tbody>
<tr>
<td>1 - MIDI 616 Memory Control Consol S/N 053895</td>
<td></td>
<td>300.00</td>
</tr>
<tr>
<td>1 - DMX 16 Programmable Demultiplexer S/N 063478</td>
<td></td>
<td>160.00</td>
</tr>
<tr>
<td>2 - ND 4600 Dimmer Pack S/N 053984</td>
<td>300@ x 2</td>
<td>600.00</td>
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<tr>
<td>8 - Low Voltage Lights (custom), 1992 45@ x 8</td>
<td></td>
<td>360.00</td>
</tr>
<tr>
<td>1 - Low Voltage Lights Power Mini-plant (custom)</td>
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<td>300.00</td>
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### Equipment Platforms and Stands:

<table>
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<tr>
<th>Item Description</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>1 - Modular Equipment Stand (custom)</td>
<td>80.00</td>
</tr>
<tr>
<td>1 - Standard Microphone Stand</td>
<td>32.00</td>
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<tr>
<td>1 - RPT Camera Pylon Stand (custom)</td>
<td>220.00</td>
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<tr>
<td>1 - Video Projector Suspension (custom)</td>
<td>40.00</td>
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<td><strong>SubTotal:</strong> 372.00</td>
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### Video Screen:

<table>
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<th>Item Description</th>
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<tbody>
<tr>
<td>2 - 1/4&quot; x 30&quot; x 45&quot; birch plywood</td>
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<td>2 - 11171 ST12-B Support Tier (Black)(12&quot;) (30.5cm)</td>
<td>12.00</td>
</tr>
<tr>
<td>2 - Aluminum U channel 45&quot; long</td>
<td>15.00</td>
</tr>
<tr>
<td>2 - Aluminum U channel 60&quot; long</td>
<td>20.00</td>
</tr>
<tr>
<td>1 - Back Seam Beam</td>
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<tr>
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<td>30.00@ x 2</td>
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<tr>
<td>8 - 38' Low Voltage Light Cables</td>
<td>12.50@ x 8</td>
</tr>
<tr>
<td>4 - 28' Speaker Cables</td>
<td>12.50@ x 4</td>
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<tr>
<td>2 - 18' Speaker Cables</td>
<td>7.50@ x 2</td>
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<td>5 - AC Power Strips</td>
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**TOTAL:** $37,986.00
**"Violin Power" Performance Special Equipment List:**

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<tbody>
<tr>
<td>Video Laser Disc player, Pioneer VLD-8000 LP s/n MD3911905 made in Japan</td>
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<td>1,800.00</td>
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<tr>
<td>Zeta Electric Violin, model ZETA VC-225, s/n JY50155, made in USA</td>
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<td>1,000.00</td>
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<tr>
<td>TVL Technologies ZETA MIDI Controller, model PR 7005, s/n 7V5/1200, made in USA</td>
<td>1</td>
<td>1,000.00</td>
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<tr>
<td>TVL Footswitch, Model MSF-40, s/n 7FS/2804, made in USA</td>
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<td>150.00</td>
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<td>Toshiba T1200XE MO-PA8001U s/n01130621A (LapTop), made in Japan</td>
<td>1</td>
<td>800.00</td>
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<tr>
<td>PC Music Maker Model HRS 3000, made in USA</td>
<td>1</td>
<td>200.00</td>
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<tr>
<td>Lexicon DSP Unit, made in USA</td>
<td>1</td>
<td>400.00</td>
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<tr>
<td>Programm 12 inch Laser disk (medium)</td>
<td>1</td>
<td>125.00</td>
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</table>

**SubTotal** $5,475

**GrandTotal** $21,408.08

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ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505 • 471 • 7181 FAX 505 • 473 • 0614
Proposal for CREATIVE ACTIVITY IN THE ARTS PROJECT submitted in accordance with charter funding at VUT (Polytechnic Institute) Brno (Czech Republic) from the Faculty of Art (FaVU).

A) BASIC OUTLINE

1. Project title: “Interaction of (Multi) Media in a Digital Environment”

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

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

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

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

6. Expected date of the project:
   February 1, 1993 to February 1, 1995
7. Amount requested:

500,000 KC (Czech Crowns)

8. Project category:

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

B. PROJECT IN DETAIL

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

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

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

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

* digital technologies viewed not only as an aesthetic tool, but included in multidimensional fields of creative possibilities;

* work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as a living organism;

* formulation of new criteria of syntax between the author and the viewer, between co-authors.

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

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

and other active centers.

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

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

4. The project schedule:
   a) Preparations: February—June 1993
      organizational structure
      — access to basic documents and information
      — selection of the team and forms of cooperation
      — search for funding and further sponsorship
      — securing conditions for collaboration from abroad

   b) Experimentation: July 1993-January 1994
      technical realization
      — technical pool update, customizing, invention, design
      — securing of optimal space
      — beginnings of experimental work

   c) Realization: July 1994-January 1995
      — finalizing works of art
      — public performances
During each stage of the project we will provide a full report on the activities with a project evaluation, and also make recommendations for conduct of the next phase.

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

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

(see bios and support materials):
- Tomas Ruler — catalog "akce-prostredi" 1990
- medaillon "Umeni jako postoj" (Art as Attitude) Vytvarne umeni 1991
- text from "fukui Video Bienale" 1991 catalog
- interview "Palima" Atelier 1992

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

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

Supporting materials:
- project "Digital Space" 1992
- Curatorial Statement from the anthology Pioneers of Electronic Art (Arz Electronica, Linz, 1992)

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

- *KIVT FE VUT, Brno (prof., ing., Ivo Serba, CSc.) — computer network programming
- *Fair Atelier BVV, Brno (ing., arch., Pavel Rada) — realization of space
- *Foundation for Media Access, Prague (Stanislav Miler) — cable interactive network
- *Institute für Neue Medium, Frankfurt (Peter Weibel, Vienna) — technology in the virtual environment
- *MonteVideo European Art Laboratory, Amsterdam (Gideon May, Karlsruhe) — interactive programming
7. The circumstantial advantages of the project:
This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in the Czech Republic.

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

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

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

— Tomas Ruller, January 4, 1993
Project: Multimedia Interaction in a Digital Environment

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

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

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

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

— Woody Vasulka, 1993

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505-471-7181 FAX 505-473-0614
Project: Multimedia Interaction in a Digital Environment

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

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— Woody Vasulka, 1993
SHORT SUMMARY OF PROJECT:

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

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

Thank you,

Woody Vasulka
Dear Peter,

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

Woody

April 9-93
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Woody

April 9-93
SLIDES
Please submit nine slides, standard mount for each artist applying. Do not send glass mounts. Indicate top of slide. Number each slide in the upper left-hand corner in the order you would like them to be shown. Write your initials in the upper right-hand corner. Mount them in this order in a clear acetate slide sheet (8-1/2 x 11).

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

2. TITLE AND DATE
   MEDIUM
   DIMENSIONS

3. TITLE AND DATE
   MEDIUM
   DIMENSIONS

4. TITLE AND DATE
   MEDIUM
   DIMENSIONS

5. TITLE AND DATE
   MEDIUM
   DIMENSIONS

6. TITLE AND DATE
   MEDIUM
   DIMENSIONS

7. TITLE AND DATE
   MEDIUM
   DIMENSIONS

8. TITLE AND DATE
   MEDIUM
   DIMENSIONS

9. TITLE AND DATE
   MEDIUM
   DIMENSIONS

VIDEO Cassettes
Please submit two samples of your work on separate 1/2-inch VHS videocassettes. Cue videocassettes to the 3.5 minute section you most wish the panel to view. For dramatic work, please describe scenes immediately prior to and following selected excerpt. This will help to orient panelists during the review process. (Promotional tapes or artist interviews are not acceptable.)

Woody Vasulka
(Play from beginning)
Tape #1
Studies for Theater
Applicant's role in a group, give identifying features
1990-1993
Date and place recorded

BRIEF DESCRIPTION OF WORK:
Various approaches to control of media and dramatic space through interactive technology.

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

Printed on recycled paper. Design: Lynn Cole
Dear Woody!

I am sending a postcard about the project and plan of operation of the school for the next academic year.

Let us meet with you as a visiting professor of the Video Art and Multimedia Performance Department at the VUT Atelier - led by Radek Pilař...

The financial situation is very difficult, but I have received a 90,000 Kč grant from the Department of Dynamic Development for the calendar year 1993. (Grant from the Dynamic Development Department is not yet evaluated).

I have an invitation to the University of North Texas to Dallas, and if it is decided, I would be delighted to use the money to visit you in New Mexico (approximately 10 days). We could take advantage of this opportunity to visit your project.

Best regards for Steinu

Váš

1.3.1993

Tomáš Ruller
Profile of Woody Vasulka

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

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

Since his move to Santa Fe, New Mexico in 1980, he has produced three major video works: Artifacts; The Commission (an operatic work based on the legend of Paganini and Hector Berlioz); and Art of Memory (a series of “songs” thematically related to early 20th century political events). He is now working on a new, largely computer-assisted work, entitled Brotherhood, and he is continuing his investigations into “digital space” through the Theater of Hybrid Automata — exhibited in its most recent form at St. Denis, Paris for Artifices 2. A laserdisc interactive book he co-edited titled Eigenwelt der Apparatewelt featuring the “pioneers of electronic art” was produced by Ars Electronica for the exhibit curated by the Vasulkas in Linz, Austria, summer 1992. This fall he is Guest Professor in the Faculty of Art at the Polytechnic (VUT) in Brno where he will head the Atelier of Videonauts and Multimedia. The year 1996 will see a major retrospective of the Vasulka’s works at the San Francisco Museum of Modern Art with the publication of an expanded catalogue (book and CD ROM).

[Please see Selected Exhibitions attached.]

March 1993
Dear Sir,

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

Kcs 90,000,- (Czech Crowns)

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

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

With regards

doc. RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak. soch. Tomas Ruller
faculty of the Arts
A proposal for CREATIVE ACTIVITY IN ARTS project.
-----------------------------------------------------------------------------------------------------------------
submitted in accordance with charter of funding at VUT (Polytechnic Institute) Brno (Czech republic) from the
Faculty of Art (FaVU)

A) Basic outline.
---------------------------------------------------------------------------------
1. Project title: Inter-action of (Multi) Media in Digital Environment
2. Project Summary: New technologies and computer are radically changing conditions in which we live, information revolution in mass communication forms (new) social relationships - not all positive. To face these trends of one sided and manipulative "magical powers" of mass media we see a possible response in familiarizing ourselves with systems able to perform in a mode of creative interactivity. We shall conduct the basic research (of the of newly emerging structures) in light of new criteria and values leading us away from the collapsed postmodern paradigm through ways of integrating the pivotal pathways to knowledge: the science and technology, spiritual awareness and art. This experimentation shall point out to the possibilities and conditions for the synthesis of new lifestyles.

3. Applicant: Tomas Ruller, (akademy diploma in sculpture) assistant professor Atelier video - Integrated Multi-media FaVU (school of the Arts) Kvetna 34, Brno, PSC 60200 tel: 330065, Fax 332753

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

5. Participants (extended concepts):
Woody Vasulka, artists, professor Santa Fe, N.M., U.S.A./ Brno
Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno
Pavel Rada, FAIR atelier, BVV Brno
6. Expected date of the project:  
   Feb. 1 1993 to Feb. 1 1995

7. Amount requested:  
   500,000.- Kč (Czech crowns)

8. Project Category:  
   A. New disciplines, new technologies  
   B. Experimental method Initiative  
   F. Society, Environment, Technology

In Brno, Jan. 4, 1993

Tomas Ruller
B. Project in detail

1. Goal of the research - project

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

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

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

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

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

2. The project justification:

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

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

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

3. The practical impact of this project:

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

a. Preparations: February - June 1993
   organizational structure
   - access to basic documents and information
   - selection of the team and forms of cooperation
   - search for funding and further sponsorship
   - securing conditions for collaboration from abroad

b. The stage of experimentation: July 1993 - June 1994
   technical realization
   - technical pool update, customizing, invention, design
   - securing of optimal space
   - beginnings of experimental work

c. The stage of realization: July 1994 - January 1995
   - finalizing works of art,
   - public performances
   - project publishing (in many forms)

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

5. The statement of competence to carry on such project

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

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

(see bios and support materials):
- Tomas Ruller - catalog "Akce-prostredir" 1990,
- medailon "Umeni jako postoj" (Art as attitude) Vytvarne
  umeni 1991,
- text from "Fukui Video Bienale" 1991 catalog,
- interview "Palirna" Atelier 1992

These work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science of the VUT (The Polytechnic, which the applicant is a part of) (see the description of the organizational structure), under an agreement of collaborating with professor Serba. The project also has
access to more commercionally oriented company DAVAY, with a professionally equipped studios with 3-d facility.

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

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

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

6. The Cooperation

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

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

7. The circumstantial advantages of the Project:

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

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

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

Kčs 90,000,- (Czech Crowns)

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With regards

doc.RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak. soch Tomas Ruller
faculty of the Arts
NOVÉ INTERDISCIPLINÁRNÍ OBORY
- INTEGRACE MODERNÍCH TECHNOLOGIÍ A EKOKULTURY -
SPECIALIZACE FaVU VUT V BRNĚ

FAKULTA VÝTVARNÝCH UMĚNÍ
VYSOKÉ UČENÍ TECHNICKÉ V BRNĚ
1993
Dear Woody!

Pomílá poštou/ projet na granty a plán provozu školy na příští školní rok.

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

(Pokud nevité, zemřel Radek Pilař...) 

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

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

Mnou pozdravu pro Steinu

Váš

[Signature]

1.3.1993

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

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

A) Basic outline.
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in Digital Environment

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one sided and manipulative "magical powers" of mass media we  
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systems able to perform in a mode of creative interactivity.  
We shall conduct the basic research (of the of newly  
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and art. This experimentation shall point out to the  
possibilities and conditions for the synthesis of new  
lifestyles.

