

Copy of this grant - Ellen

This proposal is for \$5000 to support the production of a videotape which will be part of the installation THE MEETING(working title), a collaboration between Meridel Rubenstein, Woody and Steina Yasulka, and Ellen Zweig. The project is sponsored by Yasulka, Inc. and funded in part by NEA-Interarts.

1. Yasulka, Inc.

Route 6, Box 100
Santa Fe, NM 87501
Phone: 505-473-0614
Soc. Sec.: **Steina Yasulka:** 097-42-3891
Woody Yasulka: 097-42-3611

Project Director: Ellen Zweig
93 E. 3rd St.
Brooklyn, N.Y. 11218
Phone: 718-972-7290 or 315-379-0532(Mon-Thurs)
Soc. Sec.: 336-42-4047

Meridel Rubenstein

Route 2, Box 305A
Santa Fe, New Mexico 87501
Phone: 505-471-3054 or 415-641-7199(weekdays)
Soc. Sec.: 382-50-2144

Note: Meridel Rubenstein knew Philip Yenawine during his stay in Santa Fe.
Previous grants received from AMI: Meridel Rubenstein: Dec., 1987; \$1000
Previous applications: Ellen Zweig

If funded, a check should be addressed to Yasulka, Inc.

2. This proposal is for partial matching funds for an NEA-Interarts grant. We are asking AMI specifically for money to create one video portion of an installation that will include large composite photographs, written text, audiotape, house structures(that are camera obscuras), and videotape. However, each of these components will actually include most of the other components(for example, the videotape will include both oral and written text, photographs, and one videotape will be projected by the lens of a camera obscura.) Therefore, we are requesting \$5000 for one of the major videos in this piece; this money would be used for shooting and editing, to pay performers' fees, for film, chemistry, and printing of the photographs used in the videotape or used as part of the installation into which the video image is incorporated, and one round-trip airfare for Ellen Zweig(N.Y.-Santa Fe) at the time of the production of the video.(See circled items in budget).

3. **THE MEETING** is an installation which takes as its subject matter three stories about Edith Warner, a seemingly insignificant woman who lived at Otowi Bridge near Los Alamos at a time when world-shattering events were taking place almost literally in her backyard. When Robert Oppenheimer was asked to choose a remote, easily enclosed and secure site for the research lab that would make the atomic bomb, the story goes that he remembered the desert in New Mexico which he loved, and he remembered Edith's teahouse which felt like home, and that's why the bomb was made at Los Alamos. Eventually, because of the lab, Edith's business was virtually destroyed. At the same time, the scientists on the Hill were getting stir crazy. Oppenheimer again thought of Edith and arranged for her house to be one of the only places off the Hill that the scientists and their families could go, for good food, conversation, a change of scenery. Thus, Oppenheimer, Bohr, Fermi, and Teller, Bethe, Bainbridge, and many others had dinner at Edith's. Later, because of the lab, the army decided to build a new bridge that would go too close to Edith's house such that she would be forced to move. The Santa Clara Indians (who were close friends of Edith's) and the Los Alamos scientists decided to build her a new house. The new house represented both the clashes and the friendships of these two unlikely groups and in some way represents the strange fatal history of the Los Alamos area.

Our collaborative installation will consist of three parts, each one centering on or circling around one of the three stories about Edith. For example, for the third story, Meridel Rubenstein is creating two walls of portraits (one of Los Alamos scientists and other Los Alamos Lab residents and one of Santa Clara Indians.) These two walls of portraits meet at a corner where two walls meet, at Edith's house which two cultures built. (Other elements in this section will include camera obscura house structure, video and audio.)

For the section most relevant to this grant request, the second story, we hope to create as a center, a videotape of a series of performances of a text (written by Ellen Zweig) which will represent dinner at Edith's. It will be a kind of seance: seated around an ever-changing table, lit from below, where photographs of the past mysteriously appear, a formal tea service or a crystal ball in the center, a large sculpture (by Tony Price, Santa Fe sculptor who makes pieces out of discarded parts from the Los Alamos Lab) like a missile, are Edith, Oppenheimer, Bohr, Teller, Einstein. The setting of the tea party will change from the interiors of Edith's two houses, to Tony Price's sculpture garden, to the bridge at Otowi, to a strangely constructed room with moving walls hung with cameras. This videotape will be installed in the windows of a camera obscura house structure; the camera will project an enlarged close-up view of part of the tape and large composite photographs with video monitors filled with text and images will hang on the near-by walls.

