



A PRIVATE - PUBLIC PARTNERSHIP OF  
THE NATIONAL ENDOWMENT FOR THE ARTS  
THE OPEN SOCIETY FUND - SOROS CENTERS FOR CONTEMPORARY ART  
THE TRUST FOR MUTUAL UNDERSTANDING  
CITIZEN EXCHANGE COUNCIL

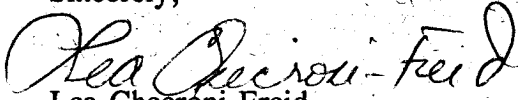
October 8, 1993

Woody Vasulka  
Theatre of Hybrid Automata  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka

On behalf of the ArtsLink partners, we are pleased to present the enclosed grant check for the Artslink Collaborative program. We would like to extend our best wishes for a successful project.

Sincerely,

  
Lea Checroni-Freid  
Executive Director, ArtsLink

CITIZEN EXCHANGE COUNCIL  
12 WEST 31ST STREET, 4TH FLOOR  
NEW YORK, NY 10001-4415  
212-643-1985  
FAX 212-643-1996  
E-Mail [cecny@savusa.com](mailto:cecny@savusa.com)



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March 3, 1994

Woody Vasulka  
Rt 5 Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka,


We have heard from many 1993-94 ArtsLink grantees who have accomplished their ArtsLink Collaborative projects in the region. Projects that have taken place this past summer, fall or winter have met with tremendous success and the documentation and reports we have received thus far show exciting and unique collaborations which continue to grow in scope beyond original project plans.

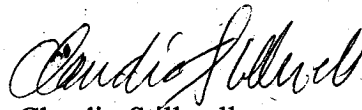
Many of this year's projects will take place this spring, and we encourage you to call if you seek advice or can update us on the project.

All grantees must submit a report 60 days after arriving back in the U.S. This report should include a budget of how the money was spent, as well as documentation (slides, video, audio, press clips, etc.).

Once again, we are pleased that your project represents ArtsLink in its first year. We look forward to hearing from you!

Sincerely,

  
Lea Checroni-Freid  
Director, ArtsLink

  
Claudia Stillwell  
Program Coordinator

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12 WEST 31ST STREET, 4TH FLOOR  
NEW YORK, NY 10001-4415  
212-643-1985  
FAX 212-643-1996  
E-Mail cecny@sovusa.com

# OPEN SOCIETY FUND, INC.

November 23, 1993

Mr. Woody Vasulka  
Route 6, Box 100  
Santa Fe, New Mexico 87501

Dear Mr. Vasulka:

I am pleased to inform you that the Arts & Culture Committee of the Open Society Fund has approved a grant in the amount of \$6,000 as payment for your expenses in travelling to Budapest, Kiev, Moscow, and Bucharest to lecture on video.

The Tax Reform Act of 1969 imposed new restrictions upon the activities and grants of private foundations, such as the Open Society Fund, Inc. These restrictions are enforced by severe penalty taxes. One provision requires grants like the present one to be made subject to a written agreement between the grantor and grantee establishing certain limitations on the use of grant funds. To comply with the statutory standards, you must make the following agreements with respect to the grant covered by this letter:

1. The grant is to be used exclusively for the purposes specified in this letter, and any part not so used must be returned to us.
2. No part of the grant may be used to carry on propaganda, or otherwise to attempt to influence legislation (within the meaning of Section 4945(d)(2) of the Internal Revenue Code).
3. No part of the grant may be used to attempt to influence the outcome of any specific public election, or to carry on, directly or indirectly, any voter registration drive (within the meaning of Section 4945(d)(2) of the Internal Revenue Code).
4. No part of the grant may be used to make a grant to an individual for travel, study, or similar purposes unless the requirements of Section of 4945(g) of the Internal Revenue Code are met. The payment of compensation to your employees does not constitute a "Grant," for these purposes, and is not subject to these restrictions.
5. No part of the grant may be used for a grant to another organization unless the provisions of Section 4945 (H) of the Internal Code (dealing with "Expenditure Responsibility") are complied with if they are applicable.
6. No part of the grant may be used for any activity not undertaken exclusively for religious, charitable, scientific, literary or educational purposes or for the prevention of cruelty to children or animals.