3. Applicant: Tomas Ruller, (akademy diploma in sculpture)  
assistant professor  
Atelier video - Integrated Multi-media  
FaVU (school of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, Fax 332753

4. Workshop location:  
Atelier video - Integrated Multi-media  
FaVU (school of the Arts)  
Kvetna 34, Brno, PSC 60200  
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5. Participants (extended concepts):  
Woody Vasulka, artists, professor  
Santa Fe, N.M., U.S.A./ Brno

Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno  
Pavel Rada, FAIR atelier, BVV Brno
6. Expected date of the project:
    Feb.1 1993 to Feb.1 1995

7. Amount requested:
    500,000.- Kč (Czech crowns)

8. Project Category:
    A. New disciplines, new technologies
    B. Experimental method Initiative
    F. Society, Environment, Technology

In Brno, Jan.4, 1993                        Tomas Ruller
A. Základní list.

1. Název projektu: Multimediální inter-akce v digitalizovaném prostředí


3. Navrhovatel: Tomáš Ruller, akad. soch., odborný asistent
Atelier video – integrovaná multimediální tvorba,
FaVU, Květná 34, Brno, PSC 602 00,
tel.: 330065, FAX 332753

4. Pracoviště navrhovatele: FaVU VUT Brno,
Atelier video – integrovaná multimediální tvorba,
FaVU, Květná 34, Brno, PSC 602 00,
tel.: 330065, FAX 332753

5. Spolupůjitelé projektu: prof. Woody Vašulka,
Santa Fe, Nové Mexiko, USA / Brno.
prof. ing. Ivo Serba, CSc., KIVT FE VUT Brno,
ing. arch. Pavel Rada, FAIR ateliér, BVV Brno.
6. Předpokládaná doba trvání projektu: 1.2.1993 - 1.2.1995

7. Požadovaná výše finančních prostředků: 500.000.- Kč

8. Oborové zařazení projektu:
   A. Nové obory, nové technologie.
   B. Rozvoj experimentálních metod.
   F. Společnost, prostředí, technika.

V Brně, 4.1.1993

ak. soch. Tomáš Ruller
1. Cíl výzkumu - projektu

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

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

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

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

Předpokládáme bližší zkoumání těchto fenoménů:

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

2. Důvody pro návrh projektu:

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

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

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

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

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

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

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

a další pracoviště.

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

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

4. Plán řešení projektu

a. Přípravná fáze: únor - červen 1993
   - organizační příprava
   - získání dostupných podkladových materiálů,
   - doplnění pracovního týmu a strukturování kooperace,
   - hledání dalších sponzorů a jednání s nadacemi,
   - přímé zajištění zahraniční spolupráce.

   - technická příprava
   - doplnění technologií, inovace,
   - zajištění optimálního prostoru,
   - zahájení experimentace.

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

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

5. Kompetence pracoviště k řešení navrhovaného projektu

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

- ak.mal.Radek Pilař - video art, animace, audiovizu.
- ak.mal.Peter Ronai - intermedia a konceptuální instalace.
- ak.soch.Tomáš Ruller - enviroment, performance, multimedia,

viz biografie a přílohy:
- Tomáš Ruller - katalog "Akce-prostředí" 1990,
- medailon "Umění jako postoj" výtvarné umění 1991,
- text z katalogu "Fukui Video Bienale" 1991,

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

Přístup k další špičkové technologii by měla zajistit spolupráce se zahraničními partnery.
Spoluautor prof. Woody Vašulka z Brna, pracující v oboru již 25 let v Santa Fe v Novém Mexiku je světoznámým zakladatelem videoartu

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

6. Kooperace

Kromě ateliéru Video – IMT, FaVU VUT Brno:

KIVT FE VUT Brno (prof. ing. Ivo Serba, CSc.) - počítačová síť,
programování, doplňky HW a SW.
Fair Atelier BVV Brno (ing. arch. Pavel Rada) - řešení prostoru.
Nadace pro zpřístupnění medií Praha (Stanislav Miler) - kabelové
interaktivní síť.
Institut pro nová média Frankfurt (prof. Peter Weibel/Videň) -
technologie virtuální reality.
Monte Video Evropská umělecká laboratoř Amsterdam (Gideon
May/Karlsruhe) - speciální programy HW a SW.
7. Podpůrné okolnosti pro návrh projektu.

Projekt naplňuje specifiky koncepce nově vznikající fakulty výtvarných umění s ojedinělou specializací v rámci uměleckého školství v ČR,
- prozkoumává půdu tvůrčích výzkumných aktivit s výhledem k zaměření budoucího Technologického parku VUT,
- zapojuje se do dynamického rozvoje města Brna s perspektivními možnostmi BVV a tradicí výstav soudobé kultury v kordinaci s aktivitami Design centra a Centra experimentálního divadla.
- je v souladu s prioritami vzdělávacích programů ČR v rámci evropské integrace.

V Brně, 4.1.1993 ak.so.ch.Tomáš Ruller
C. Návrh finančního zabezpečení projektu na rok 1993

1. Odměny

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2. Dohody o pracích mimo pracovní poměr

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<th>10.000.-</th>
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| A. Mzdové prostředky celkem | 10.000.- |
| B. Cestovné | 95.000.- |
| C. Ostatní výdaje: |
|   | 80.000.- |
|   | 25.000.- |
|   | 50.000.- |
|   | 20.000.- |
|   | 20.000.- |

D. Celkem neinvestiční prostředky | 300.000.- |

E. Investiční prostředky

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<tr>
<td>hardware</td>
<td>150.000.-</td>
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<td>software</td>
<td>50.000.-</td>
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F. Předpokládané výdaje celkem | 500.000.- |

Zdůvodnění:

ad A. Veškeré činnosti nelze zajistit v běžné pracovní náplni.

ad B. Suma pokrývá účast řešitelů na sympozijích a pracovních setkáních k dané tematice.

ad C. Uvedené částky pokrývají základní chod projektu.

ad E. Doporučená investice doplňuje předpokládané sponzorské příspěvky (přičemž získaná technologie bude mnohonásobně vyšší hodnoty).

V Brně, 4.1.1993

ak.soch.Tomáš Roller
Vážený pane,

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

Kčs 90 000,-


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

S pozdravem

doc. RNDr. Jaroslav Cihlár, CSc.

Projekt zařazen
do kategorie: D
č.: 37/93

Vážený pan
ak. soch Tomáš Ruller
fakulta výtvarných umění
ARTSLINK—CENTRAL EUROPE, EASTERN EUROPE, THE FORMER SOVIET UNION AND THE BALTICS

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

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

ArtSLINK Collaborative Projects provide support for individual U.S. artists or groups of up to five artists to undertake projects in the Region in partnership with their overseas colleagues. ArtSLINK Collaborative Projects enable U.S. artists to work with other artists in the Region to:
- explore significant artistic developments in their fields
- establish mutually beneficial artistic exchange
- pursue artistic collaborations that will enrich their work,
- create new work that draws inspiration from the knowledge and experience gained in the country visited

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

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**GRANT AMOUNTS**

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

**ELIGIBILITY**

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

Applicants must be citizens or permanent residents of the United States. Applications for ArtSLINK Collaborative Projects are not accepted from curators, scholars, presenters, administrators or critics. Students and student or recreational amateur groups are not eligible to apply.

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

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

**REVIEW CRITERIA**

All ArtSLINK applications will be evaluated by peer review panels. Criteria for ArtSLINK Collaborative Projects are:
- Artistic excellence of the applicant's work
- Feasibility of project plan, including strategies to gain access to resources necessary to complete the artist's proposed work
- Extent to which the project would be beneficial to the applicant and to the host artist, organization and community
- Evidence of specific plans for interaction with arts communities and, as relevant, audiences abroad
- Applicant's intended use of experience and knowledge gained upon return to his/her own community

**HOW TO APPLY**

All applications for ArtSLINK Collaborative Projects must be received by CEC on or before April 5, 1993, for projects beginning no earlier than July 19, 1993. Applicants will be notified of the status of their applications approximately twelve weeks after the deadline.
Proposal for CREATIVE ACTIVITY IN THE ARTS PROJECT

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

A) BASIC OUTLINE

1. Project title: Interaction of (Multi) Media in a Digital Environment

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

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

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

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

6. Expected date of the project:
   February 1, 1993 to February 1, 1995
7. Amount requested:
   500,000 KC (Czech Crowns)

8. Project category:
   A. New disciplines, new technologies
   B. Experimental methods initiative
   F. Society, environment, technology

B. PROJECT IN DETAIL

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

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

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

   Accordingly, we take into account the ethical aspects of these new experiences, and the responsibilities contained in these issues. We expect to take a profoundly humanist stand on the examination of such subjects as:
   — digital technologies viewed not only as an aesthetic tool, but included in multidimensional fields of creative possibilities;
   — work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as a living organism;
   — formulation of new criteria of syntax between the author and the viewer, between co-authors;
   — umlecce dilo tvorene analogicky a realizovane svobodnou volbou moznostiv reagentnim prostredi. (beyond translators abilities, W.)

2. The project justification:
The process of mapping newly-borne multi-disciplinary media onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization — conditioned by the radical socio-political changes and by changes in the new forms of communication — is taking place in truly global proportions. We are following these trends and are already in communication with the world creative centers, such as:
The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague, Vílem Flusser, brought out the rare opportunity for a meeting between the foremost authorities of the field. We experienced the pleasure of exploiting our newly formed personal contacts. It is our desire as well to connect ourselves with the tradition of the Czech avant-garde, particularly through the work of sculptor Zdeněk Pesanek, and composer Bohuslav Martinů.

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

4. The project schedule:
a) Preparations: February—June 1993
   organizational structure
   — access to basic documents and information
   — selection of the team and forms of cooperation
   — search for funding and further sponsorship
   — securing conditions for collaboration from abroad

b) Experimentation: July 1993—January 1994
   technical realization
   — technical pool update, customizing, invention, design
   — securing of optimal space
   — beginnings of experimental work
c) Realization: July 1994-January 1995
   - finalizing works of art
   - public performances
   - project publishing (in many forms)
During each stage of the project we will provide a full report on the activities with a project evaluation, and also make recommendations for conduct of the next phase.

5. Statement of competence:
The theme of the project is in accordance with a specific direction of the "video atelier" (a contemporary form of workshop) which in substance deals with creating integrated multi-media works with a curriculum based on long and prolific practice by its leaders:
ak. mal. Radek Pilac — video art, animation, audiovisual
ak. mal. Petr Ronay — intermedia, concept installations
ak. mal. Tomas Rulicr — environment, performance, multimedia
(see bios and support materials):
— Tomas Rulicr — catalog "akce-prostredi" 1990
— medailon "Umeni jako postoj" (Art as Attitude) Vyvarne umeni 1991
— text from "Fukui Video Bienale" 1991 catalog
— interview "Palma" Atelier 1992
The work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science at the VUT (The Polytechnic, which the applicant is part of) [see description of the organizational structure] under a collaboration agreement with professor Serba. The project also has access to the professionally-equipped studio (with 3-D facility) of the more commercially oriented company DAVAV.
Obviously, some access to hi-technologies will need to be negotiated with the assistance of our partners abroad. The co-author of the project, Professor Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic artmaking and is well-known for his role in the establishment of video as an art form.
Supporting materials:
— project "Digital Space" 1992
— "Curatorial Statement" from the anthology Pioneers of Electronic Art (Ars Electronica, Linz, 1992)

6. The cooperation:
Beside the direct involvement of Atelier Video — IMT, FaVU VUT Brno, we will also make use of:
— KIVT FE VUT, Brno (prof., ing., Ivo Serba, CSc.) — computer network programming
— Fair Atelier BVV, Brno (ing., arch., Pavel Rada) — realization of space
— Foundation for Media Access, Prague (Stanislav Milar) — cable interactive network
— Institute fur Neue Medium, Frankfurt (Peter Weibel/Vienna) — technology in the virtual environment
7. The circumstantial advantages of the project:
This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in the Czech Republic. 
— It examines the grounds for an exploratory activity with a view to the future orientation of the technological park of the VUT.
— It participates directly in the dynamic expansion of the city, with its tradition of exhibiting contemporary cultural artifacts in coordination with the Design Centre, a center for experimental theater, which is furthermore well situated in proximity to the permanent industrial exhibit grounds.
— It is in accord with the priorities of the educational programs of the Czech republic, with an eye on the development and concepts within the European community.

— Tomas Ruller, January 4, 1993
Project: The Theater of Hybrid Automata

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

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

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

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

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

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

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

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

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

df. There are some important and specific features in the region of Brno. Brno itself is the second largest town of the Czech Republic. Located in Moravia, it has become mainly an industrial town in modern history, first through the textile industry, later through metal work and armaments. Its proximity to Vienna has made a significant imprint on the makeup of the town and its institutions. The Polytechnic Institute has been an important center for the theory and practice of science and technology, and recently the influence of both on the arts. The city has been traditionally a leading
proponent of modern architecture and industry. It hosts a yearly industrial fair and has large exhibition spaces in its Exhibition Grounds. Furthermore, Brno's proximity to Austria and Germany allow for advantageous contacts with artists and organizations in those countries who are working on similar projects. (see proposal submitted to VUT attached) Also, Brno offers an interesting contrast to Prague living as it does in the shadow of the larger town. Consequently, Brno has become obsessed with the contemporary arts and therein lies its strength, particularly in the fields of linguistics, poetry and technological arts. Brno is proposing a high-tech park as part of the Polytechnic Institute.

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

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

i. Increasingly Eastern European artists are invited directly into the southwest (mainly Texas and Arizona) so we here in Santa Fe may be able to intercept this stream. Santa Fe is itself already a major stopping place for these artists because of the cultural richness. I will act as a facilitating agent between American artists and the local artists and organizations in Eastern Europe.
Vidány blízkosti piimým kontaktem. &akce. I momenty distance, a to i k divakum, byly; istefunkniprovadenez volenych ukon piekonavalo .Da sehovont v Nem phpadd o akceptovinitohoto listrojeai po prvni ochutnivku derstvd vyrobene programe a driesIzestedovatinovjypflivdo galerii' a tak fungujidobfe i kluby se tiroceotevfenym ovozuje performance jak ve speaalizovanych cen- tinalezla§ante pro pfetid privd v okruhu §irNch vadlanesluditelne. Prod se u nAs v poslednim deseti-performance pfes urtttepodobnosf ztistavise svdtem o, co se d&je, je to,co se dkje', a protomedium (skutednym dbjem a performerem, ktery"prezentuje jiného-na rozdilod akce v realnem Case a prostoru ik, kde herec hrajepfedepsanou rolia p-redstiraneko- idlu(kterevytvANiluzivniprostor, iluzivnidas a iluzivni tovsem bylabyvalaprpososlmodernu relevantniotaz- dnu z mnoha vrstev Ijsem se jenjejiabsolutizaci. Akceptoval jsem jijako ay L-Ldnes?
ivadlana provazku a Hadivadla (napf,pfiphleiitosti idelitmedium performance ze zavrslostrna oivaeer- m, zer.


