To: Steina VASULKA

July 27th 1995

From: KATHRYN GREENE
  The Kitchen
  512 West 19th Street
  NY NY 10011

presently at:
011 33 54 72 82 12

Dear Steina,

This is just a quick note to remind you that I wanted show a video piece of yours for the first HYBRID Night of the Kitchen's fall season. Are you interested? HYBRID Number 5 is scheduled for Friday November 3rd. The evening is entitled "Stillness and Uncertainty".

I'm in France right now but you can send me a fax at the Kitchen and they'll relay the message to me and/or you can send one to me here. I hope you're having a productive and enjoyable summer.

Best.

Kathryn
Dear Mrs. Steina,

the International Music Institute of Darmstadt has been founded in 1946. The contemporary music scenery has been marked through nowadays very important names, such as Stockhausen, Nono, Boulez, Maderna and many others! As you might know, Nam June Paik attended Darmstadt summer courses in the early fifties. - On July 14th 1996 we have our big opening with an exhibition, a symphony concert etc., for the final evening event I asked N.J. Paik, if he wants to do the performance with Vitautas Landsbergis, you have done recently in Korea. Nam June would love to be here and we had just a talk together last Saturday. - So my question is, would you be able to attend on this date? If so, we would be very happy!!

Nam June and my cousin Dr. Wulf Herzogenrath (best regards from him!) asks you to make it really possible!

Don't hesitate to contact me

with warm regards

Solf Schaefer, director
Messieurs Prat, Raspail et Rey
Biennale d’art contemporain
Maison de Lyon, Place Bellecour
69002 Lyon, France

Dear Messieurs Prat, Raspail et Rey,

Thank you for your fax of March 27.

The Machine Vision installation could easily be accommodated into a 160m² space. The piece does not require a black or darkened room. It will be happy with daylight from windows or skylights, but should not be in direct sunlight. Machine Vision does not need a room of any particular dimensions or shape. In fact, the installation does not need to be enclosed, but one wall is necessary, at least 10 meters long, to hold two dimensional art work. This wall need not be straight, but could be L-shaped. The two dimensional works could be easily attached to an existing wall or to the back side of a wall of a neighboring artist’s installation.

Machine Vision has no acoustic considerations or needs.

This installation feeds on the rich variety of the visual environment of the museum in which it is placed. Any visual irregularity in the museum space enhances its operation, such as people in the environment, other installations, artwork and architectural elements. We hope that the placement you choose for this installation is adventurous and active.

Steina will be coming to Lyon. She will be able to set up the installation with your museum technicians. We do not feel it is necessary to send our own technician for this installation.

We will need 12 monitors (preferably Black and White, but color will do) that are capable of NTSC. These monitors must be stackable. If you can provide these NTSC monitors, we can provide the cameras. If we go with NTSC format, we will need a 1K 240V to 120V transformer. If you cannot provide NTSC monitors and can only provide PAL, you will need to to provide five or six PAL Black and White cameras.

We both will be in Europe during the month of May. It may be useful that we meet at that time. If you agree, please FAX us by April 30. We look forward to hearing from you.

Sincerely,

Steina and Woody
Dear Woody and Steina,

I've been feeling rather (intellectually) isolated lately (Pittsburgh has got to be one of the most provincial large cities on God's earth), so have decided to send some thoughts your way. Also a nice review of a recent installation (first time any of the many many things I've done in Pgh. has ever been reviewed in a local paper).

Last summer I finally figured out how to condense the essential ideas of my montage book into a single essay. The Journal of Aesthetics and Art Criticism rejected it as dealing with too broad a topic to adequately "defend" (I have no interest in defending it, only communicating it). And I have little hope in arousing interest elsewhere in academe (though I will probably, God Bless me, try). So I think the best thing is just to (for now) send it out to any who might find it interesting. Also enclosing a much earlier post-book essay, published in the Downtown Review, which you may not have seen.

Holly and I have been very well. I was visiting "professor" at the U. of Pitt. for a semester last year (temporary fill-in for the Music Department's latest tenure victim) and accumulated enough wealth to purchase some good quality MIDI equipment and software (for my Amiga) as well as a small Baby Grand "acoustic" (as we say in the biz) piano (mainly for Holly). Have written one piece with the aid of the MIDI setup and am planning many more.

Holly completed her studies at the Pgh. Art Institute and is now a full time Interior Designer at Ethan Allan. She loves it, did really well as a student and will undoubtedly do well professionally. I have known few people who had such a natural gift for anything as she has for this.

Gary is trying to raise money to get me to Santa Fe next summer. Hope this works out as I'd really love to get out there, do some work, see the sights and, of course, you folks and Bob. If Bob seems interested, by the way, pass the enclosed on to him and say "Hello" for me.

Guess that's it. If either of you gets some time, let me know what you think of this negative syntax stuff. Hope to see you this summer.

Best Wishes

Vita
7 October 1984

Dear Woody:

I got this address from Jackie Kain and hope it gets to you.

Three days into my "New York opening" and it's depressing... the kritics have taken me to task for 'wearing my heart on my sleeve'...mistaking "Jillskie" for Jill, and FAR FROM POLAND for the traditional liberal documentary. Chto delat? as they say in Russian...back I go to the underground route and memories of better times...and new work.

In which respect, I would like you to send me, if you have one, a copy of your "operatic" last tape...which name I cannot at this second remember. It sounds like something Mark and I should see before we get any deeper into Gertrude Stein.. Please, if you can spare a copy, let me borrow it for a day or two. Now the name comes to me - "Commission".

With great fondness for you and greetings for Stena, I remain,

Sincerely,
IT'S A FAX...

DATE: 14 11 95
TO: The Vasulka's
FAX #: 505 473 06 14
PHONE #: 505 471 71 81
FROM/DE: T. P. BENIZEAU
FAX #: POWERBOOK

SUBJECT/OBJET: How about dinner in Lyon or in Paris?

Total number of pages being sent: 2 including this page
Nombre total de pages: page de garde incluse

PLEASE CALL (33) 1 46 33 04 41 IF THERE IS A PROBLEM WITH THIS TRANSMISSION

Hi Friends!

Got your contact through the Biennale de Lyon where I might stop by in december. In the meantime I send you...

ENORMOUS KISSES

(especially to Steina!) and look forward to see you there or here - we may have a lot to talk and drink about!

[Signature]
Ms. Steina Vasluka,
Route 6
Box 100, Santa Fee, New Mexico 87501

Dear Steina,

I have the greatest pleasure in writing you this letter. For your information, I am an International student studying in America, but seems to be more interested in Video/Audio recording. I had worked as a sound engineer in Sene-Gambia, West Africa for three years before I came to the states.

I am writing to you for two reasons. One is to find out from you what schools/colleges are best to study contemporary Video/Audio sound engineering. The second reason is to apologized for not been present at the lecture you gave at the SUNY- Binghamton Campus, October 23, 1984. I would appreciate if you would sent me any materials pertaining to your lecture, development of contemporary video.

I will be hoping to hear from you as soon as possible.

Truly yours,

Doudou Momodou B. Janneh
May 15, 1979
5-R
45 Tiemann Place
Nyc, N.Y. 10027

Steina,

Hello. Enjoyable talking with you again. I have heard that you are going to New Mexico, one of my favorite states. I will give you the name of a person who is starting an experimental television station. John Schwertz has seen your work and I believe has high regard for it. You can reach him through the following address:

Front Range Educational Media Corporation
P.O. Box 4262
Boulder, Colorado
80306

If I weren't so pleased with Nyc, I might have accepted a position with a chain of commercial film theatres in the South West.* One was in Albuquerque.

Hope we can keep in touch.

Warmth and Cheer,

David Lee

*with the idea of subverting its purpose, i.e. offer amusement and make money.

If you do contact John, please remind him of my affection for him.
June 18, 1998

Dear Steina and Woody,

Thank you for your phone message yesterday. Yes, I would be very interested in a copy of the videos you made on Lee. Thank you for the generous offer.

My address is:

4054 South Oneida Street
Denver, CO 80237

Our children will be arriving at the end of the month. We will have a Memorial for Lee and then a family retreat in the mountains. Lee was such a vital and vibrant person that this seems totally out of character and, therefore, unreal. I have been very busy with both my estate sale business and preparations for the Memorial. That has helped with the passage of time.

Again my thanks for your thoughtful and generous offer of a video. I know that the children will enjoy it too.

Sincerely,

Marilou Harrison
May 2, 1979

Dear Steina & Woody:

Hello. Hope you're well and happy. As you probably know, I'll be teaching there July/August. Two courses: "Urban Video" and "Video Art." When he asked me to do this, Gerry vaguely mentioned that your collection of tapes would be available to me for the video art course. Is this true? Has Gerry mentioned it to you? If so, do you have a catalog or list of tapes that I could show? I'm confused. Please let me know.

Meanwhile, I'm looking for a place to stay in Buffalo. Do you have any ideas? Anyone looking for someone to "house sit" while they're away on summer vacation? I will have no transportation, and very little money. Any suggestions will be most appreciated.

I hope to hear from you soon.

Warmest Regards,

Gene
Gentles,

I wish to apologize for my strident rudeness in your home last night. I have missed the chance to listen to your voices and experiences, and am the poorer for that error. I am sorry.

I hope that Dr. Laurel will be afforded another chance to make your acquaintance, one unmarred by my boorish behavior.

Rob Tow
Friday, 5 July 1991

Steina & Woody Vasulka
Route 6, Box 100
Santa Fee, NM 87501

Dear Steina and Woody,

You might remember me (or my video, "ENS") from the Australian Video Festival in Sydney, November 1990. You do? Good. Anyway the reason I'm writing to you is to let you know that both myself and Gary Warner, from the Australian Film Commission, are coming to America for Siggraph this year.

As part of the trip we were hoping to make contact with various people involved in electronic art. Therefore I was wondering if it would be possible to meet with you sometime before Siggraph. At this stage we will be arriving in San Francisco on the 19th July. We will be in Santa Fee from the 23rd to the 24th of July. Alternatively, if you are going to Siggraph, we could perhaps see you there.

I have also written to Chris Langton at Los Alamos and I hope to be able to meet with him around the same time. To speed things up if you have access to electronic mail my address is:

jonmc@bruce.cs.monash.edu.au

In San Francisco we will be staying at the Americana Suites, Phone: 1-800-346-2691 if you want to leave a message - we will be there from the 19th to the 22nd of July. The rooms are booked under Gary Warner's name.

If possible, hope to see you both in July.

Kind Regards,

Jon McCormack.
May 28, 1974

Dear Woody,

Thought I would be able to get this to you much sooner after our talk, however here are some of the ideas that I have had and that we talked about for the Buffalo Celebration in City Places.

I would like to begin by having workshops and conferences of all the artists who are interested in intermedia and wish to participate in the production of the work for the performances in and around Buffalo. Ms. Linda Swinuish of the Dance Department of Buff. Univ. has arranged for us to be able to use the Theatre at the Courtyard theatre for two weeks beginning June 24th and lasting till July 10th 1974. During this time filmakers, dancers, composers video artists from Buffalo area could come together to try out ways of combining these disciplines for the performances the following June 1975. We would hope to have performances in the Niagara Square area of film and light since it is a natural space with the low roof tops surrounding the area, for projection of film. There would also be dance events in the day time and in the evening in combination with film, particularly a work called "Illuminated Workingman". We would also hope to perform as Gerry has suggested on one of the structures at the new Univ., and at the Delaware Park.

During the performance time of perhaps a week or three days depending on how things develop, we would have placed video equipment in public places such as the libraries, banks, business bldg. lobbies etc. with video tapes based on the Buffalo theme, and made by Video artists of Buffalo. As you will remember from our early talks I am particularly in love with the trains and the Frontier Yard terminal area, the lake and the boats etc. I am sure that people living in Buffalo have many more ideas. Also if possible during the performances I would like to have the video an interacting part of the performances. For instance in the Niagara Square performance the dancers would be very small if they were dancing with city signal lights on the roofs -- therefore if we were to place some video artists on the roof with them and some monitors near the audience we could then have simultaneous close ups of the dancers or the musicians or whatever.

It seems that it will be a lot of work to prepare in a year, but I hope that we will get a good start this June and be able to continue work in all the disciplines throughout the year and by next June 1975 be able to present a magnificent city wide Media - Intermedia Event.
Mr. & Mrs. Woody Vasulka  
Media Study Inc.  
3325 Bailey Avenue  
Buffalo, New York 14215

Dear Woody and Steina:

There is a great deal more interest in creative video in the schools as a result of your excellent workshop last week. It should prove to be an opening for more creative video work in this regional area.

I am writing to Bob Reals today inquiring about an extended residency for you in the BOCES area. Could you suggest an eight week period when you might plan and work with groups of teachers?

Sincerely,

[Signature]

Roy H. Meuchner
Director
August 8, 1974

Woody and Steina Vasulka
State University of New York
Buffalo, New York

Dear Woody and Steina:

Thank you very much for coming down last month to show your work to the Arts in America seminar participants. There were many encouraging comments about your session after you left.

You may be contacted by Gene Leonard of our Workshop staff in the future. He is interested in finding out more about what's happening in video around the country, especially in New York.

I hope that in the future we can keep in touch, and that maybe you could come down for another seminar. It was good to meet you.

Sincerely,

Carol

Carol E. Ludwig
Workshops
June 17, 1974

Woody and Steina Vasulka  
257 Franklin Street  
Buffalo, New York  
14202

Dear Woody and Steina:

Thank you so much for your help the other day. We now have presented our supplementary application for additional funds for our video program to the Council and we hope to be hearing from them my mid-July.

In the meantime, I am trying to put together some tapes to show for the summer beginning July 5, 1974. We would appreciate having one or two of your tapes. I will leave the selection up to you, our limitations being black and white, half inch, half hour tapes. Please send to and bill me at the Gallery as soon as possible.

With much gratitude.

Joan Gibbons Rongieras  
Assistant Curator

JCR/bkh
August 2, 1973

The Vasulkas
111 E. 14th St.
New York, N.Y. 10003

Dear Woody and Steina:

Many many thanks for sending on these tapes to me for use in our videotape exhibition at the Museum of Modern Art of Mexico.

