

MEDIA STUDY/BUFFALO

207 DELAWARE AVENUE ■ BUFFALO, NEW YORK 14202 ■ 716/847-2555

August 2, 1982

Dear Steina,

We are presently planning with WNED-Channel 17 the programming schedule for The Frontier series and we anticipate that the first of thirteen programs will begin to air this winter.

Coinciding with production preparations for the broadcasts, we are also gathering information for our publicity efforts. As in previous Frontier series, publicity will include newspaper feature articles and notices, descriptions in On Air, the WNED-Ch. 17 program guide, and a brochure publication giving detailed information on the new Frontier series. Enclosed is a copy of last year's Frontier brochure for your reference.

For the new Frontier series brochure we will need from you the following information:

- 1) A written description of your film or videotape. This can be up to 150 words maximum.
- 2) Copies of any reviews or articles that have been written about your film or videotape.
- 3) Biographical information - maximum length of 100 words. This could include mention of other films or videotapes which you have made, as well as other production credits. List awards which you have received and other showcases where your work has been screened.
- 4) Still, or stills, of your film or videotape. Preferably, these should be 8" X 10" black & white glossy photographs. We can use 5" X 7" also. We can use production stills or stills from the work. Please label photos and indicate if the still(s) should be returned to you.
- 5) Distribution information. This would include the name, address with zip or postal code, and telephone number of the person or organization that an interested party could contact.

We need this information (and stills) by September 15, 1982. The effectiveness of the publicity to generate interest in the Frontier series relies greatly on your cooperation in providing the requested materials. If you have any questions regarding these materials, do feel free to contact Lynn Corcoran or myself.

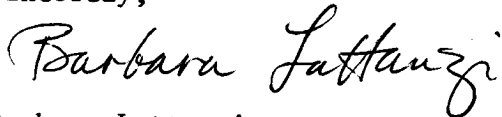
If you have suggestions about other publicity efforts for The Frontier, please let us know. The names of publications and newsletters which might carry information on the broadcasts, and any personal contacts you suggest will be helpful to us.

The Frontier
Page 2
August 2, 1982

Finally, since we will need to contact you at various times from now until June 1983, please notify us if you plan to be out of town for any length of time or if you anticipate changing your phone number or your address. This is very important, since broadcast arrangements, publicity information, contracts and payment will be completed during this time.

Thank you for your cooperation. Once again, I invite you to contact us if you have any questions.

Sincerely,



Barbara Lattanzi
Assistant to the Producer

BL/cm
enc.

P.S. Perhaps, Steina, you might suggest printed material from which we could obtain the necessary information. For example, would you like us to use the biographical paragraph that was used in the Media Study brochure for your show last December, 1981?



March 7, 1978

Mr. Woody Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Woody:

Thanks for your letter.

I am passing it along to Wiley Hance who, as I understand it, has assumed responsibility for working with you to put your material in broadcast form. I understood he and John Hutchinson were to have some recommendations for you.

By copy of this letter, I'm asking Wiley to meet with you as soon as possible to get the project moving.

I appreciate your comments about Dave Gerber and Jon Herrington. We will try to arrange it so you can continue to work with them.

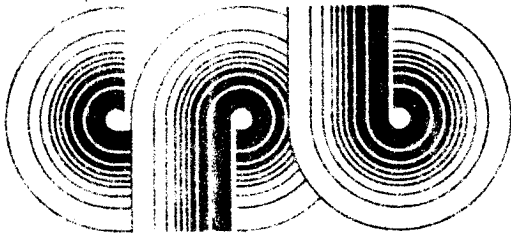
I was very impressed with the variations you turned out as alternatives for the animated station ID. It appears we have one that will work well.

Best regards.

Sincerely,

J. Michael Collins
President

JMC/jr



corporation for public broadcasting

111 16th Street, N. W. · Washington, D.C. · 20036 · Tel. (202) 293-6160

June 3, 1976

Mr. J. Michael Collins
President
WNED - TV
Box 1263
Buffalo, N. Y. 14240

Dear Mr. Collins,

CONGRATULATIONS ! I am delighted to inform you that WNED has been selected to receive one of the Corporation for Public Broadcasting and the National Endowment for the Arts "Artist in Residence" grants. This decision was based on your proposal and choice of artists, Steina Vasulka and Woody Vasulka.

I will be in touch with you soon to go over the details we will need to process your grant. In the meantime, if you have any questions please call me.

Best wishes,

Sincerely,

Wanda Lepczyk
Program Assistant
Television Activities

WL:pb

March 14, 1976

Ms. Wanda Lepczyk
Corporation of Public Broadcasting
111 16th Street N.W.
Washington, D.C. 20036

Dear Ms. Lepczyk,

We are applying to have videomakers Steina and Woody Vasulka be in residence at Channel 17 from October 1, 1976 to September 30, 1977 under the artist in residency project jointly funded by the Corporation and the National Endowment for the Arts.

