Hi Malin -

Here is the data about the CV Portapak:

- SONY DV-2400 (deck) s/n 5233
- SONY DVC-2400 (camera) s/n 15172 with external microphone
- SONY TV Zoom lens with cap and case s/n 187620
- SONY BC-2400 Battery Charger s/n 5372
- 2 6 volt RP-6262 batteries

The value of this system is about $2,000; it is nearly new (and very beautiful...). I shipped it second day air UPS to David Muller on 5/6. It should be there by Friday.

We have the original operator's manuals for the equipment which we can send. I have written a statement about the Portapak which Ralph wants to edit. I will fax it soon.

We are working on the tape transfers.

For Steina - Ralph has an IVC but he's not sure what kind of shape it's in...

Let us know What Else...

Sincerely,
Dear MaLin Wilson,
Thank you for the information from 5.7.92.
It is very difficult for us if we have no further information about our questions!

One Question about your fax from 5.7.92:

In the fax from the 3.19.92 you wrote that you have
four Laserdisc NANOHTEATERS,
five laser disk information stations placed in the galleries
and the ENDOTEATER we want to place it in the foyer
Is this Right?

sincerely.

Stefan Brodbeck
May 7, 1992

Stefan Brodbeck, Coordinator
Eichinger oder Knechtl
Fax. 011/43-1-535-40-39

Dear Stefan Brodbeck,

I am writing to you because Woody is in Iowa City working with the technician who is restoring the instruments and building the interfaces. He is very sorry to have been so unresponsive to you, but the deadline pressures here for the catalog are great. Woody will be back in Santa Fe ready to respond to your questions on Monday, May 11th - the day all equipment is scheduled to be shipped to Austria.

As you are aware many of the instruments are fragile. It is our main concern that each machine have suitable support and ventilation, but because of the shortness of our time and the nature of the objects we need a flexible approach to the installation. The technician may not be able to get all machines ready - or the machine may fail. We are working to do as much as possible. We very much agree with you that the stations should be in the center facing the walls. We do not want the laserdisc information stations in the hallway, they need to be integrated into the galleries. The Endotheater space can be solidified - we want to use the room that was closed the day Eichinger and Knechtl met Steina at the museum. Our situation is that there will continue to be last minute changes. Only today we were informed that Stephen Beck will not be coming to Linz.

Please be assured we will provide you with whatever answers are possible upon Woody's return.

Sincerely,

MaLin Wilson
Coordinator
OR JUST ANOTHER INSTRUMENT STATION. PLEASE, CHECK ON THAT WITH KATHARINA.

I UNDERSTAND, WE ARE GOING TO HAVE THE CONTINUOUS SEQUENCE OF THE ROOM, IT IS VERY GOOD FOR THE COMMON CONDUIT INSTALLATION AND AS I AGREE THE STATION SHOULD BE IN THE CENTER FACING THE WALLS. REMEMBER, THERE WILL BE ALSO LASERDISK LASERDISK STATIONS IN EVERY ROOM, AT LEAST ONE OR TWO IN EACH ROOM, TOTAL OF TEN LASERDISK STATION.

SORRY I HAVE NOT BEEN IN TOUCH SOONER AND I OWE YOU MORE DRAWINGS AND SUGGESTIONS.

2
Dear Woody,

Here are some estimates of power requirements.

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Power (Watts)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAIX SCAN MODULATOR (a.k.a. the &quot;Wobulator&quot;)</td>
<td>500</td>
</tr>
<tr>
<td>MOOG SYNTHESIZER</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>plus audio amplifier 50</td>
</tr>
<tr>
<td>PUTNEY SYNTHESIZER</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>plus audio amplifier 50</td>
</tr>
<tr>
<td>CUI QUANTIZER</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>plus video monitor 150</td>
</tr>
<tr>
<td>CUI DATA CAMERA</td>
<td>150</td>
</tr>
<tr>
<td></td>
<td>plus video monitor 150</td>
</tr>
<tr>
<td>PAIX/ABE SYNTHESIZER</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>plus video monitor 150</td>
</tr>
<tr>
<td>BROWN FIELD FLIP/FLOP SWITCHER</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>plus video monitor 150</td>
</tr>
<tr>
<td>SIEGEL DUAL COLORIZER</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>plus 2 video monitors 300</td>
</tr>
<tr>
<td>BROWN MULTIKEYER</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>plus video monitor 150</td>
</tr>
<tr>
<td>RUTT/ETRA SCAN PROCESSOR</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>plus video monitor 150</td>
</tr>
<tr>
<td></td>
<td>plus audio amplifier 50</td>
</tr>
<tr>
<td>JONES 64 x 64 REAL TIME BUFFER</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>plus video monitor 150</td>
</tr>
</tbody>
</table>
Dear Woody,

Here are some estimates of power requirements.

<table>
<thead>
<tr>
<th>Equipment Description</th>
<th>Power Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAIK SCAN MODULATOR (a.k.a. the &quot;Wobulator&quot;)</td>
<td>500 Watts</td>
</tr>
<tr>
<td>MOOG SYNTHESIZER</td>
<td>75 Watts plus audio amplifier 50 Watts</td>
</tr>
<tr>
<td>PUTNEY SYNTHESIZER</td>
<td>75 Watts plus audio amplifier 50 Watts</td>
</tr>
<tr>
<td>CUI QUANTIZER</td>
<td>75 Watts plus video monitor 150 Watts</td>
</tr>
<tr>
<td>CUI DATA CAMERA</td>
<td>150 Watts plus video monitor 150 Watts</td>
</tr>
<tr>
<td>PAIK/ABE SYNTHESIZER</td>
<td>75 Watts plus video monitor 150 Watts</td>
</tr>
<tr>
<td>BROWN FIELD FLIP/FLOP SWITCHER</td>
<td>25 Watts plus video monitor 150 Watts</td>
</tr>
<tr>
<td>SIEGEL DUAL COLORIZER</td>
<td>25 Watts plus 2 video monitors 300 Watts</td>
</tr>
<tr>
<td>BROWN MULTIKEYER</td>
<td>50 Watts plus video monitor 150 Watts</td>
</tr>
<tr>
<td>RUTT/ETRA SCAN PROCESSOR</td>
<td>200 Watts plus video monitor 150 Watts plus audio amplifier 50 Watts</td>
</tr>
<tr>
<td>JONES 64 x 64 REAL TIME BUFFER</td>
<td>50 Watts plus video monitor 150 Watts</td>
</tr>
<tr>
<td>MCAUGHTUR SAID (Spatial and Intensity Digitizer)</td>
<td>50 Watts plus video monitor 150 Watts</td>
</tr>
<tr>
<td>20 Cameras @ 10 Watts</td>
<td>200 Watts</td>
</tr>
<tr>
<td>4 Laser Disc Players @ 75 Watts</td>
<td>300 Watts plus 4 video monitors 600 Watts</td>
</tr>
</tbody>
</table>

