

Date of Application: June 2, 1971  
Name of Organization: Intermix, Inc.  
Organization Contact: Howard Wise  
Telephone number: (212) 989-2316

Exhibit III

PROGRAM 1  
Section III, A

P E R C E P T I O N

Perception is a group consisting of Woodie Vasulka, Steina Vasulka, Eric Siegel and Vince Novak. It will be located at 240 Mercer Street, New York City. (1.200 square feet with a 16 foot ceiling).

It has been organized for the following purposes:

Project I

To provide a video-equipped location where artist may carry on experiments in the media with or without live audiences.

*W* { In order to supplement the standard equipment required for a video workshop, it is planned to induce manufacturers of equipment to place experimental equipment in the workshop where it will be at the disposal of the artists. The inducement will be that the experimental equipment will be tested by artists engineers and its possibilities expored and evaluated.

The equipment will be tested before live audiences which will include mostly non-industry connected persons, who are, nevertheless, vitally interested in electronic imagery. In this way, the manufacturers can obtain an informed yet impartial critical reaction to their experimental equipment.

This will benefit the media artist by allowing them to utilize the most advanced equipment and will create an atmosphere of excitement which will stimulate artists and audience. The audience, we anticipate, will be composed of persons seeking media experience and extended forms of perception, resulting in a situation where both artist and audience reinforce each others creativity.

This project will take place in the evenings.

Project 2

To provide an electronic-image workshop. A whole new area of electronically generated images is in process of coming into being. This is made possible by the development of video synthesizers and other frequency generators. The process of utilizing the potentials of these new instruments in only beginning to be explored.

By experimenting with this type of hardware we want to learn how to use it to realize its potentials and we want to teach to others **what** we learn.

Project 2 (continued)

yes We plan to open the workshop at certain day-time hours to classes from schools in or near the area, that is, New York University; The New School for Social Research; the School of Visual Arts; Cooper Union; and local public schools, also be qualified groups and individuals.

Project 3

yes We would offer the facilities of the workshop for the video taping of experimental programs. We would anticipate that this will be a valuable service to theatre groups, dance companies and individuals.

no We plan to explore the possibility of making this part of the program available to certain industrial and commercial firms in the expectation that it will serve as an inexpensive forum for experimental pilot programs. This should be a valuable service to firms such as advertising agencies; industry exhibitors; ets., and we would expect to charge for these services.

all yes In addition, this project would serve to bring artists and commercial firms together through mutual benefit.

SECTION III "B"

The time period covered for the program is July 1, 1971 to June 30, 1972.

November 5, 1971

Dear David & Anna

We have received the first installment of the grant from NYSCA.

In order to secure the second and final installment we must submit an interim report no later than January 31, 1971. This means that you must get the required information to me no later than January 15, 1971. I am enclosing a copy of the instructions for this purpose.

Likewise by August 15, 1972 I must have the information for the final report, a copy of which I am also enclosing.

Please note that they must have had at least two copies of any catalog, book, etc. (item #3).

Also, please note that on all publicity and literature pertaining to the funded programs, credit should be given the NYSCA by a statement such as the following:

"This program is made possible with support from the New York Council on the Arts"

Also, please supply me with two copies of each of your publicity releases and at least one copy of any reviews, notices, etc. in publications.

Also, kindly place the following on your regular mailing list:

Public Relations Office  
New York State Council on the Arts  
250 West 57th Street  
New York, New York 10019

I am also enclosing a copy in blank of the agreement form in which Electronic Arts Intermix, Inc. undertakes to perform in accordance with the various requirements. Inasmuch as E.A.I. is participating on your behalf you in turn agree to accept all the provisions of this agreement as if you were the contractee.

I must also ask that you not make any commitments for any expenditures requiring funds from our grant without first obtaining approval from me.

We are in the process of securing, we hope, exemption from Federal Income Tax insofar as the law permits and also exemption from sales tax. As soon as we are cleared I will advise you. In the meantime if you have any ideas on further funding please discuss them with me and I will do all I can to secure further support for your programs through Electronic Arts Intermix.

