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

Sof Schaefer, director
THE VASULKAS

Thursday, April 6, 1995

Messieurs Prat, Raspailet Rey
Biennale d’art contemporain
Maison de Lyon, Place Bellecour
69002 Lyon, France

Dear Messieurs Prat, Raspailet 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 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.

Gaylor 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

Victor
7 October 10984

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,
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 Fe, 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 Senegal-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
Sleina,

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

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.
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
17 March '94

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 Fe, 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 Fe 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 write 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 Swinuch of the Dance Department of Buffalo University 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 filmmakers, 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 University 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 bldgs, 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 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.
October 10, 1973

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

RHM/emb
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

JGR/bkh
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 Aline  
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
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

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 Dowmey
Tel: (212) 9251386

Juan Dowmey
Tel: (212) 9251386

VIDEO TRANS AMERICAS 39 WHITE ST. N.Y. N.Y. 10013
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>Route</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albuquerque to Columbus</td>
<td>$248</td>
</tr>
<tr>
<td>Columbus to Minneapolis</td>
<td>138</td>
</tr>
<tr>
<td>Minneapolis to Albuquerque</td>
<td>214</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$500</strong></td>
</tr>
</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 TōM 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
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 Sharif (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 Meltler, 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 an only realized the mistake too late when I got your printed form.
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 2-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:

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. Altschuler
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 $508.00. 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,

[Signature]

Sherry A Cando
Montréal, December 7th, 1992

God and Goddess... I was so pleased to receive your magnificent catalog of the pioneers. It is so beautiful, 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 fundamental construct of our existence than space is. You know that!

It took only 20 years after all for my video work to be recognized and yet, at a time where I am already in a different but comparable mindspace. My energy is now focused 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!

"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 role of «poet»-intellectual in different social or cultural milieux. Life goes on with a certain utopia still to pursue. You know that!

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 which, 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 current and coming works. Hoping to meet you again at the summit of minds.

Doc. J.P. Boyer (originally Boeian 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 tapezierwalzen 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 verkaufskatalog 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 schwanke 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, accomodation, 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 accomodation 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's 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.

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 a la 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.
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

Elio Andalò 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.

Best,

Marion

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 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 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
Cantaloupe 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
- Soundscape * 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 you 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
WE'RE LOOKING FORWARD TO SEEING YOU AT YOUR 'GIG' IN GRAZ FOR THE FESTIVAL, THE DATE IS OK, BUT ONLY FOR ONE VASILKA.

WE'LL PAY YOU AIRFARE-SAINTA FE TO VIENNA AND A FLIGHT TO SANTA FE.

IN REALITY WE DON'T PAY THAT, BUT..."

*LETTER WILL FOLLOW SOON.*
Jináč tě zdraví tata Zmrzlé, tak bytě tam všich zdraví a ozví se.
Telefon zasáde neberu, pošli fax,

Zmrzly M. junior

---

Woody Vašulka
fax 001 505 4730614
Stina:

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 (schools) which have bought the tape collection. Since you were a consultant to the project, you can request a copy of "Rewind" (frontside) 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've proposed 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're waiting for a publisher) - but they did make copies for questioners 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 this 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 the only project does
find 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 I think the project was referred to as an "alternative history" in relationship to the retrospectives (say on at the Whitney + MoMA). People at the time referred to their work (in "Radical Software", etc.) as "alternative video" — but I don't see the project as an alternative history, though apparently a different framework that the Whitney's — which is to be respected perhaps. And of course there are the other important examinations of this period — years + Woody's at Ars Electronica, the upcoming conference as (next fall) in Syracuse and Sherry Turkle + Monica Venet 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 "Surveying..." 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 has an oblique connection with Buffels. (He tried to study with Brian Henderson, but Brian ignored him ...). Tilman & 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 Silina and Woody—

I 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 (6-8 weeks) Carol and I will be traveling again to either Asia or back to Mexico and S. America.

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

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

Lous, Wolf
Vasinde,

Just a reminder about
the music program info.
for Marc - fill's welcome.
his address at Danbury
is:

Marc Etfr - #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
6-25-75

Dear Mrs. Vasolka,

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

You may have seen the charming tiny dance program I produced while at CBS with Alvin Nikolais' choreography and dancers way back in 1969-70.