The installation will be presented first in Santa Fe either at the Center for Contemporary Art or at the Museum of Fine Arts. It will then tour (projected cities include New York, Minneapolis, San Francisco, Los Angeles, Paris, Sidney, Tokyo).

4. Documentation of the project will be done through both video and photography and is included in the video and photography amounts listed in the budget below.

**TOTAL BUDGET
THE MEETING**

Artists' Fees(\$1800 each)	\$5400
Video Production(3 tapes)	6800
2 tapes: \$3200	
the play: <u>3600</u>	
Recording Studio Rental(with engineer)	1200
Performers' Fees(videotape)	<u>500</u>
Performers' Fees(audiotape)	500
Carpentry(Camera construction)	1500
Photo. Tech. Assistant	2160
Framing and Matting	1750
Film Processing(Labor)	750
Rental Video Equipment(1 month)	4400
Rental Space	1000
Airfares: 3 roundtrip N.Y.-Santa Fe(Zweig)	1000(<u>\$300</u> for the play)
3 roundtrip S.F.-Santa Fe(Rubenstein)	700
1 roundtrip S.F.-Santa Fe(photo tech)	218
Audiotape and videotape	400
Film	3472
Chemistry	600 (<u>\$600</u> the play)
Prints	1050
Wood(to build camera house structures)	500
Text(wall panels and misc. installation expenses)	1500
Publicity, phone, postage, xerox, misc. research	1600
TOTAL	\$37000
Amount contributed by NEA-Interarts	18500
Amount requested from AML(see <u>red</u> above)	<u>5000</u>
Amount requested St. Lawrence University (Faculty Research Development Grant)	2000
Other funding sources:	
San Francisco State University	
New Mexico Arts Commission	
private contributions	
in-kind contributions	

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

Ms. Steina Vasulka
President
The Vasulka's, Inc.
Route 6, P.O. Box 100
Santa Fe, NM 87501

JUN - 9 1988

Dear Ms. Vasulka:

It is a pleasure to inform you that your organization has been awarded a grant from the National Endowment for the Arts.

Grant Number: 88-5441-0176 Application Number: A87-016243

Sponsoring Program(s): INTER-ARTS

Amount Awarded: \$18,500

To: The Vasulka's, Inc.

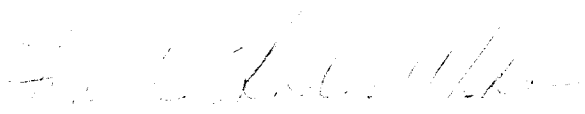
Start Date: May 1, 1988 End Date: April 30, 1989

Grant funds are provided for the following purpose(s): To support the creation of a collaborative work by photographer Meridel Rubenstein, video artists Steina and Woody Vasulka, and writer/performer Ellen Zweig, as outlined in your application cited above and the enclosed project budget.

The enclosed "General Terms" for grants from the National Endowment for the Arts specifies the Endowment's regulations, procedures and other requirements and references the Office of Management and Budget Circulars which apply to this grant. Please read them carefully. Special Reporting Requirements, if any, are also enclosed.

All correspondence or inquiries regarding the administrative requirements of this grant should be directed to the Grants Office (202) 682-5403.

Sincerely,


FRANK HODSOLL
Chairman

Enclosures

**Inter-Arts
Program
Fiscal Year 1988**
Organization Grant Application Form NEA-3 (Rev.)

Submit the original and three copies of this form to: Information Management Division/INTARTS, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

