Wolfgang PREIKSCHAT
FAX: 31-20-263793

DEAR WOLFGANG,

I SEND A PACKAGE TODAY TO RENE COELHO (BY AIR) MARKED TO YOU, IT CONTAINS ALMOST ALL THERE IS, PLEASE RETURN THE STUFF BACK TO HIM AFTER YOU ARE DONE.

THANKS, WOODY

NOTE: DINNER FAX TO THE VASUJKAS
(505) 473 0614
Dear Steina,

Friedemann Malach asked me for a contribution to the German Kunstforum. I'd like to use the opportunity and give it the form of a proposal for a Vasulka-monography.

There is little written material, so that I'd like to ask you to add on to what I have or what I've got from Rene Coelho from your files. Since it is so little, here is what I've got: the articles from Afterimage of 1978 and 1983; Machine Vision and a short portrait in Gruber/Vedder's Kunst-Video (1983), as well as the contribution to the Geneva-catalogue 1989.

Unfortunately the catalogue from Paris has disappeared from my as well as from Rene Coelho's shelves. Woody always promised to send one, but never did (and there was never a response from Paris either). What's especially lacking are more recent data (from the beginning of the 1980es).

A while ago I had sent a letter to the N.Y. Museum of the Moving Image, but there has been no response. What happened to the material they supposedly compiled for the catalogue?

Whatever you send (Ektachromes of installations, etc.), shall returned after being copied or excerpted, if I can't keep it. deadline for the manuscript is Christmas 1990, but because we to move house and shall be tied up in November you should too long, if you want to help me.

thanks and
all the best whishes
WORKSHOP OUTLINE:

THE ELECTRONIC FORM OF COMPOSING OF IMAGES CONTAINS ITS ORIGINAL AND GENERIC SET OF SYNTACTIC DEVICES, WHERE THE LINEAR CUT - THE FILMIC EDIT - NO LONGER DOMINATES.

THIS WORKSHOP WILL PROBE SOME OF THE STRATEGIES AND TECHNIQUES WHICH MAY LEAD TO CREATING NEW UNTRADITIONAL GENRES AND TO NEW FORMS OF EXPRESSION THROUGH ELECTRONIC NARRATIVITY.

ADDITIONALLY, THE INTERACTIVITY OF SOUNDS AND IMAGES WILL BE EXPLORED, POINTING TOWARDS THE UNITY OF MACHINE GENERATED ELECTRONIC MATERIALS AND THE CODE STRUCTURES, UNDERLINING THEIR ORGANIZATION.

TECHNICAL DESCRIPTION:

THE PRINCIPAL SETUP WILL BE A VIDEO FACILITY WITH TWO SYNCHRONOUS CHANNELS OF VIDEO, WHERE PRERECORDED AND PREEDITED TAPES WILL BE
CONT:

**KOMBIKED THROUGH THIRD ELEMENT - ADDIONAL CAMERAT IMAGE, THROUGH SOUND, MUSIC OR VOICE. THIS THIRD ELEMENT WILL SET UP THE CONDITION, UNDER WHICH GATHER ONE OR THE OTHER TAPE BECOMES THE DOMINANT ONE BY A PROCESS KNOWN AS EXTERNAL KEYING**

REMARKS:

**EQUIPMENT LISTED IS FINE, PLEASE ADD SOME KIND OF AUDIO SYNTHESIZER, (ANALOG IS OK) AND MAYBE A SAMPLER ??**

**ARRIVING IN FRANKFURT SEPTEMBER 10 FL 74U 8:20 AM**
Dear Woody,

now that the dates have been fixed, I'd like to give you all the details about the workshop in Düsseldorf.

The workshop has been scheduled from Monday, September 12, until Thursday, September 15. We had to agree on these dates, since we do not have free access to the editing facilities on weekends. Sunday, September 11, has been reserved for you to make yourself acquainted with the equipment. The location of the workshop is the Staatliche Kunstkademie Düsseldorf, Eiskellerstr., Düsseldorf.

According to our telephone conversation, we do not expect you to produce a completed video, since we think that involvement and technical experience is more important.

I suggest to accept four students per editing unit (10 max. for both units). Since there is a large number of students, who applied for your particular workshop, I'll have to make a selection among the applicants, unless you make your own suggestions. The academy's opening hours are from 9.00 until 20.00. Within this time frame you can feel free to arrange your own schedule. At the studio there will be one assistant for technical aid and other services.