Our attached application includes descriptions of

- I Past Performances of Channel 17 and the Vasulkas
- II Intended Interaction Between Channel 17 and the Vasulkas
- III Productions of national programming
- IV Budget
- V Enclosures
 - 1) Vitae of Steina and Woody Vasulka
 - 2) Sample tape by Steina and Woody Vasulka
 - 3) Woody Vasulka and Scott Nygren, "Didactic Video: Organizational Models of the Electronic Image," Afterimage, Vol. 3, No. 4 (October, 1975), 9-13.
 - 4) Johanna Gill, "An Introduction to Video Art," RF Illustrated, Vol. 2, No. 4 (March, 1976), 9.
 - 5) Descriptive Catalogue of Vasulka Works in Distribution
 - 6) Video 17 -
 - 7) Video 17 - "Real World of the Film-Makers"

Sincerely,

J. Michael Collins
President and General Manager

PROPOSAL
OF
WNED -- CHANNEL 17 -- BUFFALO, NEW YORK
FOR
VIDEO-ARTISTS -IN-RESIDENCE, STEINA AND WOODY VASULKA
TO
THE CORPORATION OF PUBLIC BROADCASTING
AND
THE NATIONAL ENDOWMENT FOR THE ARTS
MARCH, 1976

PAST PERFORMANCE

Channel 17 WNED Buffalo invited Ed Emshwiller to be artist-in-residence during the period he was making his transition from filmmaking to video and television. Under a grant from the New York State Council on the Arts, he produced Positive/Negative Images, taking on local filmmaker Tony Bannon as an assistant and working in collaboration with Channel 17's engineering and production staff. Channel 17 has twice applied for the filmmaker-in-residence grant to experiment with sound-synch super-8 equipment, once with Tony Bannon and last year with Amy Jones, both local Buffalo filmmakers. In the summer of 1975, Channel 17 inaugurated a series of thirteen 30-minute interviews with a broad spectrum of nationally-known independent personal filmmakers. Gerald O'Grady of Buffalo was the host of Film-making, programs of selected work and discussion with Richard Leacock, Donn Alan Pennebaker, James Blue, David Hancock, Jonas Mekas, Stan Brakhage, Peter Kubelka, Robert Breer, Paul Sharits, Gunovor Nelson, Hilary Harris, Ed Emshwiller and Stan Vanderbeek. In the course of their programs, both Emshwiller and Vanderbeek showed experiments done on videotape and talked about their work in this medium, and Leacock discussed the history of the interaction of the independent filmmaker with television. Channel 17 now desires to take another step involving residency, dialogue, and programming with independent video artists Steina and Woody Vasulka.

Woody and Steina Vasulka, who have lived in Buffalo for three years, have had experience with short residencies at The Television Laboratory, Channel 13 WNET, New York, at the National Center for Experiments in Television at KQED in San Francisco, and at Channel 21 in Rochester. Because of Steina's previous career as a concert violinist and Woody's as

a filmmaker, they are unusually sympathetic and knowledgeable about lateral developments in the other arts. They have now produced more than sixty hours of work, created many installations and environments, and been shown in national and international exhibitions. In 1971, they founded and directed The Kitchen, an electronic media theatre at Mercer Arts Center in New York City, which became the focus of the whole range of video experimentation, computer-generated materials, and electronic music done in that period. They were invited participants at Open Circuits: The Future of Television, a study-conference at the Museum of Modern Art, and at the Fifth International Experimental Cinema Competition of Knokke Heist, Belgium in 1974, after which Steina Vasulka visited various cities in Europe through the United States Information Service.

Woody has been a member of the TV/Video panel of the New York State Council on the Arts, and Steina has been organizer of the CAPS video panel in New York State, a member of the Video Advisory Panel at the Rockefeller Foundation and a panelist for video grants for the Massachusetts Council on the Arts. They have taught many workshops and had more permanent teaching appointments at The Alternate Media Center at New York University, the Ontario College of Art, and the Rhode Island School of Design, and Woody is currently an Associate Professor at the Center for Media Study at the State University of New York at Buffalo for which he is formulating the electronic arts curriculum.

They have been involved in the development of electronic arts tools in cooperation with George Brown, Eric Siegel and Steve Rutt, and with The Experimental Television Laboratory at Binghamton, New York and Media Study/Buffalo. During the past few months, they have had shown at Anthology Film Archives, The Collection for Living Cinema, and The Kitchen,

in New York and at Hallwall's in Buffalo. Their tapes are distributed by Electronic Arts Intermix in New York and by Vasulka Video in Buffalo.

II

INTERACTION BETWEEN STATION AND ARTISTS

The benefits of this residency at a public station to the artists will be, first, the time to develop their work. They will have access to equipment, which they do not possess, such as the latest Grass Valley switcher/keyer with soft and hard-edge capabilities, a sophisticated titler, and all of the components of a newly-renovated studio. They will receive direct exposure of their work and be able to begin to learn how to develop wider audiences for it. They are especially aware of the opportunity to learn more about broadcast modes from the Channel 17 staff.

Channel 17 (as well as other stations throughout the country) will benefit in the first instance from the addition of imaginative and innovative programming. Through the year-long interaction of experiments, workshops, lectures and joint productions, Channel 17 also hopes to make its entire staff aware of further potentials of the television medium and to more deeply involve its production and engineering staff in these possibilities. Through this residency, Channel 17 hopes to begin to widen its doors of access to other regional and national video artists and to further collaborations between itself and those working independently in the region and at the Center for Media Study at the University and at Media Study/Buffalo. Channel 17 accepts the responsibility of attempting to develop a public audience for this activity and hopes to vary and enrich its own local origination capability.

