

AMSTERDAM, JUNE 6, 1986

Dear artist, dear friend,

As you probably know the circumstances for artists in the field of electronic media in Holland-production facilities- were not too bad. Just recently the Minister of Culture, not convinced of the importance of this art field, decided to cut the subvention of State-aided institutions like *MonteVideo*. This could have excessive consequences for production facilities for both Dutch and international artists.

Therefore we ask you to support our campaign in the form of sending telegrams with a short but clear request to our Minister to convince him of the need of artistic electronic production facilities.

Your contribution in the form of a telegram or a letter could be of great help to stop the Dutch government continuing her short-sighted policy in this area.

On behalf of the artists of *MonteVideo*, with fraternal greetings,

Servaas



greetings
from Servaas

p.s. send your wire please as soon as possible to :

Mr. Drs. L.C. Brinkman, Minister of Culture

Postbox 5406
2280 HK Rijswijk
Holland

August 23, 1993

Joe Matazzoni
 Voyager
 578 Broadway #406
 New York, NY 10012

(This was sent
 on BB
 Stationary.)

Dear Joe,

Enclosed is a videotape of the installation of *Pioneers of Electronic Art* last year in Linz, Austria. Peter Weibel, who directed the exhibition, created his excerpt for Austrian television. Steina made hers for her own enjoyment and as a document of the antecedent events. The show was a huge success, the Vasulkas were interviewed by major networks from several countries and attendance was very good. Mayors, councilmen, and other officials were arguing about who should take the credit for having arranged such a momentous exhibition. Subsequently, the Vasulkas have received a number of requests from Universities and institutions in the U.S. and overseas both for purchase of the laserdisks with interactive catalogue, and for a repeat of the exhibition. Currently, the focus is on an exhibition in the United States, hopefully at the Whitney, curated by John Hanhardt. Possibly also there will be an exhibition in connection with the major retrospective Bob Riley is staging of the Vasulkas' work at SFMMA in 1995.

As you know, Michael designed the catalogue and worked closely with Steina and Woody and the technical crew to calibrate the text with the exhibit and the disks. David Dunn edited the book and he will coordinate any related exhibitions. We have been discussing with the Vasulkas how the proposed publication by Voyager of the laserdisks might be accomplished. Michael and I would coordinate this part of the project with you, in other words we can design and edit the work to suit Voyagers specifications. Woody will be in the Czech Republic this fall on a teaching fellowship. Steina and David are both available for work on this project.

Here is a rough outline of what the laserdisks and videotapes contain:

Five 1/2 hour disks , (2 1/2 hours) include information on the machines and their creators. **One** is a music disk, it is correlated exclusively with David Dunn's historical summary essay about early electronic music instruments, which addresses the aesthetic influence those instruments had on emerging video. A **second** is an "info" disk, which summarizes (in short excerpts) all the machines and makers with samples of images the machines generate. [We sent you a copy of that disk.] The **three additional** disks are thematic visual essays about early concepts and techniques explored by the artists and the scientists.

Five hours of videotape comprise Steina's selected tape library of essential videotapes that utilize the machines and the concepts of the designers. These five hours would be easily publishable as laserdisks and constitute a major contribution to any survey of early video. Most of the tapes are not published in any other form — Steina collected these works over the years from her friends and associates.

Approximately 1/2 hour of videotape d material of the exhibit itself: one segment made by Peter Weibel and one by Steina [which you now have in your hands.]

Our proposal is that there be a six-ten disk package (one-hour disks) with a reprint (slightly altered) of the catalogue. The videotape of the exhibit might be utilized on a disk by itself as a virtual visit to the event, where as you can see on the tape, visitors were actually able to interact with and create things on the fully-operating machines. The music info disk would also be good by itself because departments of music will wish to purchase that one, with David's essay perhaps published separately as a booklet. [There is no comprehensive history of electronic music that correlates the images, sounds and historical context. Every accredited academic music department now has to have an electronic music department as well, so the market and need for this history is large. Jim Tenney, the first computer composer in the USA called this essay "the best history of electronic music yet written."] David could easily provide longer music excerpts to complete a one-hour disk. the remaining "info" and "nano" disks would comprise two hour-long disks, that leaves 2-4 disks to be utilized for Steina's tape library. The tape library was included in the exhibit as a theater with a matrix of stacked monitors. The five-hours were played continuously during the exhibit. The presentation on laser disk would of course allow greater freedom and flexibility in viewing the material, and would provide an excellent format for didactic presentation.

The book could be reprinted exactly as is. The German printers (Robert Wilk) did an excellent job, and they still have the plates. However, minor changes could also be effected to improve the packaging of the disks with the book. We would need to re-calibrate some of the bar codes (that can be accomplished quite easily by removing existing ones from the plates and providing supplementary sheets). Also, a few essays at the end would be dropped, and others could be added. There is also the possibility for revising the entire concept of the book to fit in with a catalogue for an exhibit at the Whitney or elsewhere. [An interactive book might also be developed based on the exhibit at the Whitney itself, a simulated visit in which machines are accessed in the same arrangement as occurs in the larger architectural space.]

A big question in your mind must be the rights for all this material. The video samples should not be a problem-most of those people are friends of the Vasulkas' and happy to have their work included. They own the rights to their material. The music disk may be a little more problematic but David Dunn assures us that it can be resolved. Many excerpts are in the public domain or would be considered as "academic quotations."

No one else has put together this early history of the invention of visual and sound synthesizers. Woody and Steina were there, they had there hands in it, themselves having helped to devise some of the instruments, and they have gone on to create their major works based on those early explorations. David is a well-known and important electronic music composer whose focus has been on recording and processing natural sounds and investigating the effects on human cognition.(See profiles attached.)

We can work up a budget for you if you give us an idea of what you see as the scope of the project:: How large, time frame, how this might interface with other events, exhibits, etc. It seems like the right time to portray this unique experimental pre-digital culture, which was the origin of electronic visual media as a cultural enterprise.

RELACHE Music Without Boundaries

14
APR 1992

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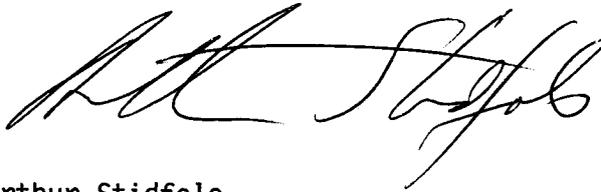
Dear Woody,

We're delighted to have you working with Mort on "Jacob's Room".

Here's the first part of your fee. Hope it arrives in time.

Would you please write your Social Security Number on the enclosed piece of paper and put it in the enclosed stamped envelope. Thanks.

Yours,



Arthur Stidfole
10/21/92

PS: and drop the envelope in the mail, too!

11 S. Strawberry Street
Philadelphia, PA 19106
(215) 574-8246
Fax: (215) 574-0253

CINÉDOC

DISTRIBUTION DE FILMS ET VIDÉOS
EXPÉRIMENTAUX ET D'AVANT-GARDE

STEINA
SANTA FE
BY FAX : 00 1 505 473 06 14

Paris, July 9, 1998

Dear Steina,

How are you. It has been a loooooong time since we last met, you and Woody.

Cinédoc is alive and bigger !

I have a request from Maria Klonaris and Katerina Thomadaki for showing "THE WEST" in Greece in September, in the one-channel version they tell me you made. The rental proposed price is of 400 FF for one screening.

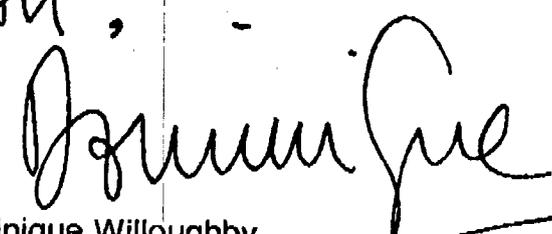
I also have suggested that the Beaubourg "Biennale du film d'art" which theme this year is the desert should screen THE WEST. They seem to be interested in a one-channel version. This could happen in November.

For Greece we need a Beta SP / Pal copy of THE WEST.
This copy could be used afterwards for Beaubourg.

Can you fax us back if its OK ?

