

received
April 14 '92

Dear Woody,

4-13-92

The first 5 prints are the ones Robert spent time with to get really good. They are your equipment and Moog. Then are two snapshots of test equipment and laser disc boxes for insurance. Then come rough prints of everything else, with dirty negs and rough exposures. The negs are in the Kodak folder. I paid Robert Peterson \$150⁰⁰, and I bought the backdrop paper, and some lens tissue for the video cameras, for \$4.98, invoices enclosed. All measurements seemed correct except for the control boxes which you can see in the pictures, are little itty-bitty things. I will see if I can make ours match. I hope you aren't disappointed, Dave.

RICHARD LOWENBERG

PROGRAMS DIRECTOR: Telluride Institute. Coordinator, Information and Society Programs; Composer to Composer, 1988; and Telluride Ideas Festival: WORK, 1985; POLITICS, 1986; GLASNOST, 1987; PERESTROIKA, 1988; ENERGY, 1991.

PROJECT DESIGNER: Skyfield; a new eco-telecommunity, in planning and development near Telluride, CO, 1985-.

ARTIST/CULTURAL AGENT: Communication arts activities that explore our information environment and attempt to create examples of cultural ecology. Video/electronic imaging and other sensory technologies have been primary media since 1968.

CURRENT PROJECTS:

INFORMATION REVOLUTIONS, a multi-component project attempting to promote a sense of cultural ecology (tele-conference and book; CD-I; exhibitions and performances).

ENERGY: A Love Story, an original three act play. Premiered (work-in-progress): Sheridan Opera House, Telluride, CO, Sept. 7-8, 1991.

SHOT IN THE DARK and FLIR, video, photography and text compositions, utilizing image intensified 'nightvision', infrared heatseeking, and gas-plasma display technologies.

- Photography Residency: LightWork, Syracuse University, NY; Oct.- Nov., 1990.
Conference coordinator/presenter: "Art & Economics: Towards a Cultural Ecology"; ARTTRANSITION '90, MIT/CAVS, Nov., 1990.
- EXHIBITIONS: Kunstmuseum, Dusseldorf, W.Germany (Wissenschaft & Fotografie), 1989-90; WORKS Gallery, San Jose, CA, 1989; EYE Gallery, San Francisco, CA (The Concealed Camera), 1988; LACE, Los Angeles, CA (Surveillance), 1987.
Artist's Grant received: Telluride Council for the Arts, 1988/91.

IR: a video performance, with three talking military computers and infrared sensed, blind dance in the dark.

- Exhibitions: Ars Electronica, Linz, Austria, 1987; Venice Biennale, Italy (Informatique), 1986; Video Free America, San Francisco, CA, 1986; San Jose Institute for Contemporary Art, CA (CADRE), 1986; Rensselaer Polytechnic U., Troy, NY, 1991.
Artist's Grant received: Art Matters, 1986.

THERMAL IMAGING: creative video and digital still imaging with medical, industrial and military infrared and computer processing systems, 1975-.

- Exhibitions: Gallerie Magali, Mexico City, 1985; Cory Gallery, San Francisco, CA, 1984. Thermal Cartoon, produced with the MaFish Co., receives JVC video award, Tokyo, 1980.

APE STORY: a video (tele-play) about a talking gorilla lost in the information jungle, in the style of a Chinese Opera. A work in progress, 1982-.

KOKO: video documentation of the female gorilla learning human sign language and behavior, 1975-83.

- Presented on National Geographic TV.

GRAVITATIONAL FIELD DAY: an unfinished video composition, with dancers and gymnasts developing skills and performances in NASA weightlessness training facilities, 1979-82.

- Media Arts Grant received: National Endowment for the Arts, 1979,

BIO-ARTS: video and performance works, often using bio-electric sensors to control video and audio synthesis, 1971- 85.

Let Me Out, presented at the Museum of Modern Art, San Francisco, CA (Reel to Real), 1984; She Remembered the Warmth, presented at Video Free America, San Francisco, CA, 1979; Bio-Arts projects at the Kitchen, NYC, 1971-72.

Artist in Residence: Washington Research Center, San Francisco, CA, 1975-79.

SATELLITE ARTS: collaborating artist on two pioneering video arts projects using the NASA-CTS satellite communications system. Coordinated by Kieth Sonnier and Liza Baer, and Kit Galloway and Sherrie Rabinowitz; with funding from the NEA, and the Corporation for Public Broadcasting, 1977-78.

ARTS AND SCIENCES - TELLURIDE: a ten day working meeting of artists and scientists, high in the Colorado Rockies. Program creator. Video documentation with Grant Johnson. Funded in part by the Zoline Foundation, 1979.

THE SECRET LIFE OF PLANTS: create plant and human bio-music scenes for the feature film/video, with John Lifton and Jim Wiseman, for Columbia Pictures, 1976-77.

BAJA: create video and holography compositions/installation, as one of six artists producing work based on a month in Baja, Mexico, 1975-76.

Exhibited at the San Francisco Museum of Modern Art, CA, 1976; Nancy Hoffman Gallery, NYC, 1976.

Project Grant received: San Francisco Society for Encouragement of Contemporary Art, 1975.