Při svých akcích zůstala pracují se spojovat indife- rentních předmětů většinou nějak nezachytitelným mó- nym symbolickým výkladem. V Patlně však všechny klinove, vaničky, mísky, sklenice, hráde a další nabyvají svým uspořádáním a hodnotu objektů, což bývalo přirozeno k metodě vychýlující ji dnešní výklad instalace. Některé dvě již samostatně samostatně používaly vlastní jednotlivé předměty, které "těžké" přednější v některé performance Stanislasa Malet, "Ode to nesnedorozhodnou", když již přišlo o cizí práci. A byla v této performanci, která se takto ukázala jako velmi velmi vysoce hodnocená a klasifikovaná do všech možných kategorií. Tato performanci se nesevřela rodina, ale i jiný význam také pro další vývoj v této oblasti. Tento vývoj je v dnešní době již v mnoha vrstevách na světě.

Akce se v dnešní době již v mnoha vrstevách na světě.

Několik oţátek pro TOMEŠULLERA

Začínaj za zmínění artefaktu. Protože všechna struktura tbo- ho dila zaháňala o procesu vzniku formy, akceptoval jsem i její černý zának. Stejno pomoci zátiší byla, byly ovšem součástí této výšová tvorby v okruhu návštěvících, je možné

Dnešní vina instalace je zase převládající podloží objektů na objektu. Nejméně tak "a la fréja" instruovaného programu s plánem "know how" je zcela vyloučeno. Tyto tvůrce však mohou v rámci výtvarného procesu reprezentace svého hnutí.

Dnešní vina instalace je zase převládající podloží objektů na objektu. Nejméně tak "a la fréja" instruovaného programu s plánem "know how" je zcela vyloučeno. Tyto tvůrce však mohou v rámci výtvarného procesu reprezentace svého hnutí.

Zůstává vlastně jen oţáka vztahu stop, průběhu cesty a čle

Akce v 60. letech, happening a trost Pluto slyši hudebnícom podlaky ašepot v rovin revolvy a tlumení alternativních východů. Performance 80. a 90. let a části větších případů byly většinou smutného seznámení a kritiky. Vrátna vzbudila směšení epizodních kritiky a vedení dobrovolně seznámení a kritiky. Vrátna vzbudila směšení epizodních kritiky a vedení dobrovolně seznámení a kritiky. Vrátna vzbudila směšení epizodních kritiky a vedení dobrovolně seznámení a kritiky.

Oţátky kladl Petr Nec
Tomáš Ruller, Palma, 1992, předložilo kabinet "Brno. Foto autorova obraza

Strana 16

V oblasti performance pracuji už desetiletí. V průběhu osmdesátých let obcházel se postmoderním úkolem jízdných projekcích a uvedením divadla do kontextu. Počátkem devadesátých let se zabýval postmoderní spotřebou v umění.


JULY 20

DEAR TOM,

I am sending some e-mail discussion on the 'INDI'.
Is that what you are getting?

INDI? INDIGO? INDIGO2?

How will it be configured?
Does it include a video monitor board?
How large a hard drive?

6.

8 PAGES FOLLOW.
Annex username: ffb
Annex password: 

Permission granted


Type 'help' for available commands

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

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

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

TERM = (vt100)
v100
Today is Thu Jul 15 12:31:37 MDT 1993
Last logout: Thu Jul 15 09:33:03 MDT 1993
Number of users: 24

tca111% tin
tin 1.1 PL4 (c) Copyright 1991-92 Iain Lea.

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

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

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

Thanks in advance

Shigeki Misawa

Page 1
>Does anyone have any specifics about the SGI Indy "Multimedia
>Workstation"? The local paper quotes a $5k price but in its infinite
>wisdom provides no information at all about what's inside the box and
>what you get for the $5k price.

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

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

-mike

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

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

-Peter

In article <MISAWA.933Jul12182152@physics16.berkeley.edu>,
misawa@physics16.berkeley.edu
(Shigeki Misawa) writes:

|> |
|> |
|> Does anyone have any specifics about the SGI Indy "Multimedia
From the official press release:

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

Translation, as regards the graphics option:

For the $5k, you’re getting 8-bit graphics, with a 15” 1024x768 monitor. There are 16” and 19” 1280x1024 monitors available as options, as well as a 24-bit graphics upgrade.

---

Peter Daifuku
Silicon Graphics
Mountain View, CA 94043

tue, 13 Jul 1993 22:06:43 GMTcomp.sys.sgi.hardware

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

thanks,

gorge dabrowski

cyberware Labs

dabro@taurus.cs.nps.navy.mil

We have heard that once the Indy is configured to the point of being useful, 19” monitor, 32 MB memory, 20g disk, CDROM, etc that it is the same cost, or about the same as current indigo. The Indy sounds nice, however our customers want a cheap SGI like the Indy, but at $2k less and minus all the nifty stuff. Forget the camera, the sound, and the zillion io ports. The $4995 price is a little unreal since with 16 MB memory, 15” Monitor, no disk, no tape, and no CDROM it is not very useful. One rag quoted $17k as a more reasonable number for a 'fully'(19” Monitor, 500MB disk, and CDROM) configured machine.
This number doesn't seem to add up to me, but time will tell. It would also be nice if there were machines with Onyx like performance without paying for the VTX or RE2, how about an Onyx XZ or extreme.

While wishing for new machines how about an SGI portable?

John Malcolmson
(malcolmson@jeol.com)
14 Jul 93 02:57:06 GMT comp.syssgi.hardware Thread 4 of 30 Article 1516 Re: SGI Indy Respno 7 of 13 clr@dgp.toronto.edu

We have heard that once the Indy in configured to the point of being useful, 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or about the same as current indigo. The Indy sounds nice, however our customers that's certainly not true. I can make really good use of an Entry Indigo with 16mb of RAM and a 16" monitor (for interactive 3D visualization and modelling). The key component that isn't in the package is the hard disk, and to sgi's credit, they haven't forced you to buy it from them (so you can go to a third party source). You actually don't need a hard disk in each Indy in a network situation (you can use a remote filesystem, and share one CD-ROM and a tape in a network). Third party CD-ROMs and tape drives are readily available, and for less than $1000.

Forget the camera, the sound, and the zillion io ports. The $4995 price is and no CDROM it is not very useful. One rag quoted $17k as a more reasonable number for a 'fully'(19" Monitor, 500MB disk, and CDROM) configured machine.

This rag's estimate sounds like it is way off the wall; did they load the machine with 256mb? Seriously - you should check your sources very carefully. I'm sure that many people within Silicon Graphics worked very hard to produce (in my option) a breakthrough machine with the Indy and they seemed to have pulled out all the stops on pricing. If you need to configure a standalone workstation just add a cheap third party hard disk and tape drive and you're off and running (you've been given this option).

If the Indy machine ships with enough volume the pricing will probably come down (I wouldn't know for sure since I'm not affiliated with sgi). My assessment of the Indy is it fixed many of the long standing complaints with the R3000 Entry Indigo and lowered the entry point on pricing.

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

jam@jeol.com (John Malcolmson) writes:

We have heard that once the Indy in configured to the point of being useful, 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or about the same as current indigo. The Indy sounds nice, however our customers Sheesh. You have a tape unit & cdrom on every machine? Regardless, those two components cost the same on both machines.

Want a cheap SGI like the Indy, but at $2K less and minus all the nifty stuff.

Forget the camera, the sound, and the zillion io ports. The $4995 price is
Well, how about what I consider usable:

Entry level indy $4995
3rd party 1 gig disk $1100
monitor upgrade -$1500
3rd party 16MB memory $660

Total = $8,255.00 (list)

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

-mike

Wed, 14 Jul 1993 16:45:06 GMT
comp.syssgi.hardware

Article 1530
Re: SGI Indy
stanj@ferrari.corp.sgi.com Stan Jensen - SGI Express at Silicon Graphics, Inc.

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

> We have heard that once the Indy in configured to the point of being useful,
> 19" monitor, 32 MB memory, 2Gig disk, CDROM, etc that it is the same cost, or
> about the same as current indigo. The Indy sounds nice, however our customers
> That's certainly not true. I can make really good use of an Entry Indigo
> with 16mb of RAM and a 16" monitor (for interactive 3D visualization and
> modelling). The key component that isn't in the package is the hard
> disk, and to sgi's credit, they haven't forced you to buy it from them
> (so you can go to a third party source). You actually don't need a hard
> disk in each Indy in a network situation (you can use a remote
> filesystem, and share one CD-ROM and a tape in a network). Third party
> CD-ROMs and tape drives are readily available, and for less than $1000.
> Forget the camera, the sound, and the zillion io ports. The $4995 price is
> The camera might be a little superfluous (especially in a network setting),
> but high quality audio is essential for a multimedia machine (we're not
> in the 70's).
> and no CDROM it is not very useful. One rag quoted $17k as a more reasonable
> number for a 'fully'(19" Monitor, 500MB disk, and CDROM) configured machine.
> This rag's estimate sounds like it is way off the wall; did they load the
> machine with 256mb? Seriously - you should check your sources very carefully.
> I'm sure that many people within Silicon Graphics worked very hard to
> produce (in my option) a breakthrough machine with the Indy and they seemed
> to have pulled out all the stops on pricing. If you need to configure a
> standalone workstation just add a cheap third party hard disk and tape drive
> and you're off and running (you've been given this option).
> If the Indy machine ships with enough volume the pricing will probably come
> down (I wouldn't know for sure since I'm not affiliated with sgi). My
> assessment of the Indy is it fixed many of the long standing complaints
> with the R3000 Entry Indigo and lowered the entry point on pricing.

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

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

Page 5
Well, how about what I consider usable:

Entry level indy $4995
3rd party 1 gig disk $1100

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

-Tim

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

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

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

"SC" means "secondary cache".

-- archer

tear123% logout
Logging out at: Thu Jul 15 12:36:52 MDT 1993

CLI: Connection closed.

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

NO CARRIER
### Periodic Table of the IRISes

**Kevin Gorey - May 19, 1993**

#### RealityEngine
- 192 bits Color
- 32 bits 24-bit Z
- 19" Mon. Std.
- 99,800

#### VGXT
- 48 bits Color
- 24 bits 24-bit Z
- 19" Mon. Std.
- $69,900

#### Extreme
- 24 bits Color
- 24 bits 24-bit Z
- 19" Mon. Std.
- 99,800

#### Elan
- 16" Mon. Std.
- 42,900

#### XZ
- 24 bits Color
- 24 bits 24-bit Z
- 19" Mon. Std.
- 530K 3DVec1

#### XSiXS24
- 8 bits Color
- 24-bit Z
- 16" Mon. Std.
- 42,900

#### Entry Sys.
- 8 bits Color
- 16" Mon. Std.
- 42,900

### Performance Graphics

<table>
<thead>
<tr>
<th>3D Vectors</th>
<th>2D Vectors</th>
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</thead>
<tbody>
<tr>
<td>10 pixel, connected</td>
<td>10 pixel, connected, 2D</td>
</tr>
<tr>
<td>3D, arbitrary orientation</td>
<td>arbitrary orientation</td>
</tr>
<tr>
<td>Polygons</td>
<td>TextureAA</td>
</tr>
<tr>
<td>10x10 (100 pixels)</td>
<td>full 24-bit color, defined, shaded, Z-buffered, arbitrary orientation.</td>
</tr>
<tr>
<td>Texture = Texture mapped pixel fill rate using the maximum number of raster boards available &amp; not included in base price</td>
<td></td>
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#### Configuration

<table>
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<tr>
<th>Standard</th>
<th>Options</th>
<th>Base Memory</th>
<th>Base Disk</th>
<th>64 MB Memory</th>
<th>Sample Disk</th>
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#### Challenge Periodic Table

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#### Challenge
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- Iris XSiXS24
- Iris XSiXS24

#### Iris Indigo
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- Iris Indigo

#### Onyx
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#### Challenge Periodic Table

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#### Iris Indigo
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- Iris Indigo

#### Onyx
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- Onyx
ARTSLINK GRANT REQUEST FORM

PROJECT TITLE: THEATER OF HYBRID AUTOMATA

GRANT AWARD AMOUNT: $5,000

NAME TO APPEAR ON GRANT CHECK: WOODY VASULKA

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

ADDRESS: RTG, BOX 100 SANTA FE N.M 87501

PROJECT DATES: SEP. 20-93 TO DEC. 15-93

CITY AND COUNTRY OF COLLABORATION: CZECH REPUBLIC

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

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

[Signature]

SEP. 16, 1993

Project Coordinator's Signature Date
September 10, 1993

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

Dear Mr. Vasulka,

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

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

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

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

* You may submit the attached grant request form 60 days prior to the beginning of your project and return it to Citizen Exchange Council by fax or mail. Your request should include a brief update on your travel plans and project.

* We request that you list "The ArtsLink Partnership" as a sponsor in any descriptive or promotional material.

* As you make your travel plans, please note that the "Fly America Act" requires that U.S. government grant monies for international travel be used on American air carriers unless travel routes are unavailable or undue hardship would result. If you need a waiver of this requirement please contact CEC immediately.

* Upon your arrival, please contact Mr. Lukvik Hlavacek at the local Soros Center for Contemporary Arts in Prague at (42 2) 27 37 44. As partners of the ArtsLink program, they are aware of your project and can be called upon as a local resource. You may also want contact the Cultural Affairs Officer at the local U.S. embassy or consulate.
* Within 60 days after the conclusion of your project, you must submit a brief report summarizing the results. It should include a financial statement and any documentation you have in slide, photograph, video or audio tape form.