4075 Watts

I estimated video monitors at 150 Watts each, which is probably high. Also remember lights, which can be 220 Volt types. We should ask for an extra 1000 Watts for a safety cushion, in addition to the equipment I don't have here. For most of the equipment, I estimated power from fuse size or power transformer size. I measured the cameras, and the Laserdiscs had a tag on the back.
April 10, 1998

Stefan Brodbeck, Coordinator
Eisenbergeroder Knechtli
Franz Josef Weg 29
A-1013 Vienna, AUSTRIA
Tel: 01/43-1-535-54-21
Fax: 01/43-1-535-10-39

Dear Stefan Brodbeck,

We were very impressed with your fax of April 1. We are getting photographs of all of the equipment for you to see and review the dimensions and weights. I will plan to send you this information next Tuesday.

As to the floor plan, we need your help. We cannot read the dimensions on the floor plan that was sent to us.

We are sorry that we could not answer all of your questions this week. We are working on them and hopefully satisfy you next week.

Yours,

[Signature]

Malcolm Wilson
Coordinator
PEDESTAL FOR ENDOTHEATER MATRIX

COLOR FLAT GREY

MONITOR PLATFORM

50 cm

238 cm

90 cm

THIS LENGTH DEPENDS ON THE WIDTH OF FOUR MONITORS AVAILABLE

THE VASULKA S INC.
471-7161 FAX:473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501
EQUIPMENT THAT WILL NOT BE SHIPPED FROM IOWA CITY, IOWA

To be arranged by the Vasikas:

A BUCHLA SYNTHESIZER
B keyboard - touchstrip
C Interface Control Panel
D Patch Cords
E AUDIO AMPLIFIER
F LOUD SPEAKER

New dimensions rec'd 4/13

Syntesizer 36. 36 12 50 lbs

Photo not available. In storage until June.
### MOOG SYNTHESIZER

<table>
<thead>
<tr>
<th>Component</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (3 Racks with components)</td>
<td>36.0</td>
<td>54.0</td>
</tr>
<tr>
<td>B - Keyboard</td>
<td>4.0</td>
<td>32.0</td>
</tr>
<tr>
<td>C - External Power supply</td>
<td>12.5</td>
<td>25.0</td>
</tr>
<tr>
<td>D - Interface Control Panel Patch Cords</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>E - LOOPSPEAKER</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Total: 22,000
PUTNEY SYNTHESIZER

- Main Unit Synthi VCS3a: 17.5, 17.5, 17.5, 20
- Keyboard Synthi BK2: 3.5, 30.0, 9.25, 11
- Pitch to Volume 739/3: 3.25, 20.0, 7.5, 7
- Interface Control Panel: 2

LOUDspeakers: [Diagram]
Canceled. Condition too poor for restoration.
HEARN: VIDJUM

*XYZ CRT DISPLAY (IN PROCESS OF SEARCHING FOR AND COLLECTING) NO DIMENSIONS AVAILABLE YET

VIDJUM (SEE NEXT PAGE)

Dimensions Incorrect

<table>
<thead>
<tr>
<th>30.0</th>
<th>48.0</th>
<th>18.0</th>
<th>95</th>
<th>12,000</th>
</tr>
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<tbody>
<tr>
<td>12.0</td>
<td>12.0</td>
<td>14.0</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>12.0</td>
<td>12.0</td>
<td>14.0</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>12.0</td>
<td>12.0</td>
<td>14.0</td>
<td>27</td>
<td></td>
</tr>
</tbody>
</table>

Hearn VIDJUM
3 (Three) "XY" Displays/ Fäch

Interface Control Panel

NR:
New dimensions: 21 42 10

*XYZ* To come
See dimensions on #17
PAIK / ABE & SCAN MODULATOR

PAIK / ABE (Sythesizer) COLORIZER
<table>
<thead>
<tr>
<th>Model</th>
<th>Height</th>
<th>Width</th>
<th>Depth</th>
<th>Weight, lbs</th>
</tr>
</thead>
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<tr>
<td>Display</td>
<td>SMC60</td>
<td>18.0</td>
<td>18.0</td>
<td>29.5</td>
</tr>
<tr>
<td>Control Panel</td>
<td>none</td>
<td>14.5</td>
<td>14.5</td>
<td>10.0</td>
</tr>
<tr>
<td>Meleloch Amp</td>
<td>MC-60</td>
<td>14.5</td>
<td>14.5</td>
<td>10.5</td>
</tr>
<tr>
<td>Heath Kit Amp</td>
<td>14151</td>
<td>16.0</td>
<td>16.0</td>
<td>12.0</td>
</tr>
<tr>
<td>Interface Control Panel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equipment</td>
<td>Part 1</td>
<td>Part 2</td>
<td>Part 3</td>
<td>Part 4</td>
</tr>
<tr>
<td>--------------------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Siegel Dual Colorizer</td>
<td>8.020</td>
<td>19.051</td>
<td>12.024</td>
<td>9</td>
</tr>
<tr>
<td>Control Panel</td>
<td>2.075</td>
<td>17.032</td>
<td>7.021</td>
<td>3</td>
</tr>
<tr>
<td>Interface Control Panel</td>
<td>2</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Brown Multi Keyer</td>
<td>17.041</td>
<td>20.057</td>
<td>14.025</td>
<td>21</td>
</tr>
<tr>
<td>Power Supply</td>
<td>2.075</td>
<td>5.043</td>
<td>10.021</td>
<td>2</td>
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<tr>
<td>Interface Control Panel</td>
<td>2</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Monitor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Siegell Dual Colorizer

Brown & Multikeyer
April 7, 1992

Stefan Brodieck, Coordinator
Kramer oder Kretti
Fax, 011/43-1-318-43

Dear Stefan Brodieck,

Sorry about our delays in responding to your and to an earlier inquiry of March 27. First to answer the earlier questions:

For each video instrument there is a monitor for NTSC as the final display and one or several cameras as input. Such station (with a few exceptions) should be a modulator platform.

About the Lighting — Daylight is no credit to our exhibition.

About the Gray Scale — Designated walls should have a gray scale that is has many shades of gray, i.e., a rich monochromatic surface with tonal variety that ranges from white through all grades of gray to black. We are assembling visual images now.

