

THE VASULKAS, INC.
100 ROUTE 6
SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0614

FAXED
March 3, 1992

Judson Rosebush
154 West 57th Street, #826
New York, NY 10019
Tel. 212/398-6600
Fax. 212/757-8283

Dear Judson,

Woody is very relieved that you will contribute to the exhibition catalog. Based upon your recommendation, he is in Colorado at this moment visiting with Lee Harrison. Woody is very excited about Harrison and wants to feature him and his work. Attached please find Woody's current conception of the exhibition installation, and a list I have made of the tools we are planning to feature. Note that the ones we are sure about are in boldface. Steina is currently reviewing tapes and we will provide you with a tape list of early hybrid tapes that use digital generation with the "good old" analog generation. Obviously, our emphasis is on the tools and their makers with the tapes demonstrating the capabilities of the machines.

Woody will be in touch with you after his return.

Regards,

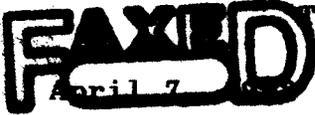
Alan Wilson

THE VASULKAS, INC.

100 ROUTE 6

SANTA FE, NEW MEXICO 87501

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Judson Rosebush
154 West 57th Street, #826
New York, NY 10019
Fax. 212/757-8283

Dear Judson,

We want to thank you for sending your SIGGRAPH article and your extraordinary chronology. We are a small crew working against tight deadlines with complex shipping, restoration and exhibition interface problems. It was only yesterday (the day you called!) that we turned our attention to the catalogue. After looking over your history we find it packed with great information. Our dilemma is the combined shortness of time and shrinking funds. What we need is the contextualization of the specific digital machines Woody has chosen to include in the exhibition. At this point we are still in the process of collecting information on these digital machines and whatever writing appears in the catalogue will have to be done by Woody in a peripheral way. Since we don't even have the data together for ourselves, we cannot provide what you would need to address the hardware in the exhibition. I regret that we won't be able to use your vast storehouse of knowledge for the Linz catalogue.

As you know, we only began this crazy project in January. It's really a two year project and we have had to let so many good ideas go. We have been consoling ourselves with the attitude that this is our first attempt at the topic and after the Linz show we hope to do the exhibition the right way with the full exposition of the topic. If that happens you will hear from us again. We certainly have appreciated your enthusiasm and generosity and look forward to a more appropriate opportunity to collaborate.

Sincerely,

A handwritten signature in cursive script that reads "MaLin". The signature is written in dark ink and is positioned above the typed name.

MaLin Wilson

Project Coordinator

Attached: Final list of instruments/tools

THE VASULKAS, INC./100 ROUTE 6/SANTA FE, NEW MEXICO 87501
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Early Video Tools (Listed chronologically)

Anonymous/ Video Feed Back w/Audio Input Modulation
Ubiquitous

Early 1960s
Don Buchla BUCHLA 100 SERIES (Sound synthesizer)
Robert Moog MOOG, Sound synthesizer

Mid 1960s
Nam June Paik Television with magnets, Installation
Nam June Paik Scan modulator (a.k.a. as the "Wobbulator")

Late 1960s
Eric Siegel IMAGE ORTHICON T.V. CAMERA, 1968

PCS (Processing Chrominance Synthesizer),
1968, colorizer, (Current location unknown)

Aldo Tambellini
w/ Tracy Kinsel &
Hank Reinbold BLACK SPIRAL, 1969, Installation
Bob Diamond CLOUD MACHINE, Installation
Bill Hearn VIDIUUM (3 part: sequencer, display,
oscillators),

1970
Eric Siegel EVS (Electronic Video Synthesizer)
Current location unknown
Stephen Beck DIRECT VIDEO SYNTHESIZER
Glen Southworth COLORADO VIDEO QUANTIZER

