

OPEN STUDIO VIDEO PROJECT

STATION HILL RD. BARRYTOWN, NY 12507 tel. (914) 758-6308

Jan. 11, 1978

Dear Woody and Steina,

Hello again. I thought I might clarify some of our goals as hinted at in the proposal I showed you when I was in Buffalo last time. We have decided to undertake a program of research in the solicitation of materials appropriate to the making of a document of processed video, though we still hope to be able to support new written works in the long run.

Your assistance, in providing our researchers access to your archives and tapes will help us to realize this first NEA sample publication. There is a need to involve video and intermedia artists in dialogue with themselves and acute observers, to evolve a unique language to serve their intention. This is not a language merely for naming images and their variations as viewed from the outside but a poetics of entering into the mediation of mind-activity (including conceptualization) and the processual structure of video. Our larger goal is to enhance participation in the video-cybernetic universe by supplying an intentional verbal bridge, enlarging both discourse and the ground of our involvement in video.

Another view of this journal's aspirations may be taken in light of our desire to continue to exist with the artist's "miscellaneous" from the artist's "miscellaneous"

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drawer: personal photographs, sketches of works never seen, which perhaps could never have been realized in video, but may reveal insights into the process of television through the private visions of those whose ongoing work in video, and their experimental searchings allow imaginary adjuncts to the process itself. The value of this kind of information in the art historic tradition seems to us to be crucial to the development of new video artists, as well as to the education and expansion of a viewing public. Interest in this kind of material to the other arts is apparent as well. Again, our aim is congruent to the creation of works (through works?) themselves in that a conscious attempt be made to bridge the gap between the processing of wires and modules to images and displays, and the inroads made through and within the medium into the mind, and the continued growth of the poetic imagination in the electronic arts.

We were also hoping to have a tape watching and discussion session with both Robert Kelly and George Quasha of video works done recently by artists who have agreed to contribute "something" to this first issue of INTRAMEDDIUM. It is our desire to feed the poets' perspective, in particular Kelly, whose long standing involvement with Brakhage and film as visual art make this encounter potentially fruitful. Walter Wright mentioned on the telephone to us last week that he might be interested in working on a piece with Woody. Also, I thought Steina might work with

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Ralph Hocking perhaps on switch~~ing~~ing or installation aesthetics,
the "seeing"; or alone on whatever is on your mind right now.
What do you think?

I hope your work is going well and that we can talk about visit-
ing Buffalo again sometime next week on the telephone. As
managing editor, it is now my job to see th~~at~~ things happen.
Thank you for your patience.

Sincerely,



Neil Zusman

**WRO Festiwal Wizualnych Realizacji Okołomuzycznych
WRO Sound Basis Visual Art Festival**

**OPEN STUDIO Coöperative
P.O. Box 1385
54-137 Wroclaw 16
Poland
tel./fax (++ 71) 44 83 69**

Mr Woody Vasulka
fax 00 1 505 473 0614

December 7th, 1994

Dear Woody,

I am sorry for the delay in answering your fax, but I am still trying to confirm our financial possibilities.

I am glad you have accepted my proposal. We would like to make a screening of the Vasulkas video works - a kind of personal anthology, a presentation of old and new works. The program of this presentation (about an hour and a half long + your introduction/remarks and questions from the audience) is up to you - so you can make your personal choice of the works you want to present.

Regarding the installations, it would be great to present some in Wroclaw during the exhibition we are making under the title "Art Between High and Low Technology". The administrative budget is established at the beginning of the next year, so regretfully we are unable to give you the details of the installations exhibition.

With kind regards,



Violetta Kutlubasis-Krajewska

TO :
FROM : OPEN STUDIO Wrocław, Poland

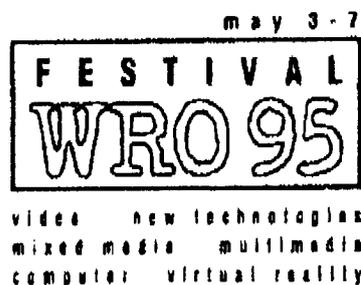
PHONE NO. : 0P015054730614

MAR. 21. 1995 7:14P
PHONE NO. : 0 71 448369

OPEN STUDIO / WRO

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54-137 Wrocław 16
Poland

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The Vasulkas
fax 00 1 505 473 0614

March 21st, 1995

Dear Woody.

Thank you for the fax.

As our financial abilities are very limited this year (the budget is not closed yet but it will surely be not enough) What we can afford this year is a presentation of your video tapes - works chosen by you for this first in Poland The Vasulkas presentation. (The selection should not exceed the duration of 90 min. I'd be grateful for a list of titles and rental fees.)

Therefore we would like to receive your selection of titles you like to present at WRO 95 and short text on this choice (and - if possible - stills of the works) by the end of March in order to include them in our catalogue.

I hope this way we will start cooperation. as we do not want to quit the idea of presenting your retrospective at the next edition of WRO (97), just like this year we are completing projects started at WRO 93. Let this year presentation based on your personal choice be a good starting point of a larger project.

With friendly regards,

Violetta Kutlubasis-Krajewska

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March 20

Dear Woody and Steina,

I was sorry I missed both of your presentations in New York, unfortunately I didn't receive their mailers. By the description Neil gave me of some images Steina showed at MOMA, you were able to get your A-D working. Congratulations.

Neil also mentioned your "accidental" discovery of horizontal drift and I quickly identified. Although much later than you, I became aware of it in Binghamton thanks to a loose camera wire (horizontal drive). I asked Dave if there was some way of controlling it and he showed me the horizontal frequency adjustment. When I have the opportunity to make a copy I'll send a tape (Transportraits) which uses HD drift. I would very much like to have that possibility but with control. Do you have a circuit diagram, (phase-lock-loop?) and if so is it available?

I can't believe it but up until these last tapes you sent the only work I had seen of yours was in Woodstock at a seminar you gave - I think in spring '76'. I am more indebted than I had realized to the pioneers of experimental video. I have been showing the work to small groups of people and would like to hold on to it so I can show it at the art center. Tentatively I'm thinking of late May or early June. If this is not possible let me know and I will return the tapes and we can work something else out.

My schedule is opening up some, now that spring is on its way, and I still plan to make a trip to Buffalo. Possibly, I'll come in mid April if that is convenient for you.

Again, thank you for sharing your tapes and I look forward to hearing from you.

Sincerely,

Gary Hill

SUMS
AND
DIFFERENCES

A
VIDEO
PERFORMANCE
BY
GARY HILL

DIFFERENCES

DIFFERENCES

THURSDAY
APRIL 20 8 PM
TWO DOLLARS

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