Regarding the questions of installation we cannot make a decision until we know the dimensions of the gallery etc. Please call one of us at any time on Tuesday, April 21 and will video tape the spaces for us. In the meantime if you could send us the dimensions we can begin to determine where the installations and installations should be placed.
We are returning your inquiry sheets, followed by a table showing all standard equipment - monitors and speakers - being provided by ANIZ. We do not have the size specifications for those.

In all future correspondence we will use the numbering system you have assigned to the instruments. Please note that we are in the process of restoring these devices and some may not be able to be activated. David Muller, the technician working on them as we write to you. His fax number is 319/333-1753, as will be the resource for technical information. Final selection of the instruments is to be made as soon as possible (before the end of April) based upon the combination of the functionality of the instruments and the space available.

Following are 34 pages.

Sincerely,

[Signature]

Malcolm Wilson
Dear Mrs. and Mr. Vasulka!

Dear Mr. Wilson!

Thank you for the first information about your preliminary program for the exhibition in Linz. We are happy, that we have the possibility to work on this exhibition.

At first may be a new information for you:
The exhibition contains beyond your pieces also three instalations by Peter Weibel, Jeffry Shaw and Agnes Hegedus.
These three objekts need the space of two or three rooms. On that account we havet to work on new partition of the showrooms. As soon as we have further informations, we will forward it.

Some questions about your program:

About the Exhibition:

We need further informations about all the hardware you will exhibit in the Landesmuseum.
1 - Please send us as soon as posible a detailed list of the equipment you will show at the exhibition.
2 - further a detailed list about the equipment which should be prepared by the ARS in Linz.
3 - could you please give us utmost exactly specifications regarding the different arrangement and informations about the measurement (size) of each group. - (The fifteen historical Audio / Video Instruments, the laserdisc Information Station, the Nano- and the Endo theather.) If possibile in form of a drawing and / or scetched into the ground floor.
About the Lighting -

The daylight is coming from the top of nearly each room in a diffuse way through top windows, so that light reflexions on the screens may be not a big problem.

Is it necessary to shield totally the daylight?

About the Gray scale requirement -

We need further informations about the walls with textural and / or pictorial surface.

Which walls do you need in that way? (could you draw this into the floorplan?)

These are first questions.

We hope to determinate the question about the partition of the showrooms next week, so that we can fax you the new informations.

If you need further informations, please contact us anytime.

Sincerely,

Eichinger oder Knechtl

[Signature]
March 21, 1992

Eichinger oder Knecht!
Franz Josef Kalt 29
A-1010 Vienna, AUSTRIA
Tel: 011/43-1-535-51-24
Fax: 011/43-1-535-60-49

Dear Eichinger oder Knecht!

Thank you for your fax of March 17. We are confused about the allocation of the galleries for the installations of Jeffrey Shaw, Arnes Hegedus and Peter Weibel. Do you know who will do this? Until we know what spaces we are to use it does not make sense for us to plan in more detail.

Regards,

[Signature]

Marian Wilson
Coordinator
Dear Mrs. and Mr. Vasulka
Dear Mr. Wilson

Last week, we have got the list about the inventory of equipment, you sent to Mrs. Gsöllpointner. But we need further informations about all the hardware you will show in the Landesmuseum.

I have some problems with your list, so I scribbled each configuration and called each element by number. Could you please have a look at, if it is correct and complete? (With the declaration about dimensions and weight)

Do you have any consideration to assort the single elements? It is important for us, because of the allocation in the floorplan.

About the ENDO theater
We need the measurement of the video matrix.

It would be very obliging if you could still answer this week and hope to meet Mrs Vasulka in Linz to talk about all these things.

Sincerely,

Stefan Brodbeck
coordinator
PRELIMINARY PROGRAM FOR EXHIBITION DESIGN

"THE PIONEERS of ELECTRONIC ARTS"

I. Ideology

II. Catalogue

III. Distribution of hardware in Landesmuseum rooms
   a. Audio/Video Instruments & five Laserdisc Information
      Stations (Rm. #s 2.1, 2.4, 2.5, 2.6, & 2.9)
   b. Four Laserdisc Nanotheaters (#'s 2.2, 2.3, 2.11, 2.12)
      and One Video Endotheater (# 2.10)

IV. Modular systems for equipment

V. Lighting & Gray scale requirements

VI. Security

VII. Maintenance
I. Ideology - The Audio/Video Instruments

Sound synthesizers came first and were followed by various Audio/Video instruments created by a generation of artist/designers or artists in close collaboration with engineers. Like so many others during the '60s, most of these individuals lived an alternative life style outside of mainstream institutions with little or no industrial affiliations. They created an independent technological base from which they profoundly influenced the electronic generation of sonic and visual arts.

This exhibition concentrates on a specific class of electronic instruments conceptualized and built during a particular period: mid '60s to mid '70s. These instruments emerged in a time that was politically and socially biased and was characterized by a disillusionment with the "establishment" (particularly the war in Vietnam), and a Utopian vision enhanced by psycho-active drug experiences. The overall design of the exhibition should consider and reflect these elements.
All of the Audio/Video Instruments exhibited are to be presented "live" and as fully functioning as possible. They will be made interactive with auxiliary "interface control panels" designed by the Vasulkas.

"Interface control panels" are needed because the original instruments are fragile and/or too complex. We urge the designers to establish a system that discourages the visitor from directly touching the Audio/Video Instruments.
II. Catalogue

The catalogue will serve as a guide through the exhibition. The catalogue will contain basic information about the Audio/Video Instruments with BarCodes printed in the catalogue.

With a light pen at each station and theater the visitor can activate the laserdisc and access sequences of sound and both still and moving images related to the Audio/Video Instruments.
III. Distribution of hardware in the Landesmuseum Rooms

We have received a floor plan of the second floor of the Landesmuseum in Linz, where the exhibition is to be installed. We presume that all galleries from 2.1 through 2.12 with the exception of 2.7 & 2.8 are available for the "PIONEERS" exhibition.

The exhibition has two conceptually different types of information:

a. Approximately fifteen historical Audio/Video Instruments with five supporting laserdisc Information Stations

b. "Theaters" - both nano and endo - for the presentation of audio and video art produced on historical instruments to be produced on laserdisc by the Vasulkas.
a. Regarding the galleries with the historical Audio/Video Instruments with the five supporting Laserdisc Information Stations:

Each gallery should have no more than three Audio/Video Instruments, with the instruments grouped according to their purpose and functions - e.g., scan processing, colorizing, keying, etc. In each of the galleries with the Audio/Video Instruments there will be Laserdisc Information Stations. Each of the five Laserdisc Information Stations will be comprised of a Laserdisc player with its own video display (monitor), audio system (either small speakers arranged for proper acoustics or earphones), a place for an exhibition catalogue and a barcode light pen to read the BarCodes in the catalogue, and a chair for the museum visitor. The five Laserdisc Information Stations will contain identical discs that provide basic information about the Audio/Video Instruments, their makers and the type of processes used to make music and video art.
We envision the Audio/Video Instruments and five laserdisc information stations in Rm. #s 2.1, 2.4, 2.5, 2.6, & 2.9.

