

Santa Fe, Apr-13-84

To: Paloma Navares
1 Festival Nacional de Video
Circulo de Bellas Artes De Madrid

Dear Paloma,

Here is some preliminary material on "The West", and some articles. I am still working on the other things (photos ETC.) and hope to send it to you soon. If everything goes as scheduled, I will be leaving on June 5. on a TWA Flight 94 from Albuquerque, arriving in Madrid on wednesday June 6. I will be returning on monday the 18. at 1.00 PM from Madrid. There is a chance that Steina will join me in Madrid later in the week of the festival, we will let you know as soon as we do for accomodation and (hopefully) per diem. Otherwise, I am looking forward to participating in the festival and will be in touch very soon.

Woody

ISEA⁹⁴

The 5th International Symposium on Electronic Art

Helsinki . August 20-25, 1994

Steina Vasulka
Route 6, box 100
Santa Fe N.M 87501
USA

Helsinki 11.4.1994

re: work submitted to ISEA'94

Dear Steina Vasulka

The programme committee of ISEA'94 wishes to thank you for submitting the project "Borealis " to the Helsinki Symposium.

Altogether, ISEA'94 received well over 600 proposals. Since many of the proposers submitted works to more than one programme category, the proposals had to be cycled through different juries. This took more time than we had thought and led to a delay in notification. We are really sorry for this.

Unfortunately your proposal was not selected for further programme planning. Due to limited resources, we had to exclude many interesting projects. In their decisions the juries aimed at a thematically focused programme.

We kindly request your permission to present your supporting audio/visual and other materials at the ISEA'94 Media Lounge, a mediatheque for audio, video and data presentation. Please let us know if this does not suit you and if you wish to have the materials returned immediately. Please indicate also which materials you want returned.

Enclosed you will find a jury statement and the Advance Programme/Poster of ISEA'94. We also include a Letter of recommendation to help you finance your possible trip to ISEA'94 this August. We would be very happy to see you in Helsinki !

Yours Sincerely,



Minna Tarkka
Programme Director

Christian Möller

6000 Frankfurt/Main 1

Atelier:

Lersnerstr. 13

Tel.: 069/ 59 43 75

Fax: 59 61 335

Büro:

Meisengasse 28

Tel.: 069/ 20 45 2

Fax: 20 45 1

Stenig Vasulka



Christian Möller, Lersnerstr. 13, 6000 Frankfurt/Main 1

Ffm., den 5/5/93

Fax

Hi Stenig,
 how is life going in
 New Mexico? Thank you
 very much for your help with
 Simon Penny, it worked out
 and we are in the exhibition.
 Do you have an idea where in
 USA I can find the two lasermachines
 (Argon 4 watt) for the installation.
 May be you ^{know} people working with
 this type of equipment.

But I have a second question,
 I have got a very interesting work
 to do. I've got the opportunity

to make an interactive Stage -
design for a Russian Opera
"Rotschild's Geige" from Anton
Cechov in Oktober 93 in
Hamburg and Vienna.

The most important Element of
this opera is a violine. What
I want to do is to trigger a
light surface like you remember TAT
but vertical, directly with the
sound of the violine.

My questions are:

- how to get the violine in an easy
way into our PC
 - how many notes do you normally play
with a violin (0-127?)
 - for to move such a big element
like the lightwall, is it better to
use notes or velocity, what do you think.
 - May I send you a bad tape of the
opera it's a really lousy tape but this
opera was never on stage.
- expectations to woody cheers Christian

Paris, 21.5.1991

Hi Woody,

hope everything is fine with you and Steina!

I have finally been able to work, I just came back from a very intense session with an EXPLORE system (Thompson), in Lille in the north of France.

Christian Lamarche and Alain Fleisher from the Fresnoy School were the people who eventually saved me. I mention their names, because I know you were on the list of people they wanted to meet.. You know, they will open a very interesting school in '93 up there, with only visiting professors and mainly dedicated to electronic arts! Looks good to me!

However, unfortunately I won't have the time to finish my animation in time for any of the big festivals of this year. I am very disappointed, but what can I do but bend for Destiny?!

But I am not writing you to complain; here is a photo of my present project: "Sculpture Impossible", this is a close-up.

Your idea to open up and enlarge the possibilities of your facilities in Santa Fe sounds like a good idea. As it is, I am still very interested in coming to work for a while, in August, or even September, October or November this year. I will probably be able to pay at least 40.000 F, for the slower device. I know it's not a lot in computerland, but that is what I have.

Please let me know how you feel about the dates, so that we perhaps can plan something.

Best regards,

Tereza

sf camerawork

A CENTER FOR PHOTOGRAPHY & RELATED VISUAL ARTS

70 TWELFTH STREET
SAN FRANCISCO, CA 94103
415 621-1001

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Wendy Oberlander
*Bookstore Manager/
Program Coordinator*

June 22, 1989

Woody Vasulka
c/o David Alfaya
9451/2 Agua Fria Street
Santa Fe, New Mexico 87501

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Dear ~~Woody~~: David

Sorry!

I realized, after we spoke, that we do not have a home number for you; only a number for David. I did leave a message for you there, but have taken the liberty of returning your work to you without waiting for a call from you.

The exhibition committee appreciated the opportunity to review your work; thank you for sending it out on such short notice. As Mark Sloan probably told you, we have been looking for a body of work to compliment an installation by Su-Chen Hung. Unfortunately, the committee did not feel as though your work matched her work conceptually, although they were very interested in images themselves. The committee has retained copies of the printed matter that accompanied the book of images, and will contact you if there is further interest.

Thank you again; apologies for the delayed return.

Yours,

Wendy Oberlander

Wendy Oberlander
Program Coordinator

Thanks David!

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Congressional Research Service
The Library of Congress

Washington, D.C. 20540

April 21, 1981

Woody Vasalka

Dear Woody,

Thank you for allowing us to view your work. It has made an invaluable contribution to our efforts at surveying the technology and efforts being made today!

Jerry Banel

January 3, 1981

Dear Woody,

Happy New Year to you and Steina.

I'm writing to thank you for letting us include "Artifacts" in the Image Processing Program at the Kitchen. Enclosed ~~is~~ a copy of the Program Notes. The tape and \$40 rental fee will be sent by Kitchen.

While we didn't have a review this year, the program was mentioned by Grace Glueck in the NY Times, and got two Voice choices. The panel discussion, meant to get artists, writers, and public talking, drew over 50 people. Even without press, the evening screening of the program on the 28th attracted over 100 people who seemed very serious and enthusiastic about the program.

I also want to express my own appreciation for your work which has always been an inspiration.

A handwritten signature in cursive script, appearing to read "Shalo", with a long horizontal flourish extending to the right.



US JVC CORP.

41 Slater Drive
Elmwood Park, N. J. 07407
Telephone: (201) 794-3900
Cable: AMJAVIC New York

December 4, 1981

Woody and Steina Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Woody and Steina:

Judging in JVC's Fourth Annual Tokyo Video Festival has been completed, and we would like to extend our sincere thanks for your participation.

North American winners were: Megan Roberts, Raymond Ghirardo, "Life With Ray" (Grand Prize); Kit Galloway, Sherrie Rabinowitz, "Hole in Space: A Public Communication Sculpture" (Work of Excellence); Kit Fitzgerald, John Sanborn, "Static, Don't Ask, Episode" (Work of Excellence); Steve Goodman, "Shotgun" (Work of Special Distinction); Ed Tannenbaum, "Deus Ex Machina" (Honorable Mention); Mark Brady, "Thirty Four Years" (Honorable Mention); Jon Alpert, "Junior Rios, Junkie: Life in the Bronx" (Honorable Mention); Ardele Lister, "Split" (Selected Work); Sally Shapiro, "Just a Hair" (Selected Work); Edin Velez, "Meta Meyan II" (Selected Work); Norie Sato, "On Edge" (Selected Work).

Your name has been added to our mailing list and you'll be receiving future Festival information as it becomes available.

Once again, thank you for your cooperation, and we look forward to your entry in the 1982 Tokyo Video Festival.

Sincerely,

Daniel D. Roberts
Manager
Professional Video Division
US JVC CORP.

DDR/ks
6/02

MEDIA STUDY/BUFFALO

207 DELAWARE AVENUE ■ BUFFALO, NEW YORK 14202 ■ 716/847-2555

May 30th, 1981

Steina O'Keefe and Woody Darling:

The making of mermaids -- the creating of centaurs -- the harmonizing of hermaphrodites -- can the computer really handle these hyphenated hoaxes?

For Steina, I enclose a list of films on THE WILD from Rialto Bijou of Philadelphia (Dillinger was shot at the Bijou of Chicago -- what does the computer do with random ravings?)