How I've missed the city, CBS, and Mr. Vasolka for a dance as you suggested.

Thanks again,

Ray Abel

(over)
I just checked my copy of Stew Kraus's "Science and Technology in the Arts" and sure enough, P. Norby Vaselko is covered just as I am. Small world! "CC"
Moody & Steinaj

Oct 1, 1972,

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 & 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...
Stein, I understand from talking to Marc Chadovier that you will be visiting artists around the country to getting lists of their works. I am compiling a brochure of experimental films and 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 here in terms of accepting any type of experimental videotapes. They are very reluctant to let anyone use the equipment. I've got an application for S.M. N.K.A.B., but I am uncertain whether it would be 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 projections of CRT display units that are just in the developmental stages.

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

Thanks,

[Signature]

P.S. Could you please send a list of your works to-date?
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 Angeles.

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 Stina,

I was sorry that I did not meet you when I was in Buffalo in November — looking at the Media Study programs 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 Sharits 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, i.e., availability, cost.

My regards,

Sally Hornbacher

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

When I talked to Bland, she said she 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 she 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 matrix than yours.

Either Bland 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 third parties, because such details were 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 was I stupid enough to think I'm lying?

While it is true that each of us has his or her own problems—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 Jo, in my recent meetings with them. So we disagree that they are insane—which again indicates that we are approaching the situation from different motives.
Dear Woody + Stein,

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 cost you 700 Dollars (35 a piece), and which I have
De be made from your
earning of $8.50.

Love

Alfonso
Dear Gerry,

I caught you in a blatant lie. I told you Bojana had called to see 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 to call. Now 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 earning depression was her fault.

Look, Bojana is hurt irrevocably.
and physically, she needs a

break not only from Paul, but

from people like you blaming

her—even if it was only all

her fault.

Please try, I know

you are a compassionate

person, don't forget they are

both at fault. They are

both hurt and probably

still unaware, and who

is not?

Excuse the tone of the letter,

I am not really mad—only

so...
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
display satellite photos, images, and images of Venus. You must come and visit. I have also spoken
to a fellow named Dwight Egbert 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 Celso article the ending is vague. Various options for that true are included. Stories in the latter want are not strong yet need some focused attention from me.

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

Ref to fractionating content that appears throughout plain / awanle fiction + nonfiction poems -

I imagined many pages
As Antiphony #11 was prototype -

Two columned - Seifan & Confession

- Not as densely laid out
- Columns close together - mechanically

Research

There are still a few empty columns -

RS: Kona Rite - Dzenbu - People

AHOA Tribe - Clouds + Power

Alchemy Descriptions -

of Blackening, Whitening, Albedo

Rubedo

Blackening + yellowing

The description of Alchemical -

Circuits

are Biological - Biochem - fusion

now unlikely -邦fellow

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.

I.O.U. $100

Liz R.
FAKE WOODY VALICUK
00-1- 505- 473-0614

AMSTERDAM, Nov. 29th, 1996.

DEAR WOODY,

YOUR DRAFT SEEMS OK TO ME. PLEASE STICK "HAND OF SYPSYS" TWENTY FIVE PERCENT ETC.
SEND TWO COPIES BY REGISTERED MAIL OR REGULAR WILL DO TOO I GUESS. HAVE THEM SIGNED AND I'LL RETURN
THE OTHER ONE.

THANKS,
AMSTERDAM,
29 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 highly probable that I will be teaching in this school, so, in the future, I will spend most of my 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, Thision
Athens 118 51, Greece

Tel: 3463303 - 3467655

Athens, 10-9-89
Ms. Shira Vaculka  
257 Franklin Street  
Buffalo, New York  

June 2, 1944

Dear Shira:

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 MICA 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 trying to get any consideration from them. 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 consideration.

Bob Zygier

Jerry Farnsworth

P.S. I'll be away on vacation from June 19 to July 22.
Dear Stein,

Monday

Please take into consideration that there was no deck with the console. I had to record from the monitor with the Filet Pak 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 tape I made at the Niagara Falls area, has resulted in some quite boring tape.

There are thick sections operated by the warm-up period of the Filet Pak. 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,

Ryan J. Pinley
DEAR WOODY & STEVIA:

I RECEIVED YOUR CHECK FOR THE TEACHING GIG - THANKS.

