

Woody Vasulka
(Bohuslav Peter Vasulka)
Born 1937 in Brno,
Czechoslovakia

CV

1952—1956	Studied hydraulic mechanics and metallurgy at the Industrial Engineering School of Brno, Czechoslovakia.
1955	Writings in poetry: especially influenced by futurist poets Vladimir Mayakovsky and Filippo Tommaso Marinetti.
1956	Completed B.A. degree in engineering at the Industrial Engineering School of Brno.
1956—1957	Worked as a jazz critic for Rovnost, a daily newspaper in Brno.
1956—1957	Military service.
1959	Developed hydraulic assembly line equipment designed for a metal works factory in Czechoslovakia.
1960	Moved to Prague.
1960—1965	Attended the Academy of Performing Arts, Faculty of Film and Television, on a state scholarship for higher education. Obtained a diploma in production and direction of documentary films.
1962	Met Steina in Prague.
1964	Married Steina in Prague.
Winter 1964	Produced two documentaries in Algeria on the country's political situation following the overthrow of Ahmed Ben Bella by Houari Boumédiène.
1965	Emigrated to New York City.
1966—1969	Worked as a freelance multi-screen editor and industrial display designer. Began experimenting with electronic sound, stroboscopic projections derived from moving images and light-activated screens, later becoming involved with video.
1969	Produced documentaries for the Alternate Media Center (New York), in collaboration with Steina.
1970	Acquired first video tools: a SONY Portapak System and a VCS3 (Putney) audio synthesizer.
1971	Formed the Perception Group together with Steina and Eric Siegel. The Vasulkas received one of their first grants from the New York State Council on the Arts, which they used to develop electronic media tools. In collaboration with Andres Mannik, they founded The Kitchen, an experimental performance space devoted to electronic media in New York (official opening June 15th). There, they established the first annual video festival and worked together with David Bienstock on organizing A Special Videotape Show at the Whitney Museum. They participated in some of the first exhibitions of video art, such as Continuous Video Environment at WBAI Free Music Store, New York and Transmitted Environment at the Experimental Television Center Binghamton, New York. Until 1973, the Vasulkas collaborated extensively in investigations

- into the electronic nature of video and sound, and produced documentaries on the subject of theater, dance, and music.
- 1973 Moved to Buffalo, New York.
- 1974—1979 Professor of video at the Department of Media Study, State University of New York, Buffalo (SUNY, Buffalo). During these years, the artistic interests of Woody and Steina diverged. Woody became interested in tools, such as the Rutt/Etra Scan Processor which allowed him the diversion and deflection of electromagnetic spanning, thus modifying the images forming on the video raster. He also started building his own devices, e.g. the Dual Colorizer (in cooperation with Eric Siegel) and the Digital Image Articulator (with Jeffrey Schier). In 1975, he undertook his first digital experiments, and also developed a new visual code theory, which he applied in texts like “Didactic Video: Organizational Models of the Electronic Image” (1975) and “A Syntax of Binary Images” (1978).
- 1980 The Vasulkas moved to Santa Fe, New Mexico, where Woody produced some of his major works using the Rutt/Etra Scan Processor and the Digital Image Articulator- Artifacts (1980), The Commission (1983) and Art of Memory (1987). By recycling industrial machines he found in the military surplus waste and decommissioned by the Los Alamos Military Research Center, he began building his The Brotherhood installations. Woody began both practical and theoretical research on what he calls The New Epistemic Space, where he examines modes of interactivity between technology and people, such as gestures and sounds.
- 1982 Received a N.E.A. Visual Art Fellowship.
- 1986 Received a N.E.A. Media Art Production Grant.
- 1992 Together with Steina, was awarded the Maya Deren Award for Independent Film and Video Artists, conferred by the American Film Institute, Los Angeles, California which honored them for their contribution to developing and reinventing the film and video industry. Together with Peter Weibel, the Vasulkas acted as curators for the exhibition Eigenwelt der Apparate-Welt (Pioneers of Electronic Art) for Ars Electronica Linz, Austria.
- 1993 Received a grant from the Art & Culture Committee of the Open Society Fund to lecture on video media and present work throughout Eastern Europe. Lectured at the Faculty of Art, Polytec Institute, Brno.
- 1993 Visiting professor at the Institute for New Media at the Stedelschule, Frankfurt, Germany.
- 1995 Received Siemens Media Art Prize, conferred by ZKM | Karlsruhe.
- 1996 Exhibited at the San Francisco Museum of Modern Art.
- 1998 Exhibited at the NTT InterCommunication Center in Tokyo, Japan. Vasulkas received an honorary doctorate from The San Francisco Art Institute.
- 1999 In collaboration with Steina, plus musical collaborators, Joan La Barbara and Morton Subotnick, held a six-week series of workshops in experimental interactive media arts entitled “Techne and Eros: Human Sensory Space and the Machine” at the Santa Fe Art Institute. Together with Steina, David Dunn and the physicist James Crutchfield, formed the organization Art and Science Laboratory with the aim to actively explore and encourage all facets of the electronic and digital arts and sciences as a new creative domain for human thought and action.
- 2000 The Daniel Langlois Foundation for Art, Science, and Technology, in Montreal,