I. Applicant Organization (name, address, zip) THE VASULKA'S, Inc. Route 6, Box 100 Santa Fe, NM 87501 (505)473-0614 Project Director: Ellen Zweig Telephone: (312)677-7277	II. Category under which support is requested: <input type="checkbox"/> Presenting Organizations <input type="checkbox"/> Grants to Presenting Organizations <input type="checkbox"/> Services to Presenting Organizations <input checked="" type="checkbox"/> Interdisciplinary Arts Projects <input type="checkbox"/> Artists' Colonies <input type="checkbox"/> Services to the Arts <input type="checkbox"/> Arts Management Initiative	III. Period of support requested: Starting <u>May 1, 1988</u> month day year Ending <u>April 30, 1989</u> month day year
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IV. Summary of project description (Complete in space provided. Please DO NOT use photoreduction to fit more words into this space.) THE MEETING(working title) is a collaborative installation and performance by Meridel Rubenstein(photographer), Steina and Woody Vasulka(video artists) and Ellen Zweig(writer/performer) about a fictional meeting between two Victorian lady travellers, one a writer, one a photographer. The piece evolves around a series of sites in the Santa Fe area which the ladies visit on separate occasions, once just missing each other and once actually meeting by accident. Thematically, the piece presents a series of contrasts: writing and photography, old and new technology, past and present, danger and safety, aloneness and loneliness. In order to create the images for the installation, Zweig will convert a stagecoach into a camera obscura and Rubenstein will take photographs with this giant camera; the Vasulkas will collect images at the sites, including images of the process of making the piece, to be used as an integral part of the installation. (We want to make clear that the videotape is not documentation or an independent tape, but is meant to be incorporated with photographs and text as a whole installation.) The installation will consist of a series of rooms or areas within one room that represent the sites visited by the ladies and will include multiple-image palladium prints, video, wall panels with text, and two giant cameras. In addition, the camera obscura stagecoach with audiotape and Victorian lady will carry passengers on a short journey outside the gallery.

V. Estimated number of persons expected to benefit from this project. 6,800

VI. Summary of estimated costs (recapitulation of budget items in Section IX)		Total costs of project (rounded to nearest ten dollars)
A. Direct costs		
Salaries and wages	_____	\$ 00000.00
Fringe benefits	_____	00000.00
Supplies and materials	_____	9624.00
Travel	_____	2318.00
Permanent equipment	_____	00000.00
Fees and other	_____	29460.00
Total costs		\$ 41402.00
B. Indirect costs	_____	\$ 00000.00
Total project costs		\$ 41400.00

VII. Total amount requested from the National Endowment for the Arts		\$ 20700.00
NOTE: This amount (Amount requested):	\$ 20700.00	
PLUS Total contributions, grants, and revenues (X., page 3):	+ 20700.00	
MUST EQUAL Total project costs (VI. above):	= 41400.00	

VIII. Organization total fiscal activity		
A. Expenses	\$ 32647.00 ¹⁹⁸⁶⁻⁸⁷	\$ 42200.00 ^{1987-88 Est.}
B. Contributions, grants, and revenues	\$ 6650.00	\$ 3043.00

Do not write in this space

PYS: \$

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment

Amount
\$

Total permanent equipment	\$ 00000.00

5. Fees for services and other expenses (list each item separately)

Amount
\$

Artist's Fees(\$2000/each)	6000.00
video production	8000.00
recording studio rental(with engineer)\$25/hr	1500.00
performers' fees(audiotape)	500.00
stagecoach rental(including driver and horses), 6 days	1500.00
carpentry(camera construction)	1500.00
photo tech assistant(\$6/hr. for 8 hrs/day for 45 days)	2160.00
framing and matting	1750.00
film processing(labor)	750.00
rental video equipment(1 month)	4800.00
rental space	1000.00
Total fees and other	\$ 29460.00

B. Indirect costs

Amount

Rate established by attached rate negotiation agreement with
National Endowment for the Arts or another Federal agency
Rate _____ % Base \$ _____

\$ 00000.00

X. Contributions, grants and revenues (for this project)

A. Contributions

Amount
\$

1. Cash

2. In-kind contributions (list each major item)

rental video equipment	3000.00
rental space	1000.00
publicity	1000.00
Total contributions	\$ 5000.00

B. Grants (do not list anticipated grant from the Arts Endowment)

private contributions	3700.00
New Mexico Arts Commission	3000.00
Artmatters, Inc.	3000.00
La Vielllette, Inc.(France)	6000.00
Total grants	\$ 15700.00

C. Revenues

Total revenues \$
Total contributions, grants, and revenues for this project \$ 20700.00

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? _____ yes no

XII. Final Reports

Have you submitted required Final Report packages on all completed Inter-Arts Program grants since (and including) Fiscal Year 1984?

Yes _____ No. If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XIII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature *Steina Vasulka* Date signed 7/27/87
 Name (print or type) Steina Vasulka
 Title (print or type) President
 Telephone (area code) (505)473-0614

Signature _____ Date signed _____
 Name (print or type) _____
 Title (print or type) _____
 Telephone (area code) _____

Project director

Signature *Ellen Zweig* Date signed 7/29/87
 Name (print or type) Ellen Zweig
 Title (print or type) _____
 Telephone (area code) (312-677-7277), (612)870-3161

***Payee (to whom grant payments will be sent if other than authorizing official)**

Signature _____ Date signed _____
 Name (print or type) _____
 Title (print or type) _____
 Telephone (area code) _____

*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE THAT YOUR APPLICATION PACKAGE INCLUDES ALL MATERIALS OUTLINED IN THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY. LATE APPLICATIONS WILL BE REJECTED.

INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Proposal for Franklin Furnace Fund for Performance Art

The Meeting

a performance by ELLEN ZWEIG

with video by WOODY and STEINA YASULKA

This proposal is for a performance version of a collaborative work that includes text, audio, and performance by Ellen Zweig; and video by Woody and Steina Vasulka. It is part of a larger work which will result in an installation/performance and will add the photographs of Meridel Rubenstein and the camera obscura installation work of Ellen Zweig. (This larger work is funded in part by NEA-Interarts.) We are requesting \$5000 for the performance portion of this work and would hope to premiere it in New York prior to the opening of the larger work in Santa Fe.

THE MEETING(working title)is an installation/performance which takes as its subject matter three stories about Edith Warner, a seemingly insignificant woman who lived at Otowi Bridge near Los Alamos at a time when world-shattering events were taking place almost literally in her backyard. When Robert Oppenheimer was asked to choose a remote, easily enclosed and secure site for the research lab that would make the atomic bomb, the story goes that he remembered the desert in New Mexico which he loved, and he remembered Edith's teahouse which felt like home, and that's why the bomb was made at Los Alamos. Eventually, because of the lab, Edith's business was virtually destroyed. At the same time, the scientists on the Hill were getting stir crazy. Oppenheimer again thought of Edith and arranged for her house to be one of the only places off the Hill that the scientists and their families could go, for good food, conversation, a change of scenery. Thus, Oppenheimer, Bohr, Fermi, and Teller, Bethe, Bainbridge, and many others had dinner at Edith's. Later, because of the lab, the army decided to build a new bridge that would go too close to Edith's house such that she would be forced to move. The San Ildefonso Indians(who were close friends of Edith's)and the Los Alamos scientists decided to build her a new house. The new house represented both the clashes and the friendships of these two unlikely groups and in some way represents the strange fatal history of the Los Alamos area.

The performance of THE MEETING will concentrate on these three stories. The first section will involve an investigation of the physics of Archimedes and his decision to put aside his theoretical work to defend the city of Syracuse as a precursor to the decisions of many Los Alamos physicists to build the bomb. Demonstrations of Archimedes' principles with apparatus borrowed from a University physics laboratory and images of the New Mexico landscape will be presented in the context of the lack of moral education of 20th century physicists. In part two, the Archimedean apparatus will become the table setting for dinner at Edith's. A play on video(characters: Edith, Einstein, Bohr, Oppenheimer, Fermi, and Tilano(Edith's companion from the San Ildefonso Pueblo))will further explore this moral dilemma, presenting the physicists as 12 year old boys with the minds and responsibilities of grown men; presenting Edith and Tilano as alternate but outsider adults who hint at what might have been. In part three, a physics demonstration is transformed into the building of a small house for Edith which projects a camera obscura image of a video monitor.


BUDGET
The Meeting
Ellen Zweig/Woody and Steina Vasulka

Artist's Fee:		\$ 800
Audiotape:	Studio time(at PASS, \$30/hr., 40 hours)	1200
	Audiotape	50
Videotape:	Production(shooting and editing)	1000(partial expenses;NEA matching funds)
	Videotape	50
Materials:	Archimedean demonstration apparatus	100
	wood, hardware, etc. for house	200
	lenses/mirrors	100
Construction Assistant's Fee:		1000
Rental:	Video equipment(4 monitors/4 playback decks)	<u>500</u>
	TOTAL:	\$5000

November 30, 1988

Ms. Ellen Zwieg
Vasulka, Inc.
Route 6, Box 100
Santa Fe, NM 87501

Dear Ellen Zwieg:

 We are pleased to enclose a check in the amount of \$1,500 in support of the work outlined in your organization's proposal to us.

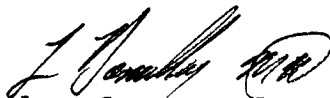
We will appreciate your cooperation in sending us full documentation of all work performed under this grant including announcements, public reviews, photo or videotaped documentation (when appropriate) and/or a short written description of work which involves no public presentation. Enclosed please find a listing of the addresses of the AMI Board members, please be sure to send announcements to each member, other documentation can be directed to our office at the address below.