ENCLOSED ARE 2 KIMONO WRAPS & A CHEF'S HAT FROM "TONY'S COLLECTION." IF YOU WOULD LIKE A COUPLE MORE IN DIFFERENT COLORS, LET US KNOW, I'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 SYNCRONIZATION & 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.V., 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 & STEINIA:

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 Steve & Woody,

Here is the awful video about the Action Bons.

Now I’m back in this madhouse—

Exploration. It will be crazy trying

to get my piece out in 4 weeks.

So the brief stay in Santa Fe was

as tiring as intermezzo 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 fine piece and

the violin performing the images

is great—I’d seen it a few

years ago I’d fall off the chair, it’s

actually unbelievable where we’ve

come to in a short time.

And good to hear you 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

PS: Let me know
what you think of the "Boom."
(no need to send type back)

As PS - didn't have a chance to
go to Denver Museum.
Spent only the evening
at Boulder & left the
next morning. Can't stand
University campuses, hate.
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 VIGNETTE POWER and ORBITAL OBSESSIONS (I like that title alone) 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 couple of 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,

[Signature]

JoAnn Halley
1335 Maltman Ave.
Los Angeles, CA 90026
213 9-1971
fax 666-4546
ATT: JEFFREY SNOW 7-11-93

Dear Jeffrey,

I think the easiest is to buy "stop over" in New Germany - Albuquerque - LA - Germany or Germany - LA - Albuquerque - Germany. It probably does not cost extra and before the 6th or after 13th 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 Airlines 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

FAX 505 473 0614
Dear Gideon,

As you see, there is a Televizit dealer in the UK.

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, Stein
Dahlink Steina,

Thank you for your 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, DJB

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

we, the Institute for Neue Medien &
the Städelschule invite you for
a guest professorship in the
summer-term 1992 (June - July).
You would have a free apartment
& ca. 7000 DM a week salary.
Your teaching schedule would be
European style.
The name is valid for many till!
We, [illegible] & me,
would be very happy to see you all
here.

Prof. Pete Kiewel
(Director)
July 24, 1993

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 Apparatwelt* (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
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
The Vaselinas Inc.  
Route 6, Box 100  
Santa Fe, N.M. 87501

Dear Woody,

When your "Eigenwelt der Apparaturwelt" 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 SPJTE 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,

[Signature]

P.S. Please reply to the above address.

I was interested to read about Mary Ellen Bates. I worked with her for about a year in the mid 50's.
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. - 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 S. I need to do 3-4 aim. acquisition. 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 send 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-Kals (989 8975) if you're curious about the text. She is a very good friend.

Prive is continuing working with his film. There is a possibility that we will travel 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 Steina a doprovázení štúdo dopisem dopis mého syna - milý pane Vašulko!

Snad to nemô to nejveteši ohľadovaniu - chcel jsem se stýkať sedkač v Prešove, ale dozvedel jsem se o loži, akej byl pred - milý syn' je, nebo buď

dbe kusíš, snad hlubší

než jsem jas a zaslovnibil by si pomoci (ja jsem ti dám razravzám, aby sa rozhodliš

jak chceš - konkrétny rady by

vaje cenne - manče jsem se

byl sam). Prosím te, uvaž

co ti píše

abych ješte řekl - dodělávam

práve film o česke politice

(asi 3 000m bude konečný

výsledek) - jsem každy.
den ve stříšné u pí Cějkove
(době jsem se nedovolal - měs
zapjat na příznámnik) - budeš,
li to považovat za roznuc,
rozvolej mi (dám telefan me-
ma) - číslo 544241 (centrál-
cítej stríšku pí Cějkove) - stříšku
budu ještě nejméně měsíč a půl.
Rád bych te brálo a mluvil
o tebon - je folko na kroshovor.
Ať se Vašm oběma darí, ať jste
zdraví - Havel Karel

Praha 5 - Nove' Butovice - Klimovova 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

HK:es
Cologne, 15.3.92

Dear Woody,

herewith all other foto's back from Kunstforum but. In Vol. MT (the actual one) the text from Beuakart came out. Thank your for being so patient, I think it is worthful 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 publisher wanted to cancel it in favour of the Fluss - homage. But I succeeded. Hope you are content.

With my best regards

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 Jane
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 sending it in hopes you can get Mark & Joan to bring their VHS recorder over to copy for me some things you have. I have VHS playback 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]
July 9, 1984

Sternia & 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 swing went well.

