

TO:

K. THORLHEIUS

FOR

STEINA:

DEAR, I COULD NOT ~~GET~~ GET THE  
PACKAGE OUT ON SATURDAY, I LEFT  
IT TO RUDOLF WHO PROMISED TO  
SEND IT TODAY BY DHL. I SHOULD  
CHECK IF HE HAS DONE SO. YOU  
CAN ALSO TRY YOUR LOCAL DHL IF THEIR  
COMPUTER SAYS SO.

BRUCE: FEDEX PACKAGE HE SENT TO

ICELAND: AIRBILL # 400 6804 8886

W

h a m i l t o n - c a r l i s l e

## ATT: Steina Vasulka

Friday, May 19, 1995

Ramada Renaissance Hotel,  
Mendelssohnplatz  
Karlsruhe, Germany

Dear Steina,

Bruce found two small packages that have arrived for you. We assume one is the remote device. Is it the one that does time lapse photography for your camcorder?

Bruce called Fed Ex and the cost to send 2 lbs to Iceland is over \$100 but you should receive it on Wednesday. The alternative is to send it by Airmail, but you may not receive it in time. What do you want us to do?

We will be here until 11:30 today (Friday). You can fax us or leave a message on the machine. We will get the package out tomorrow at the latest.

Dear Woody,

Emery Air Freight has given me a price door to door from Brno to Fukui of \$1,958.10 for the Brotherhood (800 lbs). They have not gotten me the price from Japan to Albuquerque. It will be more, as shipping from Japan is more expensive. I assume you want it to come back here. Let me know if you have another plan.

I'm still waiting to hear from Betty Lewis.

We will work on the SGI presentation this weekend and make sure they know we want financing not machines though I could be convinced to take my fee in Reality Engines.

Say "Hello" to the gasometer.

*Bruce*      *Suzanne*

h a m i l t o n - c a r l i s l e

## ATT: Woody Vasulka

Friday, May 12, 1995

Ramada Renaissance Hotel,  
Mendelssohnplatz  
Karlsruhe, Germany

Dear Woody,

You just received a packet via DHL from Fukui which includes the following on finances. I have converted the yen at 85 /\$US. It may be a bit lower but this will only help you. It seems they think Steina will be coming with you! I added up all the various categories and it comes to a grand total of \$22,870. I got an estimate of shipping from Delta of about \$6,000 from Praha to Tokyo then back to Albuquerque. It seems very high. I have Betty working on it but she is in some corporate meeting all day today so Monday will be the earliest I can know anything. Round trip airfare from ABQ to Tokyo is about \$1,500 each. If we can juggle their numbers around it will be close to our budget. Let me know what you think. You can call and leave a messages longer than 30 seconds now (15 minutes max) or fax me at the same number; it really works.

Bruce

※ The expenses to be borne by FIVE for each installation work are as follows: (Note that the payment will be based on yen.)

\* Traveling expense: 551,000 yen × 2 (you and Mrs. Steina). \$ 6482 × 2

\* Domestic traveling expense: 16,360 yen × 2 (you and Mrs. Steina).

This is based on actual costs required for round-trip transportation between Kansai International Airport and Fukui. \$ 192 × 2

\* Hotel expense and daily allowance: 13,100 yen × 2 (you and Mrs. Steina) × staying days in fukui, 8 days at maximum. \$ 154 × 2 × 8

\* Expenses necessary for exhibition of each installation work, including those for purchase of materials, rental of video equipment and transportation of these materials and equipment to Japan and back: 500,000 yen. \$ 5882

\* Recompence for the artist: 100,000 yen. \$ 1176

TOTAL \$ 22,870

With regard to the expenses necessary for exhibition of each installation work, we should make some more discussion through close contact with each other with the above amount of money used as a rule-of-thumb guide because the prices of materials and equipment that can be procured locally in your area, estimation of costs for transportation of these materials and other similar matters must be clarified by further study in a specific manner. We would therefore appreciate it if we could have some more information about the installation work aside from detailed entry in the Entry Form.

Dear Ludvik,

Thank you for your fax.

I plan to be coming through Prague for a few days around May 11~14 or so. Will you be there? I will have a data copy of the interview, designed for the book (the book itself will come out in late May. The publisher will send you a copy directly).

I would like to talk to you about a few things while I am in town, if you have the time.

I will be in Europe for a few projects:

1. There is a new book that I'm working on about Distributed Cities/Tactical Media. This will include references to 60s/70s Situationist applications, the Romanian TV revolution, faxes in the Tienanmon square incident in Beijing, artists and even advertisers (Benetton, etc.) who have consciously made media attention manipulation a part of their strategy. The primary focus, however, will be on new freenet (and older pirate radio/TV) scenes.

There are three angles to the work right now:

- 1) A sort of "whole earth catalog" access manual of hard and software systems that people put together to create direct access media (at whatever level).
- 2) A collection of texts by people working in "tactical media."
- 3) Two groups of texts. The first is based on my notes of how I read what they're doing, both hardware/software-based "fakes/pranks," "illegal/conspiritorial," etc. (some individuals' work may be all or none of the above) etc. The second is about the "urbacide" etc. that their ideas are being applied in the context of.

In a sense, the work of the Soros Foundation for an Open Society works very well in the context of the book. It is important to demonstrate the mechanisms by which decentralized expression is implemented. It is also interesting to see how people engaged in this perceive their work and the world that they work within. The Soros Foundation may also know of artists whose work might be relevant.