In addition, please be sure to include the name Art Matters Inc., or AMI in any instance where acknowledgement of your funding is made public.

If you know of artists or organizations which may qualify for and benefit from AMI assistance, please suggest that they contact us for the guidelines for application.

We look forward to hearing about the progress of your work.

Sincerely,


Laura Donnelley
President

Interdisciplinary Arts Projects Supplementary Information Sheet

Fiscal Year 1988

1. Applicant Organization: THE VASULKA'S, Inc.
2. Work Samples: A sample of previous work for each participant listed in your proposal must be submitted. Refer to the "How to Apply" section (page 19) for instructions on how to submit sample work. All Interdisciplinary Arts Projects applicants must complete this side of the Supplementary Information Sheet.

Work Sample A

1. Name and role of artist represented on sample: Ellen Zweig(writer, audiotape production)
2. Format (e.g., video, audiotape, slides): cassette, STEREO
3. Title of work, site, and date: SHE TRAVELLED FOR THE LANDSCAPE, 1986
4. Brief description of work (include credits of other principal artists on sample): audiotape installed in the camera obscura stagecoach at New Music America, Houston, TX, then moved to the Giant Camera, San Francisco
5. Cue information (where applicable): side A(cued to beginning) 14:45 must be STEREO

Work Sample B

1. Name and role of artist represented on sample: Ellen Zweig(design of camera obscuras)
2. Format (e.g., video, audiotape, slides): 4 slides
3. Title of work, site, and date: SHE TRAVELLED FOR THE LANDSCAPE, Houston, 1986
4. Brief description of work (include credits of other principal artists on sample): a stagecoach converted into a camera obscura, Zweig as Victorian lady traveller, audiotape inside coach
5. Cue information (where applicable): _____

Work Sample C

1. Name and role of artist represented on sample: Meridel Rubenstein(photographer)
2. Format (e.g., video, audiotape, slides): slides
3. Title of work, site, and date: LABYRINTHS AND CONSTELLATIONS, 1985-87
4. Brief description of work (include credits of other principal artists on sample): palladium composites, single image size 20"x24", 2-10 images per piece. This imagery uses the myth of the labyrinth to recreate the experience of trying to become whole.
5. Cue information (where applicable): _____

Work Sample D

1. Name and role of artist represented on sample: Steina and Woody Vasulka
2. Format (e.g., video, audiotape, slides): 3/4" videotape
3. Title of work, site, and date: THE ART OF MEMORY(in progress), 1987
4. Brief description of work (include credits of other principal artists on sample): 22 minute work-in-progress
5. Cue information (where applicable): cued to beginning

Work Sample E

1. Name and role of artist represented on sample: _____
2. Format (e.g., video, audiotape, slides): _____
3. Title of work, site, and date: _____
4. Brief description of work (include credits of other principal artists on sample): _____
5. Cue information (where applicable): _____

(If necessary, attach an additional copy of this form)

(Continued on reverse)

DETAILED BUDGET

THE MEETING

RUBENSTEIN, VASULKA, ZWEIG

EXPENSES

Supplies and Materials:

audiotape	\$ 100.00
videotape	300.00
wood(etc.)to build three cameras	500.00
film(20"x24")	2844.00
additional film	630.00
chemistry	600.00
prints	1050.00
text wall panels(and misc. installation expenses)	2000.00
xerox	100.00
phone and postage	400.00
publicity	1000.00
misc. research expenses	100.00
	<u>9624.00</u>

Transportation:

3 roundtrip airfares(N.Y.-Santa Fe) for Ellen Zweig	900.00
3 roundtrip airfares(Hartford-Santa Fe) for Meridel Rubenstein	1200.00
1 roundtrip airfare(San Francisco-Santa Fe) for photo tech. assistant	218.00
	<u>2318.00</u>

Fees for Services:

Artists' Fees(\$2000 each)	6000.00
video production:	
shooting(video equipment/studio rental) \$300/day, 14 days	4200.00
editing(editing studio rental) \$300/day, 12 days	3800.00
audiotape production: studio rental(with engineer)at PASS, N.Y. \$25/hr,60 hrs.	1500.00
performers' fees(audiotape)	500.00
stagecoach rental(includes driver and horses) \$250/day, 6 days	1500.00
carpentry(camera construction), 3 cameras and misc. installation construction	1500.00
photo tech. assistant(\$6/hr for 8 hrs/day, for 45 days)	2160.00
framing	1500.00
matting	250.00
film processing(labor)	750.00
rental of space(1 month)	1000.00
rental of video equipment(8 monitors, 4 playback decks, \$300/wk. for 1 playback deck/2 monitors), 1 month	4800.00
	<u>29460.00</u>

TOTAL: 41402.00

THE VASULKA'S, Inc. has received no grants from the Arts Endowment beginning 1986.