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

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

Sincerely,

Lea Checconi-Freid
Executive Director, ArtsLink
DEAR ANDREAS,

I AM NOT SURE IF MY LETTER GOT THROUGH THE FIRST TIME. LET ME KNOW IF YOU GOT IT.
St. Denis Score

-------------

Synopses:

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

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

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

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

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

FORMULACE vztahů člověka a techniky v interaktivním, dramatickém prostoru, kde se divák/protagonista stane spoluautorem proměny prostředí, koncepovaném jako "teatra na rea-

FEBI mezi útoky jednotlivých disciplín současného světa

Hi! Who is the Doctor?????????

tell 'em: right back

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

V ateliéru KOMPUTERLÍNÍ TENDENČÍ

Učebnění multimediálních technologií Chalupové

a s centrem VÍDEONAGA MULTIMEDIA

Spočítáme ok. 100týs. Chalupových prací

připravených pod vedením dobrodružů Tomáše Hulera v ateliérech

VIDEO-MULTIMEDIA PERFORMANCE a Prodejními centrem a Mediacentrem

Situovaných původně v "Twist nových technologií"

tělesného a digitálního obsazení, vzniklo ve spolupráci s hostitelskou

profesí PROJEKT VEĽKÁ (Santa Fe, USA) MULTIMEDIA CENTRUM

interaktivní

MULTIMEDIA-STUDIO

- ateliér VÍDEONAGA MULTIMEDIA PERFORMANCE

- vedením sborů, Tomáš Hulera

- ochotníky: Pho, Petr Vácha a Mária Poláškova

- ochotníci: akad. Peter Beneš

- ochotníci: akad. Pavel Rudolf

MULTIMEDIA-LABORATOŘ

- vedením sborů, Vojtěch Váňa

- vedením sborů, Petr Vácha

MAJSTROVÉ CENTRUM a MEDIA-ARCHIV

- vedením sborů Miroslava Chalupová

AT: IN VIDEO - MULTIMEDIA - PERFORMANCE

Nově sbíraného materiálu, vytvořeného pro počítačí v komplexními

usměrňení, doježdí do prostředí, které dále na nová

media (video, podstatně, komunikační technologie...).

Oslavu během studia tu získal v rámci výukového materiálu a vedle

řešení v rámci české (v synthetických návrzích zvukových,

wavových, avových, komunikační...), začlenění v rámci

vztahů a realit, techniky a tělesného projevu, v rámku

vývoje místového buď v prodloužené formě a povrchově

cesku tvůrčí pohybu vedeoci k námětovému vědomí proti

obr. získání povinnosti filozofických, politických, sociologických,

onomatologických...

MULTIMEDIA-LABORATOŘ

Univerzum studia pohybuje se na vědomí "Multimediálních

interakcí v digitálně orientovanému prostoru" v rámci existuojících českých

společenských podmínek, které spojují české, anglické a spolkové

technické oblasti, v rámci řešení "inovací, inovací"

VÝUKOVÝ TUTORATE dotváří vědomé a technické v interaktivním

digitálního prostoru. Zde se časem jako protagonisty svého

novětvarnostního projevu v prostředí konceptuálního projektu "Twist

nouvelles", tedy v jejich, obecně technologických dimensí

digitálního vývoje ačkoli digitálních metod, cíl vývoje v

obr. studia jeho interaktivní.
WOODY'S WHEREABOUTS:

5/14  FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic
      Ph:42-5-4321-1448

5/18  Stern Hotel, Am Market 8, Ph.0228-72670 Fx-7267125
      Kunst- und Ausstellungshalle, Friedrich Ebert
      Allee 4, 53113 Bonn, Germany, Ph.49-228-9171-0
      or Forum direct: 228-9171-287

6/17  Opening Bonn - Hybrid Automata (see address above)

6/18  Arrive in Linz
      Ars Electronica, Bruchnerhaus, Untere Donaulande 7
      A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350

6/21-25 Show in Linz - Brotherhood

6/26?  Leave Linz

6/27  Take down Bonn (see address above)

7/7   Travel to Brno/Prague/Amsterdam, etc

7/25  Set up for LACE, Los Angeles, Ca

7/28  Opening in LACE - Brotherhood

7/    Lecture at LACE

9/1-4 Locarno - Hybrid Automata

10/6-10 Ottawa Conference

11/26 Rome Set up

12/7  Rome Opening

Steina's Agenda:

7/15  Riksutstallningar, Sweden - Operation Sledgehammer

7/25  Set up for LACE, Los Angeles, Ca

7/28  Opening in LACE - Borealis

7/    Lecture at LACE

7/    Lecture at Long Beach

9/1-4 Locarno - Borealis

9/7-15 Arizona 1st residence

9/15 Arizona Opening - Operation Sledgehammer

10/17-22 Arizona 2nd residence

10/21-22 Internet Conference

10-24 Arizona Closing - Operation Sledgehammer

10/6-10 Ottawa Conference

11/26 Rome Set up

12/7  Rome Opening

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505-471-7181 FAX 505-473-0614
TO: Bernd Bush  
Axel Wirths  
FROM: Woody Vasulka and Bruce Hamilton  
In Brno, June 30

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

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

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

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

Sincerely.

Bruce and Woody
Ex offo výpis z matriky narozených.

<table>
<thead>
<tr>
<th>Jméno a příjmení</th>
<th>Den, měsíc a rok narození</th>
<th>Místo narození</th>
<th>Otec</th>
<th>Matka</th>
<th>Příjmení (matčina, nemanželský)</th>
<th>Poznámka, příp. den, měsíc, rok a místo úmrtí</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vasilka Bojíček</td>
<td>8. 8. 1937</td>
<td>Služína</td>
<td></td>
<td></td>
<td>Hana Bojíčková</td>
<td>Václav Bojíček, jenž je zemřel ve sv. 60. roce v žen. 91. roce</td>
</tr>
</tbody>
</table>

V Lamaru dne 28. června 1937

Razítko matričního úřadu a podpis.

D 128.

P. T. Matriční úřad

se žádá, aby doručit tohoto listu lask. vyhotovil tento doklad. Jehož jest zapotřebí k uplatnění nároků na polistné dávky podle čt. zákona.
Woody Vasulka: Avantgardni umetnik - a je on pro vládu! Nepožehalni...


Zvona v tu čevlje je, in je stislo se se av- tobusnikom Woody Vasulka novosti o prihodnosti našeavesto 
kuve vse, ko je se odvio z mojim besedilom. 

jak se za svojo zá- 

vedbo, je rad to izvedeti. 

na človeku
doktor. 

za deset 

jo je, ko je vse 

zeman, in 

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zvona.
Intermedia
Budapest
att: Miklos Peternak

Dear Miklos,

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

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

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

in Brno, October 25-33

Woody

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

Preliminary Travel Schedule:

From November 1 to 14
Bratislava 4th
Budapest 7th
Kiev 7th
Moscow 7th

From November 15 to 20
Bucharest 15th
Paris 15th
Niece 15, 19th

From November 27 to 30

From December 1 to 15
Praha 1, 2, 3, 4th
Brno

On December 16th
Return to USA
THE SOROS CENTER FOR CONTEMPORARY ARTS
KIEV, UKRAINE

PRESS RELEASE

THE NATURE OF VIDEO ACCORDING TO THE VASULKAS

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

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

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

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

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

The SCCA-Kiev is proud to welcome Woody Vasulka to Kiev. His presentation will be made at the National Library of Medicine on Vul. Tolstoy 7, the week of November 9. For more information, please call Marta Kuzma, Director of SCCA-Kiev, at 225-2005.
Вступом до цієї програми є запрошення ЦСМС у Київ всесвітньо відомого художника Вуді Васуляка (Woody Vasulka) для презентації історичних та сучасних матеріалів з відео-арту, комп'ютерного зображення та інтерактивної технології в мистецтві.


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

ЦСМС- Київ має нагоду привітати пана Васуляку у нашому місті. Його презентація відбудеться приблизно 10 писмопада у приміщені Національної медичної бібліотеки вул. Толстого 7. Докладнішу інформацію можна отримати у Марти Кузьмі, директора ЦСМС-Київ, по тел. 225-2005 або Людмілі Машок по тел. 213-1234

THE SOROS FOUNDATIONS > OPEN SOCIETY FUND, INC.
888 SEVENTH AVENUE NEW YORK, NY 10106 • (212) 807 0613 • FAX (212) 974 0367

SOROS CENTERS FOR CONTEMPORARY ARTS NETWORK
Центр Сучасного Мистецтва Soros
Київ, Україна
Інформація

ПРИРОДА ВІДЕО-АРТУ - ПОГЛЯД ВУДІ ВАСУЛКА
Центр Сучасного Мистецтва Soros в Києві, що ставить за мету поширити знання сучасної художньої теорії та практики, спостерігає швидкий розвиток нових технологій, які використовуються майстрями візуального мистецтва. Результатом зростаючого інтересу до технологічних засобів вираження у художників в Україні, буде програма по забезпеченню інформацією та практичними можливостями для роботи у цій, ще досить малознайомій, галузі сучасного мистецтва в Україні. Програма буде розпочати у 1994 році.
WOODY VASULKA

zamyšlení o funkcích a významu elektronického a filmového obrazu

neformální schůzka s absolventem FAMU a průkopníkem elektronického umění a videoartu v U.S.A.

kde: projekce FAMU, Smetanovo nábřeží 2

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

Woody Vasulka

Budapesten


Magyar Képzőművészeti Főiskola Intermédia Tanszék
Tel. (36-1) 1421563; Fax: (36-1) 1421738; Tel. (36-1) 1425586; Fax: (36-1) 1421563

INTERMEDIA

Woody Vasulka

Budapesten


Magyar Képzőművészeti Főiskola Intermédia Tanszék
Tel. (36-1) 1421563; Fax: (36-1) 1421563
By Mike Shapiro

It certainly never be a linguistic scholar, but over the years I have learned to communicate in several languages other than English.

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

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

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

As for the source of what follows, I simply could not track it down beyond where I got it: an internal corporate bulletin produced a few years ago for employees of Air France in New York.

Somewhere, I suspect, there’s an even blunter piece of these gams. Meanwhile, have a good laugh.

Sign in a Tokyo hotel: “It is forbidden to steal hotel towels. If you are not person I trdo wehthing it please not.

Meanwhile, have a good laugh.

In a十分 hotel elevator, “Do not enter the lift backwards, and only when lit up.”

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

In a Paris hotel elevator: “Please lower your values at the front desk.”

In a hotel in Athens: “Visitors are expected to complain at the office between the hours of 9 and 11 a.m. daily.”

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

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

In the lobby of a Moscow hotel “Our wines leave you nothing to hope for.”

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

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

In an Austrian hotel catering to aliens: “Not to paralyze the corridors in the hours of repose in the boots of ascension.”

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

On the menu of a Polish hotel: “Baked a firm’s own make; limpid red beet soup with thickly dopped with of a finger; roasted duck, let loose; beef rashers burned up in the country people’s fashion.”

Outside a Hong Kong tailor shop: “Ladies may have a fit up staring.”

Outside a Paris dress shop: “Dresses for street walking.”

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

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

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

In a Zurich hotel: “Because of the impropriety of entertaining guests of the opposite sex in the bedroom it is suggested that the lobby be used for this purpose.”

In an advertisement for a Hong Kong dentist: “Teeth extracted by the latest Methodists.”

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

In a Czechoslovakian tourist agency: “Take one of our horseridden city tours—we guarantee no miscarriages.”

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

In a Copenhagen airline ticket office: “Take your bags and send them in all directions.”

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

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

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

In the office of a Roman doctor: “Specialists in women and other diseases.”

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

In a Tokyo shop: “Our nylon cost more than common, but you’ll find they are the best in the long run.”

From a Japanese information booklet about using a hotel air conditioner: “Coolers and Heaters. If you want just condition of warm in your room, please control yourself.”

Two signs from a Majorcan shop entrance:

• “English well talking.”

• “Hate speaking American.”

From a brochure of a car rental firm in Tokyo: “When passenger of fee have in night, tootle the horn. Trumpet him melodiously at first, but if he still obstinates your passage then tootle him with vigor.”

—but not too often.
24.9.93 3 hod
realitní kanceláře, stavební a projekční firmy /stavba montované haly/. Poptávka zaregistrována u tří real.kanc., nabídky budou průběžně zasílány

29.9.93 2 hod
fa Eurosat - senzory /dovážejí pouze výrobky USA pro zabezpečovací techniku, nepoužitelné/, fa Conrad - katalog předán

4.10.93 3 hod
realitní kancelář Adonton, nabídky, poptávka zaregistrována. Lisovna plastů Brno - možnost výroby ze srovnatelných materiálů /viz.zpráva/
fa Unis - jednání s ředitelem o možnosti komplexní výroby a vývoje soft.