RANDOM OR NOT: a video performance, presented at the Sausalito Arts Center, 1974.

AERODANCE and GARDEN OF DELIGHTS: audio compositions for the Multi-Gravitational Dance Co., presented at the Nicolais Dance Theater, NYC; and the Autumn Festival, France, 1972.

FEED FIELDS BACK and SEE MUDRA GULP: video compositions, presented at the Whitney Museum, NYC, 1971; and Pacific Film Archives, Berkeley, CA, 1971-72.

INSTRUCTOR: Electronic Media Arts, Pratt Institute, Brooklyn, NY 1971-72.

DAVID W. MULLER RR7 Box 6, Iowa City, IA 52242 (319)-337-4962

OBJECTIVE: Electronics engineering position.

SUMMARY: Extensive background in all facets of electronics design, including design of computer and digital hardware and software, as well as analog circuits and complete systems. Experience in a wide range of related technologies including audio, video, photography, mechanics, neural networks, acoustics and industrial controls. Also experienced at teaching, composing and performing computer music.

EXPERIENCE:

1984 to present THE UNIVERSITY OF IOWA, Iowa City, IA
 Experimental Music Studios
 Audio Engineer

- * Design, construct, maintain, purchase and install computer and electronic equipment for music and video composition
- * Write computer software in C, PASCAL, FORTRAN, BASIC, and assembler for 8086, 68000, 6502, Z80, DSP32, Imp7281
- * Organize and teach classes and seminars on computer music techniques and composition
- * Research of topics related to computer composition algorithms: chaos, fractals, neural networks, self-organizing systems
- * Promotion of studios: radio and television appearances, studio tours, conferences

1983 to 1984 MOUNTAIN COIN MACHINE DISTRIBUTORS, Des Moines, IA
 Technician

- * Repair of video games, pinball machines, juke boxes, and other microprocessor based coin machines

1981 to 1983 SELF EMPLOYED, Des Moines, IA
 Sub-Contractor

- * Work with local companies in various fields
- * Repair, maintain, design controls for industrial hydraulic and pumping machinery, and computer based HVAC systems
- * Recording studio maintenance
- * Sound and lighting systems design, installation, and maintenance

1979 to 1981 WILLIAMS ELECTRONICS, Des Moines, IA
 Service Shop Manager

- * Repair of audio, musical instrument, stage lighting equipment
- * Sound system design and installation
- * Design of audio processing and lighting equipment
- * Scheduling, purchasing, training, other managerial tasks

1978 to 1979 G&S ORGAN SPECIALISTS, Des Moines, IA
 Technician

- * Repair of electronic keyboards, guitar amps, etc.

DAVID W. MULLER/2

RECENT PROJECTS:

David Muller
Electronics Design Engineer
Department of Physics and Astronomy
The University of Iowa
Iowa City, IA 52242
(319)-335-2076

David Muller is an Electronics Design Engineer working for the Iowa Space Physics Group at The University of Iowa. The group works under NASA contracts to build space-based scientific instruments. Muller designs circuit boards and writes computer software for an instrument that will orbit the Earth's poles and take images of the Aurora Borealis. He has been with the group since August, 1990.

From July, 1984 to August, 1990, Muller was an Audio Engineer for the Experimental Music Studios, The University of Iowa. At the studios, he taught classes and seminars in advanced techniques relating to interactive media, designed and constructed a digital audio workstation and many other studio devices, supervised engineering and computer science students who built projects for the studios, composed music and works of visual art on the computer, performed works at various concerts, conferences, seminars, radio and television programs.

Some of Muller's previous projects include a PCM Interface board, enabling computers to talk to digital tape recorders; ambisonic encoders and decoders for surround sound systems; a data formatter for recording satellite data onto digital audio tape recorders; low-noise precision instrumentation amplifiers for scientific measurements; a digital programmable metronome for assisting musicians in the performance of complex rhythms; a control system for a hydraulic spring winding machine; a voltage controlled tape speed controller with digital readout and built in frequency counter and intervalometer; a digital equalizing vector generator which allows a computer to draw images with a laser while compensating for resonances in the laser's scanners; and numerous special purpose audio projects such as filters, crossovers, limiters, preamplifiers, etc.

Muller has written many computer programs, including a digital audio workstation program, spectrum analysis software for analyzing musical instruments, data acquisition programs for various medical and mechanical engineering experiments, neural network simulators for optimization problems and pattern recognition, audio signal processing programs such as filters, room simulators, sample rate converters, waveshaping and fm synthesis, fast Fourier transforms, phase vocoders, and programs for computer image processing. His digital audio workstation program runs on an IBM AT clone and allows direct to disk recording, editing, synthesis, and manipulation of compact disc quality sound. The program is written in BASIC to provide composers with easy access to the capabilities of the system.

Digital Audio Workstation:

Platform for composers to write computer composition programs, and edit and process music. A hardware interface board of about 75 chips was designed and constructed, interfacing digital audio tape recorders to a PC AT bus, enabling random access direct-to-disk recording. A parallel processing DSP board performs high speed Fourier transforms and filtering operations. The software program consists of about 8000 lines of code, written in Turbo BASIC, Macro Assembler, and DSP language. The program controls hard disk allocation, DMA transfers to the interface board, transfer of data and programs to the DSP board, and features a menu based user interface, library of audio processing tools, and easy inclusion of user written BASIC subroutines.