It has been a hectic but enjoyable experience. We have programs daily and on the weekends. The newspapers (with our assistance) have presented articles explaining the medium and discussing the exhibit.

Both Ann Turner from the San Francisco Center and Louise Etra from New York were here for the first week and were able to provide a good introduction. We worked 18 hour days, setting up the programs at the Museum and then trucking the equipment to an artist’s home to show tapes to invited audiences in the evenings.

Ann brought a copy of Home in cassette - the form we ended up having to use (for the ease of operation by a technician), so that is why I’m returning your copy.

As soon as my boss gets back next week, we will send you the rental cost -- since I think it only fair to pay what we would have had to if we hadn’t had a second free copy.

Again, thanks. I hope that this one program generates continued interest in video art and that we can put on another one later as a follow up.

Sincerely,

Katherine Kline
Program Assistant

cc: Don Albright
    Susan Flynt
    Donna Oglesby
August 27, 1974

Woody and Steina Vasulka
State University of New York
Buffalo, New York 14214
% Dr. Gerald O'Grady

Dear Woody and Steina:

After many, many attempts to call you in Buffalo and in N.Y. City, I decided the best thing to do would be to write.

As Media Program Officer for U.S.I.A. - IPT/T, I am coming to N.Y.C. to get a feel for N.Y. media. (September 19th - 22nd). We talked briefly during your appearance here in Carol Ludwig's seminar and I thought we might get together in New York.

I'm particularly interested in VTR and had hoped to see you in "The Kitchen." Rumor has it you will re-open in another location. True? Would like to have seen some sampling of N.Y.C's Video artists. This would be extremely helpful in planning future media seminars, particularly those overseas.

Can we get together?

Sincerely,

Gene Leonard IPT/T
Room 1100
1776 Pennsylvania Ave. N.W.
Washington, D.C.
20547
202-632-6626
July 17, 1974

Mr. & Mrs. Woody Vasulka
257 Franklin Street
Buffalo, N.Y. 14202

Dear Woody and Steina:

We have checked with the Port Washington Public Library's Video project regarding the tape you "brought home", and found that it does not belong to them. We do not know of any other tapes that were at that workshop.

We want to convey our deep appreciation to Woody for his important contribution to the Video program at the Port Washington Public Library on May 28, 1974.

We look forward to working with you again.

Sincerely,

Lillian R. Katz
Audiovisual Specialist

LRK:ap
March 12, 1975

Ms. Steina Vasulka
MEDIA STUDY INC.
3325 Bailey Ave.
Buffalo, New York
14215

Dear Ms. Vasulka:

The other day I learned that you have done some serious work and research into the art of VIDEO FEEDBACK.

In addition to being a freelance television producer I teach a graduate course in production techniques at Fairfield University. I have always been intrigued by the effects that can be achieved by "playing" with video feedback, and now I have a student who wants to do his Masters research and thesis on the subject. It is my opinion that careful study of this electronic art could result in a formula by which the effects could be controlled. Perhaps you have already achieved this.

In any event if you have any material which may be available on the subject, we are most interested in learning how to obtain it. It's a fascinating phenomenon.

Very truly yours,

Ray Abel
President

RA/jk

Mr. Woody Vasulka
Ms. Steina Vasulka
Instructional Communication Center
S.U.N.Y.
Foster A, Room 22
Buffalo, N.Y. 14214

Dear Steina,

I hope you have received already my videotape Yucatan. John Trayna at Electronic Arts Intermix says that he did receive a videotape from you, but it is marked MASTER and he assumes that it is not for me. Flora says that she did receive a videotape for me and that John has it. Was there a mistake? Please clarify this issue: I am looking forward to have your tape at home and enjoyed in calm.

Best regards,

Juan Downey

Tel: (212) 9251386

Dear Woody,

I am so pleased that things are working out for my presentation next month. I mailed already, directly to Gerald O'Grady the information he needed. I shall do a slide and videotape presentation of an educational nature for your students and a multi-media new art piece in the evening. For this second presentation I will need: two monitors (color) two decks, one color camera, one slides projector and one super-8 projector. If anything is unclear please let me know soon. I certainly want to do my best so things work out as close to perfection as we can get.

Thanks for everything. Sincerely,

Juan Downey
Tel: (212) 9251386

Video Trans Americas 39 White St. N.Y. N.Y. 10013
April 16, 1981

Karen Sherarts
Film in the Cities
2388 University Avenue
St. Paul, Minnesota 55114

Dear Karen,

As per the phone conversation you had with Denny Griffith and the letter of March 9, 1981, this letter is to inform you of the amount needed to reimburse Steina Vasulka for her trip. There has been a slight change in procedure. Instead of Film in the Cities having to reimburse both Steina and the Ohio Artists Network, the organization needs only to reimburse Steina. Steina’s jacket was stolen on her return trip home with her receipts in the pocket. Without her receipts we cannot pay her through the normal channels and had to devise an alternate method. Because we aren’t going through our normal fiscal procedures, Film in the Cities does not have to pay us. After that long winded explanation the cost of Steina’s journey when broken down is as follows:

<table>
<thead>
<tr>
<th>Trip</th>
<th>Amount</th>
<th>Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albuquerque to Columbus</td>
<td>$248</td>
<td>we pay</td>
</tr>
<tr>
<td>Columbus to Minneapolis</td>
<td>138</td>
<td>we share</td>
</tr>
<tr>
<td>Minneapolis to Albuquerque</td>
<td>214</td>
<td>you pay</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$500</td>
<td></td>
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</tbody>
</table>

Film in the Cities’ share of this excursion is $283.00 made payable to Steina Vasulka. I am enclosing a copy of her Master Charge receipt which is what we used as proof of her trip and total cost. If you have any further questions please don’t hesitate to contact either myself or Linda Zaye, our fiscal assistant.

Sincerely,

Susan Dickson
Individual Artists Program Assistant

SD/sd
Enclosure

cc: Steina Vasulka
Dear Member,

HERE IT IS! We are finally in the process of putting together our own NEWSPAPER! An important project toward community, solidarity, and expansion.

The first issue will be a tabloid sheet of from eight to twelve pages that will include articles by members of the Association as well as other spokespersons and friends of independent video and film. The articles will be practical, informational, philosophical; with humor, photographs, drawings, cartoons and graphics. There will be transcripts of Association Presentations (in case you missed any), interviews, a bulletin board of coming events, a gossip column, personal opinion, and much more. In short, it will be an exciting and valuable resource to our community. To those unfamiliar with the Association it will provide a clear picture of who we are, what we've done and where we're going; for us as members, a mechanism for individual and collective expression.

Time is short. We wish to publish the first issue by late January or February. Therefore the deadline for submitted material must be no later than December.

What have you been doing? Going to do? What's on your mind? Let us know. If you have an article you wish to write, information you wish included in the first issue, or wish to participate in its creation, please call either TOM LENNON (Managing Editor) at the Center, 989-1000 or myself, TED CHURCHILL at 691-0536.

There's a whole lot we can do for ourselves, and others with this one! Thanks,

Ted Churchill, Editor

OVER FOR ANNOUNCEMENTS
COMING SOON! - A SPECIAL EVENT

On the 17th of December the Association will have a special screening, the content to be announced in a mailing at the first of Dec.

ANNOUNCEMENTS

1. INFORMAL FILM SCREENINGS: Ellen Hovde continues her regular Sunday night screenings, now supported by the AIVF. There's usually a feature and a short, every Sunday at 8 PM. B.Y.O. If you have work you'd like to show, call 673 9360. On December 7, we'll be showing LUCIA, the acclaimed Cuban film, as a benefit for the EMERGENCY COMMITTEE TO DEFEND LATIN AMERICAN FILMMAKERS. $5.00 Contribution solicited, or what you are able to afford. 140 Sullivan St.

2. EQUIPMENT: The Media Equipment Resource Center offers facilities in Video, Film, Sound and Lighting to New York State artists and non-profit organizations. They have a studio (@ $8/hr.), in-house facilities for editing and transfers, and equipment to loan out. You must submit a proposal and an application; they require a deposit against equipment taken out, or risk-insurance coverage. MERC, 4 Rivington Street (2 blocks so. of Houston, nr. Bowery), 673 9363.

3. Also at MERC, the DIRECTORS' WORKSHOP is being formed by a group of video- and filmmakers. They meet on Monday nights at 8 PM; performances are taped, pre-taped scenes are played back for critique and visiting lecturers discuss directing and acting techniques. Participation costs $5 a month; observers pay $1.50 per session.

4. CABLE APPRENTICESHIP PROGRAM: The Alternate Media Center is looking for applicants for its Cable Apprenticeship Program, which provides full-time employment for videomakers in cable systems across the country, to promote local programming. 144 Bleeker Street, New York, N.Y., 10012. Tel. 777 4430

5. RESIDENCIES in VIDEO ART and DOCUMENTARY FILM are offered by WNET. They are seeking detailed descriptions of proposed projects. For New York State residents only. Deadline for all materials: November 30, 1975. Carol Brandenburg, the Television Laboratory at WNET/13, 356 West 58th St., (212) 262 4248.

6. PUBLIC TV: The Program Planning Department of WNET invites independent filmmakers/videomakers to keep them informed of current projects. Of especial interest are: Film or video projects which need only finishing money; films related to the New York State Bi-Centennial; ideas for specific features in Third World countries; American-Indian projects; documentaries dealing with shifting human values; animations which demonstrate abstract ideas; short pieces on the arts; well shot film or half-inch "community" video pieces

(cont.)
concerning New York City. They would like a one-page description of the idea, a rough-cost estimate and a resume.

7. The COLLECTIVE FOR LIVING CINEMA, whose space AIVF uses for our meetings and screenings, offers a hands-on eight-week filmmaking workshop, examining both the technical and the aesthetic. It meets Tuesday and Thursday evenings, 7 to 10 PM, starting November 18. Additional editing time; Super-8 and 16 mm equipment available. Cost: $90.00. Also, the Collective screens films every Friday, Saturday and Sunday; call 925-2111.

8. DORIS CHASE will have a film/tape presentation, involving dance, sculpture and a computer synthesizer, at Donnell Library Auditorium, December 17, at 6 PM.

9. MANNY KIRCHEIMER's new film, BRIDGE HIGH, will run at MOMA at noon, Monday November 24 and Tuesday November 25.

10. THE FUNDING POLICIES OF FOUNDATIONS and related issues such as ownership of work, contracts and taxes will be discussed at a symposium to be held November 25 and 26 at 8:30 pm, Kitchen Theater, 59 Wooster Street. Participants include Stan Vanderbeek (Media Artist), Woody Vasulka (film- and videomaker), Jennifer Muller (choreographer) and others. Paul Sharitz (filmmaker) will host.

11. COLOUR IMAGES UNLIMITED, Inc. announces that it is an international film marketing company with an experienced sales force seeking high-quality products for the business and industry, educational, public library and television markets. It provides international marketing analysis and consulting services during production. Write, call or send 16 mm film or videotapes to 4060 So. Tamarac Drive, Denver, Colo, 80237.

12. The University Network Corporation is launching a NATIONAL CONSORTIUM for AUDIO-VISUAL EDUCATION which hopes to include screenings, seminars, lectures and consultation with professionals in film, video and television. There may be openings for college engagements for the 1976-7 academic year; if interested, please send brief letter and resume to Susan Heitler, U.N.C., 400 Madison Ave., New York, 10017.

13. EXECUTIVE DIRECTOR SOUGHT for the University Film Study Center. Applicants should have academic experience, knowledge of the study of film and video and experience in the management of non-profit organizations. Salary from 15-20,000. Resumes to Richard Leacock, President, UFSC, Box 275, Cambridge, Mass., 02138.

Too bad about the misspelling— I copied it from your letter as only realized the mistake too late when I got your printed form.
14. **WOMEN FILM TEACHERS**: The State University of New York at Binghamton wants to gain more information about women filmmakers, with the aim of hiring women to join their Cinema Department. Write Department of Cinema, State University of New York at Binghamton, Binghamton, New York, 13901. Tel. (607) 798 4998.

15. Gordon Hitchens is doing research on minority groups film/video workshops. Needs information about the activities and whereabouts of such groups. As an instructor, he is prepared to connect some of his students to independent productions, for their experience and your help. Also, he is familiar with the foreign film festivals, is acting as agent for some, and if you are interested in entering the competition, he can be contacted (in connection with all three notices) at: 214 West 85th Street, #3W, New York, 10024. Tel. 877 6856.

16. A Library of **STUDENT-PRODUCED FILMS AND TAPES for DISTRIBUTION** is being created by the Media Research Center, New England Screen Education Association, Concord Academy, Concord, Mass., 01742. Tel. (617) 369 8098.

17. **FOR RENT**: 16 mm small six-plate Steenbeck, rewinds, bin, splicer in 2-Room office, w/ desk and typewriter, Kit Clarke's space at 1697 Broadway, 14th Floor. Please call Ann Boggan, 787 2959.

18. **SHARE** time and cost on a rented 6-plate Steenbeck, beginning December. Call Pat Maxam, 777 0158.


20. **BELL & HOWELL 16 mm 550**, For Sale. 2" f1.4 lens. Excellent condition. $350.00 David Taynton, Tel. 724 8841.

21. **NEEDED**: 16 mm Analyst Projector, for approx. 1 week work. Ray Greenfield, 222 East 21st Street, 777 4037.

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Dear Member: This Bulletin Board is for your use: If you have a message you want included, drop us a note.
Dear Friend,

INPUT is happy to announce our first Video Festival and Celebration to be held at Milwaukee School of the Arts on January 31, 1979, and we invite you to submit tapes for consideration.

INPUT Community Video Center, Inc., a non-profit organization, has been active for almost seven years as a production facility and community and cultural resource center available to all Milwaukeeans. Our work has included documentary production, video screenings, multi-media performances, teaching workshops, a state-wide educational program, a county-wide tape distribution network, maintenance of production and post-production facilities, and libraries of print and video resources.

Although this is our first Festival we have a loyal audience based on our video installations and other local screenings. Members of the press will also be personally invited to attend. We confidently expect to screen to a packed house and a Festival brochure will be distributed containing descriptive information about the tapes and their makers.