III

DESCRIPTIONS FOR NATIONAL PROGRAMS

Statement by the Vasulkas

We propose to produce six half-hour programs, two programs in each of three categories -- 1) summary of our past work and ideas, 2) survey of our contemporary work, and 3) work produced in direct conjunction with Channel 17 personnel and equipment.

1) There exists no comprehensive explanation of electronic image formation, assemblage, and alteration. Step one above would draw on our six years of work to formulate and present such an explanation to a broad audience, and to relate this explanation to broader artistic, cultural and scientific concerns.

We might guide the audience (with titles and narration) through significant stages of the work, explaining the technique of keying and showing examples, exploring at the same time the aesthetics of layered images in the light of painters like Magritte. Since our work parallels in some ways the history of video, evolving from simple to complex tools, we would take advantage of the natural narrative progression of this history to produce programming compatible with more traditional broadcast audiences. The audience might more easily relate to unfamiliar images such as feedback, oscillator patterns, and layered images if they were seen as part of a technological "story" which begins with the Portapak progressing to oscillators, keyers, etc. Our hope is to demystify these images and tools.

Production of part one would involve minimal editing, titling, narration, time base correction, and transfers to broadcast format of past work, all in Channel 17 studios. We might include past interviews and visual critical materials related to that time, such as activities at the

Kitchen which we founded in New York. We would give three lectures (as we have done at USIS in Washington, the Alternate Media Center, Antioch in Baltimore and many other places) to Channel 17 administrative, programming, production, technical and public relations staff to place independent experimentation in a broadcast context and to ease the transition and relations between the two -- this we have successfully managed in similar projects.

2) Part two would present a more contemplative period in the history, in which we are concerned to make the tool serve the needs of specific aesthetic and perceptual ideas. Our present work is attempting to sort out the explosive evolution of video in the past six years and bring it into focus. The computer is an important new tool for us in this attempt and we would explain and demonstrate to the audience some of its significance. The computer seems to us a terminal tool in the present video systems explosion -- it requires totally different view of organizing data. For example, mathematical algorithms become more appropriate aesthetic models and at the same time closer to models of human consciousness than do optical and electronic duplications of nature. Also, since our computer cannot handle all the information of the video system, the image becomes simpler, which is a focusing, controlling device; at the same time it is an opening toward a more sophisticated language in which to control and even "score" the electronic image.

Part two would include recent tapes and films, documentations of Steina's installations, segments of dialogs with students and artists in or visiting Buffalo, such as Alphonse Schilling, Paul Sharits, Hollis Frampton, and Jean-Pierre Boyer. Because of recent programs at the University, at a regional media development organization, Media Study, and the

Creative Associates at the Center of the Creative and Performing Arts, many film, video, and electronic music artists visit Buffalo and could be included. We would like to present a sense of the locality to make Channel 17 and national viewers aware of activity here as well as the larger issues of electronic image evolution.

3) Part three is the least obvious and most experimental part of the project. The challenge is to combine our mode of production, which is research and process oriented, with the product-oriented modes limited by the high expenses of studio time.

First, Channel 17 personnel would work with us in our studio -- we would use our tools, such as the scan processor and the modulated keyer, to explore the programming needs and vision of the broadcast personnel, at the same time introducing them to modes of image making not tied to strictures of expensive broadcast studio time.

Then we would bring those tools into the broadcast studio and become "part of the crew." Here we would hope to further our own understanding of broadcast production modes which eventually should lead to an ability to reach broader audiences. We would also get access to special equipment such as their new Grass Valley switcher-keyer with soft- and hard-edge capability. A 3/4" record would be made of the work sessions at both studios (the studio cameras to be used should guarantee broadcast quality in spite of the 3/4" format), which would be integrated into the final programs.

Part three is an extension of past projects at WNET in New York and at Channel 21 in Rochester where our original processed 1/2" material was routed through television station switchers, further processed and recorded on 2" high band and then broadcast. In combining independent and

broadcast techniques the station personnel at Channel 21 became quite involved -- they liked the final program and we have been invited back (see supporting tape).

The purpose of this residency is to present to the general public an explanation of the nature of the electronic medium which they watch so much of the time, and to make them aware of a large body of work to include experiments done inside television studios as well as independently. By increasing the general public's understanding of the history and possibilities of this medium we hope to increase the level of public support of video art at a variety of institutions.

If more specific descriptions of the project or any further information is needed, we would be willing to provide it.

IV

BUDGET

Salaries

Steina Vasulka	\$15,000
Woody Vasulka	\$15,000

Materials

Tape, processing, post-production, use of studio facilities	\$10,000
--	----------

Travel

\$ 1,500

\$41,500

Contribution of Channel 17
\$3750 to each salary

\$ 7,500

Contribution of CPB and NEA

\$34,000

ENCLOSURES

- 1) Vitae of Steina and Woody Vasulka
- 2) Sample tape by Steina and Woody Vasulka
- 3) Woody Vasulka and Scott Nygren, "Didactic Video: Organizational Models of the Electronic Image," Afterimage, Vol. 3, No. 4 (October, 1975), 9-13.
- 4) Johanna Gill, "An Introduction to Video Art," RF Illustrated, Vol. 2, No. 4 (March, 1976), 9.
- 5) Descriptive Catalogue of Vasulka Works in Distribution
- 6) Video 17 -
- 7) Video 17 - "Real World of the Film-Makers"

THE VASULKAS

287 FRANKLIN STREET

BUFFALO, N. Y. 14202

716-856-3388

30-NOV-76

DEAR MICHAEL,

HERE IS A MODEL CONTRACT WHICH WE WOULD LIKE TO PRESENT TO PBS AND NEA. MEANWHILE WE WOULD LIKE YOU TO GET US IN TOUCH WITH YOUR LAWYER TO GET OUR FINANCIAL STATUS STRAIGHTENED OUT AND START WORKING, WHICH MEANS - WE NEED THE CAMERA.

