

PHONERAMA Inc.

PHONERAMA INC.
Photo Researcher
Ms. Michiko Sato
Room 106, Elm Umegaoka
3-49-9 Daita,
Setagaya-ku, Tokyo
155 JAPAN
TEL:FAX (3414)9963

✓ Send
info 2/93

Date: November 6, 1992

Mr. Woody Vasulka
Route 6, Box 100
Santa Fe
New Mexico 87501

Dear Mr. Vasulka:

On behalf of the Urban Design Research Inc. (Tokyo), I am now researching on Contemporary Arts throughout the world.

Actually, this research is for the "Art and Techno-Science Encyclopaedia" which will be published from the Urban Design Research Inc. in the future. This project has just begun so that we could not inform you the date of issue, circulation, size and price at this stage. Today, we would like to ask your cooperation to offer some materials regarding to.....

your big career

Catalog of exhibition, data of their works, personal history etc., anything is acceptable. But especially, we are very interested in their works of.....

" ART OF MEMORY "

It would be of great help to us that if you inform us the possibility of our request by fax. We are ready to pay for the materials if it is not free.

On next page, I have attached a list of a summary of the encyclopaedia which we are going to publish. Please be free to ask any questions after you have read it. We are happy to receive your advise at any moment.

Art and Techno-Science Encyclopaedia

(BASIC CONCEPT)

Encyclopaedia which is convenient and useful as a basic bibliography.

(CHARACTERISTIC)

Encyclopaedia containing all Museums, Artists, Works and Events which models the image of Art and Technology of 20th century. This book will offer many informations to those research worker, enterprises and the common.

(FORMAT)

1. 20TH CENTURY ART AND TECHNO-SCIENCE DIAGRAM

Treading the path of flow of Art and Science from B.C. to 2000 by using the Chronology and illustrations.

2. THEME FILE

- 1) Space
- 2) Time
- 3) Soma
- 4) Sense
- 5) Material
- 6) Medium
- 7) Machine
- 8) Information
- 9) Play
- 10) Communication

3. CLASSIFYING EACH ⁽⁴⁾THEME INTO 5 ITEMS

- EX: 6) Medium.....A. Media Architecture
B. Malti-Media Theory
C. Media Technology
D. Hyper Media and VR
E. Variation of Image

4. IMPORTANT THESES OF 20TH ^(CENTURY)ART AND TECHNO-SCIENCE

Each thesis consists of 30,000 to 50,000 words. Totally, there will be 10 theses.

List of the Artists

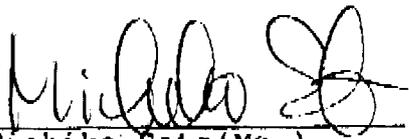
(Japanese are omitted from this list)

- | | |
|--------------------------------|--|
| 1. Alice Aycock | 29. Erich Mendelshon |
| 2. Laurie Anderson | 30. Laszlo Moholy-Nagy |
| 3. Stephen Beck | 31. Eadweard Mybridge |
| 4. Dara Birnbaum | 32. Dennis Oppenheim |
| 5. Norman Bel-Geddes | 33. Frei Otto |
| 6. Etirnes-Louis Boullee | 34. Nam Jun Paik |
| 7. John Cage | 35. Walter Pichler |
| 8. Jacques Carelman | 36. Ugo Pietra |
| 9. Pierre Chareau | 37. Man Ray |
| 10. J.G. Chernikov | 38. Zbighew Rybczinski |
| 11. Marcel Duchamp | 39. Alexander Rodchenko |
| 12. Max Ernst | 40. Louigi Russoro |
| 13. Peter Fend | 41. Oskar Schlemmer |
| 14. Hugh Ferriss | 42. Jeffrey Shaw |
| 15. Richard Buckminster Fuller | 43. Nicolas Schoffer |
| 16. Peter Forgell | 44. Takis |
| 17. Naum Gabo | 45. Nicola Tesra |
| 18. David Greene | 46. Woody Vasrka |
| 19. Ingo Gunther | 47. Bill Viola |
| 20. Ron Herron | 48. Michale Webb |
| 21. Gary Hill | 49. Bill Williams |
| 22. Jon Kessler | 50. Jean Tinguely |
| 23. Frederick Kiesler | 51. Niki de Saint Phalle |
| 24. Piotr Kowalski | 52. John Heartfield |
| 25. Fritz Lang | 53. George Grosz |
| 26. Ivan Leonidov | 54. (MICA -TV) |
| 27. John C. Lily | 55. (Neural Net) |
| 28. Kasimir Malevich | 56. (Hindenburg) |
| | 57. Future Systems |
| | 58. (Machine from
"Ina Penal Colony") |

We look forward to hearing from you soon.

We appreciate your giving attention on this matter.

Very truly yours,



Michiko Sato (Ms.)
Photo Researcher
PHONERAMA INC.

SENT 6/12

THE VASULKAS

June 10, 1993

Yves De Peretti
Mirage Illimite
FAX # 33 1 40 29 03 14

Hello, I am trying to clear up a few lingering matters for the Vasulkas. We are uncertain as to whether or not Woody responded to your request dated February 13, 1992, about your publishing company and the monographs you were proposing to produce about video artists. You were interested in working with Steina and Woody in Santa Fe producing a work, in cooperation with the French Ministry of Culture and other European partners, for la Sept.

The Vasulkas would very much like to know what has become of the project. If it was put on hold because of our negligence in responding, please tell us directly, and we hope you will accept our apologies.

Thank you.

Sincerely,



Melody Sumner
for The Vasulkas

MIRAGE ILLIMITE
Fax: 33 1 40 29 03 14

Woody and Steina VASULKA
Fax: 19 1 505 473 06 14
From: Yves De PERETTI

Paris, February ,13 th.

Dear Woody and Steina,

We meet twice, the first time in 1984, the second briefly when visiting my friends Pierre Lobstein and Teresa Wennberg in Santa Fe.

MIRAGE ILLIMITE is a new video publishing company who initiate a collection of Video Art and High Technology works .

This company is in the process of producing a collection of video artists monographs, including a portrait and a selection of works.

The collection will feature some of the prominent video artists from the world, you, Bill Viola and others, and French artists : Robert Cahen, Thierry Kuntzel.

Each portrait could include very shorts extracts of tapes, but mainly will present the artists and their work in a creative way. The selection of works, of course, will be made in collaboration with the artists, and will show tapes from different periods.

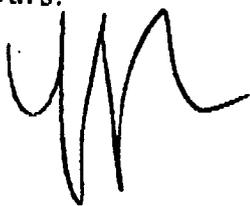
They ask me to take in charge one portrait, and I really would like to do it with you, in Santa Fe.

This portrait will be produced with French Ministry of Culture and other partners, and possibly broadcasted by the european cultural channel, la SEPT.

I hope you will enjoy the idea.
We need your initial agreement to develop the project, and further discuss about conditions to do it.

Thanks to fax your opinion.

Sincerely yours.



MIRAGE ILLIMITE THE PROJECT

The recent esthetic revolution employed by the developpement of new technics of both the production and reproduction of moving image brought up the necesssity of the elaboration of a project of Video Art Publishing.

In this context, MIARGE ILLIMITE publishes the first collection of creative works dealing with new image technologies such as Video, 2D and 3D infography and expérimental movies.

This collection is intended to encounter a large public and assembles ludicrous or research pieces.

Our aim is to create the Idealistic Video Collection bringing together classical or innovator internationally recognized artistical creations.

The focus is on rather short time piece, longer works dealing with a specific activity, and artists and monographs.

The respect of the original works presented on the collection will be a constant care of ours.

Each piece of the collection will have a particular editing and presentation.

Furtherrmore, the original productions created for each piece of collection will be harmonized with the presented work.



LE PROJET

L' édition vidéo d'oeuvres artistiques est née de la nécessité de rendre compte des bouleversements esthétiques apportés par les techniques de production et de reproduction de l'image animée.

MIRAGE ILLIMITE édite La Première collection d'oeuvres de création ayant trait aux nouvelles technologies de l'image, telles que la vidéo, l'infographie 2D et 3D et le cinéma expérimental.

Cette collection destinée à un large public, propose des réalisations à caractères ludique, pédagogique et de recherche. Notre objectif est de constituer une vidéothèque "idéale", rassemblant des créations artistiques classiques ou novatrices, reconnues sur le plan international. La politique éditoriale met en valeur les oeuvres de courte durée les sujets thématiques autour d'une activité commune d'un même pays ou d'une même culture, ainsi que les monographies d'artistes.

MIRAGE ILLIMITE veillera au respect des oeuvres présentées dans cette collection (qualité de l'image et du son, diffusion intégrale). Une mise en page originale sera conçue pour chaque numéro. De même, le projet suscitera des productions originales en harmonie avec les oeuvres présentées.

THE VASULKAS

Sept. 2, 1993

Stephanie Stebich
for Mildred Friedman
125 East 12th Street
Penthouse B
NY, NY 10003

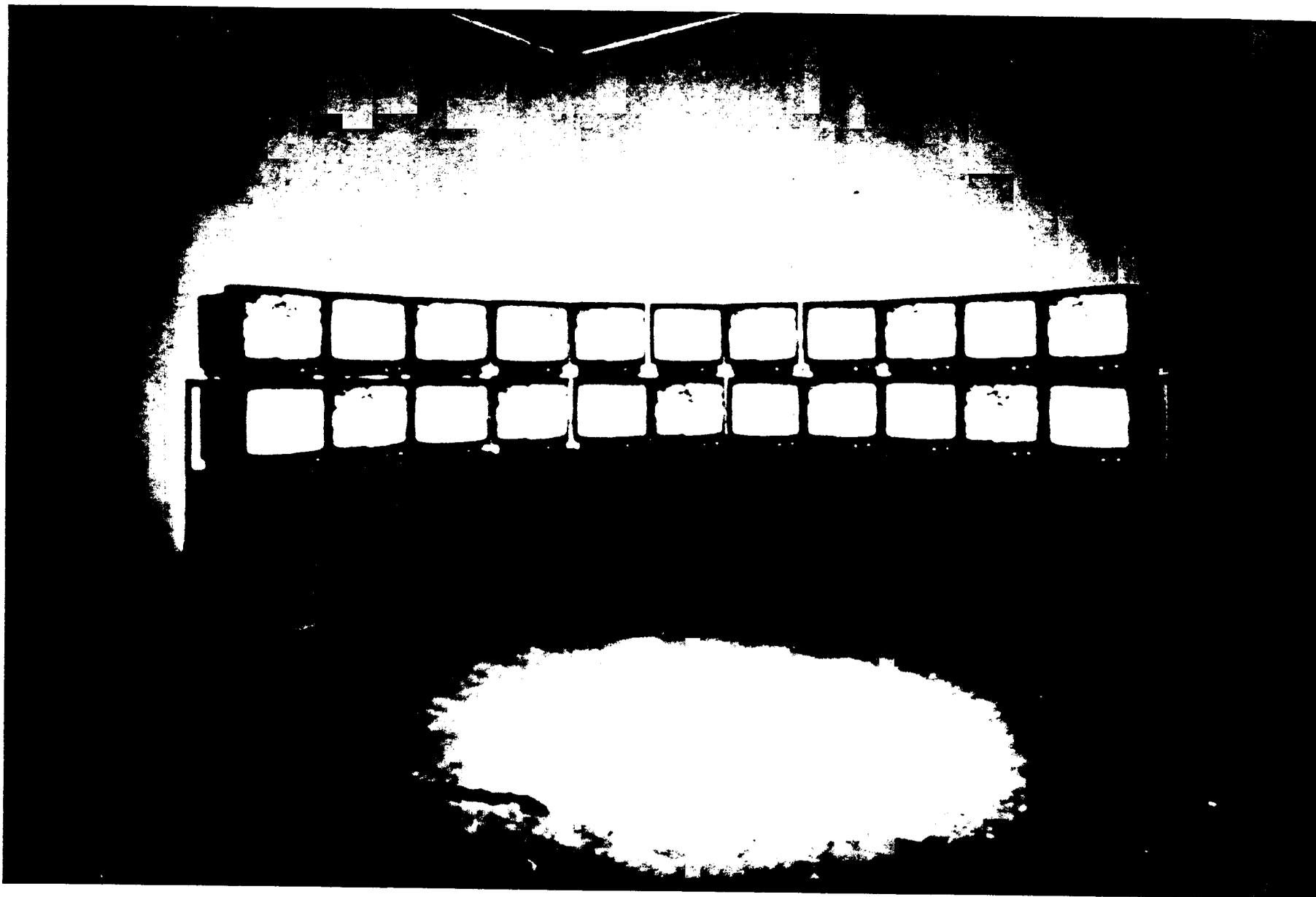
Dear Stephanie,

Enclosed are color xerox masters which are just as good as the original "thermographic" prints. (There are no transparencies with this process.)

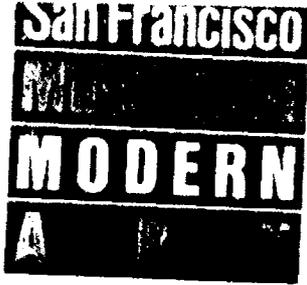
The xerox attached shows you the quality of the slide we mentioned. You see it's not too good.

You may use these masters as is. No need to return them. As I mentioned the fee per page is \$200. Thank you.

Melody Summer
for The Vasulkas



Installation view - from "The West"
by Steina, © 1983



July 21, 1993

Steina Vasulka
Box 100, Rte 6
Santa Fe, NM 87501

FAX: 505/473-0614

Dear Steina,

Enclosed is the slide of *The West* you requested. If the Denver Art Museum does decide to use the image for their catalogue, Landscape as Metaphor, please have them contact Marla Misunas in SFMOMA's Rights and Reproductions office (her telephone number is 415/252-4183).

Sincerely,

A handwritten signature in black ink, appearing to read "Carol Nakaso", with a long horizontal flourish extending to the right.

Carol Nakaso
Media Arts

Enclosure: 1 slide-*The West* (1983)

cc: Marla Misunas, Registration

THE VASULKAS

July 31, 1993

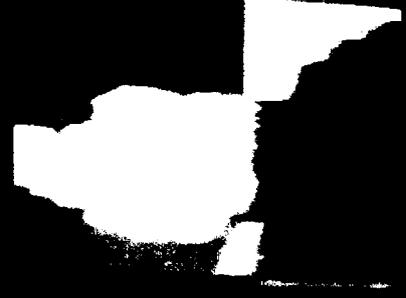
Stephanie Stebich
for Mildred Friedman
125 East 12th Street
Penthouse B
NY, NY 10003

Rough
draft
of my letter
sent

Dear Stephanie,
As per your conversation with the Vasulkas,
I am writing to confirm that Stein
Vasulka is copyright owner of the photos
you requested (from The West). She gives
permission for reproduction in the book
Landscape as Metaphor.

A fee for each reproduction will be
\$200. Also, we would request that you
pay the cost of reproduction from either
original or thermographic print. I am
sending color xeroxes of the panels
we have available. Also, an installation
shot (which is the property of SFMMA (see
attached letter)), may be useful for your
purposes.

Please let me know which of the
attached xeroxes you'd like to have
as transparencies or prints for possible
use in the book. You may contact me
directly @ (505) 820-6216, phone or FAX



the larger
panels
can be
regrouped
in columns
as you see.



1



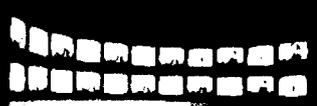
2



3



4



5



→5



→6



→7



→8



10



→9



→10



→11



→12

We can
make you
a transparency
(slide) of any
of these.

Mildred Friedman

125 East 12th Street
Penthouse B
New York, New York
10003

*IMPORTANT
TO DO*

June 8, 1993

S. Vasulka
P.O. Box 100
Santa Fe, NM 87501

Dear S. Vasulka,

The Denver Art Museum and the Columbus Museum of Art are copublishing a 200-page book documenting the exhibition Landscape as Metaphor, which will be distributed by Harry N. Abrams, Inc. The exhibition, organized by Martin Friedman, will open in Denver in May 1994. This book addresses the history and current role of American landscape as subject matter and inspiration for American art. Six authors: John Stilgoe, Neil Harris, Rebecca Solnit, John Beardsley, Lucinda Furlong, and Martin Friedman are writing on a broad spectrum of issues that affect the approaches taken by artists to the landscape. Fourteen American artists have been commissioned to create works for Landscape as Metaphor in a variety of media including painting, sculpture, installation, and video art; an essay on the work of each artist will be included in the book.

Major essays will be illustrated with both historical and contemporary images; to that end we request permission to print, reprint, and reproduce the work(s) listed on page 2 of this correspondence in all editions of Landscape as Metaphor, for distribution throughout the world.

In the event that reproduction is possible, please advise as to the charge for the photograph(s), as described on page 2, and any reproduction fee that may be involved. Please remember, the museums are non-profit organizations. On receipt of your response, we shall follow-up with our formal photo request. The two museums will assume all expenses for printing, postage, and handling. If you are not the copyright owner, please provide us with the name and address of the owner, or any other information that may be helpful in seeking appropriate permission and giving appropriate credit in the publication.

With thanks for your attention to my request.

Sincerely,

Stephanie Stebich

Stephanie Stebich
Assistant to the Editor

*sent pkg of photos
8/2/93 with letter*

78-851-257

THE VASULKAS

Sept 2, 1993

Kent Baird
West Publishing Co.
610 Opperman Drive
FAX: (612) 687-5461

Dear Kent Baird,
We are sending color reproductions
of the visual material you
requested for the textbook:

Experiencing Art Around U.S.

These proofs are as accurate as
the originals (which are the originals
in nature and do not have
negatives). I hope they will work
for you. The credit information is attached.

As per our discussion, the fee
per page of reproduction will be
\$150, payable to the Vasulkas.

Please let me know if you have
any questions. We would enjoy
very much receiving a copy of
the textbook when it's printed.

Best wishes,

Melody Sumner



West Publishing Company

Kent Baird
Administrative Editor

First Class Mail:

610 Opperman Drive
P.O. Box 84529
St. Paul, MN 55164-0529

Overnight or 2-Day:

610 Opperman Drive
Eagan, MN 55123

Phone: (612) 687-7536
Fax: (612) 687-5481

25 June 1993

Aperture
20 E. 23rd St.
New York, NY 10010

Dear Aperture:

I am in the process of preparing the illustration program for a forthcoming college textbook entitled *Experiencing Art Around Us* by Thomas Buser. The text is intended for use in undergraduate art appreciation classes. Publication of this 4-color, 600 page, softcover book is planned for January 1994.

I would like to obtain a color transparency (unless otherwise noted) and permission to reproduce the following in this text (see attached):

1. Steina Vasulka, *Voice Windows*. 1986. (from Doug Hall and Sally Jo Fifer, eds, *Illuminating Video*)

Our estimated print run is 10,000 copies; we are requesting North American rights. I would like to receive materials from you by July 23.

Thank you for your assistance on this project. Please contact me immediately if you have any questions or if I must contact another source to obtain permission.