In addition to the January Festival, INPUT is planning an ongoing series of thematic video showings starting in February, 1979. If you wish to submit your work for this series please let us know. The themes as planned now are: Sun and Surf; Art; Portraits; Dance and Movement; Work; Ethnic Culture; Music; Alternative Living. These titles are purposely broad and open to your interpretation.

Tapes submitted for consideration may be on ½-inch tape or 3/4-inch cassette. At this time we can screen only in black and white. The tapes will be previewed and selected by an impartial panel. There are no length or content restrictions on Festival entries. All tapes will be returned and postage paid by Input. Deadline for submission for the January Festival is January 10, 1979.
INPUT Community Video Center
31st & State Streets
mailing address: 2001 W. Scott Street, Milwaukee, Wisconsin 53204

VIDEO FESTIVAL APPLICATION

NAME OF TAPE

MAKER OR GROUP

ADDRESS

PHONE

DISTRIBUTED BY

LENGTH: 

YEAR MADE:

FORMAT: 1/2-inch ___________ 3/4-inch ___________

B & W ___________ COLOR ___________

Use the other side of this form to write a brief description of the tape and/or yourself for use in the brochure. Please try and limit the description to two paragraphs. We urge you to submit any press material or photographs for inclusion in the brochure or distribution at the Festival.

SHIP TAPES TO: INPUT Community Video Center
c/o Bill Burrow
2001 W. Scott St.
Milwaukee, WI 53204

Be sure and insure them!

Enclose this application with your tape. Use a separate application for each submission.
Dachau 1974  4 channel video work by Beryl Korot
running time: 24 minutes

(The video material for this work was taped in Dachau, Germany, 1974. Selected images reveal the symmetry of the architecture of this former concentration camp, whether barracks, long walkways with whitewashed guard towers, calm streams, crematoria, prison walls with cars passing. It is the present Dachau which is recorded and the tourist who walks through this space.)

In constructing this work my concern was to re-present this space through the development of time patterns. This was accomplished by designating specific rhythms to specific images and by repeating images to create image blocks. The shape of the work was directly influenced by my work as a weaver.

Each channel was conceived as representing a thread. Channels (1 and 3) and (2 and 4) -- illustrated on the attached sheet -- form the interlocking thread combinations which bind the work as it proceeds in time.

The work begins with apparently the same image on channels 1 and 3 and another set on 2 and 4. After 3 minutes the images on channels 1 and 3 change to the same images as 2 and 4. In a short while 2 and 4 change to another sequence while 1 and 3 hold; 1 and 3 then change while 2 and 4 hold and so on. As these image blocks proceed in time the corresponding sets of images, those on 1 and 3, and those on 2 and 4, always share a direct relationship (i.e. you may be looking at a distant shot of the barracks on 1 and 3 while you are seeing it close-up on 2 and 4.)

In addition to this rather simple vertical progression of time another time relationship is explored. Though channels 1 and 3 may be showing the same apparent image, each channel is programmed slightly differently in terms of its pre-designated rhythm. I.E., Channel 1 always has 15 seconds of image and 1 second of pause for the duration of 24 minutes; channel 2 has 11 seconds and 1 second of pause for the duration; channel 3 has 7 seconds and 1 second pause, and channel 4 has 15 seconds and 1 second pause. (The pause is represented by grey leader which was edited in for the duration of 1 second after each designated duration of 15, 11 or 7 seconds.)

Though channels 1 and 3 may apparently show the same image (since the images were shot on tripod) a slightly different action or part of an action may be repeated or brought back after each pause. Certain people who have worked in live time delay with video have explored this concept of playing back time on itself but here it is actually explored as a formalistic video technique of composing in "time."

The audio for this work was recorded in sync with the images. Thus, image and sound together, through constant repetitions, reinforce the rhythmic tapestry quality of the work.
Mr Sam Cutler
P.O. Box 598
Novato, California 94749

Dear Sirs,

Thank you for your patience and co-operation.

11 West 20th Street
New York, New York 10011
12 March 1970

As we agreed, in regard to my video tape recording to be made during the performance given by The Grateful Dead on the 20th and the 21st of March, 1970, at the Capitol Theatre, Portchester, New York, I will supply you with the original video tapes which I make of that performance. It is understood also that I will retain duplicates of the original video tapes.

For each five inch (5") reel of video tape used for the recording which I send you, I will bill you twelve dollars and fifty cents ($12.50), which is the cost of the video tape to me.

Furthermore, should the video tape recordings which I make of the above mentioned performance by the Grateful Dead be sold, there will be a recording charge of one thousand dollars ($1000.00). In the event of the sale of or the use of the video tapes for purposes of either commercial distribution or promotion, I will require and receive acknowledgement in the form of professional credit on the video tape recording itself and in any printed material concerning and/or describing the video tape recording.

In addition, you will please acknowledge receipt by return mail of the original video tape recordings which I send you.

For my part, I agree that I will not use the video tape recordings which I make of the aforementioned performance for any purposes other than promotion.

In conclusion, would you please send me by return mail, special delivery, a covering letter to Mr Ken Rosen of the Capitol Theatre granting me permission to make the agreed upon video tape recording.

Thank you for your patience and co-operation.

Yours truly,

[Signature]

Lane A. Altshuler
October 3, 1975

Stana Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Stana Vasulka:

I talked with Ed, as you suggested, and he's not broken the NET stand, either, on the two points we're concerned with:

- termination of their ETV rights if the material is not shown w/in a year, and

- renegotiation of their ETV rights after three years.

He hopes we'll stand firm. I haven't yet talked with the other dance company I know is involved (Twyla Tharp), but so far I feel we should put up a fight here.

Ed brought up an argument he'd been offered, he said, some time ago by a disinterested observer, that products of public funding should be available to the public — but that would only support the second but not the first point above. In any event, I think it's rather silly for us to sit around arguing about public rights. That seems to me to be a definition which should be made by the NEA and other government and large private granting agencies. (I mean, we needn't give in until we're asked.)

All of which is just to say that I'd love to see NEA, NYSCA, foundation, etc., representation at the November conference. And from TV Lab I'd like to see not just David Loxton but the lawyers whose stubborness it is that we're really up against. This present stalemate just means to me that we don't understand their position very well and they don't understand ours; our getting together to talk further among ourselves about our position may be necessary at this point, but I hope there can be talk between the artists and the tv stations soon.

Please let me know what develops. And thanks for your time today.

Sincerely,

Jean Rigg

cc: Stan VanDerBeek
Dear Mr. Baudson,

Chris Dercon indicated that you were interested in purchasing the videotape "The Commission". This videotape is 45 min. long, on NTSC video standard, 3/4" U-Matic format. My suggested price is $500.00. Should that not be acceptable, I have delegated power of further negotiation to Chris.

Besides "The Commission" the tape contains a 10 min. segment titled "In the company of The Vasulkas" by videoartist Tomiyo Sasaki, shot during the production of "The Commission".

I will also provide the libretto of the work through Chris.

Thank you for your interest,

Woody Vasulka

cc: Chris Dercon
Dear Woody an Steina Vasulka,

This letter concerns the showing of your works at the ICC in Antwerp. Annemarie Stein was so kind helping me with the arrangements and conditions.

In order to have the necessary echo from the press, could you please send some photo - and other convenient material.

Looking forward to meet you here on march 26th,

Yours,

Greta Van Broeckhoven
Curator
January 10, 1985

Mr. & Mrs. Vasulka  
Route 6, Box 100  
Santa Fe, NM 87501

Dear Mr. & Mrs. Vasulka:

I had the great pleasure last summer of being introduced to your work through MOMA and Electronic Arts Intermix. My experience with video art is new and relatively limited, but my enthusiasm is certainly not. I am planning a trip to Santa Fe and would like very much to meet you.

An introduction: I work as the assistant director for the State Department's Art in Embassies Program. The program borrows art works by American artists which are then exhibited in the representational rooms of ambassadors' residences abroad. I am proud of having been instrumental in getting a very small number of video tapes included in one of the Art in Embassies' collections in Prague. We hope this will set a precedent and will be the beginning of an expanded role for video in the program.

I expect to be in Santa Fe along with Mrs. Thompson, the program director, and would like very much to see you and learn more about what you are doing and, hopefully, see more of your work. We arrive in Santa Fe on the 21st and will be staying at La Pasada through the 24th. I shall telephone before we leave for New Mexico with the hope of setting up an appointment.

Looking forward to meeting you.

Sincerely,

Sherry A Cando
Montréal, december 7th 1992

God and Goddess... I was so pleased to receive your magnificent catalog of the pionneers. It is so beautifull, well thought and designed with videodisk (available?) interface. Really you are the best and no doubt you were the only one to really «curate» this historical milestone of video medium. The stars must have been all aligned at that time, creating a strong magnetic field around us where the instant, so to speak, merged with eternity. Time is a more fondamental construct of our existence than space is. You know that I

It took only 20 years after all for my video work to be recognize and yet, at a time where I am already in a different but comparable mindscape. My energy is now focussed on reconstructing models of language in human agency and patterns of social communication... within the frame of our history. So I guess those ideas will only come in action 20 years from now. No matter, just the feeling of experiencing the field forces of human life and cosmic mysteries is largely enough to me. You know that I

"It is only those who know that man on earth is man in exile, who can alone make this earth something like a home "

Chesterton

Nowadays I am still teaching communication theory, information pol-ethics and photo-infography at UQAM university while engaging myself in numerous activities like publishing this photo magazine, designing ICONOLOG (software for computer assisted imagination...), composing music on my symphonic keyboard and playing often my rôle of «poet»-intellectual in different social or cultural milieux. Life goes on with a certain utopia still to pursue. You know that I

Well, next year I will be in sabbatical leave and I intend to spend at least 6 months in London (thinking, writing and composing) after wich, I should come back to Québec and possibly visit you folks in Santa Fe. After all, you were always the greatest from my point of you. You must know that too.

So, my dear friends, I wish you both an happy life together and lots of creative energy in your currant and coming works. Hoping to meet you again at the summit of minds.

Doc. J.P. Boyer (originally Boéan from Terra Moravia)
Liebe steina!

es ist schon länger her das du hier in wien warst, und ich muß gestehen das ich damals auch kaum eine deiner vorlesungen besuchte. einmal haben wir uns unterhalten in der u-bahnstation. du hast dich gewundert das ich nicht wüßte das ganz wien einen vaterkomplex hat. jetzt weiß ich nicht nur das, sondern auch das die medienklasse unter kommunikationsstörungen leidet.

ich arbeite momentan an einem riesenkonzept unter dem titel: selbstinszenierung ist die erste pflicht des bürgers. ich schicke dir es gerne sobald ich fertig bin. es soll eine "installation" in form eines messestandes (verkaufsstand)werden, produkt und verkaufsschläger wird der titel auf tapeziewalzen sein. diese walzen sind aus gummi in den muster eingestanzt sind, damit kann man dann wände schmücken, in diesem fall wird auf jeder walze ein wort sein. diese walzen sollen mental auf die besitzer wirken und ihnen helfen ihre individualität leichter zu entdecken und leben zu können. ich werde auch ein advertising-video machen nach der bekannten amerikanischen weise in poppig modernen design. es wird kunden geben die erzählen das es ihnen wirklich besser geht seit sie die walzen haben, und das sie sich jetzt wirklich selbst inszenieren können. es soll auch einen kleinen verkaufs katalog geben in dem das problem der individualisierung beschrieben wird und das der markt im allgemeinen sehr viele darstellungsvarianten anbietet, diese aber auch sehr viel verwirrung auslösen können. auch dieses problem soll durch die wirkung der walzen behoben werden. zuguterletzt ist dem katalog auch ein psychotest beigefügt mit dessen hilfe man feststellen kann wie notwendig man die walzen wirklich benötigt. diese beschreibung ist jetzt nicht besonders ausführlich, aber ich denke es kann eine gute Arbeit werden. wie gesagt möchte ich dir gerne das fertige konzept zuschicken und fotos vom video.

ansonsten habe ich auch noch ein paar andere bunte videos gemacht, darunter zwei signations. einmal für das österreichische fernsehen (das war ein auftrag an die medienklasse für die sendung kunststücke jedesmal von einem anderen studenten eine signation zu bekommen) das andere war für das erste nachtkino wiens eine mtv-artige eigenwerbung zu machen. wie gesagt beide recht bunt unter mitwirkung der lieblingsfarben orange und blau. die entscheidung wo ich im ausland studieren möchte ist noch nicht gefallen, ich schwankte zwischen london (die andere form des vaterkomplexes mit dem eindeutig besseren humor), holland (ich glaube kein vaterkomplex, spontanere menschen) oder irgendeinem süden (klima macht die herzen warm).

warum ich dir schreibe hat natürlich einen grund mehr außer dir zu berichten was es neues vom wiener frühling gibt, ich möchte dich bitten mir ein zeugnis zu unterschreiben für das semester wo du in wien warst. ich hoffe du findest es nicht unverschämt, und schicke dir schöne grüße.

p.s.: schicke mir das zeugnis bitte an folgende adresse:

Susanne Schuda
Max-Winterpl. 15/7
1020 Wien
Austria
Dear Gary,

Thanks for the catalogs, they are beautiful, so far I read only pictures, not text. It is sad about your bout with depression - have you considered that it could be the onset of mid-life crisis? Crisis is a big mis-nomer because though it often starts with depression or great fear, it is a exhilarating time (at least for me and many I was comparing experiences with). If you want to know, read the books, talk to me or Quasha, or anybody older. It starts after 40 and lasts a few years, we had just moved here with Woody - just sat back and enjoyed it.

Anyhow, here is Woody’s travel plan/addresses, there does not seem to be much overlap, unless you detour after Lisbon. I am also preparing a demo of our installations, hopefully you get a copy soon.

Best regards, stay sane (not too sane),

Steina
Dear Gary/Marine

Sounds very interesting...this could be another of many, or this could be a meaningful, serious curatorship.