Since the workshop is part of the Videonale in Bonn, we provide a shuttle service between Bonn and Düsseldorf for you and the students to have an opportunity to visit the competition, the Japanese selection (Wednesday) etc.

As for an additional presentation of your work in Düsseldorf or Bonn, we have not come to a conclusion yet, however, we are still trying to make arrangements.

Fees etc. will be as agreed on in my letter of June 12 (US$ 3,050) plus hotel accommodation for six nights. Attached you'll find another copy of the list of studio equipment at the Kunstkademie.

I'd ask you to send back one copy of this letter with your signature and further suggestions. Please specify the technical equipment or requirements, you consider necessary for the workshop. You can communicate via Telefax until August 23 with me. The number is: 69-7071806, attn. W. Preikschat/INFAM, private phone (until 23.8.) 69-745927 or 47.

yours sincerely

Wolfgang Preikschat

for suggestions please use reverse side.

Woody Vasulka
Rt. 6 Box 100
Santa Fe, NM87501
USA

Frankfurt, July 28 1988

Woody V.

please confirm
For reasons of smooth organization I'd like to have the following information from you:
- How and when do you intend to come to Europe and how long do you intend to stay?
- Is there any equipment you want to bring along which might cause compatibility problems and can we solve them beforehand?
- Can I reach you in Santa Fe or if not where during July and August?
- How much time do you need to prepare yourself for the workshop (making ys acquainted with the equipment, etc.)
- How many students (max.) do you accept for the workshop? Do you intend to split the group, if there are two or three editing units available? (Don't expect three anyway.)
- Do you want the money cash/on a bank account/an advance for travel? ($3,050 plus hotel arrangement for five nights)

You can reach me until the middle of July in Amsterdam (mail or phone) After July 18: either in Frankfurt T. (69)773580 or in Bonn, at the Bonner Kunstverein, T. (228)693936.

Thank you for the material, by the way. I'll keep for better days to come.

Yours,

[Signature]

Wolfgang Freihschat

By the way: do you know how to get one or two copies of the catalogue, Cine MBXA has made in 1984? I can't get in touch with these people and my only copy disappeared.
DEAR WOLFGANG

I have been working with G. Trourgroop on several occasions, and between us we have probably the most comprehensive video archives here. Gene could have done a total historical/social/co
tech/overview of the electronic era from oscilloscop to computer. I would take more steps into the specific view, wondering into my aesthetic explorations with an intent towards definition of the craft topic usually neglected.

TEG.
THE SUBJECT CAREFUL RHETORICAL (with pictures) WOULD REQUIRE GOOD LINGUISTIC INTERFACE, WHICH COULD BE MEDIATED BY PETER WEINSEL. WE ALL
THREE HAVE HAD SCHEDULED DISCUSSIONS IN PAST TWO YEARS THROUGH SCHEDULED
MINI CONFERENCE HERE IN SANTA FE.
(WE ARE THINKING OF PUBLISHING SOME OF THE TEXTS)

PROBLEM I CAN FORESEE IS THAT
IT WOULD BE QUITE EXPENSIVE.
WE (BRET AND I) DISCUSSED THIS
BRIEFLY AND TO BE HAPPy WE
WOULd EXPECT FOLLOWING ANNOUNCEMENT.
$2,000 5 to 6 DAY FEE
1 150 DAILY ALLOWANCE
500 HOTELS
$900 TRANSPORTATION

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\begin{align*}
3550 \times 3 &= 10,650 \\
3450 \times 3 &= 10,350 \\
\end{align*}
\]

For three of us it would come to $10,000, on the other hand you would have something comprehensive, since we could paypal ourselves to it there is Santa Fe (where Gene lives also lives now). The best idea would be to make a contract with The Vasucks, Inc. (a cooperative for profit any organization or with ...)
SYNERGY INTERNATIONAL, (not for prof-
FIT ORGANIZATION)

IN SUCH A CASE, THE OTHER COVER-
MENTAL BODY WOULD GET INVOLVED
IN PAYING THE BILL.