We would need to receive the print during August at Cinédoc.

With my best souvenir plus Guy and Claudine regards to you and Woody.
Hope to hear from you soon.

Hi,


Dominique Willoughby.

18 RUE MONTMARTRE 75001 PARIS FRANCE TEL 01 42 33 10 64 FAX 01 40 39 98 59

TO: CINEDOC
DATE: sep 1 98
PAGES: 1

Dear Willoughby

Sorry for late response. I got an E-mail from Maria Katerina and got a transfer ^{PAL} done in Denver. This is of course more \$ than the rental fee, but they should have the tape by the end of the week. I just got back from 2 months of travel (Woody returns to-morrow). Give my best to Guy + Claudine and let us do some future gigs.

Bert, Stern



FAX COVER SHEET

TO: Steina Vasulka
FAX: 00-1-505-4730614
DATE: 12.9.98
FROM: Tiina Erkintalo / AV•ARKKI & MMF'98
PAGES: 1
MESSAGE:

Dear Steina Vasulka,

Greetings from MuuMediaFestival & rainy Helsinki!

I saw your wonderful works **Orka** and **Pyroglyphs** in Berlin and Osnabrück festivals earlier this year, and the inspiring documentary made by Peter Kirby about the remarkable work of both You and Woody Vasulka. Now I would like to show these pieces in our festival. My question is: where do I get them, from you, or do I contact a distributor?

I know this comes in the last minute, since this years festival is going to be held already in one months time, 9.-18.10.1998 – this time in the setting of the brand new museum of contemporary art in Helsinki, "Kiasma". So I would very much appreciate a quick reply! I can be reached best via e-mail or by the phone (see below name).

Thanking you in advance for your co-operation & with kindest regards,

Yours sincerely,

Tiina Erkintalo
tiina.erkintalo@av-arkki.fi, tel.+358-9-6944089
AV•arkki, director
MMF'98 curator

MIRAGE ILLIMITE

MESSAGE

A / To : Steina & Woody Vasulka
Fax : 00 1 505 473 06 14
De / From : Anne Grange - Dominique Belloir's assistant
Date : 06/05/1998
Page(s) : 1

Dear Steina and Woody Vasulka,

These short words in order to precise the short talk I had with Steina during her stay in Paris concerning the film BINARY LIVES by Peter Kirby.

As you may know, Electronic Arts Intermix distributes this film in USA. If by chance you cannot get in touch with them in order to send copies of the film to Art centres or other societies that would like to broadcast it, please contact us : we do distribute this film in Europe and could do it in USA if necessary.

We are in addition presenting the film to several international festivals.

Concerning French TV, Dominique Belloir waited for an answer from ARTE during long months : it has finally been negative. We have now to get in touch with other TV channels : if you have any contact in Europe, your suggestions would be very helpful.

Knowing the answer from french channel is motivated by the fact that your work is not enough wellknown here (...), and that we usually try to join the distribution of art documentaries with new events : could you tell me about your exhibitions planed for the next months - or next year - (name of the Art Centre / Museum / Festival + N° Phone Fax) ?

Many thanks in anticipation for your help.

With our best wishes,

Anne Grange, for Dominique Belloir

8th of March

Dear Steina,

thanks for your fax!

yes, we are driving, coming from the desert (Phoenix) to the cold mountains. Sorry, no e-mail in this house (yet) — but we are learning . . .

what you write about B of B sounds very good = could you find us a place like that in halfway central Santa Fe? Arrival on April 12th

— Departure on April 15th (3 nights)

Plus/minus 75 bucks for the night is okay — if it's a friendly place.

In Europe mid-April is Easter-holiday — if everything is sold out already now it is due to the travelling Europeans!

Hoping to hear from you, Dapmar

your copy

December 21, 1991

Julia Speiss
235 Media
Cologne

Dear Julia,

You will receive a forthcoming video introduction to THE ART OF MEMORY as requested in your letter dated November 18th, and also a copy of Steina's installation tape. Please send the fee (500 marks) to us at the address below, *in U.S. dollars drawable on a U.S. bank.*

Do we have your current FAX number? Ours is as follows:
#505 473-0614.

Thank you for your interest in our work. Let us know if you need anything else from us.
Regards,

Steina Vasulka
for THE VASULKAS

→ tapes
sent
by Steina
1/92

P/S Send your new fax #

Stein & Woody Vasulka
Route 6, Box 100

USA - Santa Fe, NH 87 701
via Fax 001 - 603 - 892-1111

235

Cologne, November 18th, 1991

Dear Stein & Woody,

Referring to your telephone call with Axel, I would like to tell you that we have finally received the 1" of THE ART OF MEMORY (26' version) from Canada. The contract with the MDR concerning this work is already on the way.

I am enclosing this to
the two minutes card
this an extra fee of

is a video letter of
THE ART OF MEMORY.

will be paid
Walter,

235
MEDIA
STEIN & WOODY VASULKA
RTE 6 BOX 100
SANTA FE, NH 07070
USA
TEL 603 892 1111
FAX 001 603 892 1111

December 15, 1991

Patrick Grigsby
920 NW 37th Terrace
Gainesville, FL 32605

Dear Patrick,

Thank you for your letter. We hope that the material enclosed will be helpful to your project. There is a list of works at the end of the blue book enclosed.

Please let us know if we might be of further assistance.

Regards,

Steina Vasulka

1/92
✓ Steina
mailed
✓ tapes to Solli
done

920 NW 37th Terrace
Gainesville, FL 32605
18 October 1991

The Vasulkas
Route #6 Box 100
Santa Fe, NM 87501

Dear Mr. and Mrs. Vasulka:

My name is Patrick Grigsby, and I am enrolled in the Fine Arts College at the University of Florida. I currently am involved in a research project which focuses on your collective art works. The head of digital and electronic art studies at the University of Florida, Simon Penny, encouraged me to write to ask your assistance.

The resources I have been able to access provide alarmingly little information concerning your mass of work over the past ten years. This is most distressing because of my desire to emphasize Lilith, The Commission, and Art of Memory.

*also
eleventh gvl*

I imagine there exists an index or reference, unavailable to me, regarding the above video art. If there is any information you can send me on locating and retrieving such catalogs, or any resources, I would be most grateful. Any postage or cost to you whatsoever, could be handled C.O.D., of course.

Thank you for your time and concern.

Sincerely,

Patrick Grigsby
Patrick Grigsby

*u.s. stamp
+ review's
+ blue book*

I met Peter Kirby through professional channels. He edited my video work, *The Commission*, and we subsequently became good friends. Only then did I discover his personal art work. I have seen a documentary of his on an artist: it is not just a documentary, it is poetic, it is unconventional and uncompromising. I feel that he achieves a kind of excellence. I fully recommend him for this fellowship.

✓ mailed
Dec. 21, 1991

I have known Andrej Zdravic since 1983. I was specifically impressed by his Super 8 mm film work in which I think that genre has reached its mastery. I particularly like his work with sound/image, which is often recorded in an immediate almost journalistic style in full synchronization and with in-camera editing. Recently, I have seen his film *Ocean Beat* and it indeed predicts the success of his larger work. I wholeheartedly recommend him.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue · New York, N.Y. 10016

212
687-4470

November 1991

Dear Mr. Vasulka:

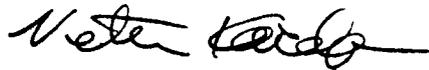
The attached papers concern Fellowship applicants who have referred us to you. We shall be grateful for your candid and critical appraisal of each of these candidates. If you are willing to provide comparative judgments, we shall be doubly grateful.

You may be sure that your statements (which we would appreciate receiving at your earliest convenience) will be held in the strictest confidence.

If you find it necessary to use your own stationery, please return our form as well.

With our best thanks for your help.

Cordially yours,



Peter Kardon
Director of Planning

NB: Please destroy the attached plans.

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



THE
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SCIENCE &
TECHNOLOGY

香港
科技
大學

Clear Water Bay
Kowloon
Hong Kong

Vice-Chancellor and President
Professor Chia-Wei Woo, BS, MA, PhD

Vasulkas
Route 6
Box 100
Santa Fe, NM 87501
U.S.A.