6.10.93 5 hod
realitní kancelář - poptávka zaregistrována, fotografování objektů od fa Adonton /Líšen, Heršpická/

8.10.93 2 hod
Magistrát města Brna - konzultace k založení nadace

13.10.93 1 hod
Divadlo Bolka Polívky - jednání s B.Polívkou

14.10.93 1 hod
hudební nástroje - Lunatic bazar, všechá ul., Preisinger bazar, Pekařská ul. - viola

15.10.93 3 hod
Lidl, Preisinger - prohlídka hudebních nástrojů. Ex.tel.studio - transkodér, katalog prof.techniky
ProTech - transkodér, nedováží

16.10.93 1,5 hod
Ošenity, Bolék Polívka - projekt farmy

19.10.93 8,5 hod
INVEX

20.10.93 3 hod
INVEX

21.10.93 6 hod
INVEX

22.10.93 10 hod
cestovní kanceláře /ceny ubyt. Moskva.../, 2 hod
INVEX
demontáž instalace 2 hod

Celkem 49 hod
Dovolujeme si Vás pozvat na prezentaci:

WOODY & STEINA
VASULKA´S
SANTA FE, U.S.A.
PRŮKOPNÍCI ELEKTRONICKÉHO UMĚNÍ

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

MEDIA ARCHIVU FaVU
BRNO - PISÁRKY, Květná 34, v sobotu 28.11. 1992 v 17.00 hod
ATELIER VIDEO - IMT & DAVAY
From: Woody Vasulka

To: Michal Klimes

SGI Brno

Dráty Michale,

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

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

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

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

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

Yours Woody

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

### Screens
- 20 1/8" x 1/2" x 41" Aluminum flat: $100.00
- 8 1/8" x 5/8" x 5/8" x 64" Aluminum angle: $56.00
- 8 1/8" x 1 1/2" x 1 1/2 x 14" Aluminum angle: $20.00
- 1 .010" x 41" x 41" styrene transwhite.
- Regal(#25841): $8.00

### Ceiling support Grid
- Ultimate Support System, Inc
- 11171 ST-60B Support Tier (Black) (Black): $30.00 each
- 11186 UNF-150 Universal Fitting: $4.00 each

### Lights
- Custom Lights:
- 3 Dimmable 12V Transformers: $130.00
- 3 12V 90W Bulbs: $30.00
- 1 NSI DDS-5300 Dimmer Pack 115830 (4-11-94): $379.00

### Table
- Custom Table Assembly Cage: $1,200.00
- Custom Table Assembly Support Legs:
- Auxiliary (small) projection screens

**Subtotal:** $2,264.00

**Subtotal:** $1048.00

**Subtotal:** $1,750.00

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87501 PHONE 505•471•7181 FAX 505•473•0614
WOODY'S WHEREABOUTS:

5/14  FaVU, Kvetna 32 Brno, PSC 60200, Czech Republic
      Ph:425-4321-1448

5/18  Stern Hotel, Am Market 8, Ph.0228-72670 Fx-7267125
      Kunst und Ausstellungshalle, Friedrich Ebert Allee
      4, Ph.49-228-9171-0 or Forum direct: 228-9171-287

5/26  Opening Bonn - Brotherhood

5/  Travel to Brno/Prague/Amsterdam, etc

6/17  Opening Bonn - Hybrid Automata (see address above)

6/18  Arrive in Linz

Ars Electronica, Bruchnerhaus, Untere Donaulande 7
      A-4010 Linz, Austria. Ph 0732/7612-271 fx 7612-350

6/21-25  Show in Linz - Brotherhood

6/26  Leave Linz

6/27  Take down Bonn (see address above)

6/30  Travel to Brno/Prague/Amsterdam, etc

7/  Opening in Prague - Brotherhood

7/25  Set up for LACE, Los Angeles, Ca

7/28  Opening in LACE - Brotherhood

7/  Lecture at LACE

9/1-4  Locarno - Hybrid Automata

11/26  Rome Set up

12/7  Rome Opening

Steina's Agenda:

7/15  Riksutstallningar, Sweden - Operation Sledgehammer

9/7-15  Arizona 1st recidence

9/15  Arizona Opening - Operation Sledgehammer

10/17-22  Arizona 2nd recidence

10/21-22  Internet Conference

10-24  Arizona Closing - Operation Sledgehammer

10/4-8  Ottawa Conference

7/25  Set up for LACE, Los Angeles, Ca

7/28  Opening in LACE - Borealis

7/  Lecture at LACE

7/  Lecture at Long Beach

9/1-4  Locarno - Borealis

11/26  Rome Set up

12/7  Rome Opening
To: ARTSLINK

In Brno, Czech Republic, June 6 1994

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

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

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

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

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

The financial statement:

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

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

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

Sincerely Woody Vasulka
<table>
<thead>
<tr>
<th>FALL 96 Czech Republic</th>
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<tbody>
<tr>
<td><strong>Inverx 96</strong></td>
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<tr>
<td><strong>Borealis</strong></td>
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<tr>
<td>drawing of stands, speakers, layout</td>
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<tr>
<td><strong>West</strong></td>
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<tr>
<td>design for 11 stands</td>
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<tr>
<td><strong>Pyrogyphs</strong></td>
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<tr>
<td>design of cabinet, stands(wedge)</td>
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<td><strong>Toyko Four</strong></td>
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<td>design for tech</td>
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<td><strong>Vocalization</strong></td>
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<td>design</td>
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<tr>
<td><strong>Machine Vision</strong></td>
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<tr>
<td>Ship as is.</td>
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<table>
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<tr>
<th><strong>Praha</strong></th>
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<tr>
<td><strong>Borealis</strong></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
</tr>
</tbody>
</table>
IIl-rd Day (30th of November)

16:00  "Videogramme Elmar Revolution" by Andrei Ujica & Haroun Farocki
       (presentation by Keiko Sai & Geert Lovink)  2 h
18:30  Cocktail

IV-th Day (28th of November)

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

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

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

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

?    Laszlo Kode - Bota Betha studio
     (conference at the Hungarian Cultural Institute)
FAX TO: Woody Vasulka
FROM: Sanzo Sato 26 Soros Center for Contemporary Arts
42- 1- 1 : 11- 04 (Tel 311- 2145)
6p. all

Dear Woody,

I had joined you in Pahoa (as I am there only sound days in hawaii) - how is everything going? Are you fine in Hawaii?

I gave your project sheet to Suzanne Metzler, a director of herft network in Vancouver to arrange your trip to the area and she is working on it. She asked you and John to invite you to broadcast and people are looking forward to having you here. I'd like, ask you when you'd like to come - I send you a first schedule plan so that you can see when you... in - if it possible for you to do a workshop as well as lecture? There are three venues for this - He Dallas Hall, Academy of the Arts and Film and Academy of Fine Arts. What we discussed was 2- realistically you come a Sat. 21 and we a lecture in Sun 22, workshop at two academies (we may put two students together in one plane) - Monday and you fly back to Pahoa on Tuesday 30.

I know you'll attend the conference in Pahoa on 1/2 Do you think? We're looking forward to your reply.

love, kefi.
Sergei Gutman
Russian Art Philosopher's Union
011-7-02-781-432 (Home)

Ask me later

See & Elena Burasovsky
(Sergei - also Russian
Art Philosopher)
Moscow 438-05-94

02 Sergei Union of Union of Office
Moscow 79/17

WOODY VASULKA

This is Steve Yates' (FAA Museum) list!
Mr. Gutman please every body... call me!!

S

k
Dear [Name],

Please excuse my delayed response, however there has been an internal mistake.

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

I would like to suggest that you contact the offices in Budapest, Moscow and Kiev and present your program, which should be free. According to the "Soca" rules, this grand application should include a letter from the CCAs in each city and a brief synopsis of your program's budget and their accommodation.

Please send your application to,

Regional Arts Committee
Soros Foundation Inc.
88 Seventh Avenue
New York, New York 10011

This should arrive in New York by October 10, 1992.

Alternatively, you could use the grand proposal form on [212] 674-0367

Regarding which CCA members will receive the grand proposals will be sent to the corresponding member of the Soros Foundation, including any questions or comments you may have.

We have a project in the former Soviet Union, which will be held during the next 24 hours. This is the only project where you would be able to attend during a short period, 24-31 July. (Please see attached information) You will be able to negotiate dates with the other three cities according to the schedule.

If you have any questions, please do not hesitate to call me on my private line, using the dialing code, from Budapest until Friday 18 on 267-2200, or Monday 18th, from New York office.

I hope that your application will be successful and that we may cooperate in the near future.

Sincerely,

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

Lectures, taught by specialists from around the world will focus on recent video art in their respective countries. Among these are Margaret Morse and Kathy Rae Huffman (United States), Peter Dann's (Germany), Martine Bour (France), Laszlo Beke (Hungary), Eddie Rieg (England), René Cheikh (Holland), Anne Cregney (Canada).

In workshops, led by practiced artists, small groups of art students will produce video art pieces. The main purpose of this experience, according to Linka Suli, a consultant on the project, is to seize the opportunity of La Contemp to transcend the knowledge of video production on the local art scene.

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

The Space Center for Contemporary Arts, founded in 1979, is a network of cultural foundations founded by George Soros. Established in more than thirteen central and eastern European and the former Soviet Union, La Contemp as part of the SOROS Media-Sweet Media Project, an ongoing program to provide information, access, and practice for Eastern and central European artists in electronic media arts through exhibits, symposiums, and practical workshops. For information on Media-Sweet Media, please visit or call (011) 2193 6684.
CONTACT:

Corina Fery van Aax, SCCA Managing Director
Claus Dan, SCCA Artistic Director and Exhibition Curator

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

FOR IMMEDIATE RELEASE; OCTOBER, 1993

GROUND-BREAKING VIDEO ART EXHIBIT AND CONFERENCE IN ROMANIA

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

Ten Romanian artists (Alexandru Antik, Muzaf Bartha, Judit Egyed, Szabolcs Kiss-Pal, Alexandru Petrescu, Amalia Parajovachi, Dan Parajovachi, subREAL, Laszlo Ulvarossy, Sorin Vienel) will present works at the Ex Oriente Lux video installations show (Dallas Hall, opening on November 24). A grand jury of local and international specialists will award a prize for the best work shown.

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

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

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

Contact in following page.

Soris - Central Soros for Contemporary Arts Contemporary Arts
Sir Stefilor, no. 1, P.O. Box 1-827, Bucharest, Romania - Tel (401) 311 2192 - Fax (401) 311 2193
The Romanian Video Week (25 - 30 November 1993)

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

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

I-st Day (25th November)

10:00 Opening speech Andrei Plesu
10:30 Video & the Visual Arts in Romania (round table) - 1 h
   moderator: Guest Lovink
   participants: Gala Satelescu, Liviana Dan, Judith Anghel,
                Elena Pintilie, Iosif Kiraly etc.

11:30 Screening - ARAD - 1 h
12:30 Margaret Morse (conference) - 1 h
(to check with people)

13:30 Break

14:30 Dieter Daniels (to check the title) (conference) - 1 h
15:30 Laszlo Beke - Gabor Body presentation (conference) - 1 h
16:30 Coffee Break - 30'
17:00 Suzanne Mersple - From old to new media art. The experience of the Subvoce exhibition - 1 h
18:00 Eddie Vigo - The best of the Liverpool Festival '93 (presentation & screening) - 1 h
19:00 Screening - BUCHAREST - 1 h

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SOROS CENTER FOR CONTEMPORARY ARTS
BUCHAREST, ROMANIA

Str. Stahel Voda nr. 1, P.O. Box 1-435 Bucharest Tel: (0041) 111-4411 Fax: (0041) 111-4411
11th Day (26th of November)

10:00 Screening - TIMISOARA 1 h

11:00 Rene Coelho: Recent Works from Montevideo/ TBA collection (presentation & screening) 1 h

12:00 "The Aesthetics of Romanian TV" 1h 30'
participants: Andrei Plesu, Anca Oravecanu, Alex Leo Sarban, H. Patapievici, Caiin Dan, Ioana Gheorghiu etc
"One channel zapping on Romanian T.V." (screening)
(to find someone to tape "the zapping")

13:30 Break 1 h

14:30 Martine Bour (conference) 1 h
(to check the title)

15:30 "Independent Media Strategies" (round table) 1 h
participants: FAV (Vivi Dragan), Horae Murgu, Radu Igozeg, Studio Vest (?), GDS, Sandra Pralong, Mircea Danieluc (to check with people)

17:00 Coffee Break 30'

17:30 Kathy Ray Huffman (to check the title) 1 h
(conference)

18:30 Nina Czegledy (conference) 1 h
(Contemporary Romanian Video Art)
Martine Bouny
Ministere du Culture
Delegation aux Arts Plastique
27 avenue de l'Opera
75001 Paris, France

July 24, 1992

Dear Martine,

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

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

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

Thank you sincerely,

Melody Streiner
(for Woody Vasulka)
Dear Martine,

Even before I could thank you for all you have done on my behalf, I am back with another appeal. As you remember, we both have met in Prague artist by the name Tomas Ruller. He invited me and Steina to my (and his) home town Brno, to give a lecture on the exhibit of the Pioneers of Electronic Art we have done in Linz for Ars Electronica 1992. Steina made a live performance with Midi violin there and in no time, we decided to try to establish some form of a workshop or a "chair" on his faculty for me or other visiting artist/professors.

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

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

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

Love Woody

in Santa Fe, May 15, 1993

P.S. Steina is having her first big show in her home town Reykjavik in Iceland right now...
7/12/93

Dear Woody,

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

Turkey

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

Beral Madra
BM Contemporary Art Center
Akkavak Sokak 1/1
Nisantasi
80200 Istanbul
Turkey
90-1-231-1023 T&F
She is better connected within the official circles, was the director of the previous two Biennials. She exhibits foreign artists and "political" work.

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

Istanbul Foundation for Culture & Arts
Yildiz Kultur ve Sanat Merkezi
Resiktas 80700
Istanbul, Turkey
(They were the organizers of the Biennials affiliated with the university and offer a grant through Lila Wallace-Readers Digest Fund, I'll look up CCA files for application/contact, you might want to ask Vasif more about it.)
Gun
1000 Berlin 12
Germany
(He is a very good artist also a dwarf and the son of one of the wealthiest Turkish industrialists!)

Husseyin Alptekin
Bilkent University
Fine Arts Faculty
06533 Bilkent
Ankara, Turkey
Office: 90-4-266-43-64 p
266-40-40/1739 fax
Home: 266-45-69
He is considered a contemporary philosopher, intouch with anarchists and oppositions, very warm and fun man also an artist.

---------

CANAN TOLON
lives in Berkeley CA, I showed her work here at CCA two months ago she can tell you more about everyone and anything! She is great!
811 Camelia St.
Berkeley, CA 94710
510-658-5937 p
528-3009 fax
---------

IRAN

Hamid Naficy
Was at UCLA & Rice University Teaching video and film, specializing on Iranian cinema and middle eastern film in exile. A very good writer his book "Iranian Popular Culture and Television in Exile" should be out by now.
Best place to reach him now is probably his home in L.A.
310-576-0997 or write to:
5499 Braes Valley #484
Houston, TX 77096
713-726-1667

Iraq

My only contact for dear Iraq is ARDASH a painter and great poet living in exile who knows everyone and has been involved with all sides there, I wouldn't be surprised if it includes from far right to far left, he still has family there, survival, as you probably know...
32023 Pacific Coast Hwy, Malibu CA 90265, 310-457-0471

SYRIA
Nigo7 Dezjian
818-752-34-73 I don't have an address now with me
He is from Aleppo, young film maker living in Burbank, CA and plans to go back to make a film, is in contact with filmmakers there. He is also knows a lot about Armenian filmmakers and has been there several times.