888 SEVENTH AVENUE, SUITE 1901  
NEW YORK, NEW YORK 10106  
TEL: (212) 757-2323  
FAX: (212) 974-0367

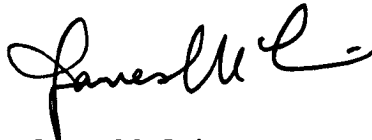
Mr. Woody Vasulka  
November 23, 1993  
Page 2

7. You will furnish us full and complete annual reports (including the period between now and the end of your current accounting year) on the manner in which the grant funds are spent, compliance with the terms of the grant, and progress made in accomplishing the purposes of the grant. Upon completion of the use of the grant funds, you will make a final report to us detailing all expenditures made from grant funds, (including travel, salaries and supplies) and indicating the progress made toward the goals of the grant. These reports must be submitted within a reasonable time after the close of each annual accounting period.
8. You will, during the period in which any portion of the grant funds remain unexpended, continuously keep the grant funds in a separate fund exclusively for the purposes of this grant. You will charge expenditures made in furtherance of the grant purposes against the grant, maintain records of all receipts/expenditures attributable to the grant, and keep records adequate to enable use of the grant funds to be checked readily.
9. You will keep these records, along with reports submitted to us, for at least four (4) years, and make the records available to us at reasonable times.

If you have any questions about the effect of these agreements, we shall be happy to discuss them with you. If during the course of your grant you would like information on the application of any of the agreements to a particular problem or situation, we shall be happy to consult with you.

Your acceptance of these agreements should be indicated below by your signature. Please return the executed original of this letter to us and keep a copy letter for your files. Upon its receipt, we will dispatch the funds. In addition, please indicate your social security number after your signature.

Sincerely,



James Mc Lain  
Program Officer

Accepted and agreed to on behalf of \_\_\_\_\_ this \_\_\_\_ day of \_\_\_\_\_,  
1993.

Signed: \_\_\_\_\_

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Social Security Number: \_\_\_\_\_

c B McAlister, B Vuco, S Meszoly



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THE TRUST FOR MUTUAL UNDERSTANDING  
CITIZEN EXCHANGE COUNCIL

September 10, 1993

Woody Vasulka  
Rt. 6, Box 100  
Santa Fe, NM 87501

Dear Mr. Vasulka,

On behalf of the ArtsLink partners, we are delighted to announce that your proposal for the "Theater of Hybrid Automata" submitted to the ArtsLink program has been selected for an ArtsLink Collaborative grant in the amount of \$5,000. We are pleased that you will represent the program in its pilot year!

The grant review panel was very impressed with the quality of your creative work and the strength of the collaboration you propose with Brno Polytechnic Institute.

This ArtsLink award is being made in recognition of the importance of providing travel grants for artists in the United States who wish to undertake cooperative endeavors with artists and arts organizations in Eastern Europe and the former Soviet Union. Your project was one of only twenty-six grants awarded for the ArtsLink Collaborative program. In addition, fourteen U.S. arts organizations received Fellowship grants to host ArtsLink fellows from the Region for five-week residencies.

In order to receive your ArtsLink grant award, please review the following:

- \* You may submit the attached grant request form 60 days prior to the beginning of your project and return it to Citizen Exchange Council by fax or mail. Your request should include a brief update on your travel plans and project.
- \* We request that you list "The ArtsLink Partnership" as a sponsor in any descriptive or promotional material.
- \* As you make your travel plans, please note that the "Fly America Act" requires that U.S. government grant monies for international travel be used on American air carriers unless travel routes are unavailable or undue hardship would result. If you need a waiver of this requirement please contact CEC immediately.
- \* Upon your arrival, please contact Mr. Lukvik Hlavacek at the local Soros Center for Contemporary Arts in Prague at (42 2) 27 37 44. As partners of the ArtsLink program, they are aware of your project and can be called upon as a local resource. You may also want contact the Cultural Affairs Officer at the local U.S. embassy or consulate.

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\* Within 60 days after the conclusion of your project, you must submit a brief report summarizing the results. It should include a financial statement and any documentation you have in slide, photograph, video or audio tape form.

Please do not hesitate to call Citizen Exchange Council with any questions you may have at 212/643-1985.

Once again, congratulations on being selected for an ArtsLink grant. On behalf of the panelists and staff involved in this year's program, we want to extend our best wishes for a successful project and hope that you will continue to collaborate with artists in the Region in the coming years.