Here is our report:

Knowing the German scene, we are most impressed with Michael Saup who works sound and image in audience interactive way - his instrument is Silicon Graphic machines. Christa Sommerer and Laurent Mignonneau (yes, a Frenchman) have a very impressive interactive piece - on plant growing, Ulrike Gabriel has interactive piece, an abstract grid with sound that the viewer activates with his/her breathing - it is a sort of digital R/E and for a real spectacle Christian Muller with a movable platform, vapor and lasers creates a "virtual reality" room that throws you completely off balance. These people are all in their mid-twenties to early thirties, they are all affiliated with the Media Institute in Frankfurt and all use Silicon Graphics systems.

Of USA artists in the "interactive", we can recommend Dan Sandins’ spectacular "Cave" and Jim Cambell’s installations which are always very complicated and multifaceted. We know for sure that Sommerer/Mignonneau will show at Siggraph, so allegedly will Muller, Sandin and Lynn Herschman. The curator for Siggraph is Simon Penny, a delightful Australian and a good artist himself.

If these bits of information are of use to you - if you want more information, phone/address - we even have tapes of most of those artists, let us know - fax/phone.....

As always,

Yours Vasulkas

June 3rd 11 AM
January 9, 1976

Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina:

I'm sorry I missed your November meetings here. We were unexpectedly short-staffed, and I found myself working day and night. Still am, for that matter!

I hope it accomplished what you had in mind and that you'll give me a call sometime, especially if you're in New York again, and let me know what happened.

Sorry again that I didn't even get regrets to you at the time.

Sincerely,

Jean Rigg
Dear Woody,

I sent you a Fax on March 3rd, but apparently, you didn't receive it?!!

The situation is under stress. In fact, since I sent you that FAX, I stopped working at C.I.M.A. in Paris, because the working conditions were very bad and the general feeling awful - to be an artist is to be something loathsome, in their eyes...

I cracked.

But, I have planned everything for these spring months so that I could work only with CG, so I am completely available. I have a grant from the French Ministry of Culture (PIACRE), with the expectations to produce an animated sequence, although it is not a lot of money by CG standards.

If I would decide to work on the DGS/IBM system with you, in Santa Fe, the situation obviously changes radically. I would have to include a whole new set of expenses in my budget, like travel costs Paris-Santa Fe, car-rental, accommodation, food, school, personal expenses for me and Alexia, whom I will have to bring. Which means I can’t spend the entire grant on the execution of the project itself.

I also have to include costs for transfer to BetaMax, and transcoding NTSC-PAL...

I can offer you about 35,000 FF, which is about $ 6,500, for sure. This is my fragile situation, and as it is YOU who has the machine, the whole thing depends very much on you, and your attitude to this!! Depending on how I solve my accommodation problems in Santa Fe, I can perhaps participate with a little more, but that's not sure.

- I know vaguely the DGS language now. However, I would need some assistance in the beginning to get "reset". After that, hopefully only occasional guidance or help.
- How long are you going to be in Italy??
- Will there be anybody whom I can count on if I need some precis formulas to make the damned thing function?
- Is Anne going to be around? Joan Price?
- You mentioned that perhaps I could have it "at home"? (Don't know where "home" will be, at this point)
- Is there a video entrance to the computer? There is some external material that I would like to include.
- Also, you said on the phone that you could get a device that makes the rendering go a little quicker. This is of course fundamentally important for the calculation of the time needed to finish the project!!
- I want to end up with a 3-minute CG animation (eventually combined with video sequences).
- I imagine this project will take about 2-2½ month- perhaps less, if your machine functions better!

If we decide to do this, I will arrive rather immediately and stay until it 'ds finished: hopefully by the end of May.

Please let me know what you think about this as soon as possible.

Best regards to Steina. New FAX: 42 61 46 06.

or phone: 4252 8513

Greetings, Teresa
January 14, 1991

VASULKA
Rt. 6 Box 100
Santa Fe, New Mexico 87501

Woody & Steina,

Happy New Year to you! The synchronizer performed well, many thanks for the loan. The exhibition space was a bit better this time, although the over-zealous security force made it difficult to get to at times. Mark saw Elevator Girls and wept in a fit of nostalgia. He enjoyed meeting and hanging out with Eugenia Balcells- she said to say hello to you.

We were having trouble finding your address and were considering a road trip to Santa Fe to return the box... perhaps someday we will land on your front porch ala Woody's Infermental cameo. Be sure to keep plenty of red wine and peyote buttons on hand.

Hope we all survive this "eve of destruction" and hope to see you soon.

peace.

Gary and Mark
September 28, 1990

Dear Colleague:

Thank you for your interest in ARTTRANSITION '90. As you know, ARTTRANSITION '90: An International Conference on Art, Science and Technology, organized by the Center for Advanced Visual Studies, will be held at the Massachusetts Institute of Technology on October 29 - November 1, 1990.

ARTTRANSITION '90 represents the first large scale international conference on this subject to be held in the United States. Participants will include leading figures from around the world in the fields of art, science and technology.

ARTTRANSITION '90 will focus on artwork in new media including laser, holography, computer art and music, and recent collaborations between artists, scientists and engineers. The conference will also address the growing number of art and technology centers and new media departments in colleges and universities worldwide. Other topics will include "Sky Art," "Global House," "The Economics of Art and Technology," "Networking and Telecommunications," and "Art and Biotechnology."

The 3 1/2 day conference will include individual speakers, panels, performances and exhibitions. Otto Piene is the chairman of the conference; Gyorgy Kepes, the honorary chairman; and Lowry Burgess, Elizabeth Goldring, and Roger Malina, the senior consultants. The registration fee for all conference events is $250 ($75 for students).* Tickets for a single day are also available for $75 ($20 for students). Please send your checks, payable to ARTTRANSITION '90/MIT to:

The Center for Advanced Visual Studies
Massachusetts Institute of Technology
40 Massachusetts Avenue
Cambridge, MA 02139

The conference promises to be a most significant event for anyone interested in art and technology. For further information, please call 617-253-8515, FAX 617-253-1660 or write me at the above address.

I do hope that you will be able to attend and look forward to hearing from you.

Yours sincerely,

Cynthia J. Goodman
Director, ARTTRANSITION '90

*Registration postmarked by October 20th: 20% off.
  Purchase of 5 tickets or more: add another 20% off.

Telephone (617) 253-4415
August 20, 1990

Dear Personnel Committee:

We have known Alan Powell for the past twenty years. It is our pleasure to recommend him for tenure and promotion at your university. Since early in the 1970's Alan has been a part of the alternative media and video art scene. He took part in our first Electronic Image Process Video Festival at the Kitchen, New York City in 1972 and we invited him to participate in solo and groups shows there since.

Alan is an important asset to your program because of his vast knowledge of the visual arts, art history, electronic media, and sound composition. He has spent the last twenty years in collaboration with artists, tool builders, and engineers. His strong collaboration with Connie Coleman over the last ten years continues the tradition of collaboration among video artists that started in the 1960's. Together, Coleman and Powell's work explores the issues of gender and the effects of technology on the culture, while at the same time their work does not shy away from using the language of the electronic tools. His work is poetic, conceptually strong, and technically innovative.

Alan Powell is a unique and important artist. You should consider yourselves quite fortunate to have this very special person among your faculty.

Yours Truly,

Steina
Woody Vasulka
November 28, 1990

Mr. Woody Vasulka
Rt.6, Box 100,
Santa Fe, New Mexico 87501
U.S.A.

Dear Woody,

I have received the copy of your wonderful video work safely, and thank you very much for your help. In fact, I was looking for the arrival of it eagerly because of my schedule for class. I made a telephone call at your home, and found you had been visiting Australia. Your assistant (?) gave me the permission to make the copy from the tape which Fujiko owned. Only one day after I got a copy from Fujiko, I received your tape. Thank you so much. I found the tape you sent me was a little bit different from the one Fujiko owned, especially in the second part. But in terms of the Bela Julesz effect, both were almost similar and effective. I made the presentation of the tape to my students already for about 10 minutes as one of the good examples using such effect for the video art, by showing sometimes how the image inside the random dot patterns disappeared when the movement stopped. It was really inspiring phenomenon. They enjoyed it very much.

At my class, I also have taught on the random dot stereogram; how such phenomenon happened and how it could be made. I gave them the assignment to make their own 3D images by this random dot patterns.

I owe you much. Please let me know how I should pay for it. If I can pay from my pocket money, I will send you the traveller check, if you do not mind. Then I can keep the copy at my own library. In case, I can ask our University library to buy it. But in such a case, your tape would be owned by the campus library which is open for every one. And also I need your invoice to get payment from our University. Perhaps I think I had better to keep it at my own place which is more safe. Anyway please let me know which you prefer.

Just before the arrival of your tape, I came back from ARTTRANSITION '90 conference at MIT. I expected to meet you there, but couldn't. I made two short presentation as a speaker and panel in the art and technology. After coming back, I am still feeling almost sick. I think I had better to take more rest than before. I hope you are OK. I hope to meet you again soon either in Tokyo or US. Thank you again.

Sincerely,

Itsuo Sakane
Dear friends,

I'm glad to send you some of the press release published during the festival "Unità 89" in Genoa. It took a lot of time to get these informations from the people in charge of the organization, as well as to get paid from them. But as soon as we have obtained them, we made a copy for you.

Thanking you very much for being so patient, we send you our best wishes.

Yours sincerely

(for Softvideo)

Elio Andalò Vimercati

Rome, 16.07.90

Andalo Vimercati
Hi Steina and Woody:

We have duped an ELEVATOR GIRLS image at a place called Mass Photo and are returning these.

The big pay-off for Austin TERRITORY should reach you by month's end.

We want to show ELEVATOR GIRLS and LILITH in the Houston TERRITORY series, so can you please send 1" of LILITH by September 15? I will send a letter.

I am moving over to The Museum of Fine Arts, Houston on 8/27, but will continue working with Ed on THE TERRITORY.

Hope you're having a good Summer.

Also: Do you have an address + phone # for Ernie Gusella?
27 May 1991

Steina Vasulka
Rt 6 Box 100
Santa Fe, NM 87501

Dear Ms. Vasulka,

Enclosed please find your complimentary copies of Illuminating Video. Thank you for your wonderful contribution to this fine project. I hope you like the book as much as we do.

You may purchase further copies for 40% off the retail price through our customer service department telephone number 1-800-825-0061.

Sincerely,

Jane D. Marsching

enc.
Dear Steina Vasulka,

We are pleased to inform you that the Fundación "la Caixa" has created a "Mediateca" Media Resources Centre dedicated to promoting and fostering an appreciation of a range of contemporary artforms extending from music to audio-visual and multimedia art.

The Media Resources Centre, which has its own collection of international video art, places the most significant works by video artists at the disposal of the public for consultation and reference. We have included you on our listing with the following information:

**Personal dates**
Born in 1940 in Reykjavik, Iceland

**Short videography**
Vasulka studied music in Prague’s Music Conservatory and was a member of the Icelandic Symphony Orchestra.

In 1964 she went to the USA and has worked in the electronic arts since 1970. She set up New York’s ‘The Kitchen’ with Woody Vasulka.

**Principal works in video:**
Violin Power 1970
South Western Landscapes 1980 (VA Vas-179)
Bad 1979
Urban Episodes 1980
Cantaloup, 1981 (VA Vas-182)
Selected Treecuts 1980
Summer Salt 1982
Photographic Memory 1982
Voice Windows 1986
Lilith 1987
In the Land of the Elevator Girls 1989
(see Woody Vasulka)
Barcelona, November 28th 1994

Dear Woody Vasulka

We are pleased to inform you that the Fundación "la Caixa" has created a "Mediateca" Media Resources Centre dedicated to promoting and fostering an appreciation of a range of contemporary art forms extending from music to audio-visual and multimedia art.

The Media Resources Centre, which has its own collection of international video art, places the most significant works by video artists at the disposal of the public for consultation and reference. We have included you on our listing with the following information:

personal dates Born in 1937 in Brno, Czechoslovakia

short videography Vasulka studied engineering before going to Prague's Academy of Performing Arts and the faculty of Film and Television. He emigrated to the USA in 1965, where he started research into video control techniques. Vasulka founded New York's 'The Kitchen' with *Steina Vasulka.

Principal works in video:
Heraldic View *1974
1.2.3.4. * 1974
Soundsize * 1974
C-Trend-1975
Artifacts : 1980 (VA Vas- 174)
The Commission 1983 (VA Vas- 181)
Didactic Video 1986
The Art of Memory * 1987 (VA ANT-188)
Progency In Search of Voive 1986 * (VA Vas- 173)
July 18, 1990

Doug Kay
Industrial Light and Magic
P.O. Box 2459
San Rafael, California 94912

Dear Mr. Kay,

We are delighted to receive the master scan device from you, as a contribution to our image making inventory. THE VASULKAS, INC. is a tax exempt, not-for-profit organization dedicated to the advancement of electronic arts. Steina and I have been working in this field since the late sixties, and we have a long list of accomplishments, including the establishment in the seventies of "The Kitchen"--a media center in New York City. At the invitation of the State University of New York, we also established a center at SUNY--Buffalo. Through the years we have lectured, and exhibited nationally and internationally. We are currently working with other media artists to form a computer graphics and acoustic research group here in Santa Fe.

Since THE VASULKAS, INC. is a qualified 501 (c) (3) tax exempt operation under the Internal Revenue Code, we urge you to deduct your contribution. Enclosed please find a copy of the Department of the Treasury letter authorizing this not-for-profit status.

Thank you very much for your donation. The details of the transfer should be conducted through Hank Dippe, our friend, or directly through us.