Sincerely,

Kent Baird
Administrative Editor

- ① B&W photo ok?
- ② your Cedex #?
- ③ you return to us.
- ④ A fee (150) \$100 per page (200)

make subprint

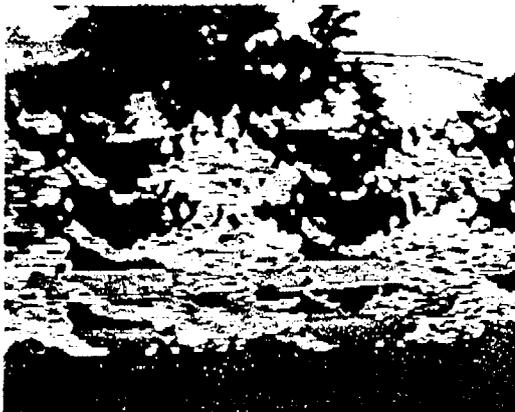
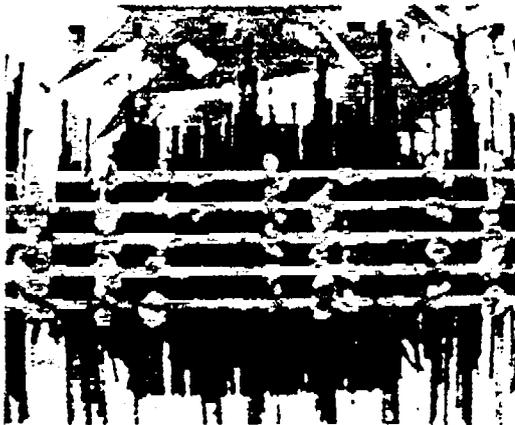
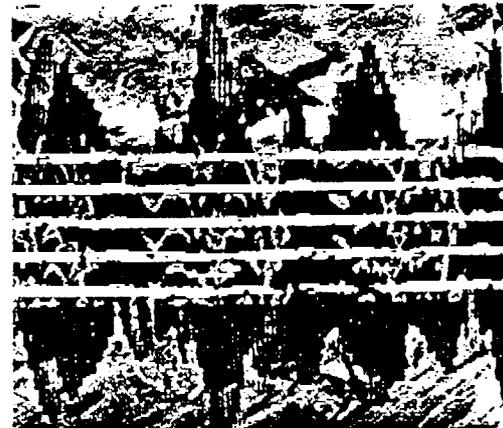
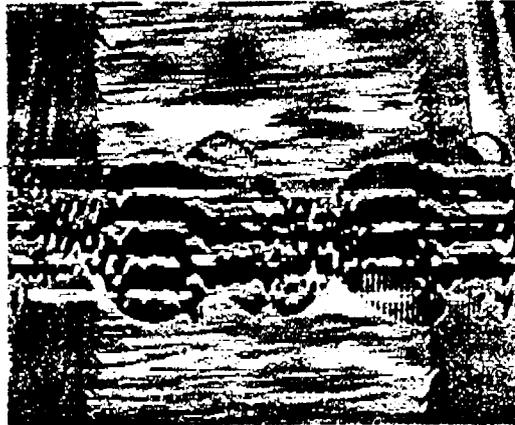
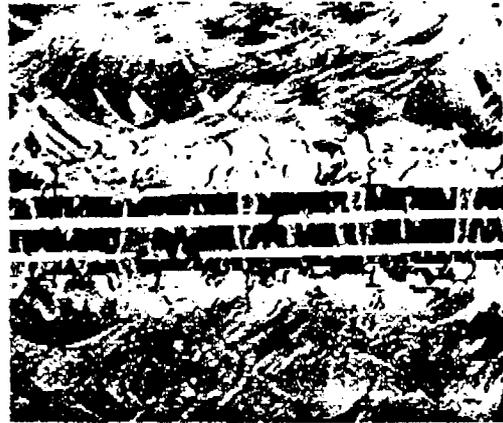
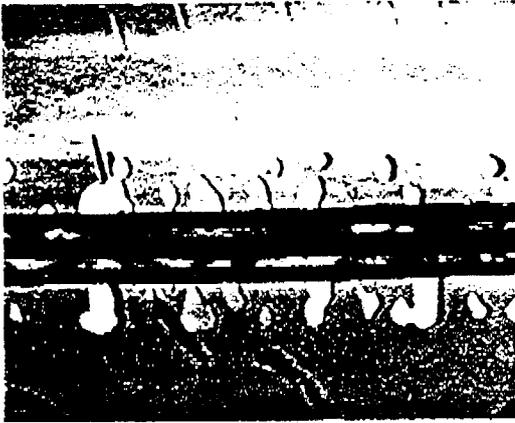
postponed 6 months

- short green like to do?

call - well

1st class reg a copy

(artists video discussed) color \$150 - 200



Steina Vasulka, *Voice Windows*, 1986.

THE VASULKAS

Jess Mackta

Aperture

FAX # 212-979-7759

July 21, 1993

7/26 - Jess called,
No they don't have
neg.

7/26 - I called Kent Baird
at West Pub. - He'll
return my call.

Dear Jess Mackta,

I am writing for Steina Vasulka. She is happy to give permission to the West Publishing Company to use the "Voice Windows" art from *Illuminating Video* published by Aperture. We think that you may have a page negative, and if so, would you please send it for us.

If you do not have a page negative, please let me know right away and we will make a copy of what we have. As soon as I hear from you, I will send a note to the publisher letting them know what will transpire, and how the reprint is to be credited. Please send a fax to me at:

(505) 820-6216.

Thank you.

Sincerely,

Melody Sumner

A P E R T U R E

TO: Steina Vasulka
 FAX: 505/ 473-0614
 FROM: Jess Mackta
 FAX: 212/ 979-7759

*Send
 See if [scribble]
 The thermal print
 is OK
 at my house*

Dear Steina,

As per our phone conversation, I am enclosing the request for your image, "Voice Windows." As I am not at liberty to give out your number or address, you must contact West Publishing, if you are interested in pursuing this request.

We do hope that Aperture is appropriately credited.

c Steina Vasulka, ILLUMINATING VIDEO, Aperture, New York, 1990.

If I can help with anything else, please do not hesitate to contact me.

Sincerely,

• Jess Mackta
 • Permissions

↓ mailed
7/27/93

July 26, 1993

THE VASULKAS

Dear Gerhard Johann Lischka,
It's very nice to see the
article in print.

Is there a chance we can
get a negative from you
for the photo of the Vasulkas
which you published? Very nice.

We would like to use it for a
publicity shot. You would, of
course, receive photo credit.

Please let me know soon.

Also, could we have one more
copy of the book. (I helped with
the writing and I would
like one.)

Thank you, Melody Summer
my fax is: 505-820-16216

THE VASULKAS

SENT

Sept. 1, 1993

Bordas Publishers

FAX # (1) 43 22 85 18

Dear Valerie Perrin,

Please note that the requested artwork has been sent to you for reproduction in the book by F. De Meredieu.

Our fee for reproduction per page is \$200 USD, (drawable on a U.S. bank.)

Woody Vasulka gives his permission for reproduction of this work. We hope you will send the fee as soon as possible.

Please let me know if there are any problems with these arrangements, or if the material has not been received. We look forward to receiving a copy of the book as well.

Best wishes,
M. Sumner

BORDAS

Publisher

*Picture research department
17, rue Rémy Dumonceau
75661 Paris Cédex 14
Tél. (1) 42 79 62 00
Fax (1). 42 82 85 18
S1/ VP/553*

- 011.33.1.4322.8518

Paris, July 13, 1993

TELETYPE TRANSMITTAL LETTER

FROM : Editions Bordas- Service iconographique- Valérie Perrin

TO : E.A.I. | *Steve*

FAX n° : ~~19.1.212.941.59.47~~

NUMBER OF PAGES TO FOLLOW :

(If all pages have not been received, please phone : 1 (33) 1 42 79 63 88 or 42 79 63 24).

Dear Sir,

We are at the moment preparing a book entitled "Histoire matérielle et immatérielle de l'art moderne" by F. DE MEREDIEU, that is to be published in April 1994 in only French language.

We would very much like to reproduce in black and white an artwork by Steina et Woody VASULKA :

- "Hybrid hand studies" (4 studies) , 1973 *3 panels*

We hope it is possible for you to have a black and white print of it or a similar creation, before August 15.

Could you also send us the address reference (or fax) of the artists to ask them permission to reproduce.

Thank you in advance for your help.
Yours sincerely,

Valérie Perrin

Valérie Perrin
Service iconographique

sent done
write ref \$400 USD
done



BORDAS

Paris, August 18, 1993

Ref.: SI/VP/658
Book/ Histoire matérielle et immatérielle
de l'art moderne
Author: F. DE MEREDIEU
Published in only France

Woody Vasulka
Route 6, Box 100
SANTA FE, New Mexico 87501
U.S.A.

Dear Woody Vasulka,

Thank you for your letter of July 16, and the black and white photos from Hybrid hand Studies series. Finally, we are interested in reproducing four steps (please find herewith a photocopy of it), in the book above mentioned. The picture will be returned to you after we have used it.

Regarding the two other ones, they are getting back with this letter.

Your artwork will be published in 1/2 page or one page. But for the moment, we did not know. Would you be kind enough to send us by fax your price-list for reproduction fees. The print run will be 7.000 copies, with a low price.

We are looking forward to hearing from you.

Yours sincerely.

Valérie Perrin

Valérie Perrin
Service iconographique

249 54
199 244
John
201 882 2000 att

BORDAS

Publisher

Picture research department

17, rue Rémy Dumoncel

75661 Paris Cedex 14

Tel. (1) 42 79 63 00

Fax (1) 43 22 85 18

SI/VP/733

Paris, September 3, 1993

TELECOPY TRANSMITTAL LETTER

FROM : Valérie Perrin- Editions Bordas

TO : Woody Vasulka or M. Sumner

FAX n° : 19.1.505.473.0614

NUMBER OF PAGES TO FOLLOW :

(If all pages have not been received, please phone :
(33) 1 42 79 63 88 or 42 79 63 24).

Dear Sir(s) :

Thank you for your fax of September 2 regarding the reproduction
of Hybrid hand studies in our next book "Histoire matérielle et
de l'art moderne".

The two black and white prints, not used, have been returned to you
on 18 by registered letter.

Regarding the reproduction fees we agree with your conditions but we need to
have your bank reference to pay more quickly. Please, could you give it by fax.

As we wrote in our letter of August 18, we prefer to publish 4 steps because
otherwise it will be too small on the page of reproduction. We wish you see
no objection to it.

You will of course receive a copy of the book once it is published.

Our best regards,

Valérie Perrin

Great. You get
\$200 & a book.

- M.

DONE
? \$

Vs
★
Did you send?

PLEASE
DO
I DON'T
HAVE
THE #.

Santa Fe, New Mexico
May 18, 1993

TO: Mr. Matthias Michalka of EIKON

Attached you find the article you requested written by Woody Vasulka, titled *On Techno-Centric Determinism*, previously unpublished.

If you have any trouble with the translation into German, please contact me or the Vasulkas at the number below. I can also be reached at my FAX #505 820-6216.

If what I have sent to you via FAX is unreadable, please inform me and I will try again. I can also send the article on floppy disc, and will be happy to send you by airmail a paper copy. Do you need a photo or other visuals?

We would like to know what is your intended fee for the author? We need to see payment in the form of a check in U.S. dollars drawable on a U. S. bank. I hope to hear from you soon on this.

Best wishes,

WOODY: THIS
WENT OFF
YESTERDAY
AFTERNOON,

Melody Sumner
for The Vasulkas

encl: 7 pages article, 2 pages about Woody Vasulka

love,

M. 

EIKON

INTERNATIONALE ZEITSCHRIFT FÜR PHOTOGRAPHIE & MEDIENKUNST

To

Mr. Woody Vasulka

Vienna, 13. April 1993

Dear Woody Vasulka,

thank you very much for your fax from april 9. . We are very happy about your answer and are looking forward to your article, which should have approximately 10 manuscript-pages (plus some black and white pictures) and arrive in Vienna untill may 8.

Kind regards from Vienna



Matthias Michalka

To
Mr. Woody Vasulka

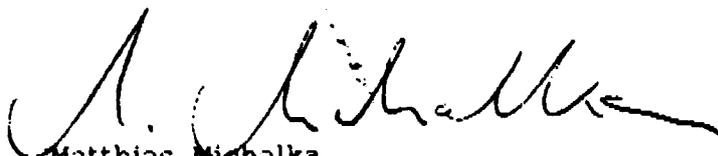
Vienna, 3. April 1993

Dear Mr. Vasulka,

between february and may 1993 UNITn, an international media-art-festival, which was organized from 15 austrian media-art-groups, took and takes place in Vienna. Parallel to the activities, which are shown there, we, the international magazine for media art and photography "Eikon", plan a special issue, with which we try to reflect some of the most discussed questions and to add fundamental informations. Among other articles (from P. Weibel, S. Zielinski, F. Rötzer) we would like to present a text, which discusses "the technological determinations of media-art - the history and the status quo of the artistical tools for media-artists". We would be very glade, if we could get this article from you, as the expert on this subject. (If it's not possible for you to write a new text until may 8., we would also be glade to get an already published article on this subject, which was'nt translated into german yet. We hope that our project is interesting for you, that the time is'nt too short and that our finacial possibilities are not too limited for your author's royalty

We are looking forward to your answer

Sincerely yours



Matthias Michalka
editorial staff of Eikon

EIKON

INTERNATIONALE ZEITSCHRIFT FÜR PHOTOGRAPHIE & MEDIENKUNST

To
Mr. Woody Vasulka

Vienna, 13. April 1993

Dear Woody Vasulka,

thank you very much for your fax from april 9. . We are very happy about your answer and are looking forward to your article, which should have approximately 10 manuscript-pages (plus some black and white pictures) and arrive in Vienna untill may 8.

Kind regards from Vienna



Matthias Michalka

THE VASULKAS

May 26, 1993

To: Matthias Michalka
editorial staff of *Eikon*
FAX # 0222 59 77 087

Dear Matthias,

I am writing for Woody to thank you for the offer of \$400 in U.S. funds as payment for the article he submitted.

Please send a check, in *U.S. funds, drawable on a U. S. bank* directly to the address below.

We hope to hear from you soon.

Thank you,



Melody Sumner
for The Vasulkas

To
Mr. Woody Vasulka

Vienna, 24.05 1993

Dear Woody Vasulka,

thank you very much for your article. We don't think, that there will be any problems with the translation.

Normaly we can offer authors, who can't write for us without fee, 500,- Schillings per page (= 50,- Dollars per page). In your case we would be able to pay for the article 400,- Dollars. Please contact us soon, to make clear whether you can accept this suggestion and to clear also the details of the remittance .

Best wishes



Matthias Michalka
editorial staff of Eikon



The Vasulkas
Route 6, Box 100
Santa Fe, New Mexico 87501

1111 17th Street
San Francisco,
California 94107
415 861-3282

May 23, 1988

Dear Woody and Steina:

Facility
861-3280

I am co-editing with Sally Jo Fifer of BAVC, a non-profit media arts center in San Francisco, an anthology devoted to video. The enclosed prospectus will give you an idea of the scope of the project. I should add that SUNY Press in New York will be the likely publisher, although we are also talking with Harvard University and Aperture Books.

Video Networks
861-3279

I am writing you because I am interested in interviewing you as part of the section of the book dealing with artists who began working in video early in its history. In addition to yourself, I will also be talking with Vito Acconci and Bruce Nauman. The structure of these interviews and the process for developing the manuscripts for publishing would be as follows: I will tape record the interview and have the entire conversation transcribed. I will then send the unedited transcript to the interviewees with the understanding that changes can be made, ideas clarified, sections edited out, and certain ideas amplified. When this has been completed, the manuscript will be returned to me for further editing and then once more will go back to the interviewee. This process will continue until all parties are satisfied that the manuscript best reflects the intentions of the interviewees.

I hope that you agree to participate in this process. You've both made a significant contributions to video, and I think that it's important to have your ideas expressed in the anthology. Could you please send me a note letting me know if you agree to being interviewed; and, assuming that you do, I will re-contact you and set up a time and a place to meet.

Sincerely,

A handwritten signature in black ink, appearing to read "Doug Hall", written over a dotted line.

Doug Hall

GOES BETWEEN - *Shin*

The objective of the project is not simply to create a series of super-catalogues or to organize and save the artists' archives. More than this, each CD-ROM will provide the opportunity for the creation of an original work of art that explores new modes of knowing, thinking and moving within the dataspace, based on the individual approach of each artist. For this reason, he will be the author of the CD-ROM concerning his own work, becoming familiar with the possibilities of multimedia as he works closely with the project team. The initiation of some of these artists to multimedia is an additional and important aspect of the project.

Development plan

The fundamentally pluridisciplinary nature of the project requires expertise in many fields: art history and theory, computer programming, graphic design, writing, video production, etc. For this reason, a team will be assembled for each CD-ROM to assist the artist:

- collaborators (art theorists, critics specialized in the artist's work, etc.) to define with the artist the main entries and the links between the elements;
- an historian to edit the archives, to bring together the documents and select what should be kept and consulted, to point out where the lacks are, and to propose the restoration or the production of new elements;
- specialists for the digitalization of the photos, films, videos, sounds and texts;
- a designer and a programmer for the conception of the interface, the navigation modalities and the tests;
- a director.

Specialized advisors will be solicited according to the theoretical and computer development requirements of each CD-ROM.

The project development will occur in three phases :

- 1 - the conception phase (three months) involving:
 - * the constitution of the archive : biography, index and description of the works, bibliography, list of personal and collective shows, texts (books and catalogues, critiques,

VIDEO ART: THEORY AND PRACTICE
Co-edited by Doug Hall and Sally Jo Fifer
A PROSPECTUS

Video Art: Theory and Practice brings together a collection of writings by scholars and artists to provide a serious critical frame of reference for video art as well as to provide valuable documentary resource material. In its 25 year-old history video art has encompassed a wide spectrum of artistic practices without supporting critical discourse. As David Ross, Director of the Institute of Contemporary Art in Boston has noted, "The brief history of video art has yet to generate any clearly discernible movements. Unlike painting and sculpture, video art has not been subjected to systematic critical analysis based on a series of 'isms.' In fact, video art remains dominated by a broad range of individual attitudes and styles." Video Art: Theory and Practice will reflect and study this diversity by commissioning essays from the most active and important scholars and artists working in the field today. This anthology of new writings will include 30 essays providing an unusually comprehensive survey, the first resource of its kind for professional media artists, critics, scholars, students and the general public.

Video Art: Theory and Practice is divided into three sections: theory and criticism by scholars, curators and critics; artists' writings; and interviews with video pioneers. The aim of the first section of the book is to present a variety of critical approaches as well as to contribute new thought and research toward the development of a critical voice for video art. Topics to be explored include: discussion of artistic practices; investigation of the relationship of video art to new technologies and to mass media; examination of the social network in which video art is produced and disseminated; and theory of video language and montage.

While practically no critical literature exists on video art, it is even more difficult to find primary documents in which artists express their ideas directly in writing. A significant strength of Video Art: Theory and Practice is that it will include both critical writing as well as the primary responses and positions by the very artists that the critics are interpreting. Fifteen of the most renowned video artists in the country will contribute their ideas and discuss the issues surrounding their work in the second section of the book. These documents will be an important resource for an overview of the voices that have shaped the field of video art as well as for serious textual analysis.

The third section of the book, "Interviews with Video Pioneers," will address why video emerged in the late 60s; why it has changed radically in its twenty-five year history; and how it may transform itself in the future. Four seminal artists will discuss their relationship to this electronic medium. The artists are Vito Acconci, who used video as a means of expanding poetic and sculptural ideas; Nam June Paik, who is credited with being the

progenitor of video art and who was drawn to video through music; and Steina and Woody Vasulka, early pioneers in the electronic manipulation of the video image.

In addition to distinguished criticism and writing, this publication will contain photographic reproductions of video which will optimally represent the aesthetic of the electronic image. Kira Perov, foremost photographer of video stills in the country, will produce a series of color photographs of the highest quality from artists' videotapes.

Current literature on contemporary art reveals that it is impossible to discuss the development of post-modernism in art without discussing the development of video as art; it is only with serious critical discourse that video art can be understood and recognized for its important role in the history of late twentieth century art and media arts. This requires a forum where the voice of the artist, scholar and critic can be heard. Video Art: Theory and Practice will respond to this urgent need in the field of media arts. This anthology will advance the field by broadening its discourse through innovative and original writings by the most lively and intelligent minds on the subject and through the highest quality documentation of the medium available.

CONTRIBUTORS

Proposed contributors include: Arthur C. Danto, Wulf Herzogenrath, John Hanhardt, David Antin, Maureen Turim, Gene Youngblood, Raymond Bellour, Martha Rosler, Kathy Rae Huffman, Robert Riley, Deirdre Boyle, Nam June Paik, Bill Viola, Woody and Steina Vasulka, Joan Jonas, Rita Meyers, Steve Fagin, Gary Hill, Mary Lucier, Chip Lord, Dara Birnbaum, Ken Feingold, Antonio Muntadas, Tony Oursler, Juan Downey, Peter D'Agostino, and Francesc Torres.

SUMMER INSTITUTE ON THE MEDIA ARTS

P.O. BOX 83, LINCOLN CENTER, MA. 01773 617/259-0068

SONJA ELLINGSON GILLESPIE, DIRECTOR

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

988 3625

Dear Woody and Steina:

Enclosed please find your course description and a short biographical sketch for the Summer Institute, June 14 - July 3, 1981. Please review, make any necessary corrections, sign and return in the enclosed self-addressed envelope. Please return promptly - if we do not hear from you by February 1, we will include in brochure as written.