4.8. The historical Audio/Video instruments are of various configurations, sizes, complexity and functioning.

Regarding the Audio Instruments: Three audio synthesizers have been selected for the exhibition. They may be simply installed with amplifier/speaker systems, or they may be coupled with video companions.

Regarding the Video Instruments: Each instrument will be connected to its own video display (monitor), video inputs (from one to six cameras), and interface control panel.
6. Regarding the four laserdisc Nanotheaters in Room #'s 2.2, 2.3, 2.11, 2.12, and the one Video Endotheater in Room # 2.0.

The Laserdisc Nanotheaters in the small galleries will have laserdisc players for the different groups of sound and video art programs, each with its own video display (monitor) with a good integral audio system, and a place for the catalogue and BarCode light pen. The Nanotheaters also need chairs for the viewers.

The Endotheater in a larger gallery will offer the visitor all of the programs that are on the laserdiscs - both the laserdisc information Station discs and the four Nanotheater laserdisc programs - to be shown on a regular schedule with a larger scale display - a video matrix, a four by four grid of sixteen stacked monitors.
IV. Modular systems for all equipment

We suggest that the physical design of the equipment supports (whether they are racks, tables, platforms, pedestals) for the historical audio/video instrument components and auxiliary equipment, the laserdisc information stations, and the theaters be of a modular character to accommodate various sizes and configurations of instruments and supporting equipment that includes video displays (monitors), input devices (one to six cameras per instrument), interface control panels, laserdisc players, light pens, catalogues and chairs for museum visitors.

Electricity must be (110V) and there will be many cables connecting all of the equipment that could to be bundled together in large conduits.

As mentioned above the historical Audio/Video Instruments will have anywhere from one to six input devices or cameras and the modular system should be flexible enough to accommodate a varying number of cameras that are set-up to pan.

(N.B. We are currently preparing a list of all the equipment to be shipped from the US with size and weight specifications, and a list of equipment to be supplied by ARS ELECTRONICA.)
V. Lighting & Gray scale requirements

The light conditions in each gallery must be controlled, with no daylight. The surface of each monitor needs to be shielded from light reflections (this can be accomplished with custom designed shields) and the rest of the room (except the "Theaters") needs to be lit so that cameras on the "live" Audio/Video instruments will have good pick-up.

The walls should have either a rich textural surface and/or a pictorial surface so that they can serve as image sources for the cameras. The walls should be monochromatic and rich in gray scale gradations in order to provide good brightness to color conversion material for colorizing units, which most of the Audio/Video instruments contain.

The character of the wall images should reflect the historical period. These could be photographs of the counter culture or journalistic images of the war, or test pattern abstractions - technological charts used to calibrate imaging equipment, etc.
VI. Security

Please note that most of the Historical Audio/Video Instruments are hand built, fragile, and unique. A discrete and effective system of unobtrusive protection must be designed to prevent tampering, vandalism and destruction.
VII. Maintenance

Due to the nature of the equipment in the exhibition, we anticipate continuous, daily maintenance will be needed. Consequently, we request that a convenient, accessible workshop area be designated for the use of the Vasulkas and the technicians during the installation period.
March 17, 1992

ARS ELECTRONICA
FAX: 011/43(1732)783745

Dear Katharina,

Thank you for sending the Aldo Tambellini material. Do you have other original material collected during your visit that we might use on the laserdiscs we are preparing for the exhibition?

Please be assured that we are in agreement with the contract that you faxed on March 11th. We should have the information you requested - sizes, weights and values, and the list for Fadi by tomorrow. We are also sending an addendum of clarifications to the faxed contract which we have signed.

We'll prepare another report on Friday. We tried to send it right away, but the ARS ELECTRONICA fax machine would not receive until Monday.

Regards,

[Signature]
CONTRACT

entered into by the Linzer Veranstaltungsgesellschaft mbH, LIVA-Brucknerhaus, Untere Donaulände 7, A-4010 Linz/Austria, represented by Karl Gerbel, managing director, and Wolfgang Lehner, executive manager, and the artists Vasulkas Inc., represented by Woody & Steina Vasulka, Route 6, Box 100, Santa Fe, NM 87501, USA.

I.

Subject of the contract is


b) Selection of the machines to be presented (minimum of 8 machines); these have to be fully functional and must be presented be used by visitors in an interactive way.

c) The machines have to be packed and prepared for transportation not later than Monday, May 4, 1992 in Iowa.

d) Preparation of texts and pictures for a catalogue which will be published in cooperation with Peter Weibel and will be produced until June 22, 1992 (opening of the exhibition). This includes essays by Woody and Steina Vasulka, MaLin Wilson, David Dunn and other persons to be designated by the Vasulkas.

e) Organizing and technical supervision of the exhibition in Landesmuseum from June 9 thru July 9, 1992 (including set up and strike down); this also includes the preparation and packing of the machines for transportation back to the US.

f) Preparation of material for presentation at Landesmuseum (video tapes, slide-shows, possibly CD-ROM discs)

g) A lecture on "Pioneers of Electronic Arts" in the week from June 22 thru 27 at Landesmuseum. Date has still to be coordinated with Peter Weibel/LIVA.
II.

a) The presentors guarantee that a total budget of ATS 726,375.-- brutto (i.w. sevenhundredtwentysix thousand threeshundredseventyfive Austrian Schilling; that are US$ 65,000.-- netto, current rate 11,175 from February 5th, 1992) will be provided for the project. All fees, complete overall costs (e.g. per diems, telephone and office costs etc.), production and technical costs as well as transport, travel and hotel costs within the US are to be covered in this amount.

b) Travelling and hotel costs for

David Mueller (flight from Iowa to Austria and v.v., room from June 9 thru July 9, 1992),

Woody & Steina Vasulka (flight from Frankfurt to Austria and v.v., room from June 9 thru July 5, 1992),

are not included in the amount mentioned above in II./a.

c) The payment will be payed in rates as follows:

1. rate: Dec 5, 1991 US$ 5,000,- (rate 11,502)=ATS 57,510,-
2. rate: Feb 14, 1992 ATS 279,375,-
3. rate: March 16, 1992 ATS 277,740,-
4. rate: by bank transfer after deduction of all bills paid by LIVA ATS 111,750,-

The contract partners bind on holding LIVA harmless against claims of third-party persons.

