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RENO NV 89502 02AM

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WOODY ET STEINA VASULKA
RTE 6 BOX 100
SANTA FE NM 87504

1-040417G183 07/02/87
ICS IPMIIHX IISS
IISS F M WUW 02 0422
PMS SANTA FE NM
FUD774 AGS125 YCD742
USNX CO FRXX 028
PARIS 28/27 2 1122

WOODY ET STEINA VASULKA
ROUTE 6. BOX 100
SANTA FE

PLEASE CONFIRM BY TELEX THAT YOU HAVE SENT INSTALLATION PLANS.
VERY VERY URGENT.
DON FORESTA
FRANCOIS BARRE

COL 6. 100

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04:28 EST

MGMCOMP

24MARCH87

542 ~~213808~~

TO: FORESTA

AN OUTLINE OF THREE INSTALLATIONS OF THE VASULKAS
FOR LA VILLETTE:

WOODY:

THEATER OF MEMORY (WORKING TITLE)

A SERIES OF AUDIO-VISUAL EVOCATIONS BASED ON
NEWSREELS AND SOUND RECORDINGS OF THE VIOLENT EVENTS
OF THE TWENTIETH CENTURY. THE REVOLUTION - THE WARS -
THE USHERING IN OF THE ATOMIC AGE. IN A HIGHLY
PERSONALIZED PICTORIAL STYLE, THE IMAGES AND SOUNDS
LAYERED ELECTRONICALLY CREATE THE STAGE - THE STAGE
OF THE REMINISCENCE - THE LANDSCAPE - FROM WHICH THE
OBSCURE, FAINTED BUT SOMEWHAT PAINFUL MEMORIES EMERGE.

THE IMAGES DISPLAYED IN SPACE FORM CLUSTERS, EITHER ON
MONITORS OR BY PROJECTION, THEIR LOCATIONS NOT FIXED,
BUT RESET MECHANICALLY BY THE PLATFORMS, FROM WHICH
THE IMAGES ARE PROJECTED. THE ENVIRONMENT IS FILLED
WITH MULTI-LOCATIONAL SOUNDS IN ACCORD WITH THE LIGHTING
AND OVERALL SPACIAL DESIGN, SUPPORTING THE NARRATIVE
STATEMENT OF THE PROJECT.

STEINA:

1) SCAPES: A FOUR CHANNEL AUDIO/VIDEO COMPOSITION OF
SOUTHWESTERN USA, ICELAND AND JAPANESE LAND- AND
SEA-SCAPES.

A STREAM OF PARADOXES BETWEEN LAND AND OCEAN IN
PERPETUAL MOTION MEETS HERE ON MATRIXES OF MONITORS IN
SPACE, SURROUNDED BY SOUNDS OF NATURE AND HUMAN VOICE,
INTERACTING WITH ITS IMAGES, SOUNDS AND THEIR LOCATION
IN SPACE.

THE WATERS WASHING THE DESERT, PULSATING LAVAFIELDS,
THE NATURAL TRANSFORMED INTO A NEW PERCEPTIONAL DOMAIN
IN THE MAGIC OF THE MEDIA - THIS IS THE CONCEPT HERE,
CREATING A SURPRISING AND PROFOUND VISUAL PARADOX.

2) SYNTACTIC ENVIRONMENT -

I INTEND TO CONSTRUCT A SYSTEM WITH THE ABILITY
TO INTEGRATE EXTERIOR IMAGE MATERIAL, LAND OR CITYSCAPES
INTO A LOCALIZED ENVIRONMENT (AN INSTALLATION). BY
RECORDING AND REPRODUCING A POSITIONAL CODE OF THE
CAMERA'S PAN - TILT - ZOOM - ROTATION - DOLLYING
MOVEMENTS, A SCORE OF IDENTICAL POSITIONS IS CREATED
TO BE REPRODUCED ELSEWHERE. IT REQUIRES A COMPUTERIZED
ROBOT-LIKE HEAD EQUIPPED WITH SENSING AND SERVO SYSTEM,
ABLE TO WORK UNDER PRE-PROGRAMMED CONDITIONS.

THE PROGRAMS CAN BE INITIATED BY A COMPOSITION OF
A SCORE OR BY COPYING AND MEMORIZING THE MOVEMENTS
OF THE HEAD OBTAINED EMPIRICALLY.

THE WHOLE EFFORT RESULTS IN A UNIQUELY SYNTACTIC
ENVIRONMENT WHICH PRESENTS UNIQUE AND ORIGINAL NARRATIVE
POSSIBILITIES.