My best to Bob Gaylor -- please tell him that I received his materials, will again talk to Bruce Jenkins about his show, and will write soon -- Bruce now has the Summer Program done and we'll turn to fall during the next few weeks -- our new tabloids -- Summer/Summer School for Youth/CETA I-IV/ and Tribute to James Blue are on the way.

I returned your materials on Gary Hill, Juan Downey, and received (reversing receive and return - GIGO - garbage in/garbage out) your materials on science installations, Charles Ross, Rinconada, ARTIFACTS, and description and budget of EARTHWORKS -- all very welcome.

At our University-wide Committee on the Arts meeting, Patty presented both projects as under consideration -- she also showed me a draft of a letter which she wrote to H. Klein about Steina's project -- all is going well there.

I called Ernie Gusella and got Robert Stephan's telephone number in Lieges -- he had left the U.S. -- I'm sending you the names provided by David Steward on the attached sheet -- things proceed with a bit more difficulty here -- (I'll send later.) Thanks for all you did for us in Sante Fe -- it changed much for me, and I'll be finding out what in the coming months.

GO'G/smhf
MS/B
Enclosure


Gerry

NOVEMBER 3 1981

Dear Mr and Mrs. Vasulka:

With deepest apologies for the long delay, I have enclosed your tape. I can't tell you how sorry I am, but the delay was fortuitous in one respect, the tape with the Robert Creeley section was damaged in April and we had to re cut the whole tape. Still April is a long time from November, but nonetheless it is now yours again. Thank you for your continued patience, and your work.

Yours,

A handwritten signature in cursive script, appearing to read "Ron Schultz".

Ron Schultz

AMY GREENFIELD

444 BROOME STREET
NEW YORK, N.Y. 10013
(212) 431-8499

Dear Steina,

Here is the tape Shirley told you about at the AFI.
It's tails up.

Here also is what Robert wrote about it. I like it
alot tho' disagree with him that my "roots" are in
the 19th Century. If anything, they are in Greece
and the middle East.

The color should be rich + brilliant + full (to your
liking of course). I worked very hard to get that
range of color and light. It was shot with an
RCA TK 76, but the studio was terrible + only
my + Richard's passion got anything sufficient
from the technicians. Then I post-produced
on 1" at Nexus after horrible experiences at
Synapse + Automation House. I ^{nearly} ^{"dove"} the
editors (who are fabulous!) into the ground but
I got the look I wanted.

This dub is slightly less natural than
others (as they image enhanced + noises reduced it),
but it is good for making dubs off of it.
Make a dub for yourself if you like (over

The University of Toledo



2801 W. Bancroft Street
Toledo, Ohio 43606

College of Arts and Sciences
Department of Theatre
(419) 537-2375

October 16, 1981

Woody Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Woody,

Enclosed are a vita, brochures and sample course syllabi which you might like to look over in regards to the recommendation letter my chairman is writing to request from you. His letter should arrive in a few days, and he needs yours no later than November 13.

Please call if I can provide more information or can help in any way, or if this is not enough time. Gerry has also offered to help if the writing is difficult for you. And I will be happy to call a few times to remind you, as you suggested.

Speaking of writing, I hope the future may still hold the possibility of my writing more about Steina's and your work, or perhaps another collaboration. I'm not aware that much has been written yet, and would like to see more. Would you be interested in something like this, perhaps next year?

Thanks for your help on this. I'll call you soon.

Best wishes,

A handwritten signature in cursive script that reads "Scott".

Scott Nygren

Eindhoven, October 28, 1981

Steina and Woody Vasulka
1600, Old Pecos Trail
SANTA FE, New Mexico 87501
U.S.A.

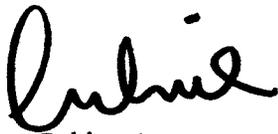
Dear Steina and Woody Vasulka,

Thank you very much for you information on your work,
which we handed over to our library.

Due to financial reasons we are not able to buy or
rent any of your tapes and cassettes.

We are sorry for not giving you a positive answer.

Yours sincerely,



for Jan Debbaut
Curator

OCT. 2/ '81

DEAR WOODY & STEINA:

WE'VE BEEN HANGING AROUND THE MUNICH AREA FOR THE PAST MONTH - DOING SOME SHOOTING & MAKING CALLS ALL OVER EUROPE TRYING TO SET UP GIGS. THINGS ARE POSSIBLE HERE, BUT EVERYONE NEEDS 3-6 MONTHS LEAD TIME, SO SCHEDULING ANYTHING IS DIFFICULT. WE HAVE MANAGED SOME GIGS THOUGH. EVEN THOUGH HOME UNITS (U.H.S. ETC.) ARE EVERYWHERE & PRICES ARE CLOSE TO NEW YORK, VIDEO ART STILL SEEMS IN THE STRUGGLING STAGE.

TODAY WE WERE SHOOTING AT OKTOBERFEST - WHICH IS QUITE A SCENE. THE NUMBER OF PEOPLE DRINKING FROM 1 LITRE STEINS IS NOT TO BE BELIEVED. ACTUALLY, THE WHOLE SCENE IS QUITE FUN & HARMLESS & WE HAVE BEGUN TO REALIZE THAT A LOT OF ANTI-GERMAN FEELING IN THE U.S. IS UNFOUNDED. WHAT DOES EXIST HERE IS A FAIR AMOUNT OF ANTI-U.S. FEELING BECAUSE OF THE NEUTRON BOMB BUSINESS. ON THE WHOLE PEOPLE ARE QUITE FRIENDLY. THERE MUST BE A LOT OF MONEY IN MUNICH BECAUSE THE NUMBER OF STORES SELLING EXPENSIVE, FANCY CLOTHES OUTDISTANCES NEW YORK. EVERYBODY LOOKS WELL DRESSED, WELL FED & VERY BOURGEOIS. TOMIYO HAS DIFFICULTIES WITH GERMAN FOOD, HOWEVER WE ARE FORTUNATE IN THAT WE HAVE HAD THE CURATOR'S APARTMENT FOR THE PAST MONTH, SO WE CAN COOK FOR OURSELVES.

WE MADE A TRIP UP TO FRANKFURT (A SHITHOLE) & STUTTGART TO MEET SOME CURATORS. THERE ARE FUTURE POSSIBILITIES, BUT EQUIPMENT TO SHOW WORK AT SOME MUSEUMS IS STILL A PROBLEM. THERE ARE SOME YOUNG, HIP CURATORS AROUND, AND WE ARE TRYING TO WORK A DEAL OUT WITH J.V.C. TO

AUGUST 20/1981

DEAR WOODY & STEINA:

ENCLOSED IS A COPY OF THE FINAL EDIT OF "CONNECTICUT PAPOOSE" - MY LATEST TAPE. IT HAS CHANGED A BIT SINCE YOU SAW IT, WITH SOME THINGS DROPPED & OTHERS ADDED. ANYWAY - TAKE A LOOK AT IT, I THINK THAT IT MOVES BETTER NOW. I'D LIKE TO USE YOUR NAMES AS REFERENCES FOR CANADA COUNCIL AND GUGGENHEIM APPLICATIONS - IF YOU DON'T MIND. THE GUGGENHEIM WILL CONTACT YOU, BUT I WILL SEND THE CANADA COUNCIL FORM TO YOU IN THE NEXT COUPLE OF DAYS.

WE ARE GETTING READY TO LEAVE FOR EUROPE, BUT HAVE STILL HAD QUITE A FEW CURATORS & VIDEO TYPES PASSING THRU NEW YORK. THERE IS GOING TO BE A VIDEO SHOW IN ROTTERDAM & THE HAGUE NEXT YEAR WITH A BUDGET OF \$250,000 IN WHICH THEY ARE INVITING 50-60 ARTISTS FOR 4 DAYS. HELMUT FREIDEL FROM MUNICH (WHO IS DUE IN N.Y. SEPT. 3RD) IS ALSO HAVING A VIDEO SHOW NEXT YEAR WITH A SIMILAR BUDGET. HE CALLED ME YESTERDAY SAYING THAT THE BONIN MUSEUM STILL WANTS THE SHOW I PUT TOGETHER, & HE THOUGHT THAT WITH THE QUALITY OF THE TAPES INVOLVED, THAT EVERYONE SHOULD GET MORE MONEY. I WILL TRY TO NEGOTIATE FOR THE MAXIMUM POSSIBLE (OBVIOUSLY). I'LL CONTACT YOU WHEN I KNOW WHAT'S GOING ON. (I'VE ENCLOSED THE PROGRAM & REVIEW FROM THE MUNICH SHOW).