I am counting on you to share in the recruitment of students for your class. By May 15th we should have estimates for course enrollment.

Looking forward to working with you at the 11th annual Summer Institute.

I'm planning on utilizing our equipment budget & studio rental for

Warmest regards,

Woody and bring your own equipment.

Sonja

MANUEL BRIDGE
STEEL

2514

Carino st Carina

Radio Rd. Carina

Turcom Phil

Make left soccer

602-884-9753

Bio + photo

left paseo de Tula Bossa turn left

cayc

Buenos Aires, July 1, 1974

The Vasulkas, Woody and Steina
111 East 14th Street
NEW YORK, N.Y. 10003
U.S.A.

Dear Vasulkas,

We are making a book on artists and video, which will be published both in Spanish and English. Our purpose is to offer a thorough information on what ever is occurring internationally in the field of video, particularly for Spanish-speaking readers.

Since the book will be profusely illustrated, it would be of the greater interest for us to have one or two photos of your videos and some comments - of your own or of any other expert - on your work.

We would appreciate your sending us this material as soon as possible, since we intend to publish the book in its Spanish edition before the end of the year. We will pay for your sending expenses by return mail.

Cordially yours,

Jorge Glusberg



argentina

buenos aires

566-8046

elpidio gonzález 4070

centro de arte y comunicación

cayc

GT-398
10-6-74

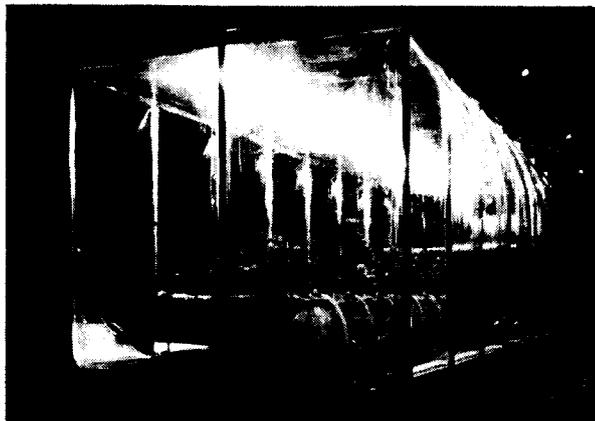
argentina

buenos aires

566-8046

elpidio gonzález 4070

centro de arte y comunicación



video educativo del cayc

Exhibición de video alternativo didáctico en color y blanco y negro (1/2") presentado por el CAYC en enero de este año en el Museo de Arte Moderno de Nueva York (conferencia internacional sobre el futuro de la televisión); en mayo en el Centro Cultural San Fedele de Milán y en el Centro Cultural Internacional de Amberes y en junio en el Media Study de la Universidad de Buffalo (Nueva York) y en el Museo de Bellas Artes de Bruselas.

Presentación lunes 10 de junio
19 horas, Alsina y Bolívar

en ciudad educativa s.a.

cayc

GT-348
19-1-74

argentina

buenos aires

566-8046

elpidio gonzález 4070

centro de arte y comunicación

alternative
video



MUSEUM OF MODERN ART STUDY CONFERENCE
OPEN CIRCUITS - THE FUTURE OF TELEVISION

NEW YORK, JANUARY 1974

Homo Sapiens

Experiences
"We" Group Laboratory

Road
Mass Media in Argentina

Exercises on oneself
Anthologies
Dialogue with Jorge Glusberg
The Group of the Thirteen

- Luis Pazos, Héctor Pupo and Jorge Luján Gutiérrez (Argentina), 1970 - 15'
- Edgardo Antonio Vigo (Argentina), 1971 - 10'
- Alfredo Alvarez, Zulema Ciordia, Dardo Gómez, Enrique Torres and Jorge Velurpas (Argentina), 1971 - 15'
- Jaime Davidovich (Argentina), 1972 - 20'
- Juan Carlos Romero, Eduardo Leonetti and Luis Pazos (Argentina), 1972 - 15'
- Angelo de Aquino (Brazil), 1972 - 10'
- Rafael Hastings (Perú), 1973 - 12'
- Luis Benedict at CAYC (Argentina), 1973 - 30'
- Group of the Thirteen in Buenos Aires (Argentina) 1973 - 30'

Technical Team: Video Sony 3400 - 1/2" - A.S.

Realization: Danilo Galasse - Jorge Glusberg - Pedro Roth. (A Cooperative).

Translations: Alfred Hopkins and Raquel Colbert.

Prospective: Agustin Merello (Futurologist).

Presentation of texts in the conference: Jorge Glusberg.

cayc

GT-349
21-1-74

video-alternativo latinoamericano

en el museo
de arte moderno
de nueva york

Representando a los artistas latinoamericanos que trabajan con video-tapes, Jorge Glusberg, presentará una serie de trabajos realizados con los equipos del Centro de Arte y Comunicación (C.A.Y.C.), acompañando un desarrollo teórico, acerca del video-alternativo en Latinoamérica, en la próxima conferencia internacional sobre video-tapes llamada OPEN CIRCUITS - THE FUTURE OF T.V. Este coloquio con un panel de 35 invitados de distintos países se desarrollará organizado por el Museo de Arte Moderno de Nueva York, durante los días 23, 24, 25 y 26 de enero de 1974.

Las obras realizadas por el C.A.Y.C. (Ediciones Tercer Mundo) son las siguientes:

HOMO SAPIENS

-Luis Pazos, Jorge Luján Gutiérrez y Héctor Puppó (Argentina), 1970 - 15'

EXPERIENCIAS

-Edgardo Antonio Vigo (Argentina) 1971 - 10'

NOSOTROS

-Alfredo Alvarez, Zulema Ciordia, Dardo Gómez, Enrique Torres y Jorge Velurtas (Argentina) 1971 - 15'

Grupo Laboratorio

CAMINO

-Jaime Davidovich (Argentina) 1972 - 20'

MEDIOS MASIVOS

-Juan Carlos Romero, Eduardo Leonetti, Jorge Glusberg y Luis Pazos (Argentina), 1972 - 20'

EN LA ARGENTINA

EJERCICIOS SOBRE

SI MISMO

-Angelo de Aquino (Brasil), 1972 - 10'

ANTOLOGIAS

-Rafael Hastings (Perú), 1973 - 12'

CORTO, CORTO MUY CORTO

-Horacio Vallereggió, (Argentina), 1973 - 4'

DIALOGO - Luis Benedit

con Jorge Glusberg

-En el C.A.Y.C. (Argentina), 1973 - 30'

EL GRUPO DE LOS TRECE

-En el C.A.Y.C. (Argentina), 1973 - 30'

El equipo Técnico que ha trabajado para la realización de todos estos video-tapes está formado por la Cooperativa "Ediciones del Tercer Mundo" - Video-Alternativo, integrada por Danilo Galasse, Pedro Roth y Jorge Glusberg.

Los desarrollos técnicos que acompañaron a estas producciones fueron discutidos en el marco de las reuniones semanales que el grupo de los artistas reunidos alrededor del C.A.Y.C. (Grupo de los Trece) viene realizando durante los dos últimos años.

El equipo registrador es un grabador Sony AV 3400 (American Standards, de 1/2").

argentina

buenos aires

566-8046

elpidio gonzález 4070

centro de arte y comunicación

May 21, 1975

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

Dear Steina & Woody,

At present we are compiling two books on video. The first volume will be devoted to the video work of artists; the second will focus on the work of those people using video as an information/communications medium. Both books will contain reviews of different aspects of the medium in an effort to facilitate intelligent commentary on current video activity.

We hope very much that you will ^{each} contribute to the book on video art, which will be published by Harcourt, Brace, Jovanovitch. We would like to offer you two pages in which to make a presentation (using photos, drawings, words) concerning your work with this medium. If you are interested in submitting an article in addition to your two pages, please contact us.

The final deadline for contributing material is August 15. We hope this is not inconvenient, but we have been told that it is a necessary deadline if the book is to be published in the spring of 1976. Enclosed are some guidelines concerning the preparation of your pages, and a postcard which we would appreciate your returning to us as soon as possible.

All material should be mailed to The Raindance Foundation, 51 Fifth Avenue, Suite 11D, New York, N.Y. 10003. Please direct any inquiries to Mary Lucier, Managing Editor, at 212-255-4947.

With best wishes,

Ira Schneider

Beryl Korot

WE WILL SOON BE SENDING YOU
THE GUIDELINES AND FORMAT
SHEETS FOR THE DESIGN AND
PREPARATION OF YOUR PAGES.
IN ADDITION, YOU WILL
RECEIVE AN AGREEMENT FORM
ALLOWING OUR PUBLISHER TO
PRINT YOUR MATERIAL.

Artpark

October 22, 1975

Woody Vasulka
257 Franklin Street
Buffalo, NY

Dear Woody:

Artpark is in the process of documenting its 1975 visual arts season for museums, galleries, and the arts press around the world. This publication is designed to present a sense of the entire artist-in-residence project as it actually occurred, and a detailed visual and written representation of the art that was created here.

We are seeking your assistance in developing an accurate description of your own work at Artpark. Printer's deadline is December 1. To meet this deadline we must have the following materials in hand no later than Monday, November 10: a written statement (roughly 200 words) describing the name (if applicable), intent, and origin of your piece, including a full description of the actual physical/technical procedures and considerations involved; preliminary or working sketches and other physical details; a photograph of yourself; photographs that you feel best represent your work, both in process and complete; and other visual information you feel is pertinent to an understanding and appreciation of your work.

Artpark retains editorial control over this publication, although the materials that you contribute will naturally be our primary resource. Please assist us as soon and as thoroughly as you can. If you have any questions, feel free to call me or Sharon Edelman at 716-745-3377.

Sincerely,



Rae Julian Tyson
Visual Arts Coordinator

RJT/dce

Natural Heritage Trust/Artpark
South Swan Street Building
Empire State Plaza
Albany, New York 12223
Telephone: 474-2087 Area 518

Lewiston State Arts Park
Box 371, Lewiston, New York 14092
Telephone: ~~754-8271~~ Area 716 745-3377

1700 Broadway, 11th floor
New York, New York 10019
Telephone: 977-8260 Area 212
Cable: Artpark, New York

Memorial Art Gallery

of the University of Rochester

490 University Avenue

Rochester, New York 14607

(3) 275-3081



16 April 1975

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

Dear Steina and Woody,

Just a note to remind you about the page we requested for our catalog on Video. Our deadline has been extended to include a documentation of the program here at the Gallery, April 19-27, VIDEO FROM ALL SIDES.

We would appreciate very much hearing from you.

Sincerely,

Joan Gibbons Rongieras
Assistant Curator

Artpark

Dear Woody and Steena

Enclosed is a sampling of sketchy material about Artpark.

The concept has marvelous potential and I look forward to the opportunity this Saturday to explore possibilities with you. . .



David Katzive

VANTAGE POINT

ISSUES IN AMERICAN ARTS

5 December 1984

Mr. Woody Vasulka

Route 6, Box 100
Santa Fe, New Mexico 87501

Dear Mr. Vasulka,

Thank you for allowing us to make use of your photograph(s)/illustration(s) in the creation of a television commercial promoting our new magazine, Vantage Point: Issues in American Arts. We are pleased that the Arts & Entertainment Network generously has offered to produce the commercial and to air the it on their cable station, at no expense to us.

Enclosed please find a release form requiring your signature. A postage-paid envelope has been included also for your convenience in returning the form to us **as soon as possible**.

If you have any further questions about the television commercial or the release form, please give me a call at 354-6655.

Once again, many thanks for your support of our efforts to make Vantage Point a big success!

Sincerely,



Sarah Havens
Marketing Manager



9.3.92

Attn. Katharina Gsollpointner (Liva)
Brucknerhaus Linz
Linzer Veranstaltungs-Gesellschaft m bH (Liva)
Untere Donaulande 7
A-4010 LINZ, AUSTRIA

FAX 43 732-783-745

Dear Katharina Gsollpointner:

LINGUA PRESS PUBLISHERS has for some time been considering the publishing of a series of books which put focus on EXPERIMENTAL-RESEARCHED BASED-INNOVATIVE work in the 20th Century, particularly in the domain of ELECTRONIC ARTS, its beginnings, development and future. This will be done in the most detailed way along technical, aesthetic, philosophical lines, in limited edition.

We, of course are aware of ARS ELECTRONICA and its wonderful projects, and have at hand the 1992 book "Pioneers of Electronic Art". It is the kind of work we necessarily would have included in our series. Now, since the ARS ELECTRONICA book is in place, it seems pointless for us to re-do work which has already been done therein.

AND SO, we wonder if enough copies of your book would be available for our limited edition, (e.g. 100-200), and what terms could be proposed for our mutual benefit.

I hope very much this proposal will be of interest, and that a favorable response will be forthcoming soon. I should mention that LINGUA PRESS is the only Publisher we are aware of which is conceptually multi-dimensional, and which searches for innovative/ interactive work in 'all' areas of creative-experimental endeavor.

Kenneth Gaburo
Sincerely yours,
Kenneth Gaburo, composer-publisher

KG: mib

tel. (319) 338-9908
fax. (319) 354-8973

Dear Steina & Woody:
The above is on its way, & lets hope the response comes soon & it is good. This copy is for yr records. We'll keep at it until we get what we want; eh? Meantime all bests, Kenneth

lingua press, publishers
box 3416 iowa city, ia 52240
(319) 338-9908

California/International Arts Foundation

A NON-PROFIT CORPORATION

January 31, 1991

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

Dear Steina and Woody,

Enclosed are copies of the C/IAF newsletter Art Sphere, which includes the interview we did on the telephone about your travels and related subjects.

I hope you pleased with the results. You should know that this issue is going to all the international museum directors and curators that attended the CIMAM conference, so you are getting some nice publicity.

I am also sending you two catalogues about Czech art, then and now, as it were, as a token of our appreciation. (Actually, the "now" one is coming under separate cover.) Also, a copy of an article from Artforum on the same subject.

On behalf of Lyn Kienholz and the C/IAF, thank you very much for being so very agreeable and articulate, and generous with your time.

I would like to say that Peter and I and the kids will see you in Santa Fe soon, but unfortunately, such is not the case... Oh well.

All the best from Peter and me --

XXX


Sarah Tamor

Enclosures: 12 copies of Art Sphere
3 black and white photographs
Devěstil catalogue

*you guys are great!
Thank a million!
XXX Sarah*

Woody and Steina Vasulka
fax 49-69-43-63-33

Don Foresta
fax 331-4245-1312

July 22, 1993

Dear Steina,

Thanks for the fax. We need the article for September. The best would be to have a floppy of it since we would like to rework our end a bit. We have to add an occasional bit of intelligence to give us that sound of importance.

We have our Electronic Cafe functioning and lots of press coming in. We seem to have hit something. It's pretty amazing. We only have to hope that we can find the funding necessary to keep our staff at it.

The program that I have been developing with four art schools and an engineering school is happening. We will start with an experimental year this October. This is a big break-through and we hope the beginning of an eventual new institution. If Woody is going to be in the area, I would definitely like him to talk. I want you both to be part of the international faculty I'm putting together. It may not mean much right now, but I do think it will develop into something original. When you can get access to ISDN, we would want you on-line. That'll be fun. We would want him any time in November or December. It doesn't pay much so we would have to get him coming or going if that's possible.

We'll be doing something with Mort on line with Nice this November.

I'll be in Buffalo this August introducing my grand-daughter to her great grand-parents. I talked to Gerry a few times and we will spend some time together then.

Lots of love.



Rochester, 11/25/96

Dear Woody and Steina (but is Steina there?),

look, I have something for you! I actually wrote something about you and your books, and I hope I have passed "the test". Here is a copy of the journal, and I hope you will enjoy it as much as I have. I like the editor, Bonnie Marranca, very much. Her piece on Robert Wilson is so damn poetic, and that's where I want to get with my writing. We shall see where I'll get... much confusion as always, and I do miss you!

But, Woody, I want to thank you for the conversations we had on the phone about your catalog and exhibition, "Eigenwelt der Apparatenwelt". I truly think that this book should have more exposure. Also, put me in the list of people who would like to have the documentation on video of the show. I remember that you mentioned that the footage on laserdisc was going to be transferred on video. Is it true?

So much for now. I spoke with Joan about your show in Santa Fe, and I am very happy that you were able to have the show there. Here in Buffalo there is a dumm show of video, at the Albright-Knox Gallery. I say it's dumm, because I don't think it's contextualized at all! Gary Hill has a beautiful piece, "Tall Ships", but the theme of the show does not really exist.

Anyway, as Americans say, be in touch! Let me know if you and Steina ever come in these regions... if not, I'll see you again in New Mexico, and you'll teach me something else.

Very good, then!

Big hugs,
Antonella

Antonella Pelizzari

200 Laburnam Cres. #2
Rochester, NY 14620
Ph. 716/461-9524
e-mail: map@geh.org

Woody Vasolka
Santa Fe, NM 87501

July 25, 1984

Dear Woody,

I wrote a brief essay about the evolution of video art in the U.S. (big topic but a brief essay) for the upcoming catalog of Video 84, which is an international conference taking place in Montreal in September. I am trying to dig up some photos to illustrate it, and since I make mention of "The Commission" as an important new work in image processing I was hoping to beg a photo from you of the tape. Do you have a still from it that you could lend them for a few months? - If so, it would be greatly appreciated. It could be sent to me at the address below, with credit information.

Many thanks,

Marty Sturken

113 Willow Ave
Hoboken NJ 07030

P.S. If you want to know more about Video 84, I can have them send you some info -

Neady,
WITH THE QUAKE
MY COMPUTER IS DOWN
SO PLEASE IGNORE ANYTHING
THAT DOESN'T APPLY —
ESSENTIALLY YOU ARE JUST
REVIEWING THE COPYEDITORS
MARKS AND FILLING OUT
THE VIDEOGRAPHY
IF YOU HAVE ANY QUESTIONS
PLEASE CALL —
Dory 641-1346 (415)
Sally 649-7850
7/21/89 Sally

MEMORANDUM

TO: Contributors to "Reading Video"
FROM: Doug Hall and Sally Fifer
DATE: April 4, 1989
SUBJECT: Proof Reading and Corrections to Manuscripts

Enclosed you will find a copy of your manuscript which contains questions that came up during copy editing at Aperture Books. It is important that you read these carefully and respond to them as fully as possible. Your corrected manuscript will be the source for the galleys. This is, in short, your last opportunity to make corrections. We ask you, as well, to respond to the questions and suggested changes immediately and return the manuscript to us within a week of receiving it. Your promptness in responding will, quite honestly, determine whether or not this book will be out by early Fall. Send them to ~~Mc Graw-Hill~~ ~~BAVC~~ 2600 ETNA ST. #2 Berkeley, CA 94704

You will notice that we have also furnished you with a page onto which you are asked to give the correct listings for all videotapes that you mention in your essay. Notice that titles have been highlighted in yellow on your manuscript. Your list will form the basis of a videography that will be included in the back of the book. Your listings should include: 1. Title of work and date that it was completed. 2. Either your role in it (i.e. producer, director, etc.) or the name of the artist to whom it should be credited. 3. Tape format (i.e. 3/4", 1/2"). 4. Color or black and white. 5. Sound or silent. 6. Duration. 7. Single channel, multiple channel (indicate # of channels), or installation. 8. Any additional information that you think should be included.

If you haven't already done so please return your signed contract to us at BAVC. Aperture will not proceed with the galleys until we can deliver all of the contracts to them.

This is the last call for photographs. As you can imagine, money for this project is extremely tight and we must depend on you to furnish us with photos. If you had intended to supply pictures to accompany your texts do so now or forever be silent.

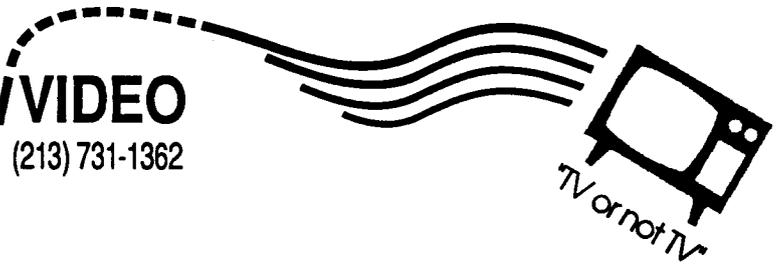
You will be happy to know that the money we have raised for this project is going to pay the authors for their contributions. As soon as we've received your manuscripts back with the requested information, your check will be mailed to you. If this final process goes smoothly, the book will be available in early fall, 1989.