2. I'm taking a Sony VX1 professional high-8 camera, DAT recorder, etc. along with me, as there are a few TV and interactive magazine (CD-Rom) options for the material as well, including a TV show on "Netizens," one called "New Breed," an interactive magazine called "diving media," etc.

I would be very interested in interviewing artists in Prague (or in any other of the cities listed below that you could recommend) who are working in tactical, or otherwise networked media.

3. I have been asked to recommend projects to link up to the ICC exhibition "visible within the net," in November (sponsored by NTT, the Japanese phone utility). I will be looking to find projects that can be connected to this exhibition as I go along researching the book. Freenets will be an important topic here. In addition to "Internet" projects, CD-Roms and installations are also important possibilities.

I would like to discuss the possibility of connecting your activities in Prague with the exhibition in Tokyo. When is your exhibition scheduled for?

I'm planning to interview people in Ljubljana, Bucharest, Budapest, Vienna, Zagreb, Venice, Milan, Prague, Berlin, Karlsruhe, Lille, Amsterdam, London, Manchester, LA, and SF. When I get back I'll put the interviews together and then head off to various spots around Asia to do something similar. I leave on Saturday the 15th, so I would appreciate confirmation before then, if possible.

Are there any interesting subjects that you could recommend?

I look forward to hearing from you.

Best regards,  
David d'Heilly

david@twics.co.jp  
BA01131@niftyserve.co.jp

home)  
tel: +81 (0)3 3422 1449  
fax: +81 (0)3 3422 4284  
kejiri 2-15-4-201, Setagaya-ku, Tokyo 154 Japan

!DK (office)  
tel/fax: +81 (0)3 5721 1200  
Mita 1-12-22-202, Meguro-ku, Tokyo 153 Japan

p.s. Do you have an email number?

March 19, 1995

Triennale Ruhr GmbH  
III. Hagen 31  
45127 Essen

Att.:  
Uwe Ruth  
Art Managing Director

Dear Uwe,

After meeting the Gasometer my life will never be the same again. Once provoked, this monster cannot be purged from my mind. It has humbled my thinking about space ever since. None of my projects to date has even come close to the physical, logistical and creative demands of this thing.

I have a three person creative team, Steina, David Dunn, and myself in addition to a two person technical team, Bruce Hamilton and Russel Gritzo. Taking this all seriously, we would begin experimenting by August 1995 with all the visual and auditory concepts necessary to create the final installation. I suspect it would occupy most of our time up to the day of the opening. This necessitates a work space to be set up either here in Santa Fe, in a German or European media institute, or on site in Oberhausen if the equipment could be made available there. We estimate that we should sustain this intensive phase of the project for about three months. If the conditions succeed, we should be able to produce the main volume of the visual and auditory material for the final composition.

In my research and conceptual thinking since the visit, I have not come to any radically new concept of populating such a space with images through new or exotic technologies (even after consulting friends at the mighty atomic laboratory next door at Los Alamos). I will have to rely on the power of traditional methods such as projections, powerful lights or lasers, strobe lights etc. The overall organization will almost certainly be assisted by a computer, possibly interactively.

Steina works extensively with multiple video projections, split and deflected to multiple screens and David with a large urban and landscape scale of sound construction.

I am instinctively holding onto the theme of a bundle of light, or transmitted energy, containing abundant encoded information about images, sounds and control codes necessary to unravel the information into a three dimensional space. In its trajectory, the bundle passes through several forms of transformation, possibly including a certain level of audience interactivity. The pictorial content would probably be an extension of my ongoing study of interactive computer generated spaces, somewhat contradictory and complimentary to the mighty gas can.

Our "laboratory" period and production phase would deal with a manageable model for experimentation and would involve creation of memory-based media products immune to scale. In considering the hardware necessary to affect the final space, I have come to the conclusion that the final presentation media (video projection, banks of monitors, speakers, sound amplifiers, processing tools and other possible sources of light) fall into large industrial scale machinery, way outside my own financial imagination. I am sure you have thought about this yourself. I recall our conversation about the permanent artist space, wired and ready to glow. Only in this context can I imagine media of the necessary scale to be installed there.

As of the meeting with Michael Saup, we were not considering a direct artistic collaboration but agreed that the tools we would be using would probably be of the same kind and should not needlessly overlap. This brings me to the topic of our other discussion about the programming of all the events in the Gasometer in a sequential or parallel manner, something which certainly could influence the budget and overall content of the presentation.

Sincerely,

Woody Vasulka

Route 6, Box 100  
Santa Fe, NM 87501  
USA



Vážený kolego, pane děkane,

jak víte z mého memoranda z 15.dubna letošního roku, konečně jsem se dostavil pokračovat ve svém úkolu, ustavení interaktivní laboratoře na FaVU. Nalezl jsem zde také ke svému uspokojení situaci, která se o krok pohybuje k této možnosti v osobě dr.Standy Filipa, schopného a talentovaného pracovníka se základními zkušenostmi s novou mediovou technologií, který je schopen zajistit plynule pokračování tohoto projektu i za situace, která mi neumožňuje dlouhodobě pobývat v Brně.

Rád bych se však napřed zmínil o tom, že je, jak jistě oba víme, ještě mnoho nevyjasněného v mém zaměstnaneckem poměru k vaší fakultě. Vzájemné ujasnění by se dalo řešit dvěma způsoby, tedy administrativně nebo osobně.