Laser Vector Generator:

A circuit for driving laser light show scanning mirrors with computer generated vector graphics. The circuit features finite impulse response filters to decrease the response time of the mirrors while minimizing ringing.

Tape Variable Speed Controller:

Controls DC capstan motor on audio tape recorder. Changes speed of tape from .75 to 35 inches per second in response to an external control voltage. It also features a digital frequency counter and intervalometer for calibration. The system is accurate and repeatable to .01% over its operating range.

Ambisonic Decoders:

These devices decode ambisonic recordings on four track tape into separate speaker feeds for re-creation of three dimensional sound fields. The circuitry consists of operational amplifiers arranged to implement a matrix and a set of shelf filters. When properly adjusted, the phase difference of the sound pressure between the listener's two ears at low frequencies is correct for a desired image location.

EDUCATION: Iowa State University, Ames, IA
1976-1978, Electrical Engineering, 1-1/2 years

MEMBER:

- * International Neural Network Society
- * American Association for the Advancement of Science
- * American Bowling Congress

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

Owners, all equipment to be returned to:
Ralph Hocking and Sherry Miller Hocking
Experimental Television Center Ltd.
180 Front St.
Owego, New York 13287
Tel & Fax: 607/687-4341

**ARS ELECTRONICA EXHIBITION/JUNE 1992
Packing list**

	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
PUTNEY SYNTHESIZER						3,500
	Main Unit Synthi VCS3a	17.5	17.5	17.5	20	
	Keyboard Synthi DK2	3.5	30.0	9.25	11	
	Pitch to Volume 739/3	3.25	20.0	7.5	7	
	Interface Control Panel				<u>2</u>	
					40	lbs
ESTIMATED PACKED DIMENSIONS = 12.5 CUBIC FEET						
CVI (Colorado Video Inc.)						5,000
QUANTIZER		12.0	19.0	12.0	20	
	Control Panel	6.0	6.0	12.0	6	
	Interface Control Panel				<u>2</u>	
					28	lbs
ESTIMATED PACKED DIMENSIONS = 5 CUBIC FEET						
CVI DATA CAMERA						
		5.0	14.0	10.0	8	
	Control Panel	4.0	19.0	12.0	8	
	Power Supply	4.0	19.0	15.0	12	
	Interface Control Panel				<u>2</u>	
					30	lbs
ESTIMATED PACKED DIMENSIONS = 8 CUBIC FEET						
PAIK/ABE SYNTHESIZER & PAIK SCAN MODULATOR						15,500 15,000
(a.k.a. as the "Wobbulator")						
	Display SMC156B	10.0	18.0	29.5	35	
	Control Panel none	4.5	14.5	10.0	5	
	McIntosh Amp MC-60	8.5	14.5	10.5	50	
	Heath Kit Amp AA151	5.5	16.0	12.0	25	
	Interface Control Panel				<u>2</u>	
					138	lbs
ESTIMATED PACKED DIMENSIONS = 15.75 CUBIC FEET						

Owners:

Ralph Hocking and Sherry Miller Hocking
 Experimental Television Center Ltd.

RUTT/ETRA SCAN PROCESSOR					12,000
Control Panel Oscillators	9.0	19.0	15.0	14	
Control Panel Display	9.0	19.0	21.5	22	
Ramps	4.0	19.0	12.0	4	
Audio Interface	5.5	19.0	9.0	6	
Power Supply	9.0	19.0	20.25	35	
Display	9.0	19.0	16.25	24	
Tube 1040AKB4	11.0	8.0	7.0	2	
+Cables					
Interface Control Panel				<u>2</u>	
					109 lbs

ESTIMATED PACKED DIMENSIONS = 29.25 CUBIC FEET

MCARTHUR SAID (Spatial and Intensity Digitizer)					7,000**
Main Unit	20.0	20.0	12.0	25	
Control Panel	5.0	14.0	10.0	8	
Interface Control Panel				<u>2</u>	
					35 lbs

ESTIMATED PACKED DIMENSIONS = 9 CUBIC FEET

21 (Twenty-one) PORTABLE CAMERAS: Each \$180					3,780
Each	8.0	6.0	9.5	<u>4</u>	
			Sub-Total Weight		84 lbs

ESTIMATED PACKED DIMENSIONS, Each 1.5 = 32 CUBIC FEET

21 (Twenty-one) LENSES: Each \$50					1,050
	5.0	2.0 diameter			
		Sub-Total Weight			21 lbs

ESTIMATED PACKED DIMENSIONS, Each .5 = 10.5 CUBIC FEET

5 (Five) CCUs (Camera Control Units): Each \$100**					500
	8.0	10.0	3.0	<u>4</u>	
		Sub-Total Weight			20 lbs

ESTIMATED PACKED DIMENSIONS, Each 1.25 = 6 CUBIC FEET

CABLES & ODDS & ENDS/ ESTIMATED

AVAILABLE SHIPPING CASE

2 (Two) Metal, Each 95#	25.0	42.0	36.0	190	
2 (Two) Metal, Each 155#	48.0	44.0	38.0	<u>310</u>	
					500 lbs