Thanks for your patience in all of this.

NOTE: PLEASE DO NOT REMOVE GREEN TAGS OR ERASE PENCIL MARKS !

ART NOMURA FILM/VIDEO

4106 W. Jefferson Bl. Los Angeles, CA. 90016 (213) 731-1362



Woody Vasulka
Route 6, Box 100
Santa Fe, NM 87501
(505) 473-0614

October 30, 1989

Dear Woody Vasulka,

I am writing with good news. In Fall '88 I began the creation of a core directory of video art to meet the needs of those who wanted a basic introduction to the artform. I sent out survey forms nationwide to video artists, curators, critics, teachers and video art exhibitors. After many months of compiling replies and reactions I have settled on the video works I would like to feature in this publication.

In the original video survey questionnaire, I asked for three responses. The first was, 'List the five videotapes that you feel are essential to a video art collection.' The second was 'Name the five video art tapes that you feel are the most provocative', and the third was 'List the five videotapes which best utilize the distinctive attributes of the video medium'.

From these inquiries I have been able to compile what I feel is a credible and useful listing of those videoworks which are most representative of the diversity, quality, and nature of video art. I am very happy to inform you that your videotape(s) Art of Memory: The Legend was(were) collectively rated as indicative of the best of video art by my respondents.

In order to complete this directory, I now must prevail upon you for additional information on the aforementioned tape(s) and on you the artist. Please take the time to complete the enclosed questionnaire, and return it to me as soon as possible, and hopefully no later than November 30, 1989. I realize that you are extremely busy, but I feel the value of this directory to the video art community is significant enough to justify the input and time I'm requesting.

My intention at this time is to self-publish the completed directory, offering it for sale (at a nominal price) to teachers, institutions, and members of the general public who are intrigued and interested in knowing more about video art. Your contribution to this directory will, I feel, increase your personal visibility in the field, help greatly in the effort to educate and inform those interested in video art, and assist in the creation of a much needed document in the scant world of video literature.

I hope to have a first draft of this project completed by year's end. Therefore your prompt participation will be greatly appreciated, and is in fact, necessary. If you have any questions whatsoever regarding this project please call me or Mary Daval at (213) 731-1362. Thank you for your cooperation.

Sincerely,


Art Nomura

P.S. I was happy to see Steve and you work at Newport Harbor last week. It is a very clean, effective installation.

THE VASULKAS

FAXED

August 23, 1993

Peter Weibel
FAX #

Dear Peter,

Woody asked me to help him prepare the texts you are to edit for the book. Would you be so kind as to answer a few questions to help me get the material to you as quickly as possible:

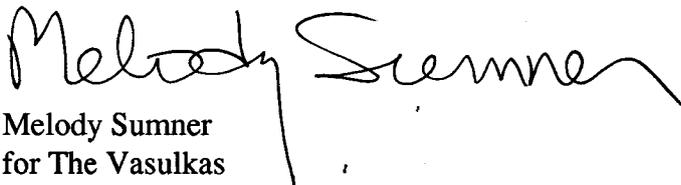
What is the time schedule for the book?

How many words do you wish to receive from Woody? [34,000 words?]

Is there any budget associated with the preparation of the texts?

As you may remember I helped with copyediting on the *Pioneers of Electronic Art* catalogue. It is certainly a success, and you are to be congratulated for the conception and determination which kept it going. I saw your videotape of the exhibition recently and I enjoyed it very much. It looked beautiful. I look forward to hearing more about your plans for this new book.

Warm regards,


Melody Sumner
for The Vasulkas

Geneviève Benjamin
15, Av. du Gal Skelton
93260 Les Lilas

3. 1. 81

Dear Mr Vasulka,

I published in January 1980 a catalogue "l'art aujourd'hui en Tchécoslovaquie" - I am now preparing a new one about Czechoslovak artists living outside Czechoslovakia - I intend to give 3, 4 pages to each artist (photos, biography, exhibitions, bibliography) - the texts will be written by different art critics and by myself - I have a publisher, Mr Škvorc, who lives in Toronto -

Would you be interested to participate to this catalogue? In this case could you send me some documents? (photos, catalogues) - (I send them back when I am asked) -

Sincerely yours,
Geneviève
Benjamin

PS Do you have addresses of Mr. Trinklitz, Vytlačil and Bohumil Štěpán?

Frank M. Berndt
Hochstr.1
D-5220 Waldbröl
BR Deutschland / Western Germany
-
Tel. 02291/4312

Dear Steina, dear Woody,
Are you interested to participate -
to write a statement ?
With best wishes I look forward to
hearing from you.

Yours
Frank M. Berndt

Konzeption der internationalen Video-Dokumentation

Die Dokumentation soll möglichst viele Aktivitäten auf internationaler Ebene erfassen, in deren Rahmen Künstler mit dem Medium Video arbeiten.

Die Zielsetzung der Dokumentation läßt sich folgendermaßen umschreiben:

1. Zunächst soll in der Dokumentation nicht nur die bisherige Entwicklung der Video-Kunst dargestellt werden, sondern es sollen über diese eingeschränkte Darstellungsform hinaus mögliche stilkritische und qualitative Bewertungsmaßstäbe unter Berücksichtigung des jeweiligen sozio-kulturellen Kontexts gefunden werden.
2. Zu diesem Zweck sollen Künstler in Form von Statements ihre Vorstellungen von Video-Kunst artikulieren. Die Form dieser Darstellungen ist nicht festgelegt, gebräuchlich sind jedoch
 - a) kurze Texte in Verbindung mit Fotografien
 - b) 'Diagramme' zu Video-Performances etc. .
3. Darüber hinaus sollen in die Dokumentation Kurzaussagen von Kunsthistorikern, Kunstkritikern, Museumsleuten und Fernsehredakteuren aufgenommen werden.

Die Dokumentation stützt sich in erster Linie auf:

- schriftliche und/oder mündliche Selbstdarstellungen der Personen/Gruppen
- Publikationen (auch mediale Kommunikate) der Personen und Gruppen selbst oder (un)veröffentlichte Besprechungen durch Dritte
- allgemeine Publikationen zu den Themen Video-Kunst, alternatives Fernsehen, kritische Medienpraxis.

Intendiert ist, die Kriterien zur Bewertung der Video-Aktivitäten unabhängig von merkantilen und politischen Interessen in enger Zusammenarbeit mit den betroffenen Gruppen zu erarbeiten und in Buchform zu publizieren.

Langfristig ist der Aufbau eines internationalen Video-Austauschzentrums geplant. Alle Vorhaben sind nicht am Profit orientiert.

Inception of an international video-documentation

This "documentation" will encompass, on an international level, as many as possible of the activities in which artists in the video-medium are involved.

- the "documentation" has the following objectives -
 - 1) firstly, it will include not only the development of the video art-form; it will also go further than the previously limited attempts at representing it. It will attempt to find stylistic and qualitative standards of criticism, taking into account the respective socio-cultural context.
 - 2) to achieve this, artists should formulate and state their own ideas on the video art-form. The nature and form which these statements should take has not been laid down: the most common contributions have been
 - a) texts and related photographs
 - b) graphic representations of video performances.
 - 3) In addition, the documentation will include brief statements by art critics, art historians, museum staff and T.V. editors.

The documentation will be based on:

- statements in a written and/or oral form, from individuals/groups
- publications (and media messages) produced by individuals or groups themselves or (un)published commentaries by a third party
- general publications about video art, alternative T.V. and the use of the media.

The aim is to carefully formulate and to publish criteria for evaluating video-activities in the form of a book: this will be done in close cooperation with the interested parties, completely free from financial or political interests. A long-term aim is the setting up of an international video-exchange centre. It is not the aim of this project to make a profit.

Frank M. Berndt
Hochstr. 1
D-5220 Waldbröl
BR Deutschland / Western Germany

Tel. 02291/4312

Conception de la documentation internationale 'vidéo'

La documentation envisage de comprendre, à un niveau international, autant d'activités que possible dans le cadre des quelles des artistes emploient le médium 'vidéo'.

La documentation se propose comme objectif:

- 1) tout d'abord non seulement de montrer de développement de l'art vidéo, mais de dépasser la façon limitée de représenter et de trouver des critères stylistiques et qualitatifs, tenant compte du contexte socio-culturel.
- 2) Les artistes devraient articuler leur conception de l'art vidéo par des 'statements', dont la forme n'est pas déterminée, mais
 - a) des textes brifs (si possible), avec des photos, ou
 - b) des graphiques pour des performances vidéo, etc. ont passé dans l'usage.
- 3) En outre, cette documentation devrait intégrer les points de vue des historiens et critiques d'art, conseillers de musée ou rédacteurs de télévision.

La documentation est en premier lieu, basée sur:

- des présentations (écrites ou orales) des personnes/ groupes
- des publications (aussi bien que médiums de communication) des personnes et groupes eux-mêmes ou comptes rendus (publiés ou inédits) par tiers
- des publications générales concernant d'art vidéo, la télévision alternative, et critique de la pratique du médium.

Il sera le but d'élaborer, en coopération étroite avec les groupes en question - indépendamment d'intérêts mercantiles et politiques - les critiques d'évaluation des 'activités-vidéo' et de les publier dans un livre. Dans la suite, un centre international d'échange vidéo pourrait s'établir (non-profit projet).

ABBOZZO SOPRA UNA DOCUMENTAZIONE INTERNAZIONALE "VIDEO"

La documentazione dovrebbe comprendere, internazionalmente, le diverse attività nel cui ambito fosse data agli artisti la possibilità di comunicare tramite trasmissioni televisive.

Il proposito della documentazione si potrebbe elaborare nella seguente maniera:

- 1)--Per cominciare, la documentazione non dovrebbe rappresentare unicamente lo sviluppo finora raggiunto dall'arte VIDEO, ma, al di sopra di questa forma limitata rappresentativa, dovrebbero cercarsi nuove valutazioni stilistiche qualitative che tengano conto dell'attuale contestazione sociale e culturale.
- 2)--Gli artisti, a tale scopo, dovrebbero esporre i propri punti di vista con rispetto l'ARTE VIDEO, in cui non sarebbe determinante la "forma" dell'esposto, ma potrebbero considerarsi d'interesse:
 - a) Brevi testi corredati da fotografie,
 - b) 'diagrammi' di spettacolo VIDEO.

3)--Nella documentazione dovrebbero essere inoltre registrati, in sintesi, i differenti punti di vista di critici storici, artistici, consulenti di Musei e teleredattori.

Detta documentazione dovrebbe appoggiarsi essenzialmente a:

- Autopresentazione sia orale o scritta (o entrambe) di persona o gruppi di persone,
- pubblicazioni -anche per comunicazione indiretta mediante terzi di persona o gruppi, circa colloqui pubblicati o inediti,
- pubblicazioni generali, sui temi ARTE-VIDEO, TELEVISIONE-ALTERNATIVA, CRITICA per esperienza acquisita.

Lo scopo finale è quello di elaborare, in stretta collaborazione con i gruppi interessati, i criteri per una valutazione dell'attività televisiva, indipendentemente da ogni interesse politico-mercantile, ed aggiornarne quindi una pubblicazione. Con vista al futuro e con fini non lucrativi si profila la costituzione di un Centro Inter-Scambio Video.

To:
From: Woody and Steina Vasulka <woodyv@santafe.edu>
Subject: cat. meeting
Cc:
Bcc:
X-Attachments:

>Herr Doctors:
>
>Hope you had fun. Want to hear all about it. I personally long
for a visit
>to the coast.
>
>Got your email to Ron about the three types of graphic material.
Sounds
>good. Can you still meet tomorrow or do you want to get
everything together
>first? Tell me when. Tomorrow morning or afternoon is okay.
Wednesday is
>out.
>
>Here are questions, ending with list of missing materials:
>
>Q1: We need a brief description for each machine. We got the
ones off the
>website for most but there is nothing there for "Friendly Fire"
and "The
>Maiden" in terms of a general, technical description. Can you
whip up
>something soon? This would help us approach those sections and
maybe can be
>used as text.
>
>Q2: What is the final name for the table now called "stealth."
We are using
>the table numbers off the website and if they are incorrect
please let us
>know. Bruce told me everything he knows.
>
>Q3: We need the David Mather text ASAP, or a word count if its
unedited.
>Also same with Durfee text, word count is fine to start with.
>
>Q4: Based on Ron's catalogue contents, there are going to be
floating short
>texts, quotations, and definitions. We need those or at least an
estimate
>of how many and how long each one is?

>
>Q5: Russ Gritzko's text about the actor, etc., seems great to me.
It doesn't
>show up in the contents list but maybe it can be considered a
part of
>definitions?
>
>Q6: The texts we have so far received: Erkki interview, Dennis
Dollens,
>Aline Brandauer, my Maiden text, Woody's Maiden (as revised by
Ron),
>Gritzko's text, need final final copyediting. Will we (BB) be
doing that, or
>will Ron and you and Woody? We can place the type roughly and
then you all
>can copyedit if you like. Let us know.
>
>STILL NEEDED:
> catalogue title and frontmatter
> statement from ICC director (we have one from internet
to use for now)
> Hisanori's text
> David Mather's text
> Roy Durfee's text
> short quotations and definitions from Ron
> table descriptions for "Friendly Fire" and "The Maiden"
> bio of woody
> exhibition history and selected biblio on the tables
>
>Call or email to let me know if tomorrow is still good. I will
have the
>pants for the illustrious pant-wearer.
>
>xox, Melody
>
>
>
>

critical issues in electronic media

simon penny
505 ne 5th st
gainesville fl 32601
904.375 9025
fax 904. 392 8453
simon@nervm.nerdc.ufl.edu
Thursday, August 29, 1991

Woody and Steina Vasulka
Route#6 Box 100
Santa Fe NM 87501

Dear Vasulkas

It was a real pleasure to meet some of you over the summer, at SIGGRAPH and elsewhere. As a result I have invited some new contributors. This letter is to all. For new invitees the original invitation letter is attached.

These meetings have also helped focus the project. The texts will be, by and large, by artists who write. The writings will discuss political/economic/cultural issues which have arisen out of research into the technological topography and/or use of electronic media in artistic practise.

Publishing developments move apace. Several publishers have expressed interest in the publication, a preliminary prospectus is with MIT, University of Indiana, University of Minnesota and Longmans. The Institute for Resaearch in the Arts, Arizona State University, has expressed an interest in publishing the anthology. University of Minnesota has recently published 'Technoculture' Eds: Penley and Ross, which is in the same territory. I am approaching Verso and Autonomedia. Further suggestions and tips, names etc, welcome.

When contracts are offered I will discuss copyright issues and royalties with each of you. I have no particular objection to publishing material previously published as conference papers, exhibition catalog essays or similar, as long as the distribution has been restricted. We can discuss this.

Thankyou for your contributions so far. I am aiming to go to press by summer '92. Thus I am assigning deadlines as follows:

ASAP. By October 30th at the latest:

a synopsis of the proposed paper: 250 words
a condensed resume: 250 words.

Dec 31'91:

Completed texts.
Illustrations (full scale photocopies will be acceptable at this time.)
Diagrams and line work.
A bibliography with full publication details, between 20 and 100 texts is requested
The intention being to offer a comprehensive bibliography of the field within the anthology. I'm hoping that the bibliography will do double duty as footnote references.

Feb 30'92:

Final illustrations and corrections (post edit)

So the book will consist of:

Introduction
Table of contents
10 -12 essays with illustrations
Amalgamated bibliography (including references in essays)
Contributors biogs
Index (maybe)

Suggestion on design and structure are welcome. As we are (most of us) practising artists I am considering including in the biog section one representative illustration of each persons work.

Looking forward to hearing from you,
yours sincerely,



APERTURE FOUNDATION
FOR PHOTOGRAPHY AND THE VISUAL ARTS
APERTURE PUBLICATIONS
PAUL STRAND ARCHIVE
PHOTOGRAVURE WORKSHOP
BURDEN GALLERY
20 EAST 23 STREET
NEW YORK, NEW YORK 10010
TELEPHONE 212 505-5555
TELEX 857718 FAX 212-979-7759

27 May 1991

Woody Vasulka
Rt 6 Box 100
Santa Fe, NM 87501

Dear Mr. 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.

Giorgiacomo Feltrinelli Editore

Società per Azioni
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20121 Milano - Via Andegari 6 - Tel. 80.83.46/7 - 86.61.98 - 86.66.06 - Telefax (02) 72.00.10.64
Indir. Telegr. Fedit Milano - Telex 353225 Fedit I - C.C.I.A.A. Milano 425962 - C.C.P. 20985206

Woody and Steina Vasulka
RT6, Box 100
87501 Santa Fe, New Mexico

Dear Woody and Steina,

12 February 1990

I have just delivered to the publishing house Feltrinelli the text of my book *L'IMMAGINE VIDEO. Arti visuali e nuovi media elettronici* (VIDEO IMAGE. Visual Arts and New Electronic Media) which contains a wide documentation of both the study and the analysis of this research area in the last ten years.

To illustrate this book I would like to use also the representation of your work. I already have such a material which I have collected during the different international exhibitions to which I have attended in this field - from Documenta (Kassel) to the Video Locarno Festival, and from Artec (Nogoya) to Fukui Biennale - or which has been given personally to me. However I shall appreciate receiving from you other up-to-date photographic material should you consider it particularly effectual and meaningful.

The engagement in publishing such a large work (nearly 300 pages) in a research area still scarcely frequented by the large public obliges me to request the comprehension of those artists whom my book refers to and therefore to ask you too - obviously only for publication in this text - to grant Feltrinelli your permission to publish free of charge the illustrations (1 or 2) concerning your work. In return the Publisher will send you on publication at the above address (or any other address) a free copy of the book.

I shall be grateful if you could give your permission very urgently, if possible by *April* 20th, through the attached sheet because, for obvious reasons of a correct behaviour, Feltrinelli couldn't publish the material already in my hands without your formal consent.

Best greetings,
Yours sincerely, *Vittorio Fagone*

Vittorio Fagone

Personal address Corso Italia 68, 20122 Milano
tel. 2/8375606 fax 2/8358645

● INDEPENDENT
C U R A T O R S
I N C O R P O R A T E D

● Founded in 1975, ICI is a non-profit organization dedicated exclusively to organizing, circulating, traveling exhibitions of contemporary art. ●

● 799 Broadway, Suite 205
NYC 10003 Tel 212 254 8200
Facsimile 212 477 4781

June 14, 1993

Steina
Rte 6 Box 100
Santa Fe, NM 87501
fax 505 473 0614

Dear Steina:

Enclosed with this correspondence are two copies of a release we would like you to sign that will enable us to use portions of your recent telephone interview with Jo Ann Hanley on tape and in our exhibition catalogue, "The First Generation: Women and Video 1970-1975." Please sign both copies keep one and return one to us in the envelope provided.

As soon as it is available, we will send you a copy of the edited transcript to be used.

Once again, thank you for participating in this project. The itinerary is by no means complete, but a copy (as is, to date) is enclosed for your information. If you have any questions about the exhibition please call.

Sincerely,



Lyn Freeman
Exhibitions Coordinator

Enclosure:

FAX

THE VASULKAS

FAX

TO: VALERIE PERRIN-EDITION BORDAS
FROM: WOODY VASULKA
DATE: SEP 7 '93
PAGES: 1

Dear Ms. Perrin,

Thanks for the fax, please feel free to print the way you see fit, I will look forward to receiving the book. I appreciate your concern for quick payment, however our banks here charge such an excessive fee for their services, that there will be little left of the money. Rather, please send by mail a check in dollars, (on any U.S. bank).

My best regards,

Woody Vasulka



BORDAS

Publisher

Picture research department
17, rue Rémy Dumonce
75661 Paris Cédex 14
Tél. (1) 42 79 62 00
Fax (1) 43 22 85 18
SI/VP/733

Paris, September 3, 1993

TELECOPY TRANSMITTAL LETTER

FROM : Valérie Perrin- Editions Bordas

TO : Woody Vasulka or M. Sumner

FAX n° : 19.1.505.473.0614

NUMBER OF PAGES TO FOLLOW :

(If all pages have not been received, please phone :
(33) 1 42 79 63 88 or 42 79 63 24).

