

EXHIBITION OPENS ON
JAN 20. 1995 AT THE
CENTER FOR CONTEMP.
ARTS, SANTA FE, N. M.

STEINA VASULKA: THE ELECTRONIC SUBLIME

Steina Vasulka grew up in primordial Iceland surrounded by that terrible beauty which philosophers call the Sublime. The Aurora Borealis haunted the heavens above her family home. Through her window she could see erupting volcanoes. She could walk up to rivers of flowing lava. She could climb above raging cataracts, stand before sulphurous geysers, gaze into the thundering vents and blowholes of Iceland's fractal coast. The fearsome majesty of fire and water animates this exhibition of works in multiscreen video, an art form Steina pioneered a quarter of a century ago.

For Steina, a concert violinist, the images and sounds of a multiscreen composition are equivalent to musical polyphony, functioning like voices (instruments) in an ensemble. The multiscreen works in this exhibition -- two of them recent, one created more than twenty years ago -- are audiovisual equivalents of the trio, the quartet, the sextet. Steina proceeds as would a composer, playing on the visual equivalents of timbre, texture and tone. Her compositional strategies include recording scenes with her camera upside down, slowing their motion, reversing their direction, flipping them right-left, or combinations of these possibilities. Each channel of image and sound is edited to integrate with the others in an audiovisual point/counterpoint organized around duration, interval, rhythm, repetition and series.

Pyroglyphs (1995) was recorded at the Santa Fe foundry of metalsmith Tom Joyce, with whom Steina shares "a fascination with fire -- as a phenomenon and as a medium that transforms other materials. We understand fire in an alchemical way, as a medium of transmutation." She videotaped, mostly in closeup, the activities of blacksmithing (hammering, filing, welding, manipulating fire), the phenomenology of fire (flames, sparks, combustions,

glowing metals), and other scenes improvised for her project -- a vise crushing a timber; a stack of books burning; paper and wood being scorched.

Editing this material into three complementary image tracks was relatively easy (the visuals were similar or dissimilar in compatible ways) but the sounds of those images were often too similar or too strident, competing for attention. So the sounds determined the editing. Steina processed them through digital devices like harmonizers, which couldn't turn the random noises into harmonics but produced interesting sounds anyway (~~Steina~~^{She} wasn't making harmonies); or pitch shifters that move a sound to the octave immediately above or below it; and reverb circuits that create echo effects. The sounds and rhythms are rendered *allegro*, *pianoforte* or *pianissimo*. There's a lot of percussive hammering, say, then all is quiet and we hear only crackling flame or the hollow whisper of the blowtorch.

This installation of *Pyroglyphs* consists of three image channels, six screens, six channels of sound and six speakers. Three video projection beams are each split into two, casting six "letterboxed" images onto six freestanding 4 x 8-foot translucent screens, arranged semi-randomly, with the image visible on both sides of each screen. (For this reason Steina has not flipped the images left-right, as she does in *Borealis*, since observers can do that for themselves by walking around the screens.) This setting and the power of its imagery makes *Pyroglyphs* a spectacular meditation on fire. Steina has created a Sublime landscape illumined by the many-hued glow of fevered metals and showers of sparkling scintilla. She makes us feel the mesmerizing pull of lambent flames even as we step back in awe at the violence of the forge, the ignition of the torch.

Beginning with Ralph Steiner's 1929 silent film *H2O*, water has been a frequent subject of moving image art, especially in video. Steina has produced many watercoapes, but *Borealis*, which means "northern," is surely one of the most powerful portraits of water in the history of the moving image. Steina defamiliarizes the coastlines and rivers of Iceland through upside down closeups that are slowed, reversed, flipped, and displayed on up-ended monitors. These waters are not serene but Sublime, coursing, surging and crashing in fluvial frenzy, then swelling voluptuously, their surfaces now fleshlike, now atomized, seeming to rush in two directions at once.

Allvision (1974) reflects Steina's interest in robotics or what she calls Machine Vision. Cameras are mounted on opposite ends of a rotating arm, focused on a mirrored sphere between them. Nearby monitors display what the cameras see. The sphere reflects circumambient space while each camera surveys a nearly 180-degree field of view. The results are threefold. First, we see the entire space at all times, including the space behind us. *Allvision* thus becomes what Jorge Luis Borges calls an *Aleph* -- a point in space that contains all other points in space. Second, the space appears to be inside itself since the camera views are wider than the sphere. Third, we are both observers and observed, unable to step outside of the optical closure.

Matrix (circa 1972) represents the interest of Steina and Woody in the intrinsic properties and behaviors of electronic audiovisual signals. Audio waveforms modulate a video signal, creating visual artifacts that change with the changing sound frequencies applied to them. The "objects" drift unidirectionally, appearing to enter and exit the frames of adjacent monitors (arranged here as an arch), as though the images were independent of the display devices. This effect is achieved by altering the control frequency

that prevents a TV image from drifting horizontally. It's a horizontal roll, like the more familiar vertical roll. Thus the objects, their transformations, and their movements within and "between" the monitors are all functions of the internal dynamics of the cameraless system.

Gene Youngblood is Professor of Moving Image Arts at the College of Santa Fe. He is the author of *Expanded Cinema* (1970), the first book about video as an art form.



COMUNE DI ROMA

Roma, li _____ 19____

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Risposta al N. _____

Allegati N. _____

COMUNE	A
RIP. >	
2 8 MAG. 1994	
15970	

Prof. Marco M. Gazzano
 "Kinema" - Associazione
 Culturale
 Via A. Vespucci, 24
 00153 ROMA

OGGETTO:

Mostra internazionale di arti elettroniche "Woody e Steina Vasulka, dal video al virtuale. Arti elettroniche e nuove tecnologie per una nuova dimensione della percezione".

Gentile Prof. Gazzano,

siamo lieti di comunicarLe che abbiamo inserito nella programmazione delle attività espositive del Palazzo delle Esposizioni la proposta, da Lei formulata, su una mostra di arte elettronica dedicata a lavori di Woody e Steina Vasulka. L'esposizione, ed eventualmente il convegno di studio dal titolo Arti elettroniche e nuovi media, potrebbero svolgersi nel mese di dicembre p.v.

Dopo il successo di critica e di pubblico avuto dalla manifestazione "Il Novecento di Nam June Paik", realizzata al Palazzo delle Esposizioni nel 1992, desideriamo, infatti, proseguire la documentazione di quanto, a livello internazionale, rappresenta le più avanzate ricerche sulla "video art", le video-sculture, e più in generale e l'arte elettronica.

Nell'attesa di definire con maggior precisione l'organizzazione della mostra Le inviamo i Nostri più cordiali saluti.

IL SOVRAINTENDENTE

Prof. Eugenio La Rocca

L'ASSESSORE

Dott. Gianni Borgna

KINEMA
Associazione Culturale

Woody e Steina Vasulka
The Vasulkas
Route 6 Box 100
Santa Fe New Mexico
87501 U.S.A.

Rome, 10th April 1994

Dears Woody and Steina,

despite the very difficult political and economical situation in Italy, the Rome Town Council "Assessorato alla Cultura" gave me the authorization to organize your exhibition of video-installations, video-sculptures, film and video programs in the "Palazzo delle Esposizioni" of Rome.

I'm really glad for this result and I hope you too.

The date is from December 7th 1994 until February 7th 1995 (it will be possible to set up the rooms from the 26th November 1994), I hope you agree with this period.

The title of the exhibition will be " Video-Virtuality, Woody and Steina Vasulka, Media and new images in contemporary art."

I would like to present the complete review of your works in film, video and computer image and it will be possible to show (inside and outside the Exhibition House) eight or ten of yours most important, old, new and spectacular video-installations.