Ars Electronica Exhibition June 1992
Equipment Inventory
Page two

	Height	Width	Depth	Weight	S/N
Portable Cameras					
21 units (each)	8	6	9.5	4	
AVC 3450 #12783					
AVC 3400 #42323					
AVC 3450 #11033					
AVC 3450 #34557					
AVC 3400 #11013					
AVC 3450 #13546					
AVC 3450 #18272					
AVC 3450 #16443					
AVC 3400 #29678					
AVC 3400 #32912					
AVC 3400 #53153					
AVC 3400 #42917					
AVC 3400 #45381					
DVC 2400 #26782					
DVC 2400 #27731					
SONY #ETC82					
SONY #ETC83					
SONY #ETC84					
AVC 3400 #29964					
AVC 3400 #26155					
AVC 3400 #51129					
Portapack Lenses					
20 units (each)	5.5	2 diameter			
SONY Zoom #780679					
SONY Zoom #134383					
Canon Zoom #18247					
SONY Zoom #182229					
Canon Zoom #61748					
SONY Zoom #410430					
Canon Zoom #22004					
SONY Zoom #1470					
SONY Zoom #205819					
Canon Zoom #23281					
SONY Zoom #412068					
SONY Zoom #811463					
SONY Zoom #126826					
SONY Zoom #772252					
SONY Zoom #772492					
Canon Zoom #11924					
SONY Zoom #780602					
JVC Zoom #701785					
SONY Zoom #114916					
SONY Zoom #411649					

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

Owners, all equipment to be returned to:
 The Vasulkas, Inc. (same as above)

ARS ELECTRONICA EXHIBITION/JUNE 1992
 Inventory for shipping

N.B. All measurements in inches and pounds.
 IRV* = Insurance Replacement Value of fully functional equipment in US\$.

	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
BROWN FIELD FLIP/FLOP SWITCHER						7,500
Interface Control Panel		6.0	19.0	11.0	13	
					<u>2</u>	
					15	lbs
ESTIMATED PACKED DIMENSIONS = 3 CUBIC FEET						
SIEGEL DUAL COLORIZER		8.0	19.0	12.0	9	6,000
Control Panel		2.0	17.0	7.0	3	
Interface Control Panel					<u>2</u>	
					14	lbs
ESTIMATED PACKED DIMENSIONS = 5.5 CUBIC FEET						
BROWN MULTIKEYER		17.0	20.0	14.0	21	8,500
Power Supply		2.0	5.0	10.0	2	
Interface Control Panel					<u>2</u>	
					25	lbs
ESTIMATED PACKED DIMENSIONS = 8 CUBIC FEET						
MCARTHUR & SCHIER DIGITAL IMAGE GENERATOR						13,000
Image Generator		7.0	19.0	18.0	20	
Power Supply		5.0	19.0	6.0	10	
Host Computer		4.0	19.0	18.0	14	
Disc Drive		5.0	8.0	12.0	6	
Interface Control Panel					<u>2</u>	
					52	lbs
ESTIMATED PACKED DIMENSIONS = 11.5 CUBIC FEET						
<u>LASERDISC EQUIPMENT/Multiple Units</u>						
Shipment from Iowa to Linz:						
4 (Four) PIONEER LASERDISC/Boxed/each \$700						2,800
LD-V2200/ Each		10.0	23.0	22.0	<u>26.5</u>	
					110	lbs
ESTIMATED PACKED DIMENSIONS, Each 3 = 12 CUBIC FEET						
<u>AVAILABLE SHIPPING CASE</u>						250
1 (One) Fiberglass		40.0	31.0	25.0	75	lbs

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

Owner:
The Vasulkas, Inc. (same as above)

ARS ELECTRONICA EXHIBITION/JUNE 1992
Inventory for shipping

** Shipment from Linz to New Mexico

10 (Ten) PIONEER LASERDISC/Boxed/each \$700 **7,000**

LD-V2200/ Each	10.0	23.0	22.0	<u>26.5</u>
			Sub-Total Weight	265 lbs

ESTIMATED PACKED DIMENSIONS, Each 3 = 30 CUBIC FEET

LD-V2200/ Each	10.0	23.0	22.0	26.5
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**N.B. the PIONEER LASERDISC PLAYERS are arriving via three separate means,
but all will be returned together.

4 (Four) will be shipped from Iowa City to Linz with the large shipment

Serial #'s: LL 3949434
LL 3949294
LL 3949549
LL 3949597

4 (Four) will be arriving in Linz from Helsinki, Finland

Serial #'s: LL 3948791
LL 3949624
LL 3948716
LL 3948703

2 (Two) will be brought carried as excess baggage by the Vasulkas Inc. to
Linz:

Serial #'s: LL 3948420
LK 3948362

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

Owners:

The Vasulkas, Inc. (same as above)

ARS ELECTRONICA EXHIBITION/JUNE 1992
Inventory for shipping

N.B. All measurements in inches and pounds.

IRV* = Insurance Replacement Value of fully functional equipment in US\$.