Dear Sir,

Thank you for your fax of September 2 regarding the reproduction of one picture of Hybrid hand studies in our next book "Histoire matérielle et immatérielle de l'art moderne".

The two black and white prints, not used, have been returned to you on August 18 by registered letter.

Regarding the reproduction fees we agree with your conditions but we need to have your bank reference to pay more quickly. Please, could you give it by fax.

As we wrote in our letter of August 18, we prefer to publish 4 steps because otherwise it will be too small on the page of reproduction. We wish you see ^{= (a part of you)} no objection to it.

You will of course receive a copy of the book once it is published.

Our best regards,

Valérie Perrin

BENTELI WERD VERLAG

BENTELI VERLAG GRÜNAUSTRASSE 5 CH-3084 WABERN-BERN
TELEFON 031 9608484 FAX 031 9617414

Steina Vasulka
Woody Vasulka
Route 6 Box 100
USA- 87501 Santa Fe
New Mexico
Fax 001 505 473 06 14

Bern, 27th of January 1993

DER ENTFESSELTE BLICK

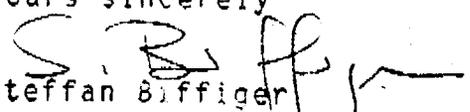
Dear Mr and Mrs Vasulka

we started now producing the ~~book~~ in collaboration with Mr Lischka
and we need now the whole illustration material.

Please send us the rest of the pictures or slides for your
article and also the legends/titles to your slides.

Many thanks for your kind collaboration.

Yours sincerely


Steffan Biffiger

Lektor Benteli Verlag Bern

POLYGRAPH
Graduate Program in Literature
301 Carr, Duke University
Durham, NC 27705

April 20

Woody and Steina Vasulka
Route 6, Box 100
Sante Fe, NM 87501

Dear Steina and Woody,

I hope you received my letter of February 2. If you didn't, this follow-up letter might bring a little confusion. Perhaps you received it, but threw it away and do not remember anything about it. I will remind you.

It recommended your artistic talents.

It announced the topic of the current Polygraph, "modernism and post-modernism."

It asked for a submission of any kind, text or visual text.

It closed hopefully and humbly.

What do you say? I imagine you are quite busy on your return to the States, probably getting ready to go off on another worthwhile visit abroad. Still, we would like to hear from you, would like to include, in other words, a word (or a view) on (of) video from specialists in the next Polygraph.

Hope to hear from you. Our deadline is flexible, but the issue will probably be pretty set by the end of July. You can write to the journal, at the above address, or to me (a new address, 2626 Chapel Hill Road, Durham, NC, 27707).

Best,



Tim Scherman

Maudine Bourdieu

PARIS le 20/10/76

51 boulevard Auguste (St Augustin)
75013 Paris

Dear Woody, dear Steina
publishing concept

As I had told you I want to publish
an article about your work which would be
a synthesis of your work, of your conception
of video ...

.....
You told me that you were going to write
something this fall which would be clearer
or somewhat different from the article I had
translated. I would be glad to know about it.
I need some documentation about your work
too. If you can do this I'll be able to publish
something in Art Press.

I am very glad to be back in Paris.

I have bought a Super 8 equipment in New-York
so that I can work.

I have taken the exam to enter the most important ^(and) ^{in the world} professional school of cinema in France (~~in Paris~~), ^{but} ^{there} ^{is} ^{little} ^{chance} : only 22 persons out of 350 ^{in the world} ^{are} ^{accepted}. (I've had the result : I missed the exam by 5 points)

My time this year will be spent between making films and theoretical research about the analysis of cinema.

I hope everything is OK for you, I would be glad to hear from you and to see you one day in Paris - ^{with} ^{you} ^{and} ^{your} ^{family}

Yours sincerely

^{knowing} ^I ^{was} ^{glad} ^{that} ^I ^{at}
^{last} ^{had} ^{heard} ^{from} ^{you} ^{and} ^{your} ^{family}
^{and} ^{to} ^{see} ^{you} ^{one} ^{day} ⁱⁿ ^{Paris} -



NATIONAL VIDEO RESOURCES

An Initiative of the Rockefeller Foundation

October 3, 1996

The Rockefeller Foundation
Film/Video/Multimedia
Fellowships

Steina Vasulka
Rt. 6, Box 100
Santa Fe, NM 87501

Tania Blanich
Program Coordinator

Dear Steina:

73 Spring Street, Suite 606
New York, NY 10012
Telephone: 212-274-8080
Fax: 212-274-8081
e-mail: tblanich@nvr.org

We're writing to you because you're one of the distinguished few who have received a Film/Video/Multimedia Fellowship from the Rockefeller Foundation over the past 10 years. Because more people should know about you and your work, the Rockefeller Foundation has decided to launch a newsletter to highlight the work you've done and are doing. We hope to capture the vitality of your work through this newsletter. Too, as the field is growing so fast, we hope to keep you and your colleagues up-to-date about your latest accomplishments and projects.

Joan Shigekawa
Associate Director
Arts and Humanities
The Rockefeller Foundation

Initially, we expect to send the newsletter to all of the past and current Fellows, trustees and staff at the Rockefeller Foundation, other funders interested in media and the trade press. After 10 years of the Fellowships, there is a wealth of information to share about you and the more than 100 Fellows who have received this award. But we also need more information from you.

420 Fifth Avenue
New York, NY 10018-2702
Telephone: 212-869-8500
Fax: 212-398-1858

For example, has your work been shown at festivals? Won prizes? Been broadcast? Too, what are *your* thoughts about trends in the field? The newsletter will provide information on screenings, events, awards, residencies, and any other information you'd like to share. We also plan to use this newsletter to expand exposure of your work to the indie press and the press in general.

National Video Resources will create and distribute the newsletter. Please put us on your mailing and e-mailing lists: send us press clippings, highlighted comments, reviews, and screening and exhibition announcements. Call us, let us know what you're up to these days! And if you're in New York, please drop by our office to say hello — we're usually good for a free cup of coffee.

73 Spring Street • Suite 606 • New York, New York 10012
212-274-8080 Fax: 212-274-8081 e-mail: NVRInfo@nvr.org

Please take a moment to correct the attached postcard giving your contact information and return it to NVR by November 5th. Thanks!

We'll be calling you to say hello and catch up with you — so expect to hear from either Anne Darragh or me in the next couple of months.

We know how busy you are and that finding a stamp can be an all day affair, so to improve the flow of information, we've included several self-addressed, stamped envelopes for your convenience. We can't wait to hear from you!

Best,



Tania Blanich
Program Coordinator

tblanich@nvr.org

TO: SIKSI-TIMO V.
FROM: STEINA
DATE: 8.18-93
PAGES: 1

DEAR TIMO

I SENT 4 COLOR XEROXES YESTER-
DAY. THEY ARE VERY CLOSE IN
QUALITY TO MY THERMAL PRINTS
(DIRECT VIDEO). YOU CAN USE THEM OR
~~THE~~ I COULD MAKE YOU AN INTER-
NEGATIVE. YOU SHOULD BE RECEIVING
THE PICS TO-MORROW (WEDNESDAY)
BEST REGARDS,

Steina

P.S. THERE MIGHT BE A PICTURE OF
THE SNOW WITH NALLDÖR BJÖRN OR
ADALSTEINN...

SIKSI

THE NORDIC ART REVIEW

SUOMENLINNA / SVEABORG
00190 HELSINKI / HELSINGFORS
TEL 358 0 668143 / FAX 358 0 668594

FAX

MOTTAGARE / RECEIVER

STEINA VASULKA

AVSÄNDARE / SENDER

TIMO VALJAKKA

SIDOR / PAGES

1

August 12

Dear Steina,

The dead-line of SIKSI no.3 - with your interview in it - is drawing close. Please send me some color photographs/transparencies of your recent work as soon as possible (express). I would be very happy about a photo of the Borealis-piece, too.

If there are any questions please contact me or Cati Hakulin, editorial assistant.

With best regards,



Timo



1111 17th Street
San Francisco,
California 94107
415 861-3282

October 15, 1987

Facility
861-3280

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

Video Networks
861-3279

Dear Steina and Woody:

On behalf of Doug Hall, the Bay Area Video Coalition and the rest of the contributors, we are pleased that you have agreed to participate in the anthology.

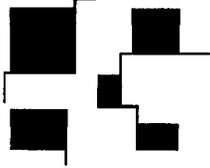
As Doug mentioned, we are in the midst of applying for several grants and writing a formal prospectus for the publisher and so need from you: your resumes/biographies, 3 to 5 35mm 2 X 2 slides of your work, and an abstract/synopsis for the proposed manuscript.

Thank you in advance for sending the above as soon as is possible so that we can include you in our upcoming proposals.

Sincerely,


Sally Jo Fifer
Program Director

P.S. Our deadline is October 15!



OPEN SOCIETY INSTITUTE
SOROS CENTER FOR CONTEMPORARY ARTS, MOSCOW

RUSSIA, 125319, MOSCOW, CHERNYAKHOVSKOGO ST., 4A
TEL (095) 151-8706, TEL/FAX (095) 151-8816, E-MAIL: sccamoscow@glas.apc.org

Dear Woody,

We have much pleasure in sending you the catalogue "NewMediaLogia", which is edited three years after the symposium was held in Moscow in 1994.

We wish to inform you about our project "DA-DA-NET" - the festival of Russian web art, which will take place in the near time.

The detailed information will be sent in addition.

We would be thankful for the fax with acknowledge the receipt.

It would be very kind of you to inform us about your proposing programmes.

03.07.1997.

Sincerely,
Irina Alpatova
Olga Shishko

Peter Garland
SOUNDINGS Press
PO BOX 8319
Santa Fe, NM 87504-8319

Dear Peter,

Sorry I have been so slow to answer your letter of Oct 29.
We were performing here and there November and December.

Thank you for issue 14-15. SOUNDINGS continues to be good
work and valuable. The political reminders and necessary.

Thank you and Woody for being interested in Atalanta Strategy.
I think it came out better than expected, considering budgets,
pressures, etc. We just learned that it was selected for
INPUT screening in April, 1987.

I hesitate to send you the script, because it is 28 pages
(double space, but line numbered), and because I don't have
a "finished" version that you could just photocopy for printing.
The version I had when the production was finished had corrections
and other things written in. It would have to be typeset and
proofread.

Would this work be acceptable to you? There is not really a
simpler version. And this, of course, is just song-script with
an "index" of the harmonies that can be written in the margins.

In other words the musical "score" is mostly mixing notes and
otherwise unintelligible notations. In other words, a verbal text.

We have lots of good pictures, of course.

How shall I approach this?

Very best regards,



VIDEOSCOPE

THE MAGAZINE OF
VIDEOTAPE
SOURCE INFORMATION

IRA HOROWITZ, EDITOR

August 15, 1974

Dear *Mr & Mrs Vasulka:*

VIDEOSCOPE is a new magazine dealing with all aspects of video: the mechanics, techniques and aesthetics.

As Editor of VIDEOSCOPE, I was referred to you as someone who is active in video by Lydia Silman of the New York State Council on the Arts.

The second issue of VIDEOSCOPE is to be devoted to "Experimental Video and Video Art"; and, accordingly, we would like to know what relevant things in this area you are doing, or have done, and wonder whether you would be interested in writing an article on what you are doing for inclusion in this issue of VIDEOSCOPE. Articles should be 1500 to 2000 words with accompanying photographs, where available. If you would like to submit an article, the deadline for submission for this issue is September 30th, 1974.

I have enclosed an early news release to give you some idea of what VIDEOSCOPE is like.

Have a nice day.

Sincerely,

Ira Horowitz

Ira Horowitz
Editor

IH:pjb

Enclosure

suite 1520, one park avenue, new york, n.y. 10016 (212) 689-0360

Artpark

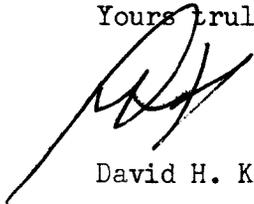
Dear Woody and Steina,

It was very nice to meet with both of you last Sunday and I know that both Rae and myself were intrigued by what we saw and excited about the potential of your participation in Artpark's 1975 Season.

Although I think it is fairly clear to us, Woody, what you might be developing . . . I do not have as sharp a focus, Steina, on precisely what you would like to pursue or what role you choose to play. I think it is quite appropriate, indeed fortunate, that you both might be involved and I hope we have an opportunity to examine this question when you visit next Friday.

Looking forward to seeing you then,

Yours Truly



David H. Katzive



1 Lincoln Plaza
New York, N.Y. 10023
Phone (212) 246-7950
873-5387
Visual Resources, Inc.
Eva Kroy Wisbar, president

April 24, 1974

Steena and Woody Vasulka
Center for Media Study
Annex A, Room 8
State University of New York at Buffalo
Buffalo, New York

Dear Steena & Woody ~~Vasulka~~:

Peter Campus asked me to send you the copy of THREE
TRANSITIONS, which I had, and I mailed ^{it} a few days ago
to you at SUNY.

I was looking for Woody on the 15th; alas, no hear or
see. I am disappointed as I had hoped to include a few
of your tapes in the coming issue of Art + Cinema. Let
us plan for the fall issue. And, of course, it would have
been nice to see you. Please let me know next time you
are in town.

Warm regards and best wishes to you both.

A handwritten signature in black ink, appearing to be 'EKW', located below the typed text.

EKW/ecb

The Raindance Foundation
51 Fifth Ave. 11D
New York, N.Y. 10003

June 2, 1975

Greetings,

On May 21 we mailed you a letter inviting you to contribute to a book we are compiling on video art which will be published by Harcourt, Brace, Jovanovich. Here are the enclosures we mentioned we'd be sending you. They are:

1. a guideline sheet concerning design of your pages;
2. format sheets;
3. key to using format sheets;
4. letter of agreement for the publisher so that your material can be printed.

Please return the legal letter of agreement to us as soon as possible as well as that postcard we enclosed with the letter of May 21.

If you never received the May 21 letter please let us know.

We look forward to hearing from you.

With good wishes,

Ira Schneider

Beryl Korot

Mariana Cook

Photographer

105 CENTRAL PARK WEST
NEW YORK, NEW YORK 10023
TELEPHONE 212-496-1836
FACSIMILE 212 496-2373

Kara Kirk
Publications Manager
San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA 94103-3159
FAX: 415-357-4000

September 13, 1995

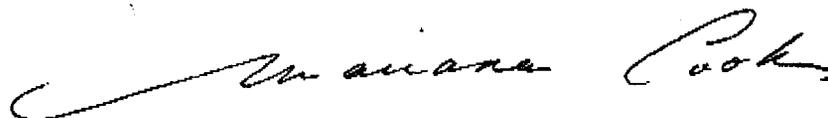
Dear Ms. Kirk:

Thank you for sending me the first few pages of your forthcoming catalogue *Steina and Woody Vasulka: Machine Media*.

While I appreciate your designer's creative impulse in appropriating my portrait of Steina and Woody as he has, I can not give you permission to use it this way. I know I was clear about the portrait's not being cropped when you originally asked permission to use my portrait, so this certainly comes as no surprise.

I would be delighted for you to reproduce my portrait of Steina and Woody in its pure, straight form. I can not, however grant you permission to use it in any other way.

Sincerely,



cc: Steina and Woody Vasulka

Dr. Susanne Päch
Puppling, Haus 40
D - 8195 Egling

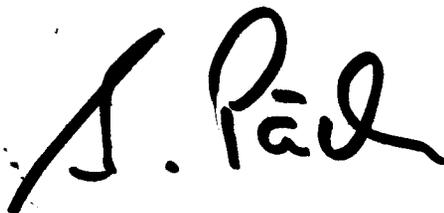
Tel. 08171/18329

Dear Mr. and Mrs. Vasulka,

I am writer of a well known German video magazine called VIDEOaktiv. There I am editing a series called "Video Gallery". I would appreciate to write an article also about you and your work. If you are interested I would beg you to send me some colored slides - about eight to ten - and biographical and other informations about you.

The chief editor of our magazine, Mr. Bernhard Kämmer, will be in N.Y. in June. He will contact you there.

Sincerely

A handwritten signature in black ink, appearing to read "S. Päch". The signature is written in a cursive, somewhat stylized font. The first letter 'S' is large and loops around. The last letter 'ch' is also large and loops around. There is a small dot above the 'ä'.

18Feb84

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

7/28/81

Dear Woody and Steina:

As you may already know, we are putting together a new catalogue for the Fall. It will be quite extensive, including photos and descriptions of work.

For this purpose we would like the following, photos of you, biographical information, any photos from your work (or possibly photos of you at work!). Also any reviews or critiques you are particularly fond of will be helpful. One last item; if you could send us a paragraph or two talking about your work, in general or relating to a specific work, that to would be helpful.

We are looking for a mid-September printing, so please send us the material ASAP. I am sorry about the rushed nature of this request.

Thank you in advance.

Sincerely,



Eric Trigg

Fax: 505-473-0614



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

March 19, 1999

Steina Vasulka
1600 Old Pecos Trail
Santa Fe, NM 87501

Dear Steina,

I would like to invite you to be part of a book the Endowment is publishing in cooperation with Harry N. Abrams, Inc. documenting the twenty-eight year history of the Visual Artists Fellowship Program. The program began in 1967 and ended by Congressional action in 1995. The book will include a substantial essay by Michael Brenson, former art critic for the *New York Times*; a history of the fellowship program; the names of all fellowship recipients; and several hundred reproductions.

To convey the visual richness and quality of the work supported by the Fellowship Program, we are including examples of recent work by a small number of artists selected from the thousands of fellowship recipients by a group of curators and art critics. You have been selected to be illustrated in the book and I would like to ask you to submit materials for consideration by the book's editors.

Art Resources International is assembling all materials for the book, so please forward the following materials directly to them:

1. Up to five high-quality, 8" x 10" black-and-white glossy photographs of your recent work, or work completed since you first received an NEA Fellowship. To ensure accurate reproduction, it is preferable that the work be photographed with a gray scale included in the image. Attach the following information to each image: A. Your name, B. Title of work, C. Date of work, D. Medium of work, E. Original dimensions of work in inches, height x width x depth, and F. Photographer or collection credit, if applicable. Please indicate image orientation regarding "Top" and "Front".

2. One completed copy of the enclosed copyright permission form.

3. Self-addressed, stamped envelope for return of your materials after the publication phase has been completed. Every effort will be made to return your materials intact, but due to the nature of the publication process, we cannot be responsible for lost or damaged materials.

Please return these materials no later than April 9, 1999 to:

NEA Fellowship Project
Art Resources International
5813 Nevada Avenue, NW
Washington, DC 20015-2544
Voice: 202-363-6806 Fax: 202-244-6844 E-mail: akaari@earthlink.net

June 7/97

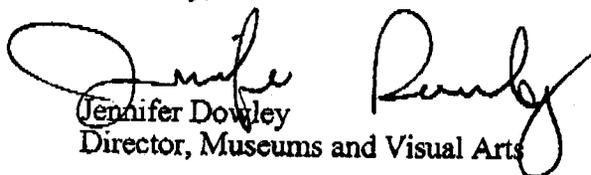
-2-

I very much hope that we can count on your participation in this important project. The book will memorialize the federal government's impressive investment in America's visual artists and make the results publicly visible for the first time. In lieu of receiving royalties, we have made arrangements with Abrams for the book to be available to the listed artists at a discount. We will notify you of the details of this opportunity once the book is published.

In addition to this project, we are also working with the National Museum of American Art to create an Internet archive of the entire fellowship program. We are in the process of digitizing slides that are currently in our files and putting them on-line with biographical information. If you are not already taking part in this project, please contact Art Resources International for details.

Thank you for your time and consideration.

Sincerely,


Jennifer Dowley
Director, Museums and Visual Arts



Cologne, January 22nd, 1983

Dear Steina and Woody Vasulka,

As the final deadline for the Video-Art-Book, Dumont Verlag Köln - 15th of February 1983 - is now rapidly getting closer, we approach you again.

As we consider your Video-Work an important part of the history of Video-Art, we think the book would be incomplete without your participation. And we think to represent your work in an adequate way, we would need original photographs, which we will send back as soon as possible.

As time is running short, we would be very grateful if you could send us an answer and if in any way possible, some photographs.