19 November 1991

Dear Sir,

Please be informed that with effect from today, our campus address is:

Media Resources
University Library
The Hong Kong University of Science & Technology
Clear Water Bay
Kowloon, HONG KONG

We should be most grateful if you could direct all your correspondence and catalogues to our new address.

If we are not on your list, we would appreciate receiving your catalogs.

Thanking you in advance for your assistance.

Yours sincerely,

Jerry Donen
Head, Media Resources center
Library

*Volume
1/92*

December 15, 1991

Tim Highsted, Associate Director
ICA Cinema
Institute of Contemporary Arts
The Mall, London SW1Y 5AH
ENGLAND
FAX# (44) 071-873 0051

your copy
Steina sent
via FAX
1/92

Dear Tim,

The last letter of correspondence we received from you was FAX'd to us on December 18, 1990. We have are not sure whether you have in fact screened THE ART OF MEMORY or if you were waiting for a response from us. We have not received notice in the form of a program, nor have we any record of receiving payment for rental of the work.

Could it be that you are still awaiting a copy of the video itself? We have been a little negligent in the area of correspondence and heartily apologize if we neglected to send you what you needed.

Please write or send a FAX to us at the address below and we promise to respond right away.

Warm regards,

Steina Vasulka
for THE VASULKAS

Institute of Contemporary Arts
The Mall, London SW1Y 5AH
Administration (44) 071-930 0493
Box Office (44) 071-930 3647
Fax (44) 071-873 0051



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

*General
letter
of inquiry*

Via FAX (505) 473 0614

18 ^{December} February 1990

Dear Steina and Woody

Thank you for the fast response to my fax enquiring about screening **The Art of Memory** at the ICA in the forthcoming February video season. I am in the process of finalising the programme and attached is a list of the titles and the rough shape of the programme and copy of the programme.

Regarding the screening of the tape, John Wyver is very happy to supply me with the copy he has for projection in the Cinematheque (equipped with a very good, state-of-art projector) and I will forward your note of permission to him. Ideally - as the copy details - I would like to screen **The Art of Memory** from Friday 22 February for three days (three screenings) in a package of other work by Bill Viola. (The programme is not confirmed at this stage and I will send you the final line up as soon as it is compiled).

I am wondering if you would accept the fee of £75.00 (US equivalent \$150) for the screenings? I realise that this is a fairly low rental, but as I work on weekly budgets, this programme - with the number of tapes involved - is proving very costly, particularly as I may also be getting other tapes from Electronic Art Intermix.

If you could let me know as soon as possible, I would greatly appreciate it. Once again, thanks for your enthusiasm and I hope that you have a very good Christmas and New Year holiday.

With best wishes

Tim Highsted

Tim Highsted
Associate Director
ICA Cinema

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The Mall, London SW1Y 5AH
Administration (44) 071-930 0493
Box Office (44) 071-930 3647
Fax (44) 071-873 0051

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Mik Flood Director
Alestair Moir General Manager

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

Via FAX (505) 473 0614

13 December 1990

44-71-873-0051

Dear Woody and Steina Vasulka

I am writing to enquire if I could possibly view a showreel tape of your work?

I met Brian Langer from the Australian International Video Festival last week, and he was telling me about your work with regards to the programme in the 1990 festival.

ICA Cinema department is planning an on-going season encompassing and focusing on new technologies (eg HDTV, virtual realities, computer generated imagery and so on). The ICA Cinematheque (our second screen) also regularly screens work by video artists and is one of the few central London art centres which does so on a regular basis. If you could forward to me a tape of your work, I would greatly appreciate it. I can view any format tape at the ICA, except high band. I will, of course return the tape as soon as I have seen it.

ICA Cinematheque is also currently putting together a small video season around Raymond Bellour's **Passage De L'Image**, and Bellour himself is coming to the ICA to talk about his theories and the show with British critic, John Wyver and video artist, Stuart Marshall. (The National Film Theatre is concurrently running a film season around his theories).

I would very much like to screen your video, **The Art of Memory**, which I believe London Video Access is in the process of acquiring from you for their library? John Wyver has a copy of the video on the television series, **White Noise**, and suggested I contact you to gain permission for the ICA to use the tape copy he has for screening. Is this something that you would be interested in?

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Lynda Myles
Salman Rushdie
Cob Stenham
John Thacker
Shozo Tsurumoto
Maring Warner

ICA

-2-

I am attaching a list of other titles that I am currently researching for the season, for your information. I hope very much that you are both agreeable to having the tape screened in this context. If you do require any further information, please do not hesitate to contact me. I look forward to hearing from you in the very near future (my fax number is 071-873 0051).

With best wishes
Yours sincerely



Tim Highsted
Associate Director
ICA Cinema

December 15, 1991

Bruce Hodsdon, Curator
Film & Video Lending Collection
National Library of Australia
Canberra ACT 2600
FAX# (06) 262 1634

Dear Bruce,

The works you requested way back in March of 1991 are in fact on their way to you, via surface mail. We agree to the rate you suggest (at around US\$7 per minute).

A list of other works we recommend is attached. Please note that ~~Steina's~~ Steina's "installation tape" is a demo of a work-in-progress. I have taken the liberty of sending you a few additional tapes we think you might like, with descriptions of the works.

Thank you for your patience and your interest in our work.

Warm regards,

✓ tapes mailed
1/92 w/ blue
book

✓ letter sent via
air w/ descriptive
sheets
2/5/92

Woody Vasulka
for THE VASULKAS



National Library of Australia

ref
date 13 March 1991
contact

Canberra ACT 2600 Telephone (06) 262 1111
Telegraphic Code Address: Natlibaust Canberra
Telex Code No. 62100, Facsimile No. (06) ~~262 1700~~
Telephone Typewriter No. (008) 026372 262.1634
Inter-Library Loan Facsimile No. (06) 273 2719

Woody Vasulka

Dear Woody

Although I have been slow in writing to you, I am still interested in acquiring some of your work on U-matic (PAL) at a suggested rate of around US\$7 per minute (slightly more, at current the exchange rate, than the A\$8 we discussed while you were here).

I am interested in ART OF MEMORY and Steina's installation tapes shown at the Festival.

Beyond these (which is all I have seen) I will go along with your own choices for a representation of your work.

Please indicate an order of preference together with a brief description of each recommended tape.

Regards

Bruce Hodsdon
Curator
Film & Video Lending Collection

need to describe other works & index

send info that I want the way with E. J. J.



National Lending Service

National Library of Australia, Parkes Place, Canberra ACT Australia 2600

Document Supply Service

Film & Video Lending Collection

Tel: (06) 2621 438

Tel: (06) 2621 361

ILANET Mailbox MLN 600 000

Facsimile (06) 262 1634

Telex access (via Gateway to ILANET) 100200 // 6009: MLN 600 000

Facsimile Transmission

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TO: *Woody Vasulka*

FAX:

COMMENTS:

December 15, 1991

Kate Norrish, LVA Distribution
London Video Access, Ltd.
23 Frith Street
London, W1A 4XD
England

Dear Kate Norrish,

Thank you for your letter of inquiry (dated June 12, 1991) about distributing the works of Woody Vasulka. We are sorry it took us so long to respond. Yes, we are interested in having you distribute Woody's work THE ART OF MEMORY in the U.K. We are also enclosing a tape of Steina's video work which we hope you will wish to distribute. If not, please return.

Enclosed you will find *almost* everything else you asked for in your letter. I don't believe we have received the contracts you mentioned. Please let us know if there is anything further you would like from us. We hope you will be able to include the works in your next catalogue, sorry again for the delay.

Please note we do have a FAX, #505 473-0614.

Regards,

Melody Sumner
for THE VASULKAS

encl: publicity material, videography, 2 b & w stills, biography

NOTE: U-matic submaster of Art of Memory, Steina's compilation tape, information to follow

↓ sent
AIR BOOK RATE
1/92
↓ copy & sent
letter again w/ tape
descriptions
2/7/92



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

12th June 1991

Dear Woody

London Video Access is the UK's national centre for video art and as such is in a unique position to promote and distribute a wide range of independent tapes. Our markets include major festivals, museums, art galleries, educational institutions and we are increasingly selling to television. In addition we hold regular screenings at major venues such as the Institute of Contemporary Art and the Museum of the Moving Image.