Bylo by zřejmě vhodné se setkat osobně, a to při nejbližší příležitosti. Chci však nejprve naznačit několik bodů, které jsou pro mě rozhodující a vlastně diktují většinu mých rozhodnutí při cestě ze Spojených států do Evropy: Můj základní problém je otázka aritmetiky. Každá cesta do Evropy s sebou nese cenu 2.000 US. Dvakrát do roka to činí 100.000 českých korun, tedy suma, která mě velmi omezuje v přesné volbě času a trvání mého pobytu v České republice. V posledních dvou letech a také tento rok se mi podařilo přičlenit svou českou návštěvu k účelům ještě jiným, což bohužel nedovedu vždycky předvídat. Je to tedy otázka otevřená a nemám k ní vhodnou a uspokojivou odpověď.

V mém zájmu samozřejmě není se zde pohybovat ve složitých sociálních a právních problémech, a mým jediným a důležitým důvodem ke spolupráci s FaVU je najít společný bod, který vede k určité vzájemné užitečnosti.

I když si znovu a znovu zvážím své pro a proti argumenty o mé přítomnosti zde v České republice, v závěru jsem stále přesvědčen, že tento pokus o nové mediové curriculum zde v Brně má své oprávnění.

V Brně dne 24.dubna 1995

Hi Woody

We sent this to Fukui. We are getting the other part of the presentation together before Steina leaves. I will work on it after if we need more time.

Steina thinks you are returning June 5. Is this correct?

Bruce

---

Sunday May 7, 1995

The 6th Fukui International Video Biennale  
Fukui Media City Forum

To: Tetsuro Hatano  
Ichiro Shinagawa  
Kunio Noda

Gentlemen,

I am very pleased and honored to have the opportunity to participate in the 6th Fukui International Video Biennale. I understand, my work "Table III" from cycle "Brotherhood" has been selected by your committee in the section of Installations. At this time the installation is in the Czech Republic and is available at the dates your festival is taking place from Aug 6 to Aug 13 of this year.

I also understand that the package of information has arrived at my address in Santa Fe. I will not be back in Santa Fe until June 1, however, your communications will be attended to by my assistant, Bruce Hamilton, in my absence. If you have access to email we could communicate most effectively using this method. My address in Santa Fe is woodyv@santafe.edu and here in Brno, Czech Republic is vasulka@ffa.vutbr.cz. You should also send copies to my assistant at fbh@santafe.edu. My wife, Steina will be mailing to you this week, all the information you requested in your recent fax.

Thanks again for your invitation and I am looking forward to participate in the Fukui Biennale this year.

Your

Woody Vasulka



B

♥Brotherhood, Table III, Video/Computer installation  
♥by Woody Vasulka 1994

♥  
♥Fukui International Video Biennale  
♥Aug 6 to Aug13 1995

♥  
♥  
♥Technical notes:

♥This installation is a totally self inclosed, self  
♥sufficient lock/key apparatus where all components are  
♥either custom designed, or selected for their specific  
♥characteristics (size, weight, function) and are shipped to  
♥site of the installation as a complete set. However, there  
♥could be two exceptions:

♥  
♥ 1) In case the installation should work in a country  
♥which power grid differs from 110VAC, the exhibitor provides  
♥2Kw power transformer with a 110VAC output from an open  
♥terminal strip.

♥  
♥ 2) The system requires a source of regulated compressed  
♥air.(See specs in the section of AIR).

♥  
♥  
♥To set up the installation takes up to 16 hours if a general  
♥institutional equipment is available (8 feet ladder, drills,  
♥masonry drill bits, etc.) and is accomplished by a team of  
♥two, usually the artist and his associate Bruce Hamilton.

♥Shipping, volume and weight:

♥  
♥There are five (5) shipping cases containing the  
♥installation. Three are currently in Brno, Czech Republic  
♥and two containing a Video projector and a Laserdisk player  
♥are to be moved from Santa Fe, US. These two last items are  
♥made in Japan (see the equipment list for model numbers). It  
♥may be preferable to substitute them from a local source by  
♥rental, but these are the logistics beyond our estimate and  
♥should be made by the Festival. All items finally have to be  
♥returned. We prefer shipping by Air arranged by a shipping  
♥agent.

♥  
♥Weight: ????????

♥  
♥  
♥Preliminary Budget:

- ♥  
♥ 1) The basic fee for the installation,  
♥ (the equipment rental and the artist fee) \$10,000  
♥  
♥ 2) The shipping of equipment (both ways)

B

♥Woody Vasulka was born as Bohuslav Peter Vasulka in Brno,  
♥Czechoslovakia. He studied metal technologies and hydraulic  
♥mechanics there, later he entered the Academy of Performing  
♥Arts in Prague where he studied film making. After  
♥graduation he emigrated to the United States in 1965, living  
♥in New York City, where he worked as a free-lance film  
♥editor and began to experiment with electronic sounds,  
♥stroboscopic lights and video.

♥  
♥In 1974, he became a faculty member of the Center for Media  
♥Study at State University of New York, Buffalo and began  
♥constructing and investigating a range of Digital imaging  
♥tools including "The Image Articulator".

♥  
♥With his wife Steina, he founded The Kitchen, a New York  
♥City Media Theater. Woody has participated in major video  
♥shows worldwide, given lectures, published articles,  
♥composed music and made numerous video tapes. He is a  
♥Guggenheim Fellow, and the recipient of other grants and  
♥awards including the American Film Institute's Maya Deren  
♥Award in 1992 and Siemens-Medienkunstpreis in 1995.