Looking forward to hear from you soon

Yours very sincerely

Maria Vedder
Maria Vedder

Bettina Gruber
Bettina Gruber

BETTINA GRUBER - MARIA VEDDER - 5000 KÖLN 60 - FLORASTR. 66 - TELEFON (0221) 73 04 98 - DRESDNER BANK, KONTONUMMER 357 3588

Appendix 1

It would be very helpful if you would please send us photographs (if possible, include colour also) and other materials of your work mentioned below. You are very welcome to include any other choice of photographs and material, for example of more recent works.

"Vocabulary", 1973	4	Photographs
"Golden Voyage", 1973	4	"
"Evolution", 1970	4	"
"Update", 1978	4	"

Cologne, January 22nd, 1983

Dear Steina and Woody Vasulka,

As the final deadline for the Video-Art-Book, Dumont Verlag Köln - 15th of February 1983 - is now rapidly getting closer, we approach you again.

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Looking forward to hear from you soon

Yours very sincerely

Maria Vedder

Bettina Gruber

Joy Silverman
Director
Jacki Apple
Joseph R. Amati
Karen Comagg
Woods Davy
Gai Gherardi
Elizabeth Froom
Secretary
Lin Hixson
Froya Iveser
Mike Kelley
Robert Looker
Merry Norris
Rick Oginz
Jon Peterson
Astrid Preston
Treasurer
Anthony de los Rios
Joy Silverman
Ex-Officio
Alexis Smith
Leopold Tuchman
Robert Walker
Chairman
Mary Woronov
Bruce Yonemoto
Vice Chairman
Marvin Zeidler

L A C E

213.624.5650 Los Angeles Contemporary Exhibitions
1804 Industrial Street
Los Angeles, CA 90021

We would like to bring you up to date on the LACE video criticism project, RESOLUTION: A CRITIQUE OF ART VIDEO. The critics participating are Beverle Houston, Director of Critical Studies, USC School of Film and Television; Amy Taubin, video curator of The Kitchen and writer; Peter Rainer, film critic for the L.A. Herald Examiner, Lane Relyea, editor of the JOURNAL OF CONTEMPORARY ART; and Chris Dercon, Belgian curator and video writer.

In their essays, they discuss the following tapes, which will be exhibited at LACE beginning April 18 through May 10:

Max Almy LEAVING THE 20TH CENTURY
Lyn Blumenthal DOUBLECROSS
Ed Bowes HOW TO FLY
Peter d'A_gostino QUARKS
Ed Emschwiler SKIN MATRIX
Ken Feingold THE DOUBLE
Kit Fitzgerald & John Sanborn EPISODE
Doug Hall SONGS OF THE 80's
Joan Logue PORTRAITS
Tony Oursler GRAND MAL
Mike Smith SECRET HORROR
Bill Viola CHOTT EL-DJERID (A PORTRAIT IN LIGHT AND HEAT)
Bruce and Norman Yonemoto VAULT

Color stills and catalogue information for all the 27 tapes used for the compilation reel are included in the Artists Catalogue section of the book, which is also titled RESOLUTION... In addition to the critics essays and Artists Catalogue, the book contains essays by Jean Baudrillard, Bill Olander, Jon Wagner and David James, and writings on their own work by Doug Hall, John Sanborn, Lyn Blumenthal, Bruce and Norman Yonemoto and Dara Birnbaum.

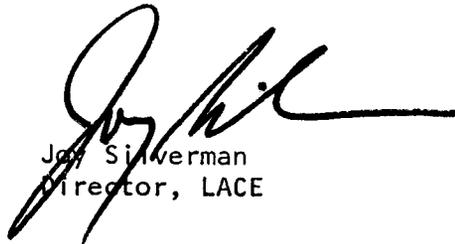
Coinciding with the publication of the book and exhibition is the symposium, taking place at LACE on May 3 from 11 - 5. The five critics will appear, as well as local video artists involved in the project and Robert Beck from Electronic Arts Intermix. We anticipate the symposium to be a significant critical event and hope you will try to attend. We are unable (unfortunately) to provide air fares, but if you are able to be in Los Angeles during this time, please let Ann Bray or Weba Garretson at LACE know this as soon as possible. You will, of course, be admitted without charge and we may be able to pay some small honorarium for you to appear on the symposium panel.

Your tape will be returned the week of April 5, and we will be sending at that time 2 copies of the book and the color transparencies taken of your tape with the Dun Instruments camera as well. We hope these will be of use to you in the future.

We thank you, once again, for contributing your work for this project. It would not have been possible without the support of the artists. We hope it will serve as a catalyst for video criticism, and that this will be one of many more studies of video art.



Patti Podesta
Project Director



Jay Silverman
Director, LACE

Prof. Dr. Dieter Daniels
Hochschule für Grafik und Buchkunst
Wächterstr. 11, D-04107 Leipzig
Tel. (0)341-2135-122, Fax (0)341-2135-166

09.02.1996

to: Steina & Woody Vasulka

FAX 001- 505-4730614

Dear Steina, dear Woody,

the "Taschen Verlag" is publishing a two volume book "20th Century Art" (800 p., edition in german / french / english) .
I was asked to write the part on "art and new media".

In this book I would like to include your work.
Therefore I want to ask you, to send me some material on your work, especially the early years (60s / 70s) - and if possible the catalogue of your show in St. Francisco - and Gerald O'Grady I heard about a show in Italy too.

My Email adress is: 100115,1772@Compuserve.Com

Good luck for your projects

yours



Dieter

H 74

MARGOT LOVEJOY

February 23 1994

Woody Vasulka
Route 6, Box 100
Sante Fe, New Mexico 87501

Dear Mr. Vasulka:

POSTMODERN CURRENTS ART AND ARTISTS IN THE AGE OF ELECTRONIC MEDIA will be updated and reprinted by Prentice Hall in early 1995. With your permission we wish to continue to reproduce all the illustrations in the book including yours. (We first contacted you in Fall 1991 about the first edition).

Woody Vasulka, Number 6
(Courtesy woody Vasulka)

Nonexclusive world rights in the English language in this and future editions of this book are being requested. These rights will not in any way restrict in any way republication of your material in any form by you or other agents authorized by you. Use of the reprinted material will be only within the text proper and not for promotional purposes unless requested. The reproductions will be printed in black and white, and for scholarly purposes only. I will give full acknowledgements as to the source of reprinted material.

I grant permission for the use of the material described above.

3-4-94 1994 Signed 

I thank you in advance for your attention, and I look forward to hearing from you soon.

Sincerely,


Kristin Lovejoy

166-04 81 Ave., Queens, N.Y. 11432 (718) 969-3199

Stichting Algemeen Cultureel Fonds der SHV

Fentener van Vlissingen Fonds

Bestuur:
Prof. Dr. F. van der Blij, voorzitter
Prof. Dr. H.H.J. de Leeuwe, vice-voorzitter
Mevrouw Drs. A.M. van den Brink-Vermeulen,
secretaris/penningmeester

Secretariaat:
Mr. W. Arendsen
Rijnkade 1
3511 LC Utrecht
Telefoon (030) 3383 07

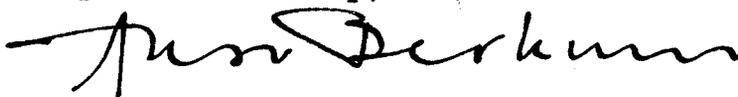
Steina and Woody Vasulka
Route 6 Box 100
Sta Fe, New Mexico 87501
USA

Datum 20-2-'86

Dear Mr. and Mrs. Vasulka

The Cultural Foundation mentioned above commissioned us to produce a book on "Science into Art". It will be a limited edition. The books will be sent to scientific libraries and relations of the international company SHV Holdings N.V. The book will consist of a historical part and a part in which contemporary artists will be represented with a statement and a colour reproduction of a work of art. We politely request you to send us a statement and slide or ektachrome for publication in this book. Of course we will be grateful for any other documentation you think useful for us. Please inform us if any expenses on copy right are involved.

Looking forward to your favourable reply,
yours sincerely,



Ans van Berkum
Tom Blekkenhorst
Fentener van Vlissingen Fonds
Rijnkade 1
3511 LC UTRECHT
The Netherlands

LEONARDO

11 August 1994

Steina Vasulka
Route #6
Box 100
Santa Fe, NM 97501

Dear Steina:

We haven't heard from you since we sent you a revision request some time ago. We are very hopeful that you will be able to revise the text for us so we can schedule your paper. We'd like to include it in our "showcase" first issue of 1995. *

Our office is moving on 13 August.

Our new address is:

Leonardo/ISAST
236 West Portal Avenue #781
San Francisco, CA 94127

For now, our fax and email addresses will remain the same.

I would appreciate it tremendously if you would drop me a postcard and let me know what your schedule will be. I enjoyed your article a great deal and am eager to include it in the first issue of 1995, which I am coordinating.

Thanks for your assistance.

Sincerely,



Pat Bentson
Senior Editor

** It would really help if we could get it by September!*

HALLWALLS

CONTEMPORARY ARTS CENTER

November 5, 1994

Dear *Woody & Steina Vasulka,*

As you may already know, Hallwalls is celebrating its 20th anniversary this season, culminating in joint exhibitions in the new gallery space and at the Burchfield-Penney Art Center in April 1995. Another very important component of the retrospective will be a book, published in conjunction with the two shows.

Rather than simply producing a catalogue for the shows or a self-congratulatory commemorative volume, the editorial committee working on the book project (Edmund Cardoni, Barbara Lattanzi, and myself, with input from Sara Kellner and Elizabeth Licata) sees this undertaking as an opportunity to create a multi-faceted collage of voices and viewpoints exploring Hallwalls' role in the art world at large, in its specific geographic region and moment in history, and in the lives of artists and audience members. Six writers have been invited to contribute anchor essays focusing on individual programs (visual art, film, and performance), historical periods (the early years of the organization), and broader cultural trends (the development of alternative art organizations, the politicization of contemporary art). Augmenting and perhaps even contradicting these longer pieces, we are assembling anecdotes, personal recollections, and other material (pet theories about why the organization emerged when it did or why it continues to thrive, suggestions for future directions, and so on) from the people who have played an integral part in Hallwalls' existence.

This is where you come in. (Sure, this may look like a form letter, but that's merely an unfortunate convenience. At least we're not hitting you up for money again.) After spending untold hours pouring over exhaustive lists of artists and other folks closely associated with Hallwalls from 1974 to 1994, we've come up with a veritable Dream Team of contributors to the book project, and we'd like you to be on that team.

Contributions may range from a single paragraph up to 3 double-spaced typed pages. Given the potential deluge of submissions, we may not be able to include everything we receive. Please note also that if your selection is selected for inclusion, it may be edited for length. Due to the volume of submissions we hope to get, we won't be able to offer honoraria for these short pieces, but everyone whose contribution is selected will receive one complementary copy of the publication, and everyone who submits material (whether we include it or not) will be acknowledged in the book.

Saturday, Dec-10

The deadline for submissions is ~~Wednesday, November 30, 1994~~. (We realize that's not a lot of time, but, remember, we're only asking you for a brief passage.) If your submission is much longer than a paragraph and you have access to a computer, we would appreciate your including a copy on disk in addition to a hard copy, if at all possible. (Microsoft Word for Mac is preferable, but we can handle just about anything on Mac, IBM, or Amiga; remember, this is not essential, just helpful.) Infobahn travellers may e-mail their text to: Rehmke@aol.com; everyone else, mail your stuff to: Ron Ehmke c/o Hallwalls, 2495 Main Street, Suite 425, Buffalo, NY 14214. Submissions may also be faxed to my attention at Hallwalls (716/835-7364). If you have any questions about the project or your involvement in it, please don't hesitate to call me at my home number (716/882-3600).

Hallwalls has always meant a lot of different things to a lot of different people: an incubator for ideas, a testing-ground for new art, a forum for intellectual debate, a reason to face winter in Buffalo, a rec room, a gig, a paycheck, a pick-up joint, a line on a resume, you name it. While it will obviously be impossible to create a comprehensive, objective portrait of all those roles in 150 pages, we feel that the truest way to represent such a broad-based organization is through the juxtaposition of highly specific, even contradictory, viewpoints. So we encourage you to be as opinionated, ornery, and idiosyncratic as Hallwalls itself when you're deciding what to write. You've already played a key part in making the history of the place; now we ask you to help us write that history.

Looking forward to your response,



Ronald Ehmke
Book Project Co-editor

We hope you can send something, even if it's short.

Mona Sarkis
Flemingstr. 42
81925 Munich
Fax: (089) 98 13 61

The VASULKAS
Box 100
Santa Fe
New Mexico 87501
Fax: (505) 473.0614

May 16, 1994

Dear Steina, dear Woody,

First I'd like to thank you for the material which is of great help. If you could manage something with the video-documentation (especially of *The Theater of Hybrid Automata*) I'd be very grateful, cause for the detailed descriptions it's good to have the possibility to study the tapes over and over.

Your work is certainly the most challenging and subtle one among all the media-artists I write about, so it starts to require more and more discussion-space in the paper. There are still many things I feel unsecure about. Mainly the technical documentation part, which I am supposed to explain in a non-technical way...but I hope this will become easier when seeing the installation. Also there are problems with the definition of "environment" and "space" - that means to make concrete what is the physical space, in the sense of physics and in the sense of the body or of the objects, and what is the "mental room". Also the definition of "memory".

I would like to discuss these things with you in Linz. Unfortunately I cannot come to Bonn which I regret the more because thus I cannot see *Hybrid*, which would be important. Therefore I hope that the tape documentation will help, otherwise I'll have to figure out some other possibility to see it live. (Would it be possible to send me tapes of *Hybrid* before we meet in Linz? Or is the time too short?)

In case you already overlook your time-schedule for Linz, it would be nice if you could tell me what days are best for us to meet. Is there any address or phone number in Linz where to reach you?

Thank you in advance and

with regards,

Mona Sarkis

P.S. Could you please send me a curriculum vitae of the two of you in order to put it in the back of the book.

For all possible material - also documenting the different evolutionary stages of the project - I'd be very grateful.

(Also you can send material about other projects, similiar or contrasting.)

I would need the material till midst of May and you will get it all back in summer.

Thank you so much for your cooperation in advance!

Many greetings,

M. Sami Sarkis

P.S. I am convinced that all your material is of super-quality, I just like to remark that the paper will be published through the help of a rather "elitary" grant-institution, so if you could please take care especially for the photos, because what this concerns I have the biggest quality-problems till now. Negatives would be great, but I assume that you can't do that because of the copy-right?

Mona Sarkis
Flemingstr. 42
81925 Munich
Fax: (089) 98 13 61

The VASULKAS
Box 100
Santa Fe
New Mexico 87501
Fax: (505) 473.0614

May 16, 1994

Dear Steina, dear Woody,

First I'd like to thank you for the material which is of great help. If you could manage something with the video-documentation (especially of *The Theater of Hybrid Automata*) I'd be very grateful, cause for the detailed descriptions it's good to have the possibility to study the tapes over and over.

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In case you already overlook your time-schedule for Linz, it would be nice if you could tell me what days are best for us to meet. Is there any address or phone number in Linz where to reach you?

Thank you in advance and

best regards,

Mona Sarkis

Österreichischer Rundfunk, A-4010 Linz, Postfach 55



LANDESSTUDIO OBERÖSTERREICH
Der Landesintendant

Unser Zeichen

+Tel DW

+Fax DW

Linz, den

Dear Prix Ars Electronica-Participant,

Now that the Prix Ars Electronica 94 and the Ars Electronica Festival are over I am glad to present you this year's Prix Ars Electronica book.

844 artists from 8 countries participated in the 1994 competition with over 1.580 entries. As usual, a list of the participants in each category can be found in the rear of the book.

Your entries for Prix Ars Electronica 94 will be incorporated in the Prix Ars Electronica archives which will be installed 1996 at Ars Electronica Center.

I want to express my thanks for your interest in the competition and draw your attention on the Prix Ars Electronica 95. You will receive the entry documents in late November. The entry deadline will be the end of February, and the Ars Electronica Festival will take place from June 20 through 24, 1995. The Festival's general topic is "The Mythos of Information".

We should be glad if you could participate again in the 1995 edition of the Prix Ars Electronica.

Yours friendly

Dr. Christine Schöpf

A handwritten signature in black ink, appearing to read 'Christine Schöpf', written over the typed name.

Enclosure

THE VASULKAS

FAX from:

ROSANNA ALBERTINI

3632 Grand View Blvd Los Angeles CA 90066
310.390-7910 FAX 310.391-3920

May 3, 1995

TO: Steina Vasulka Dear Steina,

Here is the page with Woody's interview. The page is a part of a short anthology, with texts by Yves Klein, John Cage, Peter Sellars, Tod Machover, Bill Viola.

My article is a different text, whose title is: An Art Made of Memory. (about Virtual Reality and art in America).

Article and anthology go together.

About the book going to be published in Canada (deadline a week, for sending materials), the curator is Louise Poissant, prof d'art et technologie at the Université du Québec à Montréal.

The 4 photographs might be sent to her.

Louise Poissant - Université du Québec à Montréal, Case postale 8888
succursale Centre-Ville MONTREAL (QUEBEC)
Canada H3C 3P8

The publisher of the book is the University.
Tel: 514/ 987 82 37 Fax: 514/ 987 46 51

Tanks, hope to see you soon, I hug you

Rosanna

Hi Wood

DID YOU EVER ATTEND TO THIS?

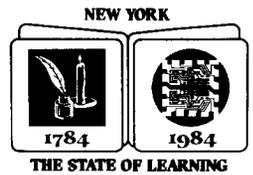
Rosanna says they never received any pics. Should I send them something? Maybe the floppies. TGA?

FAX this time or call - has to be this week

Love, *Shin*

Where is the Frankfurt Sparkasse checkbook? DO YOU HAVE IT?

5



THE BICENTENNIAL OF THE BOARD OF REGENTS AND THE UNIVERSITY OF THE STATE OF NEW YORK

ASSISTANT COMMISSIONER FOR GENERAL EDUCATION
THE NEW YORK STATE EDUCATION DEPARTMENT
ALBANY, NEW YORK 12234

February 27, 1984

Mr. and Mrs. W. B. Vasulka
Rt. #6, Box 100
Santa Fe, New Mexico 87501

Dear Steina and Woody:

It was so great seeing you for that brief time during the Technology Fair at the Empire State Plaza, Albany. You both look terrific, and Rita and I were happy to know of your willingness to help us with an "Arts Technology" teachers guide.

Enclosed is a copy of Mathematics/Architecture and Related Activities which may serve as a model format for "Arts Technology." It is not a curriculum in the strict sense of the word, but does contain some curriculum elements.

Its purpose is basically to provide teachers in the elementary and secondary grades with the confidence to allow their students to utilize modern technology as a creative art form.

Important elements of the publication are:

- An introduction which indicates what kids should know about technology (video and computers in your case) to go beyond to the creative. It would also include such things as where to begin, a philosophical point of view, etc.
- Some "how to" information and learning experiences.
- A glossary of terms.
- List of resources such as books, periodicals, software, hardware, contacts (where the experts are), etc.

What would be helpful to us for you to provide would be in the category of resources. When we talked in Albany you mentioned tapes, people, etc. If they are appropriate for elementary and secondary schools, we would be interested in knowing of them.

Mr. & Mrs. W.B. Vasulka

-2-

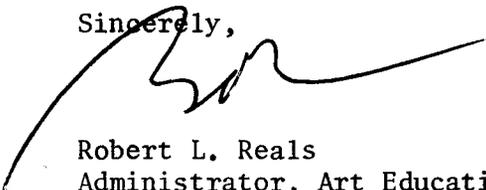
February 27, 1984

I have put in for \$200.00 for each of you. Please let me know what you can give us for the \$400.00.

I thank you in advance because I am sure your contribution will give the publication an important dimension.

Again, it was great seeing you and thanks.

Sincerely,



Robert L. Reals
Administrator, Art Education
518: 474-5932

RLR:sm

cc: Dorothy Foley
E. Andrew Mills
Rita Sator

west
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620 Opperman Drive
P.O. Box 64779
St. Paul, MN 55164-0779
(612) 687-7802

January 17, 1995

The Vasulkas Inc.
Route 6, Box 100
Sante Fe, New Mexico 87501

Dear Vasulkas Inc:

Enclosed you will find the artwork you sent me for use in *Experiencing Art Around Us* by Thomas Buser. I have completed the project and would like to thank you for providing me with this material.