SUGGESTION 2: YOU INFORMALLY

LOCATION &抜

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MORE ABOUT THE WORKSHOP (RECOMMENDATIONS):

I PRESUME PARTICIPANTS WILL KNOW ABOUT THE PRODUCTION TECHNIQUES SO BASIC TRAINING WILL NOT BE NECESSARY. EACH CAN BRING SOME PRE-RECORDED MATERIAL WHICH WILL HAVE TO BE INTEGRATED INTO THE A/B ROLLS. HOWEVER, THE BULK OF THE INPUT TAPES WILL HAVE TO BE GENERATED SOMEHOW, EITHER ON THE STREET, BUILDINGS OR BEDROOMS. I DON'T KNOW HOW IS THAT BEING PLANNED, BUT IT IS A HANSE TECHNICALITY.

THE TAPES HAVE TO BE EDITED. TO SPEED UP THE MATTER, A BUNCH OF PRE-STRIPPED (BLACK) TAPES SHOULD BE MADE FOR INSERT EDITING, SOME COLORFUL AND DEEP AVAILABLE (LIVE OR PRERECORDED).

IN ORDER

I EXPECT TO HAVE SOME SOUND REPRODUCING SYSTEM, A SAVIOR STEREO AND SOME AUDIO CASSETTE INPUT TO KICK AROUND. I AM FAMILIAR WITH A SIMPLE AKAI S-612 SAMPLER, IT'S WELL OBSOLETE AND SHOULD BE EASY TO GET. THIS ALL WOULD INCLUDE A MICROPHONE AND SOME CABLES AND CONNECTORS.

IN JANUARY, AUG 25, MORE PERHAPS LATER
Dear Woody,

'The Commission' should be on its way back from documenta 8-office. If you have not received a catalogue yet, you should ask for one as soon as possible. After complaints from my as well as (video)artist's side there was a decision to give catalogues to videoartists also (sic!). Since there is a shortage of catalogues, further distribution has been postponed until...

I have seen your new tape in Den Hague's Kijkhuis. Even though I'd argue against some parts where image-processing prevails for no obvious reason, the tape is quite convincing. Knowing your biographical background, the interpretation of images and symbols in the tape makes even more sense for me. I am very curious, how you will proceed and look forward to seeing you (not in Japan however, I am afraid).

In 1988 I'll be partly responsible for the Bonner Videonale to kick it over the provincial threshold. Since there will be a focus on Japan, there is at least a reason to keep in touch.

The actual reason for writing this letter: For a selection of tapes on 'text and image' at the Video Festival in Geneva I'd like to order 'The Matter' and 'C-Trend'. Will you be able to send the tape to '2nd Semaine Internationale de Video, St. Gervais MJC 5, rue du Temple CH-1201 Genève (Switzerland) Attn. W. Preikschat' together with an invoice for one screening (or else forward this order to Bob Beck of E.A.I.).

Thank you, all the best for your Japanese experience and my greetings to Steina

Frankfurt, 28.9.87

Frank
INTERNATIONAL CONFERENCE FOR MEDIA-AESTHETICS AND ART

September 11 - 17 1988
in Bonn

in cooperation with

3. Bonner Videonale
(under the auspices of the President of
the Federal Republic of Germany)

and
Bonner Kunstverein

supported by

Bundesministerium fuer Bildung und Wissenschaft

and

Japan Foundation/Japanese Cultural Institute Cologne
University of Cologne/Faculty of Theater, Film, and Television
Kunstsammlung Nordrhein-Westfalen, Duesseldorf
Museum Folkwang Essen
Staatliche Kunstakademie Duesseldorf
mediamatic Amsterdam
MAC - Media Art Coordination Amsterdam
Preliminary Programme

with

Videoworkshops,
Conversations,
Presentations, and
Discussions

Schedule

Do. 3.9. Introduction to the press

So. 11.9. Opening of IN.FA.M. UND KUNST
at the BONNER KUNSTVEREIN

18.00 official reception

opening of the 3rd Bonner Videonale -
international video art competition
presentation of jury members

presentation of programmes and participants of
IN.FA.M. UND KUNST

19.30 buffet

20.00 video screenings

Mo. 12.9. Arrival of videomakers at locations of workshops

10.00 departure Bonn

11.00 arrival at
University of Cologne
Duesseldorf Art Academy
Museum Folkwang Essen

visits to the studios
meeting of artists and workshop participants
introduction into studio facilities

20.00 public presentation
artists/videomakers present their work at location
of their workshop or an appropriate space
(at Duesseldorf: Kunstsammlung Nordrhein-
Westfalen)
if means available in connection with an
exhibition
Dear Woody,

thanks for your letter which came today. As for your proposal: to be honest - if I had $10000, I'd rather spend them on the Vasulkas' Exhibition. Unfortunately this like any other more costly undertaking has to wait. However, I am glad that the final decision had been made in favor of Videonale and INFAM, so that I can invite you officially to the festival.