• ALSO HAD ROBERT STEPHAN (BELGIAN T.V. PRESIDENT) TOWN & GOT TOGETHER SEVERAL TIMES WITH HIM.
• HAS A SLIGHTLY DIFFERENT VERSION OF THE

PROBLEMS WITH ASHLEY'S TAPE (WHICH THEY LIKED).
HE SAID THE U.S. GROUP RAN UP \$1,000 IN LONG DISTANCE
PHONE CALLS TO THE U.S. WHICH WAS NOT PART OF THE
CONTRACT. ALSO HE SAID 'CARLOTTA WAS PUSHY & HOSTILE
AND THAT SOMETIMES THE GROUP LOCKED THEMSELVES
UP IN THE HOTEL ROOM & JEAN-PAUL COULDN'T TALK
THEM INTO COMING OUT. — SO THE WHOLE SITUATION
IS PROBABLY A LITTLE WEIRD ON BOTH SIDES. ANYWAY
STEPHAN WANTS TO STILL GO AHEAD & FINISH THE
TAPE, SO IT CAN'T BE ALL BAD.

WE HAD A COUPLE OF TOMIYO'S FORMER STUDENTS FROM
BUFFALO COME BY. THEY ARE NOW VIDEO MAJORS AT THE
SAN FRANCISCO ART INSTITUTE & MORE OR LESS RUN THE
DEPARTMENT. THEIR TAPES ARE PUNKY, CRUDE & NAIVE,
WITH A LOT OF ENERGY & WE REALLY LIKED THEM,
BUT ON TAKING THEM AROUND TO SHOW PEOPLE, THEY
RAN INTO A LOT OF RESISTANCE — SO I GUESS
THERE IS A LOT OF DISCREPANCY OUT IN THE REAL
WORLD IN REGARDS TO WHAT CONSTITUTES A GOOD
VIDEOTAPE. MY FRIEND DIETER FROESE ACROSS
THE STREET JUST GOT A BIG N.E.A. GRANT. (THE
JUDGES WERE HANHART, SHIGAKO, & KATHY HUFFMAN)
& I'VE ALWAYS FOUND HIS WORK TO BE A BIG SNORE.
THAT'S THE WAY IT GOES.

ANYWAY, I HOPE YOU GUYS GET YOUR BUILDING GET
A LOT OF WORK DONE (ESPECIALLY PAGANINI). I GUESS
YOU WILL BE IN HOWARD IN JANUARY WHEN WE GET
BACK, BUT WE'LL DROP A FEW LINES FROM EUROPE.
REGARDS,
ERVIE & TOMIYO.



280 State Street, P.O. Box 21, Rochester, New York 14601 (716) 325-7500

March 2, 1981

Steina and Woody Vasulka
1600 Old Pecos Trail
Santa Fe, N.M. 87501

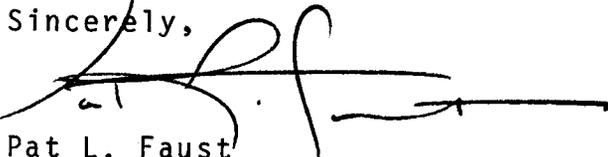
Dear Steina and Woody:

Thank you for your letter regarding screening of your new material using advanced digital video techniques. While I would be happy to see your work for possible broadcast at a later date, we are not in a position to purchase any new material at this time.

I wish I could say how long I expected the spending freeze to last, but right now it's indefinite. The decision to send a preview cassette is yours.

It's good to hear from you. Keep in touch.

Sincerely,



Pat L. Faust
Programming

PLF/mgd

17 February 1981

Dear Woody and Steina:

Here's your rope. It was wonderful to visit you and I wish we could be together more often. I'm really quite serious about moving there if the Guggenheim comes through. But since that's a long shot I guess I shouldn't be talking about it...

I have to wait until the end of the month for my paychecks, in order to send you a 60-minute cassette in return for the interview tape. So I'll wait until you send the new Digital Image Articulator material and return all the blank cassettes at once.

Have a wonderful time in San Francisco.

Love,
Gene



March 6, 1981

Steina and Woody Vasulka
1600 Old Pecos Trail
Santa Fe, N.M.
87501

Dear Steina and Woody:

I was glad to find out what you have been doing since I last saw your work.

Thank you for sending me information about your video explorations.

I spoke with my colleague Carol Brandenburg, since she is the one responsible for the more experimental programs we show through the TV Lab. She of course is up-to-date on your tapes.

I was hired by David Loxton to coordinate the administration of the Independent Documentary Fund. That is a project which deals only with documentaries designed for the national public television audience.

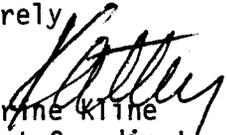
We receive about 600 applications a year and can fund about 5 - 7.

Perhaps you have seen some of the programs which have resulted from the IDF. They are broadcast under the series title NON FICTION TELEVISION. Bill Miles' four part program I REMEMBER HARLEM was a recent example.

I am glad that you are working in New Mexico and enjoying warmer weather than in NY. We had a big snow storm yesterday.

I married Terry Benson (you may have worked with him at WNET).

Sincerely


Katherine Kline
Project Coordinator
The Independent Documentary Fund

7 March 1981

Dear Woody & Steina:

Greetings. I hope your visit to San Francisco was pleasant and productive. I had dinner with Bill and Louise Etra yesterday; it was good to see them again.

I really appreciate the Klaus Schulze record; I've taped my favorite parts and play them in my car as I cruise 400 miles a week teaching video art...

Enclosed are two one-hour blank cassettes: one in exchange for the interview tape you gave me; the other for your new "artifacts" according to the list I left with you and any new material you're putting together. There's also a self-addressed envelope for sending it back to me.

It was wonderful to visit you and I want to do it again soon. I heard from John Sturgeon a week ago; he had been contacted by the Guggenheim Foundation, asking him for a budget for his project. I guess this means he's been awarded a Fellowship! And since I haven't heard from them, I guess it means I'm not getting one.

I'm eager to pursue the project we talked about -- a series of videotap on the Electronics Revolution and the Arts. Bill and Louise think it's a great idea. Louise suggested I contact Chloe Aaron, who has her own production company. What do you think? I think this is a project that could get us \$\$\$\$\$\$ as co-producers or collaborators or whatever...

I'll be in touch soon.

MUCH LOVE,
GENE

Shafer and Associates, Inc.
5641 N. 10th Drive
Phoenix, Arizona 85013

December 7, 1981

Vasulkas
1600 Old Pecos Trail
Santa Fe, NM 87501

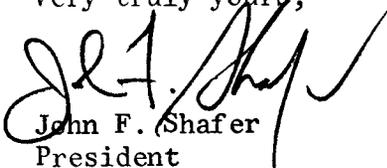
Gentlemen:

Our firm (so new that our letterhead isn't printed yet) is interested in purchasing documentary, educational, and instructional programming videocassette tapes in the VHS format.

Please send to me a list (catalog) of those documentary, educational, and instructional programming videocassette tapes that your firm has available, including the title, any description of the program, time length, color-B/W, etc., and the purchasing price (with any quantity discounts).

Thank you very much.

Very truly yours,


John F. Shafer
President

JFS/ees

MARCH 4 & 5

DEAR WOODY / STERNA

WE ARE ORGANIZING A
1 DAY "CONFERENCE" - TALK OUT
+ SHOW WORK OF MEDIA
ARTISTS HERE AT UMBC.

APRIL 10 - (AROUND MIDS OF
APRIL 94)
CALL IF YOUR INTERESTED IN
MORE DETAILS -

BEST WISHES STAN VANDENBERG

301-	455- 2053	STUDIO
	455 2150	LU WORD
		PER/PER
	242 8922	HONG (EVE)

steve:

here are the photos of steina - they must be returned, and photo credits should appear if noted on the photo.

i am sending some bio and current info on the two of them so you will know a little about them and their work.

i find the both of them to be extremely interesting souls and think a story with general art thoughts, specific info on their plans for work, their past work, why they came to SF to live, thoughts on the art community here and there (NYC) and stuff may be very interesting reading.

steina just judged some big art show in houston as well as being chosen for the one person show from the armory-festival show therefore she will have a show at the armory sometime this year.

show, show, show, aheemmmmm

i almost feel editing off a tape from conversations would provide a lot of material that might not be touched on in a limited interview. as we are friends, it would not be impossible to begin such a project and see where it goes. steina and woody have been very supportive of local artists with which they have an affinity of approach - which does not always happen with artists of national reputation. they have shown their work several times to acquaint people with what they are doing and fill in when a film or some scheduled event doesn't arrive.

i'll collect as much as i can on the festival activities -

i have a friend who shoots photos freelance, used to work for newsweek and other journalistic concerns - i mentioned artlines as a source for some of his material he shoots from openings, artists he knows on the streets, and the festival activities so we can keep in touch about that, his name is jim shay (sp?)

enjoy the beautiful weather in the midst of all the flurry

hello to nancy and jan -

michael will call sam about the next picture paper

adieu - amen.

jackie

SWAMP

SOUTHWEST ALTERNATE MEDIA PROJECT

October 15, 1980

Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Steina:

SWAMP was recently awarded a grant from the Texas Commission on the Arts to publish a critical review of film and video works by Southwest artists. The review will also incorporate essays concerning a range of other issues pertinent to the regional media arts.