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WOODY STEINA VASULKA
ROUTE 6 BOX 100
SANTA FE NM 87501

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IISS F M WUW 11 0558
PMS SANTA FE NM
FUD928 ZVA089 AQS208 YCD341
USNX CO FRXX 044
PARIS 44/42 11 1234

WOODY / STEINA VASULKA
ROUTE 6. BOX 100
SANTA FE
NEW-MEXICO 87501

MANY THANKS FOR THE BUDGET. PLEASE SEND URGENTLY SPACE NEEDS AND
SKETCHES OF INSTALLATIONS STRUCTURES. NEED QUICKLY TO FINALIZE
BUDGET.

BEST.

DON FORESTA

FRANCOIS BARRE - PARC DE LA VILLETTE

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WOODY B. VASULKA

WOODY VASULKA WAS BORN IN BRNO, CZECHOSLOVAKIA AND STUDIED METAL TECHNOLOGIES AND HYDRAULIC MECHANICS AT THE SCHOOL OF INDUSTRIAL ENGINEERING THERE. HE THEN ENTERED THE ACADEMY OF PERFORMING ARTS, FACULTY OF FILM AND TELEVISION IN PRAGUE, WHERE HE BEGAN TO DIRECT AND PRODUCE SHORT FILMS. HE EMIGRATED TO THE UNITED STATES IN 1965, AND FREELANCED IN NEW YORK CITY AS A FILM EDITOR FOR THE NEXT FEW YEARS.

IN 1967 HE BEGAN EXPERIMENTS WITH ELECTRONIC SOUNDS, STROBOSCOPIC LIGHTS AND (TWO YEARS LATER) WITH VIDEO. IN 1974 HE BECAME A FACULTY MEMBER OF THE CENTER FOR MEDIA STUDY AT STATE UNIVERSITY OF NEW YORK, BUFFALO AND BEGAN HIS INVESTIGATIONS INTO COMPUTER CONTROLLED VIDEO, CONSTRUCTING "THE IMAGE ARTICULATOR", A REAL TIME DIGITAL VIDEO TOOL.

WITH STEINA, HE FOUNDED "THE KITCHEN", A NEW YORK MEDIA THEATER, AND HAS PARTICIPATED IN MANY MAJOR VIDEO SHOWS IN THE STATES AND ABROAD, GIVEN LECTURES, PUBLISHED ARTICLES, COMPOSED MUSIC AND MADE NUMEROUS VIDEO TAPES. HE IS A 1979 GUGGENHEIM FELLOW CURRENTLY RESIDING IN SANTA FE, NEW MEXICO. SINCE HIS MOVE, HE HAS PRODUCED TWO VIDEO TAPES, "ARTIFACTS" AND "THE COMMISSION", AN OPERATIC WORK BASED ON THE LEGEND OF PAGANINI AND HECTOR BERLIOZ.

CURRENTLY, HE IS WORKING ON A SECOND OPERATIC WORK: "THE ART OF MEMORY", A SERIES OF 'SONGS', THEMATICALLY RELATED TO EARLY TWENTIETH CENTURY POLITICAL THOUGHTS.

STEINA

STEINA (BORN IN ICELAND IN 1940) ATTENDED THE MUSIC CONSERVATORY IN PRAGUE FROM 1959 TO 1963, AND JOINED THE ICELANDIC SYMPHONY ORCHESTRA IN 1964. SHE CAME TO THE UNITED STATES THE FOLLOWING YEAR AND HAS PARTICIPATED IN THE DEVELOPMENT OF THE ELECTRONIC ARTS SINCE 1970, BOTH AS CO-FOUNDER OF "THE KITCHEN", A MAJOR EXHIBITION CENTER IN NEW YORK CITY, AND AS A CONTINUING EXPLORER OF THE POSSIBILITIES FOR THE GENERATION AND MANIPULATION OF THE ELECTRONIC IMAGE THROUGH A BROAD RANGE OF TECHNOLOGICAL TOOLS AND AESTHETIC CONCERNS. HER TAPES HAVE BEEN EXHIBITED AND BROADCAST EXTENSIVELY IN THE STATES AND EUROPE, AND IN 1978 SHE HAD AN EXHIBIT "MACHINE VISION" AT THE ALBRIGHT-KNOX ART GALLERY IN BUFFALO, N.Y. SHE WAS A GUGGENHEIM FELLOW IN 1976 AND HAS RECEIVED VARIOUS OTHER GRANTS.

SINCE MOVING TO SANTA FE, NEW MEXICO IN 1980, SHE HAS PRODUCED A SERIES OF VIDEO TAPES RELATING TO THE LAND, AND AN INSTALLATION TITLED "THE WEST". SHE IS CURRENTLY WORKING ON ANOTHER INSTALLATION WORK: 'SCAPES OF PARADOX'.

