

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

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| 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,

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| | 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

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| 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 |

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| 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

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| 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
www.bergcontemporary.is