Sincerely,

Woody Vasulka

Enclosure
cc: Hank Dippe
YOUR 'GIG' IN GRAZ FOR THE FESTIVAL IS O.K. (BUT ONLY FOR ONE VASULKA)

DATE: FRIDAY OR SATURDAY
17th OR 18th MAY

WE'LL PAY YOU AIRFARE SANTA FE → VIENNA → SANTA FE, TRANSFER
3 NIGHTS HOTEL + $'400 LECTURE*
(IN REALITY WE DON'T PAY THAT, BUT.....)
*LETTER WILL FOLLOW... SO LONG


Jinak tě zdraví tata Zmrzlé, tak byš tam všichni zdraví a ozví se. Telefon zasádne neberu, pošli fax,

Zmrzlý M. junior

---

fa ZMRZLÝ & spol.
Obl. 34, 625 Brno
Česká republika

---
Steve,

I can send these to you as email attachments, but the essay has a layout which I don't have access to - so here's the hard copy version. There are parts of "Rewind" the resource text that we're hoping will be published. At this point it's being distributed as a draft document to the people (scholars) which have bought the tape collection. Since you were a consultant to the project, you can request a copy of "Rewind" (from me) and, I believe, a copy of the full collection of tapes from the VDB. I know they can send you the text. You might want the version that includes the article we're proposing to reprint (see table of contents). The VDB is not supposed to send out that version to the people who buy the tapes, since we have not contacted those holding copyright yet (we are waiting for a publisher) - but they did make copies for question with these texts - so you could request one.

I'm really sorry that you haven't received a copy of the text. It seems that most of the artists, who have been included in the project have no idea of what the project actually is. This seems crazy to me even from a marketing perspective (not to mention an aesthetic/cultural perspective) because the artists are potential supporters (of course also potential critics). It seems like this project does
found itself problematically situated just there. In order to promote it or build support for it, you have to be able to respond to a critique, which I've always said I was completely interested in doing. I think it's interesting that at the panel mentioned the project was referred to as an "alternative history" in relationship to the retrospectives (going on at the Whitney + the Guggenheim. People at the time referred to (in "Radical Software", etc.) as "alternative ideas" - but I don't see the project as an alternative history - though apparently a different framework than the Whitney's - which is to be expected perhaps. And of course there are the other important examinations of this period - grows + Waddy's at Ars Electronica, the upcoming conference in (next fall) in Syracuse, and Sherry Turkle and Monica Jimenez are organizing... It would be good for someone to do an article that looked at the larger picture. There's a guy in Germany who attended UB in the late 1960s (Tilman Baumgaertel) who I happened to meet at a conference in Ljubljana last spring. He's a journalist + writer for a net magazine + just finished his dissertation on Harun Farocki, a German filmmaker, who started working in Berlin in the 1960s. Tilman is very interested in the period of the 1960s + 70s + seems very knowledgeable.
he tells me he’s writing a review of "Survey..." for a German publication sometime this year. I’ll email you his contact information. He would be a good person to be in touch with, who would have insight into yours + Woody’s work, and who also has an oblique connection with Buffalo (he tried to study with Brian Henderson, but Brian ignored him ...). Tillman + I shared a compartment on a 7-hour train ride after the Ljubljana conference + we’ve been in touch since last spring by email.

How to talk to you soon.
Chin
Dear Selina and Moody—

Don't know if you are in Europe or not but I thought I'd drop you a note anyway. I got married about 6 weeks ago and am very happy. Have also had another operation on my rectum and that is currently laying me low.

As soon as I am well again (4-6 weeks) Carol and I will be traveling again to either Asia or back to Mexico and S. America.

I hope you got the tail I sent before leaving NYC.

If you have any money for me or just want to write, I would love to hear from you.

Love, Wolf
Vesnka -

Just a reminder about
the music program info.
for Marc. If his address at Danbury
is:

Marc Etha - #80026
Pembroke Station
Danbury, Conn.

06810

We'll send you a card from Tucson
- we're hoping to get up to Buffalo
at the end of August.
Send regards to all - LF
6-28-75

Dear Mrs. Vaselka,

Thank you so much for sending all the material on Video Arts. You are very kind to do it and it is appreciated. It's exactly the sort of index and bibliography material we need to start research.

You may have seen the charm-ly dance program I produced while at CBS with Alvin Nikolais' choreography and dancers way back in 1969. [Handwritten note: "1969-70"]

How 've you been in the city, E.B. and Mrs. Vaselka for a dance as you suggested.

Thanks again,

[Handwritten name: Ray Abel]

(over)
I just checked my copy of Stewart's "Science and Technology in the Arts" and sure enough P. Vasily Vasulka is covered just as I am. Small world! RO.
Oct 1, 1972.

Moody & Stein

How are things progressing back in Buffalo in terms of getting new equipment? I haven't had time or the opportunity to get my hands on any video equipment yet. It will take time to get to know the right people before I'll be able to. There is a lot of equipment here, but the studio is in the process of being converted to color broadcast capability. There is one artist working with computer graphics here. I haven't been able to talk to him yet, but I think he's going to be very helpful. I think that this is the direction in which I'd like to work. Perhaps you could give me some advice as to whether computers which do not have CRT display terminals can feed visual information into a video system. I'm having a very difficult time getting any information about this anywhere. I remember your tape with the grid gradually being distorted and rotated. Was that accomplished by programming a computer to vary the coordinates on the grid? Or was this function built into your raster manipulation system? Any information you could give me that may help me to utilize the computers that are here would be very helpful. Only if it is only a description of what function the computer performs on the video signals. They do not have any computers with CRT display units, I am not certain of the models they do have.
Sterling, I understand from talking to
Marc Chandrow that you will be visiting artists
around the country to getting
lists
of their works. I am compiling a
photography of experimental films &
videotapes. If you could send me
the names and addresses of some of
these artists and their works, or perhaps
just some of the artists, who made tapes
in your collection, it would help me.
tremendously.

People aren't very open minded
have in terms of accepting any type of
experimental video tapes. They are very reluctant
to let anyone use the equipment. I got my
application for S.A. N.K.A.R. but I am
uncertain whether it would better to
study there or to stick out your hand
to learn what I can on the side. There is
a lot of information in the library that indirectly
could be utilized. As a matter of fact...

I found a magazine you may be interested in.
It is a trade magazine for designers of
Electro-Optical Systems called (Strangely enough)
Electro-Optical Systems Designer. There are
a lot of articles on large screen video projection
& CRT display units that are just
in the developmental stages.

Please keep me informed as to how the
circumstance is developing in Buffalo.

Thanks,

P.S. Could you please send a list of
your works to date.
October 2, 1974

Dear Steina:

Thanks for your letter. I am very sorry to say that I won't be able to give you an article for your paper after all. The reason is that I've been so busy with other things since I returned that I have not yet gotten back to work on my book. I won't have anything presentable until the first of the year. Alas...

Would appreciate very much having prints of the photos Sandy took of us at your party. We remember the occasion fondly.

We have a new address and phone number:

Gene & Nancy Youngblood
3827 Ronda Vista Place
Los Angeles, Calif. 90027
Tel: (213) 664-2461

Our new house has a 40-foot studio with built-in projection booth and 20-foot skylight. It's a fantastic space and we have plenty of room for guests if you and Woody should ever get to Los Anggles.

I look forward to seeing you both in Durham next February, and once again please accept my apologies for not being able to give you an excerpt from my book. Nancy is feeling much better. It seems as though the crisis has passed and the new year looks bright.

Love,

Gene
April 2,

Dear Steina,

I was sorry that I did not meet you when I was in Buffalo in November - looking at the Media Study program at U.B. I will be coming there for the fall term and am looking forward to meeting you then. I sent an inquiry to Paul Charite concerning availability of a video catalogue. He replied that I should write to you for this.

The art dept. at our College would like to know what is available for rental in video works. There will be a brief presentation of
current film and video work presented to the students here during the current term if there are video cassettes available. Please send any information you have concerning this, in availability, cost. My regards,

Sally Hornbacher

Send to:
Sally
R. Rte #3
Moorhead, Minnesota 56560
What was the blatant lie?

When I talked to Boreas, she and I both agreed that she had talked to Paul before I did. She talked to him at 4:00 and I at 4:30.

I did not say he was depressed nor did I say it was her fault.

In fact, as I have told you a number of times, I am completely uninterested in establishing whose fault anything is. My own sense is that you yourself have some psychological investment in imagining me as a defender of Paul's — there is little that I can do about that beyond stating again that it isn't true, that I'm approaching the situation from a very different manner than yours.

Either Boreas misunderstood me or you misunderstood her. At dinner, I indicated to her that it seemed best not to get involved in reporting to or listening to interpretations by them, particularly because some degree was now involved, each with his or her own perspective and each completely well-meaning. At dinner,
she said that someone told her that I said she was a bad influence on Paul. I explained to her that I had not said that, and I did not say this to her at dinner. My only hope is that she and I can share our ideas directly and that she will not rely on others' views about what I might have meant or accept post-mortem interpretation of my own conversations with her. I of course have no control over that.

If I had engaged in some blatant lie, whatever it was, the only interesting question would be: why did I tell that lie? For me, the interesting question is: why does someone want to think I'm lying?

While it is true that each of us has his or her own problem — some more extreme than others — I don't think any of us are insane, not in the usual meaning of that word. I saw no signs of insanity in either Paul or Emma in my recent meetings with them. So we disagree that they are insane — which again indicates that we are approaching the situation from different matrices.
Dear Woody & Steine,

Was it not a beautiful show? Sorry that I was unable to join you afterwards but I was tangled up with Ken in the usual way. Here is the rest of your money. There are 100 more dollars waiting for you in my place, which together lost you 700 Dollars (~$35 a piece), and which I have...
deducted from your earnings of 85.

Love,

Alfonso
Dear Genny,

I caught you in a blatant lie.

I told you Bojana had called to Paul. Early afternoon - she told her there was a message from you to call. She called because Paul has been giving everyone all over town her number. How else would she know his number?

So you know she had called early but you still had the cruelty to tell her that Paul's evening depression was her fault.

Look. Bojana is hurt and isn't.
and physically, she needs a
break not only from Paul, but
from people like you knowing
her even if it was finely all
her fault.

Please try, I know
you are a compassionate
person, don't forget they are
both at fault, they are
cold and probably
cold people, but who
is not?

Excuse the tone of the letter,
I am not really mad—only sad.
Dear Woody & Steina,

I want to thank you for having sent me the tapes. This note should have been sent with the tapes of course, but I am slow at most things and wanted to get the tapes to Steina quickly. Anyway, thanks very much; they were excellent.

Laurie will contact you regarding exchanging tapes—she couldn’t do it right now.

My new job is to work on software for a Ramtek frame (over)
buffer with six bit planes that outputs to a Conrac color monitor.
The Ramtek is run on-line by a 360/95 with 5 million bytes of main memory. It is used to display satellite photos and images, and images of Venus. You must come and visit. I have also spoken to a fellow named Dwight Eghert who has developed an image processing system for mini's about your work (and the Etra's).

Congratulations on the Guggenheim—no one deserves it more. I hope to apply for one myself some day.

Hope to see you soon!

Sincerely,

George
DEAR
Steina & Woody!

I'm grateful you would take some time to review this work.
After the Cezanne article the ending is vague - various options that are included - stories in the latter part are not strong yet need some focused attention from me - ending needs elaboration -

I imagine already you will feel that I drop all confessional stories for poems - but this is what feels more interesting re:

Re FRACTIONATING context that appears throughout Rain/Arrow
Fiction + nonfiction poems - I imagined many pages
as Antiphanes #11 was prototype -
two columned - Seifan's Confession
Not as densely laid out
* Columns close together thematically
Research
There are still a few citations
to fill empty columns -
RS: Soma Rite - Dzenbu
HOSTA tribe | crowds + power
alchemical descriptions
of Blackening, Whitening
Nigredo | Albedo

Blackening + Yellowing

The description of alchemical
Circuses
are biological biochem - fusion
few - unlikely to follow -
May be good enemy -
I like that some of the confessional writings are more innocent or plain than the arcane work—I like that contrast.

Anyway—

I'm grateful for your help.

Please let me know how I might be of help to you.

Iou $4.00

Liz R.
Dear Woody,

Your draft seems OK to me. Please spell "TROOD OF SYPSYS" twenty-five percent etc. Send two copies by registered mail or Rescar will do it. I guess I have them signed and I'll return the other one.

Yours,

Amsterdam
29th Nov 96

Jan Blom
Dear Steina & Woody,

I would like to express my thanks for your kind gesture to send me your video tapes. I have been in Athens since the end of June and it is only a few days ago that a friend of mine brought me the tapes from Paris. This will explain that you have not heard of me until now.

As far as video is concerned, things start moving in Greece. A video & TV school will be created in Athens this autumn, which is good news, since it will also serve as a center for independent video productions. It is high probable that I will be teaching in this school, so, in the future, I will spend most of the time in Athens.

On the other hand, we plan to create an international video festival in Patras, a city in western Greece. We wish this festival should have an original character, so any ideas or suggestions are welcome.

I look forward in meeting you at the SIV, in Geneva in November.

Sincerely yours,

George Papaconstantinou
Amfiktionos 24, Thission
Athens 118 51, Greece

Tel: 3463303 – 3467655

Athens, 10-9-89

Steina & Woody VASULKA
Route 6, Box 100
Santa Fe, New Mexico
USA 87501
223 Miller Avenue,  
Buffalo, New York 14211  
June 2, 1974

Ms. Shiree Vazulka  
257 Franklin Street  
Buffalo, New York

Dear Shiree:  

Enclosed is a copy of Empire College's guidelines for volunteers. I have been trying to get in touch with you in regards to this evaluation, but apparently you're very busy and I keep missing you. So I decided to write you instead.

As you know I need your written evaluation of the Beginning Video Course I took at Mike Study this Spring. Basically, what I need from you is a letter confirming that I took the workshop and what it covered and what I learned. The specifics are covered in the enclosed guidelines, which I hope will be of help to you.

I realize that my unusual request creates extra work for you and is most probably a great inconvenience. However, this is Empire College's request, and I'm being very considerate here. Therefore, whatever effort you can expend on my behalf will be greatly appreciated. If you should want to reach me by phone you can call me at 836-7082 or write me at the above address.

Thanks, once again for your kind cooperation.

Best Regards  
Jerry Kominski

P.S. I'll be away on vacation from June 29 to July 22.
Dear Stein,

Monday

Please take into consideration that there was no desk with the console. I had to record from the monitor with the Fotafak so my tape is of a pretty low quality. I tried the best I could to make an interesting demonstration of my ability to use the console. However, being restricted to the studio, unable to use the tapes I made at the Niagara Falls area, has resulted in some quite boring tape.

There are thick sections separated by the warm-up period of the Fotafak. I tried to do all three to appropriate music.