I am writing to you to express LVA's interest in distributing THE ART OF MEMORY here in the UK.

We are in the process of publishing our new distribution catalogue so this is the ideal time to submit your tape. The catalogue will include information on artists' and their tapes, a full archive listing, details of special programmes and packages as well as articles by artists and critics. The catalogue will be launched in London in September. I need to finalise our new acquisitions so I am sending you contracts for the tapes we are interested in. If you are happy for LVA to distribute your work please could you provide me with the following:

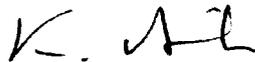
- ✓ a U-matic sub-master of the work ^(get this) ~~(set for steering)~~
- ✓ any related publicity material ^(5 best)
- ✓ a videography - ~~██████████~~
- ✓ 2 b/w & 1 colour still ~~(+ 1)~~
- ✓ a 50 word biography

cont.....

Our copy deadlines are approaching so I would greatly appreciate it if you could get back to me by the 30th of June at the latest.

If you wish to discuss anything before coming to any decision please don't hesitate to contact me. I look forward to hearing from you.

Best Wishes

A handwritten signature in black ink, appearing to read 'K. Norrish', written in a cursive style.

Kate Norrish
LVA Distribution

December 21, 1991

SOFTVIDEO Srl
Via Bettolo, 54 - 00195
Roma
FAX #353429 (3723429)

Dear Giacomo,

Thank you for your last correspondence (in June of this year). We are sending you the tapes requested. I apologize for the delay in answering your request.

Please let us know what else you need from us.

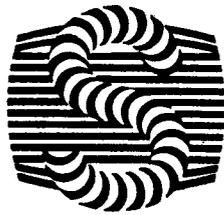
Thank you for your interest in our work.

Sincerely,

Steina Vasulka
for THE VASULKAS

P.S. The tapes are on their way to you via surface mail. Descriptive information is attached.

✓ tapes sent
1/92
✓ letter
fax'd - Steina
✓ sent dupl. letter
w/ tape
description
sheets
2/6/92



softvideo

Rome, 28.06.91

Dear Woody Vasulka, dear Steina

Santa Fe (U.S.) it was a great pleasure to meet you in Rome, during your short trip to Italy.

As agreed in Rome I'm sending you the list of your last works of which we haven't got copy.

They are:

- 1) In the land of the elevator girls
- 2) Lilith
- 3) Art of memory
- 4) Voice windows

Among the others there are Sex machine, Orbital obsession, Telč.

Let me know your opinion in this matter.

Yours sincerely

P.S. Here attached one of the last press reviews concerning your trip to Italy.

SOFTVIDEO Srl

Via Bettolo, 54 - 00195 Roma-Tel (39) 6- 382951 - 3251661

Fax 353429 (3723429) Telex: 625174 SOFT I

P. IVA 01565721006 - C. Fisc. 06528220582

Iscrizione Tribunale di Roma n.° 3961/84 CCIAA n.° 531600

MAY 12 1971

SQB030 ELLA157

L LLB179 XLT3905 LH-NL PDF LOS ANGELES CALIF 11

VASULKAS, PHONE

111 EAST 14 ST 473-2054 NYK

CAN YOU SEND 2 SAMPLES OF NEW ELECTRONIC ABSTRACTIONS WE ARE
HAVING A SCREENING THURSDAY FOR WATTS TRAINEES AND COMMUNITY
IF POSSIBLE SEND AIR EXPRESS COLLECT TO BE PICK UP AT LA IARPORT
MY NUMBER FOR AIR EXPRESS TO CALL IS 564-4496 YOUR SAMPLE REEL
ON BLACK MUSIC REMAINS THE FAVORITE TAPE OF OUR COLLECTION
DON BUSHNELL MAFUNDI INSTITUTE.

2 564-4496.

557 42121

ARR 213

463 3757

NOW SHOWING VIDEO

"Video Tape/Laser Disc Rentals and Sales "

P.O. Box 25183

GMF, Guam 96921-5183

Tel. (671) 649-1301

November 20, 1992

✓
Basulkas
Route 6, Box 100
Santa Fe, NM 87501
Tel: 505-983-8128

Dear Future Business Partners:

Hello! My name is Gilbert Austria Manansala, an entrepreneur planning to open a video tape and laser disc rentals and sales on Guam. I'm looking for potential suppliers of (VHS)video tapes and movie/karaoke laser discs who will give me excellent quality and great deals on prices. I'm planning to purchase 700 to 1000 assorted video tapes, including current releases, and 500 movie/karaoke laser discs for my opening.

In the near future, If everything works out, I would like to become a major distributor and market your products to the video stores here on Guam.

Please help me get started. Kindly send me your catalogs, specials, package deals and any information related to these type of business/products at the following address:

Gilbert A. Manansala
P.O. Box 25183
GMF, Guam 96921-5183
Phone: (671) 649-1301

Your help will be greatly appreciated and thank you very much in advance for your wonderful service.

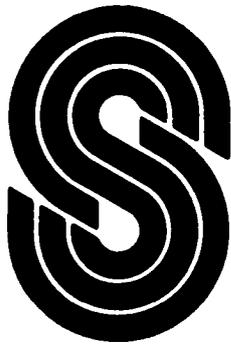
I look forward hearing from you at your earliest convenience.

Sincerely yours,



Gilbert Austria Manansala
(Sole Proprietor)

✓ answered - sent info.
June 1993
M. Sumner



Department of General Education

March 14-1978

Schenectady County
Community College
78 Washington Avenue
Schenectady
New York 12305
518/346-6211

Dear Mrs. Vasuka:

Please send me as much publicity
about yourself as you can, as well as
a description of what you will be doing
here as far as workshop and performance
are concerned. Unless we hear very soon, we
won't be able to get out our publicity.

Thanks,

Prayer Burian

F I N E A R T S

GALLERY

5/7/90

Dear artist,

Woody

As most of you may know by now, the Fine Arts Gallery has been in the process of putting together an exhibition entitled "Summer Environments" to open in May. Due to a number of complications this spring we have decided to postpone the opening of this exhibition for one year. This will enable us to invite the artists we feel will make this exhibition especially noteworthy.

The 1991 exhibition is being scheduled to run from May 10 through June 30, under a new title that will encompass both the installation and video sections. The exhibition space will be comprised of both sections. A special viewing area will be used to present an exhibition featuring video artists throughout the United States. It will include the works of Thomas Draudt, Greg Garvey, Dan Hartnett, Ellen Sebring, Martha Swetsoff, Michelle Tayman, Woody Vasulka, and Victor Velt.

The gallery space will be used to house installations by Tex Andrews, Alex Castro, Allyn Massey, Ivy Parsons, and Jeff Spaulding.

We are very excited about the prospects of this exhibition and are looking forward to working with you. If you have any questions concerning this letter, please call us at the Fine Arts Gallery at 301.455.3188.

Sincerely,

A. Symmes Gardner
Symmes Gardner
Coordinator of Exhibitions

Vin Grabill
Co-Curator

VISUAL ARTS DEPARTMENT
U M B C
BALTIMORE, MARYLAND
21228

301.455.3188

*Woody - in spite of
delay in seeing - I'd still be interested
Did you receive my "Art of Memory"
tape - Leaving the Ground -
I'll be in touch
- Vin*

State University of New York / College at Old Westbury

LIBRARY/MEDIA CENTER
Box 229, Old Westbury
Long Island, New York 11568
Telephone (516) 876-3000

March 21, 1978

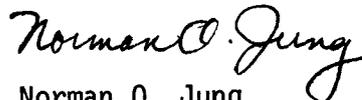
Ms. Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Ms. Vasulka:

Since we have received your signed voucher, we now realize that you may not have received my December 9, 1977 correspondence. (A copy of my December 9 letter is attached.) We had the wrong street address.

However, I do want to make sure that you receive a copy of the National Music Camp 1977 Adult Music Conference brochure. I hope to see you there in August 1978.

Sincerely yours,



Norman O. Jung
Director,
Library/Media Center

NOJ/as
Enc.

