

**WOODY VASULKA**  
**(Bouhslav Peter Vasulka)**

**Born 1937 in Brno,  
Czechoslovakia. Lives and  
works in Santa Fe, New  
Mexico, US**

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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 Binghampton, 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 Staedelschule, 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, Reykjavík, 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 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, Spilberk Castle, Brno, Czech Republic, 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,

Spilberk Castle, Brno, Czech Republic, BERG Contemporary, Reykjavík, Photo  
London, London, LOOP Barcelona, Barcelona.

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#### 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
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#### 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
- 1984 In the Land of the Elevator Girls, video, color, sound, 4:00 min, with Steina
- 1987 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.
- 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)

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#### 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
2001	Light Revisited - Noisefields, video, color, sound, 10 min cycle
2004	Shining Moment, video, color, sound, projector stands, mirrors, 5 min cycle

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Collections (selected)

Centre Georges Pompidou  
Moravian Gallery  
The Broad Museum  
The Daniel Langlois Foundation Collection  
The Museum of Modern Art, New York  
The National Gallery of Iceland  
The Reykjavík Art Museum  
The Roswell Museum and Art Center  
The San Francisco Museum of Modern Art  
The Smithsonian American Art Museum  
The Thoma Foundation  
Zentrum für Kunst und Medien, Karlsruhe

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For more information, please visit  
[www.bergcontemporary.is](http://www.bergcontemporary.is)