Linz, March 11, 1992
On behalf of LINZER VERANSTALTUNGSGES mbH

ppa

(Ing. Mag. Wolfgang Lehner)

Santa Fe, .............
On behalf of Vasulkas Inc.

(Woody & Steina Vasulka)

(Karl Gerbel)
As contractors for the pre-production of the ARS ELECTRONICA "Pioneers" exhibition we are responsible for insurance or shipping charges until the pick-up of the equipment on May 4, 1992. It is our understanding that as of May 4, 1992 ARS ELECTRONICA will arrange for shipping, insurance and customs clearance of the exhibition materials.

Please note, that it is also our understanding that ARS ELECTRONICA - and not the Vasulkas, Inc. - will be responsible for the costs of returning the machines and equipment to their owners.

It is also our understanding that we are not responsible for any of the costs related to the design and execution of the catalogue and installation at the Landesmuseum for galleries 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.9, 2.10, 2.11 & 2.12.

Attached is a list of the machines to date that we have selected and secured for the exhibition and a list of the equipment for shipment from Iowa City, Iowa, USA, on May 4, 1992. Please note that the shipment list is missing the following pieces of equipment.

1. Stephen Beck's DIRECT VIDEO SYNTHESIZER & VIDEO LOOM - from the initial planning phases of the exhibition, ARS ELECTRONICA has been negotiating with Stephen Beck independently regarding his participation in the exhibition and festival. Beck is currently negotiating with Peter Weibel regarding the extent of his participation. The Vasulkas, Inc. has offered Beck 3,000 US$ from our budget for restoration of his machines. However, because Beck has not finalized his negotiations with Peter Weibel to our knowledge at this date, and because Beck must restore his own machine and is not working on our timetable with our technician we cannot be responsible for arranging that the Beck machines are included in the shipment from Iowa.

2. As per an agreement with Peter Weibel, Phil Morton will participate in the festival, install his own device - the IP (Image Processor) - at the Landesmuseum, and be on hand at the museum during the exhibition, and for the festival symposium at the expense of the festival. Morton, in order to save shipping costs, will carry his IP as excess baggage on his flight to Linz. His proposed arrival in Linz is June 11 so that he can personally install his interactive machine. Shipping the IP as excess baggage represents a savings and the cost will be paid by ARS ELECTRONICA.
3. The BUCHLA SYNTHESIZER, Collection of Michael Oszajkowsky of New York City, is kept in permanent storage in Aspen, Colorado, and cannot be accessed until the first week of June. It needs no restoration. The Vasulkas, Inc. will make every attempt to personally carry this significant machine to Linz in time for the installation, but it is obviously not available for the May 6, 1992 bulk shipment from Iowa City. If it must be shipped the expense will be paid by ARS ELECTRONICA.

Ten pages of materials will be presented to ARS ELECTRONICA for inclusion in the festival catalogue on April 15, the exhibition catalogue materials will be sent to Peter Weibel.

Linz, Date ___________

on behalf of LINZER VERANSTALTUNGEN GES mbH

Eng. Mag. Wolfgang Lehner

Karl Gerbel

Santa Fe March 17, 1992

on behalf of the Vasulkas, Inc.

Woody/Steina Vasulka
Date: March 13, 1992
To: ARS ELECTRONICA, Peter & Katharina
From: The Vasulkas, Inc.
Ref: Weekly Summary, March 8-13

Activities Completed
- Decide that we cannot include BLACK SPIRAL.
- Complete list of machines (attached)
- Woody reviews all films of Lee Harrison
- Confirmation of loans to the exhibition:
  VIDIUM, Sonoma State University, Rohnert Park, California
  MOOG SYNTHESIZER, Drew University, Madison, New Jersey
  BUHLA SYNTHESIZER, Aspen, Colorado
  CLOUD MUSIC Installation, Estate of Bob Watts, New York
  64 x 64 REAL TIME BUFFER, Coll. of Gary Hill
- Negotiate restorations of CLOUD MUSIC with composer David Behrman, and the JONES 64 x 64 REAL TIME BUFFER
- Deposit of 30% on eight more Pioneer LDV220 Laserdisc Barcode machines for installation (two already purchased = Total of ten)
- Full restoration of McArthur SAID
- Transcription of Subotnick and Beck interviews
- Develop schedule (attached)

In progress
- Collection of materials to be sent to Peter
- Review of early tapes, cleaning, transfer, restoration
- Shipping sizes, weights and values for all machines
- David Dunn contextual essay complete up to 1950
- Conceptualization of appropriate exhibition installation
- Preparation of a complete list of technical equipment and power supply for Fadi
Weekly Summary, March 8-13, continued, page 2 of 2

Pending
- Shipment of all machines to David Mueller
- Introduction to exhibition designers
- Letter of authorization and clarification of loan the procedures and certificates of insurance
- Catalog preparation

N.B. A number of significant individuals contacted have expressed a desire to be invited to the festival. We would like you to consider inviting:

David Behrman, composer, who was a collaborator on the CLOUD MUSIC installation and is restoring it for the exhibition.

Norman Lowrey, composer, Chairman of the Music Department, Drew University. He is responsible for a hand-built early MOOG SYNTHESIZER, which he has kept in working condition, and that he is pulling apart his huge MOOG and reassembling representative components.

Katharina:
We should have all of the sizes, weights and values by Tuesday, March 17.

Also, the contract does not mention the return shipping. Obviously although we are preparing everything for pick-up from one location, the machines must be returned by ARS ELECTRONICA to their owners after the exhibition, and we are in no way responsible for this expense.
N.B. All measurements in inches and pounds.


**PAIK SCAN MODULATOR**

<table>
<thead>
<tr>
<th>Model</th>
<th>Height</th>
<th>Width</th>
<th>Depth</th>
<th>Weight</th>
<th>IRV*</th>
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<tr>
<td>Heath KIT Amp</td>
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<td>Interface Control Panel</td>
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<td></td>
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</table>

**MOOG SYNTHESIZER**

22,000

3 (Three) Racks with components/ each

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<tr>
<td>36.0</td>
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<tr>
<td>36.0</td>
<td>54.0</td>
<td>12.0</td>
<td>25</td>
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- Keyboard: 4.0 x 32.0 x 10.0 x 8
- External Power supply: 18.5 x 25.0 x 12.0 x 20
- Interface Control Panel: 2
- Patch Cords: 2