I enjoyed the class and regret that job interviews and doctors caused me to miss some.

Thankfully,

Bryan J. Kubey
DEAR WOODY & STEVIA:

I RECEIVED YOUR CHECK FOR THE TEACHING GIG - THANKS.

ENCLOSED ARE 2 KIMONO WRAPS & A CHEF'S HAT FROM 'TONIYO'S COLLECTION.' IF YOU WOULD LIKE A COUPLE MORE IN DIFFERENT COLORS, LET US KNOW, & WE'LL SEND THEM ALONG.

THE CHEF'S HAT CAN BE WORN ANY WAY YOU LIKE - USUALLY FLOPPED TO ONE SIDE.

I JUST BOUGHT ANOTHER AUDIO SYNTHESIZER (THE ONE FROM BOSTON) & AM GETTING A 4-CHANNEL DECK WITH SYNCHRONIZATION & AN 8650. I IGNORED YOUR ADVICE REGARDING PROC AMP & COLOR SYNC. GENERATOR FOR A COUPLE OF REASONS. FIRST I FIGURED THAT MOST OF WHAT I DO WON'T EVER GET ON BROADCAST T.V. SECONDLY I FIGURE THAT IN A WAY THE
TECHNICAL ASPECTS OF VIDEO ARE BEGINNING TO INTEREST ME LESS THAN THE AREAS WHICH I HAVE BEEN WORKING IN. ACTUALLY I'M INTERESTED IN IT ALL - I'VE FIGURED OUT A NEW WAY TO MAKE ELECTRONIC IMAGERY WHICH I DON'T THINK ANYONE IS WORKING WITH, SO WHO KNOWS. I'M VERY MUCH INTO MUSIC TOO, SO I'M SURE I'LL MOVE IN THAT AREA.

I SAW A $40,000 TAPE BY RON HAYS IN BOSTON THAT WAS REAL BULLSHIT. MADE WITH WHITNEY'S COMPUTER IMAGE MAKER, THE 2001 STARGATE SYSTEM, & COMPUTER EDITED. EVERYTHING LOOKED LIKE THINGS I'VE SEEN - WHITNEY, 2001, ETC.
visual studies at m.i.t. is pseudo-scientific bullshit. the people there don't even use m.i.t. to do anything. otto piene the head, is a brand of artist i've never seen before. fancy suits, wheeling & dealing with german t.u., corporations etc. all over some stupid decorative balloons.

oh well.

i hope you give us a call the next time you are in n.y. our number is 925-9095. hope all is well. say hello to dr. o'grady for me.

regards,
ernie.
DEAR WOODY & STEIN: 

JUST A FEW LINES TO TELL YOU THAT WE REALLY ENJOYED OURSELVES VISITING YOU. (THE DINNER WAS GREAT)

I GOT QUITE A BIT OF WORK DONE AT VISUAL STUDIES IN ROCHESTER- MOSTLY FEEDBACK OFF MY ABSTRACT IMAGES. THE PEOPLE THERE WERE GREAT TO US. I WOULDN'T MIND GETTING GIGS LIKE THAT MORE OFTEN. ANYWAY, AFTER WORKING THERE I THINK I'LL BE GOING BACK TO ABSTRACT IMAGERY FOR AWHILE.

I'M SENDING ALONG A CATALOG FOR THE AUDIO SYNTHESIZER I TOLD YOU ABOUT. I LOOKED AT IT IN BOSTON, & I THINK I'LL PROBABLY GET ONE. THE EQUIPMENT IS VERY WELL MADE & RUGGED. AN INTERESTING MODULE IS "SAMPLE-HOLD" WITH WHICH RANDOM NOTE PATTERNS ARE GENERATED FROM ANY KEY OR SOURCE.

WELL, I'LL PROBABLY SEE YOU AFTER JUNE 2ND. I'VE GOT CAGE'S COURSE IN BUFFALO. ERNIE.
Dear Stein & Woody,

Here is the awfull video about the Action Beam....

Now I'm back in this madhouse -

Exploratooon. It will be crazy trying

to get my piece out in 4 weeks!

So the brief stay in Santa Fe was

a talle interment before the plunge.

I felt physically in a state most

of the time (altitude change) suppose

which didn't prevent me from

enjoying visiting you and

seeing some of your work - the

"Elevator Girls", a five piece and

the violin performing the images

is great - had I seen it a few

years ago I'd fell off the chair, it's

actually unbelievable where we've

come to in a short time.

And good to hear from Woody

blowing the horn again!
So it has been, as usual a treat to visit you...
Linda was such a gracious and kind host.

Thank you for all!!
Hope to see you weekly in San Francisco as I said you can stay with me.

Good inspirations

\[\text{[Signature]}\]

\[PS:\] Let me know what you think of the "Boo"
\[(No need to send type back)\]

\[P.S.:\] I didn't have a chance to go to Denver Museum. Spent only the evening at Boulder. I left the next morning. Can't stand University campuses here.
Dec. 21, 1992

Stein
Rte. Box 100
Santa Fe, NM 87501
via FAX #505 473-0614

Dear Stein:

As per our conversation this morning, I'd like to include a couple of your early (pre-1975) tapes in my exhibition - "The First Generation: Women and Video, 1970-75". I need 1/2" copies of VIOLIN POKER and ORBITAL OBSESSIONS (I like that title also) for a pre-screening session with Independent Curators at the end of January in New York. You can send them to me using ICP's Federal Express number. I need these within the next two weeks if possible.

Independent Curator's Fed Ex #: 128564845.

Many thanks and we will talk again in January about the Cheektowaga tape. Hope you have good holidays.

Best,

JoAnn Bailey
1335 Maltman Ave.
Los Angeles, CA 90026
213 89-1971
fax 766-4546
ATT: JEFFREY SNOW 7-11-93

Dear Jeffrey,

I think the easiest is to buy "stop over" either Germany - Albuquerque - LA - Germany or Germany - LA - Albuquerque - Germany. It probably does not cost extra and before the 6th or after 10th of August are equally O.K. Albuquerque is 100 KM from Santa Fe, but is to rent a car. There is a small airline Southwest Airline that flies very cheaply from LA to Albuquerque. We do not have homestay - Hotels are reasonable 50-100 a night but must be reserved. Give me dates and I will take care of it. By the way a car ride from LA to Albuquerque/Santa Fe is breathtaking but should not be done in less than 3-4 days, and rather more.

We look forward to see you both, and please let me know what I can do for you...

Yours Stein a,
Fax 505 473 0614
DEAR GIDEON

AS YOU SEE, THERE IS A TELEVISION DEALER IN U.K.

IF I CAN HELP YOU FURTHER, LET ME KNOW.

ABOUT OUR LITTLE VENTURE IT IS LIKE THIS:

ARE YOUR INDIGOS (OR WHATEVER) NTSC CAPABLE?

IN AND OUT? WE WOULD LIKE VERY MUCH FOR YOU

to come - we'll find some place to stay and the
use of our truck. You will get credit on all
masterpieces created for your immortality.

BUT WHAT DO YOU WANT AS A FEE? LET US KNOW

SO WE CAN FIND IT. ALSO, IF IT IS NOT YOUR INDIGO,

WE WOULD HAVE TO RENT IT ELSEWHERE. IT IS POSSIBLE

THAT WE SHOW UP AT SIGGRAPH AS WELL...

WHAT DO YOU SAY? LOVE, S/EMA
Dahlink Steina,

Thnx for ur FAX, whew!
That's good news about the box emerging from Trucker Limbo.

No, retrieval isn't urgent. Just it should arrive by Labor Day because we're going away before Sept 8-23 and then there's a Jonas Mekas show.

Meanwhile the disk players are here & still in their wooden crate.

Love, DB

PS. We are going away next week Monday - Thursday Aug 10-13 but otherwise are here.
To Steina & Woody Vasulka,

we, the Institute for New Media &
the Städelschule invite you for
a guest professorship in the
summer semester 1991 (April - July).
You would have a free apartment
& ca. 7,000 DM a month salary.
Your teaching schedule would be
European style.
The name is valid for Gary Hill!
We,4 Karen Honig & me,
would be very happy to see you all
here.

Prof. Peter Weibel
(Director)
July 24, 1993

letter fax'd then mailed to address below with materials

Dr. Dawn Leach
Kunstakademie Dusseldorf
Head of Archive Collections
Eiskellerstrasse 1
D-4000 Dusseldorf 1, Germany
FAX (at home): 0211-5580950

Dear Dr. Leach:

The list you sent is a bit incomplete and the listings contain a few errors. I have numbered your listing in the bibliography attached for more complete citations.

Also, you should definitely include more recent references, particularly the important historical document which includes writings by the Vasulkas:

Eigenwelt Der Apparatewelt (Pioneers of Electronic Art) by Woody and Steina Vasulka with Peter Weibel and David Dunn published by Ars Electronica, Linz, Austria, 1992

Also, I believe you would wish to include the following:


Interview with Steina Vasulka in Scapes of Paradoxy: The Southwest and Iceland, by Malin Wilson, Jonson Gallery, University of New Mexico, Albuquerque, 1986. (exhibition catalogue)

On the attached bibliography I have starred the items I think you should also mention or take excerpts from if you are trying to represent the Vasulka's on the subject of electronic media in art.
Thank you. Please send a fax to me if you have any questions, at 505-820-6216.

Regards,

Melody Sumner
for The Vasulkas

encl: bibliography, Crosswinds article, Scapes of Paradoxy brochure
LISTASAFN ÍSLANDS
NATIONAL GALLERY OF ICELAND

Bréfsimanúmer: 91-621312
Telefax: 354-1-621312
Simanúmer: 91-621000
Telephone: 354-1-621000

FORSÍÐA SÍMBRÉFS
TELEFÁX TÍTIL PÆGE

Til/To: Steinunn Vasulka

Dags./Date: 29.4.1993

Írsl/Att.: 

Bréfsimanúmer viðtakanda: 

Receiver's Telefax: 901-505-473-0614

Frá/From: Aðalheiður

Stöður/Pages: 2

Erindi/Concerning: Þetta er afkoma frá báða staðanna.

Slofa sem er þetta.

This page included.
Woody —

Here is an "official" letter of request for "Tele."

I'm also sending a copy of my recent work "Leaving The Ground." I'd love to see "Art of Memory" if you get a chance to send me a copy.

Talk with you later,

Vin
Dear Woody,

When your "Eigenwelt der Apparaturen" arrived several months ago, it was subsequent to the deadline I had been given. Now, however, our Archival Collections article has been postponed to a late winter or early spring issue of the SPIRTE Journal. Where is the equipment or exhibition?

I did browse through your book and hope that you can send me some concise information in the format requested in the enclosed memo. If I can have this by the end of October we can still get your listing into the article. I look forward to hearing from you.

Sincerely,

Edgar A. Schuller

Ps. Please reply to the above address.

I was interested to read about Mary Ellen Bute. I worked with her for about a year in the mid '50s.
Paris, 10.1.1991

Dear Steina & Woody,

I hope things are well with you and that work is going fine. We are back in Paris and trying to reinstall ourselves here - but we certainly miss the space in Santa Fe...

I have just begun to work again with 3D images at the C.I.T. A., but I'm a little hesitant about the whole setup and the conditions are not so good. Woody, is there any chance that I could come back and work with your equipment? What would the conditions be? I have ca. 80,000 FF to spend, which is equal (at this moment) to about 16,000 $.

I need to do 3-4 airm. accelerations. That probably means about 3 weeks of work.
But you are probably using your machine yourself as well, so this is just a hypothesis. In any case, I would be interested in discussing the matter with you - if you find my proposition interesting.

I sent you a copy of a Swedish magazine called "The Artist", in which one of my images from this Summer is reproduced. Perhaps Steina can translate? Or call Kristina Lindström-Kale (939.8975) if you're curious about the text. She is a very good friend.

Pierce is continuing working with his film. There is a possibility that we will return this Summer, but so far nothing is certain.

In any case, I wish you all the BEST for this new year and send you my love.

Best regards,

Teresa

Address: 34, Bd. de Clichy 75018 Paris, France Tel. 1-42528513
Pozdravuji Steinu a doprovážím tímto dopisem dopis mého syna - milý pané Vašíleko!
Glad to nemáte největší obětování - chtěl jsem se stěhnout sedmka v Praze, ale dovolit jsem se o tohle, až jsi byl před - milý syn je, nebo buď hrumo, snad hlubší než jsem já a hádám nebo si pomoci (ja jsem ti dávno zavázal, abys se rozhodl, jak chceš - konkrétní radu by vají cenně - nancíl jsem se byl sam). Prosím tě, uvaž co ti píše aby jsi ji řekl - dodělám právě film o české politice (asi 3 000 m budu končený výsledku) - jsem každý
den ve střížně u pří Čejkovej
(dobře jsem se nedovolal - máš
kapitát řízkanáčík) - budu,
liško považovat za rozumné,
rozum je mi (dám telefou ne-
mám) - číslo 54 42 41 (centrile-
ději střížm u pří Čejkovej) - stříž
budu ještě nejméně měsíc a půl.
Rád bych tá brálic a mluvil
s tebnou - je toho na rozhovor.
Dě te Vám oběma děni, ab ještě
zdraví - Hejlele. Karol

Praha 5 - Nové Butovice - Klimova 2121
Dear Mrs. Vasulka:

Thank you very much for your letter of February 16. Your comments on the minutes of the Television Advisory Panel, and your suggestions for outside nominators and post-production centers will be most useful.

As soon as we have collated the responses from the other participants, we will be in touch with you.

Yours sincerely,

Howard Klein
Director

Mrs. Steinunn Vasulka
257 Franklin Street
Buffalo, New York 14202
Dear Woody,

here with all other foto's back from Kunstforum but. In Vol. M7 (the actual one) the Text from Bebiokat came out. Thank you for being so patient, I think it is worthwhile that the text is now out. It's the only text in the german art magazine world. I still had to fight for it - the publishers wanted to cancel it in favour of the Flusser - homage. But I succeed.

Hope you are content.

With my best regards

[Signature]  
Friedemann
Dear Steina,

Thank you for your very prompt reply to my letter. When I contacted my academic advisor to ask her to send you the grade change form, she advised me that my two incompletes from the summer of 75 would/could not be changed.