SINCE WE FORESEE SOME DIFFICULTIES IN TBC-ING OUR MATERIALS, WE WOULD LIKE TO KEEP THE TBC FOR A PERIOD OF 3 WEEKS TO LOOK AT ABOUT 50 HOURS OF OUR PREVIOUS WORK. THE SECOND TIME WE FORESEE THE NEED OF TBC AT OUR STUDIO WOULD BE IN A SELECTION OF NEW MATERIALS IN ABOUT 6 MONTHS AND FINALLY AT YOUR STATION FOR FINAL EDIT.

WE HOPE EVERYTHING GOES WELL WITH YOU AND WISH THE BEST.

WOODY AND STEINA

*

THE VASULKAS

257 FRANKLIN STREET

BUFFALO, N. Y. 14202

716-852-3383

TT:<DKI:WNEDTV.NEA

TO THE: NATIONAL ENDOWMENT FOR THE ARTS,
FILMMAKERS IN RESIDENCE 1976-77 PROJECT.

30-NOV-76

AS INDICATED IN CONTRACT BETWEEN CORPORATION FOR PUBLIC
BROADCASTING AND THE CONTRACTOR (WNED-TV IN BUFFALO),
N E A HAS AN ESTABLISHED PROCEEDURE FOR REASSIGNING OF
ALL THE RIGHTS OF THE WORK, PRODUCED UNDER FILMMAKERS
IN RESIDENCE PROJECT, TO THE FILMMAKERS. IN ORDER TO OBTAIN
SUCH RIGHTS, PLEASE INDICATE TO US, WHAT NECESSARY STEPS
WE HAVE TO TAKE.

FILMMAKERS IN RESIDENCE AT WNED-TV:

STEINA AND WOODY V A S U L K A

257 FRANKLIN STREET,
BUFFALO N.Y. 14202

*

THE VASULKAS

257 FRANKLIN STREET

BUFFALO, N. Y. 14202

716-866-3385

TT:<DK1:WNEDTV.CPB

30-NOV-76

MS. WANDA LEPCZYK, MR. STEVE VOLK
CORPORATION FOR PUBLIC BROADCASTING
111 - 16TH STREET N.W.
WASHINGTON, D.C. 20036

AS SUGGESTED BY MR. STEVE VOLK, WE ARE SUBMITTING A DRAFT
OF A CONTRACT, WHICH CONTAINS THE REDEFINITION OUR RIGHTS
TO THE WORK, PRODUCED UNDER FILMMAKERS IN RESIDENCE
PROJECT FOR 1976-77.

PLEASE, LET US KNOW SOON, IF OUR TERMS ARE ACCEPTABLE TO YOU
SO WE COULD START THE SCHEDULED WORK.

SINCERELY,
FILMMAKERS IN RESIDENCE AT WNED-TV

STEINA AND WOODY V A S U L K A

257 FRANKLIN STREET,
BUFFALO N.Y. 14202

*?FIL NOT FND?

*

14

March 15, 1976

CHLOE ARROW
202 488 5060
202 293 6160

Ms. Wanda Lepczyk
Corporation for Public Broadcasting
111 - 16th Street N. W.
Washington, D. C. 20036

Dear Ms. Lepczyk:

We are applying to have videomakers Steina and Woody Vasulka be in residence at WNED-TV from October 1, 1976 to September 30, 1977 under the artist-in-residency project jointly funded by the Corporation and the National Endowment for the Arts.

Our attached application includes descriptions of:

- I Past performances of WNED-TV and the Vasulkas
- II Intended interaction between WNED-TV and the Vasulkas
- III Productions of national programming
- IV Budget
- V Enclosures
 - 1) Vitae of Steina and Woody Vasulka
 - 2) Sample tape by Steina and Woody Vasulka
 - 3) Woody Vasulka and Scott Nygren, "Didactic Video: Organizational Models of the Electronic Image", Afterimage, Vol. 3, No. 4 (October, 1975), 9 - 13.
 - 4) Johanna Gill, "An Introduction to Video Art", RF Illustrated, Vol. 2, No. 4 (March, 1976), 9.
 - 5) Descriptive Catalogue of Vasulka Works in Distribution
 - 6) Video 17 - September, 1973 - "Positive Negative Electronic Faces"
 - 7) Video 17 - "Real World of the Film-Makers"