♥  
♥In 1980 he moved to Santa Fe, New Mexico, where he composed  
♥two of his narrative works, The Commission and Art of Memory  
♥and is now working on his two latest projects, "Studies in  
♥digital space" and a thematic cycle of installations titled  
♥"Brotherhood".



FAX to Steina and Woody Vasulka  
faxnr:00.1.473.061

FAX from V2 Organisation  
Alex Adriaansens  
Eendrachtsstraat 10  
3012 XL Rotterdam  
tel: + 31.10.4046427  
fax: + 31.10.4128562

Dear Steina and Woody,

A pity you weren't at Ars Electronica Steina it would have been a pleasure to have met you there. But I met Woody and saw his work 'Brotherhood' 'Table III' which was at least for Joke and me one of the better moments of the Ars Electronica. Ars this year was, like most other years, a divers collection of works with only few works that caught my interest, but seeing two or three works that you really like is already quite a lot.

So the same day I saw the work I talked to Woody to see if the work could be presented at V2 later this year. Woody was a little at a distance probably he doesn't like all these fancy art directors hanging around him.

Woody mentioned mostly how difficult it would be to do it and that it would cost me a lot of money a.s. He didn't become really concrete. Anyway when I came home yesterdaynight I thought that the first thing I would do is to fax you and him and see if maybe when he's back home things can be discussed more concrete. I would do a lot to bring this work over and present it in our new location. I can already indicate two dates that would suit us. The first date would be from October 1st till October 10 in this presentation it would be part of an event focussed on the digital exchange of press photographs around the world and the consequences for this in relation to the authenticity of photographs and their content a.s. The second dates would be during our annual festival which this year is planned from November 8 till November 13. This would maybe even be better as the content of Woody's work would fit extremely well in our approach (see enclosed text). Maybe you can convince Woody or introduce us to him so that he might become really interested in the invitation we like to do him. If any of the dates suits him I hope to hear from him and discuss all kind of practicle things such as money, transport and likely

FAX to Woody Vasulka  
faxnr: +1.505.4730614

Fax from V2\_Organisation  
Alex Adriaansens  
tel: +31.10.4046427  
fax: +31.10.4128562

email: V2@antenna.nl  
rotterdam  
V2  
Organisation  
unstable media  
postbus 19049  
3001 ba rotterdam  
bezoekadres  
eendrachtsstraat 10

26 Sep. '94

Dear Woody,

The opening of the new V2 space is now behind me and I'm investing all energy in the DEAF festival. The opening went very well also the videodiscs and barcode-sheets worked fine. Thanks for this.

Time to finalise some of the aspects of your two installations for DEAF.  
The slides are a great help for the programpaper that will be printed soon, also the video helps to show some people what the installation will be like, although the tape was very short on the installations.

I understand from your last fax that you already shipped the material for the installations from the US. It would be good if you can send me a list of the goods that you shipped and the freightcompany that transports it for you. I guess the boat will arrive in Rotterdam. I should arrange a temporary inportlicense with the customs here to avoid any problems with the customs about money they ask for importing the goods. So if you can send me the list and shipping bill and name of the company that takes care of the transport I can start dealing with the customs.

I also understand that you shipped all material you need and that I only have to suply you a transformer 220V to 110 V 2000 Watt and a cylinder with compressed air and pressure meter. I can probably get one from a café or rent one at the drink suplier for cafés here in Rotterdam, I dealt with it in the past. I will take care we have a spare tank in case we might run out of gas. I don't know how much gas you use but I will get two tanks of a regular size for you (about 1 meter high and 25 cm in diameter).

So you don't need any equipment from us ?

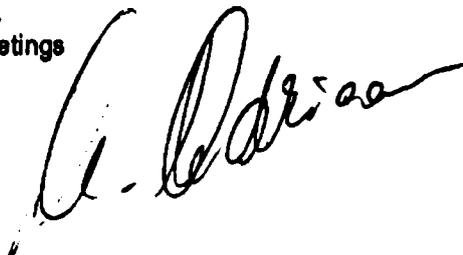
Could you also indicate when you intend to come over and till when you stay (or are you staying at Montevideo in Amsterdam ?). And when are your friends from Czechië coming in for helping you ?

I was wondering, is Steina still around on November 8, I understood from Montevideo she is doing her exhibition just before the DEAF festival ? If she still in Holland we might be able to arrange her a concert during the opening and maybe in your theatre of Hybrid Automata ? We still have a small budget for a concert for the opening (about 600 US\$) and if she's around it might be possible ?

Let me know your and Steina her plans and please let me know how and when you shipped the installations.

Friendly greetings

Alex



FAX to Woody Vasulka  
faxnr: +1.505.4730614

FAX from V2\_Organisation  
Alex Adriaansens  
tel: +31.10.4046427  
fax: +31.10.4128562



unstable media

postbus 19049  
3001 ba rotterdam

bezoekadres  
eendrachtsstraat 10

3 - Sept. -94

Dear Woody,

Things are going fine and I assume nothing can stop us anymore. I've been in contact with Czechia and everything seems o.k, we made an arrangement which mostly has to do with exchanging info and cooperating with each other in the future (near future as I understand). I think you send some barcode sheets to us isn't it?

About your participation to our festival:

Please send me AS SOON AS possible some material on both works (text and photographs and video if possible). We really need it very soon for the program paper.