I'm going to publish a catalogue in italian which I'll write myself (as always in the exhibitions I organize). I'll be very thankful if you could give me some proposals of papers by american and european art-critics that I could include in the catalogue.

Carlo Ansaloni of Ferrara, our dear friend, will be the director of the staging.

In order to be able to start the organization of the project and to look for other sponsors other than the Rome Town Council, I need to know as soon as possible:

- the approximately forfait price for at least eight or ten important video-installations with hardware.
- price of two series of U-Matic of all your video production (Woody, Steina and the Vasulkas) from 1967 until today.
- whether you can provide photos and drawings for the catalogue and their prices.

-titles and size of the texts which are important for you to have in the catalogue and the price for the grant of copyright.

Your travel and stay in Rome during the staging of the exhibition and for the International Meeting.(February 1th-6th 1995).

The title of the Meeting will be "Electronic art and new media between cinema, communication and contemporary aesthetics".

It will be connected with the exhibition and conceived by me.

For this reason we are looking for other sponsors. Is some public or privat Foundation or Museum in U.S.A. interested in contributing?

../..

KINEMA

Associazione Culturale

- 2 -

Is it possible for us to ask the IBM or Apple to be one of the sponsors of the exhibition?

Is there any chance we can realize a VHS tape with a selection your video works in order to sell it in Europe in coproduction with the Video Art Festival of Locarno or Gran Canal of Paris? Cost of insurance, transports, translator, press etc. will be charged to Kinema and Town Council or Rome.

As you can see many problems are solved, some are not but, if you agree the exhibition would be confirmed in any case.

I'll send you soon the plan of the exhibition rooms and one video tape with the empty environment.

I think it's very important to meet each other before that will happen. As I would like to make a critic-biographic interview to publish in the catalogue do you foresee to come to Europe before September? Otherwise would it be better I come to U.S.A. on July or August with my fiancée (also an artist) Adriana Amodè?

Besides I was appointed Director of Video Art Festival of LOcarno. As I proposed the Art board(me, Lorenzo and Rinaldo Bianda and Robert Cahen) decided to dedicate this year's retrospective to you. The "Video Art Festival " will begin the September 1st until September 4th. We decided to organize one evening in the Lugano Muscum, with your presence if it's possible, and, also in Lugano, the exhibition of two video-installations that afterwords can be sent to the exhibition in Rome. We also foresee the publication of a booklet about your artwork which will include the description of your videographie and some critical essays.

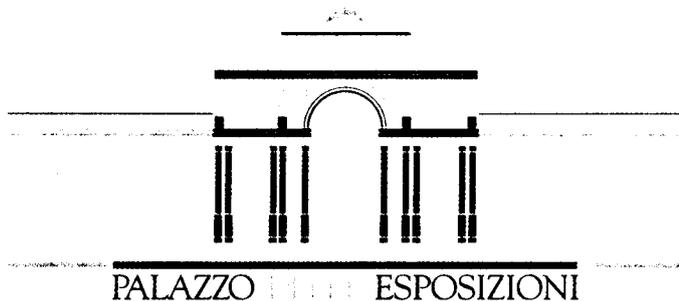
So I need also for Locarno an estimate, Lorenzo Bianda will contact you about that.

We are going to organize a tribute to your work in Locarno - Lugano- Rome, it will be a big happening of avant-garde artistic research.

I'm looking forward to your answer and I send you my best regards.

Marco Maria Gazzano

Marco Maria
Ciao!



PALAZZO DELLE ESPOSIZIONI

Il Palazzo delle Esposizioni è un grandioso edificio neoclassico costruito nel 1883 su disegno dell'architetto Piacentini per celebrare il decennale di Roma capitale.

Sito al centro di Roma in Via Nazionale, sviluppa una superficie espositiva di diecimila metri quadrati, che la recentissima ristrutturazione dell'architetto Costantino Dardi ha riportato a nuova vita. Pareti interamente riservate alle opere esposte, luce che scende dall'alto attraverso ampi lucernai filtrata da tende mobili automatizzate, questo era ed è l'originario impianto architettonico, che è stato recuperato ed esaltato attraverso interventi coordinati di tecnologia avanzata.

La definizione architettonica degli spazi, la realizzazione di strutture d'avanguardia e di servizi altamente tecnologici per la "Cultura" sono frutto della innovativa collaborazione fra il Comune di Roma e il Consorzio Musia (Agip Servizi, Jacorossi, Artesia), felice connubio fra Pubblico, responsabile della gestione culturale, e Privato, tutore e garante delle strutture di servizio.

Un sistema computerizzato per il controllo delle condizioni ambientali gestisce il sofisticato impianto di climatizzazione integrale a pompa di calore capace di recuperare le calorie disperse nell'ambiente. Il Palazzo è dotato di un sistema antincendio che garantendo la massima sicurezza per i visitatori salvaguarda l'integrità delle opere esposte. Esiste una gestione centralizzata degli impianti di sicurezza, antifurto, antintrusione e telesorveglianza. Il cuore tecnologico del Palazzo è rappresentato da «Sentinel Art», sistema telematico integra-

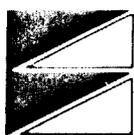
to per la gestione dei musei, uno straordinario robot già installato al Guggenheim Museum.

Il "progetto" complessivo del Palazzo delle Esposizioni, le strutture ed i servizi di cui esso è dotato, offrono notevoli possibilità nell'organizzazione di manifestazioni ed eventi quali: congressi, meeting, conferenze stampa, serate di gala, ricevimenti, presentazioni di prodotti e manifestazioni in genere.

È possibile, inoltre, usufruire di una ricca serie di servizi complementari, in grado di soddisfare tutte le necessità organizzative legate agli eventi, quali servizi di segreteria ed assistenza, ufficio stampa e pubbliche relazioni, servizi tecnici, servizio di ristorazione e catering, visite guidate alle mostre in corso.

Il Palazzo delle Esposizioni costituisce, nell'ambito culturale italiano, un esempio, primo e per ora unico nel suo genere, di particolare formulazione del rapporto concessorio fra Istituzione pubblica e Imprenditoria. Infatti, la specializzazione tecnologica ed il livello di eccellenza dei servizi offerti dall'impresa privata diventano gli elementi discriminanti nella scelta e l'affidamento della concessione.

Il Consorzio Musia (Agip Servizi, Jacorossi ed Artesia), "mano imprenditoriale" del Pubblico, è intervenuto nella progettazione, nel finanziamento, nella realizzazione, nella manutenzione e nella gestione della struttura del Palazzo delle Esposizioni, in un'ottica di massima efficienza ed economicità: sono servizi questi, che può garantire solo un rapporto di collaborazione fattiva e integrata e, non di mera fornitura.