All the best
Dear Woody!

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

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

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

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

Many regards for Steina

Yours, Tomáš Ruller

March 3, 1993
Dear Woody!

Posíláme poštou projektu na granty a plán provozu školy na příští školní rok.
Počítáme s Vámi, jako s hostujícím profesorem FaVU - vedoucím Ateliéru videoart & multimedia performance.
( Pokud nevíte, zemřel Radek Pilar ...) Finanční situace je velice svízelná, nicméně jsem z fondu VUT získal na projekt "Multimediální inter-akce v digitalizovaném prostředí" pro letošní rok alespoň 90.000,-Kč (grant z Fondu dynamického rozvoje MŠ ještě není vyhodnocen).
Mezi 5. až 16.duben mám pozvání na University of North Texas do Dallasu, a dopadne-li vše podle očekávání, rád bych čas prostředků využil k návštěvě u Vás v New Mexico (cca na 10 dní ?). Mohli bychom této šance využít a připravit Váš působení zde v Brně - dvě jsou otevřeny - pomalu, ale jistě konkretizujeme Váš projekt.

Mnoho pozdravů pro Steinu

Vážený

Tomáš Ruller

1.3.1993
SHORT SUMMARY OF PROJECT:
The project consists of introducing an interactive installation/construction called the "Theater of Hybrid Automata" to the artistic and academic community and to the public in Brno (Czech Republic) through the activities of the Faculty of Art at the Polytechnic Institute (VUT) there. This installation is to be used as a participatory art tool, as part of a larger project in process at the VUT (titled: "Interaction of [Multi] Media in a Digital Environment"). Additionally, the purpose is to establish a logistical base for a permanent hi-tech interactive electronic stage to be used as an on-going collaborative framework for artistic research, composition, and presentation of genres involving all interactive digital technologies.

Applicants should submit an original and two copies of each of the following items to the Citizen Exchange Council:

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

4. A letter of invitation (in English or with a translation) from the host artist/organization detailing their commitment to the collaboration.
5. Applicant's resume (no more than two pages).
6. Required work samples. Be sure to include a self-addressed envelope with sufficient postage if you would like to have these materials returned.

7. A completed ArtsLink Work Sample Sheet. Please use 8 1/2 x 11 paper. Applications will not be accepted by fax. Incomplete applications are subject to rejection.

**PROJECT BUDGET**

<table>
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<tr>
<th>PROJECT REVENUES (DESCRIPTION AND AMOUNT)</th>
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| TOTAL REVENUES | $37,000 |

| INSTALLATION WITH ALL ITS COMPONENT PARTS | $37,000 |

| INTERNATIONAL TRAVEL (NOTE CITIES) FROM TO | $16,000 |

| GROUND TRANSPORT PERSON(S) @ $ | 400 |

| LOGGING DAYS @ $ | 500 |

| MEALS INSTALLATION VALUE MATERIALS (DESCRIPTION) | $37,000.00 |

| STANDARD CONVERSION (POWER SIGNAL) | 1,000 |

| MISC. INSTALLATION COST | 1,700.00 |

| SHIPPING (BOTH DIRECTIONS) | 200 |

| OTHER LABOR TECH. ASST. | 42,000.00 |

| TOTAL EXPENSES | 57,000.00 |

| LESS REVENUES | 5,000.00 |

| TOTAL AMOUNT REQUESTED | $52,000.00 |
Dear Sir,

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

Kos 90,000,- (Czech Crowns)

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

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

With regards

doc.RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

To: ak. soch Tomas Ruller
faculty of the Arts
PROREKTOR
Vysokého učení technického v Brně

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

Vážený pane,

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

Kčs 90 0000--


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

S pozdravem

doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen
do kategorie: df
č.: 37/93

Vážený pan
ak. soch Tomáš Ruller
fakulta výtvarných umění
Dear Irina,

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

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

In my original design I was to travel to Kiev and Moscow in the week of November 9th to 13th. In mine booking arrangements I have chosen to stay in Kiev from 9th to 10th and the travel further to Moscow on the 11th and stay through to 15th. On the 14th I was to go to Paris.

In the latest reply from Kiev, Marta Kuzma expressed a doubt to be able arrange the lecture on such short notice and would prefer to make the arrangements for the second half of the week instead, in the time I was to lecture in Moscow. It would be quite easy to start from Moscow and go through Kiev, but would you be able to arrange the event between 9th and 11th this month? I am very sorry for this type of complications and I will ask Suzanne Mazzoly to help me in these arrangements. Here is my airline schedule up to date:

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

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

<table>
<thead>
<tr>
<th>Estimate by U.S. Travel Agency</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prague-Moscow-Prague by Air</td>
<td>555.-</td>
</tr>
<tr>
<td>Per Diem</td>
<td>200.-</td>
</tr>
<tr>
<td>Hotel</td>
<td>250.-</td>
</tr>
<tr>
<td>Fee for 1 day lecture</td>
<td>600.-</td>
</tr>
<tr>
<td>or 3 day seminar</td>
<td>1,500.-</td>
</tr>
</tbody>
</table>

Total for one day visit: 1,515.-
Total for three day visit: 2,515.-

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

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

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

In Brno October 92

Woody Vasulka

This is the End
The European Curriculum

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

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

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

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

The European curriculum is based on purely American experience with which our team is intimately familiar and which we believe, provides the historical continuity of the modernist tradition in its formalistic interest. We believe, the American experience could become an viable addition to the contemporary European practise of art and our offer, based on our systematic and ongoing involvement
in this subject from many different aspects, could provide
an opportunity for a mature and receptive organization
involved in an advancement of the electronic Arts.

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

From this vast territory on which the term interactivity could apply, let's focus our attention on the performance of systems organized electronically as those we call media.

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

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

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

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

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

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

We shall try to decide what is not interactivity: 
- Linear response
- What is not considered immediately responding (element of time)
- Systems without feedback loop
- Systems not involving human awareness
Mr. Jia McLean, Arts Committee  
Open Society Fund Inc.  
888 Seventh Avenue  
New York, 10116  
Fax: 212-374-0367

Dear Mr. McLean,

I understand I am filling my application to your Committee by this letter and I will include more information and my approximate schedule of travel and all that's necessary to accomplish this possible mission.

I expressed to Suzanne Messoly, my interest in going further East, and she suggested I apply to your institution for a possible sponsorship. I have planned the month of November for the purpose of travel well ahead and this would be a great opportunity to make it more meaningful.

As you may know, I am currently working on presenting an interactive installation, the "Theater of Hybrid Automata" here in Brno, Czech Republic. This project is sponsored by Artelink and here by VUT Polytechnik in Brno. I have access to the Industrial Exhibit Grounds here, a well known place for showing hi-technology and contemporary industrial design. If all should go as expected, my obligations towards this grant should be over by the end of October.

Since I intend to stay and function here further as a Guest Professor on VUT, I have assembled for my own curricula a modest archive of mine and also some work of my colleagues on videotape. The work contains both, the historical and contemporary material on subject of video and computer imaging and further on recent experiments in interactive technologies and art.

I am interested in visiting Budapest, Kiev, Moscow and Bucharest (or other places) to lecture on the Nature of Video (according the Vasulka). I am quite flexible in all arrangements and I also have some rudimentary knowledge of Russian language. My only concern is the travel schedule so please, if your Committee decides to sponsor my trip and accept suggested fees, I would want to proceed rapidly on this subject.

Sincerely,

Vladimir Vasulka
currently at VUT Brno,
Czech Republic
via Tomas Buller
Fax: 42-5-35-7155

in Brno, October 16, 1993
To: Jim McLain, Arts Committee  
Open Society Fund Inc.  
Fax: 601-212-974-0367

Preliminary budget of "Video According To The Vasulkas"

Visit to Budapest:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
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</thead>
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<tr>
<td>Train Brno-Budapest-Brno</td>
<td>$50.00</td>
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<tr>
<td>Per Diem (meals)</td>
<td>$60.00</td>
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<tr>
<td>Hotel</td>
<td>$140.00</td>
</tr>
<tr>
<td>Fee for one day lecture or 3 day seminar</td>
<td>$800.00</td>
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<tr>
<td>Total for one day visit</td>
<td>$350.00</td>
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<tr>
<td>Total for three day visit</td>
<td>$1,150.00</td>
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Visit to Bucharest:

<table>
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<tr>
<th>Item</th>
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</thead>
<tbody>
<tr>
<td>Prague-Bucharest-Prague by Air (air)</td>
<td>$500.00</td>
</tr>
<tr>
<td>Per Diem</td>
<td>$60.00</td>
</tr>
<tr>
<td>Hotel</td>
<td>$140.00</td>
</tr>
<tr>
<td>Fee for 1 day lecture or 3 day seminar</td>
<td>$600.00</td>
</tr>
<tr>
<td>Total for one day visit</td>
<td>$1,200.00</td>
</tr>
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<td>Total for three day visit</td>
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Visit to Kiev:

Czech Travel Agency Estimate:

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<th>Item</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Prague-Kiev-Prague by Air: Czech airlines</td>
<td></td>
</tr>
<tr>
<td>over the weekend stay:</td>
<td></td>
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<tr>
<td>weekdays</td>
<td>$340.00</td>
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<tr>
<td></td>
<td>$320.00</td>
</tr>
<tr>
<td>Per Diem</td>
<td>$50.00</td>
</tr>
<tr>
<td>Hotel</td>
<td>$100.00</td>
</tr>
<tr>
<td>Fee for 1 day lecture or 3 day seminar</td>
<td>$600.00</td>
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<tr>
<td>Total for one day visit (over the weekend)</td>
<td>$1,100.00</td>
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<tr>
<td>Total for one day visit (weekdays)</td>
<td>$1,530.00</td>
</tr>
<tr>
<td>Total for three day visit (over the weekend)</td>
<td>$2,000.00</td>
</tr>
<tr>
<td>Total for three day visit (weekdays)</td>
<td>$2,480.00</td>
</tr>
</tbody>
</table>
To: Jim McLain, Arts Committee  
Open Society Fund Inc.  
Fax: 202-1-212-374-0357

Preliminary budget of "Video According To The Vasulka" 

Visit to Budapest:

Train Brno-Budapest-Brno  
Per Diem (meals)  
Hotel  
Fee for one day lecture or 3 day seminar  

Total for one day visit  
Total for three day visit 

Visit to Bucharest:

Prague-Bucharest-Prague by Air  
Per Diem  
Hotel  
Fee for 1 day lecture or 3 day seminar  

Total for one day visit  
Total for three day visit 

Visit to Kiev

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over the weekend stay: $340.-  
weekdays $320.-  
Per Diem  
Hotel  
Fee for 1 day lecture or 3 day seminar  

Total for one day visit (over the weekend)  
Total for one day visit (weekdays)  
Total for three day visit (over the weekend)  
Total for three day visit (weekdays) 

Visit to Moscow:

Estimate by a U.S. Travel Agency

Prague-Moscow-Prague by Air  
Per Diem  
Hotel  

$555.-  
200.-  
250.-
There are too many variations at this time to do more specific budget, for example the time-of-the-week-travel, length of stay for a lecture or a seminar and the associated fees etc. Also there are many ways to arrange the stay. The logistic of getting the full information here are virtually impossible. Please, try the final arithmetics on your end. I presume, you may have a bit better experience about the East.

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

In Brno October 22

Woody Vasulla

FAX 42-5-35-7165

[Signature]
Open Society Fund/Boro Foundations

Mr Jim McLain, Arts Committee
Open Society Fund Inc.
888 Seventh Avenue
New York, 10016

Fax: 212-974-0367

Dear Mr McLain,

I understand I am filling my application to your Committee by this letter and I will include more information and my approximate schedule of travel and all that’s necessary to accomplish this possible mission.

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Sincerely,

Woody Vasulka
currently at VUT Brno,
Czech Republic
c/o Tomas Fuller
Fax: 42-5-33-7165

in Brno, October 16,1993
to help me directly from your place. I don't bring you any financial troubles, we fully cover the transport by air with insurance, and of course, we are also ready to help you reciprocally with anything in future. Therefore, if there is some possibility to provide us with Carry tape or more complex piece from your gallery, pls kindly don't hesitate to contact me, we need a help extremely quickly and very much.

3/ Third possibility is to catch Gary somewhere in person, but looking at his exhibition schedule, it seems be quite difficult thing. He can be at the same time there and there. For this reason, you are for us just only one stable place /except of Paris/, to where we can appeal.

- For example, what I need now very urgently is his one slide for catalogue, if being participated in, nothing more from Tall Ships in past and how to get it? Is there possible to reproduce with somebody's approval something from his past catalogue? I am sorry to put you may be stupid, but innocent questions, we just would like make it clear. Then for real installation, there are not technical problems, we can arrange for him anything, but just needing at least his tape.

Dear Ms. Tina, excuse us again to disturb you with our problems, but if possible, pls kindly help us. We will be very obliged if you can reply to our fax nr. Prg/supposedly 00422/ 272774.

Thank you very much beforehand. In addition – also Gary's old friend Japanese Keiko Sei writes one of texts of catalogue and he has many friends involved here.

With all my thanks and best regards,

Vlasta Šťáhlová-Noshiro
/curator of Vide Art '94 – Nature in Motion/
Dear Woody

answering your question in your last fax: it's a big problem to show the piece "Brotherhood - Table III" because Ars Electronica pays the production.

I hope you can find another solution.

Best wishes,
your

Ulli Rieger
(instead of Peter)
3 May, 1994

Steina and Woody Vasulka
Route 6 Box 100
Santa Fe, New Mexico 87501

Dear Steina and Woody,

I am happy to inform you that the videotapes "In the Land of the Elevator Girls" and "Urban Episodes" (by Steina) have been selected for the video theater program "Intelligent Ambiente" co-curated by Kathy Rae Huffman and Carole Ann Klonarides for the 1994 Ars Electronica Festival.

For general information, the Ars Electronica Festival opens Monday night, June 20. The video theater program consists of 37 videotapes, divided into four sections of approximately 2 hours each (a checklist is included). The program will be screened Tues-Sat, in one of two special viewing rooms located in The Brucknerhaus on the mezzanine just above the cafe-meeting area. To establish an exterior ambience and a visual link with general festival audience, a simultaneous video projection -outside the viewing space- will also be installed.