Sincerely,

Lea Checroni-Freid  
Executive Director, ArtsLink

CLAUDIA STILLWELL

CITIZEN EXCHANGE COUNCIL  
12 WEST 31ST STREET, 4TH FLOOR  
NEW YORK, NY 10001-4415  
212-643-1985  
FAX 212-643-1996  
E-Mail cecny@sovusa.com

CONSEQUENTLY /

Gentlemen,

## BACKGROUND

~~I have chosen a form of a letter in place of a standard application. I feel it more suitable for the type of information I want to convey.~~

For variety of reasons I have spent a couple of months in Europe in the West and in the East as well. Both, Steina and I have been a part of visiting professor program at the Institute fur Neue Medium at the Statshe??? in Frankfurt and Steina has also been a professor at mediashule at Wiена.

Both and separately we have conducted number of seminars and lecture/shows and small scale performances in Paris, Karlesruhe, Berlin, Prague, Brno and in Frankfurt and Wiена.

Our interest and practise of art is in a video and computer, including other electronic art forms, commonly referred to as interactive media. ~~We have been involved in this area~~ over many years and have assembled credits to that. (see vitae)

When in my home town Brno I met a remarkable group of artists. They were in fact a faculty at the Art department of the Polytechnic in Brno, which is a part of the higher education system under the acronym VUT. The chairman of the department Tomas Ruller is a well known performance artist who is now in a process of developing an educational curriculum for his new department. In no time he solicited my cooperation and we started to draft a program of building an Interactive Media Stage, a concept of electronically organized performing space, the new and emerging concept in performance arts in this country.

There are some important and specific features in the region of Brno. Brno is a second largest town of Czech republic. It is located in Moravia and in its modern history has become an industrial town, first through the textile industry, later through metal works and armaments. Its proximity to Wiена has made a significant imprint on the makeup of the town and its institutions. The Polytechnic itself has been an important place for theory and practise of science and technology (see history). The city has traditionally been a leading proponent of modern architecture and industry. It hosts a yearly industrial fare and has large spaces in it industrial park.

## The European Curriculum

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File:Currl.doc

The European Curriculum refers to a program of comprehensive introduction to the theory and practise of electronically organized art forms, sonic and pictorial within a historical background of film as a source of the phenomenology of the moving image. This with the inclusion of the latest concepts in interactivity and extended media performance, the program offers a rare and comprehensive summary of contemporary art media practises.

For many reasons, the American Media Curricula have failed to develop into a mature and robust support of the Media Art education programs. In fact, the strong and significant generation of artists/educators of the sixties has largely become invisible or become instinct judging the state of the media education today. We see very little or no a particular influence on the American curricular development of the eighties or the nineties. Yet in the broader historical sense the generation of the sixties holds the key position in the interpretation of the technological continuity, in the sense of humanistic or a narrow artistic practise. No historical context of those can be discussed without their participation, and no viable curriculum could possibly be assembled and implemented today.

The techno-aesthetic experiments of the sixties carried a set of special and significant features: they introduced new art materials and new and generic principles of organizing them, something which set them apart from the "new" modernist tradition, brought a new definition of art as process and established all form of media recordings and above all the significance of the machine assisted art forms, extending the practise of film and acoustic experimentation into the realm of vastly democratic experimentation.

These conditions, coupled with the emergence of the personal computers have changed dramatically situation of the seventies. The media education began to loose its departmental definition, the traditional curricula began to disintegrate. But not for long. With techno-backlash of the eighties, (with the help of) the Feminist agenda, (with) the sentiments of the post-modern, the old guard solidified it? return. Understandingly, the popular invasion of the computer to the Music and Computer Picture-making helped to trivilize these art practises and rightfully, the better part of the educators have turn away from this invasion.

The European curriculum is based on purely American experience with which our team is intimately familiar and which we believe, provides the historical continuity of the modernist tradition in its formal(interests) interest. We believe, the American experience could become an viable addition to the contemporary European practise of art and our offer, based on our systematic and ongoing involvement



in this subject from many different aspects, could provide an opportunity for a mature and receptive organization involved in an advancement of the electronic Arts.

And finally, the European Curriculum is a team enterprise. Our interest .....

The Environment:

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File: Curr2.doc

General and pragmatic approach to teaching/learning facility is to learn and practise the craft of the media involved. This follows the tradition of the classroom or the office, and with an exception of a Theater during the staging and the performance or other performance art-projects demanding the Stage. (Seldom we) hear of a space, permanently dedicated to the practise of Media Arts, these are assembled for a special occasion with equipment rented or returned to the general equipment pool.