	acquired, digitized and web hosted an early, limited version of Vasulka Archives.
2003—2007	Artist-in-residence at ZKM Karlsruhe
2004—2007	Founder and artistic director of OASIS (Open Archiving System with Internet Sharing), a Europe-wide project funded by the EU and aiming to preserve electronic art by providing an innovative, collaborative archival platform.
2006	Curator and participated in the exhibition MindFrames: Media Study at Buffalo 1973—1990 at the ZKM Karlsruhe: responsible for the architectural design (together with Shinya Sato) and the media design (together with Bob O’Kane).
2007—2010	Named Professor at the Faculty of Fine Arts at the Technical University of Brno.
2011—2013	Awarded an honorary doctorate at the Prague Academy of Performing Arts. U.S. and European exhibitions + workshops, including the Vasulkas 2011 Boulder Show (CO), and 2013 WRO Biennale, Wroclaw, PL.
2014	The extensive Dynamic Vasulka Archives October dedication and opening of the Vasulka Chamber, at the National Gallery of Iceland, Reykjavik, Iceland, preserving the Vasulka Archives. Works shown at Oslo Screen Festival, Oslo. Nomination for Prix Ars Electronica award, as Visionary Pioneer of Media Art. Exhibitions and workshops in France, Belgium, Germany, Norway, Iceland and Seattle, US.
2015	Works shown at the Vasulka Chamber at the National Gallery of Iceland, Reykjavik, Santa Fe, New Mexico, US, Nordisk Panorama, Malmö, Sweden, Jihlava International Documentary Film Festival, Czech Republic, The Paseo Taos Outdoor Art Festival, New Mexico, US.
2016	September dedication and opening of the Vasulka Kitchen in BRNO, Czech Republic. Works shown in Whitechapel Gallery, London, The Vasulka Chamber at the National Gallery of Iceland, Reykjavik, Raven Row, London, Code Art Fair, Copenhagen, Untitled Art Fair, Miami Beach, US, Galeries Lafayette, Toulouse, France, Le Lait Art Centre, France, the Vasulka Kitchen in BRNO, Czech Republic, Atelier Nord, Oslo, Spilberk, Brno, Czech Republic, Kuryokhin Center of Modern Art, St. Petersburg.
2017	Works shown in the Vasulka Chamber at the National Gallery of Iceland, the Vasulka Kitchen in BRNO, Czech Republic, BERG Contemporary, Reykjavik, Photo London, London, LOOP Barcelona, Barcelona.

Filmography

1960	Zdymadla [The Locks], 16mm film, silent, 10 min (lost)
1961	Ve dve odpoledne [Two P.M.], 35mm film, sound, 16 min Jazz Festival v Karlovych Varech [in Carlsbad], 35mm film, sound, 20 min
1962	Zachytna Stanice [Withdrawal], 35mm film, sound, 12 min
1962	Odjezd Brancu [The Recruits], 35mm film, sound, 17 min
1963	U Pana Capka [Visiting Mr. Capek], 35mm film, sound, 15 min
1963	Predmesti [The Outskirts], 35mm film, sound, 17 min
1964	Velrybarska Stanice [Whale Cutting Station], Island, 35mm film, sound, 12 min
1964	Sezona v Seydisfjordu [The Herring Season in Seydisfjordur], 35mm film, sound, 20 min
1968	Aimless People, 16mm film, 3 screens, sound, 4 min
1968	Peril in Orbit, 16mm film, 3 screens, sound, 4 min
1968	360 degree space records, 16mm film, 3 screens, sound, 4 min