**PUTNEY SYNTHESIZER**

3,500

- Main Unit Synthi VCS3a: 17.5 x 17.5 x 17.5 x 20
- Keyboard Synthi DK2: 3.5 x 30.0 x 9.25 x 11
- Pitch to Volume 739/3: 3.25 x 20.0 x 7.5 x 7
- Interface Control Panel: 2
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<td><strong>RUTT/ETRA SCAN PROCESSOR</strong></td>
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<td><strong>JONES 64 x 64</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>REAL TIME BUFFER</strong></td>
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<tr>
<td><strong>MCARTHUR SAID (Spatial and Intensity Digitizer)</strong></td>
<td></td>
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*Optional Device:*

**BECK GRAPHIC OUTLINER**

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<th>Depth</th>
<th>Weight</th>
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<td>19.0</td>
<td>9.0</td>
<td>9</td>
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**EQUIPMENT THAT WILL NOT BE SHIPPED FROM IOWA CITY, IOWA**

To be arranged by the Vasulkas:

**BUCHLA SYNTHESIZER**

<table>
<thead>
<tr>
<th>Height</th>
<th>Width</th>
<th>Depth</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>32.0</td>
<td>24.0</td>
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<td>35</td>
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Keyboard

<table>
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<th>Width</th>
<th>Depth</th>
<th>Weight</th>
<th>IRV*</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0</td>
<td>18.0</td>
<td>10.0</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

Interface Control Panel

Patch Cords

To be arranged by Steve Beck & Peter Weibel:

**BECK DIRECT VIDEO SYNTHESIZER**

**BECK VIDEO LOOM**

To be carried as excess baggage by Phil Morton:

**IP (Image Processor)**
<table>
<thead>
<tr>
<th>Model</th>
<th>Height</th>
<th>Width</th>
<th>Depth</th>
<th>Weight (lbs)</th>
<th>Value (RV)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**AUXILIARY INDUSTRIAL EQUIPMENT/Multiple Units**

21 (Twenty-one) PORTABLE CAMERAS: Each $180

<table>
<thead>
<tr>
<th>Each</th>
<th>8.0</th>
<th>6.0</th>
<th>9.5</th>
<th>83</th>
</tr>
</thead>
</table>

Sub-Total Weight: 83

21 (Twenty-one) LENSES: Each $50

<table>
<thead>
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<th>Each</th>
<th>5.0</th>
<th>2.0 Diameter</th>
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</table>

Sub-Total Weight: 21

5 (Five) CCUs (Camera Control Units): Each $100

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<th>3.0</th>
<th>500</th>
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</table>

Sub-Total Weight: 50

**CABLES & ODDS & ENDS/ ESTIMATED**

**LASERDISC EQUIPMENT/Multiple Units**

10 (Ten) PIONEER LASERDISC/Boxed

<table>
<thead>
<tr>
<th>Each</th>
<th>10.0</th>
<th>23.9</th>
<th>22.0</th>
<th>26.5</th>
<th>8,000</th>
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</table>

Sub-Total Weight: 265

**AVAILABLE SHIPPING CASES**

<p>| | | | | | |</p>
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<td>1 (One) Fiberglass</td>
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<td>36.0</td>
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<td>38.0</td>
<td>310</td>
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</tr>
</tbody>
</table>
EQUIPMENT THAT MAY NEED TO BE SENT DEPENDING UPON AVAILABILITY IN LINZ

For the installation of the exhibition and the on-going maintenance during the exhibition the following equipment is necessary.
N.B. This equipment can either be gathered by Fadi in Linz or shipped from the U.S. This will depend upon your recommendation.

NECESSARY TEST EQUIPMENT

ÖSCILLOSCOPE, analog, 50MHz bandwidth minimum, dual trace, delayed sweep, with manual

VIDEO SIGNAL GENERATOR

2 (Two) DIGITAL MULTIMEETERS, 3 1/2 digits

2 (Two) POWER SUPPLIES, variable with current limiting

VIDEO WAVEFORM MONITOR

2 (Two) VIDEO MONITORS, color, NTSC, 11 inch

LOTS OF PATCH CORDS

OPTIONAL TEST EQUIPMENT

VECTOR SCOPE

DIGITAL STORAGE OSCILLOSCOPE

THE VASULIKAS INC.
471-7181 FAX:473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501
Date: March 19, 1992
To: ARS ELECTRONICA, Fadi
From: The Vasulkas, Inc.
Re: Equipment for the PIONEERS exhibition to be provided by the festival on site

****************************************
Audio:
3 (Three) - Good quality dual channel sound distributing systems (Pre-amps, equalizers, power amps [100 W per channel], speakers)
2 (Two) - Average quality single channel sound systems

Cables, AC distribution
All European standard

****************************************
Video:
16 (Sixteen) Video display monitors (19" color, NTSC) [for the Endotheater]
15 (Fifteen) Video display monitors (19" color, NTSC) [for historical instruments]
10 (Ten) Video display monitors (17" color, NTSC) [for Nanotheaters]
200 (Two hundred) BNC crimped on (male) connectors
2 (Two) BNC crimping tools

2,000 Feet 75 OHM video distribution cable

****************************************
N.B. In addition to the historical instruments and auxiliary equipment on the inventory list, the Vasulkas have secured 10 (Ten) Pioneer Laserdisc players, #LD-V2200 with 10 (ten) BarCode Readers.
EARLY PIONEERS

Audio:
- Buchla
  - 100 Series
  - Hills College
- Moog
- ARP
- Bode
- Putney
  - ETC

Video:
- Tambellini
  - Black Spiral
  - Everson Museum
- Hearn
  - Viatum
- Dain/Abbe
  - Colorizer
  - Raster Modulator
  - ETC
- Siegel
  - Dual Colorizer
  - The Vasulkas
- Beck
  - First Direct Video Synthesizer
  - Steve Beck
  - The Vasulkas
- Brown
  - Multikeyer
  - ETC

Special 1
- Industrial: Colorado Video
  - Glen Southworth
  - Quantazer (Colorizer)
  - ETC

Digital:
- Beck
  - Video Loom
- Jones
  - Video Buffer
- McArthur
  - Schier
  - The Vasulkas
- Beck
- Hill
- The Vasulkas

SPECIAL 2
- CVI
  - Camera Feedback
  - ETC
Project: Ars Electronica Exhibition Proposal
Contact: Woody Vasulka
Deadline: June Opening

1/19/92

Preliminary Ideas

Module 1: Interactive Information System (touch screen)
IDEA: One central station that presents general information on the exhibit as well as a detail database of the Artist and their tools. Any video would need to be provided.