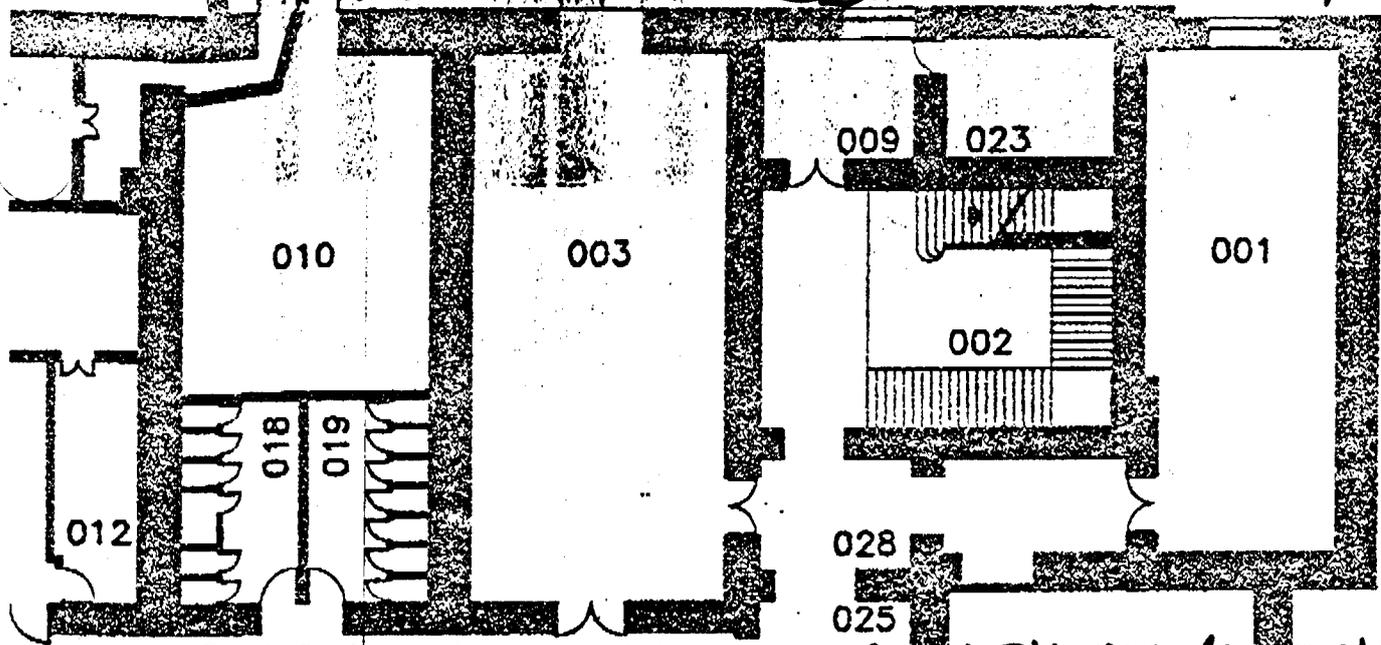


artesia S.p.A.

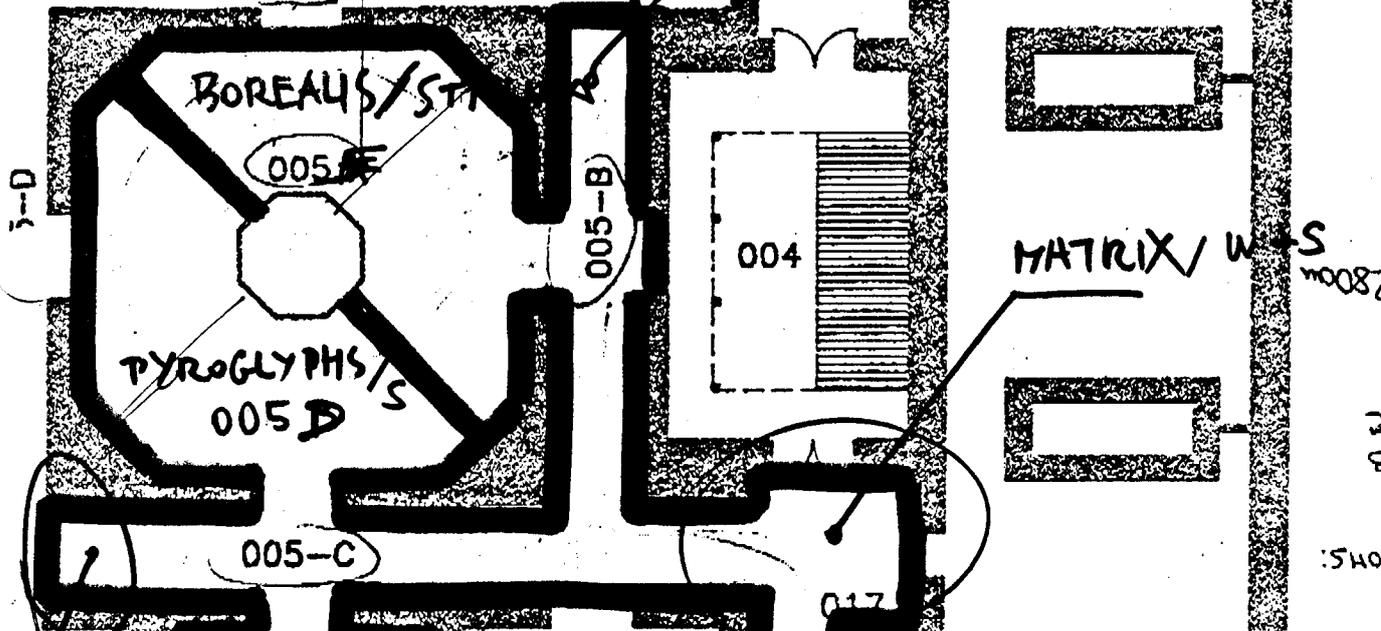
Roma - Via Ostiense, 333
Tel. 06/5415745, fax 06/5415755

Roma - Via Nazionale, 194
Tel. 06/4828001 - 4828540

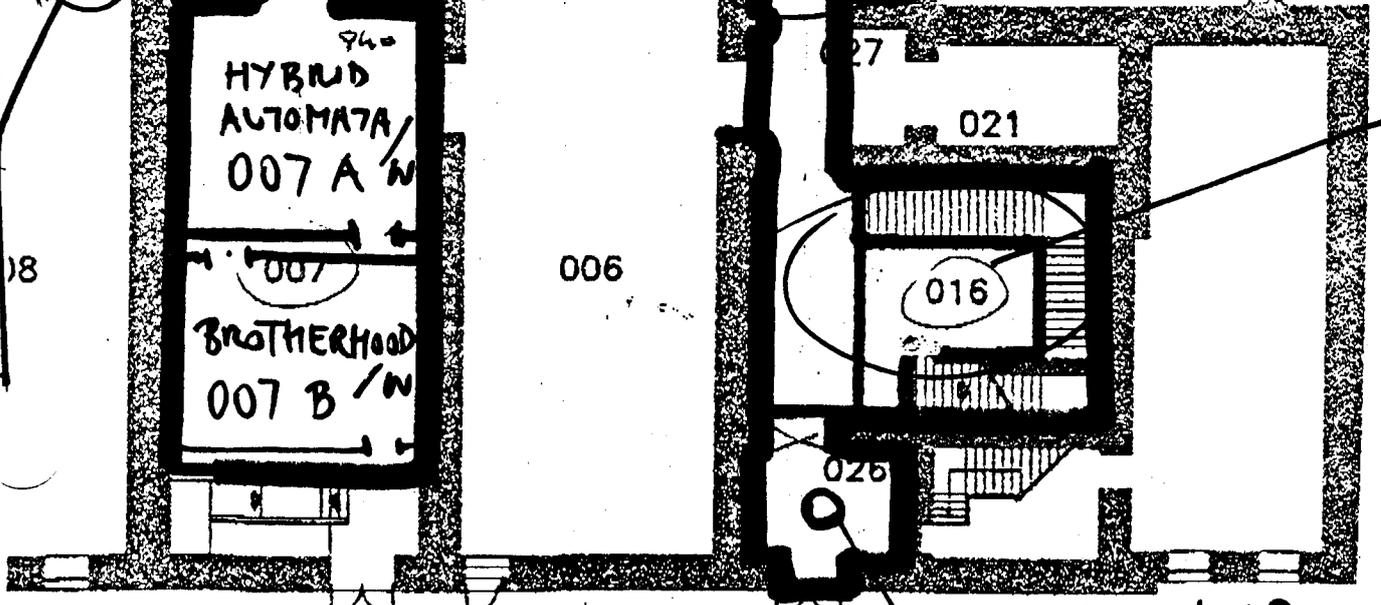
FLOOR PLAN OF PALAZZO NELLE ESPOSIZIONI



TITLES OF INSTALLATIONS: ART of MEMORY / WOODY



- OUR ROOMS:
- 017
 - 016
 - 005-B
 - 005-C
 - 007
 - 005
 - 000 = 2800m



ALLVISION / S

TOKYO / S

THE WEST / W + S

PALAZZO DELLE ESPOSIZIONI

Roma Via Nazionale 194



artesias S.p.A.