In one of my previous faxletters to you I had some questions concerning the installing of the Theatre of Hybrid Automata. It had to do with the surrounding of the theatre that in your drawings has all kind of wooden platforms. I then asked if it can be installed without these platforms and just stand in a space.

Also the sizes of the space where it should be installed are not really clear to me. I enclose a plan of the two exhibition spaces of V2 and maybe you can tell me what you think of this. Of course we have other solutions if they can't be in these spaces but I hope it will fit in. Could you also send me an exact technical description of both works and indicate what V2 has to supply and what you will bring yourself.

Also the amount of people that you will bring to install the work and when they come in and when they leave. At V2 we also have some people to help out.

In one of your previous faxletters you asked about accommodation for the people that help you out. Depending on the amount of people and the length of their stay we can probably raise your budget to 8700 US\$ but this then should include all costs (except probable rental of equipment) for the installations, it's very hard at the moment to control the budget as most participants have extra demands which we can hardly fulfill. I hope this can be agreed by you so we can more or less finalise the budget and get a grip on it.

Let me know what you think of the spaces in relation to the Theatre of Hybrid Automata. Suggestions are welcome.

Greetings

Alex

FAX to Woody Vasulka  
faxnr:+1.505.4730614

Fax from V2\_Organisation  
Alex Adriaansens  
tel:+31.10.4046427  
fax:+31.10.4128562



unstable media

postbus 19049  
3001 ba rotterdam

bezoekadres

eendrachtstraat 10

17 aug. '94

Dear Woody,

How are your negotiations with Montevideo by now? As you didn't respond to my fax of July 23 I was wondering if things are going o.k.

Hopefully you decided already what you're up to, in June you already thought we have some kind of agreement, but later on I didn't really hear any concrete things about the presentation in November. Very soon I have my deadlines for publicity and getting the final program together, so also for that reason I would like to hear from you what the plans are. I assume it's still positive but would of course like to hear that from you.

Next week I have another meeting with the other organisations involved in this festival and we want to see how far we are with the final program. I hope you can already let me know something by the middle of this week.

In my last fax I also wrote about the videodisk on the 'pioneers in electronic art' which we would like to show at the opening of the building on September 16. Together with some CD ROM material we want to give people an idea of what happened in the field of art and (media)technology last decennia. As I wrote we have a special set up for all this material. It would be good to hear if we can obtain the disk through you for that purpose.

Next week-end we present the 220V SOUND PARK in which we present 8 artists with interactive sound art in the central park in town. After having a heatwave for two months it now cools of but so hard that it might be bad wether at this presentation. Anyway it seems to become a nice event with young and unknown sound artists. I hope you're still in the US, if you're already back to Europe to Locarno then maybe Steina reads this and can send me your faxnumber in Europe (o.k for you Steina?).

I hope to hear from you soon.

Friendly greetings

Alex

A handwritten signature in black ink, appearing to read 'A. Adriaansens'.

# THE VASULKAS

V2\_Organisation  
Alex Adriaansens  
Unstable Media  
Postbus 19049  
3001 ba Rotterdam  
Eendrachtsstraat 10  
tel: +31 10 4046427  
fax: +31 10 4128562

Santa Fe, 22. Aug. '94

Dear Alex,

Sorry, I overlooked the date (September), but nothing is lost - yet. I see you have a Pioneer diskplayer (NTSC) and I assume it comes with the barcode reader. The disks are in the Czech Republic and a copy of this letter is being faxed to them. I would like you make a deal with them since the disks are a part of their permanent archive.

For Linz we made short summaries of all program of the barcodes as they appeared in the catalog and xeroxed them onto laminated plastic. These are now very worn out, I suggest you make some more in Rotterdam. I will make an attempt to send you some unprotected barcode pages. Do you want some copies of the catalog? Maybe you can sell some. You can get them for about \$11 from Ars Electronica Publication in Linz or for about \$25 from us plus shipping.

Your contact in Czechland is:

Tomas Ruller,  
FaVU, VUT,  
Kvetna 34,  
602 00 Brno  
Czech Republic

Tel/Fax: +42 5 43-21-14-48

I am notifying them that you are getting 5 video laser disks and complete set of laminated xeroxes (Music, Info, Nano1, Nano2, Nano3). If you don't get to communicate, let me know, there could be some emergency measure to round up another set here.

Best, Woody

**FAX****THE VASULKAS****FAX**

**TO:** ALEX  
**FROM:** WOODY  
**DATE:** AUG 11-94  
**PAGES:** 1

Dear Alex,

Rene Coelho has arranged a show in his gallery during my presence in Holland, meaning I feel confident now to be able to stage both installations at your festival. Some preliminary logistics:

The Theater of Hybrid Automata is currently under revision (software and hardware update) and will be shipped to Holland from two locations, from Brno, Czech Republic and from Santa Fe, New Mexico. It will be assembled by my Czech crew, which will also take care of the transportation. After the festival the THA will return to Czech Republic.

Brotherhood, Table III will be shipped from Santa Fe, and will returned to Czech Republic for a stand by. If more installations are to follow (in Europe), they will be assembled by Bruce Hamilton travelling with me from Santa Fe, otherwise the Czech crew will take care of it.

Both Installations should be complete and self operating when delivered except the 120VAC 2Kw Power source (Transformer) for each installation and supply of compressed air for the Table. (Cylinder, an Air line or noiseless Compressor). See more info coming by mail about that.