Sincerely,



Ann Rudrud
Production Editor

enclosures



April 6, 1985

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

Dear Woody,

Thank you for your letter of March 26 and the enclosed information on your work. I am delighted that you plan to contribute to the Journal and I encourage you to proceed with preparing a manuscript.

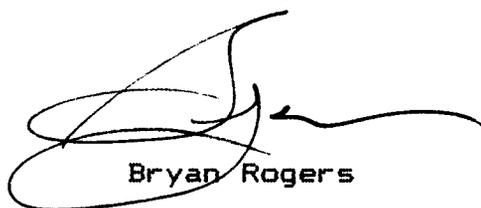
Enclosed are copies of the Journal's most recent editorial guidelines and illustration information. Please pay careful attention to these documents in order to reduce editorial processing time and revisions. I request that you develop an 'Artist's Article' -- between 2500 and 5000 words with as many as 8 black-and-white illustrations and 1 color illustration.

Your suggestion of writing on both your 'didactic series' and your 'hybrid images' sounds excellent. I would much prefer a general article that surveys the vast body of work that you and Steina have done. This may sound awesome, but could be a most significant document. It could be organized into several sections which deal with various aspects of your extensive work. You could even present some technical material in appendices. If you decide to take on this kind of major article, the number of illustrations and word limit could be negotiated upwards.

The important thing, however, is that you write something for the Journal. It's your decision. Prior to developing a complete manuscript, you may want to develop an outline which I would be pleased to comment upon.

I look forward to working with you on a manuscript and appreciate your interest in LEONARDO. Do not hesitate to contact me if you have questions.

Sincerely,



Bryan Rogers

Editor

JOURNAL OF THE INTERNATIONAL SOCIETY

LEONARDO

FOR THE ARTS SCIENCES AND TECHNOLOGY

Art Department
San Francisco State University
1600 Holloway Avenue
San Francisco
CA 94132
U.S.A.

(415) 469-1608

7 September 1984

Steina & Woody Vasulka
Rt 6 Box 100
Santa Fe, NM 87501

Dear Steina & Woody Vasulka:

Your work has been suggested by Frank Popper, one of our Honorary Editors, as being of potential interest to the readership of LEONARDO. I would like to invite you to prepare a manuscript discussing your work and submit it to the Journal for publication consideration.

LEONARDO is a professional journal published quarterly by Pergamon Press. It features illustrated articles written by artists on their work and includes other writings considered useful to the contemporary artist. Special attention is given to the connection of art to science and technology.

I enclose our Guidelines for Contributors to aid you in preparing a manuscript. Close adherence to these guidelines will minimize revisions and editorial processing time. Should you desire to send a proposal prior to developing a complete manuscript, I will review your proposal and make suggestions. You may wish to collaborate with a co-author in developing your manuscript.

Before acceptance for publication, all manuscripts are reviewed carefully by our editorial staff and technical reviewers. They are assessed on many levels, from their relevance to the aims and scope of the Journal to the form and quality of their contents.

In case you are not familiar with the Journal, we are sending you a complimentary copy, which you should receive within six weeks. While you are welcome to submit a manuscript at any time, I would appreciate your prompt return of the enclosed self-addressed postcard indicating your interest. I hope that you will consider writing for the Journal and look forward to hearing from you.

Sincerely,



Bryan Rogers

Editor

9214151

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Caroline Stone
Willard B. Taylor

Dear Woody & Steina —

Surprise! Your spirit
is interwoven throughout...

It was such a treat meeting
you 2 finally. Best,
Lauren
Amazeen

UNIVERSITÄT - GESAMTHOCHSCHULE  SIEGEN

Woody Vasulka
Rt 6, Box 100
Santa Fe, NM 87501

fax: 001 - 505-4730614

Ästhetik, Pragmatik
und Geschichte der
Bildschirmmedien

DFG•Sonderforschungsbereich 240

PD Dr. Yvonne Spielmann
work tel.: *49-271-740-4922
home tel: *49-221- 31 11 72

October 27, 1997

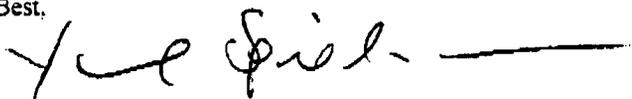
Dear Woody:

many thanks for your e-mail. I deeply apologize for the misunderstanding in addressing my request to you and Steina concerning „Art of Memory“.

I appreciate you give us the permission to use the video in the collection of the Kunstmuseum Bonn as a study material. The project conducted at the University of Siegen is a long-term research dealing with the notion of the image comparing film, video, and electronic media. The results of the project will be published in essays and in future the materials should be put together as a book. Recently I have completed a book on the topic of intermedia which deals with the interrelation of different visual media. The new project relates to the topic stressing the focus on the types of images at use in different forms of media arts. In relation to my recent work I certainly would be very much interested to gain some more insight in your work. It would be very helpful if you could send me some more materials connected with „Art of Memory“ and maybe other projects as well.

Again, I thank you very much for supporting our research and I hope you accept my apologies.

Best,



Yvonne Spielmann

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Elizabeth Murray
Noni Pratt
Andrée Putman
Joshua Raff
Carlota Schoolman
Michael H. Schwartz
Robert Stearns
John L. Stewart
Caroline Stone
Willard B. Taylor

11/20/92

Woody + Steina -

It's done! The Kitchen Anthology has just
arrived from the press.

Thank you very much for your contributions.
As you can see you became very important
to the book as the essays came together.
I hope you like what you see.

Sincerely,

W.

P.O.Box 413
Old Chelsea Station
NYC, N.Y. 10113
June 28, 1983

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

Dear Steina & Woody,

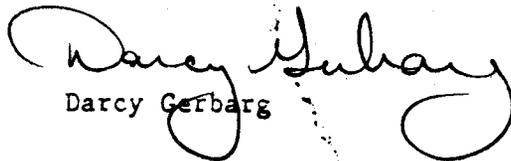
Cynthia Goodman and Darcy Gerbarg are co-editing a major art book for Abbeville Press. This book will not be a general survey of computer graphics, but will instead bring together the most significant work by the leading artists in the field. The book will be divided into four chapters, each by a different author. Cynthia Goodman will write the chapter on the fine arts. Aaron Marcus will do the chapter on design and communication arts. Charles Csurí will cover 2 and 3-D animation, solid modeling and special effects. Douglas Davis will write on performance, installations, video and satellite pieces, as well as future trends.

We invite you to submit work to the above address so that we may consider it for inclusion in this book. It is important that we have all slides, transparencies and biographical information by the beginning of August as we are working with a very tight dead line. Be sure to include telephone numbers.

If you have any questions please call Darcy Gerbarg at (212) 243-3346 or Cynthia Goodman at (212) 534-0098.

We look forward to receiving your work.

Very best wishes,


Darcy Gerbarg


Cynthia Goodman

DG:rms

SIKSI

THE NORDIC ART REVIEW

SUOMENLINNA / SVEABORG
00190 HELSINKI / HELSINGFORS
TEL 358 0 668143 / FAX 358 0 668594

FAX

MOTTAGARE / RECEIVER

STEINA VASULKA

AVSÄNDARE / SENDER

TIMO VALJAKKA

SIDOR / PAGES

1

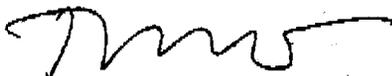
August 12

Dear Steina,

The dead-line of SIKSI no.3 with your interview in it - is drawing close. Please send me some color photographs/transparencies of your recent work as soon as possible (express). I would be very happy about a photo of the Borealis-piece, too.

If there are any questions please contact me or Cati Hakulin, editor's assistant.

With best regards,



Timo

Anne-Marie DUGUET

15 rue Olivier de Serres .

Paris the 22th of october 1986

75015 Paris

(I) 45 32 92 98

Maître de Conférences

à l'Université de Paris I

Dear Steina and Woody,

May be you remember me. We were in Madrid together and again we met in Paris for a paper I could write in Art Press. But the issue in which this would have been possible, was much later after your exhibition. So I have time to write it and may be with more informations it could be more like an essay what I would rather like. Please let me know when you'll have another big show in Europe or elsewhere. I'm travelling a lot these last months, besides my teaching at the University (I'm not a curator you remember!!), trying to define more precisely the orientations of a book I have begun about what we call "trucages" or what you call "special effects" but it's not really equivalent terms. In fact I'm very interested with esthetic technical developments of electronic and computer images... If I can't explain the whole project in this quick letter, I would like very much to know more about the way you have explored the medium from the beginning and have some discussions with you both about that. I'm invited by the A.F.I. Festival in Los Angeles next december, and I'll leave Paris earlier to be able to met people and look at tapes. I arrive in L.A. the 26th of november and was thinking of coming to Santa Fe something like between the 27th and the 29th. Would you be there at this moment, and would you agree with meeting me? Could I stay with you? I'm used to sleep anywhere, but of course I'll understand very well if it's difficult and I don't want to disturb you in any way. If it's not possible, I'll try to find a way. The festival of Madrid has asked to me to do a program "From analogic to digital" and for the moment I chose "Artifacts" but I really would like to see your last works.

Are you coming to L.A.? I come to talk about the relation between sound and video image. I have quoted this relation in some of your works but also I would like to know more

Söke Dinkla M.A.

Max-Reger-Straße 17/19 45128 Essen

Telefon: 02 01-23 76 16 Telefax: 02 01-23 00 54

Woody & Steina Vasulka
Santa Fe, New Mexico

Fax 001 505 4730614

June 5, 1994

Dear Woody & Steina Vasulka,

in december last year you met my boyfriend Vito Orazem at a symposium of the Goethe-Institute in Prague. As I think he told you that I am working on a Ph.D. thesis about Interactive Art.

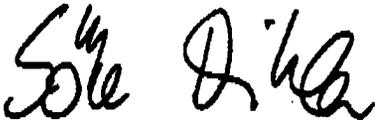
I am writing this thesis at the University of Hamburg and Prof. Dr. Horst Bredekamp is caring for this project. The thesis will be finished in about one year and is planned to be published.

I am very interested in your work as well as getting to know your media archive.

For this summer I am now planning my second research trip to the United States and would be very happy if I could visit you in Santa Fe at the 2nd, 3rd or 4th of August. I am hoping that you are free during these days and

I am looking forward
to hearing from you

Best Wishes
Sincerely Yours,



Söke Dinkla

November 25, 1988

Dear Steina & Woody,

Here, at last, is the catalogue manuscript. There are a few things missing (the introductions and Cindy's essay) and a few things that might change, but this is the basics.

A few things to note: the order of the essays could shift (although mine is supposed to serve as a introduction and will go first)--any suggestions you have on order would be welcome. Cindy's essay is very specifically on Steina's work (to balance Raymond's, which is only on Woody) and she is writing it in a way which she hopes will balance out some of the density of these texts. ~~We are including installation descriptions which will be run with photos, but are not going to include the extensive program notes for the single-channel tape program because I decided that they were too redundant with my essay (since I am writing them).~~ The biographies are there to provide background, since none of the essays deal with the "history" so to speak, and are meant to be kind of impersonal and to the point. I know you have seen the bibliography list etc before, but I would hope you would read them carefully and think if there are any entries missing (esp. recent publications or exhibitions).

So, please read it and let me know what you think, esp. if you find anything to be inaccurate, obscure, etc. This is your chance to change anything before it gets printed. I will call before I head out to NYC in mid-December.

Don't forget, we need the new titles for Art of Memory and Scapes!!!!

Hope all is well.....

Best,
Mark

Dear Marco,

According our book, we have run out of time here. Steina is about to leave for New York State lecture series and Woody is preparing for his lecture duties in Czech Republic and Holland. Our associate Bruce will be here to maintain a link of communication.

Our solutions are getting simple now, no space or other adaptations. We suggest the following changes:

To eliminate all Woody's installations saving shipping, setup and permanent labor (no Bruce, no Dostal). Woody suggests to present his new images instead, a CD-Rom station with a good large monitor or a projector.

To spread the rest of installations in the various spaces so the physical separation is not necessary.

We contemplated to present all Steina installations on tape instead on disks. This "solution" still does not solve the video media format and playback synchronization and may not help the rental fees. For this class of problems we have no solution except cash.

It is imperative, we maintain some steady communication in order to avoid the embarrassing mistakes like the photos. We must apologize for this oversight, the insurance taken usually with our insurance company has appeared as the value of shipment instead. Since it is a clear mistake and the pictures are sent to you on loan only, here in US it would be possible to clear this with customs even at later time. Is this possible in Rome?

Dear Marco, we know you are trying constantly to find the solutions and make this a great show. On the other hand times are difficult and only you know the real limits of the possibilities. We must know those in order to exercise some of the imagination this project could use.

Yours, Steina and Woody

KUNSTHAUS ZÜRICH

Zurich, 14th April 1994
UP/ur

Dear Mrs Vasulka, dear Mr Vasulka,

We have sent you our questionnaire for the planned videobook in January 1994, but up to now we did not receive your documentation. As the deadline is quite near, we would be very grateful, if you could send us very urgently your answer.

With many thanks in advance, we remain,

Yours sincerely,

KUNSTHAUS ZUERICH



Dr. Ursula Perucchi
Vice-Director

KUNSTHAUS ZÜRICH

Mrs Steina *and*
Mr Woody Vasulka
RT6 Box 100
Santa Fe, N.M. 87501
USA

Zurich, 2nd February 1994
UP/ur

Dear Mrs Steina, dear Mr Vasulka,

In the last 15 years the Kunsthaus Zürich has built up one of the most important collections of video-tapes. We are planning now a publication for mid 1994 which will serve as a documentation of this collection. At the same time it is meant to show the history of video-art. I have charged Mr Friedemann Malsch and Mrs Dagmar Streckel to realize this publication.

As you certainly know the Kunsthaus is in possession of your following tape(s):

Art of Memory, 1987 (VT 90/11)

The forthcoming publication will on one hand contain thematical essays, on the other hand will all tapes of the collection be described in detail.

To be able to provide a functioning working apparatus, we ask you to kindly let us have the informations stated on the enclosed questionnaire. Unfortunately the deadline is very near. Therefore we would be glad to have your informations as well as the photo-material in the next 4 weeks. It would also facilitate our work very much, if you could send us a VHS-copy of your tape(s).

With many thanks in advance for your kind cooperation, and looking forward to hearing from you soon, I remain,

Sincerely Yours,

Dr. Ursula Perucchi
Vice-Director

Encl.ment.

QUESTIONARY

1. Technical information about every video-tape:
i.e. country of production
year
length
colour
sound
system
technical standard
generation of the copy in the Kunsthaus Zürich

production: sponsors
technics of production
production studio/firm
music
sound
camera
sources of the texts
places of production
eventual actors
quotations etc.
2. 3 photos (if available) from 3 important phases
of the tape; if not available, please information
of possible photos and autorisation for the
Kunsthaus Zürich to produce these.
3. Curriculum vitae (in details)
4. Complete videography (installations included)
5. Bibliography: all texts regarding the tapes which
are in the possession of the Kunsthaus Zürich,
as well as further important texts regarding your
work in general. Your own complete texts; important
catalogue of your works
6. A VHS-copy of the tapes in the Kunsthaus Zürich
as working-copy

THE KITCHEN

CENTER FOR VIDEO
MUSIC • DANCE
PERFORMANCE
and FILM

February 13, 1986

Ms. Steina Vasulka
Route 6, Box 100
Santa Fe, N.M. 87501

Dear Steina,

I am writing to follow up on our conversation last week. As I mentioned we are in the process of compiling a new catalogue and would like to include both your and Mr. Vasulka's work.

The tapes most requested are THE COMMISSION and CANTELOUP. I looked for the master of THE COMMISSION that The Kitchen had in its library and unfortunately, could not find it.

The tapes we do have copies of (not masters) are the following:

- 1) PROGENY
- 2) IN SEARCH OF THE CASTLE
- 3) OBJECTS
- 4) TRANSFORMATIONS
- 5) GOLDEN VOYAGE
- 6) VOCABULARY (defective dub)
- 7) MATRIX (defective dub)

We do not have contracts for any of them.

I would be happy to include any or all of the material in our new catalogue but I would need masters for distribution purposes.

I am enclosing two blank copies of our standard distribution agreement. Please review them and decide what material you would like us to represent and return them to The Kitchen along with any photographs and supporting material you might want us to have. Also enclosed is a fee sheet and a biographical information sheet.

It was a pleasure talking to you on the phone last week and I am very excited about being able to include the work in The Kitchen's distribution program. For your information, I have enclosed some of the press that has been generated by the opening of our new space. I hope you can visit some time soon and look forward to hearing from you in the near future.

Best wishes,



Robin O'Hara
Video Distribution

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HALEAKALA, INC.
512 WEST 19TH ST.
NEW YORK CITY
NY 10011
(212) 255-5793

paul
jeneuvein

11. 11. 1976

Dear Steina and Woody,

Sorry for not writing so long. We hope you are both well and in good health. We showed our tapes here around and have now also copies in PAL. First some general informations:

I am working on various projects, all devoted to the aspect of "the audio-visual production with the means of synthesizer, computer and truqueur-universel". Therefore I would like to ask you for your assistance and collaboration. Please could you send me, if possible, information (references) and material on your own work (-and if available on the work of colleagues), textes, listes, photographs, etc., to be reproduced, and finally references and listings of films and video-tapes eventually available for a screening during the exhibition or/also, if it has the technical broadcast quality, to be aired.

Publication

The book will be structured in three parts: the historic developpment and the production-technics, the artists and their work, original contributions from colleagues.

Exhibition

Following a proposition and a general concept of Mr. Franke, who invited me to organise the video-section, the "Künstlerhaus" in Vienna is preparing for autumn 1977 the exhibition "Ars ex machina". We would be very glad if you could participate. All technical kinds of work-presentation and projections will be available. I would appreciate it very much if you could indicate us as soon as possible titles and material with which you could participate.

wohnung
1040 Wien, Schwindgasse 9/6

atelier
1030 Wien, K6lbg. 1/17
- 1 72 66 722

paul
jeneweine

- 2 -

tv-documentation

For the austrian-television I am preparing a series which will offer a show-case for Video-Synthesis and Computer-Imagery. The budget will be very limited. I might present the productions myself. But anyway, I think it will be a good chance for all of us to enlarge our audience and to gain amongst it a better understanding of new art-technics based on electronics. May I ask you to forward me the production-titles, standard, lenght, and under which financial conditions the material would be available for broadcast-use.

I thank you for your collaboration and hope to hear from you soon.



Paul Jeneweine

It would be a lack if we could not show your tapes in the exhibition. I can't promise anything for the moment, but as we would like to have you also at the conference, I could try to take over a part of the travel-expenses if you wanted to come to Europe at this time anyway. We have already a number of positive answers from other american colleagues. It seems to be a very important meeting. Please give me a title of the lecture you could give. Bests.

wohnung

1040 Wien, Schwindgasse 9/6
Tel. 65 21 58

atelier

1030 Wien, K6lbig. 1/17
Tel. 73 66 733

January 19, 1976

Dear Mr. Vasulka,

We are sorry to bother you at this late date, but Harcourt Brace Jovanovich's lawyers have just informed us that there is a slight problem with the release form signed by you and all the other contributors of two-page spreads to our forthcoming book, Video Art, tentatively scheduled for publication in May 1976. The lawyers feel that the language in the form might not cover the licensing of rights. Since it is to everyone's advantage to have the book receive the widest possible audience by being taken on, for example, by an art book club, we hope you won't mind signing the enclosed, as soon as possible, and sending it directly to our editor, Steven Aronson, Harcourt Brace Jovanovich, Inc., 757 Third Avenue, New York, N.Y. 10017

A word of explanation. Your contribution will still be copyrighted in your name (a copyright line in your name will appear* on the first page of your contribution), and you can still have the contribution reprinted in the catalogue of any show in which your work is being exhibited. If you decide to include your two-page spread in some other book or have it published in a magazine, you would have to clear that with Harcourt Brace Jovanovich, but they have informed us that this is largely a formality and they would definitely grant you such permission.

Again, we are sorry to bother you with this, but we hope you won't mind sending in the new form right away.