Servizi per l'arte e la cultura

San Francisco
Museum of
MODERN
A R T

October 19, 1992

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

FAX: (505) 473-0614

Dear Steina and Woody,

This is a quick note to happily let you know that there are now dates on the schedule of exhibitions for the new facility. The Vasulka exhibition we discussed – a videotape retrospective, three installations including a version of the Theatre of Hybrid automata, and catalogue – is on the books for August (or early September) through November 1995. Although the building opens mid-January 1995, and we move in the fall 1994, it feels like tomorrow...

We are in the process of planning and putting focus on an opening exhibition that will run four months, a permanent collection show to follow and then open the Vasulka exhibition in that summer. I hope this fits your schedule.

I'm writing at this time with an urgent request for slide transparencies of videotape stills, and images of installations. The images at the museum are not very strong and vibrant images are needed for funding solicitations including an NEA grant to special exhibitions and discussion in-house to board and auxiliary groups who are eager to know the shows we are planning.

Are there ten or twelve images you could lend? Copies can be made and the originals will be returned to you.

I'm looking forward to working more in-depth on the contents of the exhibition but for now, know that dates are secure, and the Museum firmly supports the exhibition in its new and future programs.

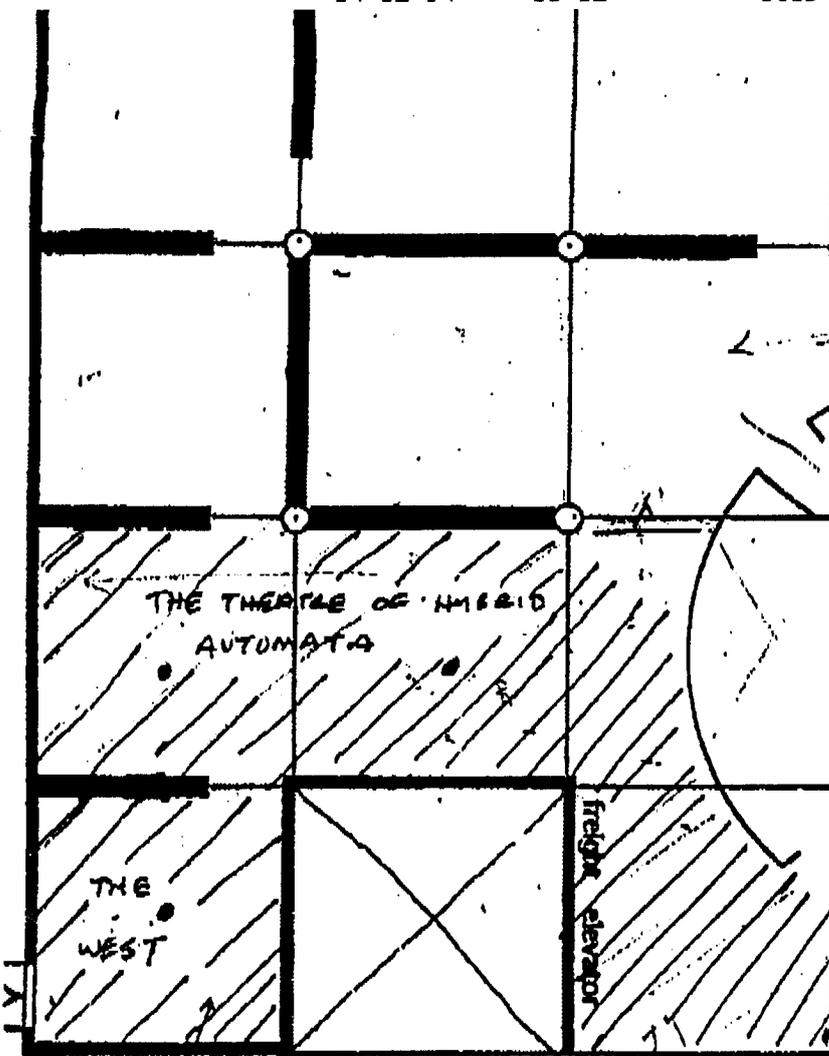
Hope to hear from you soon.

Best wishes,

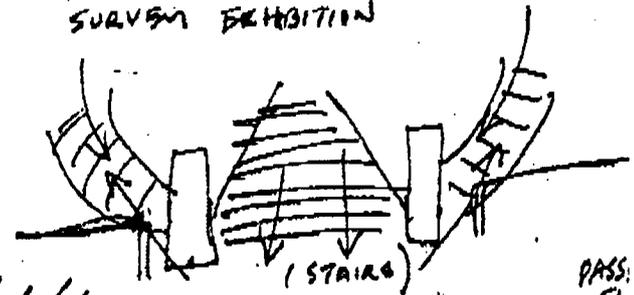


Bob Riley

401 Van Ness Avenue
San Francisco, California 94102-4582
415/252-4000
FAX 415/863-0603



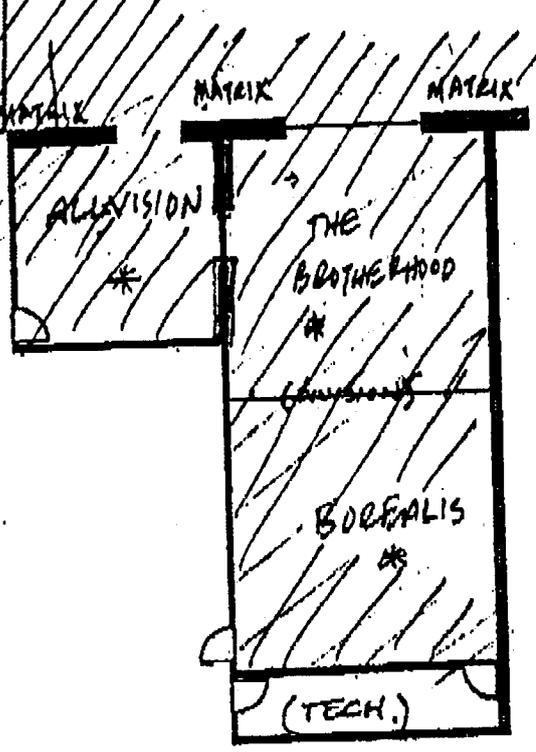
SPIROVA 4TH FLOOR MEDIA AND TEMP. GALLERIES
 STANA AND WOODY VASULKA SURVIVOR EXHIBITION



PASS: EL

scale 1" = 16'

OR-BORRIS, OR ALLUSION...
 NOTES: EACH CUBE IS 30' X 30' X 18'...
 * SPACES HAVE SKYLIGHTS
 * BLACK OUT SPACES



Steina and Woody Vasulka Exhibition: A survey

Exhibition Checklist

Video Matrix (1970 - 1972)

Steina and Woody Vasulka

multiple video monitor array, electronic images and shapes mechanically generated on videotape, sound
lent by the artists

Allvision (1976)

Steina Vasulka

closed-circuit video installation

2 live video cameras, multiple video monitors (sets of two - 4 to 6 optimal),
mechanical apparatus, silent
lent by the artists

The West (1983)

Steina Vasulka

2 channel video installation, 22 video monitor array, 11 pedestal plan, sound
by Woody Vasulka
San Francisco Museum of Modern Art

The Theatre of Hybrid Automata (1989)