After many delays and discussions with a different advisor and the dean, it now appears the grades can be changed.

My advisor is mailing you the correct form and I will be mailing you the course work, as soon as U.B. gives me the final "OK."

Thank you again.

Sincerely,

Patty Grant
July 9, 1985

Dear Woody,

It was great to see you & Stania in April. You both appear to be flourishing in Santa Fe. I enjoyed our conversations and plans for collaboration.

Enclosed is a silent video tape. I'm mailing it in hopes you can get Mike & Joan to bring their VHS recorder over to copy for me some things you have. I have VHS players here and would love to get a sense of what you are up to.

Just send the tape back to me here at Brooklyn College. Meanwhile, I look forward to seeing the tape soon.

Love,

[Signature]

Brooklyn College of The City University of New York, Brooklyn, New York 11210  718 780-3286
July 9, 1984

Stenia & Woody—

Please! get in contact with me when you can. I've got several people (clubs) in town who are very interested in your services. One wants an installation—another a showing of your works with talk. Dallas can do. Me too. Hope your European spring went well.

Sincerely

Jon. Held 214 827 0376

Phone

1515 Young Street  Dallas, Texas 75201  Telephone 214/749-4100

DALLAS PUBLIC LIBRARY  1515 YOUNG STREET  DALLAS, TEXAS 75201  TELEPHONE 214/749-4100
8/29/81

Thanks for your note about showing at the Collective. I'm the new Programmer, and unfortunately the Fall program is full and already at the printer. Is there any chance you'll be in the area sometime after January? Please keep me posted! I am interested in your work. Best wishes,

Andrea Weiss
Ýrr Jónasdóttir
Drottninggatan 6C
212 11 Malmö
Sweden

Steina Vasulka
Route 6
Box 100
Santa Fe, NM 87501
USA

Steina Vasulka,
Eg er í listasögunámi við Háskólan í Lundi, Svíþjóð og er nýbyrjúð að skrifa BA-ritgerð sem ég stefni að vera búin með í byrjun september. Ástaefan fyrir þessu bréfi er sú að ritgerðin að týlja um pina list. Þad vaeri mikil hjálp ef ég gaeti verið í sambandi við þig.

Þad er dálitid vandamál fyrir mig að nálgast efnir í rigerðina hér í Svíþjóð, ég er þvi þakklát fyrir alla hjálp sem ég get fengið. Þad vaeri einnig gaman að hafa vidtalið við þig ef taekifæleri gefst.

Kaer kvedja

Ýrr Jónasdóttir
Hi Steina,

Aug 21

Thanks for your messages. So, fine, we're alerted that "cloud m." will arrive very soon -

I've discarded the wooden crate and will send the 4 laser disks by UPS surface. (UPS picks up from home with no extra charge.)

Am just waiting for a convenient pick-up day.* (Your check doesn't have to arrive first, I'll let you know the amount).

* Easier when we move back to Beach St around Sept 4

Love to you & the Woody

David
Aug. 14, 72

Dear Steina:

We went down to the Kitchen the other Sunday night to see you and Waddy, but you were closed. I thought you might like to see what I wrote about Iceland (although the published version is shortened). We had a wonderful time with your father and your uncle Eggert and both your sisters, and we're very grateful to you both.

All good wishes.  

Sincerely,
Dear Friends,

Two of Video Free America's favorite video artists, New York City's own STEINA and WOODY VASULKA, will present a special showing of tapes selected from their fine creations in the realm of electronic image-making.

Please join us next THURSDAY, SEPTEMBER 14TH at 9:00 PM for this unique event. We will appreciate a $1.00 donation at the door and there are no reservations so come early.

Peace
Video Free America
Dear Woody & Stina

Yes please! So you all are coming down to revisit the scene of the crime; old New York. Wow... It seems that when you left the entire "video as art" scene went with you, really a truly no bullshit!

The entire "Aerodance group is touring Florida for two weeks so our "arena", a huge dome on top floor of an office bldg. is empty of the scaffold. By the way if, in during the hustle of your stay in New York you want a few hours (or more) of meditative rest, you have an invitation to "recharge" in the new place, in the "arena".

Really would love to get together with you all. A helluva lot for philosophical as well as realistic talk. Please phone or leave message in the kitchen for me. O.K.?

Yours love
Bob Fiala

966-3894  260 WEST BROADWAY
ROOM 1103  N.Y. 10013

ROBERT FIALA • 622-6257 • 188 DE KALB AVENUE • BROOKLYN, N.Y. 11205
Dear Woody & Steina,

It was wonderful to be with you but alas I really wanted to talk and laugh it up with you on a more private level. So I felt I blew it when I didn't catch you immediately after the party. Your "surveillance" theme was well received, I'm sure even by people who saw it as a wonderful fun thing. In a way, it's putting an artistic, free, random choice on surveillance, rather than leaving it to politically interested groups & it had to be people with your life experience to combine the political & artistic into a work of real art.

I've spent this summer in a yogic ashram, "bleeding out" learning to teach hatha yoga & have sort of got away from video for a while. However last year was very potent for me as I produced 25 (!) 1/2 hour videos programs for cable TV & finished editing a rather handsome version of the colourised tape that I've put together at your place. Which in a way leads me to what I hope you interpret as a proposition between friends.... so here goes....

- There is the Land of Canada, the Canada Council
selective eye film & video production

which had something called "an emergency grant". If I'm lucky & I actually get this grant, I would love to use it for a more deep dive aspect of colorizing work up at the Buffalo media center. In practical terms I could visualize working up at the center for maybe 3 or 4 - 3 day or maybe full sessions.

The money for the grant is for travel, living expenses and rental of equipment (which, of course, I'd like to see going to you). The ideal span of time for me next semester would be from Friday morning to Wednesday morning (as I teach Wed. evening & Thursday afternoon).

If you feel that this possibility of working with the colorizer informally or "officially" is feasible, please let me know fairly soon as I would apply immediately after an affirmative response.

Lots of love to both of you and I hope that I can see you real soon.

Bob Fiala
Dear Steina and Woody,

I am sorry for the delay in returning these to you. The RF people and I got our wires crossed. Here they are—I hope they will still be of use to you. Thank you very much for letting us use them.

Steina—Liz Muhlfeld at the Rockefeller Foundation told me she read in the paper you won a Guggenheim. Is that true? Congratulations, lady!!! I can't think of anyone who deserves it more. I very much wanted to get down to NYC to see your new tapes, but was in the last stages of getting my dissertation typed. When and where will you be showing them again?

Please keep in touch.

Love, Johanna
March 29, 71

Dear Stein

Thanks for your note — it does make me feel better. I really was astonished by the difference of all our days as it was. And what you finally put me into! But on to the next!

Best wishes despite it all— Stan V.
HERE'S THE INFO ON OUR PLACE HERE: WE'RE RUNNING A KIND OF VISITING ARTISTS PROGRAM—THAT IS PEOPLE WRITE US OR WE CONTACT PEOPLE WHO ARE HERE FOR A SHOW IN ITALY SOMEWHERE, OR WHO LIVE IN EUROPE, OR IN THE CASE OF AMERICAN ARTISTS ARE IN EUROPE FOR ONE REASON OR ANOTHER—WE ARRANGE TO HAVE THEM COME DOWN TO DO SOME WORK IN OUR STUDIO. THEY LET US KNOW THEIR IDEAS AND IF IT'S FEASIBLE FOR OUR FACILITY, THEY CAN HAVE FULL USE OF THE STUDIO FOR UP TO 5 DAYS, INCLUDING 2 TECHNICIANS, TAPE, AND ROOM AND BOARD, ALL FREE AT NO COST TO THE ARTIST. THE MASTER REMAINS WITH ART/TAPE FOR DISTRIBUTION AND THE COST OF SALE/RENTAL IS DIVIDED 40% TO THE ARTIST AND 60% TO ART/TAPE (WHICH INCLUDES PRODUCTION AND DISTRIBUTION EXPENSES).

SO FAR, WE HAVE BEEN SUPPLYING GALLERIES AND MUSEUMS WITH CASSETTES AND NOT MUCH ON A REGULAR BASIS. WE HOPE TO ESTABLISH A CASSETTE MAILING SERVICE WHICH WOULD ENABLE AN INSTITUTION TO ACQUIRE A CASSETTE WITH SEVERAL PIECES ON IT, AND AFTER A PERIOD OF TIME SEND IT BACK TO HAVE NEW STUFF RECORDED OVER IT. THE EQUIPMENT SITUATION HERE, WHICH HAS REALLY BEGUN TO GROW ONLY THIS YEAR, WILL HAVE TO DEVELOP FURTHER BEFORE WE CAN IMPLEMENT SUCH A SYSTEM FULLY.

THE UNIVERSITY SYSTEM HERE IN FLORENCE HAS JUST INITIATED A SEMINAR AT OUR SPACE HERE EVERY FRIDAY, AS I SPEAK WITH YOU IN KNOXVILLE, THE UNIVERSITIES (AT LEAST HERE IN ITALY) HAVE NOT YET BEEN ACTIVE, BUT I'M HOPING THIS FIRST STEP WILL LEAD TO A LARGER COMMITMENT. AS FOR THE ULTIMATE SUCCESS OF ALL THIS VIDEO STUFF, THE UNIVERSITIES AND EDUCATIONAL AREAS MUST BE BREACHED, AND NOT JUST THE ART GALLERY CIRCUIT.

I HOPE TO ACQUIRE MORE EDUCATIONAL TYPE MATERIAL FOR DISTRIBUTION—I'VE BEEN TRYING TO CONTACT VARIOUS RESEARCH CENTERS FOR ANY FILMS OR VIDEO CASSETTES IN VARIOUS SCIENTIFIC
art/tapes/22

video tape production
22 via ricasoli 50129 firenze telefono 283.643

fields — with the creativity and "far-outness" of a lot of current research being done. i see no reason why it shouldn't be show side by side with this "art" stuff anyway.

if there's any help you can give me in this field — any people you know in the university there who've got some films or videos, please put me in contact with them.

at present, due to economic pressures (as usually these days) we've been cutting back on production a bit and concentrating on getting a lot of already existing tapes — which we'll be getting stuff from howard wise (including vasulka tapes), brian canepa at steffanaty, and castelli - sonnabend. as you can probably see from yr. list, and as has been prevalent here in europe in general, access to technical information is low so not that much work with synthesizers is being shown. our space is not equipped for this, but i want very much to get some of this info (in form of print and tapes) here. also — any artists you know (and i know they are a lot) independent of the above mentioned distribution places, please give them our address.

i brought over a group of kriellian photographs to show in our space here this march — they're made by some people who worked in the syracuse center in photography. i'm also arranging to show some holograms here — not so much as works of art, in themselves, but more as a form of information of a certain type not readily available here. i hope our activities and acquisition of various inputs of information coming in here can find a good outlet here in italy.

am looking forward very much to the april workshop — hope things are going well for all there.

p.s. we are organizing a bulletin here for european cities.
Døktal!  

Tænkm en til at tage flere vej rejser, for ja, ja, det er en afgrænset sum af 1000 kroner. Min svarende til det er et stort spørgsmål. 

Hvis jeg ikke svarer, hvad vil fejekaret tage mig i døde? Var det ikke en mængde af din, frivillige, tænken? 

Afbryder: 

Kob til, vil til at se hin til fjer, afgrænse op, stille, til, skifte, eller, allen, og vera tilbaad, en par. Hvis kæ berget sidan få, kobber. 

Hvis den ene kvalkvar præ, at du vi sør i fikke i, aldrig. Hvis er den ene kvalkvar præ, at hin vi sør i fikke i, aldrig. 

Kvalkvar præ, er kvalkvar, mærke kvalkvar, og hin sjæl med tørk, aldrig. 

Kvalkvar mærke, sjæl med kvalkvar, aldrig. 


gjennom ti verker. Disse
nærmere beskrevet har det af
gunst av dekorasjonen sådan at
verk blir så fremt kun sees
og gør i leikforsøk og deler
værk for ham bør det auka-
lega pr. syningen og avskaffet
allerede, leiren. 3-4 kjøler og
vike 2,2 at være større og
med tillet skall.

Pat lidje alle i alt leikse.
Jo forskjellen, helgen i Kristian,
jo før. Haldst i (haru helge, fylt 10 celle fra korsata, helgen
før en time, kopp 2 kompleksen-
mera vælta vera av av tala vi jot
fistra) ofl ofl, sem sagt, kenna
Baddi. Pat av hundu i
helgen, sem ytter an leire, elke
m-kjøler er hiyr åpnet. Pr. tenn
geren ekset vaat vi òg sig.
Sem sagt ellers gat verid
veira. Gt nig 22 pina
litt skrift av kysset Vadele
pinn yden i pipi.
DEAR WOODY + STEINE

I CAN'T REMEMBER IF I ASKED YOU TO SUBMIT A LISTING IN THE DIRECTORY - I THINK SO. I REALIZED THAT YOU HADN'T ONLY AFTER THE RUSH OF GETTING IT OUT WAS OVER. IN ANY CASE, I HAVE ENCLOSED A COPY OF THE FIRST ISSUE. PLEASE GIVE OUT THE EXTRA CARDS TO PEOPLE WHO DROP BY THE KITCHEN THAT ARE INTO VIDEO (AS OPPOSED TO DEVELOPING AN INTEREST IN IT). NEXT ISSUE WILL COME OUT WHEN I GET BACK FROM JAPAN IN JANUARY. I SHALL TRY TO KEEP IT FREE, SLIPPING UNDER SOME VIDEO GRANT OR OTHER.

À BIENTOT,

MIKE GOLDBERG

90 VANCOUVER ART GALLERY
1145, WEST GEORGIA
VANCOUVER 12, B.C.
CANADA
DEAR MARILYN

AS YOU SUGGEST IN YOUR LETTER, THIS IS A PARTIAL LIST OF MATERIALS. IF YOU WANT TO KEEP THE ALBRIGHT-KNOX CATALOG, PLEASE SEND US $10.- OR JUST RETURN THE CATALOG.