As I understand, your budget is finite and not expandable which is OK, but I may have to ask you to forward about a half of the money to cover the travel and shipping from both countries well before the date of the festival. I would also like to know what we can expect in the area of social services as lodging and food and the options there. I would be happy to receive a simple letter covering basic points of our agreement unless you have a customary formal contract.

As you suggest we should start thinking about what pictorial and written material you want to have for publicity. Will there be a catalog of sort?

Yours Woody

FAX to Woody Vasulka  
faxnr:+1.505.4730614

fax from V2\_Organisation  
Alex Adriaansens  
tel:+31.10.4046427  
fax:+31.10.4128562



Dear Woody,

Just found your fax that came last night. Good to hear from you again.  
After having read your fax I have a few questions that relate to previous faxes that we send to each other last month.

In your new fax you mention that the installations should be able to be realised for the sum of 12.000 \$ u.s.

Maybe you remember the fax that I send you in Czechia in which I go into the financial aspect of the exhibition. In that fax I explained that our budget was limited to the amount of about 7900 \$ u.s. (Hfl. 15.000,-). From your response to this fax, a few days later, I understand that you could agree with this and see if there were other possibilities in raising extra money. The 12.000,- that you now mention in your fax would be a real barrier for us in realising your presentation at the DEAF festival. Please try to reconstruct or try to find our previous correspondence about the financial possibilities that V2 has. I hope the budget won't be the crucial factor in this.

Maybe the presentation at Montevideo can help a little in raising the extra money. If the presentation at Montevideo takes place could you let me know the dates of it. I hope you do it after the festival as that would be better for the publicity we make for the exhibition. One always tries to get together a more or less unique program for such an event and not a collection of exhibitions that take place elsewhere in Holland and now come together at the DEAF festival. But of course if it becomes a crucial point in financing the presentation we leave it up to you to decide on it.

I still have a few questions on the 'Theatre of hybrid Automata'.

From the information you send not all is very clear. For example in the drawings that you send it seems that a special room has been constructed for the piece; is this a must for the piece or can it be presented in a suitable space for it?

Also the functioning of the work isn't explained very clear. What is moving for example: the video projector, the screens or just the audience. Is the piece completely pre-programmed or is there an interactive aspect with the audience (voice recognition)?

And there's still another question that relates to something else.

In my first fax to you and Steina about a month ago, I referred to the videodisk that came with the catalogue on your exhibition 'Pioneers of Electronic Art'. For the opening of our

space, on September 16, I'm collecting some good interactive accessible documentation on electronic art. Beside some CD-Roms I would very much like to present your videodisc. We have the laserdisc player (NTSC/PAL) at V2. In your first fax you asked 750 \$ u.s. for showing the disk. I hope you can give me a better price for this as it is rather high for just showing a disk.

The disk would be presented in the new shop/archive that we have. Together with some CD-ROMs it will be accessible for the audience to hear and see a little history on electronic arts. It will only be presented for two days at V2.

In the future we might be interested in buying a copy of the disk for permanent use in the archive. It won't be for next year that we can raise some money for this but nevertheless it might be interesting for the archive to have this disk.

As our publicity moves on and we like to indicate who will be part of the exhibition I would like to hear from you very soon if your participation will be a 'go'. According to your previous fax we're very close to it.

Today is Sunday and since about a month we have an incredible summer. Today it is so hot that my chair becomes like a sponge that absorbs my body fluid (sweat of course). Hopefully it stays like this as in August (12, 13 and 14) we present 8 (interactive) soundinstallations in the park in the centre of town. Again a rather low-budget event but nevertheless full of enthousiasme and flair. Among those who participate are Ron Kuivila, Gen Ken and John Hudak from the US, Ennio Bertrand (I), Francisco Felipe (Spain), X-Space (A), J.P. Sonntag (Germany) and Laboratories on Art and Technology from Russia with their laserworks. If it rains during this event it is a hassle of course with all that technology. Nevertheless the merging of nature and technology in this event is presented as some kind of questioning the concept of 'nature' and how we look at it. Maybe if you're on your way to Locarno you can pass by as you mentioned in your fax. Give a notice so I can make you a reservation in a hotel.

Greetings for you and Steina,

Alex

A handwritten signature in black ink, appearing to read 'Alex', with a horizontal line underneath the name.



V2

Alex Adriaansens

Fax: 31-10-4128562

Dear Alex,

I am taking your offer seriously, in fact I want to see both installations in related space myself...But these beasts are a bit over my head to stage...Additionally, I want to make the third piece, Table IV of the Brotherhood ready for you as well.. Well, well...

There are a couple of opportunities to make the budget look better, and I am probing it right now. Believe me, I hate any expensive unstable media more than you do and with my buddy Bruce we are talking constantly how to get the baroque fat out of it...

Lets believe we have a deal, but lets wait until I come home to Santa Fe after July 17 and get more communication done.

I am leaving Brno for Prague tomorrow to stage the Automata there (for free and Bruce is gone). It is considered to be in a bad taste to ask for money here, one of my colleges (long dead) by the name of Alphons Mucha had to design all paper money, coins and state uniforms for free there in 1918.

You can send me a fax to gallery Manes +42-2-29-18-08 if urgent, otherwise I will contact you soon.