REGARDS,
WOODY & STEINA VASULKA

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SANTA FE NM 87501

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IISS F M WUW 11 1210
PMS SANTA FE NM
FUD481 ZYG302 YBF113
USNX CO FRXX 068
PARIS 68/64 11 1759 PAGE 1/50

WOODY AND STEINA VASULKA
ROUTE 6 BOX 100
SANTAFE/NEWMEXICO/87501

WOODY AND STEINA, STILL HAVEN'T RECEIVED ANYTHING YET. NEED SOONEST
FOR BUDGETING, EQUIPMENT LIST OF PIECES SUBMITTED. IGNORE EVERYTHING
I SAID ABOUT SPACE. IN LIGHT OF WORK COMING IN, WILL HAVE TO RETHINK
ENTIRE INSTALLATION.
WILL SEND PHOTOS OF SPACE FOR

COL 6 100 SANTAFE/NEWMEXICO/87501 STEINA, HAVEN'T BUDGETING, IN,

YBF113 PAGE 2/14

YOUR RECOMMENDATIONS.
LOVE TO YOU BOTH.
DON FORESTA
FRANCOIS BARRE
PARC DE LA VILLETTE
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12:19 EST

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5205 MILL
RENO NV 89502 14AM

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▶ WOODY ET STEINA VASULKA
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IISS F M WUW 14 1539
PMS SANTA FE NM
FUD192 ZVA757 QLL790 AQS803 YBA864
USNX CO FRXX 059
PARIS 59/58 14 1640

WOODY ET STEINA VASULKA
ROUTE 6, BOX 100
SANTA FE NEW MEXICO 87501 USA

NEED NO LATER THAN END OF APRIL BUDGET FOR YOUR PRODUCTION COSTS
INCLUDING TRIP TO JAPAN AND ARTISTS FEE. DON'T INCLUDE TRIP TO PARIS
ALREADY BUDGETED. WILL NEED PLAN FOR ALL INSTALLATIONS BY EN MAY.
LOVE.

DON FORESTA
FRANCOIS BARRE - PARC DE LA VILLETTE

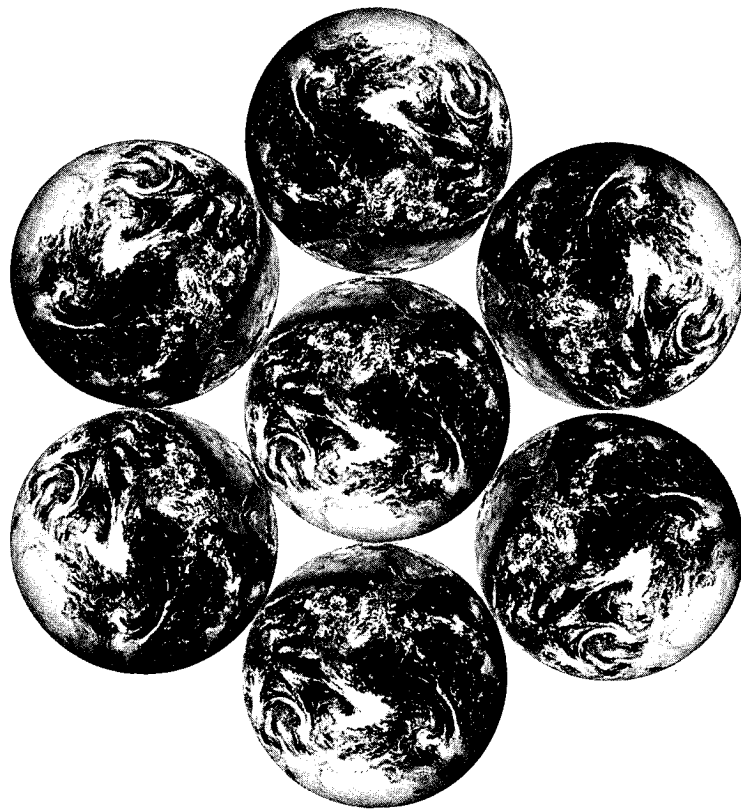
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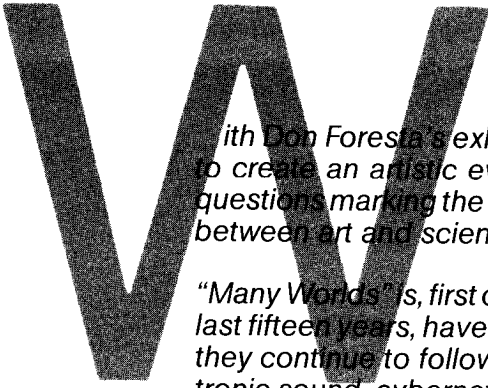
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MONDES MULTIPLES



MANY WORLDS





With Don Foresta's exhibit "Many Worlds", the Grande Halle has chosen to create an artistic event which will go directly to the heart of certain questions marking the end of our century. What are the ties being created between art and science and technology.