Sincerely,

J. Michael Collins
President

JMC/bw
Enclosures

PAST PERFORMANCE

Channel 17 WNED Buffalo invited Ed Emshwiller to be artist-in-residence during the period he was making his transition from filmmaking to video and television. Under a grant from the New York State Council on the Arts, he produced Positive/Negative Images, taking on local filmmaker Tony Bannon as an assistant and working in collaboration with Channel 17's engineering and production staff. Channel 17 has twice applied for the filmmaker-in-residence grant to experiment with sound-synch super-8 equipment, once with Tony Bannon and last year with Amy Jones, both local Buffalo filmmakers. In the summer of 1975, Channel 17 inaugurated a series of thirteen 30-minute interviews with a broad spectrum of nationally-known independent personal filmmakers. Gerald O'Grady of Buffalo was the host of Film-making, programs of selected work and discussion with Richard Leacock, Donn Alan Pennebaker, James Blue, David Hancock, Jonas Mekas, Stan Brakhage, Peter Kubelka, Robert Breer, Paul Sharits, Gunvor Nelson, Hilary Harris, Ed Emshwiller and Stan Vanderbeek. In the course of their programs, both Emshwiller and Vanderbeek showed experiments done on videotape and talked about their work in this medium, and Leacock discussed the history of the interaction of the independent filmmaker with television. Channel 17 now desires to take another step involving residency, dialogue, and programming with independent video artists Steina and Woody Vasulka.

Woody and Steina Vasulka, who have lived in Buffalo for three years, have had experience with short residencies at The Television Laboratory, Channel 13 WNET, New York, at the National Center for Experiments in Television at KQED in San Francisco, and at Channel 21 in Rochester. Because of Steina's previous career as a concert violinist and Woody's as

a filmmaker, they are unusually sympathetic and knowledgeable about lateral developments in the other arts. They have now produced more than sixty hours of work, created many installations and environments, and been shown in national and international exhibitions. In 1971, they founded and directed The Kitchen, an electronic media theatre at Mercer Arts Center in New York City, which became the focus of the whole range of video experimentation, computer-generated materials, and electronic music done in that period. They were invited participants at Open Circuits: The Future of Television, a study-conference at the Museum of Modern Art, and at the Fifth International Experimental Cinema Competition of Knokke Heist, Belgium in 1974, after which Steina Vasulka visited various cities in Europe through the United States Information Service.

Woody has been a member of the TV/Video panel of the New York State Council on the Arts, and Steina has been organizer of the CAPS video panel in New York State, a member of the Video Advisory Panel at the Rockefeller Foundation and a panelist for video grants for the Massachusetts Council on the Arts. They have taught many workshops and had more permanent teaching appointments at The Alternate Media Center at New York University, the Ontario College of Art, and the Rhode Island School of Design, and Woody is currently an Associate Professor at the Center for Media Study at the State University of New York at Buffalo for which he is formulating the electronic arts curriculum.

They have been involved in the development of electronic arts tools in cooperation with George Brown, Eric Siegel and Steve Rutt, and with The Experimental Television Laboratory at Binghamton, New York and Media Study/Buffalo. During the past few months, they have had shown at Anthology Film Archives, The Collection for Living Cinema, and The Kitchen,

in New York and at Hallwall's in Buffalo. Their tapes are distributed by Electronic Arts Intermix in New York and by Vasulka Video in Buffalo.

II

INTERACTION BETWEEN STATION AND ARTISTS

The benefits of this residency at a public station to the artists will be, first, the time to develop their work. They will have access to equipment, which they do not possess, such as the latest Grass Valley switcher/keyer with soft and hard-edge capabilities, a sophisticated titler, and all of the components of a newly-renovated studio. They will receive direct exposure of their work and be able to begin to learn how to develop wider audiences for it. They are especially aware of the opportunity to learn more about broadcast modes from the Channel 17 staff.

Channel 17 (as well as other stations throughout the country) will benefit in the first instance from the addition of imaginative and innovative programming. Through the year-long interaction of experiments, workshops, lectures and joint productions, Channel 17 also hopes to make its entire staff aware of further potentials of the television medium and to more deeply involve its production and engineering staff in these possibilities. Through this residency, Channel 17 hopes to begin to widen its doors of access to other regional and national video artists and to further collaborations between itself and those working independently in the region and at the Center for Media Study at the University and at Media Study/Buffalo. Channel 17 accepts the responsibility of attempting to develop a public audience for this activity and hopes to vary and enrich its own local origination capability.

III

DESCRIPTIONS FOR NATIONAL PROGRAMS Statement by the Vasulkas

We propose to produce six half-hour programs, two programs in each of three categories -- 1) summary of our past work and ideas, 2) survey of our contemporary work, and 3) work produced in direct conjunction with Channel 17 personnel and equipment.

1) There exists no comprehensive explanation of electronic image formation, assemblage, and alteration. Step one above would draw on our six years of work to formulate and present such an explanation to a broad audience, and to relate this explanation to broader artistic, cultural and scientific concerns.

We might guide the audience (with titles and narration) through significant stages of the work, explaining the technique of keying and showing examples, exploring at the same time the aesthetics of layered images in the light of painters like Magritte. Since our work parallels in some ways the history of video, evolving from simple to complex tools, we would take advantage of the natural narrative progression of this history to produce programming compatible with more traditional broadcast audiences. The audience might more easily relate to unfamiliar images such as feedback, oscillator patterns, and layered images if they were seen as part of a technological "story" which begins with the Portapak progressing to oscillators, keyers, etc. Our hope is to demystify these images and tools.

Production of part one would involve minimal editing, titling, narration, time base correction, and transfers to broadcast format of past work, all in Channel 17 studios. We might include past interviews and visual critical materials related to that time, such as activities at the

Kitchen which we founded in New York. We would give three lectures (as we have done at USIS in Washington, the Alternate Media Center, Antioch in Baltimore and many other places) to Channel 17 administrative, programming, production, technical and public relations staff to place independent experimentation in a broadcast context and to ease the transition and relations between the two -- this we have successfully managed in similar projects.