Woody Vasulka

closed-circuit and multi-channel video installation, computer, speech box,
sound sensor, robotic devices, video projection, sound
lent by the artists

Borealis (1993)

Steina Vasulka

2 channel interactive video installation, 4 translucent screens with reflective
prism, laser apparatus, videodisc players, sound
lent by the artist

The Brotherhood (1993 - 1995)

Woody Vasulka

4 table-like steel constructions built from symbolic materials
(i.e.: Los Alamos refuse, mechanical surplus) assembly of computer driven
and motorized instruments, localized sound, live camera, discreet apparatus
integral to each

Videotape

Summersalt (1982)

Steina Vasulka

18 minutes, color, sound

San Francisco Museum of Modern Art

The Commission (1983)

Woody Vasulka

45 minutes, color, sound

San Francisco Museum of Modern Art

Art of Memory (1987)

Woody Vasulka

36 minutes, color, sound

San Francisco Museum of Modern Art

Voice Windows (1986)

Steina Vasulka (with Joan La Barbara and Woody Vasulka)

8 minutes, color, sound

lent by the artists

Lilith (1987)

Steina Vasulka (with Doris Cross)

9 minutes, color, sound

San Francisco Museum of Modern Art

Lent by the artists

In the Land of the Elevator Girls

Steina Vasulka

4:15 minutes, color, sound

lent by the artists

Running time: 120 minutes

Programs:

Summersalt
Voice Widows
In the Land of the Elevator Girls **30 minutes**

Lilith
The Commission **60 minutes**

Art of Memory **36 minutes**
Excerpts from early work with artist
commentary

include **Artifacts (1980),**
 Violin Power (1970-1978)
 Evolution (1970)
 Noisefields (1970) **14 minutes**
 Signifying Nothing (1975)
 Switch! Monitor! Drift! (1976)
 Vocabulary (1973)

10/3/94

San Francisco Museum of Modern Art
Steina and Woody Vasulka Survey Exhibition
Proposal for CD-Rom Project

The work of Steina and Woody Vasulka offers a means to examine both the history of electronic technology and the basic phenomenology and materiality of the electronic image. Both of these artists have been working for 30 years on issues of video, image technologies, and the electronic signal. Their work investigates electronic media as a specific and radical visual ontology that has implications for fundamental changes in the codes of visual perception.

Working individually and collaboratively, Steina and Woody Vasulka have produced a significant body of work that examines the phenomenological properties of electronic media and the role of the machine in image-making. From their early videotapes, which offer a primer of video's capacities, they have produced installations that consider the merging of the mechanical and the electronic, the autonomy of image machines, and the vocabulary of an image language. In recent years, Steina's work has concentrated on an electronic reworking of the aesthetics of natural environments, and Woody has examined the role of image machine in the construction of history and a refiguring of the machines of war into new models of image production.

As a survey exhibition, this show will present an array of the Vasulkas' work in both installation and single-channel works, however it cannot approach any systematic overview of the large body of work produced thus far by the Vasulkas. This CD-Rom would provide an opportunity for viewers to explore this work in more depth and to personally interact with the ideas that have shaped it, both in the context of the exhibition and as an educational device that could be viewed on its own.

This CD-Rom will provide not only an exploration of the important concepts of the Vasulkas' work, it would also operate as a primer for the basics of electronic imaging language. It will provide an overview of the fundamentals of electronic media, exploring such issues as the electronic signal, the digital code, and the frame, and the history of electronic imaging concepts, such as the shift from analog to digital.

Combining excerpts of work in both stills and videotape, text, and audio of the Vasulkas discussing their work and philosophy, this CD-Rom will allow viewers to construct individual journeys through these concepts of electronic media. This work will be organized on specific image concepts, such as the electronic signal, electronic image vocabulary/language, the frame, sound/image, analog/digital, the image as object, machine vision, spatial image codes, machine

systems protocol/robotics, and narrative/counter-narrative. All of these specific categories will consider questions of human interaction with machines, the materiality of the electronic image, and the fundamental shift in visual perception constituted by electronic media. It will present these ideas in a user-friendly and cogent fashion, allowing viewers to begin at elementary levels and to choose to go to levels of increasing complexity.

Finally, the project of presenting the work of Steina and Woody Vasulka on a system of digital storage and retrieval is also intended as a self-reflexive work upon the CD-Rom process and digital technology in general. The Vasulkas' work presents an opportunity to demonstrate the fundamentals of digital technology through its content and its arrangement on CD-Rom--to explain the basics of digital imaging on a system of digital technology.



THE CENTER FOR
CONTEMPORARY ARTS
OF SANTA FE
PO BOX 148
SANTA FE NM 87504
505-982-1338

PRESS RELEASE

For Immediate Release
March 31, 1986

Contact: Linda Klosky
982-3118

MICHEL WAISVISZ--DUTCH COMPOSER TO PLAY IN
EXPLORATIONS IN MUSIC SERIES

The Center for Contemporary Arts Explorations In Music Series will present Dutch composer/innovative designer of electronic music instruments, MICHEL WAISVISZ performing his music and giving a demonstration of his electronic music instruments on Friday, April 18, at 8 PM at Contemporary Arts, 291 East Barcelona Road in Santa Fe. Tickets are \$5 and available at the door. For further information call the Center at 982-1338.

Michel Waisvisz is a composer, performer and innovative designer of electronic music instruments who lives and works in Amsterdam. He played an important role in the development of Dutch music theater in the seventies. In 1980 he organized the three day music-environment Rust Roest, which included such figures as Laurie Anderson, Truus do Groot, Maarten Altena and Armand Perenet. Waisvisz is the artistic director of STEIM Foundation, a center for electronic music in Amsterdam; co-founder of Claxon, an annual sound festival and record label, and of Pandora's Music Box, an annual New Wave festival in Rotterdam. He is currently on tour of the U.S. and Canada, having just performed at New Music America '86 in Houston. He will be joined by his electronics engineer, ~~Maurit~~ Rubenstein.

Waisvisz brings the physical and visual into live electronic music with his piece HANDS---using instruments of his design with sensors fitted under his hands which transmit each movement of his arm, hands and fingers to an electronic music synthesizer.

"HANDS"

**a composition
by
Michel Waisvisz**

**for three Yamaha TX7 synthesizers
remote controlled by
Michel Waisvisz on:**

The Hands

Sound engineer: Maurits Rubinstein

**Hands is a physical and visual approach to electronic
music**

It's live electronic music

no tapes

no video

no Computer Composition

no Artificial Intelligence

**"The Hands" are instruments with sensors and
switches that are fitted under ones hands and
transmit each move of an arm, hand or finger to the
electronic music instruments.**

**Image: Balinese dancers, old European magicians,
boxers and conductors connected by wire as if it was
the "Turing Test on a Tesla Transmission"**

**Sound: If music "of the seventies" was about
meditation on the cyclical activities of rowers at
sunset, and about the trajectories of the resulting
wave patterns, than "Hands" is about rowing itself.**

MICHEL WAISVISZ

born in Leiden 1949

lives in Amsterdam

- * **Composer and performer**
- * **designer of electronic music instruments**
- * **artistic director of STEIM foundation**
- * **co-founder of Claxon (annual sound festival and record label)**
- * **concept-creator and co-organiser of Pandora's Music Box (annual big-scale "New Wave" festival in Rotterdam)**

Solo concerts and instrument development

Started giving concerts in 1967 on electro-acoustic instruments (strings and metal objects amplified through the use of contact microphones)

In 1969 concerts with electronic music instruments (classical electronic music equipment + moog synthesizer) "Explo" and "Impulse".

Early seventies: concerts with the "Hand-tapes"; the first authentic instrument built by Waisvisz. The player is seated between two tapeloops and controls playback of the tapes, on wich specially formatted soundmaterial is prerecorded, entirely by hand movements. Synchronised performance of both loops and footpedals could produce "stretched" sounds. in a later version live recording on the tapeloops was also possible. "Gullivers Travels" and "Trajects".