"Many Worlds" is, first of all, a meeting of major artistic figures, who, for the last fifteen years, have opened, for an entire generation, directions which they continue to follow so brilliantly ; video, computer technology, electronic sound, cybernetics, kinetic art and the expanding means of communication.

These precursors are first and foremost artists, operating well above the simple fascination for tools. The technology, however, sophisticated as it is, has prompted their imaginations and provoked all sorts of questioning and exploration ;

- Explore the face-to-face between man and machine, a face-to-face constantly renewed with the evolution of "intelligent" tools,*
- Explore the new languages, the syntax of things yet to be decoded,*
- Explore the truly planetary dimension of human communication,*
- And finally, explore the new conditions of creativity itself, as simulated reality replaces perceived reality, as the process replaces the created object, as the interactivity of communicating networks makes possible collective creation.*

These are some of the questions confronted by art today, but which also echo other phenomena of our time.

Science, through its prodigious discoveries, but also because of its uncertainty, has given a new life to talk of subjectivity, of poetry, of imagination, the passage-ways perhaps for a possible new alliance between scientists and artists.

The artists assembled here show themselves to be, by vocation, the best among us to make perceptible and intelligible to the public what is involved in this evolution. The esthetic and conceptual universe they create remains rooted in the experience of those planetary events which have formed the fabric of our century, its wars, its revolutions, its hopes, and its grand myths.

Beyond the spectacular appeal engendered by the exhibit "Many Worlds", it will also constitute an important moment of contemporary reflection.

François Barré

L'EXPOSITION

EN MAI ET JUIN 1988

exposition combinera des espaces de nature différente.

En premier lieu, un grand nombre d'œuvres, pour la plupart inédites, sera présenté : les installations spectaculaires des créateurs parmi les plus importants dans les domaines de la vidéo, de l'électro-acoustique, de l'informatique graphique, de l'holographie, de la cinétique. Ces présentations réserveront de grandes surprises au visiteur ; elles ouvriront véritablement un nouveau champ de perceptions.

Les passerelles de la Grande Halle accueilleront également des installations et, à la manière d'un pont, offriront un point de vue supplémentaire, notamment sur des projections d'images en provenance du Satellite SPOT.

Simultanément, l'exposition sera le théâtre d'une expérience de création vivante. Des artistes travailleront dans un laboratoire, spécialement équipé, en complète interactivité avec leurs homologues, situés à plusieurs milliers de kilomètres de distance. Le public pourra faire l'expérience de l'ubiquité, en temps réel, à l'heure de la communication planétaire.

Enfin, un studio de visionnage offrira, pour la première fois, au public la rétrospective des meilleures œuvres vidéo réalisées dans le monde entier, au cours des dix dernières années. Y seront également diffusées les œuvres des vidéastes les plus prometteurs de la génération actuelle.

La scénographie de l'ensemble de l'exposition sera l'œuvre d'un jardinier japonais. Les présentations s'inscriront dans un subtil arrangement de rocs, de sable, selon les prescriptions du jardin Zen. Ce mélange d'éléments naturels et d'installations technologiques vise à l'instauration d'un nouvel équilibre. Facteur de beauté et de sérénité, le jardin Zen exprime davantage : il révèle un sens de l'espace inhérent à l'art électronique tel que le conçoivent les artistes rassemblés par Don Foresta : un lieu abstrait, vide, attendant de l'imaginaire des hommes qu'il lui donne un sens.

The exhibit will be a combination of different kinds of spaces. The first will be a presentation of a number of installations, for the most part created especially for this exhibit, by the most important artists in the fields of video, electronic sound, computer imagery, holography and kinetic art. These presentations will be surprisingly original to the average viewers and will open entirely new fields of perception to them.

The bridges of the "Grande Halle" communicating between installations, will serve as an overall point of observation for the exhibit as well as provide images of the earth from the observation satellite SPOT.

At the same time the exhibit will house an area of real time creation. Artists, working in a specially equipped laboratory will work interactively with fellow artists several thousand kilometers away. The public will be able to assist at this real time ubiquitous creation, at the forefront of planetary communication.