Yours,



Howard Wise  
President  
ELECTRONIC ARTS INTERMIX, INC.

HW:bd

Nov. 10, 1971

Woodie Vasulka  
111 East 14 Street  
New York 10003

Dear Woodie; NYSOA Grant Program I (Perception)

See Item 1 in the contract I sent you, I.E. "Services to be Purchased. The Contractee (that is, Electronic Arts Intermix) agrees to perform the following activities and/or services in accordance with the terms of this agreement: To support three programs of Electronic Arts Intermix, Inc.: Program I (presumably as contained in our proposal and request for grant) salaries, director (5,000), assistant (3000); cost equipment for length of program (that is, I suppose, through June 30) (7000). "

parenis are mine except around \$ sums.

As I informed you, we must make an "interim" report due Feb. 1 and a final report due Aug. 30. The latter must account for all funds expended (see the instructions for this report, copy of which I sent you).

Unfortunately there is no provision for salaries to either Eric Siegel or to Vinnie. As I see it, the only way you could get any money to Eric is to purchase either equipment or services from him. And before you could do this, ~~you~~ you must, in accordance with our understanding on all purchases, get my prior consent. The purchase must, if indeed there is any, be for value received.

Yours,



Howard Wise

PS I am enclosing an extra copy of this. If you want to send it to Eric, it is alright with me.

hew

Dec. 2, 1971

TO:  
Steina and Woodie Vasulka  
Eric Siegel

From: Howard Wise

Re: Program I (Perception)

Confirming decisions arrived at on Nov. 30.

It was agreed that Eric's participation in Perception was desirable and within the intention of grant request to N.Y.S. Council on the Arts. (He has now returned to the U.S. and is able to function as originally intended)

Despite the fact that the grant for Perception was cut down from the amount requested of \$37,150 to \$15,000, it was decided to go ahead with all three programs and to try to obtain funds from other sources to accomplish this end, and to proceed as expeditiously as possible with Projects one (Video Equipped location) and two (Electronic Image Workshop. Project three (Video Taping of experimental programs) will await further funding.

It was agreed that ~~in effect~~ the \$15,000 funds available should be in effect split equally three ways between Woodie, Steina and Eric. This will be accomplished by Woodie and Steina receiving their stipulated salaries (\$5000 and \$3000 respectively) and the designation of the \$7000 earmarked for equipment be exercised equally by the Vasulkas and Eric. In other words, Vasulkas can expend \$3500 of the equipment fund and Eric a like amount, subject, of course, to my advance approval of any expenditures. Perhaps the term "designate" should have been used instead of "expend", this being my meaning. All purchases shall be made by Electronic Arts Intermix as previously agreed, and advantage thus be taken of our sales tax exemption.

It is understood that Woodie is going to devote his entire salary to paying the rent on the loft at 240 Mercer Street and thus Eric is relieved of contributing his share of this item (one third of \$5000 is \$1667) and thus each of the three's share is roughly \$5000.

If you don't understand or agree with this arrangement as I put it down on paper, please write me your questions or comments.



3/15/72

Woodie & Steina Vasulka re: status of NYSCA Grant (Perception)

check #	to	for	amount	grant	balance
Remuneration				8000	8000
174	Steina	fee	1000		
175	Mercer Arts Center	rent	3000		
187	Steina	fee	1200		
192	Eric	fee	1500		
196	Eric	fee	325		975*
			<u>7025</u>		
Equipment				7000	7000
102	Geo Brown	parts	465		
1700.T.L.	Electronics	tapes	1142		
190	Technisphere Corp	keyer	165		
192	Geo. Brown fee	construct eqpt.	500		
195	Technisphere Corp.	tapes	552-		
			<u>3824</u>		3176**

\* This is to be paid out in three monthly installments to Eric of 325 ea.

\*\* Of this amount, 700 is to be designated by Eric, the balance of 2476 to be designated by you.