2) Part two would present a more contemplative period in the history, in which we are concerned to make the tool serve the needs of specific aesthetic and perceptual ideas. Our present work is attempting to sort out the explosive evolution of video in the past six years and bring it into focus. The computer is an important new tool for us in this attempt and we would explain and demonstrate to the audience some of its significance. The computer seems to us a terminal tool in the present video systems explosion -- it requires totally different view of organizing data. For example, mathematical algorithms become more appropriate aesthetic models and at the same time closer to models of human consciousness than do optical and electronic duplications of nature. Also, since our computer cannot handle all the information of the video system, the image becomes simpler, which is a focusing, controlling device; at the same time it is an opening toward a more sophisticated language in which to control and even "score" the electronic image.

Part two would include recent tapes and films, documentations of Steina's installations, segments of dialogs with students and artists in or visiting Buffalo, such as Alphonse Schilling, Paul Sharits, Hollis Frampton, and Jean-Pierre Boyer. Because of recent programs at the University, at a regional media development organization, Media Study, and the

Creative Associates at the Center of the Creative and Performing Arts, many film, video, and electronic music artists visit Buffalo and could be included. We would like to present a sense of the locality to make Channel 17 and national viewers aware of activity here as well as the larger issues of electronic image evolution.

3) Part three is the least obvious and most experimental part of the project. The challenge is to combine our mode of production, which is research and process oriented, with the product-oriented modes limited by the high expenses of studio time.

First, Channel 17 personnel would work with us in our studio -- we would use our tools, such as the scan processor and the modulated keyer, to explore the programming needs and vision of the broadcast personnel, at the same time introducing them to modes of image making not tied to strictures of expensive broadcast studio time.

Then we would bring those tools into the broadcast studio and become "part of the crew." Here we would hope to further our own understanding of broadcast production modes which eventually should lead to an ability to reach broader audiences. We would also get access to special equipment such as their new Grass Valley switcher-keyer with soft- and hard-edge capability. A 3/4" record would be made of the work sessions at both studios (the studio cameras to be used should guarantee broadcast quality in spite of the 3/4" format), which would be integrated into the final programs.

Part three is an extension of past projects at WNET in New York and at Channel 21 in Rochester where our original processed 1/2" material was routed through television station switchers, further processed and recorded on 2" high band and then broadcast. In combining independent and

broadcast techniques the station personnel at Channel 21 became quite involved -- they liked the final program and we have been invited back (see supporting tape).

The purpose of this residency is to present to the general public an explanation of the nature of the electronic medium which they watch so much of the time, and to make them aware of a large body of work to include experiments done inside television studios as well as independently. By increasing the general public's understanding of the history and possibilities of this medium we hope to increase the level of public support of video art at a variety of institutions.

If more specific descriptions of the project or any further information is needed, we would be willing to provide it.

IV

BUDGET

Salaries

Steina Vasulka	\$15,000
Woody Vasulka	\$15,000

Materials

Tape, processing, post-production, use of studio facilities	\$10,000
--	----------

Travel

\$ 1,500

\$41,500

Contribution of Channel 17
\$3750 to each salary

\$ 7,500

Contribution of CPB and NEA

\$34,000

ENCLOSURES

- 1) Vitae of Steina and Woody Vasulka
- 2) Sample tape by Steina and Woody Vasulka
- 3) Woody Vasulka and Scott Nygren, "Didactic Video: Organizational Models of the Electronic Image," Afterimage, Vol. 3, No. 4 (October, 1975), 9-13.
- 4) Johanna Gill, "An Introduction to Video Art," RF Illustrated, Vol. 2, No. 4 (March, 1976), 9.
- 5) Descriptive Catalogue of Vasulka Works in Distribution
- 6) Video 17 -
- 7) Video 17 - "Real World of the Film-Makers"

VITA

STEINA VASULKA

Born: Reykjavik, Iceland January 30, 1940

Current Permanent Address: 257 Franklin Street, Buffalo, New York 14202

Telephone: 716-856-3385

Married: Woody Vasulka

EDUCATION: State Conservatory of Music in Prague, Czechoslovakia - 4 years
Independent studies in Denmark, Sweden, Germany, Austria and
Greece

ACTIVITIES: 1964-65 Played with the Icelandic Symphony Orchestra - Reykjavik

1965 Emigrated to USA
Studied and freelanced as a violinist in New York City

1970 Joint exploration of video image with Woody Vasulka

60 hours of work, including major known pieces:

Evolution
Black Sunrise
Key Snow
Elements
The West
Golden Voyage
Home
Sound-Gated Images
Spaces One, Spaces Two

ENVIRONMENTS AND INSTALLATIONS (with Woody Vasulka):

Max's Kansas City Steak House
Circle Environment at New York Avant Garde Festival at 69th Street Amory
Horizontal Matrix at New York Avant Garde Festival in New York Harbor
The Row - for WBAI, Judson Memorial Church, New York
Transmitted Environment, Experimental Television Center, Binghamton, New York
Academy Theatre Street Show, New Paltz, New York
Continuous Environment - Vancouver Gallery of Art
The West-Video Free America, San Francisco
Video Environment, University Union Activities Board and ACT V, Buffalo, New York
University-wide Committee on the Arts/SUNY System, Fredonia, New York
Live Video Performances for a year at The Kitchen in New York
Installation Hallwalls, Buffalo, New York
Outdoor Installation, Downtown Buffalo, New York