THE VASULKAS

(done)

Ken Christie
TRUEVISION
Manager of Market Development

In Santa Fe, July 29, 1993

Dear Ken,

I feel I should add some explanation to the process through which I acquired a developer status with Truevision, and why I am interested in keeping it.

As you can see from my enclosed profile, The Vasulkas, INC. a non-profit organization has for a long time been associated with the development of electronic arts, namely through building and using unique electronic tools, many of which are one of a kind. Over the years I and my wife Steina have gained a reputation in the art world, first in video, later in computer interactive performances and other contemporary art forms, such as video installations, musically controlled Laserdisk performances and other related concepts, involving art and Hi-technology. We also lecture, teach and participate regularly at international festivals featuring Electronic Arts.

On advice of Walter Wright, Truevision's long time creative mover, I applied to become a developer for your company. At that time, I was already working with my first Truevision product, ATVista graphic adaptor. After reviewing my pictorial work, your developers acceptance committee awarded me the privileged status. Although our corporation is not set up to sell hardware, I have been lucky to be able to keep in touch with the creative staff of your company, and have produced countless works of art. Now I am involved in a design of a CD-Rom project for Voyager Publishing Company.

I am sending you a VHS cassette of my latest studies for this new CD-Rom project and hope to keep my status of developer and as a creative artist to enjoy at least on occasions some of Truevison's excellent products.

Since I am barely making the deadline for the renewed developer status, I am sending you this letter via fax with the intention of a follow-up by sending you all other materials by mail immediately hereafter.

Sincerely yours,

Woody Vasulka for The Vasulkas, inc.

cc/ Walter Wright

Reunion

P R O D U C T I O N S , I N C.
797 Washington St., Newton, MA 02160 (617) 332-3090

July 1, 1985

Steina Vasulka
Rt.6, Box 100
Santa Fe, New Mexico 87501

Dear Ms. Vasulka:

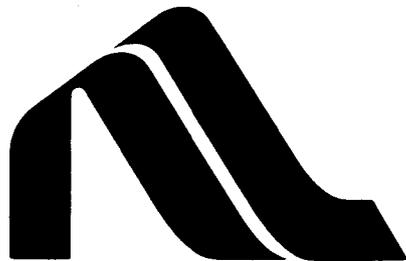
We are presently producing a documentary about the development of North American Cities in the past 50 years and have heard about your film "Urban Episodes" through The Learning Channel in Washington, D.C.

We would very much like to read whatever promotional material you may have sent out about your film and would be grateful if you would send it to us. Could you also let us know what steps we would have to take if we wanted to obtain some rights to the material in your film. Thank you very much for your time and consideration.

Sincerely,



Catlin C. Rockman
Production Assistant



Northlight

June 25, 1985

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

Dear Woody & Steina:

Tamarra Kaida has been in contact with you and informed you that we are very excited to have you and your work here next year. I have determined a schedule and hope that the dates will be convenient for you. Tamarra claims that the first exhibition slot in the Spring would be good for you—those dates are January 22–February 13, 1986. We have set aside our East Room for your installation/exhibition and that space has 757 running inches or 63 running feet. I hope that this space will fulfill your needs. Enclosed you will find a map of the gallery which diagrams the floorplan.

I need to publish the exhibition schedule within the next few weeks, so I wanted to check with you and confirm these dates. I can speak with you in more detail about what you want to do with the space, or maybe you already have plans. I will be preparing press packets this summer, so if you would be able to send a current vitae, statement about the work to be exhibited, any articles or reviews and a press photograph, it would greatly assist me. The more work I am able to do during the Summer, the better for gallery operation.

Please feel free to contact me if you have any immediate questions. I can be reached at (602) 966-7926 h. or 965-6517 NL. Our mailing address is: Northlight Gallery, School of Art, Arizona State University, Tempe, Arizona 85287.

Thank you for your assistance in this matter. I look forward to working with you during the coming year.

Best Regards,



Robert MacKimmie
Graduate Director

Dear Woody & Steina 9 April
Hope you are both well.....

Sorry to take so long returning your videos. I had to wait till I returned to New York to really take a look at them.

I found your images compelling, mesmerising and beautiful.

It's not exactly what I had in mind for more linear storytelling but it was stimulating and interesting to see what kinds of effects/combinations/images/ideas can be created with the help of technology

Thanks for letting me take a look!

Perhaps I will see you again one day - I really enjoyed meeting you both.

Be well

Love NERIA COHEN

1

done

Fax transmission to:
Woody & Steina Vasulka
Fax: 990-1-505-473 0614

Turku, Finland
September 17, 1992

Dear Woody and Steina,

How is life in Santa Fe? Any new projects going on? I haven't heard anything from you since Ars Electronica, and I didn't meet you at Siggraph (I believe you skipped it). I hope that you were finally able to settle the financial problems at Linz... What will be the fate of the exhibition? Will it remain together as a permanent exhibit? Who made the highest offer, etc... It would be a great pity if that were the only showing...

Once again, here I am with my requests (but you know me, so you can hopefully apologize me). It would be great to know when I can expect the tape copy of Steina's collection of early synthesizer tapes. I am very much looking forward to seeing it. I would also be very interested in a copy of the Yud Yalkut manuscript on the history of video art. How could this be best arranged? And I am still interested in some "historical" photos for my book... I would sincerely promise to keep them well and return them after use...

We also talked about the possibility to buy a set of the videodiscs you put together for the show. How much would be the expenses? When could the discs be delivered, etc... A lot of questions!!!

My best regards to Gene, David Dunn, and other people I may know from Santa Fe! I hope to hear (read) from you soon!

All the best,



Erkki Huhtamo
Yliopistonkatu 39-41 C 83
SF-20100 Turku
FINLAND
tel. +358-21-513 883
fax +358-21-513 873

GLASS MEDIA

NANCY MELI WALKER

May 25, 1994

Steina Vasulka

Dear Steina,

Thanks for getting back to me I really what a copy of *The Pioneers of Electronic Arts* book it's a great accomplishment, it must have been a great exhibit. Too bad about the George Brown keyer I would have loved to play with that piece of equipment.

I am sorry it's taken so long to send you this package, I was out of town then a little crazy. The tape includes 1) GLASS MEDIA sculpture demo, these sculptures combine glass, video and computer animation, using a monitor as a light source for the glass and a speaker for sound. 2) 3D demo, the visual and sound still need development, a work in progress. Please use the enclosed monocle. This is an example of why the keyer would be a great. 3) 77Hz/REV 2 demo, I am one of the group's video and computer performers. ~~I have also included some promotional material on the group.~~ Hope you enjoy.

I recently saw some work Woody is doing on the CD ROM project with Morton Subotnick. It was very interesting and I look forward to viewing your tape.

Enclosed is the check for the book, the demo tape and some printed info. Thanks for your trouble. Have a great summer!

Sincerely,



Nancy Meli Walker

FAX**THE VASULKAS****FAX**

TO: _____
FROM: _____
DATE: _____
PAGES: _____

12-12-94

Dear Fujiko,
Thanks for this spectacular Christmas gift. It came in more handily you can ever imagine. We are preparing a video package on our activities - mostly installations and you are on our list. (We can not guaranty how soon you will see it, we are busy like hell).

We have not seen each other at any of those festivals in Europe, but we hope to see you in Italy this late Spring either at our retrospective in Rome in May or later in Venice, where our boys Bill and Gary will present themselves at the Bienale. We are including our itinerary.

We hope your own art is doing well (yes, we did get a postcard) and we want to see you here in Santa Fe on your next US travel, we shall take a good care of you here.

P.S I have a standing invitation from Mr. Asada to see him in Kyoto in his workshop. I am tempted to accept, do you know his group? Is it a good idea?

Best regards from us both,

Woody

CAYUGA COUNTY COMMUNITY COLLEGE
FORMERLY AUBURN COMMUNITY COLLEGE
AUBURN, NEW YORK 13021

Telephone: 315-253-7345

January 4, 1978

Steina Vasulka
257 Franklin Street
Buffalo, New York 14202

Dear Steina,

As you know, I indicated to you that we would try to involve our students in some experimentation with Video Image. Les and I have decided to begin the spring semester (January 19, 1978) by assigning work of this nature to the sophomore students.