**ADDITIONAL EQUIPMENT as per the request of Fadi

TEST EQUIPMENT

LYON LAMB SYNC GENERATOR/ ENCODER	2.0	19.0	17.0	?	3,200
TEXTRONIX VIDEO WAVEFORM MONITOR	6.0	9.0	17.0	?	1,800
NEC VIDEO MONITOR, COLOR NTSC, 17 INCH	16.0	12.0	10.0	?	350
OSCILLOSCPE, 50MHZ BANDWIDTH MIN, DUAL TRACE, DELAYED SWEEP	7.0	10.0	17.0	$\frac{?}{7}$	400

lbs
60 sub total

ESTIMATED PACKED DIMENSIONS = 11.75 CUBIC FEET

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

Owner:*

Gary Hill
911 Western Ave.
Seattle WA 98104
206/789-5949 (home)
206/623-8858 (studio)
206/623-1421 (fax)

*To be packed and returned to the Vasulkas, who will ship this item to Gary Hill.

ARS ELECTRONICA EXHIBITION/JUNE 1992
Packing list
Dimensions, Weight & Insurance Replacement Values

N.B. All measurements in inches and pounds.

IRV* = Insurance Replacement Value of fully functional equipment in US\$.

	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
JONES FRAME BUFFER	none	7.0	19.0	8.0	5	800
Interface Control Panel					<u>2</u>	
					7 lbs	

ESTIMATED PACKED DIMENSIONS = 3 CUBIC FEET

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

Owner, instrument to be returned to:
Attention: Norman Lowrey, Chairperson
Music Department
Drew University
Madison, NJ 07940
Tel: 201/408-4321 (office)
201/316-8142 (home)

ARS ELECTRONICA EXHIBITION/JUNE 1992
Packing list
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	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
MOOG SYNTHESIZER						22,000
3 (Three) Racks with						
components/ each		36.0	54.0	12.0	25	
		36.0	54.0	12.0	25	
		36.0	54.0	12.0	25	
Keyboard		4.0	32.0	10.0	8	
External Power supply		18.5	25.0	12.0	20	
Interface Control Panel					<u>2</u>	
					105	lbs
Patch Cords						

ESTIMATED PACKED DIMENSIONS = 88.25 CUBIC FEET

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

Owners:

Sara Seagull & Larry Miller, Executors	David Behrman 10 Beach St. New York, NY 212/966-2943	Bob Diamond 7109 Via Carmella San Jose, CA 95139 408/629-0305 (office) 408/365-1251 (fax) 408/224-1678 (home)
Estate of Bob Watts 107 W. 28th St. New York, NY 10001 212/564-5477 (studio) 212/268-6757 (fax)		

****N.B.** To be returned to "Estate of Bob Watts" contact Sara Seagull

ARS ELECTRONICA EXHIBITION/JUNE 1992

Packing list

Dimensions, Weight & Insurance Replacement Values

N.B. All measurements in inches and pounds.

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	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
**CLOUD MUSIC INSTALLATION						35,000
Music Synthesizer	none	23.0	11.0	19.0	22	
Video Analyzer	none	21.0	15.0	19.0	35	
Audio Mixer		30.0	18.0	10.0	<u>33</u>	
(+ Misc. cables & adapters)					90 lbs	

ESTIMATED PACKED DIMENSIONS = 24.25 CUBIC FEET

THE VASULKAS, INC./100 ROUTE 6/SANTA FE, NEW MEXICO 87501
TEL. (505) 471-7181/FAX. (505) 473-0619

Owner:

Bill Hearn, on extended loan to Sonoma State, Rohnert Park, California

****N.B.** To be returned to Sonoma State, contact Steve Anderson

Bill Hearn 2940 Martin Luther King Way Berkeley, CA 94703 510/848-6121 (home) 510/486-5043	c/o Steve Anderson Sonoma State University 1801 East Cotati Rohnert Park, CA 94928 707/664-2330 (office) 707/795-3508 (home)
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ARS ELECTRONICA EXHIBITION/JUNE 1992
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Dimensions, Weight & Insurance Replacement Values

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IRV* = Insurance Replacement Value of fully functional equipment in US\$.

	<u>Model #</u>	<u>Height</u>	<u>Width</u>	<u>Depth</u>	<u>Weight</u>	<u>IRV*</u>
**Hearn VIDIUM	none	21.0	72.0	10.0	80	12,000
Interface Control Panel					<u>2</u>	
					82 lbs	

ESTIMATED PACKED DIMENSIONS = 20 CUBIC FEET

N.B. As per 4/28/92 the necessary display equipment has not been located yet. David Muller has one very small, not optimal "XY" display available. The number of "XY" displays is optional, with three being the most desirable but one or two will be workable. Obviously the displays will not be returned to Sonoma State, but they are listed here because they are part of the installation. I do not know where this equipment will be returned. Fadi was asked if he might find

3 (Three) "XY" Displays/	12.0	12.0	14.0	45	
Each	12.0	12.0	14.0	45	
	12.0	12.0	14.0	<u>45</u>	
				135 lbs	

ESTIMATED PACKED DIMENSIONS = 11.25 CUBIC FEET

MaLin Wilson, Independent curator, writer, & editor
320 Aztec Street
Santa Fe, New Mexico 87501
505/984-7044

Born: Freeport, Illinois, June 25, 1947.