The Southwest Media Review will take the form of a catalog booklet of approximately 72 to 96 pages. Our aim is to create a critical background for the body of works by Southwest media artists. It is hoped that the review will also act as a catalyst for the future distribution of the film and video works discussed. The review will be dedicated to the memory of the late James Blue, a founder and board member of SWAMP.

We are currently preparing editorial content for the review. At this time we are inviting a number of regional writers, scholars and filmmakers to contribute essays or reviews. We would very much appreciate your participation in this project.

Would you or Woody like to write something about your video works or methods? Or could you suggest someone familiar with your work who might be willing to contribute a written review or analysis? Or is there someone who could write a cumulative piece about the various projects ~~going on~~ going on in Santa Fe with you, the Rising Sun and others.

The essays would be styled at the writer's discretion. Possible subjects and lengths are negotiable. We are generally looking for short pieces of 3,000 to 5,000 words. Since the review is scheduled for completion in January 1981, we have set a tentative deadline of November 20, 1980. Though I realize your schedule is busy, I hope you can find time either to write or to help us locate an appropriate writer. SWAMP will pay honorariums of \$100 to \$150 (dependent on length) upon submission of final copy.

Please call or write, or I will contact you in the near future about your willingness to participate in this review project.

Sincerely,

MacDonald

Don Quaintance

Don Quaintance

522-2940

522-2940

Editor/ Southwest Media Review

1506 1/2 Branard • Houston, Texas 77006 • 713 522-8592

April 10, 1981

TO: Robert Haller, Chairman, NAMAC

RE: A Report on the Formation of the National Alliance of Media Arts Centers and its Founding Conference, May 29-31, 1980

Well, SHIT that there sure is a right fancy CORPORATE report. It sure would do any CORPORATION proud! It must of cost a pretty penny too, 'bout as much as couple dozen pair of gold-studded boots made from elephant or some such other worthless endangered species. Hell, why waste money publishing discussions of aesthetics, there just ain't no point. You fellows make mite fine BUREAUCRATS and you is entitled to the PERKS. Shoooot -- the stockholders in the STATUS QUO got a right to hear from those good ol' boys protecting their interests. I hear tell at the BOARD MEETINGS they've all taken to calling you R.H.: Rat's Hole is a mighty fine name for a CUSS like yourself.

Why, BOY, don't this NAMAC thing beat all? It's a worst crap shoot than any El Paso whorehouse. I've never seen the day break on a man such as yourself who'll get into bed with any OL' WHORE. You just bedded what's left of the "avant-garde" film (ain't much left to speak of anyhow) with those WHORES who walk the streets for the Petroleum Broadcasting System. I'm warning you boy, you gotta watch yourself, all this WHORING will make them HERPES WARTS on your dick big as walnuts. One of those suckers break and it could be right embarrassing.

Listen here PARTNER, NAMAC sure does fill them CORPORATE BOOTS. NAMAC makes a mighty fine PARTNER in the CORPORATE takeover of America. SHIT!, a CORPORATION for the arts, now don't that BLISTER the gut better than Consuelo's Famous Green Chili. You DAMN near make me split my GUT with laughter: here you boys form this here CORPORATION to SUCK the GOVERNMENTAL ASSHOLE for more bucks and what do those DUDES do to you? -- within six months they halve the funding for the arts. It just does remind me of the story of the sadist and the masochist bedding down together: the masochist says to the sadist, "Whip me, beat me, hurt me", and the sadist replies, "No!" You LISTENING boy?

NEA don't fund no artists, no how, except when they make one of those un-in-ten-tion-al mistakes. What do you mean there BOY taking money for ORGANIZATIONS, when artists have no money to work. No mind to you, you never cared what happened to artists. You government SYCOPHANTS get paid on a regular basis. Your plea for help got more YUKS than a FARTING contest 'round the campfire but it sure SMELLS worse! FESS UP! your kind is breaking out in a cold sweat 'bout losing your jobs. I might just be a country boy but you ain't goin' wrangle any SLACK from me: HANG YOU BASTARDS HIGH! I'd have you STRUNG UP by the BALLS but that sure does put us SLAP DAP in the middle of a pataphysical quandry.

Well, Rat's Hole, I guess this is Happy Trails. I don't expect much from VERMIN such as yourself. The report sure does have some mighty cute pictures tho: your colleagues look mite proud of themselves. Wasn't Society Sally there, too?

Your tongue is so far up the GOVERNMENT'S ANUS that after the cuts go into effect, it will take days to retrieve it.

Gary Doberman

P.S. SLAP AT WATER!

cc: Fred Worden
Andrew Noren
Stan Brakhage
Gail Camhi
Bruce Posner
Bo Smith
The Downtown Review
John Luther
Don Yannacito
Ed Schwartz
Gerald O'Grady
Jonas Mekas
P. Adams Sitney
Richard Myers
Mark Quig-Hartman
Jim Baumohl
Barbara Lena
Freude Bartlett
The Video Vasulkas
Hollis Frampton
David Shapiro
Bruce Jenkins
Renee Shafransky
Wade L. Black
Douglas Edwards
Howard Guttenplan
Editors, The Millennium Film Journal
Henry Hills
Carmen Vigil
Terry Cannon
Bob Gaylor
Sally Dixon
Willie Varela
Annette Michelson
Ken Jacobs
Douglas Edwards
David Shapiro

'Just don't criticize Allen in public'.

-Gary Snyder speaking to Bob Callahan, quoted
by Tom Clark in The Great Naropa Poetry Wars

'That's exactly how it was with this petition,'
Callahan replied. 'It was a case of party lines,
party loyalty, of not losing gigs or giving up a
station. Here were the poets showing the kind of
block mind militancy you'd never expect from them.

-Ed Callahan, quoted by Tom Clark in The Great
Naropa Poetry Wars

'You shouldn't criticize socialist republics'.

-William Kunstler responding to charges of
torture in Southeast Asia by Joan Baez and
Amnesty International

Tom Clark's The Great Naropa Poetry Wars documented the poetry pods; the time has come to document the Pondies of the independent film scene. Because they sit in judgement, Pondies believe they are more important than the artist who makes the film. Actually Pondies are just failed filmmakers. Whether it is a literal failure or a stillborn dream does not matter. Pondies simply do not have the intellectual capacity to think along aesthetic lines. Society people make good Pondies, especially if they are from Pittsburgh. Pondies give opportunism its definition. Pondies are basically symbiotic losers who have found a habitat in which to survive. Pondies are emotional cripples. New York Pondies tend to be aggressive. Other Pondies are classically passive-aggressive. Pondies develop the skill of twisting thin knives into film artists and then asking why they are so defensive. But why are Pondies so aggressive? Well, if you had a choice, would you rather be an Artist or a Pondie? Postmodern Pondies say there's no difference. Pondies would be Pods without the NEA. Actually it's easy to mix metaphors.

For reasons of survival artists tend to cultivate certain Pondies. This is known as feeding off the algae excreted by Pondies. If the filmmaker is famous, Pondies will act subservient but in their heart of hearts they feel superior because they control the purse strings. This power gives them a transitory influence over aesthetics. The artist in his late night heart of hearts would like to drown Pondies. Pondies are created through artificial stimulation and film would be better off without them. Pondies lack the intellectual capacity to envision a film art and have never contributed anything to a luminous critical tradition. Pondies are terrified of critical thought.

INDEPENDENT FILM'S PONDEROUS HISTORICAL COMEDY (2)

Pondies prefer Pond metaphors but will on occasion use scatological nest metaphors, such as "don't piddle in the pond". But it's the Pondies, when speaking about film, who piddle in their pants.

P. Adams Sitney for all his considerable faults is not a Pondie. The editors of the "Millennium Film Journal" are also not Pondies; they are Pods. But "October" is the journal of Podma. Annette is the Pod MA. Rosalind, Doug and Craig are Podlets. It should be kept in mind that only Hills surround Ponds, never mountains. Pondie Hills miniaturizes the luminosity of the view. Pondies like to like things. Pondies like to like liking films. Pondies like living in polluted ponds of their own making. Pondies are afraid of the ocean; Pondies are terrified of the see(n). Over the last decade nine out of ten Pondies have shown a preference for Structural film simply because it is ponderous. The tenth Pondie preferred placid lyricism.