The videotapes will be obtained from Electronic Arts Intermix, so you have no deadlines to cope with. But, we did want you to know because I expect you might be at Ars Electronica anyway - and you should know about this show, too.

I also enclose my contact numbers in Austria. If you have any questions, please call me direct by phone in Vienna, by email or FAX. I look forward to see you in June.

Sincerely,

Kathy Rae Huffman

FAX 43 7235 7489  TELEPHONE (VIENNA) +43 1 319 3090
or email to me c/o: wda@felix orc univie ac at
mailing address: c/o W.D.Aichberger, Pfluggasse 3/22, 1090 Vienna

cc: Carole Ann Klonarides
Preliminary travel schedule

From Sept 20 to Oct 31:
- Brno, Czech Republic
- Brno, Czech Republic
Phone/Fax: 42-5-447-165

From Nov 1 to November 25:
- Available for
  (Athens, Istanbul, Moscow
  Rome, etc.)

From Nov 24 to Nov 30:
- (Budapest, Bucharest, Sofia)

From Dec 1 to Dec 15:
- Brno, Czech Republic

Return to US on Dec 16 from Prague via Frankfurt

Communication at all times:

The Vasiliadis,
Rut, Box 1771,
Santa Fe, N.M., 87501
Tel: 505-471-7189
Fax: 505-471-0614
E-Mail: WOODY@SANTA.FE

Santa Fe, Aug 24, 1993

ROUTE 6 BOX 100 SANTA FE NEW MEXICO 87500 PHONE 505-471-7189 FAX 505-473-0614
FAX MESSAGE
TO: Celeina
From: Zvurzlj junior

Ahoj ty vole!
Tak skřet Vašulka prozkoumal houšle a zaplatil nám zálohu 5000,- Korun českých. V příloze zasíláme smlouvu kučení. Máš poslat okamžitě Vašulkovi na jeho konto karty AT&T Master Card číslo 5398 5500 1158 6547 zbytek na zaplacení houšli, což je asi 1050 USD. obraťme nám potvrď, že fax dostala a že souhlasíš a posíláš skřetoví peníze.
Potřebovali býchom prostřednictvím této poslat v některých obchod ních novinách inzerát. Během pár dní poslíme text. Uděláš to to pro nás? Díky.

Pozdravuji tě starce Zmrzly, Zdeně, Nora a Tomáš Jelínkovi a doma 9 a Karinatm Bullou

Smlouva o prodeji houšti
Zuzana Dvořáková, nar. 19.4.1955, bytem Nápovědní

Potvrzuji přijetí zálohy 5000,- Kč

V Brně dne 02. červ. 1996

[Signature]
V obraze soudobé kultury se prosazuje řada nových jevů, dochází k posunům hodnot, formují se další oblasti kreativity zatímco specifika a funkce jiných zase ustupují do pozadí. Tradičně známé umělecké žánry prodělávají podstatné změny a současně se vyvíjejí v nových souvislostech. Rozšiřují se hranice tvořivého v umění i mimo ně. Roste jeho význam v lidských vztazích, v životě společnosti, umění posiluje člověka v osvojování skutečnosti i chápání autenticity lidské existence. Tyto proměny logicky ústí v oheň či v ohledávání celých nových oblastí, ve zrodu nových disciplín a proměny významů disciplín tradičních. Objevy a nástupy často zcela nových materiálů a technologií, ale zejména postupů, stojí na začátku složitého vývoje globální ekokultury. Kvalitativně objevný, autentický umělecký projev je charakterizován jednotou všech specifických složek, tj. média, procesu a produktu díla. Nové umění přehodnocuje vztahy člověka ke skutečnosti, objevuje jeho dosud neznámé ontologické zakořenění ve světě. Je současným názorem na svět, který nutí vnímatele k tvůrčímu dialogu.

Nejnovější formy umění mají masivní zpětnou vazbu na společnost – jsou determinanty intelektuálním a ekonomickým potenciálem společnosti, současně však využíváním nejprogressivnějších technologií a postupů – paradoxně vytvářejí zpětný tlak na společenské vědomí. Pro hledání východisek z postmoderzní krize paradigmat se jeví právě vhodnou platformu interaktivních systémů s digitalizovanými technologiemi. Na tomto poli kreativních možností je úběžníkem díla samotný princip kreativity a jeho rozvíjení.
## Finanční náklady

Je třeba vyplnit všechny rubriky formuláře!

<table>
<thead>
<tr>
<th>Předpokládané přímé náklady na řešení projektu (v tis. Kčs)</th>
<th>Celkem 1992</th>
</tr>
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<tr>
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<tr>
<td>- spotřeba materiálu</td>
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<tr>
<td>- speciální literatura</td>
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<td>- drobné a krátkodobé předměty</td>
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<tr>
<td>- práce výrobní povahy hrazené dodavatelů</td>
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<tr>
<td>- služby (výkony výpočetní techniky)</td>
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<td>- pronájem základních prostředků</td>
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<td>- cestovné domácí</td>
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<td>- cestovné a pobytové náklady v zahraničí</td>
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<tr>
<td>- náklady na pozvání zahraničních hostů</td>
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<td>- ostatní</td>
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<td><strong>b) Náklady:</strong></td>
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<td>- mzdové</td>
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<td>- ostatní osobní náklady</td>
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<tr>
<td>- odměny řešitelů</td>
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<tr>
<td><strong>Celkem</strong></td>
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<tr>
<td><strong>Celkem</strong></td>
<td><strong>1 698</strong></td>
</tr>
</tbody>
</table>

Podpis řešitele: [Podpis]

(vedoucího českým jazykem)
Popis

Vzhledem k izolaci české kultury praktikované minulým režimem, došlo především v jejich nových podobách k těžkým retardacím, které při konstituování současného školství působí těžkosti.

V roce 1992 byl učiněn první podstatný krok k zaplnění mezér ve struktuře vysokého školství v Brně – založení Fakulty výtvarných umění. Výtvarná fakulta, organicky začleněná do komplexu VUT, (s propojením na Masarykovu univerzitu a Janáčkovu akademii muzických umění) je specifická programem integrace vědecko-technického, duchovního a uměleckého poznávání, navazujícím na tradici Bauhausu. V rámci uměleckého školství ČR ojedinělá orientace na tvorbu životního prostředí a stylu ekologické kultury je cílem projektu rozvoje Ústavu nových technologií, s vnitřní prostupností i vnější otevřenosti:

Atelier designu vizuálních komunikací
- Jan Rajlich st., vedoucí ateliéru
Atelier projektů a konceptuálních aktivit
- doc.ak.mal.Dalibor Chatrný, odb.as.Mgr.Pavel Rudolf,
Ateliér video a multimediálních prezentací
- ak.mal.Radek Pišař (video art, animace, audiovize),
odb.as.ak.mal.Peter Ronai (intermedia a konceptuální instalace)
odb.as.ak.soch.Tomaš Ruller (enviroment,performance, multimedia)
- zabývají se intermediařskými kreativními procesy, esetetic kým výzkumem hodnotových kritérií a rozvíjením nových experimentálních metod v otevřené dynamické struktuře souvislostí.


Žádost o grant na podporu experimentálního ústavu v souvislosti se založením Kabinetu teorie odůvodňuje radikální proměnou metodiky kompjuterizované výuky – odpovídající prioritám vzdělávacích programů v perspektivě evropské integrace.

Místní podpůrné okolnosti návrhu jsou dány zejména v souvislosti se vznikem Technologického parku VUT, dynamickým rozvojem města s perspektivou obnovení tradice výstav soudobé kultury pří BVV, v koordinaci s Centrem experimentálního divadla a Design centrem ČR v Brně.

Snahe o projektu je využívat především dostupných a finančně méně nákladných možností, ale položit kvalitní základy budoucího vývoji.
NAVROVANÉ ZAHRANIČNÍ STYKY

Z FaVU do zahraničí

Design Renaissance -
Vrchole interdisciplinární setkání designerů všech oborů
organizované vedoucími mezinárodními organizacemi ICOGRADA,
JFI, ICSID v Glagově (září 1993)
(Kongres v tomto složení se koná 1x za 6 let - je mimořádnou
příležitostí doplnit kontakty s výběrem osobností a pracoviště
z celého světa.)

Světové Videobienále - Media Center Fukui, Japonsko
president prof. Keigo Yamamoto - video a multimedia
& Video Studio Art dept. University Tokyo,
& Art Lab Tokyo,
& SCAN Video-archive Tokyo, Japonsko

Institut für Neuen Medien Frankfurt, BDR
prof. Peter Weibel, Wien/Fra. - technologie virtuální reality

BIO Lublaň, Chorvatsko
Mezinárodní výstava soustředuje hlavní obory průmyslového a
grafického designu z celého světa.

Workshop sochaře prof. Heriberta Sturma ve Straubingu při
Akademie der Bildenden Kunste Münchene.

Exkurse studentů do nejdůležitějších kulturních institucí ve
Vídni a návštěva Bienále v Benátkách.

Krajinářské symposium École des Beaux arts Lorient - Jean Yves
Boisleve.

Ze zahraničí na FaVU

Prof. Woody Vašulka *The Vasulkas Inc., Santa Fe, New Mexico, USA
- světoznámý průkopník elektronického umění již 25 let
rozvíjející obor, zejména v USA - rodák z Brna, přijme
hostování a ve spolupráci s ateliérem Video a multimediální
prezentace bude realizovat nejnovější projekty:
"Divadlo hybridních automatů" a "Digitální prostor".

Stellarc - Melbourne Polytechnic, Australia - Hi-tech
performance (existují reálné šance pro prezentaci této klíčové
osobnosti vysoce technologizovaných performancí).

Prof. George Sadek, dekan architektury a designu Cooper Union
School, New York, USA - přednášky vedoucího pedagoga z oboru
grafiky.

Prof. Uwe Loesch, Düsseldorf nebo Prof. Günter Keiser Fankfurt
- přednášky a krátkodobý workshop předních pedagogů - grafiků.

Prof. ak. soch. Magdalena Jetelová - Kunst Akademie Düsseldorf
- monumentální sochařství a environmenty.
Simona Mehnert, Berlin - workshop, konkrétní umění.

Příprava k účasti na mezinárodní studentské soutěži o cenu Herba
Lubalina, organizovanou mezinárodní společností ITC, New
York ITC - International Typeface Corporation President Mark J.
Doplňující podklady k výhledovým potřebám FaVU za ateliér Vět. - MP

Ke studijnímu programu ateliéru a učebním plánům, odevzdaným 15.11.1992 doplňujeme:

Stavující stav

Studenti:
3 řádní, 1 zahraniční

Interní pedagogové:
odb. as. ak. soch. Tomáš Ruller
odb. as. ak. mal. Peter Rónai

Chyby:
technický asistent
externí učitel technologie - elektroniky

Dislokace:
učebna 39 m²
ateliér 36 m²
laboratoř (T. Ruller) 30 m²
síťčná 22 m²
kabinet (P. Rónai) 14 m²
speakrovnna 8 m²
skladíště 8 m²

Celkem 157 m²

Školní rok 1993/94

Studenti: (+ 6) cca 10

Interní pedagogové: + vedoucí ateliéru
(hosťující profesor Woody Vašulka)

Externí učitelé:
+ hudba a zvuk (s PCA)
+ použitáková technika (s PCA)
(+ společné předměty)

Dislokace:
v současné situaci bez dalších nároků.
NÁVRH PROJEKTU UMĚLECKÉ TVŮRČÍ AKTIVITY
PODLE STATUTU FONDU VUT V BRNĚ
FaVU 1993

A. Základní list.

1. Název projektu: Multimediální inter-akce
v digitalizovaném prostředí

2. Anotace projektu: Nové technologie a komputerizace radikálně
mění životní prostředí člověka, informatická revoluce masových
komunikačních prostředků formuje společenské vztahy - nejen
pozitivně. Alternativu k jednostranně manipulující "magické
moci" medií spatřujeme v systémech rostlých na bázi inter-aktivní
kreativity. Základní výzkum nových hodnotových kritérií hledajících
vychodisko z postmoderního zborcení paradigmat povedeme ce-
tovou integraci stěžejních přístupů k poznání: vědecko-technického,
duchovního a uměleckého. Experimentace nových oborů bude směřovat
k tvorbě životního stylu.

3. Navrhovatel: Tomáš Ruller, akad.soch., odborný asistent
    Atelier video - integrovaná multimediální tvorba,
    FaVU, Květná 34, Brno, PSČ 602 00,
    tel.: 330065, FAX 332753

4. Pracoviště navrhovatele: FaVU VUT Brno,
    Atelier video - integrovaná multimediální tvorba,
    FaVU, Květná 34, Brno, PSČ 602 00,
    tel.: 330065, FAX 332753

5. Spolufinancovatelé projektu: prof.Woody Vašulka,
    Santa Fe, Nové Mexiko, USA / Brno.
    prof.ing.Ivo Serba,CSc., KIVT FE VUT Brno,
    ing. arch.Pavel Rada, FAIR ateliér, BVV Brno.
B. Podrobné zdůvodnění návrhu

1. Cíl výzkumu - projektu

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

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

Pro hledání východiska z postmoderní krize paradigmát se jsou vhodnou platformou interaktivních systémů nových digitalizovaných technologií. Principiální syntéza by měla být hlavní metodou integrace základních tvůrčích přístupů ke světu: vědeckotechnického, filozofickoduchovního a uměleckého.

Estetický výzkum hodnotových kritérií a rozvíjení nových experimentálních metod v otevřené dynamické struktuře společenských vztahů a životního prostředí povede na horizontu tvorby životního stylu ke vzniku nových oborů. Úběžníkem tohoto směřování je zde samotný princip kreativity a jeho rozvíjení.