Sincerely,

Beryl Korot

Mary Usher

Eric Schud

*(very small)

Vasulka

as of Sept 15 1975

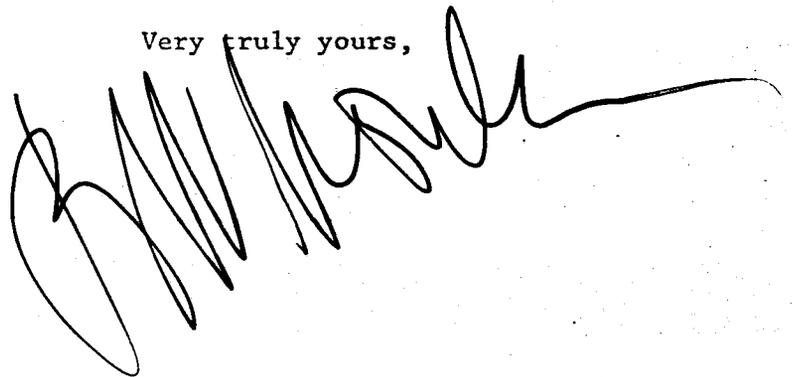
The Raindance Foundation, Inc.
c/o Steven M.L. Aronson
Harcourt Brace Jovanovich, Inc.
757 Third Avenue
New York, New York 10017

Dear Sirs:

In consideration of your effort to seek publication of the presentation I/we have prepared about myself/ourselves and my/our video work and submitted by you for inclusion in a book entitled VIDEO ART to be published by Harcourt Brace Jovanovich, Inc., I/we hereby grant you and Harcourt Brace Jovanovich, Inc., and its licensees the exclusive right to print and publish such materials and presentation for all initial and renewal copyright periods in all languages throughout the world provided, however, that copyright in such materials and presentation shall be in my/our name.

The foregoing grant should not prevent me/us from having my/our contribution reproduced in catalogues, whether for sale or not, of shows in which my/our work shall be exhibited.

Very truly yours,

A large, stylized handwritten signature in black ink, appearing to read 'Vasulka', written over the typed closing 'Very truly yours,'.

Harcourt Brace Jovanovich, Inc.



757 THIRD AVENUE, NEW YORK, N.Y. 10017 TELEPHONE 754-3100 CABLE: HARBRACE

March 18, 1976

Mr. Woody Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Mr. Vasulka:

Some time ago, Ira Schneider, Mary Lucier, and Beryl Korot wrote you, asking you to sign a revised release letter for your two-page spread in their forthcoming book, Video Art. The new form was drafted by our attorney to ensure that Harcourt Brace Jovanovich could license rights to the book. Just in case your copy went astray, I am enclosing a xerox of the covering letter and the form you were sent.

Would you be good enough to sign the form and return it to us as quickly as possible? We very much want to include your material, but our lawyer is adamant that we must have forms for every one of the two-page spreads. If there is any problem, or if you have questions, please feel free to call me collect at (212) 754-3841.

I'm sorry to trouble you, but I look forward to hearing from you soon.

Sincerely,

Anne T. Zaroff
Assistant to Steven M.L. Aronson

VIDEOSPHERE

JULY 20, 1972

Dear WOODY & STEINNA:

Please forgive the impersonal nature of this form letter. It is being sent to everyone involved in alternate video. It's the only way I know of reaching you all simultaneously.

For the last two years I've been working on a book called THE VIDEOSPHERE. It's about the evolutionary, ecological, biological, social, political, technological and esthetic implications of: (1) cable television, (2) portable video systems, (3) program retrieval (videocassette and disc) systems, (4) time-shared computer utilities, and (5) the domestic satellite system.

I consider these not as separate technologies but as components of a single unified whole system which I call a "decentralized feedback communication network." THE VIDEOSPHERE is about how these tools can and must be used for-conscious (controlled) evolution of human societies.

To this technical base I'm applying concepts from general system theory, cybernetics, evolutionary biology, and the neurophysiology of cognition, to show that the so-called "communications revolution" actually is the evolutionary emergence of a feedback control system that must be used for controlled evolution if our society is to survive.

In other words, what I'm trying to do is provide a very comprehensive evolutionary context in which the true importance of the alternate video movement can be seen.

THE VIDEOSPHERE is a massive book: at least 600 pages with about 200 illustrations. It'll be published some time early next year by E. P. Dutton & Co., New York, who also published my earlier book, EXPANDED CINEMA.

I believe this is going to be a very major book, for it deals with the next eight years only, through 1980, and offers concrete tactics and design strategies for the total decentralization and differentiation of the established culture through information technologies.

I am writing to ask you to send photographs of yourself working with portable video systems. All kinds of photos will be welcome, but I'm particularly interested in pictures showing the use of portable video as a tool for: (1) self-observation and self-feedback on a personal/psychological level; (2) social feedback, such as taping a police riot, political convention, ghetto environment, etc.; (3) sensual and erotic interaction. (4) ABSTRACT GRAPHICS.

Naturally, I want to publish these pictures in THE VIDEOSPHERE. I probably won't be able to use all the pictures I receive. Those not used will be returned immediately. Those used will be kept approximately four months, but will be returned immediately when I get them back from the publishers. If necessary, I can afford to pay for processing, film costs, and mailing. Just submit a bill if you need to be reimbursed.

I hope you'll want to help me, because you'll actually be helping THE VIDEOSPHERE to be the kind of persuasive and effective tool that it should be. Permit me to thank you in advance for your generous cooperation.

Faithfully yours,

Gene Youngblood

Gene Youngblood
1230 Horn Avenue

Los Angeles, Calif. 90069

(213) 657-0254

CCT-Fax Message an/to:

von/from: Stefan Iglhaut

Mrs. Steina Vasullka
Mr. Woody Vasulka
Route 6, Box 100
Santa Fé New Mexico 87501
USA

Siemens AG
Büro der Leitung
Kulturprogramm
80312 München

Tel. +49 (89) 234-3508 / 234-3610
Fax +49 (89) 234-3615
E-mail1: iglhaut@skp.spacenet.de
E-mail2: 100410.627@compuserve.com

Fax +1 (505) 4730614

Seiten incl. Deckblatt /
Pages incl. cover sheet 1

Datum /
Date Mon, 13. Feb 1995

Siemens Media Arts Award
Publication

Dear Steina and Woody Vasullka,

the preparations for the events and the publication for the Siemens Media Arts Award are continuing. You received the press release from Ludger Huennekens from the ZKM in Karlsruhe and some proposals for a presentation of your work during the festival MultiMediale from Rudolf Frieling. The publication I am dealing with is going to be elaborated with care, including detailed biographical chapters with lists of work etc. of the award winners, essays about the award winners (Peter Weibel about the Vasulkas) and statements or short essays of the award winners themselves.

We would like to receive an essay of you dealing with your present work and your position in art and technology. It's up to you writing also a retrospective article about your development along the many years of your work. Perhaps the text might be a short version of your presentation in Karlsruhe. The length of the essay should be about 6 - 8 pages (1800 characters each). For all further material I would be grateful, most important is a detailed CV of you, also lists of works and exhibitions and publications. Some examples of pictures I can take into the book (black and white), anyway I ask you for a portrait photograph.

Reminding you of the informations and materials we need for the publication I have a date of course: Is it possible to send us these things not later than **6th of March 1995** so that the book can be published until the day of the award ceremony, May 13th?

Looking forward to keeping in touch with you and hearing of you soon.

Best

Stefan Iglhaut

Deborah Curtiss

1204 The Kenilworth

Philadelphia, PA 19144

(215) 848-0987

May 2, 1985

Carroll Terry
College Relations Office
Fashion Institute of Technology

Dear Ms Terry:

Would you please put me in touch with Woody Vasulka?
I would like to include a photograph of his "Hybrid Hand
Study" which is in the current Artisan Space exhibit at
F.I.T., in my forthcoming book on visual literacy.

Thankyou.

Sincerely,



COLLEGE & COMMU
RELATIONS

MAY 7 1985

Deborah Curtiss

1204 The Kenilworth

Philadelphia, PA 19144

(215) 848-0987

May 20, 1985'

Dear Woody Vasulka:

Thanks for sending the contacts. I have circled the one I think is what I saw at F.I.T., and which will reproduce well. The description I copied from the exhibit is:

"Hybrid Hand Study" 1983
Photographic versions of digitally-organized images
altered of a scan processor

Should 'of' in the last line be on, or with? Any further information you can give with regard to the technique these images were produced would be most helpful.

Appreciatively,



**Guide International des Arts Electroniques
International Directory of Electronic Arts**

CHAOS - 57, rue Falguière - 75015 Paris - France - tel : 33-1-43 20 92 23 - fax : 33-1-43 22 11 24

**Updating 3rd Edition
Publication November 1994**

Free Entry

**Entry Form to send back
BEFORE END OF JUNE 1994**

Paris, March 26th 1994

Dear Ms, Dear Sir,

In order to update for the third edition the **IDEA/International Directory of Electronic Arts** we send you herewith your entry.
We thank you to read it carefully and to modify or add all the necessary datas and to **send back to us the entry form before the END OF JUNE 1994.**
THE ENTRY IN THE DIRECTORY IS FREE.

If you don't wish that your private address and/or telephone number be published please write them down with the note "not to be published".

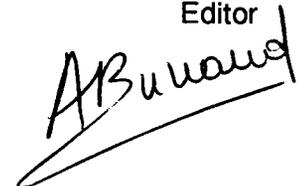
If you know other artists, or institutions, or critics, curators researchers, etc working like you in the electronic arts field and who/which were not listed in the previous Directory please feel free to give them our address.

You will find also included a **pre-publication order form** to get a copy of the 3rd **International Directory of Electronic Arts** at a **discount rate.**

And also... don't forget us when you move !

Yours Sincerely

Annick Bureau
Editor



25 October 1994

Steina

FAX: 505-473-0614

Dear Steina:

Thank you for your fax. And even more so, thank you for returning your manuscript with corrections. It will be published in LEONARDO 28:1 (1995), the first issue of 1995. We're very pleased to include your paper in this issue.

Your clarifications about Allvision and Machinevision were very helpful -- however, I want to be sure I've got it all right. I am including in this fax the paragraph that contains the descriptions of these works. Please take a look and make sure it is now correct.

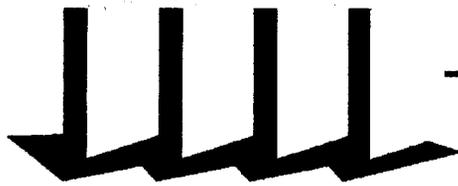
We are running behind schedule with the issue, but I will be mailing it to MIT Press for typesetting tomorrow. It would be most helpful if you could make any necessary corrections, or let me know that it is all right, by tomorrow, if possible. (It will be possible to make small corrections to the page proofs, but we will be charged for changes at that point.)

Thanks again for your help. I look forward to hearing from you.

Best, Patricia Bentson



/



G.R.A.M.

Groupe de Recherche en Arts Médiatiques
Université du Québec à Montréal, Dép. d'arts plastiques
C.P. 8888, succursale Centre-Ville
Montréal, Québec, Canada
H3C 3P8

Tél: 514 987 8237 Fax: 514 987 4651

June 7, 1995

Mrs. Steina Vasulka
Route #6, Box 100
Santa Fe
NM 87501
U.S.A.

Dear Mrs. Vasulka:

You will find attached the photos you were so kind to send us. I chose 3 of these to illustrate the text written by Rosanna Albertini for our book titled *Esthétique des arts médiatiques*. It will be published in two volumes by the Presses de l'Université du Québec in a few weeks.

I would like to express my most sincere thanks for your contribution to our project

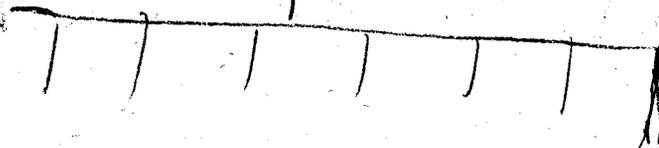
Yours truly,

Louise Poissant

Enclosures

Scans ←

FMP
↑



ROCHESTER INSTITUTE OF TECHNOLOGY

College of Graphic Arts & Photography
One Lomb Memorial Drive
Rochester, New York 14623
(716) 464-2716 (Photo)
464-2727 (Print)

September 18, 1974

Dear Woody and Steina,

I am writing to you at the suggestion of Joan Rongeiras of the Memorial Art Gallery here in Rochester. I am starting up a small magazine dealing with criticism of media-arts, including video, film and photographs. The magazine will be sent gratis to museums and other educational institutions. This is not a commercial venture, RIT will foot the bill and so there will be no advertising.

In any event, I knew Joan has been traveling around, trying to find out what people are doing in video. I then approached her to write a piece for the magazine. She told me that she would eventually do so, but that you two were more actively involved and would probably be in a better position to do this, so here I am asking.

Unfortunately, I cannot pay you for your efforts, but what I can do is offer you total control of as many pages as you think you need for whatever it is that you want to write. All printing is done by offset on an 8X11 format, and if you would like to include photographs all the better. The choice of subject is, of course, your own - as would be the scope of your treatment.

In the meantime, please let me know whether you would be interested in such an undertaking. I would need all of your copy and your instructions for their use (if you have any) by the third week in October - as we go to press the following week - and I am anxious for the video article to be included in the first issue.

Thank you for your time, and if you have any questions please call or write - address below.

Sincerely,



Alan Klotz
136 Harvard Street
Rochester, New York 14607
Telephone: 716/244-3256

o1

THE INTERNATIONAL SOCIETY FOR THE

LEONARDO

ARTS, SCIENCES AND TECHNOLOGY

2 May 1994

Steina Vasulka
Route #6
Box 100
Santa Fe, NM 97501

Dear Steina:

Thank you for sending us the disk containing the text of your article for publication in LEONARDO. I enjoyed reading it a great deal---you have a terrific writing style. I am forwarding a copy of it to Judy Malloy.

All LEONARDO manuscripts are peer-reviewed by artists and others familiar with the author's field. Reviewers' comments are sent to the author for her or his use in revising their text. Judy will be one of the reviewers of your paper, and she will suggest a second reviewer. This process can take 2 to 3 months.

If you have any questions, please do not hesitate to contact me.

Thank you very much.

Sincerely,



Patricia Bentson
Senior Editor

LEONARDO

ARTS, SCIENCES AND TECHNOLOGY

18 January 1994

Steina Vasulka
RR 6, Box 100
Santa Fe, NM 87501

Re: Women, Art and Technology in LEONARDO

Dear Steina Vasulka:

Thank you for interest in submitting an article for LEONARDO's Women, Art and Technology project! Please note the following upcoming deadlines for manuscripts.

15 April 1994

Papers submitted by 15 April 1994 and accepted will be published in early 1995.

15 June 1994

Paper submitted by 15 June 1994 and accepted will be published in late 1995.

Accepted articles will be published on an ongoing basis in regular issues of LEONARDO or LEONARDO MUSIC JOURNAL, as appropriate. In addition, articles will be considered for eventual publication in a Leonardo Book published by the MIT Press on Women, Art and Technology.

A reminder: Manuscripts fall into two main categories: "Articles", with a maximum of 5,000 words and 8 black-and-white illustrations; and "Notes", with a maximum of 2500 words and up to 4 black-and-white illustrations. Depending on space available, Articles and Notes may sometimes include 1 color illustration.

Papers received after these dates will be considered for publication in future journal issues. LEONARDO is committed to publishing works by women on an ongoing basis. All papers will be considered for publication in the book after publication in the journal.

I would appreciate your return of the enclosed pre-addressed postcard immediately indicating which of these deadlines you can meet. This postcard, including a brief description of your article, should be sent to the LEONARDO Editorial Office.

2 copies of
Proposals and manuscripts *and illustrations** should be sent to:

LEONARDO Editorial Office
Attn: Judy Malloy/Patricia Bentson
672 South Van Ness Avenue
San Francisco, CA 94110
Tel: 415-431-7414
Fax: 415-431-5737
Email: <isast@garnet.berkeley.edu>

Thank you very much. I look forward to hearing from you.

Sincerely yours,



Patricia Bentson
Senior Editor

Enclosures:

Call for Papers
Editorial/Illustration
Guidelines
Postcard

Please accept my apologies for taking
so long to get back to you. We're
very pleased you are interested
in writing for LEONARDO. Please
call if you have any questions.

* One set of illustrations should be camera-ready.
(Black-and-white photos, stats, laser prints, etc. for
B+W reproduction. Color slides preferred for color
reproduction.)

2nd set of illustrations can be photocopies.

LEONARDO

ARTS, SCIENCES AND TECHNOLOGY

15 October 1993

Steina Vasulka
Route 6, Box 100
Santa Fe, NM

Re: Women, Art and Technology in LEONARDO

Dear Steina Vasulka:

The international, interdisciplinary journal LEONARDO is actively soliciting articles by women who work with technology. Your video work has come to my attention on the recommendation of LEONARDO Co-Editor Judy Malloy as falling within the scope of this special topic and being of potential interest to our readers. We would like to invite you to submit for publication consideration a manuscript describing your work in the field.

LEONARDO, published bimonthly, is an art journal featuring illustrated articles written by artists about their work. The journal also includes other writings considered useful to the contemporary artist. Special attention is given to the connections of art to science and technology.

Accepted articles will be published on an ongoing basis in regular issues of LEONARDO or LEONARDO MUSIC JOURNAL, as appropriate. In addition, articles will be considered for eventual publication in a Leonardo Book published by the MIT Press on Women, Art and Technology.

I enclose for your information the call for papers detailing topics of interest. I enclose as well the journal's Editorial and Illustration Guidelines. If you wish to submit a paper for consideration, your close adherence to the journal's guidelines will minimize revisions and editorial processing time.

Manuscripts fall into two main categories: "Articles", with a maximum of 5,000 words and 8 black-and-white illustrations; and "Notes", with a maximum of 2500 words and up to 4 black-and-white illustrations. Depending on space available, Articles and Notes may sometimes include 1 color illustration.

Papers received by 15 December 1993 will be considered for publication in the journal in 1994. Papers received after this date will be considered for publication in future journal issues. LEONARDO is committed to publishing works by women on an ongoing basis. All papers will be considered for publication in the book after publication in the journal.

I encourage you to submit a manuscript outline or proposal before preparing a full manuscript.

I would appreciate your return of the enclosed pre-addressed postcard immediately indicating whether you are interested in this opportunity to write an article on this topic for our international audience. This postcard, including a brief description of your article, should be sent to the LEONARDO Editorial Office.

Proposals and manuscripts should be sent to:

LEONARDO Editorial Office
Attn: Judy Malloy/Patricia Bentson
672 South Van Ness Avenue
San Francisco, CA 94110
Tel: 415-431-7414
Fax: 415-431-5737
Email: <isast@garnet.berkeley.edu>

Thank you very much. I look forward to hearing from you.

Sincerely yours,



Patricia Bentson
Senior Editor

Enclosures:

Call for Papers
Editorial/Illustration
Guidelines
Postcard

**NEWS
RELEASE ... from gordon and breach**

VIDEOSCOPE

VIDEOSCOPE deals with the mechanics, techniques and aesthetics of video tape production. All types of new and available equipment are discussed in depth. The magazine reports who is doing what in video and how they are doing it. From the national networks to the local high school; from the television studio to the portapak; from pre-production to post-production techniques; the entire scope is covered.

As a communications medium, video is constantly reviewed; the way it is being used today, commercially and alternatively, and its unlimited potential for the future.

VIDEOSCOPE is a two-way communications medium. It acts as a coordinating point where readers can share ideas and information. Readers are encouraged to become writers and contribute articles for future issues.

Appearing regularly will be; Industry Activities, New Publications, Equipment News, Product Testing, Questions and Answers, Video Applications and Video Workshop.

Gordon and Breach Science Publishers
1 Park Avenue, New York, NY 10016
42 William IV Street, London WC2
7-9 rue Emile Dubois, Paris 14e

Some future articles will be; Cable vs the Airwaves, Experimental Video and Video Art, The Future of Television, Videotape and Education, Producing with Tape vs Producing with Film, Tape vs Film for TV News Gathering, and Television in Canada, England, Japan and Around the World.

VIDEOSCOPE SUBSCRIPTION RATES

	USA/CANADA	GREAT BRITAIN/ELSEWHERE	
Libraries/Institutions/Companies	\$19.50	£9.60	/ \$23.00
Personal subscribers*	\$ 9.50	£5.40	/ \$13.00

VIDEOSCOPE - Please enter subscriptions per volume postpaid:

Name

Address

Signature Date

*Individuals who warrant the journal is for their own use and order direct from the publisher.

to become writers and contribute articles for future issues. ...
 ...
 ...