The Pondie's favorite song is "Don't Rock the Boat, Baby". The song is fast becoming a hit with film artists as well. Almost all who attempt to make films never move beyond Pondie consciousness. Middle-aged film artists have started to show signs of becoming Pondies. Kissing Pondie Ass over the last two decades might explain this metamorphosis. Peter Kubelka thinks that Europe is his very own Pond. Afflicted film artists pontificate in many interviews but make few films of lasting interest. Pondie Ass kissing might also explain the shit on their faces and the degeneration of the American independent film. For film to survive aesthetically and critically the plug must be pulled. The water of the Small Pond has become tepid and filthy anyway. For film to survive Pondies and their piddle must be separated from film art. In other words it's time to get the status quo out of avant garde. Pontification leads to Pondianism. In obsequence Jonas is building a monument to the Millennium of the Small Pond.

Pondies love to abuse the English language. Pondies like to say things like "I will defend him, he has made many bad films" or "Ken Jacobs is earnest, forth-right, and intelligent". Pondies "gasp with awareness" at the "edge of the divided pond". Eastern Pondies prefer linguistic pontification. Western Pondies prefer films that unfortunately never cross over the "edge of awareness". I am still waiting for a Pondie to explain how one can "further divide an already divided pond". It is the Serious Business of Pondies to equate thought with jealousy. Dealing with Pondies in any quantity lends empathy to Dorothy Pound's

INDEPENDENT FILM'S PONDEROUS HISTORICAL COMEDY (3)

dilemma. It is far better to be a Pound with a dilemma than a Pondie with his piddle. Pondies believe that showing 16mm film is a ticket to sainthood. Pondies love to criticize artists' films but feel it is an outrage to be criticized themselves. The Small Pond is sacred. Pondies and Careerists are interchangeable.

Filmmakers who believe in the Unified Pond Theory demand other filmmakers treat them as colleagues. Pondies, employees of the Government and the Academies, refer to each other as colleagues. Postmodern Pondies, employees of the Government and the Academies, refer to each other as colleagues. Pondies fail to realize that even a pond during a storm has waves. Film students go from zits to Pondies without an intervening consciousness. The Pondie podding process is accelerating. Almost all Pondies are halfway to Poddies. Naropa started out as a Pondie Place and turned Poddie quickly. Filmmakers who have financially benefited from association with Pondies no longer have the guts to speak out against Pondies. There exists a Pondie Podnership. Why else is everyone so terrified that someone will start calling a Pondie a Pondie.

Gary Doberman
Fall, 1980

March 14, 1981

Carmen Vigil
The Cinematheque
339 Head Street
San Francisco, CA 94132

Dear Mr. Carmen:

The proposed NEA budget cuts present me with the opportunity to clear up a misunderstanding and to place it, redefined, into historical context. I made no effort to return your calls to my hotel in Boulder, yet you persisted and succeeded to wake me early one morning. My hostility toward you was unrelated to the earliness of the hour -- as a late sleeper I am often awakened. It is my longstanding belief that programs such as yours have done substantial damage to the art of film. The Cinematheque almost exclusively programs films that are truly independent of tradition and mindful attentiveness. You have demonstrated that government sponsored art properly administered can significantly contribute to the sterilization of an art form. Your program has made a major contribution to the destruction of the meaning of the word INDEPENDENT. This is a considerable accomplishment. Your CONTROL in the government should be satisfied that INDEPENDENT is now only associated with non-studio films destined for PBS and the sponsorship of Atlantic Richfield.

You have successfully accomplished the government's mission. Therefore, your CONTROL in consultation with "higher authorities" has recommended your DISPOSAL as a thoroughly used up MOLE. It is possible that your program and a handful of others might survive temporarily, but not for long. Your actions and those of the NEA, whose primary support has gone to INDEPENDENT COMMERCIAL WORK, leaves me no alternative but to fully support the decimation of NEA and the quick dismantling of the Cinematheque program. The debilitating effect of exhibitors such as yourself is thoroughly documented in an article that I have labored over for the last nine months and will probably take an equal amount of time to complete. The coming NEA cuts turn "sections" into HISTORICAL discussion justifying the dismantling of NEA as the only hope for the revitalization of film UNDERGROUND. I've had my fill of the fabrications, illusions, delusions and outright lies that construct the current tradition of independent film. P. Adams Sitney will have a great deal of company this time around including innumerable filmmakers. There are a number of filmmakers who would be advised to invest heavily in MYTH INSURANCE; their myths will suffer extensive STORM DAMAGE. You should consider yourself fortunate that by the time the article is made public, you will probably be in another line of work.

You have accepted ART on the government's terms. No true film artist has ever been paid what he's worth; in the great American leveling process you paid each TRICK equally. You took tradition, laid it flat on its back, spread its legs and invited anyone to COME take a poke. Why should you have cared? You were thus ensured a job title and control of a few purse strings. Almost every program was "Open Screening" accompanied by equal hype: "The mark of an open mind is the mark of an empty mind". You, Miss Freude and the other miniature mental "Hills" think it is "serious business" but it is only an illustration of another memorable remark by Bertrand Russell: "The greatest problem of the 20th century is that stupidity feels obligated to think".

You are one of many government MOLES sucking up filmic tradition. Your CONTROL has betrayed you and my article will not even leave you pleasant memories. Your cronies, Lady Edith, NAMAC Haller, Howie and the Little Rascals, Saint Jonas, Foul Freude, Society Sally, the Podma Sisters, Divided Pond Don, Mr. Gay-Lord, and SUNY's own Barf Bag Bruce, are invited guests to the good-bye party.

If I had gone to breakfast with you and shown the "proper" attitude, I would be one of your \$175.00 TRICKS during FY 81. No thanks! Yes, you control some purse strings; for this privilege you have sacrificed certain specific portions of your anatomy.

With the end of artificial government fertilization, we shall see what indigenous visions arise from the soil.

Rather than ruining my breakfast I preferred to go back to sleep.

Gary Doberman

cc: Bo Smith
P. Adams Sitney
Jonas Mekas
Hollis Frampton
Gerald O'Grady
Gail Camhi
Don Yannacito
Howard Guttenplan
Freude Bartlett
Stan Brakhage
Fred Worden
Andrew Noren
Mark Quig-Hartman
Richard Myers
Robert Gaylord
Bruce Jenkins
Robert Haller
Henry Hills
Ken Jacobs
Jim Baumohl
Barbara Lena
Ed Schwartz
John Luther
Edith Kramer
Sally Dixon
Downtown Review
Millennium Film Journal Editors
Willie Varela
Claude Chamberlan
Annette Michelson
Rosalind Krauss
Bruce Posner

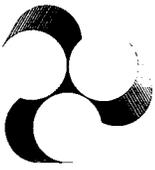
4/13/81

Hello Steina,

Thanks for the feedback on my Jerome application. It has proved valuable in changing my attitudes already - that and a conversation I had @ two friends about black & white vs color in media. It occurred to me that before entering "professional" television, I was doing semi-verite 1/2" stuff ala Wiseman. I don't want to go "backwards," but with my 3/4 equipment, & a borrowed Arricon, a short shotgun & some tape, I can pick-up where I left off in my pursuits of a more "personal" style - a one man operation, 16 lites, black & white - with 3/4 quality & editing potential. I'm getting an adapter for my JVC deck (to handle Sony camera inputs) this week. Who knows? I may do something wonderful yet!

As for your info, here is packet #1 from Video Midwest. I'll get other stuff from the other house this week & mail them next. Keep in touch - take care.

Craig



JAFTA I INC.

1888 CENTURY PARK EAST/SUITE 1117
LOS ANGELES, CALIFORNIA 90067
MAILING ADDRESS: P.O. BOX 493
CALABASAS, CALIFORNIA 91302
TELEPHONE: (213) 340-0189
TELEX: 698484 JAF TA-LSA

JAFTA II S.A. de C.V.

NAPOLES 36-102
MEXICO 6, D.F.
TELÉFONO: 525-3146

July 8, 1981

Vasulkas
1600 Old Pecos Trail
Santa Fe, NM 87501

Attn: Catalog Department

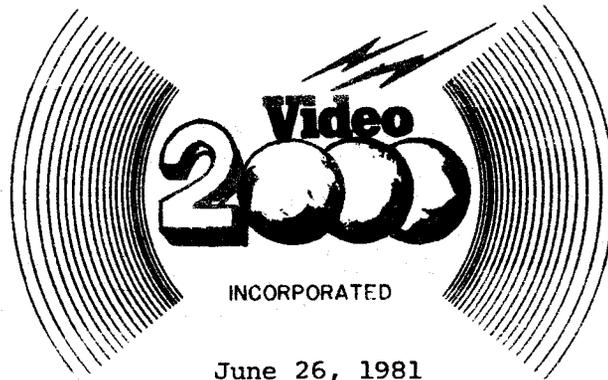
Dear Sirs:

I am interested in securing a catalog and/or listing of all of the products that you have available on video cassette and in what language they are available. If you will please forward said catalogs to me, I would be most appreciative.