Sincerely,

Jon Heldt
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 some time 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 Háskólam á Lundi, Svíþjöð og er nýbyrjud að skrifa BA-ritgerð sem ég stefni að vera búin með í byrjun september. Ástaðan fyrir þessu bréf er sú að ritgerðin á að fjalla um pina list. Þad vaerim mikil hjálp ef ég gæti verið í sambandi við þig.

Þad er dálitid vandamál fyrir mig að nál gast efn í rígerðina hérna í Svíþjöð, ég er þvi þakklát fyrir alla hjálp sem ég get fengið. Þad vaeri einnig gaman að hafa vidtal við þig ef taekifaeri gefst.

Kaer kvedja

Ýrr Jónasdóttir
Hi Steina,

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 Woody, 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,

[Signature]
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 & Stein

Yippee! 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 truly; no bullshit!

The entire "Acrospace group is touring Florida for two weeks so our "acrospace" is a huge dome on top floor of an office building that is empty of the scaffold. By the way if, in 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 "acrospace"

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

Love

Bob Fiala

966 3894  260 West Broadway
Room 1103, N.Y. 10013

ROBERT FIALA  •  622-6257  •  460 DeKalb Avenue  •  Brooklyn, N.Y. 11206
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 yoga ashram, "blowing out" learning to teach hatha yoga. So have sort of got away from video for a while. However last year was very potent for me as I produced 25(!) 30 min. 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 in the land of Canada, the Canada Council
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 deeps 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 nite 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.

[Signature]

ROBERT FIALA • 622-8257 • 433 DEKALB AVENUE • BROOKLYN, N.Y. 11205
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 hours of getting my dissertation typed. When and where will you be showing them again?

Please keep in touch.

Love, Johanna
March 29, 76

Dear Steinm

Thanks for your note — it does make me feel better — I really was astonished by the difference of all our taus after 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—AND 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 INCLUDED AT NO COST TO THE ARTIST. THE MASTER REMAINS WITH ART/TAPES FOR DISTRIBUTION AND THE COST OF SALE/RENTAL IS DIVIDED (40%) TO THE ARTIST AND (60%) TO ART/TAPES (WHICH INCLUDES PRODUCTION AND DUPLICATION EXPENSES).

SO FAR, WE HAVE BEEN SUPPLYING GALLERIES AND MUSEUMS WITH CASSETTES AND NOT MANY ON A REGULAR BASIS. WE HOPE TO ESTABLISH A CASSETTE MAILING SERVICE WHICH WOULD ENABLE AN INSTITUTION TO Aquire 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 VIDEOCASSETTES IN VARIOUS SCIENTIFIC
FIELDS -- with the creativity and "far-out-ness" of a lot of current research being done, I see no reason why it shouldn't be shown 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), by Anna Canepa at Steffanotty, and Castelli-Sonnabend. As you can probably see from the 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 Kirlian 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.

I am looking forward very much to the April workshop--hope things are going well for all there.

Bill

P.S. We are organizing a bulletin here for European cities.
År 1973

8.4.1973

Trukkorn til at tøke fra
vita, d. e. va. at affri. til sin
$100 i slemmesten. På vilje pære
for adfærdsvæltnus.

Fis hefr, ekki sverad, hvat
fribekf $600 om dramatin
hur, ekki gryti fiæske tefæn?

Pæs òt hæddrettaskel løj
klofi, vill til at d. h. er i fiæ
affri ægga labbservatir j. hejna
harapet. Gæfnaðikke, ællæ ældre
að vera tilbækt, en pæs hefr kæ
verist ofin stífun. Óklofi, hún
er ein ond krækkuna, því at Þor
si í viðkast í fæskalaði (gat
ekki valið sá helstu tíma, segi r.)
a krækkurnir ond krafti ærstunga
m unin sjöf ond krákapar.

Villoparina vínikti og hefr spelka
(sen saga med vetling). En allt
sbr. pøta ar verða gort, ællæ scei-
laga þregi, þeim gyki þelli
því er allt í lafi í stæin-
vanum. Selkin í hæfða ("káns-
braut í þjósfr proðnum") og Bergir ò
st á línu í staðarvök.