Applications pending: Ellen Zweig: NEA-Literature
NEA-Visual Arts, New Genres

Interdisciplinary Arts Projects Supplementary Information Sheet

Fiscal Year 1988 (continued)

Applicant Organization: THE VASULKA'S, Inc.

NOTE: Special Arts Events and Touring and Commissioning applicants need not complete this portion of the Supplementary Information Sheet.

3. Detailed project description: The following should outline the nature and structure of the creative process to be employed, the extent of each proposed participant's involvement, and the interdisciplinary concept of the project. Please refer to introduction on page 4. The project description must be signed by each proposed participant at the time of submitting the application. Letters of intent from the artists may not be submitted as a substitute for this form.

NATURE AND STRUCTURE OF CREATIVE PROCESS:

Stage I: Research choosing sites, research into 19th century lady travellers who visited the Santa Fe area, general research concerning the Santa Fe area (history, especially 19th century, photography)

Stage II: Writing text for audiotape and wall panels (and possible sound on videotape), using some found text from research materials
converting a stagecoach into a camera obscura
taking photographs (with the stagecoach camera at about 5 sites, also additional photography with other cameras)
shooting video (collecting images at the sites, some with a pinhole in place of the lens on a video camera to make a round image similar to the images made by the stagecoach camera, plus other circular imagery, also the lady travellers in Victorian costume at the sites and meeting, also the process of building the camera and of taking photographs with it)

Stage III: recording and mixing of audiotape
creating and printing wall panels of text
printing photographs and creating multiple image pieces
editing video

At the end of Stage II, participants will have exchanged ideas and images, writing, etc. Throughout Stage III, participants will keep in touch in order to plan the parts of the installation so that writing, audio and video, and photographs will be integrated as whole works. Finally, at the end of Stage III, participants will meet to discuss installation design.

Stage IV: installation and performance

The installation will consist of a series of rooms or areas within one room that represent the sites visited by the ladies. Each area will differ in form; each will deal directly with a thematic contrast (although themes may overlap); and each will represent a moment in the story of the meeting between the two ladies. Areas may consist of the following: multiple-image palladium prints (some parts of which have been taken by the stagecoach camera), multiple-image palladium prints combined with video so that some part of the image is moving, panels of text combined with text on video monitors, panels of text combined with photographs, two giant cameras (one looks at a video monitor through a lens system, the other looks directly at a video monitor through a peephole). The performance will occur on the day of the opening of the show and will consist of the lady travellers meeting at the coach stop and taking 4-5 people at a time on a 10-15 minute ride (see attached)

4. Name of Artist/Participant
(typed or printed)

Signature

- A. Ellen Zweig
 B. Meridel Rubenstein
 C. Steina
 D. Woody Vasulka
 E. _____

Ellen Zweig
Meridel Rubenstein
Steina
Woody Vasulka

THE MEETING

DETAILED PROJECT DESCRIPTION continued

in the camera obscura stagecoach which will show the passing landscape on a screen and in which an audiotape will be heard to accompany the images.

EXTENT OF EACH PARTICIPANT'S INVOLVEMENT

Meridel Rubenstein: conceptual development/research
photographs
installation design
performer(for photographs, videotape)

Steina and Woody Vasulka: conceptual development
video shooting and editing
installation design

Ellen Zweig: conceptual development/research
text: wall panels and audiotape
construction of camera obscura stagecoach and installation cameras
performer(for photographs, videotape, audiotape, and live)
installation design
project director

INTERDISCIPLINARY CONCEPT

The interdisciplinary concept of THE MEETING is centered in the idea of the meeting of two lady travellers, the writer and the photographer. It also concerns the idea of seeing in two times at once, the past and the present. Rubenstein, the photographer and Zweig, the writer, meet in the present to create a piece about meeting in the past. The Vasulkas' role as video artists is to represent the present in contrast with the camera obscura which represents the past. Thus, we have two ways of looking at the meeting and two ways of re-inventing both the past and the present. The installation and performance presented in THE MEETING combine writing, audiotape, videotape, photography, and camera obscuras. No part stands alone: for example, the video images are always seen as part of a multiple-image system(with photographs or text)or they are seen mediated through the lens of a camera obscura. Thus, moving video imagery contributes a montage of images to the still photographic composites or to panels of text.