Woody

In Brno July 10

**FAX****THE VASULKAS****FAX**

TO: A.A.  
FROM: Woody  
DATE: \_\_\_\_\_  
PAGES: 1

Dear Alex,

I just discussed a possibility of raising more money with Mirjam at Montevideo. She was obviously impressed by your space and activities when she visited with you very recently. She was positive she could spun some action in parallel or a sequence to supplement the necessary bulk for my Holland presence. We have been talking about doing something at Montevideo since last fall. So she is going to talk to the Old Man (who is on his farm house in France now) before she goes on vacations herself.

I am back as you see barely surviving the European onslaught of weather and too many shows. I am about to leave for Los Angeles to show the Table again and then in a month back to Europe, to Locarno. The fax in L.A. is 213 957 9025. I will try to stop over in Holland to see your space.

I have now another crew in Czech Republic now and I estimate with that economy a Total of \$12,000 should be sufficient to mount both installations.

As always.

Woody

In Santa Fe, July 22

W

email: V2@antenna.nl

rotterdam



Unstable Media

postbus 19049

3001 ba rotterdam

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eendrachtsstraat 10

# D E A F

MANIFESTATION FOR THE UNSTABLE MEDIA

From the 8th until the 13th of November **DEAF** (Dutch Electronic Arts Festival) will take place in Rotterdam. **DEAF** incorporates the '*Manifestation for the Unstable Media*' which has been organised during the last six years by the V2 Organisation.

In the spaces of the V2- Organisation ('Institute for the Unstable Media') and Theater Lantaren/Venster, artists, scientists and a large audience will gather and focus on the theme '*DIGITAL NATURE*'. The DEAF festival concentrates on technology in art and society. It is a collaboration between Theater Lantaren/Venster, V2- Organisatie, ISEA (Inter Society for the Electronic Arts) and the design collective for interactive media WDS.

## DIGITAL NATURE

Computer scientists, microbiologists, physicists and artists are presently engaged in the creation of beings that look and act like living organisms. These life forms eat, grow, evolve, multiply and die. Everything happens spontaneously with no intervention from their human inventors. This all takes place in the digital world of the computer and is referred to as '*artificial life*'. Artificial life becomes another look at science and ourselves; at life as it is, and at life as it can be. Through the computer we hope to crack the codes of nature, and thus be better able to understand what we call 'life' and 'nature,' to subsequently shape them ourselves, and to control evolution as if it were our own design. By *merging* hard-, soft- and wetware into '*machine beings*' we undertake attempts to come to new definitions of life.

But what are in fact '*NATURE*' and '*LIFE*'? Looking back at history we can see that the ideas have been rather diverse in the past centuries. For instance, during the last several decades all sorts of tests (for example the Turing test) have been constructed to determine the distinctive features of man and machine. As the machine has become intelligent and started to exhibit biological features, the difference between the two life forms is dissolving. According to the French theoretician Ellul, we no longer live in a biotope but in a technotope, inhabited by all kinds of more or less intelligent devices and machines.

If we speak about '*nature*' today perhaps we talk about a desire for something

email: V2@antenna.nl



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postbus 19049

3001 ba rotterdam

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which no longer exists and perhaps never existed. 'Nature' has changed under the influence of farming, building and war into an artificial environment where everything is accurately mapped and controlled by zoning plans. The areas indicated as nature nowadays deserve the name park or green belt.

For many people, new technology includes the idea of progress focusing on the self-development and self-realisation of man. Thus we develop gene-technology and recombine heritable characteristics. Bio-technology is aimed directly at designing biological life. In nano-technology we explore the possibilities of constructing molecules and atoms to rearrange them into new tissues, materials and micromachines. But is this idea of self-development and self-realisation in relation to technology still appropriate?

Through technological means we try to shape our changed view of the world in which man, from being the centre of the universe, has become an accidental phase of evolution.

In DEAF scientists and artists will describe the present state of affairs from within their respective disciplines.

The DEAF festival includes a specialized debate in an international *symposium* curated by Florian Rötzer (D). Scientists and artists from Europe and abroad will discuss subjects such as brain research, robotics, virtual reality and physical science within the frame work of the DEAF theme. Panel chairman for this symposium will be Florian Rötzer (D), free-lance writer and theoretician for a.o. Kunstforum.

DEAF is also a festival for an audience with limited technical knowledge that can have its first experience with interactive consumer media such as CD-ROMs and CD-I and get an impression of the world of interactive art and environments. Designing and interpreting new sensual perceptions is the natural domain of the arts. By connecting our bodies to such technology as infrared binoculars, microscopes and virtual reality devices, we expand our world of sensory experience. DEAF will *exhibit* spectacular as well as modest works of art in which computer-networks, virtual reality, laserdiscs, datagloves, video projections, robot techniques and, in general, the mediums of music, video and computer are being used. *Knowbotic Research* (D), *Simone Simons and Peter Bosch* (NL) and *Ulrike Gabriel* (D) are among those who participate in the exhibition. A complete list of participants will be available in due course.

'*FILM and NATURE*' will comprise an eight hour long *film night* during the festival, where on the theme of DEAF, art, cult and scientific films can be seen and actions and lectures will take place by artists. In several halls films concerning 'artificial life' will be shown, parallel to cult films such as Tetsuo I and II and scientific films. These works will show how we have interpreted 'life' and 'nature' in the medium of film in the past decades.

Beside the *symposium*, *exhibitions* and *filmmight* there will also be some *concerts* and *performances* and a *live radioproject* between different European countries by the artist collective X-Space from Graz (A).