From 1972 concerts with a modified Putney VCS3 synthesizer. Modifications included the addition of a set of conductive fingerpads as a keyboard.

In the same period the first Crackle-box was built. This instrument was for a long time Waisvisz trademark and was realised with extensive support from STEIM/Amsterdam of which he later became the artistic director. The instruments design was based on the use of conductive fingerpads that were connected with a specially designed set of oscillators. This way the body of the performer became an integral part of the electronic instrument - a thinking part -. The fact that both, patching the functions of the oscillators as controlling these functions were executed by the same controllers: the fingers, made the Crackle-instrument one of the first flexible electronic music instruments suited for live performance.

From 1975 Waisvisz gave many solo-concerts and performances using the Crackle-boxes and similar systems with theatrical purposes.

After having toured the major New and Free music festivals/places in Europe he did a short tour in the US and Canada in the late seventees

Claxon released "Crackle" a record with compositons for the Crackle-synthesizer performed by the composer.

Only after '81 Waisvisz started experimenting with digital sound-production. The WACRA was built. This instrument, that he called "the battlefield" consisted of linked electronic instruments of various kinds. The main components were a modified casio 510 and the Crackle-synthesizer. A special keyboard was played with hands and elbows, and also voice input became important.

The piece "Beat concret" marked the end of this period of experimenting with commercially available digital music instruments.

"Beat concret" was performed during the Claxon Soundfestival of 1984 in the Concertgebouw in Amsterdam. Two Fairlight computer music instruments, 5 Yamaha DX7s and the WACRA were "conducted" and played with "The Hands" by Waisvisz.

Development of **The Hands** began, again with support from STEIM, late '83.

The Hands are remote-controllers for custom built and commercially available computer music instruments equipped with MIDI communication facilities.

The Hands consist of hand-sized aluminium plates, strapped to both performers hands. On the plates a set of sensors, fingerkeys and mercury switches is mounted to provide continuous detection of arm-, hand- and finger movements as well as detection of the distance between the hands. The data obtained from these sensings is given musical meaning through the selective use of the MIDI-codes. In circles of computer music composers this instrument is seen as a possible breakthrough in the direction of a more humanized approach to live electronic music performance.

In 1985 Waisvisz started touring extensively with a piece performed on The Hands "The Conductor" (Electronic Music Festival Bourges, Stedelijk Museum Amsterdam, Palais de Beaux Arts Brussels, Centre Pompidou Paris etc.)

He received an invitation to work at the IRCAM (One of the major international centers for the development and creation of computer music).

Early 1986 a new concertwork was conceived: "Hands". This work will be performed during several tours that will be made in the first half of the year. Februari: Switzerland and Italy; april and may USA and Canada.

In the fall he will start working on an extended version of The Hands at electronic music department of the Royal Conservatory of Music in The Hague. These Hands will be able to control the Vosim generators developed at the Institute of Sonologie / Utrecht by Kægi and Tempelaars. At IRCAM the Hands will be modified to play the main computersystem the 4X.

Music theatre

Waisvisz contributed an important part in the development of Dutch music theatre in the seventies. Starting with happening like projects with members of the Free Academie in The Hague ('71) he brought together people from very different disciplines in a serie of "plays" that received a lot of attention during a period of about ten years. A lot of special electronic instruments, derived from the Crackle boxes, were used during these performances. "De Electriciteit", "Het Anarchistenbal", "Pandora".

In 1972 he composed and performed the music for Harry Mulish's theatre play "Oedipus Oedipus" during the Holland Festival.

Together with singer/actress Moniek Toebosch he formed a duo that reached a wide audience with a show that matched relativating wit with heavy drama and the exhausting power of totally improvised performance. On rare occasions they still perform together.

In Middelburg ('80) Waisvisz organised a three day music-environment "Rust-Roest" for which he invited his music and theatre friends (amongst others: Laurie Anderson, Truus de Groot, Maarten Altena and Armand Perenet).

Maarten Altena (composer and bassplayer) and Waisvisz founded Claxon and worked together in many incidental music theatre-productions.

In 1982 Waisvisz decided to concentrate on music and made a quiet salute to his music theatre friends with "The Wais-crack" (Holland Festival). The work started as a theatre/ ballet performance and ended as a concert.

Music Groups

Also in the early seventies Waisvisz took part in the movement of free improvisation. He performed in groups with the major European "instant-composers": Misha Mengelberg, Peter Brotzmann, Han Bennink, Willem Breuker, Derek Bailey, Maarten Altena, Steve Lacy etc. There are several records out that witness these activities. Around 1980 he stopped working in this area.

Theatre robots

During the Holland Festival 1981 Waisvisz controversial music theatre work "De Slungels" had its turbulent premiere. In the work the major parts were performed by robots designed by Waisvisz. The assumption that most of human beings behave like robots most of the time and that that should be a ground for applying the human rights also to the actual, not very intelligent, generation of industrial robots was the central theme of the play where robots and human performers mingled indiscernibly.

Since that time the robots performed other pieces and concerts on many occasions. They toured Poland and Italy and grew old very fast.

In 1984 Waisvisz started using some of the remainings of the Slungels for designing a new ensemble of composing and performing robots. In 1986 this ensemble "Euterpe" will premiere "Manu tenersi" a work for 4 electronic composer/performers and a human soloist/conductor playing The Hands.

Museum robots

The Stedelijk Museum in Amsterdam hosted a Cracklebox exhibition where some of Waisvisz early musical robots were responding to caressment by the audience.

Waisvisz performance "Confrontation with a paper-point-head" was part of "Soncrite Prospettiche" Rimini Italy 1982. This performance was done by a very small paper cone shaped robot that could move around and through the audience that was grouped in a sort of boxing ring. The paper-point-head "imitates the audience in an oral way, but it will not do this correct. The little mistakes will be of musical importance."

Waisvisz designed a concept for an exhibition of a group of very light battery-powered musical robots that float through the museum space. The project deals with group behaviour of robots. The "Floaters" perform a very distinct social behaviour that floats between personal gravity, social attraction or repulsion. The Floaters will be realised in the near future.

Ballet Music

Waisvisz composed 5 works for ballets choreographed by New York resident Dutch choreographer Ton Simons. Except for "Ikoon" they were all tape-compositions. "Kameubelkamengelmoes", "Commonplace quintet", "Rondo", "Geen Beweging".

Film music

Waisvisz worked on music for films of the Dutch independent filmmaker Frans Zwartjes in early seventies. Together they organised music theatre trainings at the Free Academie in The Hague.

Blitz

Waisvisz is working on a piece that will be performed in the open air and makes use of explosives and electronics. A musical vocabulary is created by choice of the required chemical compound of the explosives (pitch, loudness, timbre) and by selection of the appropriate spatial location (distance and positioning under earth or water etc). The electronics are used as detonators as well as to create a suitable accompaniment. A special indoor version is considered after achieving a sufficient amount of control over the chemical instrumentalists.

Jeti

For the Apple Foundation in Amsterdam Waisvisz developed a concept for extra-terrestrial communication. He assumes that the most efficient way to start a communication with unknown intelligencies is to send as much received space-noise back into space as possible. In 1986 this instrument will start operating for the period of a year. The Yeti-machine will be placed in open air. Visitors can see and study all records of received and transmitted space-"noise".