1. Introduction, Categories
   - Graphics
   - Video
   - Audio

2. Artist & Hardware (10-12 showcases)
   - Artist
     - Portrait
     - Biography
     - Artist statement (w/audio & images of artist working)
     - Samples of work
   - Hardware
     - Product shot
     - Technical specs
     - Features

Estimated Cost: $15-20K
Module 2: Simulated Interface to Hardware Exhibit

IDEA: Three stations could be used, one for each category of hardware. Each station could consist of a two monitor system (one large monitor is an option). The user interacts directly with the hardware interface simulation on Monitor A. Monitor B displays the results of the user interaction. The stations would be positioned to maximize general audience viewing as well as close proximity to the actual hardware device. The three stations need sufficient distance from each other to avoid viewer congestion and system audio competition (see diagram idea).

   - General Description (needs to integrate with Module 1)
   - Menu of 3-4 Hardware Interfaces, simplified (Monitor A)
     - Simplified hardware interface
       - View Demonstration
         Canned animated demo of how to operate “The Machine”
       - You Try It!
         User controlled
   - Display
     - Source Images/Sound
       Several small windows display original source material.
       This material may need to be a prepared database if actual images/sounds cannot be achieved in real time from the actual device
     - Final Assembled Image/Sound

Estimated Cost: $20-40K
Audience can view 2-D work on walls as well as the hardware.

Sample

Video device

Graphics device

Audio

INFO System

ENTER EXHIBIT
Dear Architects:
(Some notes on the exhibit as things develop...)

Here is a list of equipment scheduled to appear physically at the floor of the exhibit:

1) Buchla audio synthesizer
2) Moog audio synthesizer
3) Vidium
4) Putney
5) CVI quntizer —
6) Video Weaver
7) Dual colorizer
8) Paik/Abe synthesizer
9) Video sequencer
10) Multikeyer
11) Rutt/Etra
12) Jones frame buffer
13) SAID
14) Digital Image Generator

Installations:

1/ Cloud Music
2/ Feedbak loop
3/ Portapack (passive)
4/ IP (with Phill Morton)(still in question)

Other instruments are being listed and described, but are not being presented physically, they are so called "Phantom instruments"

The Portapack is to be seen as an historical object "under glass"

The Station arrangement:

I agree the instruments should be loosely grouped towards the center of the rooms, their displays facing outward. Above the stations I can see a conduit network, distributing electricity and necessary signals for the video
and for both American and European power lines. The outlets must be strictly segregated, maintaining their plug assignments (we will bring our own distribution boxes, twelve in all).

I have to say again that the biggest enemy of video is high a level of daylight in the exhibition space. Years of experience in presenting video under most severe conditions taught us to take extreme precaution. For an extreme case I would ask you to design a hood, able to be put over each monitor with nonreflecting black on the inside. The depth of the hood determines the strength of the image, the deeper the hood, the stronger the image.

Overall presentation:

I prefer presenting the instruments in a rather dramatic fashion. Low hanging light with green shades, point-illuminated worktables, slow-turning cooling fans with shadows, low frequency amplified hums...Never mind, it is ultimately up to you which overall design you will choose.

Summary of the Laserstations and videotape playbacks:

There are four types of video images and programs in this exhibit besides the instrument display monitors:

1) Five Infostations containing the material on the instruments listed in the catalog (BarCode related to the catalog)
2) Three Nanotheatres containing an extended set of images, relevant to the instruments or the period (BarCode related)
3) Two Nanotheaters containing program on music (BarCode related)
4) The Endotheater programmed from videotapes.

We suggest, that the Infostations are placed in the same rooms as the instruments exhibited, providing a close factual link to the items on display. They should be placed in the distant corner and they should face the instrument cluster.

The Nanotheaters are location free, they should be placed around the exhibit most conveniently
The Endotheater is programmed noninteractively from a library of tapes provided by The Vasulkas. The programs will be listed in the catalog.

Physically, the Endotheater is a completely darkened room (safety illumination only), in which a 4x4 matrix of monitors is placed in one end of the room. The rest of the space is to seat the audience.

The room has a good sound system, coming from the direction of the matrix.

The description of the laserdisk stations:

All laserdisk stations comprise of:

1 - Pioneer LD-V 2200 Laserdisk player
2 - Display TV monitor with sound
3 - BarCode reader
4 - Keypad controller
   Wires
   Laserdisk
   General Catalog

The most complex problem were it installed here in the US would be the safety of the equipment. The operation of the Laserstation is fortunately remote, through the Pen or the Keypad. Once the Laserdisk is inserted, it should not be unlocked or removed. Practically, the player is hidden in the station away from the public. The access to the Monitor controls should also be banned, leaving only two devices, the Pen and Keypad at the mercy of the public.

The Pen has an imbedded ring into its body to make it more difficult to remove. A flexible steel cable or a string could guard it from easy removal.

It is even more difficult to guard the Keypad. The solution I offer here is to imbed the pad into the table itself barring it from an easy removal. In the same arrangement the occlusion of certain keys must be made to block a few functions of the Keypad, namely shut-down of the Laserplayer and the Disc removal.

The Keypad allows a free and unstructured browsing mode in viewing the program, a mode quite fine with us. We also hope that the Austrian public is much kinder to technology in public places than in the U.S. where the survival is measured in minutes. If this should become a problem a supervision by the staff of the museum will be necessary.

The laserdisc stations must have a generic group identification symbol, probably alpha-numerical symbols as to guide the public to the program associated with it. The
The installations:

The most problematic installation could be the "Cloud music". The piece requires a camera watching the weather, notably the passage of the clouds. If a change is not continuously performed, the installation could become dull and uninteresting. We may want to discuss another possibility adding to the three-way collaboration of Watts Behrman and Diamond, a possible fourth artist to compose a "prepared" cloud sequence, which could then be projected by a video projector on the ceiling and then picked up by the Cloud camera.

Cloud music will require a 1/2 room space, it produces sound and can share a space with a smaller instrument station cluster or another installation (feedback).

At this moment the I.P. installation is still under discussion. It seems it will be resolved by Phil Morton bringing the instrument with him to Linz. He will also provide the information about his needs.

In reply to your need to identify an exact location of each event:

I see no advantage or necessity for a specific space designation for the instrument stations clusters except for the installations. The instruments’ configuration should be done by on location experimentation between the designers and the curators. I understand your anxiety about not knowing the designations ahead of time, but I urge you to make the stations modular, similar in their functionality, and expandable if an auxiliary instrument is added. It should have an arrangement to hold a camera or cameras on a simple pan/tilt head (industrial showroom version) and should have enough space for a public interface box.

Auxiliary equipment:
Some instrument stations have auxiliary equipment associated with their performance. This can be general purpose industrial equipment, for example in Nam June Paik’s there is a power amplifier and pre-amplifier in the scan modulating section, others (Mc Arthur/Schier) have a sync generator and color encoder gear. This type of equipment should not dominate the outlook of the station. It could possibly be hidden altogether.