Our design begins with ~~the~~ permanent space and permanent equipment pool, where total attention is paid to the form of presentation of all media elements in space. The space assumes a most significant role here and is of a prior interest to the program. The conception of the private creative idea must be confronted with the properties of the multidimensional space. As the theatrical and filmic space explorations are conducted in somewhat more familiar territories, so the exploration of the interactive media on electronic stage deserves a specific playground.

Not only the space is a condition for such an endeavor, the specific machinery of the media theater must be in place. The principal elements of such environment consists of the "shell" the room itself <sup>either</sup> final by its own size, or divided from larger space physically. Inside ~~of~~ the "shell" there is a skeletal construction, able to support active media instruments including lights, speakers, monitors, video projectors, robotics etc. The third component consists of the basic instrumentation, computers, playback devices, audio samplers, input and output sensors and other media environment controllers.

The physicality of the "skeleton" and the instrumentation are in somewhat paradoxical relationship to the concept of the permanent installation. The core of this theater must be able to travel, must be mobile to a great degree, since occasionally, the theater will travel to the appropriate festival or will change the "shell" for better or worse. Fortunately, today we have lightweight construction materials available and the size and weight of electronic instrumentation is shrinking rapidly.

Another important aspect of the Theater is its duplicability. Could you imagine these facilities stretched along the axes: Berlin-Brno-Wienna-Budapest-Bucharest-

Beograd-Sofia-Istambul-Odesa-Kiew with somewhat related curriculum, with access to familiar hardware, constantly exchanging concepts and codes, with meaningful visiting artist and informational programs?  
The Human Environment

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File: Curr3.doc

*who are*  
*me* Although using media seems universal, electronic media in context of art involve only a small part of art practises. We, close to such a practise clearly foresee the backlash in the machine assisted processes of making art. This is particularly disturbing in absence of an open humanist discourse. The anti-technological stance, weak, disorganized and hopelessly uninformed and uneducated has no chance to challenge the quest of dedicated few...etc  
The (Electronic) Stage *a*

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File: Curr4.doc

Conceptually, the Stage is a dramatic space, which volume is determined by the abilities of the electronic sensors to actively control or report on its dimensions, status and action. The concept of the space of the Stage exists in dual form: in the actual physicality and in the virtual representation through geometry of a cube or a sphere on the CRT, where each part included could be modelled and employed dramatically under control of the assigned set of virtual Sensors.

The Sensors could be divided into two groups, those in the parasitic relationship with the protagonist (carried on and activated by the protagonist) and those which are fixed and track the activities of the protagonist in space. (Other forms of sensor assignments can *be* develop. "Free roaming" robotics platforms, with continuously changing coordinates, ....) In general, these devices are in a mutual wired or transmitted communication relationship via computer and as such, create primary intelligent network of the "Stage".

(To summarize the first category) the "parasitic" Sensors monitor active movements of the protagonist, velocities and accelerations of his body, monitor the "control points" of fingers, limbs, muscle tension, (they) sense and transmit gestural clusters and sequential "knots" of the narrative progression.

In the second category, the Sensors support a state of machine alertness, a mode in which Sensors listen to the sound patterns of the Stage, visual Sensors watch for conditional changes of the environment, others, sensing tactile or energy patterns within the Stage monitor changing locational and spatial coordinates of the Protagonist.

The Sensors to-day are equipped or interfaced with the basic legible protocol with the Computer, where larger pattern of mediation is organized.

Dimension of such Stage are negotiated through the power of the sensors. The ability of the sensor to report the activity presents a distinct set of paradigmatic limitations as far as the interpretation of authenticity of the event. If one accepts the "Fuzzy" logical interpretation as sufficient and challenging, if one feeds off the evolutionary adventure of this "new" symbioses, one finds technology rich enough for the dramatic or poetic deployment.

It is clear from these descriptions, that an extended know-how of sensing technologies could bring the great advantage to this process of mediation. On the other hand, sensors have become a part of the human cultural extension already and as they become even more blacked-boxed, their implements less and less idiosyncratic, the reach for them become more and more natural if not indispensable.

# THE VASULKAS

Dear Helena,

As you see, this is a very serious proposal from my friends in Brno. I think for someone wanting to spend money there, this is a golden opportunity. Tomas is an excellent artist as well. I have translated freely the main page of the proposal, so you could discuss it with your friend and I will send you more about my own application to the ARTSLINK.