As for the financial reward, I'll happily agree, if you'd include in your package one show of your work. Where and when it's going to be, is still open. It might be that the Workshop at the Kunstakademie has to take place in Bonn, since my fellows of the Videonale find the workshops a bit too decentralized. A decision will be made mid-July. If we shift you to Bonn, it might be a good idea to have you show some of your works and speak a few words, so that Nan Hoover does not have to regret the changes too much.

Also the date has not been fixed yet. It might be between the 9th of September, when the workshops start until September 16, when the awards are handed over. If you want a clear decision right away, because of other obligations, you'd tell me.

I hear from Marga that the invitation to the Rijksakademie in Amsterdam collides with a trip of the Academie to the Venice Biennale. But I guess, you want to attend the Festival in Den Haag also, and we should see how we can arrange something that would satisfy us all.

Amsterdam, 12.6.88

Woody Vasulka
Rt. 6 Box 100
Santa Fe
NM 87501
USA
Woody Vasulka
#408 Takakuwa B.
3-5-11 Kita Aoyama
Minato-ku
Tokyo 107

Dear Woody,

thanks for your letter which I forwarded to Nan Hoover, since she’s in charge of the video dpt. and studio at the Kunstakademie. I could not respond earlier, since I only knew last Friday, that sponsoring goes through, although not as much as I hoped.

However, regarding the workshop, I have to tell you that there is not much equipment available. Since there will be no money left, we’ll have to do with what we have. The list of what’s meant by that you’ll receive soon after this. Nan promised to get it from the technical supervisor in Duesseldorf and send it to me. Marga will send it off, since I’m in Frankfurt the coming week.

Regarding the circumstances, don’t you think that it would be more promising to hold the technical level down and accentuate the basic work? I have been in the pre-selection jury of this year’s German video art prize, and what I have seen is quite disappointing. What these kids need, is basic information, continual guidance, historical experience. You have to keep as mind, that there is virtually nobody at the academies and universities of the generation that worked more than technically with the equipment. The lack of information about what’s going on ‘outside’ is apparent. Therefore I’d favor a workshop which is a) giving the people an idea of where you started from and where you are now and how and why, b) giving them a chance to reconsider this in the practical work, without troubling them too much with too many technical possibilities. The most satisfying experience of the workshop could be an audio-visual achievement that can be realized within the short time span of four days. Please think of it in terms of a third world development scheme.

Could you give me an idea, how much the plane fare is, so that I can do my calculation? Marga wants you for the Rijksakademie for Visual Arts here and Rene would like to have you in Basel. Maybe we can share the fare, but I have to have some figures for my budget. You’ll also be put up in a hotel (5 nights) and get 2.500 DM as a fee for the workshop. I have to figure out, if there’s a little more for presentations in Duesseldorf and Bonn. At any rate I have given the tapes of yours to the curator of the Kunstsammlung Nordrhein-Westfalen, who offered cooperation, but haven’t seen him since.

Please let me know your opinion as soon as possible. I’ll keep you informed.

All the best also to Steina,
We are very glad to announce the third Videonale, an international festival and competition for artists’ videos. The 3rd Videonale will take place from September 11th till September 16th, 1988 at the Bonn Art Society under the auspices of the president of the Federal Republik of Germany, Richard von Weizsacker.

An international jury will give money awards (a total amount of 10,000,- DM plus purchase of the winning tapes) to different video artists and furthermore appoint a videomaker for a free production donated by a local video production company. A special award will be donated by the industry.

We are planning to hold a symposium on HDTV – including a presentation of the system – and a number of workshops parallel to the festival. As a special presentation in collaboration with the Japan House, Cologne, we prepare a section ‘Japanese Video from the Eighties’.

An illustrated catalogue will be published in English/German. We prepare several TV-presentations of the Videonale festival. A selection of tapes will go on a tour around Germany and abroad after the festival.

The 3rd Videonale is financed by the City of Bonn, the Ministry of Culture NRW, the federal Ministry for Science and Education and SONY Germany.


Important: For customs purpose, shippings from abroad should be declared as: ‘Artwork – for cultural use only – no commercial value.’

For further information: org. Petra Unnützer tel. 228 215961 [Bonner Kunstverein 228 693936]