You suggested that we call upon you for any needed advice. We would appreciate at this time, if you could outline for us any particular pitfalls which we should try to avoid. We hope to make this an enjoyable experience for the students, and would appreciate any help you can give us.

Hope you had a Happy Holiday.

Sincerely yours,



Peg Rockefeller

RECKONING WITH RETOOLING:

VIDEO ARTISTS' RELATIONSHIP(S) WITH THEIR INSTRUMENTS, 1970'S & 80'S

MARCH 29 - APRIL 26, 1986

Videomaking tools--cameras, image synthesizers, recording, editing, transmitting and control equipment--have been designed and built by artists, have been designed, built, and distributed by electronics, entertainment, and communications industries, are in our homes, have been made available through public access programs, have been extremely cheap for independents, have been prohibitively expensive for independents, have been the subject of artists' work, have been theorized to be a kind of language, have been appropriated from the independent sector by the commercial sector, have been appropriated from the commercial sector by the independents. This video exhibition looks at aesthetic projects and values that have been explored and are emerging from video artists' relationship(s) to their instruments.

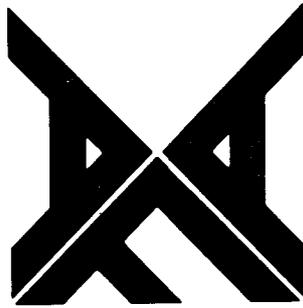
Tapes include early (1970's) and recent work by Steina and Woody Vasulka (Violin Power, C-Trend, Grazing, Switch! Monitor! Drift!, work in progress), Ernie Gusella (Video Taping, Words, Connecticut Papoose), and Tony Conrad (Cycles of 3's and 7's, Ipsa Facto), each of whose work has at some time involved the designing of his or her own instruments. Reflecting similar concerns, a selection of 1970's work by British videomaker Mick Hartney (State of Division, Anchored State) also calls attention to who or what is controlling the framing devices. Tapes which enlist 1980's "state of the art" (or thereabouts) industry tools include Ardele Lister's Hell and Ivekovic/Martinis' Chanoyu, both exploring a technological patina while invoking classical themes as the descent into the underworld and the Japanese tea ceremony. And in Great Britain, from the production studio editors themselves have emerged "scratch videos", described (by Jeremy Welsh in Afterimage, 1/86) as "Piracy? Popular Art? Posture?...the surface is of primary interest, peel back the image and there's another one behind it... they pose the question of whether to think or to get up and dance." Scratch videos in the exhibition include Strike by Enemy Within, Blue Monday by the Duvet Brothers, and a selection from Gorilla Tapes. The availability of video tools that could be afforded by independents has historically depended in part on the use of video cameras by the surveillance industry. An advocacy tape by the People for the Ethical Treatment of Animals, Unnecessary Fuss, which is delivered through appropriated tape from monkey labs, has also been included in this exhibition. (Viewers should be cautioned that this tape shows animals being brain-damaged for medical research and may be found to be disturbing.)

In conjunction with this exhibition will be a video performance, TranceFormers, on April 15, in which Buffalo video artists/musicians Tony Billoni, Biff Henrich, Henry Jesionka, and Brian Springer and psychic Roxana McGee will interface hybrid media-inspired instruments and channel scanning.

RECKONING WITH RETOOLING:
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TAPE #1		
Ardele Lister	<u>Hell</u> (1984)	17 min.
Duvet Brothers	<u>Blue Monday</u> (1984)	5 min.
Enemy Within	<u>Strike</u> (1984)	5 min.
Gorilla Tapes	<u>Death Valley Days</u> (1984)	3 min.
	<u>Secret Love</u> (1984)	3 min.
	<u>D-Day</u> (1984)	3 min.
Ivekovic/Martinis	<u>Chanoyu</u> (1983)	11 min.
TAPE #2		
Tony Conrad	<u>Ipso Facto</u> (1985)	10 min.
	<u>Cycles of 3's and 7's</u> (excerpt)(1977)	3 min.
People for the Ethical Treatment of Animals	<u>Unnecessary Fuss</u> (1984)	30 min.
TAPE #3		
Steina Vasulka	<u>Switch! Monitor! Drift!</u> (1976)	32 min.
	<u>work in progress</u> (1986)	24 min.
TAPE #4		
Woody Vasulka	<u>C-Trend</u> (1976)	10 min.
	<u>Grazing</u> (1976)	7 min.
Steina Vasulka	<u>Violin Power</u> (1974)	10 min.
TAPE #5		
Mick Hartney	<u>State of Division</u> (1978-80)	5 min.
	<u>Anchored State</u> (1978-80)	5 min.
Ernie Gusella	<u>Video Taping</u> (1974)	5 min.
	<u>Playing Catch</u> (1974)	2 min.
	<u>Words</u> (1974)	5 min.
TAPE #6		
Ernie Gusella	<u>Connecticut Papoose</u> (1981)	40 min.



THE AMERICAN FEDERATION OF ARTS
41 EAST 65 STREET NEWYORK 10021 988 7700

July 17, 1972

Woody and Steina Vasulka
240 Mercer Street
New York, N. Y.

Dear Mr. & Mrs. Vasulka:

The American Federation of Arts is reassembling the film and videotape program in the NEW AMERICAN FILMMAKERS SERIES shown at the Whitney Museum during the past year, (September 1971 through May 1972). We plan to make these programs available for rental to other museums, universities and art organizations throughout the country as we have done with the previous year's Whitney program.

Last year we received a grant from the National Endowment for the Arts to assemble this program. We anticipate the renewal of these funds this year which will again enable us to distribute the programs for a rental fee, 90% of which will be returned to the filmmaker.

In order to assemble a videotape show, we would like your permission to copy ELEMENTS from the Whitney Museum's mastertape.

We would pay you whatever rental fee you normally charge less 10% for our costs in administering the program. We suggest, however, that the rates not exceed \$1.00 per minute. Our accountings and payments for rental will be made quarterly.

I would appreciate hearing from you by the end of July.
Please call collect or write letting me know if you give
your permission and also what your rental fee will be.

With best wishes.

Sincerely yours,

Jane S. Tai

(Mrs.) Jane S. Tai
Coordinator, Exhibitions and Film Program

JST/tb

P. S. A catalog of our circulating exhibition program
is enclosed.

David Bunstock suggested you might
know Skip Sweeney's address. If
so I'd appreciate it if you'd let
me know. Thanks.

semslinie kunstlijn

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

Dear mrs. Vasulka,

from Bart Rutten, from Montevideo in Amsterdam (Netherlands), I've got your address and phonenumber because I'am looking for artist working as "border markers". I'am curator for an art-project along the border between two provinces, Groningen and Drenthe, in the north of the Netherlands. This border is called the "Semslinie" and is 40 km. long and there will be 4 to 8 locations where different artist will make permanent artworks.

In the city of Stadskanaal is a nice location which gives me associations with your works and I would be very honoured if you would like to participate in my project. This specific location where I want to ask you for, are two lock-keeper houses near sluices. Between the two sluices with the houses is quite a distance (about 8 km.) and it would be nice to connect them on an abstract way.

For the whole project "Border markers along the Semslinie" I wrote a masterplan which I can send you if you're interested. The plan is translate in English and it's also possible to sent it by email.

I hope to hear from you soon,

Sincerely,
Loes Heebink
Kolderveen 28
7948 NJ Nijeveen
phone + fax; 00-31-522-491003
email; louise_pink@wxs.nl



Zweites Deutsches Fernsehen
Anstalt des öffentlichen Rechts

ZDF - Postfach 40 40 - 55100 Mainz

The Vasulkas inc.
Mr. Woody Vasulkas

Fax: 00-1-505-473 06 14

arte/Das kl. FS-Spiel
ZDF-Straße 1
Postfach 40 40
55100 Mainz
Telefon 0 61 31/70 1
Telex 4 187 930 zdf d
Telefax 0 61 31/70 2157

Ihr Zeichen und Tag

Unser Zeichen
SU

Telefon Durchwahl
70- 23 44

Datum
19.11.1993

Dear Woody Vaulkas,

We would be grateful if you could send us the film "Art of Memory" (as VHS-tape if possible) which would probably be suitable for the program of the European Culture Channel arte.