Lust and Love

Woody

Santa Fe, March 16, 1993

A handwritten signature in black ink, appearing to be the name 'Woody', written in a cursive style.

# Professor Gene Youngblood

## ELECTRONIC ART AND TECHNOLOGICAL CULTURE: A Performance Forum on Issues of Art, Communication and Technology

### Participants:

David Dunn, composer  
Gary Hill, video artist  
Steina Vasulka, video artist  
Woody Vasulka, computer artist  
Gene Youngblood, media critic

As a unique forum for the presentation of art and ideas, this collective of individuals engaged in various aspects of experimentation with technological art forms and theories of communication will put forth their thinking in the context of the visual and sonic art that has spun off from those ideas. Rather than a presentation of a single aesthetic or philosophical viewpoint this forum focuses upon the diverse and often contradictory perspectives asserted by its participants as a broad representation of current issues in the arts. The forum is appropriate for a variety of public presentations and venues, specifically art festivals, galleries and educational institutions.

Designed as an extended intellectual dialogue and workshop environment, theoretical discussions and lectures will be presented within the context of a variety of viewings, installations, concerts and other highly interactive public presentations.

All of the participants have been seminal figures in the evolution, design and theoretical articulation of electronic art genre. Collectively their activities include research into a wide array of disciplines including video, electronic and computer music, computer graphics, robotics, telecommunications, cognitive science, linguistics, film theory, and aesthetics. Of central concern to all of the participant's work has been the exploration of advanced electronic technology as artistic tools through which values in support of the humanization of our technological culture can be asserted.

For further information contact:

The Vasulkas Inc.  
Rt. 6 Box 100  
Santa Fe, NM 87501

Tel. 505-471-7181  
Fax. 505-473-0614



## THE VASULKAS

The following document is a translation of the proposal written by Professor Tomas Ruller for a CREATIVE ACTIVITY IN THE ARTS PROJECT submitted in accordance with charter funding at VUT (Polytechnic Institute) Brno (Czech Republic) from the Faculty of Art.

During my lecture/performances at the Art Department of VUT in Brno and subsequently on other occasions, I discussed with Tomas Ruller the possibilities for a collaborative project. In response, he prepared the following application to the funding department of the Polytechnic and was partially successful in receiving funds from them. The project is clearly more ambitious than the amount of funding given (see acceptance letter), consequently, we must each attempt to raise additional funds. The project description is included here to provide you with more background information about my involvement with the Polytechnic, about the scope of the project as a whole, and perhaps also to solicit a broader response from your committee, or from other members of your funding coalition.

Thank you,

Woody Vasulka

**Proposal for CREATIVE ACTIVITY IN THE ARTS PROJECT  
submitted in accordance with charter funding at VUT (Polytechnic  
Institute) Brno (Czech Republic) from the Faculty of Art (FaVU).**

**A) BASIC OUTLINE**

1. Project title: **"Interaction of (Multi) Media in a Digital Environment"**

2. Project summary: New technologies and the computer are radically changing the conditions in which we live. The information revolution in mass-communication systems is forming new social relationships worldwide — not all of them positive. To meet and face these developing trends, such as the one-sided and often manipulative "magical powers" hi-tech mass media invokes, a possible response may be to familiarize ourselves with the systems capable of performing in a mode of creative interactivity. We shall conduct basic research into the newly emerging tools and structures in light of new criteria and values in order to lead us away from the collapsed postmodern paradigm through integration of the pivotal pathways to knowledge: science and technology, spiritual enlightenment, and art. This experimentation shall point to new possibilities and conditions for the synthesis of emerging lifestyles.

3. Applicant: Tomas Ruller (academy diploma in sculpture)  
Assistant Professor  
Atelier Video — Integrated Multi-media  
FaVU (School of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, fax: 332753

4. Workshop location:  
Atelier Video — Integrated Multi-media  
FaVU (School of the Arts)  
Kvetna 34, Brno, PSC 60200  
tel: 330065, fax: 332753

5. Participants (extended concepts):  
Woody Vasulka, artist, professor  
Santa Fe, NM, U.S.A. / Brno  
  
Ivo Serba, CSc., prof., ing., KIVT FE VUT Brno  
  
Pavel Rada, FAIR ateleir, BVV Brno

6. Expected date of the project:  
February 1, 1993 to February 1, 1995

7. Amount requested:

500,000 KC (Czech Crowns)

8. Project category:

- A. New disciplines, new technologies
- B. Experimental methods initiative
- F. Society, environment, technology

## B. PROJECT IN DETAIL

1. Goal of the research project:

The main goal of this project is a basic research into the field of integrated multi-media activities as they reflect on the practices of art.