Adresses

Claxon Alexander Boersstraat 16 Amsterdam
Steim Groenburgwal 25 1011 HR Amsterdam (0)20-228690
Euterpe Postbox 27004 1002 AA Amsterdam

MICHEL WAISVISZ

Born in 1949 Leiden. Started playing with shortwave receivers at 4.
Worked as newspaper corrector and music journalist at 16.
Did theatre lighting for a year and entered an Art School (De Vrije Academie-The Hague).
Started giving concerts with home-made electro-mechanical instruments at 18.
Founded a studio for electro-acoustic music at the art-school and started teaching at 19.
Started working in the electronic music studio of the studio of the Royal Conservatory of the Hague with Dick Raaymakers as mentor. Many solo performances.
Developped his first electronic music-instruments at 20.
Builded electro-instrumental sound instruments for the opera Reconstruction of which the collective of composers became the founder of STEIM.
Composed and performed several works of live electronic music. ("Impulse", "Explo", "Gullivers Travels")
Produced and acted in a serie of music theatre works together with filmmaker Frans Zwartjes.
Composed and performed the music for Harry Mulish's theatreplay "Oedipus Oedipus" in the Holland Festival 1972
Got involved in the West-European improvisation-scene. Worked with Willem Breuker, Peter Brotzmann, Misha Mengelberg, Maarten Altena, Han Bennink, Derek Bailey, Steve Lacy and many others.
Started an instrument-development project at STEIM out of which the Crackle-boxes evolved.
Played at most of Europa's free-music festivals.
Formed a duo with singer and actress Moniek Toebosch; extatic reactions in Holland, Germany, Sweden and France.
Founded Claxon together with composer and bassplayer Maarten Altena. In 1986 they will organise the 5th edition of their Claxon Sound Festival.
Waisvisz' crackle-syntheser pieces appeared on Claxon records under the title "Crackle".
Left the improvised music area and started to perform "one man shows" ("Het Anarchistenbal" "The Waiscrack")
Wrote and directed one of the first music theatre pieces entirely performed by robots ("De Slungels" Holland Festival 1981).
Became the artistic director of STEIM.
Became the "idea-generator" for Pandora's Music Box an annual international New Wave festival held in the Rotterdam Doelen.
Realised the work "Beat Concret" (commissioned by VPRO radio) in the Amsterdam Concertgebouw in 1984. In this piece two Fairlight CMI and 3 Yamaha DX7's were controlled by a new musical control instrument by Waisvisz "The Hands".
Started composing for the Hands and 3 DX7's in 1985 "The Conductor" (performed at the international Electronic Music Festival in Bourges, Fridricianum Kassel, Vleeshal Middelburg, Centre Pompidou Paris etc.).
Finnished his first operational computerprogram : the MousicomTree (a visual control instrument playing musical notes and motifs using the Macintosh "mouse"-interface and a MIDI encoding system) just before the start of the 2nd STEIM SYMPOSIUM ON INTERACTIVE COMPOSING IN LIVE ELECTRONIC MUSIC in november 1985.

Will be touring Europe, USA and Canada with the Hands and a new piece.
Is working on the creation of an ensemble of automated composing performers "Euterpe" (composing computer-music-"robots" that attempt to unveil their inner musical thoughts, by their visual appearance, while they work; conducted by a human performer using The Hands). Premiere is planned in the spring of 1987 with "Manu Tenersi".

Maurits Rubinstein

Born in 1964 in The Hague.

Started to work for STEIM after schoolperiod.

Played the drums in Art 142, and toured the Dutch new wave concertplaces.

Developed into one of the leading sound engineers for new music in a short period. Worked as technical assistant for Stockhausen during his project at the The Hague Conservatorium for Music.

Assisted, or designed the sound set up, and did operational sound work for new music composers and performers as: Francis Marie Uitti, the ASKO ensemble, Moniek Toebosch, Diamanda Gallas etc.

Assembled the micro electronic sound "animals" for Felix Hess' "Frog" project.

In theatre he worked for Onafhankelijk Toneel, Stichting Dansresearch and others.

Rubinstein designed the complete sound installation for Barbara van Loon's ballet of harbour cranes "Neigend IJzer" in summer 1985.

He also did the technical set up for the soundeffects during Pandora's Music Box 1985, and did the operational soundcontrol for the Claxon soundfestival in 1984.

He became sort of known to a wider public in Holland as "neefje M" by doing the soundtechnique during an interview of Renate Rubinstein with the Dutch Crownprince Willem Alexander.

Rubinstein was responsible for the soundtechnique of all of Waisvisz concerts in the last 3 year and will tour with him in Europe and the USA in 1986.



December 31, 1992

Steina and Woody Vasulka
Atlantic Center for the Arts
1414 Art Center Avenue
New Smyrna Beach, Florida 32168

Dear Vasulkas:

I recently read of your presentation at the Harn Museum and was intrigued with your program. The North Miami CENTER OF CONTEMPORARY ART (COCA) often presents programs such as yours.

Would you be interested in screening your work in South Florida with a performance? Please send samples of your work and your requirements for presentations. In this way, we would determine if a program can be scheduled in late '93 or early '94.

I'm enclosing some literature on COCA to familiarize you with our programs.

Looking forward to hearing from you.

Sincerely,

Lou Anne Colodny
Lou Anne Colodny
Director

LAC/mw
enclosures



Friday June 20, 1986

THE CENTER FOR
CONTEMPORARY ARTS
OF SANTA FE
PO BOX 148
SANTA FE NM 87504
505-982-1338

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

Dear Woody:

As you know you have been selected as a recipient of the Southwest Interdisciplinary Arts Fund (SWIAF). You may now request up to 90% of the award amount. This request must be made by completing the enclosed form and returning it to CCA. The remaining 10% of the award will be available when a final project report is submitted. The project report must include:

1. a narrative description of what has been accomplished.
2. documentation of the results of the project. If video is part of the work to be done with the grant funds then the video should be submitted. Performances should be documented with publicity materials.
3. expenditure report. An itemized list of the expenditures should be submitted.

There are two copies of the cash request form enclosed. When requesting the final payment also use the cash request form and include it with your final report. Please address requests to:

SWIAF
Bobbe Bessold
Center for Contemporary Arts
PO Box 148
Santa Fe, NM 87504

Good luck with your project.

Sincerely,

A handwritten signature in black ink, appearing to read 'R. B. Gaylor', is written over the typed name.

Robert B. Gaylor



THE CENTER FOR
CONTEMPORARY ARTS

OF SANTA FE
PO BOX 148
SANTA FE NM 87504
505-982-1338

Friday, Saturday & Sunday
August 28, 29 & 30, 1987 at 8 PM

The Center for Contemporary Arts Presents

VOCAL WINDOWS

Music & Performance: Joan La Barbara
Visual & Environments: Lita Albuquerque
Director: Barbara Karp
Video: Steina

Lighting Designer: Dante Cordone
Sound Engineer: Sydney Davis
Assistant to Lita Albuquerque & Performer: Craig Syverson
Assistant to Steina: Woody Vasulka
Production Assistants & Performers: Diane Armitage, Gregory Waits
Production Manager: Linda Klosky

(Program notes by Joan La Barbara)

Premiere

I *VOICE WINDOWS* and *GAIA*, works for interactive voice & video (1986-87)
(CCA Theater)

The collaborative work between video artist Steina and I began early last year when Steina and her husband and partner, Woody Vasulka, developed an interactive system that allowed my voice to intercut and pass secondary video images into a primary one. The specific sounds made by my voice affect the shapes and patterns of the bleed-through, thus allowing us to "see" the voice. The works have been extended and these performances at CCA are the first to be done live in real time. The video images are collaged from the interactive works, *Voice Windows* and *Gaia*.

II *PERFORMANCE PIECE* (1974, revised 1979)
(CCA theater to sound stage)

A study of the left brain/right brain theory as it explores the artistic process in action.