Very truly yours,

Gerald Franklyn

GF/pn



June 26, 1981

VASULKAS
1600 Old Pecos Trail
Santa Fe, NM 87501

Gentlemen:

Over the next 12 months Video 2000 will be opening over 300 Video retail stores across the United States. These stores will feature a large selection of pre-recorded tapes in all categories. We will be deciding which tapes to stock within the next few weeks.

Kindly send us information on the titles that you have available, how your tapes are distributed, pricing and requirements for becoming a master distributor.

We look forward to working with you in the future. We hope to provide an effective outlet for your tapes as well as to offer a broader selection to our customers.

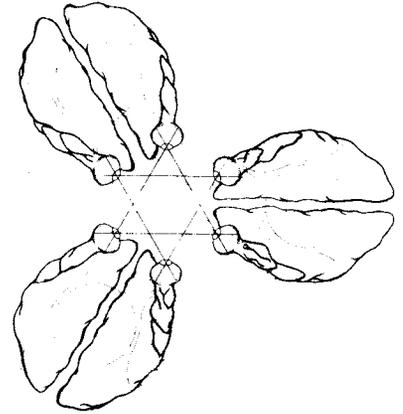
Sincerely,

Ray H. Holland
President

RHH/sce

April 27, 1981

Woody & Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico 87501



Dear Woody and Steina:

We have now heard from the NEA that the MINDS END application to the Media Arts Panel has been rejected.

The panel apparently spent a considerable amount of time discussing the project and, while the consensus was that the application represented a dazzling array of talent, they did not feel that they could give us enough money to launch the project.

There is, however, a possibility that we may be eligible for consideration by another panel, and our contacts at the NEA are looking into this now. In the case that we are, the application will probably need some minor changes and would be considered next month.

In spite of the disappointment, we both feel that the time and the effort have been productive. Many of the MINDS END participants have, for instance, been involved in the development of INTERFACE at Zoetrope Studios. INTERFACE has been bought by Paramount and now awaits the outcome of the impending DGA strike before it comes to life again. When that happens, we look forward to resuming these relationships. In the meantime, best of luck.

Very best wishes

A handwritten signature in cursive script, appearing to read "Peter".

Peter Bloch

104 Rees Street
Playa del Rey
CA 90291
(213) 306-2600

A large, stylized handwritten signature in cursive script, appearing to read "Scott".

Scott Bartlett

The Independent Film and Video Distribution Center

p.o. box 6060

boulder, colorado 80306

Public Television Program Managers
Advisory Board:

Virginia Mampre, KUHT
Avon Killion, WHMM
Raymond Ho, WOSU
Susan Fergenson, WGBY
Henrietta Barlow, WTVS
Martha Carrell, KCET
David Wilson, KCOS

Independent Producers Advisory Board:

Tobe Carey
Warrington Hudlin
Carol Lawrence
Gar LaSalle
Ed Hugetz

June 11, 1981

Woody and Steina Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico

Dear Woody and Steina

We've recently viewed your production and like it very much. We're interested in including it in one of our upcoming series and we'll be forwarding you a License Agreement in the near future. Our producers License Agreement is currently being revamped and as soon as the modifications are complete we will send you a copy. If you have any questions about the series your work will be in or any facet of the IFVDC please feel free to call or write.

I am returning your work for the time being. When we are ready to go into pre-production I will ask you to send a clean master for transfer to 1" video. Thank you for submitting your work, we look forward to including it in "THE INDEPENDENTS".

Best Regards,



Douglas Cruickshank
Director

P.S. The pieces I'm interested in including were the second and sixth titles on the tape you sent. I managed to ship the tape back without first copying down the titles. I like your work alot!

Sel TRE 9-70
BAD 2

douglas cruickshank, director

susan burks, associate director

joanne greeley, project associate

303 469-5234

RIVERTON HIGH SCHOOL MEDIA CENTER

121 NORTH 5TH WEST • RIVERTON, WYOMING 82501

MESSAGE

TO

Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico
87501

DATE

March 4, 1981

We are interested in purchasing
3/4 inch U-matic video tapes for
our school. Will you please send
us your current catalog of tapes?

Thank you,

Linda Kinne

Linda Kinne
Librarian

BY

REPLY

DATE 3 30 81

THANK YOU FOR YOUR
INTEREST I AM SEND-
ING A PACKAGE IN-
CLUDING

1. TAPES IN DISTRIBUTION
2. TAPES - UPDATE (1978-81)
3. TWO ARTICLES FROM
AFTERIMAGE BY WOOD,
VASULKA
4. EXCERPT FROM "WORK-
ING" PAPER" BY
JOHANNA GILL

SIGNED

STEINA VASULKA

Steina Vasulka

RECIPIENT KEEP THIS COPY, RETURN WHITE COPY TO SENDER



VIDEO 1 C.A.

CAPITAL PAGADO BS. 200.000

VIDEO 1, C.A.
2.Av.Centro Comercial
Uslar, Local M-10,Urb.
Montalbán - Caracas
VENEZUELA.-

Caracas, 25 de Septiembre de 1981.-

Dear Sirs:
VASULKAS
U.S.A.

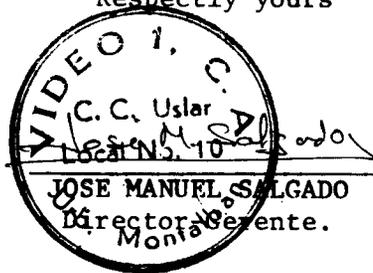
Our Company is a Wholesaler Distributor of Video Equipments, Blank tapes and recorder tapes for Venezuela.

We are interested in the Distribution of your home use Video Cassettes.

Please send us information about the titles availables in Beta and /or VHS formats, we also like to know if you have material in Spanish and - the price's list against quantities.

We would like to receive your answer as soon as possible.

Respectly yours



JMS/fgb.

ARTLINES

Box 2671 Taos New Mexico 87571 505-758-4519

September 4, 1981

Dear Woody + Stevia -

ARTlines needs your help. In order to continue publishing monthly through the winter, we are planning a fund-raising party for early November. As part of the event, we are considering a sealed-bid auction featuring the work of artists ARTlines has covered during the past year. Please let us know, by filling out and returning the attached card, whether you would be willing to donate work for the auction (you may of course specify a minimum bid), and whether you would consent to be present at such an event. Besides our objective of raising money, the purposes of the event would be to honor the area's artists, to have a good time, and, frankly, to call attention to ARTlines's contributions to artists in particular and the region's economic and aesthetic vitality in general.

As you will note, space has been provided on the card for your ideas and comments. Needless to say, ARTlines would welcome any of your suggestions, either for the planning of the event, or for alternate funding possibilities.

Thank you,
Stephen Parks
Stephen Parks
Editor

P.S. I don't know if you can
be of any help in this, but thanks
for your support, and for joining us
in the Arts Festival Show - SLP



BIJUTSU SHUPPAN-SHA

INAOKA BLD.,
2-36, KANDA JINBO-CHO,
CHIYODA-KU, TOKYO. 101
JAPAN
TEL. 234-2151 CABLE: FINE ART BOOK

September 22, 1981

Mr. Woody Vasulka
257 Franklin St.
Buffalo N.Y. 14202
U. S. A.

Gentlemen:

This is the editorial staff of Bijutsu Techo, a monthly art magazine, first published in 1948. We heard of you from Prof. Katsuhiko Yamaguchi of Tsukuba University.

In next issue we are going to have a feature of The New Horizon of Optical Media. In this project we hope to survey various aspects of today's optical media like video, holography, laser-beam and their conglomerate, etc.

Then, we would be glad if you would send us some photo materials which inform your activity. We need both color transparencies and monochrome prints with each caption. Now our dead-line is coming soon, so if possible, would you mind sending us the photo materials until the 16th of October.

We will appreciate your kind attention.

Sincerely yours.

Takatoshi Shinoda
Takatoshi Shinoda
Editorial Staff
BIJUTSU TECHO

Dear Woody + Steina,

How are you? It's been awhile since I've spoken to you. I thoroughly enjoyed the cassette you sent me. I was talking to Ernie the other day and he mentioned the "opera".

I just got back from the west coast surfing and taping with my brother. I wanted to come visit but we didn't have enough time perhaps in the fall. We spent a night at Gene Youngbloods in L.A. He mentioned both if you were going to split somewhere probably in Buffalo.

You won't believe this well, actually you probably will & didn't receive the Rockefeller money until July! I finally ended up doing it through ETC - it was worth the wait.

Except for about 10 videograms, in addition to what you already have, I haven't done much tape. I've been working on several texts for new pieces, tapes & installations. They're coming along very well. They're still rough in places but I'll send some copies to you so you can know what you think. One text is almost entirely structured from idioms they function as a kind of cut out or sculptural relief taken from language. I intend to "code" them more deliberately than in Around + About but with a similar approach to edit structure.