The interdisciplinary character of this project clearly extends beyond the limits of experiences in a singular category of art, therefore the key strategy here dictates assembling a work team, multidisciplinary in its composition.

It seems quite appropriate to choose interactive systems of newly emerging digital technologies to facilitate the search for new paradigms, breaking through the post-modern stagnation. The synthesis of principles should be the method employed, leading towards a global integration of the basic creative processes: in science and technology, spiritual awareness and philosophy, and the arts. With a constant aesthetic reassessment of values, and through implementation of contemporary experimental methods in this newly opened dynamic field of social relationships and the environment, the horizon expands to embrace the creation of new life styles and new branches of human activity. The vanishing point, or the point of inflection, is focused here on the enrichment of the principles of creativity.

Accordingly, we take into account the ethical aspects of these new experiences, and the responsibilities contained in these issues. We expect to take a profoundly humanist stand on the examination of such subjects as:

- \* digital technologies viewed not only as an aesthetic tool, but included in multidimensional fields of creative possibilities;
- \* work of art as process (in a state) of being experienced interactively, as a text of dynamic discourse, as a living organism;
- \* formulation of new criteria of syntax between the author and the viewer, between co-authors.

2. The project justification:

The process of mapping newly-borne multi-disciplinary media onto the social strata is taking place in almost parallel fashion throughout the world. A trend of decentralization — conditioned by the radical socio-political changes and by changes in the new forms of communication — is taking place in truly global proportions. We are following these trends and are already in communication with the world creative centers, such as:

- \* Ohio University, Cincinnati, U.S.A. — research in interactive television (Benjamin Britton)



- \* University of California, San Diego, U.S.A. — ArtEcology (Helen Mayer and Newton Harrison)
- \* Melbourne Polytechnic, Australia — hi-tech performance (Stellarc)
- \* Media Centrum Fukui, Japan — video and multimedia (Keigo Yamamoto)
- \* Centrum for Art and Media, Karlstrube, Germany — special programming (Heinrich Klotz)
- \* Ars Electronica, Linz, Austria  
and other active centers.

The recent symposium in Prague, in memory of the tragically deceased scholar/philosopher of new media, a native of Prague, Vilem Flusser, brought out the rare opportunity for a meeting between the foremost authorities of the field. We experienced the pleasure of exploiting our newly formed personal contacts. It is our desire as well to connect ourselves with the tradition of the Czech avant-garde, particularly through the work of sculptor Zdenek Pesanek, and composer Bohuslav Martinu.

### 3. The practical impact of this project:

- \* a direct product of this project shall be a work of art;
- \* a public presentation (documentation, lectures, exhibitions, performances) should have a broad social impact on the audience, with a formal presentation of the works as well as the conceptual tenets of the workshop;
- \* team activity will include invention, generation, and assemblage of a set of tools, enabling the development of a new technique for notation and scoring, as well as new methods for recording and distribution of polymedia works;
- \* the project will promote the reintegration and approach to acquisition of knowledge through: science and technology, spiritual awareness, and art;
- \* we should also point out the fact that expanded creative dimensions will reflect that the project could attract enlightened industrial sponsorship, thus creating a hi-tech pool of art tools enabling a variety of art practices.

### 4. The project schedule:

#### a) Preparations: February—June 1993

- organizational structure
  - access to basic documents and information
  - selection of the team and forms of cooperation
  - search for funding and further sponsorship
  - securing conditions for collaboration from abroad

#### b) Experimentation: July 1993-January 1994

- technical realization
  - technical pool update, customizing, invention, design
  - securing of optimal space
  - beginnings of experimental work

#### c) Realization: July 1994-January 1995

- finalizing works of art
- public performances

— project publishing (in many forms)

During each stage of the project we will provide a full report on the activities with a project evaluation, and also make recommendations for conduct of the next phase.