Af gami velast í ólagheirim
gjennom ti vei. Så vi
vårt våt kaft at
geva vi dekoraasjon i tan i
vår løs av fem kun sjeia
gera i leikniskum og lede
velk for hann borgte auka
leysa pr. synings og anskap lign
delsamme, leike, 3-4 kjølde a
vike 7 er at vera stoknede
med fikha skat.

Pat lidja alle at leiksa:
for forstensson, helga z Kristian,
joa jord, Hobb i (han lidje
vendt 10 cella fra konsta, kunn
fyn Ein uopp, kopp og kompenser-
mei vala versa a"d a"d rele o'f
fistra) ofl ofl, sem sagt, nema
Baldi. Pat 2 hundu i
kunn, sem ugtar en liker elle
m likel ir bing öffel, pr. tun
geir elkeb vart vi of sig.
Sem sagt alle gati vart
vera. Lit mig sig fina
ljot skrift af kysste Vædda
pin ytsi(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 BIENTÔT,

MIKE GOLDBERG
MIKE GOLDBERG
% VANCOUVER ART GALLERY
1145, WEST GEORGIA
VANCOUVER 12, B.C.
CANADA

BOTTIN
VIDEO EXCHANGE DIRECTORY
INTERNATIONAL
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 venue of the "art show" there went very well. According to the Ambassador, the video was so popular they had a re-run in the embassy staff. Also the artists' videos caused quite a stir among the artists' 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 have 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, Jerry
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.
Oct 3, 1975

Dear Steina,

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 wise stories you told and acting confident, I'll be able to use the equipment when needed. Our little studio had more to offer than the major center here.
The emphasis is on documentation and I became the go-to 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, nor its limitations and make it unique. The kids in my class never saw feedback patterns before. My goal for this year is to simulate a new urban environment and present you in an artistic manner.

I'll keep in touch for the next few years and that you're 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 □
Give to O'Grady who should sign next to 0 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 Steven next week about it—but you should know I'm still thinking about it—
did you ever speak to O'day? Do you have formalized some work for me?
Funding? 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 which supplies 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

Love

[Signature]
Dear Steena —

(re: WALKING)

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?) as apparently it was disposed of by the U.S. Postal Service. However, I had always assumed that you didn’t care for it & that my not hearing from you was a form of “No Comment.”

Hope to see you again soon.

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.

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

March 16, 1984

Dear Woody & Steina,

Woody & Steina:

Come out for us again. I will

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]

ELLEN K. ONKIN
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. $17.53 (doesn't include monthly charge for use).

That is the money for up to the place I need. Skinner, 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 Weener 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 if inconvenient nothing 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. All right - 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 was different).

So stop thinking like blacks in the ghetto about a Jewish landlord & Jew over, my dear.

Joe - 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 summer-time 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 with 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.

Love, Jan
6-12-73

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, Stein Vanille
STEVE

Hope all the work/police is waiting in
the CPU of the NYG TTY Nest and
you will be getting paid by the Video
Speakers Bureau soon. Enclosed is a check
which covers the commitment from Frederick
College. Thank you for the invite and hospitality
related to computer get together at your place.
Tell Woody to watch out for The Center
General and soft ware people who won't talk
you anything. ——regards, Home/Molly
Dear Stella—

Of course, you can show this videotape while walking. And of course I find it inappropriate that a college will not provide even the nominal funding to pay artists (at 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 on for two to four months during the year to some months during the other). On the other, I'm having the time of my life and expect to be in the same unpromising 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 to hell, I'm not getting richer by sitting on it. And don't take this personally. You know the situation for yourself. Hope this one reaches you.

Hello to Woody!

[Signature]

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.

Tod o 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 raspail, 75014 paris  telephone 321 42 20 333 51 26
The program at the American Center is being taken over by the guy who runs the photography classes & events at the Center — Scott Maclay. 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 Poulain
CAC 87, Quentin-en-Yvelines
Elancourt 98310.
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 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 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/Alka

C/O B. Tillman

25 Bedford St.
NYC NY 10014

Tel. 691-4510

Freeman
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"? 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 hemorrhage - 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 4 multi-standard TV + VHS, so no problem Hi-8 VHS. Isn't Arnold traveling with you this time (to find another famous WHO's WHO book somewhere in an exotic city)? Stay in touch.

Yours,
Keiko