1971
Nam June Paik
& Shua Abe PAIK/ABE SYNTHESIZER (Keyer & Colorizer)
Don Hallock VIDEOLA (cathode ray tubes w/mirrors)
Installation/Dismantled
George Brown FIELD FLIP/FLOP SWITCHER

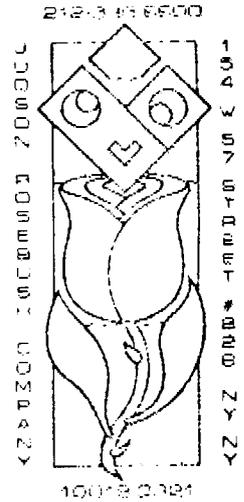
1972
Eric Siregel DUAL COLORIZER
Dan Sandin & IP (Image Processor)
Phil Morton

1973
George Brown MULTIKEYER
Bill Etra & RUTT/ETRA SCAN PROCESSOR
Steve Rutt

1974
Stephen Beck VIDEO LOOM

1976
David Jones LINE BUFFER
Don McArthur DIGITAL IMAGE GENERATOR
& Jeffy Schier

DATE: 2/28/92
TIME: 6 PM (N.Y.)
TO: MALIN WILSON
THE VASULKAS
FAX: 505-473-0614
FROM: JUDSON ROSEBUSH
JUDSON ROSEBUSH COMPANY, INC.
154 West 57th Street, # 826
New York, NY 10019
(212) 398-6600 [voice] (212) 757-8283 [fax]



NUMBER OF PAGES INCLUDING THIS COVER SHEET: 1

MaLin Wilson
Special Projects Coordinator
The Vasulkas, Inc.
100 Route 6
Santa Fe, NM 87601

Dear MaLin:

I received your fax regarding the ARS ELECTRONICA exhibition. I appreciate your eagerness to include me in your project in spite of reduced funds. I am still very interested and therefore accept your proposal for a written essay on early electronic digital video tools for \$700.

Please let me know what the deadlines are and keep me posted on any more information.

Respectfully,

A handwritten signature in cursive script, appearing to read 'Judson'.

Judson Rosebush

FAXED
2.25.72

THE VASULKAS, INC.
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Judson Rosebush
Tel. 212/398-6600
Fax. 212/757-8283

Dear Judson,

Finally, after difficult to comprehend delays, the Austrians have provided a reduced budget for the exhibition. The restoration of the machines will eat most of it. However, we feel that your perspective is indispensable. Would you consider writing, or adapting previously written material for a catalog essay (approx 6 pages) on the early electronic digital video tools? Our emphasis is the machine environment and the craft of the tools. We have set aside \$700 for this purpose and would be extremely pleased if you could do it.

We regret our descent from the grand vision we held, and make a plea to your generosity. Of course, at this fee we are not proposing that ARS ELECTRONIC have any exclusive copyrights.

Thank you for your consideration of this request. Please contact me soon.

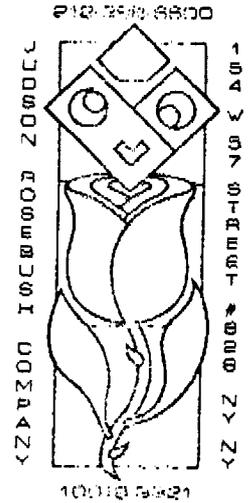
Warm regards,



Malin Wilson

January 27, 1991

MaLin Wilson
Special Projects Coordinator
The Vasulkas, Inc.
100 Route 6
Santa Fe, NM 87601



Dear MaLin:

Thank you for your letter regarding the ARS ELECTRONICA exhibition. The project sounds great and I would be happy to be a part of the team.

I am enclosing a copy of my curriculum vitae as per your request. I apologize for the delay but hope I'm not too late.

Best wishes to Woody and Steina.

Respectfully,

Judson Rosebush

Judson Rosebush

Film and Television Credits

1970-1989

Co-writer (with Laurin Herr), Volume Visualization (video tape and text), Siggraph Video Review #44, Pacific Interface/DuPont, New York, 1 hour, 1989.