#### 5. Statement of competence:

The theme of the project is in accordance with a specific direction of the "video atelier" (a contemporary form of workshop) which in substance deals with creating integrated multi-media works with a curriculum based on long and prolific practice by its leaders:

ak. mal. Radek Pilar — video art, animation, audiovisual

ak. mal. Petr Ronay — intermedia, concept installations

ak. mal. Tomas Ruller — environment, performance, multimedia

(see bios and support materials):

Tomas Ruler — catalog "akce-prostredi" 1990

medailon "Umeni jako postoj" (Art as Attitude) Vytvarne umeni 1991

text from "fukui Video Bienale" 1991 catalog

interview "Palirna" Atelier 1992

The work places dedicated to artmaking are already equipped with the basic technology to be readily interfaced with the curriculum of the faculty of electrical engineering and computer science at the VUT (The Polytechnic, which the applicant is part of) [see description of the organizational structure] under a collaboration agreement with professor Serba. The project also has access to the professionally-equipped studio (with 3-D facility) of the more commercially oriented company DAVAV.

Obviously, some access to hi-technologies will need to be negotiated with the assistance of our partners abroad. The co-author of the project, Professor Woody Vasulka, born in Brno, now living in Santa Fe, New Mexico, has been involved over 25 years in electronic artmaking and is well-known for his role in the establishment of video as an art form.

Supporting materials:

project "Digital Space" 1992

Curatorial Statement" from the anthology *Pioneers of Electronic Art* (Ars Electronica, Linz, 1992

#### 6. The cooperation:

Beside the direct involvement of Atelier Video — IMT, FaVU VUT Brno, we will also make use of:

\*KIVT FE VUT, Brno (prof., ing., Ivo Serba, CSc.) — computer network programming

\*Fair Atelier BVV, Brno (ing., arch., Pavel Rada) — realization of space

\* Foundation for Media Access, Prague (Stanislav Miler) — cable interactive network

\* nstitute fur Neue Medium, Frankfurt (Peter Weibel, Vienna) — technology in the virtual environment

\* MonteVideo European Art Laboratory, Amsterdam (Gideon May, Karlsruhe) — interactive programming

**7. The circumstantial advantages of the project:**

This project represents a specific concept and opportunity for this newly established faculty of art to introduce a unique curriculum within the larger context of art educational institutions in the Czech Republic.

- \*It examines the grounds for an exploratory activity with a view to the future orientation of the technological park of the VUT.
- \* It participates directly in the dynamic expansion of the city, with its tradition of exhibiting contemporary cultural artifacts in coordination with the Design Centre, a center for experimental theater, which is furthermore well situated in proximity to the permanent industrial exhibit grounds.
- \*It is in accord with the priorities of the educational programs of the Czech republic, with an eye on the development and concepts within the European community.

— Tomas Ruller, January 4, 1993

# LETTER OF ACCEPTANCE

The Vasulkas  
Route 6  
Box 100  
Santa Fe  
New Mexico  
87501 USA

Dear Woody!

I am sending by mail a copy of the grant proposal and a plan for the next school year.

We are counting on to except a position as a guest professor of FaVU (Faculty of art, tr.W) - to run the Atelier of the Videoart and Multimedia performance (as you know, Radek Pilar died recently).

Financial situation is quite tough here, never the less I succeeded in getting some funding for the "Multimedia interactivity in Digital Environment" project, which for this year is at least Kc 90,000.- (the other grant to Ministry of Education is still pending)

I excepted an invitation to the University of North Texas in Dallas to be happening between 5th and 16th March and if everything goes as expected, I would like to visit with you in New Mexico. (cca 10 days?) This could be a chance to prepare the matters for your work in Brno - the door is open - slowly but surely your project is coming along

Many regards for Steina

Yours

Tomas Ruller

March 3. 1993

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Describe Fax'd @ 11:20

**Project: The Theater of Hybrid Automata**

After my encounter with 3D-animated computer image generation in the late eighties, I suspended my video imagemaking and began to probe the relationship between objects and space. Although the digital space offers many interesting and expanded concepts of a world seen through the camera (as a camera obscura), I was compelled to confront this newly acquired workspace in a somewhat binary fashion — through the virtual representation, constructed within the computer, and through the actual physical construction, assembled in the form of a "stage," operated electronically. By convenient coincidence, the field of multimedia interactivity was just opening up, offering the basic devices and protocol for rendering control over a small stage-like setting, giving the project its name: the *Theater of hybrid Automata*. As with my other media investigations, it was designed to provide new experiences. Learning seems to be the most intensive part of this process for the artists, the participants, and the audience.