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The festival is sponsored by: Ministry of culture in the Netherlands, Mondriaan Foundation, Rotterdam Art Council, Rotterdam Festivals, Prins Bernhard Foundation and companys like Silicon Graphics, MCM video, Apple Netherlands, Sony Netherlands, PTT Telecom, CD-Active a.o.

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The DEAF festival includes a specialized debate in an international *symposium* curated by Florian Rötzer (D). Scientists and artists from Europe and abroad will discuss subjects such as brain research, robotics, virtual reality and physical science within the frame work of the DEAF theme. Panel chairman for this symposium will be Florian Rötzer (D), free-lance writer and theoretician for a.o. Kunstforum.

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'*FILM and NATURE*' will comprise an eight hour long *film night* during the festival, where on the theme of DEAF, art, cult and scientific films can be seen and actions and lectures will take place by artists. In several halls films concerning 'artificial life' will be shown, parallel to cult films such as *Tetsuo I and II* and scientific films. These works will show how we have interpreted 'life' and 'nature' in the medium of film in the past decades.

Fax to Woody Vasulka  
fax: +42.5.43211448 or  
+1.505.4730614

Fax from V2\_Organisation  
Alex Adriaansens  
tel:+31.10.4046427  
fax:+31.10.4128562



Unstable media

postbus 19049  
3001 ba rotterdam  
bezoekadres  
eendrachtsstraat 10

Dear Woody,

Thanks for your extended fax and information on the different installations. Good to hear that you're in principle free during the fall as I want to make a proposal that you hopefully can't refuse.

A retrospective at this time from Steina and your work seems hardly possible seen the financial demands you have in your fax and seen the already fixed programmes till the end of this year. Nevertheless we really would like to present two of your works and maybe in cooperation with Steina at our annual festival which this year takes place from November 8 till November 13n. I enclosed you a concept of this year's festival.

What can I offer you and what would we like to present in this festival: In fact there are two installations that would fit in this festival perfectly. This is 'Brotherhood Table III', which in its concept and function fits in our ideas very well. 'Digital Nature', as this year's festival is called, also refers to the military industry in relation to the aspects of man and technology. The other work we would like to show of you is 'Theatre of Hybrid Automata'. I understand from your fax that you calculated each work independent from the others in shipping, installing etc. so the prices can probably be less than indicated.

Also you write that all equipment has to be shipped from the US or the Czech republic. Actually we have multistandard and NTSC equipment at V2. Maybe you don't know our place very well but V2 is an artist run space that works in the field of art and technology. We present, discuss and criticise technology in relation to art and society in general. We're active since 12 years now and just recently moved to Rotterdam where we have a beautiful old newspaper printspace in the centre of town. We have about 750 square meters for our activities which vary from the presentation of art in relation to technology, to the production of it and distribution of independently released information carriers of all kind and from

all over the world. O.k this to give you an idea of the space and the organisation that is inviting you.

After having consulted the person who does the finances at V2 and having informed what the financial limits are regarding the exhibition for this festival, I can tell you that we can spend a maximum of Hfl. 15.000,- (about 7900 US \$) for both works. This excludes the equipment that we probably can provide ourselves or rent if necessary. You might be a little disappointed about this budget as it isn't exactly within the calculations that you made in your fax to me but I can assure you that this far more than we ever paid in the last 12 years. Many artists you know have been here in the past for much less. We can't pay the money that big musea and festivals like Ars Electronica pay but we can offer you a very intimate festival and a reasonable budget instead.

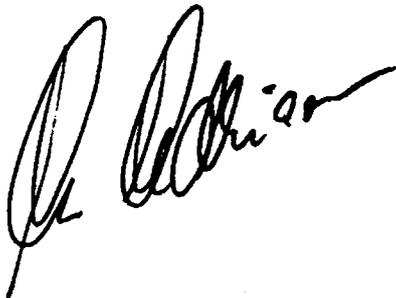
Of course we can always discuss all kind of details that can make it easier for you.

Please let me know your thoughts on this proposal and please don't throw it away immediately as we really want you to be part of our festival. As I told you, Brotherhood Table III was for Joke and me one of the highlights at Ars Electronica.

Before going into further details I will wait for your response to this fax.

Greetings and I hope to hear from you soon.

Alex

A handwritten signature in black ink, appearing to read 'Alex', with a stylized, cursive flourish extending to the right.

# THE VASULKAS

V2\_Organisation  
Alex Adriaansens

Santa Fe, 31. Aug. '94

Unstable Media  
Postbus 19049  
3001 ba Rotterdam  
Eendrachtsstraat 10

tel: +31 10 4046427  
fax: +31 10 4128562

Dear Alex,

Are we still on? Any luck with the Czechs? Things are rapidly moving and shifting here. Now Steina is going to Amsterdam to set up her two new installations at Monte Video. She will be there from 9 to 14 of October.

I think I have everything set up now, MonteVideo chipped in some money. And here is the thing: I do not know how these arrangement go in the Netherlands, meaning questions of sponsorship and a sequence of showing etc.

It is agreed that you will have the show first, all other showings if ever follow after. Rene Coelho finds it important that you include in the promo and info material of the installations a remark about the exhibition of the work being sponsored in part by Montevideo.

Let the credits go where the credits are due. I have walked the minefields of the curatorial no-man-land, it almost sunk my show in Bonn this spring.

Please, let me know of the latest developments. I have prepared some pictorial and written materials about the show which I am about to send. When is your deadline?

Best, Woody