Co-author, Visualization: State of the Art/Update (video tape, videodisk, HyperCard stacks, and text), Siggraph Video Review #35, Pacific Interface/Dupont, New York, 1 hour, 1989.

Script consultant, Visualization: State of the Art (video tape and text), Siggraph Video Review #30, Pacific Interface/DuPont, New York, 1 hour, 1988.

Director, Deep Creek Blues, MTV style demonstration reel, Rosebush Visions Corp., New York, 3.5 minutes, 1987. Distributed in video tape by Judson Rosebush Co. and on video disc by Amayakan Inc, Tokyo, Japan.

Director and Writer, Computer Animation for Medical Applications, Rosebush Visions Corp, New York, 7 minutes, 1986.

Producer, One O'Clock Jump, MTV style demonstration reel, Judson Rosebush Company, New York, 5.5 minutes, 1985. Selected for Time Capsule at the Tour of the Universe, Video Culture International Exhibition, Toronto, 1986.

Producer, Director, and/or Designer, Judson Rosebush Co., New York, 1985-89. Logos, show openings, tags, and special effects shots: Braun razor, 1989. Hardees, Teletronics Monolith, Dr. Scholls, Telephone Wire, IBM PS-2, Cardazim, 1988. Lancer, Art Institutes, Beta Lactamase, Hasboro Toys Hologram, Pepto Bismol, Synchron, Time Life Books, Noticiero Univision, Olgilvy and Mather Direct, At a Theater Near You, KJTM-TV, WCAY-TV, Starcom, WNOL-TV, Space Force, Pepsi, ADT, 1987. Otis Elevator, Walter Reade Theaters, Highgate Films, Listerine, Reebok Shoes, Madison Square Garden Network, UNUM, Hearst Television, New Jersey Network, Puritan Corn Oil, Sanmu Opening, Sound Loft Opening, *Making Mr. Right*, 1986. Mellon Bank, Excedrin, WJBK-TV (entire package),

Trivial Pursuits, Tenneco, Medstar, Humanna Hospitals, WNET, McGregor Sports, IBM, CBN News, Quality Inns, Objectivo, 1985.

Director, You and Your Purchase Order, Avon Corporation and In Motion Productions, cel animation with lip sync, 9 minutes, 1987.

Director, Intellipath II, New York Telephone and Salpeter Paganucci Inc., computer animation, motion graphics and cel animation, 7 minutes, 1987.

Producer, Zoo Look (aka Siggraph '85), MTV style demonstration reel, Digital Effects Inc., New York, 1985. Selected for Time Capsule at the Tour of the Universe, Video Culture International Exhibition, Toronto, 1986. Available on Siggraph Video Review, also from Expanded Entertainment on Anthology of Computer Animation. Available on videodisk from Amayakan, Tokyo, Japan.

Producer and Director, It's My Life, MTV style demonstration reel, Digital Effects Inc., New York, 1984. Available on Siggraph Video Review.

Producer and Director, Selected Spots, Digital Effects Inc., New York, 1983. Available on Siggraph Video Review.

Producer and Director, Steppin' Out, MTV style demonstration reel, Digital Effects Inc., New York, 1982. Available on Siggraph Video Review.

Producer and Director, Message, MTV style demonstration reel, Digital Effects Inc., New York, 1981. Available on Siggraph Video Review.

Computer Animation Director, Digital Effects Inc., New York, 1978-84. Feature film credits including: Bye Bye Jupiter, Digital Video/Toyo Films, 1983. Videodrome Trailer, Creative Ways/United Artists, 1982. TRON, Walt Disney Productions, Burbank, Calif., 1982. Exxon Pavillion, Walt Disney World, Epcot Center, 1981.