1975—1977	Studies for Scan Processor, 16mm film transferred to video
1975	Time/Energy Objects, 16mm film, 3 screens, silent, 13 min
1975	The City, 16mm film, stereo sketch, silent, 3 min
1975	Gorge, 16mm film, stereo sketch, silent, 3 min
1975	Noiseplane, 16mm film, silent, 3 min
1975	Grazing, 16mm film, silent, 19 min
1975	No. 18 (Krysuvik), 16mm film, silent, 11 min
1976	E-Object, 16mm film, silent, 11 min
1976	No. 20, 16mm film, silent, 3 min
1976	No. 21 (San Francisco streets), 16mm film, silent, 3 min
1976	Soundshape, 16mm film, sound, 5 min
1976	No. 23 (Seal Cove), 16mm film, silent, 11 min
1976	Torso, 16mm film, silent, 4 min
1977	No. 24 (Circular Noise), 16mm film, silent, 5 min
1977	No. 26 (Rotating Panel), 16mm film, silent, 5 min
1977	No. 27 (Frame Sizes), 16mm film, silent, 5 min
1977	No. 28 (Face by Wave), 16mm film, silent, 6 min
1977	No. 29 (Winding), 16mm film, silent, 8 min

Videos

1971	Evolution, 1/2" Open Reel video, b/w, sound, 12:40 min
1971	Swanlake, 1/2" Open Reel video, b/w, sound, 7:25 min, with Ekathrina Sobechanskaya
1973	Vocabulary, 3/4" U-matic video, color, sound, 4:30 min
1974	Noisefields, 3/4" U-matic video, color, sound, 7:05 min
1974	The Matter, 3/4" U-matic video, color, sound, 4 min
1974	C-Trend, 3/4" U-matic video, color, sound, 8:30 min
1974	Explanation, 3/4" U-matic video, color, sound, 4:20 min
1974	Reminiscence, 1/2" Open Reel video, b/w, sound, 4:50 min
1976	No. 25, 3/4" U-matic video, b/w, sound, 6:30 min
1980	Artifacts, 3/4" U-matic video, color, sound, 22:50 min
1983	The Commission, 3/4" U-matic video, color, sound, 39:15 min, with Ernest Gusella, Robert Ashley, Cosimo Corsano, Ben Harris, Andrea Harris, David Ossman, Bradford Smith, Peter Kirby
	Art of Memory, 1987, 3/4" U-matic video, color, sound, 36:30 min, with Daniel Nagrin, Klein, Doris Cross, Rutt/Etra, Jeffrey Schier, Bradford Smith, Penelope Place, David Aubrey and Steina.
1984	In the Land of the Elevator Girls, video, color, sound, 4:00 min, with Steina
1993	Studies for Hybrid Automata, 3/4" U-matic video, color, sound, 8:40 min
1998	Woody Plays the Maiden, digital video, color, sound, 6:10 min
2006	Sonifications, Variations on Studies for Scan Processor, digital video, color, sound (by Brian O'Reilly)

Installations

- 1990—1998 Brotherhood, six computer-driven opto/electro/mechanical constructions
— Table 1: Translocations, 1996, interactive computer-driven opto/electro/mechanical construction, dimensions variable, with Russ Gritz and Bruce Hamilton
— Table 2: Theater of Hybrid Automata, 1990, internally interactive video/computer/sound construction, dimensions variable, with Don Buchla and Russ Gritz
— Table 3: Friendly Fire, 1994, interactive computer-driven opto/electro/mechanical construction, dimensions variable, with Russ Gritz, Bruce Hamilton and Tom Joyce
— Table 4: Stealth, 1998, interactive computer-driven opto/electro/mechanical construction, dimensions variable, with Aaron Davidson and Thomas Ashcraft
— Table 5: Scribe, 1998, interactive computer-driven opto/electro/mechanical construction, dimensions variable, with Russ Gritz, Bruce Hamilton and Roderick Peyketewa
— Table 6: The Maiden, 1998, interactive computer-driven opto/electro/mechanical construction, dimension variable, with Steina, Russ Gritz, Bruce Hamilton, Susan Hamilton, Jamie Hamilton, Roderick Peyketewa, Van Baer, Tom Demeyer and Rutt/Etra
- 2004 Shining Moment, video, color, sound, projector stands, mirrors, 5 min cycle
- 2001 Light Revisited – Noisefields, video, color, sound, 10 min cycle

Collections (selected)

The San Francisco Museum of Modern Art
The Museum of Modern Art, New York
The Daniel Langlois Foundation Collection
The National Gallery of Iceland
The Reykjavík Art Museum
The Smithsonian American Art Museum
The Thoma Foundation

For more information, please visit
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