NOTE ON THE VIDEOTAPE

If we find that the videotape that comes out of this collaboration is capable of being reworked into a tape for distribution on its own, we will seek funding for that part of the production separately.

BRIEF BIOGRAPHICAL INFORMATION: MERIDEL RUBENSTEIN

Route 2, Box 305-A, Santa Fe, NM 87501 phone: (505)471-3054

GRANTS AND FELLOWSHIPS: 1984: Santa Fe Council for the Arts
1983: NEA Photographer's Fellowship-Emerging Artist
1982: NEA Photographic Survey Grant, New Mexico Museum
of Fine Arts
1981: John Simon Guggenheim Fellowship
1978: NEA Photographic Survey Grant, Museum of
Albuquerque
1977: Ferguson Grant, Friend of Photography, Carmel, CA
1975-1977: matching grants received from the NEA,
NM Arts Commission, UNM Research Fellowships and
Loan Committee for exhibition "La Gente de la Luz",
NM Museum of Fine Arts, catalogue.

WORK EXPERIENCE: 1985-present: Associate Professor, Art Department,
San Francisco State University
Head, Photography Department

EXHIBITIONS:

Selected Solo: 1987: Center for Contemporary Art, Santa Fe, NM
1986: University of Rhode Island, Kingston, RI
Jack Meier Gallery, Houston, TX(The Houston
Festival of Photography), catalogue
1985: Film in the Cities, St. Paul, MN
California Museum of Photography, University
of California, Riverside, CA
1983: Center for Creative Photography, University
of Arizona, Tucson, AZ
1981: Artist's Space, New York, NY("The Lowriders",
an installation including photographs,
objects and video)

Selected Group: 1987: "Contemporary Myth", SF Camerawork, San
Francisco, CA
1986: LA Center for Photographic Studies, LA, CA
"The Poetics of Space", New Mexico Museum
of Fine Arts, Santa Fe, NM
"Reclaiming Paradise: American Women Photo-
graph the Land", Tweed Museum of Art, Duluth,
MN, catalogue
"Artist Response to Architecture", Victoria
Regional Museum, Victoria, TX, catalogue
"Visions of the West", Etherton Gallery,
Tucson, AZ, catalogue
1985: "The Essential Landscape", The New Mexico
Museum of Fine Arts, Santa Fe, NM, book

SELECTED PUBLICATIONS:

"The Feminine Portrait: Photographs by Gilpin, Noggle,
and Rubenstein", statement by Steve Yates,
El Palaccio magazine, The Museum of New
Mexico Press, Santa Fe, NM, summer/fall 1986,
vol. 92, no. 1, pp. 26-33, reproductions pp.
27 & 28.

SELECTED PUBLICATIONS: Houston Photo Fest, festival catalogue, Edizioni Panini, Modena, Italy, unpaginated, reproduction and one page statement, 1986
"Meridel Rubenstein: Lifelines", New Mexico Magazine, Vol. 63, IF 8, August, 1985, pp.42-49.
"Report from Santa Fe", by David Bell, Art in America, September, 1985, pp. 29-33, reproduction(color), p.30.
The Essential Landscape, ed. Steve Yates, University of New Mexico Press, 1985, pp. 23,24, 132-135.
Landscape as Photograph, ed. Estelle Jussim, Yale University Press, 1985, pp.17, 18, 128, 130, 2 reproductions.
Jonathan Green, American Photography - A Critical History, Harry Abrams, 1984, pp. 149, 154, 211.

PUBLIC COLLECTIONS:

(selected)

Bibliothèque Nationale, Paris
Center for Creative Photography, Tucson, AZ
Houston Museum of Fine Arts, Houston, TX
San Francisco Museum of Modern Art
Museum für Kunst und Gewerbe, Hamburg, Germany