Lives: Santa Fe, New Mexico

Formerly: Fellow in Museum Education, The Toledo Museum of Art, 1972-73. Curator of Exhibitions, Museum of Fine Arts, Santa Fe, NM, 1977-78. Arts Administration Fellowship, NEA, Washington, D.C., 1980. Assistant to Beaumont Newhall, 1980-85. Associate Editor of *ARTLINES* (monthly, circulation 10,000), 1983-84. Art Critic, *Pasatiempo*, *The New Mexican*, 1984-85. Director, Jonson Gallery, University Art Museum, Albuquerque, New Mexico, 1985-89. Partner, Ewell & Wilson Art Appraisals, Santa Fe, New Mexico, 1989-1991.

Study: University of Arizona, BA in Art History and Cultural Anthropology, 1969. University of Wisconsin--Madison Campus, MS in Education, 1975. Independent study with Hazel Archer (former instructor from Black Mountain College), 1978-82.

Editor: *The Hydrogen Jukebox: Selected Writings of Peter Schieldahl*. 1978-1990. Berkeley: University of California Press, 1991.

Cultural Activities: Coordinator for "Toledo: Art in Public Places," The Toledo Museum of Art, 1974. "Video Art," 1977; "Collected in the Public Interest," 1977; "1978 Southwest Fine Arts Biennial," 1978; "Installation," 1978, The Museum of Fine Arts, Santa Fe. NEH exhibition planning grant for "Mabel Dodge Luhan & Company," 1980-81. Associate curator with Beaumont Newhall, "New Mexico Photographers," 1980 Santa Fe Festival of the Arts, which travelled to the Sarah Campbell Blaffer Gallery, Houston, Texas, 1981. Guest Curator for "Native American/Hispanic Influences," Institute of American Indian Arts, Santa Fe, 1981. With Jackie Melega, fundraiser and curator for 8 sited installations, "The Virgin & the Dynamo Project," The Santa Fe Council for the Arts, NMAD & NEA, "The Madonna Show," Santa Fe Council for the Arts, Mattie Wattie Harris Foundation, NMAD & NEA, 1982. Advisor, "Santa Fe City Streets '83," Santa Fe Council for the Arts. Juror, Inaugural Exhibit, Center for Contemporary Arts, Santa Fe, 1985. Curator of the following exhibitions: "Doris Cross: Columns" installation, "John Connell: Kwan Yin Lake" installation, "The Texas Transfer," "Steina Vasulka: Scapes of Paradoxy" video installation, "Lucy Maki: Recent Paintings," "Mickey McConnell," "William Lumpkins: Works on Paper, 1930-1986," "Harmony Hammond: Radiant Spirit," "Patrick Simpson: Sculptures," "Ruben E. Gonzalez: Outsider Art," "Roger Sweet: The Natural Mind," "Constance DeJong," "Mullican & Mullican," "Raymond Jonson: Cityscapes," Jonson Gallery, University of New Mexico, 1985-1989. "Albuquerque '50s," University of New Mexico Art Museum, 1990.

Grants: National Endowment for the Humanities exhibition planning grant for "Mabel Dodge Luhan & Company," 1980-81. With Jackie Melega, "The Virgin & the Dynamo," installation/performance series, Santa Fe Council for the Arts, New Mexico Arts Division & National Endowment for the Arts, 1981. With Richard Hooker, "The Madonna Show,"

(Grants, continued)

Santa Fe Council for the Arts, Mattie Wattie Harris Foundation, NMAD & NEA, 1982. At the Jonson Gallery: author and coordinator for NEA Cataloging Grant, 1986; NEA Special Exhibitions grant 1987: Lannan Foundation grant for "Mullican & Mullican" exhibition and catalogue, 1988; UNM Centennial Committee grants for two exhibitions and catalogues-- "Raymond Jonson: Cityscapes" and "Illustrious Alumni."

Education/Lecture Activities: Daily gallery talks, Saturday classes, and docent training for special exhibit "Art of the Dogon," The Toledo Museum of Art, 1973-74. Weekly gallery talks, and docent training for all changing exhibits, Museum of Fine Arts, Santa Fe, NM 1977-78. Instructor, "Seeing Art," a gallery class, 1979. Workshops on Taos Artists, Las Palomas de Taos, 1979-80. "Nancy Newhall" lecture for summer photo seminar, College of Santa Fe, 1985. "Mabel and Company" for seminar on Artists of Taos and Santa Fe, 1985. "Beaumont Newhall Photographs," Roswell Museum, 1985. "Horace Towner Pierce: The Spiral Symphony, 1939." New Mexico Art History Conference, The Harwood Foundation, Taos, 1986. "New Mexico Art & Art History," Museum of Fine Arts Santa Fe (for UCLA Department of Arts extension class), 1986. "The Art of Raymond Jonson," United States District Court, Albuquerque, 1987. "Beaumont Newhall's Contribution to Art History," New Mexico Art History Conference, Harwood Foundation, Taos.