II *BERLINER TRÄUME* (Berlin Dreaming) (1983)

(Sound Stage)

This piece was commissioned as a radiowork for the *Airworks* series produced by Ray Gallon, Brian Flahive and Julia Prospero. It is a reflection of memories of my experience in Berlin over a ten-year period, from first impressions during brief concert trips to more complex feelings gained from my year-long residency. There are key words ("auf Deutsch") and sounds that trigger images for me: the train that chugged past my window towards the last stop in the West (or the first stop from the East), my imitation of Inuit Eskimo throat singers (a reference to Berlin Metamusik Festival's cultural mixes), the hi-ho police siren and sonic boom, the name of a late night art bar ("Zwiebelfisch"), the Turkish ghetto ("Kreuzberg"), and "Komponistin"---the word for "woman composer" which my German teacher told me was very important because "there are no such things" and because it is my profession, what I am. With the exception of the train, siren and sonic boom, all sounds are made by my natural voice, layered to create textures.

performers: Joan La Barbara, Craig Syverson, Diane Armitage, Gregory Waits

N.B. Historical photographs from *Berlin: The Great City*, Crunfeld/Freed c 1977, Time-Life Books

-----INTERMISSION-----

IV *WINDS OF THE CANYON* (1982, revised 1986)

(Gallery Space)

In August 1982 I experienced my first Native American ceremony, a Corn Dance, at Santo Domingo Pueblo in New Mexico. It affected me so deeply that I wanted to create an homage to these brave people, struggling to preserve their culture. I composed a tapework *Winds of the Canyon*, which served as a good beginning but never felt whole to me. When the Los Angeles Theatre Center gave me an opportunity to stage these works, I expanded and reworked *Winds* building a personal ritual from the collective impressions and experiences of visual artist Lita Albuquerque, director Barbara Karp and myself. It is a "tale" of trespassing on sacred ground, communing with and ultimately absorbing the ancient windborne spirits of the canyon. All sounds are made by my natural voice without any electronic modification.

Performers: Joan La Barbara, Lita Albuquerque

All works have been restaged for the Center for Contemporary Arts and its unique environs.

This event was made possible in part by grants from the National Endowment for the Arts, including a Southwest Interdisciplinary Grant, New Mexico Arts Division, and the Members of CCA. With a very special thanks to Morton Subotnick, Smallwood, Inc., John Crumm for his valuable audio assistance, Santa Fe Audio Video for their equipment and assistance, and the entire staff at CCA.

About the Artists:

JOAN LA BARBARA dubbed "the reigning vocal wizard of the avant-garde," is a composer, performer, media artist, writer and pioneer in experimental and extended vocal techniques. She has won numerous awards and honors for her work including four National Endowment for the Arts Fellowships (in Visual Arts, Music Composition, Solo Recitalist, and Inter-Arts programs), radio commissions in Europe and America, and a composers-in-residency from DAAD Berliner Kunstler program. Her career began in the early 70s as the vocalist of choice for major contemporary composers, including John Cage, Philip Glass and Steve Reich. She premiered numerous works especially composed for her unique vocal qualities. La Barbara has produced five albums with her own compositions: *Voice is the Original Instrument*, *Tapesongs*, *Reluctant Gypsy, as lightning comes in flashes* and *The Art of Joan La Barbara*. (Nonesuch). In recent years, she has appeared with the Houston Symphony, the Los Angeles Philharmonic's New Music Group, on the San Francisco Symphony's New and Unusual Music series and the New York Philharmonic's Horizons Festival.

LITA ALBUQUERQUE was born in Santa Monica. Her early years were spent in Carthage and Paris. She later returned to Southern California, where she graduated with honors from UCLA in 1968. Albuquerque is the recipient of a National Endowment for the Arts grant and is included in *Who's Who in America* for her contribution in the arts. Originally a painter, she is primarily known for her large outdoor installations, including the *Washington Monument Project*, completed for the International Sculpture Conference held in Washington D. C in 1980. Her work has been shown extensively in museums and galleries across the country. Her sculpture, *Axis Mundi II*, was installed in the central rotunda of the San Francisco Museum of Modern Art's major exhibition, *Twenty Americans*. Currently Albuquerque is a Professor of Art at Otis/Parsons School of Design and is working on major sculptural commissions.

BARBARA KARP has directed productions in leading opera houses throughout the world, including Covent Garden, Vienna Volksoper, New York City, Seattle and San Francisco Operas. She directed *The Rise and Fall of the City of Mahagonny* for Deutsche Oper Berlin this past season. While Artistic Director of the Pittsburgh Opera (1975-80), she produced and directed her first film in 1979, the Cocteau-Poulenc *La Voix Humaine* (funded by the American Film Institute and the National Endowment for the Arts), which was telecast on PBS' Great Performances series, and for which she received a CINE Golden Eagle in international competition, and a Special Merit Award at the Edinburgh Festival. Karp subsequently directed a dramatic film for London weekend television, *Lulu*, based on the Wedekind plays. She has directed many off-Broadway and regional theater productions throughout the U.S. and has performed as an actress, dancer and concert pianist.

STEINA was born in Iceland, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. The following year she moved to the U.S. and has since been a seminal force in the development of the electronic arts since 1970, both as co-founder of The Kitchen (a major exhibition center in New York City), and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her videos have been exhibited and broadcast extensively in the U.S. and Europe. In 1978, her installation piece *Machine Vision* was exhibited at the Albright-Knox Art Gallery in Buffalo, N.Y. Since moving to Santa Fe in 1980 she has produced a series of video tapes relating to the land, and an installation entitled *The West*. Named a Guggenheim Fellow in 1976, Steina is the recipient of numerous grants, including an NEA International Fellowship as guest artist in Japan for a year.

D I G I T A L V I D E O A R T



Woody and Steina Vasulka have collaborated in the exploration of high-tech video since they came to America in 1965. Steina, born in Iceland, 1940, was trained in violin and music theory. Woody, born (1937) in Czechoslovakia, studied engineering and then filmmaking at the Academy of Performing Arts in Prague. Steina's interest is in experimenting with the ways in which video may be used to explore the space around us and around the camera itself. This work culminated in a collection of video installations, **Machine Vision**, grouped around a centerpiece **Allvision** in which the act of seeing comes from the installation itself, choreographed and programmed by the cyclical nature of the development of new "videotools" and puzzling and thrilling "journey through space" to the participants. Woody's interest centers around the development of new "videotools" and the tapes he is able to produce with them. His latest development in this area is the **Digital Image Articulator** (The Imager) in collaboration with Jeffrey Schier. In 1971, Woody and Steina together founded The Kitchen, New York City's electronically equipped performance space. In 1974, they moved to Buffalo, where Woody became a faculty member of the Center for Media Study at SUNY. Steina's **Allvision** was shown at the Albright-Knox Gallery, Buffalo, in 1978, and at The Kitchen. They now reside in Santa Fe, New Mexico.

U A S U L H A
Wed. March 2 - 6:00 pm - C.C.A.C.
Graduate Center

Videos by New Mexico Artists
CENTER FOR CONTEMPORARY ARTS

NEW MEXICO

FILM

AND

VIDEO

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291 Barcelona Road

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Monday, February 26 at 7:30 PM

NEW MEXICO FILM & VIDEO MAKERS FORUM

POLITICAL VIDEOS: *Art of Memory* by Woody Vasulka, apocalypse waiting for a place to happen; *Art Media* by Ann Zimmerman & Joan Price, a frisky survey of an art project in Albuquerque; *Jet Fighter* by Jonathan Lowe & Bill Fishman, boys and their toys.

\$2 suggested donation





THE CENTER FOR
 CONTEMPORARY ARTS
 OF SANTA FE
 P.O. BOX 148
 SANTA FE NM 87504
 505-982-1338

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
 Besiktas 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.

Gün

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, in touch 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!

814 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

Nigol Bezjian

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

Neeraj