BRIEF BIOGRAPHICAL INFORMATION: ELLEN ZWEIG

- SELECTED PERFORMANCES:
- 1987: Jacques Marchais Center of Tibetan Art, Staten Island, NY
 - 1986: Detroit Institute of Arts, Detroit, MI
Yellow Springs Institute, Yellow Springs, PA
Giant Camera, San Francisco, CA
Falkirk Community Cultural Center, San Rafael, CA
(site-specific theater piece in Victorian mansion)
Performance Space, Sydney, Australia(Sydney Biennale, Soundworks)
Camera Obscura Stagecoach(New Music America), Houston, TX
San Francisco Camerawork, San Francisco, CA
Painted Bride Art Center, Philadelphia, PA
 - 1985: Village Voice, Paris, France
White Swan Pub, London, England
Brown University, Providence, RI
St. Mark's, New York, NY
 - 1984: San Francisco Art Institute, SF, CA
Centre Georges Pompidou, Paris, France
Stichting Logos, Gent, Belgium
 - 1983: Roulette, New York, NY
Teatro Carcano, Milan, Italy
Sushi, San Diego, CA
Metropolis Space, Los Angeles, CA
 - 1982: New Performance Gallery, San Francisco, CA
Espace dbd, Los Angeles, CA
10 Leonard St, New York, NY

- GRANTS AND AWARDS:
- 1987: Artist in Residence Program, Harvestworks, Inc. New York(studio time at PASS)
 - 1986: Commission from ABC Radio, Sydney, Australia, for the radio play, IMPRESSIONS OF AFRICA.
 - 1985: Interarts of Marin - Small Projects Award
NEA - Interarts

ARTICLES, REVIEWS,

INTERVIEWS:
(selected)

- 1987: Afterimage, article by Christine Tamblyn.
- 1986: High Performance, Issue 35, review by Alfred Jan. Artweek, July 12, review by Christine Tamblyn. Image Magazine(San Francisco Examiner), June 15, article by Misha Berson.
Artscene(Houston), Summer, review by William Steen.
Public News(Houston), interview with Barry Brice.
High Performance, Issue 33, review by Alfred Jan.
- 1985: Unsound, interview, Vol. 2, No. 2, San Francisco.
- 1984: "Pink Pages", San Francisco Chronicle, article by Calvin Ahlgren, November 4.
Artweek, review by Will Torphy.
Cinezine, article by Caroline Savage-Lee.
- 1982: Artweek, review by Janis Crystal Lipzin.

OTHER DOCUMENTATION:

- 1987: Fresno Art Center and Museum, videotape and photo documentation in the exhibition "Passages: A Survey of California Women Artists, March 29-June 7.

OTHER DOCUMENTATION: 1986: WDR-TV, West Germany, documentary by Hans-Gerd Weigand.

AUDIOWORKS: 1987: Impressions of Africa, a radioplay, cassette, Awkward Sentence, San Francisco.
 1986: We Must All Be Explorers, cassette, Awkward Sentence.
Sound Travels, cassette, Awkward Sentence.
 1985: "Fear of Dining and Dining Conversation", audiotape for Part IV of Foodchain, a performance by Rachel Rosenthal, Japan American Center, Los Angeles, May 10-12.
 "Other Reckless Things", soundtrack for a film by Janis Crystal Lipzin, shown at MOMA, NY, October 21, and touring.
 excerpt from "Other Reckless Things", Spiral 3, audio anthology, Pasadena, CA.
 1984: "Green Silk", Lobby 18/19(cassette anthology), England.
 1981: "Network of Letters", Poetry is Music, National Public Radio.
 1980: Three Performance Poems, Common Crow Cassettes, San Jose, CA.

SELECTED PUBLICATIONS: Performance Texts

1986: Impressions of Africa: Variations for Raymond Roussel: The Play, e.g. press, San Francisco.
 1985: "The Act of Watching", Unsound, Vol. 2, No. 2.
 "Trade Routes", Moving Letters, 7, Paris.
 "Long Time No See", Assembling 12, New York.
 1981: "Fear of Dining and Dining Conversation", High Performance.
 1980: "The Movement Toward...", Text-sound Texts, ed. Richard Kostelanetz, William Morrow, New York.

DESCRIPTION OF THE ORGANIZATION

The principle activities and function of THE VASULKA'S, Inc. is fundraising for individual artists with emphasis on technological arts.

RELATIONSHIP BETWEEN THE ARTISTS AND THE ORGANIZATION

THE VASULKA'S, Inc. is the fiscal agent for this project. All work produced from this grant will be owned by the individual artists.

PLANS FOR PRODUCTION/PERFORMANCE OF THE WORK

We plan to approach the following venues with this project:

The Center for Contemporary Arts of Santa Fe

The Jonson Gallery, University of New Mexico, Albuquerque

New Mexico Museum of Fine Arts, Santa Fe

Although this grant is for the production of one show only (in the Santa Fe area), we have plans to tour with the piece in the U.S., Europe, and Japan.