GROUP SHOWS:

Video Exchange, Merce Cunningham Studio, Westbury, New York
Video Free America - Berkeley Art Museum
Whitney Museum of American Art
Open Circuits, MOMA, New York City
Everson Museum, Syracuse
Ann Arbor, Michigan
Baltimore Museum of Art, Maryland
MIT, Conference, Boston, Massachusetts
Institute of Contemporary Art, Philadelphia, Pennsylvania
The Contemporary Art Center, Cincinnati, Ohio
The Museum of Contemporary Art, Chicago, Illinois
The Wadsworth Atheneum, Hartford, Conn.
Corcoran Gallery, Washington, D.C.

INTERNATIONAL GROUP SHOWS:

Paris, France	Bucharest, Romania
Guelph, Canada	Caracas, Venezuela
Montreal, Canada	Reykjavik, Iceland
Toronto, Canada	Brussels, Belgium
Tokyo, Japan	Oslo, Norway
Munich, Germany	Stockholm, Sweden
Berlin, Germany	Sao Paulo, Brazil
Koln, Germany	London, England

ARTIST IN RESIDENCE:

National Center for Experiments in Television, KQED, San Francisco
The Television Laboratory, WNET, New York

GRANTS:

National Endowment for the Arts
New York State Council on the Arts
Scandinavian Foundation Thor Thors Grant

TEACHING AND WORKSHOPS:

Antioch, Baltimore
USIS, Washington
Media Study, Buffalo
Alfred University, Alfred, New York
Rhode Island School of Design, Rhode Island
State University of New York, College at New Paltz
Alternate Media Center, New York City

Global Village, New York City
New York University, School of Continuing Education
Department of Arts and Humanities, New York State Department of Education
Portable Channel, Rochester
Banff Art Centre, Alberta, Canada
Center for Media Study, University of Buffalo
Ontario College of Arts, Toronto, Canada
Women Interart Center, New York City
Video Expo '75, New York City
Visual Studies Workshop, Rochester, New York
State University of New York, Albany, New York
Woodstock Community Video, Woodstock, New York
Rice University, Houston, Texas

DISTRIBUTOR:

Electronic Arts Intermix - 84 Fifth Avenue, New York, New York 10011
From artist at 257 Franklin Street, Buffalo, New York 14214

ACTIVITIES:

Creative Artists Public Service - Video Consultant
Founder of The Kitchen, Mercer Art Center, New York
Video Panel Member - Massachusetts Arts and Humanities Foundation
Video Panel Member - Rockefeller Foundation
Research into computer control of electronic image with Woody Vasulka,
Lewis James, Don McArthur and others

VITA

B. WOODY VASULKA

Born: Brno, Czechoslovakia January 20, 1937

Current Permanent Address: 257 Franklin Street, Buffalo, New York 14202

Telephone: 716-856-3385

Social Security Number:

Married: Steina Vasulka

EDUCATION: School of Engineering, Brno - Graduated 1958

Film Academy of Prague - Graduated 1965

ACTIVITIES: 1964-65 Studio of Documentary Films in Prague - included production in Iceland, Algeria, Czechoslovakia

1965 Emigrated to USA

1966-69 Woods and Ramirez, Architects - Multiscreen Exhibit for Expo '67, Montreal - Film Editor

Film Editor with Francis Thompson

Harvey Lloyd Productions - Industrial Exhibits -
Multimedia Designer-Editor

Exploration of stroboscopic projection of moving image,
light-activated screens and 360° space recording

Independent Films:

Aimless People - 3-5 screens 16mm

Orbit - 3 screens 16mm

Three Documentaries - 3 screens 16mm 360° space
recording

1970 Exploration of electronic image and sound

1971 Founder/Director of "The Kitchen," an electronic media
theatre, Mercer Art Center, New York City

since 1972 Development of electronic art tools in cooperation
with George Brown, Eric Siegel and Steve Rutt with
the support of the New York State Council on the Arts

Film/TV/Media Panel Member of the New York State
Council on the Arts

Associate Professor, Center for Media Study, State
University of New York at Buffalo

Computer controlled video image research with Lewis
James and Don McArthur

WORKS:

100 hours of video materials including:

Evolution	The West
Black Sunrise	Golden Voyage
Key Snow	Home
Elements	Vocabulary
Spaces I	Sound-Gated Images
Spaces II	Explanation

12 hours of audio materials including 4 channel environments:

The West	Circle
Magic Mushroom	Schizo
Seascapes	D-Track
Mother and Child	Trivia

ENVIRONMENTS AND INSTALLATIONS:

Three Nights of Different Video - at Max's Kansas City Steak House
Live Video Performances - for a year at The Kitchen in New York City
Circle Environment - at New York Avant Garde Festival, 69th Street Armory
Horizontal Matrix - at New York Avant Garde Festival, New York Harbor
The Row - for WBAI, Judson Memorial Church, New York City
Transmitted Environment - Experimental Television Center, Binghamton, New York
Street Show - Academy Theatre, New Paltz, New York
Continuous Environment - Vancouver Gallery of Art
The West - Video Free America, San Francisco
Video Environment - University Union Activities Board and ACT V, Buffalo
Video - University-wide Celebration on the Arts, SUNY System, Fredonia, New York