We thank you for your efforts but would like to point out that this is a request to preview the film. Should we chose to run it, we will contact you before.

We look forward to hearing from you soon.

Yours sincerely,

Susann Kastl

arte/Europäischer Kulturkanal
Das kleine Fernsehspiel
H 540
ZDF-Straße 1
55100 Mainz

COMMUNIQUE

PREMIERES PRESENTATIONS DE CINE-HOLOGRAPHIE

Après deux années de recherche et de mise au point faites avec la collaboration technique du Laboratoire d'Optique de Besançon, le Laboratoire d'Expérimentation dans les Arts Cinégraphiques du Centre de Recherche de l'Université de Paris VIII est heureux de vous annoncer les premières présentations de ciné-holographie, qui auront lieu exclusivement sur invitation dans les locaux de la Fondation Hugot au Collège de France à partir du 22 avril 1982.

La ciné-holographie, qui est à l'holographie ce que le cinéma est à la photographie, est un procédé de cinéma en relief véritable (ne nécessitant ni lunettes spéciales, ni déplacement du spectateur).

Cette innovation, constitue une première française, et marque le début du cinéma holographique : six à sept spectateurs assis devant un écran de visualisation de format 60 x 50 cm et un relief restitué sur plusieurs mètres de profondeur.

La salle de ciné-holographie pour six/sept spectateurs aménagée à cette occasion constitue une première étape : ciné-holographie sur plaque fixe en bichromie ; la technique utilisée — qui fait appel aux lasers à l'enregistrement comme à la restitution — permet d'envisager dans une prochaine étape une salle pouvant recevoir une vingtaine de personnes pour des présentations publiques de ciné-holographie.

Les premiers ciné-hologrammes présentent des vols d'oiseaux, réalisés par animation des sculptures représentant les phases du vol des goélands faites au siècle dernier par Etienne Jules MAREY, un des principaux pionniers du cinéma. Il est à noter que les présentations privées de ciné-holographie commencent le 22 avril 1982 : jour du centenaire de l'invention par E.-J. MAREY du fusil photographique, qui marque le début du processus de concrétisation du cinéma photographique.

Cette innovation a été conçue et réalisée par Claudine EIZYKMAN et Guy FIIHMAN, enseignants-chercheurs à l'Université de Paris VIII Vincennes à Saint-Denis, qui sont aussi connus comme cinéastes expérimentaux.

Palo Alto, Mon March 11 1990.

Route 6
Box 100
S.F. New Mexico 87401

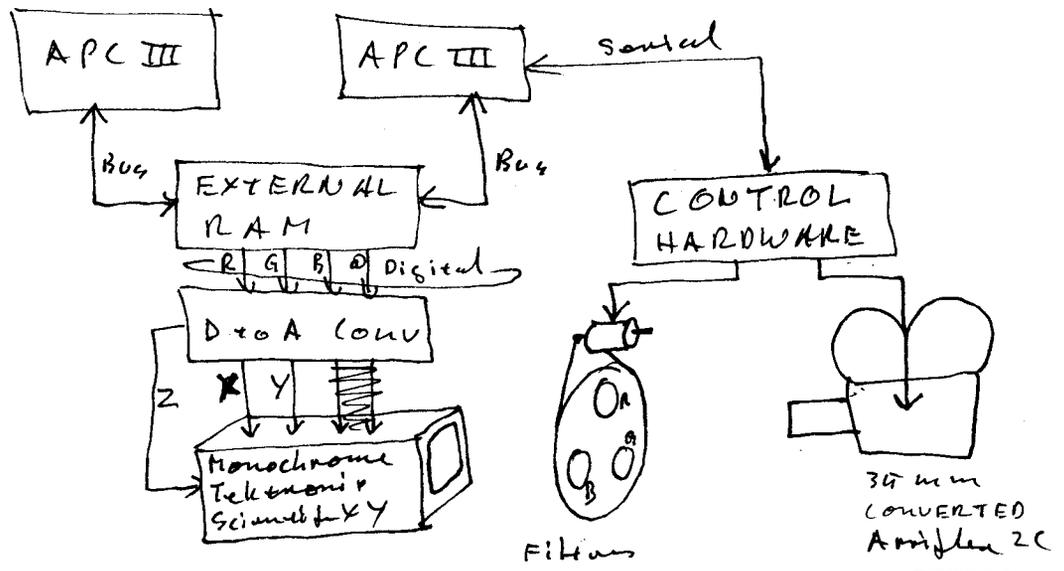
Dear Steiner and Woody,

here I am in the states again. I am working on a project with Lee, through a producer from Washington (Selma Thomas). The project is interpretation of the chip fabrication process and also some bio technology (DNA sequencing) for the Technology Centres of Silicon Valley, Bronze Exhibit.

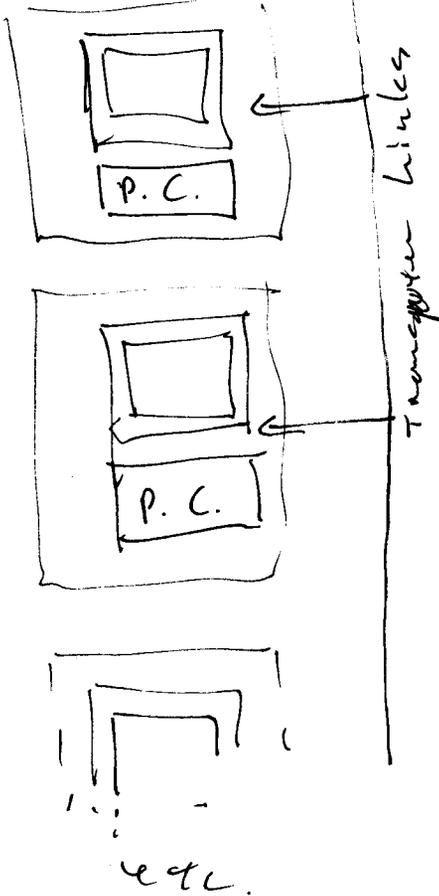
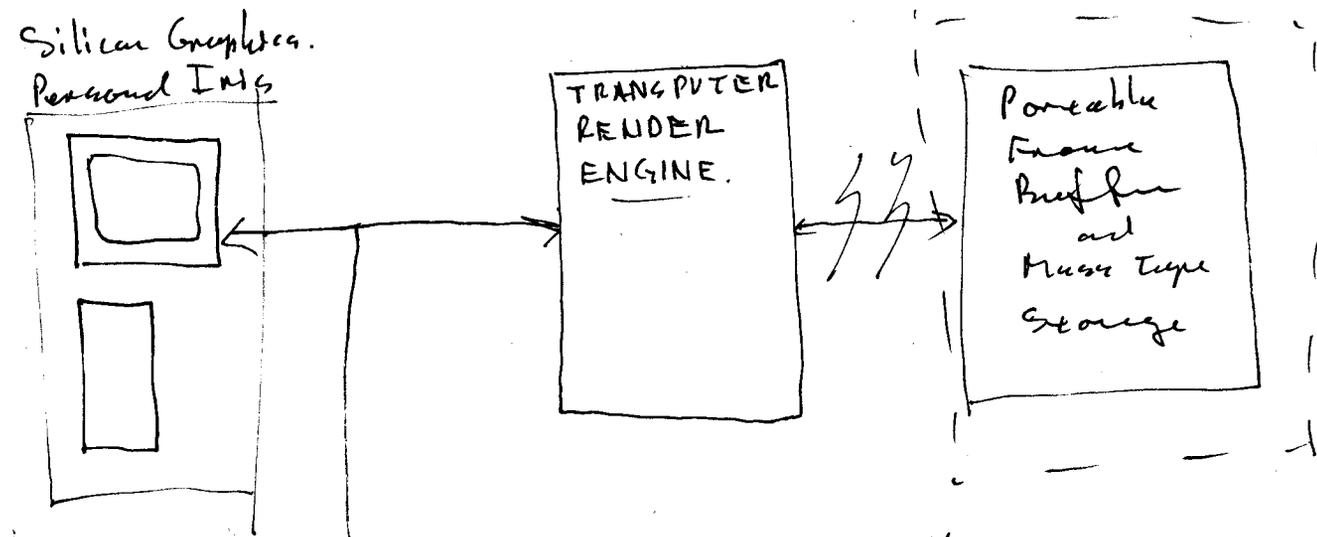
Over the next few weeks I'll be researching and designing in the Silicon Valley area and will also travel to L.A. and possibly San Diego.