In 1985, Steina Vasulka collaborated with singer Joan La Barbara on a series of interactive compositions, which were summarized in La Barbara's theatrical project "Events in the Elsewhere" utilizing in part the design components of what was to become the "Theater." With the addition of a "cube" structure by David Dunn, the system became a complex audio-visual machine. In this configuration the installation was included in the Ars Electronica Festival in Linz, Austria in 1990. The system acquired a MIDI violin as a control device and a laserdisc was added as part of the real-time interactive display. The system in this development was invited to Ferrara, Italy in 1991 where David Dunn performed "Pariah" designed for solo performer based on our work with actor Tim Thompson. The "Theater" was awarded the L'Immagine Elettronica Prize. Last fall, it was exhibited at Artifices 2 in Saint Denis, Paris, and a collaborative project is currently in the works involving composer Morton Subotnik with funds from CalArts for 1993.

By now (1993) the definition of this project centers around its ability to exhibit certain patterns of behavior, either in the machine-to-machine relationship or in its interaction with people. (See technical description of the Theater.) Although each "channel" of a sensor functions linearly on its own, when involved in a network of "poly-topical" or "poly-chronical" events, the result to the human observer becomes, to say the least, provocative when combined elements such as voice, gesture, and image are the resulting artifacts.

The physicality of the installation has also acquired a specific economy and mobility: media systems have shrunk to portable scale and affordable prices. It is tempting to redefine the centralized experimental centers of the past in favor of a new, radically-different mobile access to aesthetic experimentation. In this light, the "Theater" represents one possible form, particularly suitable for multi-locational workshops, duplicatable in many countries, able to travel on short notice to a festival or to be turned instantly into a production or broadcast facility. When viewed as a unified pool of enlightened tools and software, the "Theater," with its the participatory character, allows artists to work outside organizational superstructures clearly giving more autonomy to the creative individual and lending itself to ongoing, open-ended experimentation and collaboration.

In the past year I have traveled throughout Europe and in Eastern Europe, lecturing and exhibiting my installation. (See profile.) Currently, I am requesting funding for staging the installation in Brno, Czechoslovakia at the Polytechnic Institute (VUT) through sponsorship of the Faculty of the Arts where I will be Guest Professor this fall. Funding has been awarded from the Polytechnic toward the larger project which includes this installation as its base. We are seeking other support, working closely with other artists and institutions (European and American: see Polytechnic proposal) for the inclusion of the latest developments of interactivity and extended media, in order to offer a comprehensive summary of contemporary art media practices in the framework of a vitally-active laboratory for practice of these arts. Our plan is to extend the apparatus and its capacities and to introduce it throughout the Eastern European community (during 1994-95) and into the Baltics and the former Soviet Union (1996). The "theater" itself — mobile, lightweight, and easily installed — makes available to artists all current media in advanced incarnations: video, film, computer graphics and animation, live performance, text, music, CD ROM and other sampling, storage and retrieval systems; all components are fully interactive and omni-responsive through the most advanced MIDI-based technology.

It is hoped that by encouraging a variety of interactive mechanisms this construction will serve as an expressive vehicle for artists and performers from many disciplines worldwide. A regional mapping of multi-disciplinary activities is going on right now in various places around the world aided by digital encoding systems and satellite technology. The decentralization of Eastern Europe is fortuitous and encouraging for this process. I believe that the active participation in and embracing of new technologies by dedicated artists worldwide will aid and increase the level of intelligence and sensitivity.

--Woody Vasulka, 1993

WOODY - Can you cut any parts ?

PRO-REKTOR  
Polytechnical Institute, Brno

Brno, February 9 1993

Dear Sir,

the science council of the Polytechnic in the meeting on the February 5th 1993 made a recommendation to the Rector of the Institute, that your Project should be accepted and sponsored. For the year of 1993, the amount of support should stand at

Kcs 90.000,- (Czech Crowns)

In majority, the amounts requested by the applicants well exceeded the funds available to the VUT in Brno. This is the reason the most project budgets were substantially cut. If you do not find the amount of funds allocated for your project sufficient, you may prefer to abandon it. You should notify us immediately if that is so.

The budgets will be transferred to the applicants upon the signing of the contract, probably by the end of February.

With regards

doc.RNDr. Jaroslav Cihlar, CSc.

The project assigned under a category: F

Dr. ak. soch Tomas Kuller  
faculty of the Arts