GROUP SHOWS:

Video Exchange - Merce Cunningham Studio, Westbeth Bldg., New York City
Video Free America - Berkeley Art Museum, California
Video - Whitney Museum of American Art, New York City
Open Circuits - Museum of Modern Art, New York City
Video - Everson Museum, Syracuse, New York
Ann Arbor, Michigan
Baltimore Museum of Art, Maryland
MIT, Conference, Boston, Massachusetts
Institute of Contemporary Art, Philadelphia, Pennsylvania
The Contemporary Art Center, Cincinnati, Ohio
The Museum of Contemporary Art, Chicago, Illinois

The Wadsworth Atheneum, Hartford, Conn.
Corcoran Gallery, Washington, D.C.
Collective for Living Cinema, New York City

INTERNATIONAL SHOWS:

Paris, France
Guelph, Canada
Montreal, Canada
Toronto, Canada
Tokyo, Japan
Munich, Germany
Berlin, Germany
Koln, Germany

Bucharest, Romania
Caracas, Venezuela
Reykjavik, Iceland
Brussels, Belgium
Oslo, Norway
Stockholm, Sweden
Sao Paulo, Brazil
London, England

ARTIST IN RESIDENCE:

National Center for Experiments in Television, KQED, San Francisco
The Television Laboratory, WNET, New York City
Art Park, Lewiston, New York

GRANTS:

Creative Artists Public Service
National Endowment for the Arts
New York State Council on the Arts

TEACHING AND WORKSHOPS:

Antioch, Baltimore, Maryland
USIS, Washington, D.C.
Media Study, Buffalo, New York
Alfred University, Alfred, New York
Rhode Island School of Design, Rhode Island
State University of New York, College at New Paltz, New York
Alternate Media Center, New York City
Global Village, New York City
New York University, School of Continuing Education, New York City
Department of Arts and Humanities, New York State Department of
Education, Albany, New York
Banff Art Centre, Alberta, Canada
Center for Media Study, State University of New York at Buffalo
Ontario College of Arts, Toronto, Canada
New England Center for Continuing Education, New Hampshire
Governors State University, Illinois
Rice University, Houston, Texas

BUFFALO, MARCH 2, 1978

DEAR MICHAEL,

STEINA INFORMED ME OF CERTAIN DOUBTS ABOUT THE SUITABILITY OF BROADCASTING OUR WORKS THROUGH YOUR STATION, AS THEY APPEAR ON THE PILOT TAPES.

MY MAIN CONCERN NOW, HOWEVER, IS TO FINISH THE PROJECT AS PROPOSED; TO FULLFILL OUR OBLIGATIONS AND HAVE THE WORK, WHICH REPRESENTS QUITE AN EFFORT ON OUR PART, IN A BROADCASTABLE FORM.

THE ORIGINATION OF OUR MATERIAL IS ALMOST DONE, AND WE ARE ABLE TO START POST-PRODUCTION NEXT MONTH (APRIL).

I SEE TWO WAYS FOR POST-PRODUCTION:

1) TRANSFER OF THE SMALL FORMAT TO TWO INCH VIA THE TIME BASE CORRECTOR, AND THEN EDIT QUAD TO QUAD.

THIS PROCESS COULD TAKE SOME SIZEABLE TIME, WE CAN ESTIMATE THE EDITING ITSELF (HAVING APPROXIMATELY 20-32 EDITS PER EACH 1/2 HOUR SEGMENT), COMING TO SOME 12 HOURS OF EDITING TIME. THE TRANSFER FROM OUR ORIGINALS TO QUAD SHOULD TAKE SOMEWHAT LESS, PROVIDING NO MAJOR COMPLICATIONS WOULD ARISE.

2) WE WOULD, WITH THE HELP OF THE T.B.C. AND A 3/4" EDITTING TAPEDECK, COMPLETE THE WHOLE EDITING IN OUR STUDIO, ON 3/4 INCH PORMAT, THEN HAVE THAT MASTER TRANSFERRED THROUGH THE T.B.C. TO QUAD, THUS USING YOUR FACILITIES FOR FINAL TRANSFER ONLY. THE PROBLEM WITH THAT APPROACH, HOWEVER, IS A CONSIDERABLE LOSS IN PICTURE QUALITY, WITH EACH GENERATION OF TRANSFER IN SMALL FORMAT, EVEN WHEN USING THE T. B. C.

WE INDEED WELCOME YOUR SUGGESTION OF THE STATION PRODUCING ITS OWN VERSION ON US, AND ARE LOOKING FORWARD TO MEET MR. WILEY HENSE TO DISCUSS IT FURTHER. WE JUST WONDER HOW THAT WOULD FIT INTO THE BUDGET, WHICH REMINDS ME, WE STILL DO NOT HAVE A CONTRACT.

WE HAD A GOOD EXPERIENCE WORKING AT THE STATION, FINDING THE STAFF VERY AGREEABLE, ESPECIALLY DAVID GERBER AND JOHN HERRINGTON. WE WOULD LIKE TO WORK WITH THEM ON THE POST-PRODUCTION, SINCE WE FIND THEM TO BE CREATIVE, PROFESSIONAL AND UNDERSTANDING.

WITH BEST REGARDS FROM ME AND STEINA,

WOODY VASULKA.