Yours Woody

In Santa Fe, May 12, 1992
Instructions

→ Press Search.
→ When the chapter title appears on the screen, press Play.

To see a frame:
→ Press Chapter/Frame until “frame” appears on the screen.
→ Press the numbers for the frame you want.
   (If you make a mistake, press Clear to erase the number.)
→ Press Search.
→ When the frame appears on the screen, press Play if you want the video to play starting at that frame.

To freeze an image on the screen:
→ Press Still/Step at any time during the playing of a video segment.
→ To continue playing the video segment, press Play.

To step through frames:
→ Press Still/Step
→ Press Fwd to move to the next frame or Rev to move to the previous frame.
→ Press Play to continue the regular playing of the video.

To scan the videodisc at high speed:
→ Hold the Scan button down as long as you want the scanning to continue.

Using the Bar Code Reader

With the videodisc in the player on the correct side, press the Play button on the player. After the opening animation, use the bar code reader and the bar codes printed in the Guidebook to play a chapter or set of frames. Here’s how to do it:

→ Hold the Read button down.
→ When you see a red light at the tip of the reader, keep the Read button down and drag the tip across the bar code in the book, from left to right, until you hear a beep.
Note: Even if you don’t have a stereo video monitor, both language channels (English and Spanish) from the videodisc will still be available.

To use the videodisc player with a television, attach one end of the single-plug cable to the player port labelled “VHF Output” and the other to the cable connector on the television.

If the television you’re using doesn’t have a jack for the cable, you’ll need a cable adaptor (available at any local electronics store). Attach the adaptor to the VHF antenna connectors on the television, and plug the cable from the videodisc player into the adaptor.

Using it...

Different areas of the videodisc can be accessed by using a remote control, bar code reader, or computer that’s connected to the videodisc player.

This Guidebook lists all the materials on the videodisc, by chapter (a division of the information on a videodisc, similar to a “track” on a record album) and by frame number.

Use the remote control or bar code reader to access specific chapters and/or frames of the videodisc.

Using the Remote Control

With the videodisc in the player on the correct side, press the Play button on the player. After the opening animation, use the remote control for the following procedures:

To see a chapter:

→ Press Chapter/Frame until “chapter” appears on the screen.
→ Press the numbers for the chapter you want.

(If you make a mistake, press Clear to erase the number.)
Dear Steina and Woody Vasulka,

Now we are able to sent to you the definitiv floorplan from the *ars electronica* in Linz.

Your contribution will be exhibit in **room 2.1 2.4 2.5 2.6 2.7**, The **NANO THEATERS** will be in the **GANG** placed in the Windows as discussed.

We hope, you agree with this situation and you can get more specific.

We need as fast as possibile the exact arrangement for each room with specifications so that we can develop the design.

If you need further information from us at this point, please contact us.

Sincerely,

Eichinger oder Knechtl
Stefan Brodbeck
Dear Steina and Woody Vasulka,

I hope you recieved my fax from 30. 4.92
We realy need the informations about the exact arrangement of the instruments in each room, because our work can't go on at that point!
Please sent the information as soon as possible.

About the ENDO THEATER :
We can place it in the foyer of the museum , we discused in Linz with Steina.

Grüße aus Wien

Eichinger oder Knechtl

Coordinator
Stefan Brodbeck
Hallo,

Could you please fax the spezification of the interface controle pannel. Does they have all the same specification? (What’s about the floorplan?)

Sincerely,

Eichinger oder Knechtl
Stefan Brodbeck
Dear Woody and Steina,

we would need a short description "How to use" of each of the presented machines. We want to fix these descriptions beside each installation so that visitors know what to do with the machine. There also should be one or two sentences on the inventor and his/her intention.

Kindest regards

Katharina

Is it possible until May 20?
TELEFAX

DATE: 5.5.92
CONC.: ARS ELECTRONICA
PAGES: 1 (INCL. THIS PAGE)

To: VASULKA INC.
00A (535) 473 0614

Dear Steve, Woody,
I hope you are alright & doing well.

Question: ANGO THEATRE

16 NTSC Monitors 27"

Specify the image shown on the wall.

16 Images (same image on each monitor)

√ A single image? Or? Or?

Not expensive
√ Please send a fax

Like in appro

Greetings Wolfgang
Dear Peter,

In our telephone talk we suggested $10,000 to be withheld as a last payment. ATS 194,215 is more like $17,400. LIVA should recognize that we will have to scale down the show of those 7,400 unless you can find some temporary loan with a payment guaranty at the close of "As Electronics." Additionally, the schedule of payment comes short of CA. $15,000.00, as:
ATS 581,000 = $52,000 or:
ATS 726,375 = $65,000

Also, what are the bills LIVA expects to pay in such an excessive amount (ATS 194,215)?

And finally: Why is everything we agree with you so different from LIVA's?
Frustrations! Frustrations!

Love to you from US 68th,

S/Zein

2-16, DEAR P. - I SENT THIS TO VIENNA, WHERE THE PEOPLE IN FRANKFURT SAID YOU WERE. DID YOU GET IT? S/Ze
To be arranged by Steve Beck & Peter Weibel:
BECK DIRECT VIDEO SYNTHESIZER

Cancelled.
Can not be restored for exhibition.
ANALOG

VIDEO: SANDIN i-p IMAGE PROCESSOR

PHILL IORSON

<table>
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<tr>
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Need to send later
A.S.A.P.
Sandin IP
The SAMBIN IP should be seen as an installation work by Mr. Morton who will bring the IP to Linz as excess baggage and install it himself. Mr. Morton should return from a trip next week and we will see if he has any specifications to communicate to you.
RUTT/ETRA SCAN PROCESSOR

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- Cables
- Interface Control Panel

1 Camera (2x)
CVI (Colorado Video Inc.)
QUANTIZER
Control Panel 12.0 30 19.0 48 12.0 30 20
Interface Control Panel 6.0 6.0 6.0 6
CVI Quantizer
BECK VIDEO LOOM

To be marked an option (to be signed by Phil H.)

IR (Image Processor)

NR:

Dimensions
A.B. Book's VIDEO 6004 should be seen as no installation work by
Mr. Book who will bring the instrument to line as excess damage
and install it himself. Mr. Book has only this week recovered
his machine and we will see if he has any specifications to
communicate to you.
CANCELLED

JONES 64 x 74

REAL TIME BUFFER

Interface Control Panel

DAVID JONES:

"THE JONES BUFFER FRAME BUFFER"
DAVID JONES:

THE JONES FRAME BUFFER
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*Optional Device:

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CVI Data Camera