Anyway write when you have the time & would like to hear from you. I'm seriously considering driving down that way maybe in late fall.

Best Wishes,

Cary

Valencia
California 91355
805 255-1050

California Institute of the Arts

School of Film and Video

6 November 1981

Dear Steina and Woody:

I can't remember which one of you is in Santa Fe now. Anyway, I'm designing a brochure to promote seminars on The Electronics Revolution and the Arts -- the subject of the lecture you've both sat through so many times.

In the brochure I want to include some quotes from previous hosts, commenting favorably on the presentation. If you're agreeable to this, please use the enclosed envelope to send me a letter of praise. Did you feel the material was relevant to contemporary issues in the arts? Was it presented in an interesting and compelling way? If you think so, I'd appreciate very much your saying so in a manner that can be extracted and quoted.

I miss you both a lot and am looking forward to being in Paris and Holland together. How romantic that will be for me -- my first trip to Europe, and with my dear friends! I don't think I will be able to visit Santa Fe over the Xmas holidays as planned. Too much work to do and not enough money, ~~money~~ anyway. Things are going well here, very productive, happy, and healthy.

Love,
Gene

Woody Vasulka
1600 Old Pecos Trail
Santa Fe, N.M. 87501

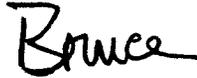
Dear Woody,

Many thanks for letting me see this. I thoroughly enjoyed your tape, especially the parts with Candy Darling. I discussed the possibility of an article about her with Ingrid Sischy, Artforum's editor. She liked the idea, but isn't sure what issue it would be appropriate in. When these wrinkles are ironed out, I'll be back in touch with you for whatever material you have on Candy. In the meantime, please keep this in mind if you come across any.

I appreciate your thinking of me and sending this material. How I envy you in beautiful New Mexico!

Best wishes to you and to Steina,

Sincerely,



Bruce Kurtz
Associate Professor of Art

UNIVERSITY OF COLORADO, BOULDER

Department of Fine Arts



March 2, 1982

Woody & Steine Vasulka
1600 Old Pecos Trail
Santa Fe, New Mexico
87501

Dear Woody & Steine Vasulka,

You have been highly recommended to us as a possible participant in our Visiting Artist Program for 1982/1983. We are beginning work on our schedule and at this time you are one of several that we are contacting in our preliminary selection process.

During the 1981/1982 academic year, visiting artists were given \$700 per week honorarium, living accommodations and part of their transportation costs. We anticipate being able to increase the amount to \$800/week for the 1982/1983 academic year.

Each year about a dozen visiting artists come to the Department of Fine Arts, preferably for two weeks. While here, their activities center around three different kinds of interaction. First, they meet once each week with a group of students in a seminar situation. Secondly, they encounter this same group of students in some kind of studio context. This often takes the form of visiting students' studios and talking with them about their work, but it can take other forms, such as organizing a group project or a performance. Finally, each visitor gives a public lecture. Often this is a slide presentation about his or her own work, but it can take other forms if the artist wishes. It is a busy schedule, but we try to keep things relaxed and enjoyable for all concerned.

Please let us know if you would be interested in participating. It should be understood that an expression of interest at this time does not constitute any agreement on the part of either of us. If you have a resume and slides of recent work you are able to send to us, we would very much appreciate receiving them. We would also appreciate having your phone number(s) for January through May 1982, so that it will be possible for us to contact you.

Sincerely,

A handwritten signature in cursive script, appearing to read "Carolyn Aust".

Carolyn Aust, Secretary
Visiting Artist Program
Department of Fine Arts

CA
enc

Sibell-Wolle Fine Arts Building N196A
Campus Box 318 • Boulder, Colorado 80309 • (303) 492-6504

In response to your request of 9/12/81.

April, 1981

The Dia Art Foundation is a not-for-profit corporation chartered in the state of New York for the purpose of commissioning and presenting major works of art to the public. The commissions are requests to artists to execute works conceived by them and to determine the nature of the environment for these works and the manner in which the works will be visited. The commitment to the realization of a work demands full participation and collaboration of the artist and the Foundation through all the stages leading to and following realization of the work. It is hoped that such active and ongoing endeavor to achieve the construction and public presentation of each single work results in lasting qualities which people will want to experience in single and repeated visits.

Works and projects realized by the Foundation include: The exhibition of John Chamberlain's Texas Pieces on Ward's Island, New York in 1977 and their permanent installation in Marfa, Texas in 1979. Walter De Maria's Mile Long Lightning Field in New Mexico, and The Vertical Earth Kilometer in Kassel, West Germany, both realized in 1977; the permanent expositions of The Broken Kilometer at 393 West Broadway, New York in 1979 and of The New York Earth Room at 141 Wooster Street, New York beginning January 1, 1980. Dan Flavin's installation in fluorescent light in the courtyard of the Kunstmuseum, Basel in 1975 and lighting of the platforms of tracks 18-19, 39-40 and 41-42 at Grand Central Station in 1977. The presentation of the dhikr of the Halveti-Jerrahi Dervishes in several locations in the United States, 1979-1981. Concerts of ragas sung by Pandit Pran Nath, 1979-1981. The publication of a collection of poetry by Rene Ricard in 1979. A retrospective selection of theatre works by Robert Whitman in 1976; the presentation of Robert Whitman's Stound in Snug Harbor, New York in 1980, and Prune Flat and Light Touch in New York City in 1980. The Dream Festival of 1975 including The Dream House of La Monte Young and Marian Zazeela and The Well-Tuned Piano of La Monte Young, and performances of The Well-Tuned Piano, 1978-1981; presentation of Light, 1978-1980 and Magenta Lights in 1981, environments by Marian Zazeela; The Score and Poster Exhibition of La Monte Young and Marian Zazeela in 1981. The opening of Dia Art Foundation in Cologne, Germany with an exhibition of works by Blinky Palermo in December, 1980.

Valencia
California 91355
805 255-1050

California Institute of the Arts

23 March 1982

Dear Steina:

Here's the blank tape for the KQED stuff and whatever else you think is interesting.

I'm getting more and more productive; very excited about all the new ideas and philosophies and ART coming out of video/computer tools. This is really an important time to be working in that field. It's the dawn of a new age.

I miss you and Woody, and hope to see you for a couple of days in July. Meanwhile, I think I'll be staying with Andrej for a few days in San Francisco next month. I'll be interviewing Ed Tannenbaum and Bill Etra (about his new computer graphics system) and I'll probably see Jody Gillerman too.

Take care. See you soon.

Love,
Gene

Georg - please pass on to Steina

A SPACE

299 QUEEN ST. WEST, SUITE 507
TORONTO M5V 1Z9
ONTARIO, CANADA

1 October 1981

John Minkwosky
Media Study/Buffalo
207 Delaware Ave
BUFFALO N.Y. 14202
USA

Dear John:

The pile of material on Steina arrived today and makes good reading. I brought it over to Art Metropole - having spoken with one of the people there last week about the possibility of a presentation of Steina's work there - and discussed the whole thing with Elke Town. She was very interested in having a presentation by Steina but said it was impossible this fall. Apparently she has completed commitments for her fall programming of new works and has neither money nor available time for such a presentation just now. I mentioned that Steina would probably be back in the spring or at another date, and Elke said she'd be happy to try to make it happen then. Maybe you should contact her directly if that should become possible: Art Metropole's address is 217 Richmond Street West, Toronto M5V 1W2 and phone is (416) 977-1685. (Perhaps you already know that)

Anyway, I've filed the material on Steina at A Space for the time being, and I'm sorry that we can't work it out for her October/November time slot. Things are going to be very hectic here from 12 October through February, it seems.

It was good to talk with you last week. I hope we can be more helpful next time.

with best regards


Peggy Gale

March 2, 1982

SunRise 110
Megan Lloyd Hill
110 West San Francisco
Santa Fe, NM 87501

Woody & Steina Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Woody and Steina,

I know that our paths have many times not quite crossed and as I am leaving for California for a month, I have some questions for you. I hope when I return we can get together as I feel somewhere down the line we have common interests.

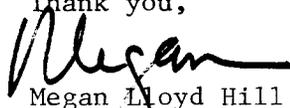
Questions: What do you know of local cable in Santa Fe? Do you have an interest in it and how? I ask because at 110 West San Francisco, (formerly Hill's, now becoming the SunRise 110 Building) I am developing a space that will house 3 offices upstairs, 4 stores on the main floor, and a restaurant connecting us with the to-be-remodelled Beva Cafe and Water Street. Downstairs in the basement, there is a 788 sq. ft. space attached to the restaurant, one space of 620 sq. ft. and another of 495 sq. ft. which are yet to be rented.