Other Positions & Activities (Selected): Humanities Research Specialist for Encyclopedia Britannica, University of Chicago, Regenstein Graduate Library, 1971. Producer, 1977; and board member for Lee Connor/Lorn MacDougal Dance Co., Albuquerque, 1978-82. Board member Santa Fe Council for the Arts, 1978-1985. Grant writer for Children's Art Studio, Santa Fe, received major NEA funding, 1983. Founding board member of the New Mexico Contemporary Art Society, 1988-. Commissioner Santa Fe Arts Commission, 1989-1991. Visual Arts Advisory Council, College of Santa Fe, 1991.

Publications: Essay--"Walking on the Desert in the Sky," Chapter 3, *The Desert is No Lady*. Southwestern Landscapes in Women's Writing and Art. New Haven: Yale University Press, 1987.

Exhibition Catalogs: Brochure: "Toledo: Art in Public Places," The Toledo Museum of Art, 1974. *Santa Fe Collects*, 1977; *Video Art*, 1977; *Collected in the Public Interest*, 1977; *1978 Southwest Fine Arts Biennial: The American Indian Frontier*, 1978 for the Museum of Fine Arts, Santa Fe. Artists' biographies for *Eleven Santa Fe Photographers*, International Festival of Photography, Arles, France, 1981. Essay for brochure: "Santa Fe City Streets '83." Essay for *Caponigro Selects: Mary Peck, Janet Russek, Susan Steffy*, St. John's College, Santa Fe, 1984. Primary research at Taos Pueblo for *Native Faces: Indian Culture in American Art*, Southwest Museum, Los Angeles, 1984. Picture & text research and editing, and interview for *Steina & Woody Vasulka, Video Artists: 1969-84, 15 Years of Electronic Image*, Paris: Cine MEXA/Cinedoc, 1984. Catalogues: *William Lumpkins: Works on Paper, 1930-1986*, *Mullican & Mullican*, 1989, and *Raymond Jonson: Cityscapes*, 1989; and brochures: "Steina Vasulka: Scapes of Paradoxy," 1986; "Lucy Maki," 1987; "Mickey McConnell," 1987; "Harmony Hammond: Radiant Spirits," 1987; "Patrick Simpson," 1988; "Ruben E. Gonzalez: Outsider Art," 1988; "Roger Sweet: The Natural Mind," 1988, Jonson Gallery, University of New Mexico, Albuquerque. "Cityscapes," 1989, Jonson Gallery, University of New Mexico, Albuquerque. "David Anderson: My Tibet," Linda Durham Gallery, 1989.

Essays: "Paul Manship: The Flight of Night," *Museum News*, The Toledo Museum of Art, new series, 17:3 (1974). "Nancy Newhall: Words & Images," Chapter 3, *The Desert is No Lady: Visions of Landscape*, Yale University Press, 1987. "A Closer Look," *William Lumpkins: Works on Paper, 1930-1986*, Jonson Gallery, 1987. "Cosmic Cityscapes: Desiring an Ideal," *Raymond Jonson: Cityscapes*, Jonson Gallery 1989. "The Albuquerque School," *The Albuquerque 50s*, University Art Museum & Jonson Gallery, 1989. "Superstars," New Mexico Repertory Theatre, Booklet for 1989-90 season.

Features: "Interview: Hazel Archer," *Read Street*, May 1979. "The Vasulkas," *ARTlines*, May 1981. "William Lumpkins: On the Frontiers of Modern Thought," *ARTlines*, September 1982. "The Festival of the Arts: In Praise of Visual Discontinuity," *ARTlines*, November 1982. "The Politics of Public Art: Who Decides?" (Luis Jimenez), *ARTlines*, March 1983. With Tom Collins, "Visions from a Fertile Pool," (John Connell), *ARTlines*, April 1983. "Video: Art as Process," *ARTlines*, May 1983. "The Wacky Streets of Santa Fe," *ARTlines*, June 1983. "Elegant and Romantic Abstractions," (Jay Phillips), *ARTlines*, September 1983. "Jay Phillips," *Artspace*, Winter 1983-84. "Something in him like pure crystal," (Juan Hamilton), *ARTlines*, October 1983. "Santa Fe Festival of the Arts: Time to Take Stock," *ARTlines*, December 1983. "Gifford and Joanne Phillips; Guardians of Discretion and Taste," *ARTlines*, March 1984. "Beaumont Newhall: The Camera as a Tool of Vision," *ARTlines*, May 1984. "Beaumont Newhall: Delight in the Unexpected," *New Mexico Magazine*, August 1984. "Speed will of the essence as dancers leap into motion," *Pasatiempo* (arts section for *The New Mexican*), August 24, 1984. "Ansel Adams' New Mexico Legacy," *New Mexico Magazine*, October, 1984. "A Glowing World of Tranquility," (George Inness) *Amtrak Express*, August/September 1985, p. 30. "Walking Through the Rainbows," *IMAGE* (Sunday Magazine), *San Francisco Examiner*, May 10, 1987, p. 29.