Producer, director, and/or designer, Digital Effects Inc., New York, 1978-84. Logos, show opening, and tags: NBC AD Opening, New Century Bank, Good Morning Mr. Orwell, CBS US Open, Manufacturers Hanover Bank, PC Network, Cleveland Dome, Johnson & Johnson, Citibank, A New Creation, Harris Computer, Tide, 1984. Perfect

JUDSON ROSEBUSH

Television Commercial Credits

1978-1988

Producer, director, art director and/or writer, Rosebush Visions Corp., 1985-1988. Television commercials. Primary responsibility in all cases include production and direction, fabrication of animation and graphics, and in many cases, storyboarding, writing, budgeting and scheduling, live action, editing, sound and post-production.

The Art Institutes, "Music Business," "Fashion Merchandising," "Commercial Art," Education Management Corporation, 120 sec., 60 sec., 30 sec. versions, local and national versions, 72 spots total, 1988.

Time-Life Books, "Seeing the Unseen," Wunderman Worldwide, 120 sec., 1988.

The Art Institutes, "Commercial Art, Photography and Interior Design," 120 sec., 60 sec., 30 sec. versions, local and national versions, 6 spots total, 1987.

Doral Ryder Open, "Gold Tournament," Ogilvy and Mather Films, 30 sec., 1987.

American Airlines, "Puerto Rico," 1986.

Rheem/American Gas, "Energy Saving," Brouillard Communications (J. Walter Thompson), 30 sec., 1986.

The Forgotten Woman, "The Art of Dressing," The Forgotten Woman, 30 sec., 1986.

Time-Life Books, "Understanding Computers," Direct Resources Inc., 120 sec., 1986.

Tenneco, "Corporate Identity," Bozell and Jacobs, 3 x 30 sec., 1985.
Film Video International, "Chapel Hill," 60 sec., 1985.

Producer, director, and/or designer, Digital Effects, Inc., New York, 1978-1984. Television commercials and commercial segments. Primary responsibility computer animation, but often including special effects, traditional animation, opticals, and live action. Fully fluent in all facets of film and video production, including storyboarding, script, budgeting, lighting, photography, stocks and mediums, direction, editing, sync sound, and especially post production.

JUDSON ROSEBUSH

Scientific and Medical Computer Animation Credits

1972-1989

Producer and/or director, Rosebush Visions Corp., 1985-1989.
Scientific, medical, and technical computer animation for television
advertising and industrial applications.

"Terazol," Teletronics, New York, 1988.

Rutgers Medical Institute, "Vertabrae Facet Compression," Dr.
Steiner, 1988.

Betalactamase, "Reaction Pathways," Ad Film, New York, 1988.

CARDIZEM, "Molecular Actions," Optical House, New York, 1987.

Time-Life Books, "Cold Virus," Wunderman Worldwide, 1987.

Humana Heart, "Jarvik Heart," Medstar Communications, 1985.

"Halley's Comet," The Judson Rosebush Company, stock property,
1985.

Reebok Shoes, "Shoe Assembly Demonstration," Knightsbridge
Productions, 1986.

Excedrin PM, "Pour Shot," Cel Art Productions, 1986.

"Chemical Formula Diagrams," Visual Information Services, 1986.

Producer, computer animation director, scientific consultant,
Digital Effects Inc., 1978-1984. Scientific and technical computer
animation for clients in medicine, aerospace, and facilities planning.

Merck Sharp Dohme, "Inhibitor," Romulus Productions, New York,
1984.

Merck Sharp Dohme, "Hepatitis Alert," Forney Miller Associates,
1983.

Tohoku Power, "Japan Power Map," Digital Video Inc., New York,
1982.

CBS Universe, "Mercator Unwrap," CBS Television, New York, 1982.

IREX Corporation, "Sonic Transducer," New Jersey, 1982.

Goddard Institute of Space Studies, "Venus," New York, 1982.

Rutgers Medical School, "Lumbar Vertabrae," Dr. Steiner, New Jersey,
1982.

IREX Corporation, "Ultrasound Scanner," New Jersey, 1981.

Time-Life, "Anatomy," Ramsey Camp Productions, New York, 1981.