I do not know anything of the status of Santa Fe cable, the space required for a transmission, not production studio and the appropriateness of these two spaces or a portion thereof. Cable does however strike me as a coming thing with tremendous potential and I am interested in your input as to what is going on. I am in a position to negotiate the space, and should anything come of this, the timing is right for developing the space as needed. I am in no position to contribute to the purchase of equipment or in any way management of such an operation.

I am trying to create an interesting and balanced use of the space at 110 and to connect it with SunRise Springs for overall benefit.

Please write me at 110 W. San Francisco or call Linda LeVan at 983-7445 if you have interest or input. In any case I hope we meet. I personally have quite a lot of interest in video and performance and so I am sure we will.

Thank you,


Megan Lloyd Hill

cc: Linda Levan

**Fax to Susan c/o The Vasulka's
Route 6 Box 100
Santa Fe, New Mexico 87501
1-505-473-0614**

*From: Jennifer de Felice
FaVU VUT Brno
VMP Atelier
Kvetna 34
60200 Brno
the Czech Republic
42-5-43-21-14-48 tel/fax*

August 24th, 1995

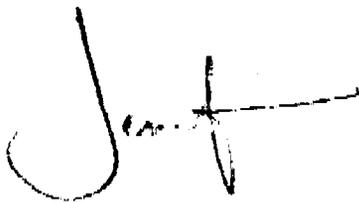
Dear Susan,

Thanks for the fax, sorry to take such a long time to get back to you. I was away for awhile. I probably should have been more specific in my original fax to Steina. We also felt that since Steina's show here in '96 will be large that we didn't want to present something that would „let the cat out of the bag“ in a sense, at Invex. However, we would really love to present Steina at Invex '95 as well. We would suggest her presenting the Vasulka's video work as well as giving a presentation or small talk at the symposium. (October 12th) We would also like for her to present the violin piece at the symposium. It wouldn't be necessary for her to include an installation seeing as her schedule is quite full. I also think that the video work, the performance and the presentation, which may very well be about the video work itself, is quite enough to handle without having to set up an installation.

Tomas asked me to mention also that he would like to present Woody's latest piece in Brno at the same time as Steina's show at Dum Umeni in '96. Just so he's aware of it. I hope this clears things up a bit. I'll be away for the next week again so best to send any immediate inquiries to Tomas' attention.

All the Best,

Jennifer





BODE SOUND CO.

HARALD BODE, PRESIDENT
J. K. BODE, VICE PRESIDENT

1344 ABINGTON PLACE
NORTH TONAWANDA, N.Y. 14120
TEL.: (716) 692-1670
February 17, 1982

The Vasulkas, Woody and Steina
1600 Old Pecos Trail,
Santa Fe, New Mexico 87501.

Dear Woody:

Hope you got the intended use out of the Vocoder and that it did for you what you wanted it to do.

Enclosed I am sending you the formal invoice. Since you are going to return the instrument around this time, I am not charging more than a total of one month. I may not have mentioned this to you before, but I hope you will insure the shipment for the full amount of \$3,000.00.

At some time I would be anxious to hear your creation.

I guess we are going to see Steina soon. We have not been in touch with anyone lately, including Jerry O'Grady, but we shall pick up where we left off. I have been busy with a million projects, ... what else is new.

Hope to be in touch with you soon.

With best regards, also from Jean,
always

Woody et Steina VASULKA
1600 Old Pecos Trail
Santa Fe WM 87501

date : Paris, le 14 Mai 1982
vos réf : Cin. n° *low* CVA/MF
nos réf :
objet :

Chers Steina et Woody Vasulka,

Nous organisons, avec l'INA (Institut National de l'Audio-visuel) et la SFP (Société Française de Production) une semaine de la création vidéo, du 8 au 12 juin, au Forum des Halles à Paris. Il s'agit d'une manifestation culturelle destinée à promouvoir la vidéo en France.

A cette occasion, nous aimerions présenter vos bandes vidéo "Cantaloupe" et "Artifacts" et vous demandons l'autorisation de présenter les copies que vous avez déposées à la Coopérative.

Nous vous remercions pour votre collaboration et vous prions de croire, à l'assurance de nos sentiments les meilleurs.

5-28-82

Alain SAYAG



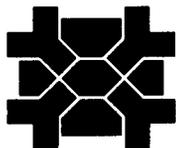
DEAR MR. SAYAG

THANK YOU FOR YOUR INQUIRY. THE PARIS CO-OP IS DISTRIBUTING THIS TAPE FOR US AND AS LONG AS THEIR RENTAL FEE IS PAID YOU NEED NO SPECIAL PERMISSION FROM US

SINCERELY

STEINA
[Handwritten signature]

MISSISSIPPI BAPTIST MEDICAL CENTER



May 12, 1982

To Whom It May Concern:

The Mississippi Baptist Medical Center, a 600 bed general care institution, is in the process of reviewing its hospital-wide patient education program. This is being done to determine what existing programs need to be revised or terminated, and what new programs need to be developed.

We are interested in obtaining information on what you may have available in the areas of patient handout materials and closed circuit television films.

Please provide us a copy of your current catalog, price lists, policy for previewing materials prior to purchase, and a listing of materials currently being developed. It would also be useful if you could provide us a listing of institutions, etc. who are presently utilizing your materials along with a point of contact.

Thank you.

Respectfully,

A handwritten signature in cursive script that reads "Kathleen A. Kazel".

Kathleen A. Kazel, R.N., M.S.
Patient Education Coordinator

The Museum of Modern Art

February 8, 1982

Woody and Steina
1600 Old Pecos Trail
Santa Fe, New Mexico 87501

Dear Woody and Steina,

Rumor has it that you are purchasing a house of some sort. I hope that it is great, with lots of room for your equipment.

I just returned from a two week trip out west - ten days in Utah for the U.S. Film and Video Festival (which I would love to talk with you about one day,) and three days in Chicago with Dan Sandin, Tom Defanti, Jane Veder, Phil Morton, and others. It was great to finally see all those folk on their own ground, and jointly they possess a lot of computers. I will do a Chicago show here, complete with computer, in the spring.

The copies of Afterimage were on my desk to return, and at long last they are making their way home.

Hope to see you both soon.

With best wishes,

Barbara

Barbara J. London

*Ernie and Tomijo just returned, both exhausted.
E. has even given up smoking (wonder how long
it will last. Hope for his sake it does.)*

April 30, 1982

Steina -

Enclosed is the program for the "non-concert" we just produced (under-announced, unreviewed....)

My work-week starts today. Next day off is Wednesday, when I'll be returning the Cage material (he wants it back a.s.a.p.). I've made my own dubs, which you could copy off. Or if you want to go from the originals, let Susan know -

It was a good evening.... (good pieces!).

Hasta -

Peter

Valencia
California 91355
805 255-1050

California Institute of the Arts

1 June 1982

Dear Steina and Woody:

Hello, I've been thinking about you and missing you. But a lot has been happening here. For one thing, as you can see, I've finally got my new IBM Personal Computer with Wordstar for word processing and I'm spending all my time trying to figure out the labyrinthine command structure for this thing so I can begin editing my book. Now at last I am experiencing for myself the incredible hypnotic addiction of the digital domain -- albeit on a relatively superficial level since all I'm doing is word processing. No programming. Nevertheless it's totally absorbing. I can't tear myself away from it or stop thinking about it. And I'm not even into graphics yet! But this is a 16-bit computer so I guess there'll be some powerful graphics programs written for it. Tom DeFanti says I've copped out by not getting a Z-grass machine; all I know is that I love my pretty little IBM. If mere word processing is this much fun, how exciting it must be to make images!

I've cleared the entire summer so that I have three straight months to work on my book; and Jane is working for me full time as my research assistant. Also, Mark Schubert, a video technology consultant who lives in New York and writes for VIDEOGRAPHY, will be collaborating with me on the technical research so I can devote my attention to philosophy and theoretical issues. It's exciting to finally be this productive and efficient! I'm not going to SIGGRAPH, not going anywhere, just staying here and writing.

Steina, thanks so much for sending the videotape labels; I really can use them so please always send them to me when you've collected a pile. Meanwhile, let me hear from you.

MUCH Love,
Gene

The Video Station
4628B Montgomery Ave NW
Calgary, Alberta
Canada
T3B 0L3

June 22, 1981

ATTENTION: MARKETING DIVISION

Dear Sir/Madam:

At this time we are amassing a complete comprehensive video tape library and we are trying to include every subject matter possible.

Would you please supply us with a list or catalog of the type of video cassette you carry, including the type of format and price.

I hope you find the above in order, and I'd like to take this opportunity to thank you in advance for your co-operation in this matter.

Yours very truly,



P. READWIN
General Operations Manager

/jt