IT IS WONDERFUL THAT YOU ARE SPEAKING ON THIS MUCH NEGLECTED SUBJECT. IF WE CAN BE OF ANY FURTHER HELP, PLEASE LET US KNOW.

SINCERELY,

STEINA
Dear Woody & Steina,

Wonderful! Here are your tapes back at long last. I must admit I hate to give them up. Can't wait to see what you pull together for the video show.

Got a cable from Prague. The vernissage of the "art show" there went very well. According to the Ambassador, the video was so popular they had a re-run for the embassy staff. Also the artists' video caused quite a stir among the artist's community. Of exceptional interest, especially among the younger artists. Went off without a hitch despite the fact that Czech authorities tried to obstruct the event fearing a "gathering of the nation's intellectual elite under a foreign roof." More than 400 artists, critics and intellectuals, both establishment and non-establishment showed up. Must have been a hell of a party.

I've been told that Feb 26 will be "remembered as a major post '68 event in the artistic and intellectual life of this city and country."

I'm so pleased. It's the sort of thing that makes this job worthwhile.

Sincerely,

[Signature]
29 Dec 71

Hello Woody (and your lady whose name I don't recall)

Do you remember I came to see you both at Mercer St Playhouse in June this year and we spent a little time talking? After that I went on to Boston and San Francisco.

I hope to be back in NYC by about the 8th January and will be looking for tapes concerned with community development. I remember you started to tell me about some experimental work on CATV with a housing project, and I since heard that you've done some more with cable TV. I'd much appreciate relating to you again, viewing some material and possibly copying some excerpts to show people in England. Primarily I guess I'd like to know your assessment of community uses of video, etc.

Next week will phone and hope to see you.

With best wishes,

John Hopkins.
Dear Stein,  

Oct. 3, 1975  

I just want to thank you again for your class and all the help you gave me. I'm taking a communications course now and am the "media person" in the class. By using all the rude stories you told and acting confident, I'll be able to use the equipment when flame V. Our little studio had more to offer than the major center here.
The emphasis is on documentar
and I became the pusher for
creative images in communicating
messages. Your course was the
best thing I did this year. When
I put a tape together I don't fear
the hardware, not its limitations
and make it unique. The kids
in my class never saw feedback
patterns before. My goal for this
year is to stimulate a new urban
environment and present you in an
artistic manner.

I'll keep in touch for the
next few years and that your a
beautiful person and an excellent
educator. Thank you.
Woody,—

On this form all you sign is on #5 Side II

first Committee member next to a little O

Give to O’Grady who should sign next to O on major professor—tell him to forward to appropriate place — THANX —

Also, the reason I called actually (though I forgot at the time—I had been trying to get you for awhile and long ago forgot the reason) was to talk more about
THIS "MEDIA STUDY CONSULTANT business in NYC etc" STUFF that you brought up in a fancy seafood restaurant. I'll try to get to Steina next week about it - but you should know I'm still thinking about it -

did you ever speak to Oshad? Do you have formalized some work for me? Fording. Set up organization. (I have access to non prof corp umbrella in NYC) Do nothing? Next step? I would like to set up a situation to which supplies and/or some sort of hardware - space etc through some arrangement -

or at least I would
I'd like to establish some sort of BASE here— but it does not seem to be a good place for fumbling around— so please think in CONCRETE BLOCKS PLEASE!

CEMENTED NOT SEGMENTED

(only in terms of this project as I wouldn't want to weigh you down!)

Speak to you soon

Yours

[Signature]
Dear Steven —

(re: WALKING)

I got your note and am naturally delighted that you liked it. In fact, however, I did send you a half-inch copy of the tape a month or so after we talked about it (1976?) apparently it was disposed of by the U.S. Postal Service. I, however, had always assumed that you didn’t care for it and that my not hearing from you was a form of “No Comment.”

Hope to see you again soon.

[Signature]

WIEGAND
16 Greene
New York 10013
Dear Steve,

It was good to see you again. The video tape you showed at the Walnut is quite a departure from the other work of yours I've seen, and from any other video I've seen. I liked the tape very much. I think some of the images will stay with me for a long time.

Hope all is well. Regards to Woody.

Sincerely,

Terry
My work involving the light and space of the sky at Roden Crater is a project that has been underway for several years. The Skystone Foundation has now assumed fund-raising and production responsibilities for this work.

As part of my recently receiving the MacArthur Foundation Award, Skystone will also receive $15,000 a year for five years towards the 3.2 million dollars needed to complete the Roden Crater Project.

Skystone was also recently awarded a $50,000 grant by the National Endowment for the Arts for the largest and most important phase of this work -- the crater bowl shaping. These particular funds must be matched by a broad base of individual contributions. We are therefore seeking the help and involvement of others. Please take a moment to read the enclosed materials. Any assistance you can give will be greatly appreciated.

Best regards,

James A. Turrell
July 17, 1995

Steina and Woody Vasulka
Route 6
Box 100
Santa Fe, New Mexico 87501

Dear Steina and Woody:

Thank you so much for opening your home to us. We so enjoyed meeting you and getting to experience your talents. You are both American legends and it was thrilling being with you.

Thank you again.

Fondly,

\[Signature\]
OK, kids -

We're all over 30 and I'm not your rich uncle. There's a phone bill for calls made the first half of Sept. $19.53 (doesn't include monthly charge for use).

That's the money for use of the place I need. Steinman, you once said the two of you were always being screwed by your friends. Maybe you are practicing to do the same. Just an idea but that's how the whole deal is coming to look to me. I don't want to think so. I don't believe it.

For historical background - at the famous Warner Center bar I mentioned the apt. was up for rent and that was the basis you accepted, mentioning later several times about having it next week, or intending to pay but having no check book handy. So -

My reckoning is you would have been in a motel at least a week - that would cost about what the rent amounts to for the six weeks you were there $210. The place wasn't special but it inconvenient morning was stopping you from finding something else better. I took it because it was cheaper than other places - near good transportation not to mention those marvelous fish & chips on the corner.

Send me $160. - plus the phone money owing and let's get the damn thing over with. Ah yes - there's $5. - for paint you asked to borrow years back. I'd forgotten but the mind brings up an odd item like that under a spell.
situation, (that was when you were settling into the loft. The icebox + chair were for love not money! The rent's different).

So stop thinking like blacks in the ghetto about a Jewish landlord + jerk ore, my dear.

For last week March I worked to buy time for completing a translation. It's something worth working on and was written by the mother of a boy to whom I used to teach English. She was stranded in the mountains at the outbreak of WWII (in Yugoslavia) after her husband was shot as a resistance organizer. She spent two years in prison camps + fortress jails (in Dubrovnik - there's a notorious prison where everyone goes to see Shakespeare performed in the summertime now) but the underground finally got her released and she was on her own to escape from Dubrovnik to the partisans. She didn't know the language well, being a Lithuanian Jewess (met her husband in Paris just before the war), and had a series of adventures trying to stay hidden until contact could be made w/ the partisans + her journey to them arranged for. Most of the people who helped her had met in jail or were relatives of prisoners, who were under surveillance so the stories are tense, but my god the risks people took for each other in order to give help, children even guarded her. I hope to finish this in the month. Seems a Norwegian publisher is interested + would have a translation made from the English I am doing now. Will see how it turns out.

Write me sometime. I'm interested in more than the money.

415-328-7129

love, Jan
DEAR MR. MILLER,

SINCE THE DESCRIPTIONS DO NOT EXPLAIN THE AESTHETIC NATURE OF OUR WORK WE WILL, UPON REQUEST, GLADLY SEND YOU A SAMPLE TAPE.

SOME OF THESE TAPES ARE DESIGNED FOR MATRIX VIEWING AND WORK BEST ON LOOP LIKE ARRANGEMENTS, OTHERS HOWEVER WORK WELL IN A SINGLE MONITOR SET-UP.

OUR USUAL FEE IS $5.00 PER MINUTE OF PIECES SHORTER THAN 15 MINUTES, BUT $150.00 FLAT FEE FOR ANY WORK OVER 15 MINUTES.

RENT IS $25.00 A TAPE, REGARDLESS OF LENGTH.

WE PREFER MAKING COPIES OURSELVES FROM ORIGINAL MASTERS TO PRESERVE QUALITY, BUT IF YOU WOULD RATHER COPY YOURSELF, WE STILL ASK $5.00 FEE FOR EACH COPY.

WE WILL BE IN EUROPE IN JULY AND AUGUST, SO LET US GET IN TOUCH EIGHTER BEFORE OR AFTER THAT.

YOURS TRULY, STEVENS VAMUKA
STEINB
Hope all the work is going well in the CPU of the NYS Tax Dept and you will be getting paid by the wound speakers bureau soon. Enclosed is a check which covers the commitment from Frederick College. Thank you for the invite and hospitality to compute get together at your place.
Tell Woody to watch out for the Center General and Soft Ware people who won't tell you anything.
regards, Home mollie
Dear Steina-

Of course, you can show this videotape walking. And of course I find it inappropriate that a college will not provide even the nominal funding to pay artists their much too nominal fees. On the one hand, I am extremely tired of being expected to live on air (even the current Rockefeller grant which pays all these technical people so handsomely does not provide one cent for any of the artists to live during the three to four months during which sustained work required). On the other, I'm having the time of my life and expect to be in no same unprepossessing and happy state of being a video artist at 75 (or is that too modest? -- shall we say 90?).
I am glad you asked hesitatingly so I know you are sensitive to the problem. But what the hell, I'm just getting richer by sitting on it. And don't take this personally. You know the situation for yourself. Hope this one reaches you.

Hello, Woody!

Dad

P.S. The mailing list is on the front of the package.
June 18, 1985

Dear Steina & Woody,

I got a call yesterday from a cultural center in St. Quentin en Yvelines (not far from Paris) and they want to put up "The West" from Nov. 16 - 24. They asked me what the price was but I told them they should contact you directly since I didn't know how many monitors you would ask for nor what the standard rental price is. What are standard prices for installations anyway? I suppose the best way to go about this is to let me know what your favorite configuration is and a fair price (not your favorite one), and we'll work backwards from there if we have to.

Today I am going to Boston for ten days at the end of the month to look for a domicile & use to look for jobs. There are a couple of possibilities but I'll tell you about those when they look more or less possible.

Eventually I'll also be out to Santa Fe to see my mother's new house - not to mention the dog I've never met and the new car. I'd like to come at the end of summer but it looks like things could be pretty hectic with moving and settling in, so in all probability it will be more like Christmas vacation. I hope that you both will be there and not on one of the flying Vasulka expeditions so we'll have some time to visit.

american center 261, boulevard rastpail, 75014 paris telephone 321 42 26 33 31 26
The program at the American Center is being taken over by the guy who runs the photography classes & events at the Center — Scott MacLeay. He's a good guy but needs to learn about video, although my guess is he'll be a little better organized administratively speaking than I was. It's so strange to be leaving — soon I will have to take all my memorabilia off the walls and clean out all the files for the goodies I want to keep.

Take care, love to you both & hopefully I'll see you soon.

Best,

Anne Marie

P.S. If you want to contact these people directly for any reason the woman's name is

Eveline Foulain
CAC 87, Quentin-en-Yvelines
Elancourt 78310.
Dear Steina,

If not for you, Buffalo would have been without 'information,' our show there with that reflecting tabletop and the sound of the projector not working, and all the filmmakers gone to a film convention or monastery for the weekend. So it was really vital, gave us life to meet with you, and had Niko not been so ill, for him to talk with you as I did would have been very valuable. And thanks again for offering help for Niko when I felt so freaked out. It made me feel much less isolated. Niko's fine now.

Since you did get a chance to see three of our films and to talk with me, at least, we would like to have a report or personal letter to us that we can include in our report to the Dutch govt. Since they subsidized our film trip, we will be presenting a written report to them about what we encountered and who, what we felt about each show and the technical situations, and what we feel the value of such a trip is. We'd very much appreciate it if we could include your views, whatever they are, on the films you saw, the interaction (human impulse?), in another words, what value you see in such an exchange. Please be frank (I know you will be) and feel free to say what you want in whatever manner.

We still haven't gotten a chance to see the full tape but hope maybe we can here. We wrote Jack a card saying we'd met. But we're not sure where he is, could be anywhere, but no matter where he is he'll still be Jack. Gives me a weird kind of security that lack is Jack is Jack.

We've written Holis and Paul to say that when we set up this private screening for Jonas in NY we'd like them to come. You too (and Woody) if you could make it, so we'll let you all know when it will happen.

We never knew how crazy and tiring greyhound bus riding could be and I've noticed that by the 12th hour, my personality turns very dark and depressed. Instead of gaining tolerance I lose it. I'm not one sitting in one position too long. And Niko is really knocked out after, but doesn't seem to get as blue.

Really do want to see you again one day and thanks again for the tape, a wonderful gift.

Please keep in touch

Love,

[Signature]
P.S. Could you please mail
your "report" or letter to
us by
March 31st, when we'll
be leaving -
to
Lynne / Mike
C/O B. Tullman
25 Bedford St.
NYC NY 10014
Tel. 691-4510

[Signature]
Telefax Message

TO: WOODY
FAX NO: 1-505-473-0614
DATE: 5/8/1993
Number of pages: 1 including this sheet
Message:

DEAR WOODY,

How great you are coming again to this part of the world. You'll also be in perfect time for our post- Ceausescu video exhibition in Bucharest, the first video event in the country. What do you think about having a workshop there during "The Romanian Video Week"? It opens on 24 November (the overall title - EXOL- Ex Orient Lux e!!). We can pay the travel fee from Brno to Bucharest, accommodation, daily expenses plus not much but honorarium - this I'll try. Then you can continue your trip down to Istanbul from there. Or if you'd like to do something in Bulgaria I think I can arrange it, but Sofia is a bit out of your course, I suppose? In any case, I'll meet somebody from "Balkan Media" magazine in two weeks. I'll ask them more contact in Turkey as they have a lot of contact in the region. The Soros Centers for Contemporary Arts in all East European capitals have a brand new SONY multi-standard TV + VHS, so no problem with you this time (to find another famous WHO's WHO took somewhere in an exotic city)? Stay in touch.

Yours, Keiko