A nearby screening room will offer the public, for the first time, a major international retrospective of the best video tape work realized during the last ten years. The retrospective will be accompanied by an important selection, again international, of the work of emerging artists and students.

The design of the overall space of the exhibit will be the work of a Japanese gardener. The various presentations will be integrated by and within a subtle arrangement of natural elements according to the formula of the Zen garden. The mixture of tradition, nature and the newest in technology attempts to propose a new equilibrium. Beyond the element of beauty and serenity, the Zen garden offers more : it reveals a sense of space inherent to the work of many of the artists invited by Don Foresta, an abstract place, empty, awaiting the imagination of man to give it meaning.

THE EXHIBIT

MAY - JUNE 1988

LES ARTISTES

ET LEURS INSTALLATIONS

NAM JUNE PAIK ET SHIGEKO KUBOTA, DAN REEVES, BILL VIOLA, KIT GALLOWAY ET SHERRIE RABINOWITZ, GARY HILL, MAX NEUHAUS, PIOTR KOWALSKI, WOODY ET STEINA VASULKA. POUR LA PREMIERE FOIS, CES ARTISTES SERONT REUNIS AU SEIN D'UNE MEME EXPOSITION. CHACUN D'ENTRE EUX PRESENTE-RA DEUX INSTALLATIONS.

THE ARTISTS

AND THEIR INSTALLATIONS

ED EMSWILLER, KIT GALLOWAY AND SHERRIE RABINOWITZ, GARY HILL, PIOTR KOWALSKI, MAX NEUHAUS, NAM JUNE PAIK, SHIGEKO KUBOTA, DAN REEVES, BILL VIOLA, WOODY AND STEINA VASULKA. THIS WILL BE THE FIRST TIME THESE VERY IMPORTANT ARTISTS WILL EXHIBIT THEIR WORK TOGETHER.

STEINA VASULKA

WOODY VASULKA

STEINA VASULKA

Musicienne islandaise, installée aux Etats-Unis, Steina Vasulka s'oriente rapidement vers la réalisation d'œuvres vidéo et d'installations utilisant la vidéo. Puis, co-fondatrice de the Kitchen, elle réalise de nombreuses œuvres avec Woody Vasulka. Elle se distingue par l'invention d'effets vidéo originaux, grâce à l'utilisation de caméras dirigées par ordinateur.

Elle présentera *Scapes* : une composition audiovisuelle sur les mouvements paradoxaux et perpétuels entre l'océan et la terre, servie par une installation de moniteurs et de sources sonores.

Syntactic environment : une réalisation audiovisuelle de paysages urbains ou naturels, filmés grâce à un dispositif de caméras aux mouvements totalement identiques du fait d'une programmation par ordinateur. Une composition qui se déploie grâce à une installation comportant de nombreux moniteurs.

Born in Iceland and trained as a musician, Steina Vasulka moved to the U.S. with her husband Woody, where she quickly moved into video creation. Besides being co-founder of the "Kitchen", she has produced numerous video works with Woody and independently using techniques of her own invention. Her work is often a personal exploration of the environment using computer controlled cameras in a surprising and probing way.

Steina Vasulka will create two new pieces for the exhibit. The first, "Scapes", will be an audio-visual composition based on the perpetual and paradoxical movement between ocean and earth, presented in a complex installation of sound and image. The second "Syntactic Environment", will present a mixture of landscapes, urban and natural, filmed in an identical fashion, thanks to computer controlled camera movement.

WOODY VASULKA



Cinéaste tchèque, installé aux Etats-Unis, Woody Vasulka crée avec sa femme Steina le fameux centre de film et vidéo expérimental, the Kitchen à New-York. Ses créations se sont appuyées très tôt sur l'image numérique, il a inventé un synthétiseur numérique. Son œuvre la plus récente, *The Commission*, est un opéra sur Paganini et Berlioz.

Woody Vasulka présentera une œuvre inédite : *Paysage de la Mémoire*, évocation de la mémoire collective du siècle par un traitement de l'espace à l'aide d'images, et d'une architecture de sons et de lumières.

A Czech filmmaker, now living in the U.S., Woody Vasulka created with his wife Steina the well-known center for video and film, the "Kitchen", in New York. His work was very early on based on his research in image processing, eventually digital imagery created by a synthesizer of his own invention. His most recent work, an opera based on the legend of Paganini and Berlioz, is a tour de force of synthesized imagery.

Woody Vasulka will create a new work for the exhibit called "The Landscape of Memory", evoking the collective memory of a century through its cataclysmic images, recreating a space through the reprocessing of those images in an architecture of light and sound.