Art Reviews: "Transcendental Painting at The Albuquerque Museum," *ARTlines*, July 1982. "Charles Ross at Heydt/Bair," *ARTlines*, August 1982. "Rauschenberg: From Dud to Stunner," *ARTlines*, October 1982. "N.O. Show Says Yes," *ARTlines*, December 1982. "Doris Cross: columns," *ARTlines*, February 1983. "Crowded with Talent," *ARTlines*, June 1983. "Mystery of Personal Mythology," (Brenda Goodman); "Hooked on Color," (Lynn Lown), *ARTlines*, July 1983. Book: "Inventing History-- *The Santa Fe and Taos Colonies* by Arrell Gibson," and "Singular and Sensuous," (Eli Levin); "Socas: New and Provocative Talent," *ARTlines*, August 1983. "Two Views of Night," (Timothy App & David Anderson), *ARTlines*, September 1983. "They've got a lot of nerve--and talent," *Pasatiempo*, October 28, 1983. "Dance Performance Disappointing," (Deborah Hay), *The New Mexican*, November 3, 1983. "Tapping the Mother Lode," (Melissa Zink), *ARTlines*, November 1983. "Painted Photos Hot," (Bobbe Besold); "Ladders of the Spirit," (Michael Motley), *ARTlines*, December 1983. "Storefront dance deserves more exposure," *Pasatiempo*, December 23, 1983. "Pueblo Phenomena," *ARTlines*, February 1984. "Mind X-ploration,"; "A Public Art Preview," (Bruce Nauman), *ARTlines*, March 1984. "Caponigro's Equivalents," "Charismatic and Cold," (Laurie Anderson), *ARTlines*, July 1984. "Artists organize to bring work together at Lena Street," *Pasatiempo*, October 24, 1984. "'Rip Off' art remains there for the taking," *Pasatiempo*, October 26, 1984. "Museum retrospective seals Higgins place in the pantheon," *Pasatiempo*, November 9, 1984. "Show traces painter's discovery of New Mexico Light," (Elias Rivera), *Pasatiempo*, November 23, 1984. Book: "Modernist Painting in New Mexico by Sharon Udall," *ARTlines*, Winter 84/85. "Art show provocative, but religious ties murky," *Pasatiempo*, December 7, 1984. "Artist found the good life nestled in the hills of Santa Fe," (Randall Davey), *Pasatiempo*, December 21, 1984. "Bellas Artes exhibit traces influence of primitive art," *Pasatiempo*, January 4, 1985. "Artist probes beneath the surface to find

(Art Reviews, continued)

deeper meaning," (Raymond Jonson), *Pasatiempo*, January 18, 1985. " 'Tent of Meeting' stands as a symbol of hope," *Pasatiempo*, February 1, 1985. "Big names and fancy frames," (Armand Hammer Show), *Pasatiempo*, February 15, 1985. "Many States of Art: Dry humor, desert vistas help define Southwest art," *Pasatiempo*, March 8, 1985. "Shidoni group exhibition lacks cohesion," *Pasatiempo*, March 22, 1985. "Armory show tantalizing, but where's the heat," *Pasatiempo*, April 12, 1985. "Artist hasn't been buffaloed by commercialism," (Jorge Fick) *Pasatiempo*, April 26, 1985. "Drawings recall era of Indian splendor," (George Catlin), *Pasatiempo*, May 10, 1985. "New gallery ready to take creative risks," *Pasatiempo*, May 24, 1985. "Photographer looks at world through a pin hole," (Eric Renner), *Pasatiempo*, June 7, 1985. " 'Lost Generation' artists rediscovered anew," (Hilaire Hiler), *Pasatiempo*, June 14, 1985. "Artist does fluid work with creative blocks," *Pasatiempo*, June 21, 1985. "Photographs portray state: warts and all," *Pasatiempo*, June 28, 1985. "Engaging artist invites viewers to join her on higher ground," (Valentine Murra) *Pasatiempo*, July 12, 1985. "Quizzical artist draws from the dark side," (James Surls), *Pasatiempo*, July 26, 1985. " 'The Collector's Eye,' As Good As It Gets," *Santa Fe Reporter*, March 7, 1990. "Due Diligence Investigations in Appraisals of Fine Art Multiples," (with Fred Smith, Dir. of Prosecutions, Office of the New Mexico Attorney General) *Personal Property Journal* (Spring 1991)

THE VASULKAS

Profile of Steina

Steina, born in Iceland in 1940, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year and has participated in the development of the electronic arts since 1970, both as co-founder of The Kitchen, a major exhibition center in New York City, and as a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. Her tapes have been exhibited and broadcast extensively in the United States and Europe. In 1978 her exhibition, *Machine Vision*, opened at the Albright-Knox Gallery in Buffalo, New York. She was a Guggenheim Fellow in 1976, and has received numerous other distinctions, including recently the Maya Deren Award from the American Film Institute.

Since moving to Santa Fe, New Mexico in 1980, Steina has produced tapes relating to the land, and several multiple-channel synchronous video matrix installations displayed on 4 to 48 monitors, titled: *The West*, *Geomania*, *Vocalizations*, *Ptolemy*. The newest, *Tokyo Four*, is based on images she collected during her six-month stay in Japan in 1988.

As a violinist, Steina was one of the first to interface video with musical performance, and she continues to develop this tradition through live interactive performing. In a cycle titled *Violin Power*, premiered at the Santa Fe Center for Contemporary Arts in October 1991, she controls the presentation of video images by playing her MIDI-interfaced violin.

March 1992