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

Předpokládáme bližší zkoumání těchto fenoménů:
* digitální technologie, nikoli jako estetický nástroj, ale jako multidimenzionální pole kreativních možností,
* dílo jako proces zažívaný v aktivitě inter-akce, jako text existující v pohybu diskursu, jako živý organismus,
* formulace nových kritérií syntaxe redefinující vztah autor-divák ve vztah spolu-autorů,
* umělecké dílo tvořené analogicky a realizované svobodnou volbou
3. Praktická hodnota projektu:

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

4. Plán řešení projektu

a. Přípravná fáze: únor - červen 1993
   organizační příprava
   - získání dostupných podkladových materiálů,
   - doplnění pracovního týmu a strukturování kooperace,
   - hledání dalších sponzorů a jednání s nadacemi,
   - přímé zajištění zahraniční spolupráce.

   technická příprava
   - doplnění technologií, inovace,
   - zajištění optimálního prostoru,
   - zahájení experimentace.
Spoluautor prof. Woody Vašulka z Brna, pracující v oboru již 25 let v Santa Fe v Novém Mexiku je světovým zakladatelem videoartu

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

6. Kooperace

Kromě atelieru Video - IMT, FaVU VUT Brno:

KIVT FE VUT Brno (prof. ing. Ivo Serba, CSc.) - počítačová síť, programování, doplňky HW a SW.
Fair Atelier BVV Brno (ing. arch. Pavel Rada) - řešení prostoru.
Nadace pro zpřístupnění médií Praha (Stanislav Miler) - kabelové interaktivní sítě.
Institut pro nová média Frankfurt (prof. Peter Weibel/VideK) - technologie virtuální reality.
Monte Video Evropská umělecká laboratoř Amsterdam (Gideon May/Karlsruhe) - speciální programy HW a SW.
C. Návrh finančního zabezpečení projektu na rok 1993

| 1. Odměny | 0 |
| 2. Dohody o pracích mimo pracovní poměr | 10.000.- |

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<td>B. Cestovné</td>
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<td>odborná literatura, videokazety atp.</td>
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<td>dokumentace projektu</td>
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<td>F. Předpokládané výdaje celkem</td>
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Zdůvodnění:

ad A. Veškeré činnosti nelze zajistit v běžné pracovní náplni.

ad B. Suma pokrývá účast řešitelů na sympozijních a pracovních setkáních k dané tematice.

ad C. Uvedené částky pokrývají základní chod projektu.

ad E. Doporučená investice doplňuje předpokládané sponzorské příspěvky (přičemž získaná technologie bude mnohonásobně vyšší hodnoty).

V Brně, 4.1.1993

ak.soch.Tomáš Ruller
Vybrané fondů dynamického rozvoje vysokých škol

Rozvojové projekty 1993

01 Tématický okruh č.: 3, 5, 6
02 Název projektu (max. 150 znaků vč. mezer): Nové interdisciplinární obory - Integrace moderních technologií a ekokultury - specializace FaVU VUT v Brně
03 Ředitel (vč. titul): doc. akad. mal. Dalibor Chatrný
04 Vysoká škola: Vysoké učení technické v Brně
Fakulta (součást VŠ): fakulta výtvarných umění ústav výtvarných umění II
Pracoviště: ...
05 Kontaktní adresa: Květná 34, 602 00 Brno

Tel.: 05/33 00 65 Fax: 05/33 27 53

06 Počet účastníků: tvůrci 6, doktorandi 7, ostatní 7, studenti 30 - 100
07 Spoluřešitel (vč. titul): ing. arch. Jiří Löw
08 VŠ, fakulta, pracoviště: VUT v Brně, fakulta architektury
09 Kontaktní adresa: Poříčí 5, 662 83 Brno

Tel.: 05/33 56 46 Fax: 05/33 54 73

10 Počet účastníků: tvůrci 3, doktorandi 3, ostatní 2, studenti 6 - 10
11 Spoluřešitel (vč. titul): doc. ing. Ivo Šerba, CSc.
12 VŠ, fakulta, pracoviště: VUT v Brně, FE, katedra informatiky a výp. tech.
13 Kontaktní adresa: KIVT, fakulta elektrotechnická, VUT v Brně
Božetěchová 2, 602 00 Brno

Tel.: 05/74 61 11 Fax: 05/75 02 52

14 Počet účastníků: tvůrci 2, doktorandi 2, ostatní 2, studenti 6 - 10
16 Přehledná vědecko-pedagogická kurikula (řešitele a spoluřešitelů) jsou připojena

Datum 28. 1. 1993 Podpis navrhovatele: Č.

Podpisy spolunavrhovatelů: Č.
Vážený pane,

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

Kčs 90 000,-


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

S pozdravem

[podpis]

doc. RNDr. Jaroslav Cihlář, CSc.

Projekt zařazen
do kategorie: ☐ F
č.: 37/93

Vážený pan
ak. soch Tomáš Ruller
fakulta výtvarných umění
7. Podpůrné okolnosti pro návrh projektu.

Projekt naplňuje specifiku koncepce nově vznikající fakulty výtvarných umění s ojedinělou specializací v rámci uměleckého školství v ČR,
- prozkoumává půdu tvůrčích výzkumných aktivit s výhledem k zaměření budoucího Technologického parku VUT,
- zapojuje se do dynamického rozvoje města Brna s perspektivními možnostmi BVV a tradicí výstav soudobé kultury v kordinaci s aktivitami Design centra a Centra experimentálního divadla,
- je v souladu s prioritami vzdělávacích programů ČR v rámci evropské integrace.

V Brně, 4.1.1993

ak.soch.Tomáš Ruller
   - prezentace
   - finální tvůrčí práce,
   - veřejné představení realizovaného uměleckého díla
   - dokumentace.

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

5. Kompetence pracoviště k řešení navrhovaného projektu

Tematika projektu odpovídá oborovému zaměření ateliéru Video -
integrovaná multimediální tvorba a odbornosti i dlouholeté praxi
jeho pracovníků:
   ak.mal.Radek Pilař - video art, animace, audiovize,
   ak.mal.Peter Ronai - intermedia a konceptuální instalace,
   ak.so.ch.Tomáš Ruller - enviroment, performance, multimedia,
   viz biografie a přílohy:
   - Tomáš Ruller - katalog "Akce-prostředí" 1990,
   - medailon "Umění jako postoj" Výtvarné umění 1991,
   - text z katalogu "Fukui Video Bienale" 1991,

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

Přístup k další špičkové technologii by měla zajistit spolupráce
se zahraničními partnery.
2. Důvody pro návrh projektu:

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

Ohio Univerzita Cincinatti USA - výzkum inter-aktivní TV (Benjamin Britton)
Kalifornská univerzita, San Diego USA - ekologické umění (Hellen Mayer a Newton Harrison)
Polytechnika v Melbourne Australie - Hi-tech performance (Stellarc)
Media centrum Fukui, Japonsko - video a multimedia (Keigo Yamamoto)
Centrum pro umění a media, Karlsruhe, Německo - speciální programy (Heinrich Klotz)
Ars Electronica Linz, Německo - umění endo a nanotechnologií (Gottfried Hattinger)

Nedávné pražské symposium k památce tragicky zemřelého filozofa nových medií Viléma Flussera, pražského rodáka, umožnilo setkání předních protagonistů právě zde. Příležitostí vzniklých osobních kontaktů z přesunu dění a zájmu do naší oblasti by bylo vhodné využít. Navázali bychom na tradici české avantgardy 20.let, konkrétně na dílo sochaře Zdeňka Pešánka a Bohuslava Martinů.
6. Předpokládaná doba trvání projektu: 1.2.1993 - 1.2.1995

7. Požadovaná výše finančních prostředků: 500.000.- Kč

8. Oborové zařazení projektu:
   A. Nové obory, nové technologie.
   B. Rozvoj experimentálních metod.
   F. Společnost, prostředí, technika.

V Brně, 4.1.1993                        ak.soch.Tomáš Ruller
Školní rok 1994/95

Studenti: (+ 5) celkem 15

Interní pedagogové: + technický asistent

Externí učitelé: + dramaturgie, střih, scénaristiky, režie
+ ekonomie a management
+ performance (s PCA)
+ teorie médií
(+ společné předměty)

Dislokace: + 120 m²
cca 280 m²

Školní rok 1995/96

Studenti: (+ 5) celkem 20

Interní pedagogové: + odborný asistent

Externí učitelé: + teorie médií a informatika
+ speciální počítačové programy (s PCA)
+ teorie kultury a sociologie (s PCA)
+ ekologie (s PCA)
(+ společné předměty)

Dislokace: + 120 m²
cca 400 m²

Školní rok 1996/97

Studenti: (+ 5) celkem 25

Interní pedagogové: + odborný asistent

Externí učitelé: ?

Dislokace: + 100 m²
cca 500 m²
Příloha č.2

DALŠÍ AKTIVNÍ KONTAKTY

Akademia sztuk pięknych, Kraków, Polska, Prof. Ryszard Otreba - vizuální komunikace

Akademia sztuk pięknych, Warszawa, Polska Prof. Ryszard Winiarski - konstrukce v procesu

Kunstgewerbe-Schule - Schule für Gestaltung, Zürich Prof. Urs Fanger - design

DA - Design Austria Wien, Austria Generalsekretär Severin Filek - design

International Institute for Information Design, Wien, Austria Dipl. Ing. Peter Simmlinger - design

Department of Arts, Colorado State University, USA Phil RISBECK - design


Akademie der Bildenden Künste Nürnberg, BRD Prof. Diet SAYLER - konkrétní konstruktivní tvorba

Universität Karlsruhe, BRD Erwin STELLER - programovaná tvorba

Stichting PRO - art and architecture, Dordrecht, Nederland Fré IIGEN - konstruktivistický archiv

Kreativitätszentrum, Hannover, BRD Rune MARKSTRÖM - současná grafika

Studio, Wien, Austria Ivan Slavík - současná malba

École des Beaux Arts, Poitiers, France Hervé Sornique - malba

Monte video European Arts Laboratory Amsterdam Gideon MAY Karlsruhe/Amsterdam - speciální programy

Ohio University Cincinnati, USA Benjamin Britton - výzkum inter-aktivní TV

University of California, San Diego, USA Hellen Mayer & Newton Harrison - ekologické umění

Zentrum für Kunst und Medien, Karlsruhe, BRD Heinrich Klotz - speciální programy

Ars Electronica Linz, BRD Gottfried Hattinger - umění endo a nanotechnologii

Muzeum Moderner Kunst, Wien, Austria Lórand Hegyi, direktor - teorie a dějiny

Iskola Szép Művéseti, Budapest, Hungary Dóra Maurer - instalace
Praktické výstupy vidíme nejen v širokém společenském dopadu výzkumu prezentačního formou otevřených kulturních akcí, ale také ve zpracování dosud neexistujících učebních pomůcek pro nově vznikající disciplíny (skripta, videokazety atp.), ve vybudování knihovny s media-archivem a kontaktní sítě pro mezinárodní spolupráci.


Položení základů informačního centra Kabinetu teorie a dějin umění na FaVU – knihovny, diatek, videoeteky a fonoteky bude vyžadovat nákup základní uměnovědné a jiné odborné literatury a systematické doplňování našich a zahraničních odborných periodik, katalogů, fotomateriálu, videokazet, promitací i snímací techniky.

Se záměrem projektu souvisí vytvoření koncepce výuky ateliéru restaurátorské moderního umění Jeho otevření se plánuje ve školním roce 94/95. V současnosti to znamená především odborné zajištění přípravou stávajících studentů s jejichž přehodem do specializovaného ateliéru restaurátorské se vzhledem k jejich zájmu počítá.

**PLÁN ŘEŠENÍ**

I. Přípravná fáze: únor – červen 1993

a) organizační
   - získání dostupných podkladových materiálů,
   - doplnění pracovního týmu a strukturování koperace,
   - zajištění zahraničních kontaktů,

b) technická
   - vybavení technologií,
   - dořešení prostorového vybavení,
   - materiálové zajištění.

II. Realizační fáze: srpen – prosinec 1993
1. Jméno a příjmení (vč. titulu): Prof. akad. soch. Jiří Harcuba, rektor VSUP
   Specializace: medailér, vedoucí ateliéru glyptiky a medaile
   Pracoviště: Vysoká škola uměleckoprůmyslová v Praze
   Kontaktní adresa: nám. Jana Palacha 80, 110 00 Praha
   Tel.: 02/231 86 72       Fax: 02/232 68 84

2. Jméno a příjmení (vč. titulu): Prof. PhDr. Igor Zhoř, CSc., ved. katedry
   Specializace: výtvarný teoretik a publicista
   Pracoviště: katedra výtvarné výchovy PF MU v Brně
   Kontaktní adresa: Poříčí 7, 602 00 Brno
   Tel.: 05/32 07 11

3. Jméno a příjmení (vč. titulu): Prof. Peter Weibel
   Specializace: technologie virtuální reality
   Pracoviště: Institut für Neuen Medien, Frankfurt am Main
   Kontaktní adresa: Nordbergstrasse 16/22, 1090 Wien, Austria
   Tel.: 0043/222/5618012       Fax: 0049 - 89 - 439 201
Vysoká škola. Vysoké učení technické v. Brně
Fakulta (součást VŠ) Fakulta výtvarných umění
Pracoviště: Rybářská 13/15, 603 00 Brno

Ředitel: Doc. akad. mal. Dalibor Chatrný, vedoucí ateliéru PCA

Název rozvojového projektu: Nové interdisciplinární obory – Integrale moderních technologií a ekokultury – specializace FaVU VUT v Brně

Stanovisko akademického funkcionáře (ředitele součásti):

1. Projekt zapadá do vědecké koncepce vysoké školy, fakulty, ústavu ano
2. Požadované finanční prostředky jsou přiměřené ano
3. Projektu hodlám poskytnout zajištění ano
4. Přihlášku doporučuji ano

Slovní vyjádření:

Projekt charakterizuje potřeby fakulty výtvarných umění, je v souladu s její koncepcí, akcentuje rozvoj ústavu výtvarných umění II. Současně respektuje integrální vztahy s tradičními obory ústavu výtvarných umění I. (malířství, sochařství, kresba a grafika,).

Výše požadovaných finančních prostředků je vzhledem k faktu nově založené fakulty (1. 1. 1993) přiměřená, neříká-li nezbytná.

V Brně 28. 1. 1993
Datum

akad. mal. Ivan Kříž – prodekan FaVU VUT
Podpis akademického funkcionáře (ředitele)