\* and \*\* per agreement between you and Eric.

Handwritten signature and initials, possibly 'Howard' and 'Z'.

## PERCEPTION

### Interim Report

Perception is a recipient of a New York State Council of the Arts grant totaling \$15,000. Based on these anticipated funds, Perception began functioning by integrating itself with The Kitchen For Electronic Media, 240 Mercer Street, which had been inaugurated somewhat earlier in the year (July, 1971) by the Vasulkas.

The activities which have taken place at The Kitchen, partially supported by the above mentioned grant, fall into three areas: Public Performances, including video, electronic music, and dance; workshops in video, biofeedback, and three dimensional studies; and research and development of new audio and video electronic systems.

#### I. PUBLIC PERFORMANCES (See Appendix for more complete listing of performers and their works)

##### A. Electronic Music Concerts; performances to date = 12

This series of Monday evening concerts has run during October, December, and January, and is scheduled to continue throughout the remainder of this year. Attendance has varied between 25 and 100 persons each performance.

A large variety of material has been presented; including, live performances via electronic synthesizers, music concrete, experiments in four channel audio, and music generated by video systems.

##### B. Wednesday Evening Open Screenings; performances = 23

Video artists are encouraged via word of mouth, advertising in the Village Voice, and other media to bring their works to The Kitchen for public viewing. The size of the audience varies, but seems to average at least 25 persons per evening. The atmosphere is informal and helps to foster a free exchange between artists and audience. Such discussions include the questions of conception, efficacy of a given work, and technical aspects of production.

## C. Weekend Video; performances to date = 17

Whereas Wednesday evenings allow for unstructured viewing of works in progress, the weekend performances are devoted to more complete artistic endeavors. Various groups, some of which are also recipients of New York State Council grants, have presented their works at The Kitchen during these evenings: Raindance Corporation, Acme Video Rangers, The Video Freaks, Peoples Video Theatre, and Space Video Arts.

## D. Vasulka Video; performances to date = 38

Much of the Vasulka's work makes use of electronically generated video images, accompanied by audio analog. It is normal procedure for video pieces to be pre-recorded for future playback during performance--especially in the area of image generation. While most video work is performed in this latter manner, it is important to note that the Vasulkas have developed the conceptual basis and means to create live video performances of electronically generated images. Roughly one-third of their performances have been executed in this manner.

## E. Cinema; performances to date = 3

Two of these evenings consisted of viewing and subsequent discussion of the Swerdloff's films on the ballet. The third evening was devoted to the combined video and cinematic efforts of Nam June Paik and Jud Yalkut.

## F. Three Dimensional Studies; performances to date = 1

On January 4, 1972, Alphonse Schilling presented a series of 3-dimensional slides encompassing Iceland and the New York Subway System. These images were accompanied by live music generated by W. Vasulka on the Putney Synthesizer.

## G. Dance; performances to date = 5

Early in October, Kei Takei, the Japanese choreographer and dancer, gave an evening performance of a work in progress: Light, pts. 1, 2, and 3. Somewhat later, on four successive November evenings, Kei Takei and her troupe performed a more extensive version of this piece which received favorable notices in the Village Voice and various other media.

## II. WORKSHOPS

## A. Bio-feedback

The Vasulkas in conjunction with Philip Perlman and Dmitri Devyatkin have been exploring the use of body sensing devices including EKG, EEG, measurements of galvanic skin response, and body capacitance as means of generating electronic images for use in feedback networks involving audience and performers.

## B. Education Workshops

## 1. Ten Towns Project

This group, numbering some 20 persons, availed themselves of The Kitchen's facilities during mid-September

## 2. Elizabeth Cleaners Downtown School

This group is composed of over-achieving high school dropouts who have formed their own school and are developing an alternative educational program. This school meets once a week at The Kitchen to learn about video systems and electronic music.

## 3. Other

Students from many other institutions including The School of Visual Arts and New York University have attended workshops and performances at The Kitchen.

Due to the many workshops and performances, The Kitchen has become a central meeting place and communications center for those interested in electronic media

## C. Editing And Viewing Facilities

Although The Kitchen's facilities are relatively modest in terms of editing and transfer capabilities, it is one of the few locations in New York which is available to persons in need of viewing, editing, or transfer work. The entire Whitney Museum Video Show was viewed and edited in The Kitchen.

### III. RESEARCH AND DEVELOPMENT

#### A. Electronic Modules

Erich Siegel has been working in conjunction with the Vasulkas to develop a modular video synthesizing system based on the inherent parameters of the audio-video matrix and having open-ended capabilities.

This system is being designed and constructed on Vector Boards so that it can be expanded at will and features complete interchangeability and facility of replacement. Perception has begun distributing Vector Boards to various persons already engaged in image generation systems.

It is anticipated that ultimately everyone working in this area will submit the necessary information so that all video and audio generating systems can be integrated into a modular whole. These systems include keying devices, colorizing units, and image synthesizers.

#### B. Bio-feedback

Perception is working toward the development of body sensing devices which can be worn by performers and transmit biological data for audio and video image generation.

Overview:

Program I, PERCEPTION 1971-72

Total number of performances 112

Total Attendance 6377

Contributions collected at the door \$2120

Of these, \$1796 was distributed amongst the performing artists, who numbered 100 or more, and the balance of \$324 was used for announcements, advertising, and rental of equipment.

All performances were held at The Kitchen, 240 Mercer Street.

A number of Educational Workshops were held during the course of the year.

The taping, viewing and editing facilities of The Kitchen were used by a number of individuals and groups.

Research was conducted both in the development of specialized equipment (the sequential switcher and dual colorizer, which has been built and is currently in use, and the multiple keyer, which is still in the process of development) and in the field of basic perceptual studies..

About ten cablecasts over Public Access Channel C were presented on prime time Saturday evenings under the title "The Perception Hour". These were tapes made by Eric Siegel, Andy Mann and Frank Gillette. We expect the series to be resumed next Fall.

Financial:

NYSCA Assistance: \$15,000 (\$8000 remuneration, \$7000 Equipment)

Collection at door: 2,120  
 \$17,120

Expended:	remuneration	equipment	disbursed to performing artists
to directors	5000		
for rent (one half The Kitchen)	3000		
Dual Colorizer		1000	
Sequential Switcher		1130	
Multiple Keyer		1000	
½" tapes		1694	
to participating artists			1796
advertising & misc			324
misc. eqpt & maintenance		976	
4 monitors for the Kitchen		1200	
<hr/>			
Total	8000	7000	2120
Total expended	\$17,120		

June 21, 1972

To: ~~Woodie Vasulka~~  
Doug Davis

From: Howard Wise

Re: Final report to NYSCA for 1971-72 programs

Our final report is due by the end of August. In order to enable me to get the report in on time for Electronic Arts Intermix, please supply me with the following information, required by NYSCA:

3. Description of services rendered or performed.
4. Results of the programs funded, including: dates of service; places of appearances, if applicable; final attendance figures; public response and/or evaluation of program; number of people employed in the program (part-time, full-time, artists and others); if attendance figures do not apply, number of people served by the program.
5. Total project cost with breakdown by category (i.e., salaries, equipment, etc.) and total income from the project, including earned and unearned income and sources of that income.
6. Samples of any literature, programs, press clippings, and photographs.
- ~~7. A financial statement for the total operations of the organization for the program year.~~
8. At least two copies of any catalog, book, study, film or other reproducible matter the Council has funded. (In the case of a film, one print will do.)

I am leaving NYC for most of the rest of the summer on June 30.  
I plan to be back for one day, July 7, and another July 17th.

Beginning July 18th, my address will be:

Box 416  
Wellfleet, Mass. 02667

Tel: (617) 349-2856

It would be most helpful if you could supply the required info by July 17th. Send it to the above address. I will pick up my mail there, and will also try to get in touch with you on July 17.