I have couple of tapes here for you, one is bits and pieces including the reel we used to show a couple of years ago, the other is our current (soon to be replaced) reel.

On the PAL reel, "Old Shavnet" is all material produced on our R+D system. It was all scanned out to 35mm film, and telecined. Some of the rougher material was rendered using two bus-linked PC's (NEC APC III's). We connected two PC's bus via external memory of our own design. The memory acted as a frame buffer.



It used to take approx 20 mins to render and scan a fully exciting frame. Nowadays we have this.



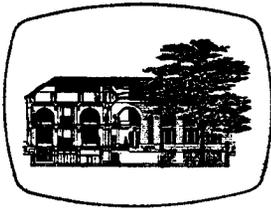
This set-up allows us to render in-house. We then take the portable buffer to a post-house, and drop frames to 1". We are looking at buying a Sony LVS 6000 P / LVP 6000 WORM video laser disk machine. This will allow us to master on a medium in-house in PAL or NTSC.

I still recall our very enjoyable few hours spent with you in Geneva in Jan, and would like to call on you again, possibly in June.

Regards

Pat

P.S. As you see, this didn't get sent down my entp, so here it is anyway, from Aug.



center for media art

director don foresta

assistant anne marie stein

March 15, '81

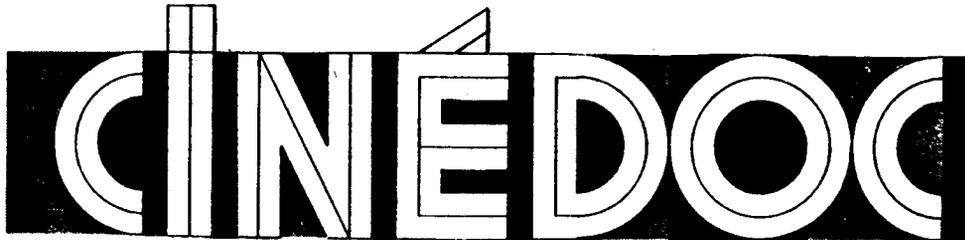
Dear Woody & Steina,

Here are the articles you wanted.
Hope the rest of your trip was good.
It was a pleasure to meet you and to
have you here - hope we'll see
each other again soon.

All the best,

Anne Marie

P.S. Don't forget to send bank acct.
info - acct # & name and address
of bank. Thanks.



18 rue Montmartre - 75001 Paris

ASSOCIATION LOI 1901

Steina & Woody Vasulka
1600 Old Pecos Trail
Santa Fe N.M 87 501

Paris, 10 mai 1982

Dear Steina and Woody,

We had been very happy you came to Paris showing your tapes. After you left, some people came and ask us for more tapes and more informations. We wrote to Electronic Visualization Center in Chigago, Gerald O'Grady and Peer Bode... but no answer.

Perhaps there is something you can do on your side about this question.

Here enclosed some information and souvenir.

Best regards

Edouard Beux

A handwritten signature in black ink, appearing to read 'Edouard Beux', is written over a horizontal line. The signature is slanted and includes a flourish at the end.

PETER FEINSTEIN
36 Shepard Street
Cambridge, MA 02138
(617) 547-0359

May 4, 1976

Memo to: Howard Wise, Steina Vasulka, Arnie Klein, Douglas Davis, Ernest Gusella, Shigeko Kubota, Shridhar Bapat, Robert Stearns, Mary Feldstein, John Sanborn, Arnold Dreyblatt, Tomiyo Sasaki, Louise Etra, Kit Fitzgerald, John Trayna.

From: Peter Feinstein

Re: Committee on Film and Television Resources and Services Draft Report

As you probably have already been informed, Steina Vasulka presented your memo to the Publication Subcommittee and was present during a lively conversation on the questions and doubts you presented. The committee is a diverse group with differing views on most issues. We devoted substantial time to discussing your memo and the problems of the report concerning video. We were all in agreement that the issues you raised were significant.

The consensus reached at the meeting was to include a statement in the final report explaining the circumstances under which the video material was prepared -- explaining that the circumstances for that section differ from the procedures followed for the rest of the report. Gerry O'Grady is presently writing a video chapter. He will circulate the chapter to a large body of individuals for criticism, including all of those who signed the April 26 memo. Responses may be submitted either to Gerry or directly to me. I will be editing the report between now and labor day. Please do not hesitate to contact me.

VIDEO EXCHANGE presents THE VIDEOFREEX in the Merce Cunningham Studio at Westbeth.

"The video tapes on this program are some of the latest in the Videofreex library.

The program has been freshly assembled to suit the mood of the day and the stars of the night. Each tape segment can be titled by you if not titled by us. We welcome your descriptions and criticism (feedback).

As of July 1, 1971, we will be located at The Maple Tree Farm, Route 214, Lanesville, New York 12450. Please send letters and post cards.

The VIDEOFREEX are:

Parry -- Lumberjack
Nancy -- Tap dancer
Chuck -- Nuts and bolts
Skip -- Playboy
Ann -- Baker
Carol -- Mother
Bart -- Lead singer
Curtis -- Seamstress
David -- Artist-writer
Davidson -- Brass tacks

Keep your eye open for our new album: "The Videofreex Live" on Sony records and tape. Also available on one track video.

Happy Trails to You"

Staff for Video Exchange:

Co-Directors: David Schiller and Michael Temmer

Program Coordinator: Michael Temmer

Staff assistant: Andrea Giambrone

THE PALACE OF ARTS AND SCIENCE

An "exploratorium" of science, technology and human perception.

LYON STREET AT MARINA BOULEVARD

SAN FRANCISCO, CA 94123



June 3, 1971

BOARD OF
DIRECTORS

Greetings:

The format chosen for the Philo T. Farnsworth Video Festival is SONY AV 5000 1/2 inch Nippon Standard. We are asking Ampex and I.V.C. to contribute VTR's and we are still awaiting confirmation.

Sony 1/2 inch tapes can be sent to:

Max Crosley
c/o Palace of Arts and Science
3601 Lyon Street
San Francisco, California 94123

Tapes must be received before June 21st, 1971. All tapes will be returned prepaid via the same carrier by which they were sent. Tapes will be returned by the 4th of July.

Please confirm that you are sending tape immediately.

Thank you,

F.O.

Dr. Frank Oppenheimer
Director

HONORARY CHAIRMAN: *Walter Johnson*; ACTING CHAIRMAN: *Wald McLaughlin*;
SAUNDERS, M.D.; TREASURER: *Elison Owens*; SECRETARY: *Louis Goldblatt*; EDWARD U. G.
GLASER, Z. L. GOOSBY, D.D.S., Mrs. *Randolph Hearst*, *Arthur Jampolsky*, M.D., *Chauue*
Mohr, *George Moscone*, *Scott Newhall*, *W. K. H. Panofsky*, *Loui*
DIRECTOR: *Frank Oppenheimer*



PACIFIC FILM ARCHIVE
UNIVERSITY ART MUSEUM
BERKELEY, CALIFORNIA 94720
TELEPHONE: (415) 642-1207

June 9, 1971

Dear Video Artist:

In the first six months of our existence as a film archive, it has become apparent to us that cinema is increasingly going electronic. Alternate video has become the new "outlaw area" of the arts, the place least bound by rules and most likely to produce the growth of vision and understanding.

We want to help expose people to the possibilities of alternate video, and we want to help bring attention to the work of video artists. Therefore, with the technical expertise and programming help of Video Free America, we are going to put on a four week showcase of alternative video, to be called "Tapes from all Tribes."

Showcases such as this have helped focus attention and support for other art movements in the past. For example, in 1946 the San Francisco Museum of Art put on a retrospective of experimental cinema called "Art in Cinema" which rekindled interest in independent film-making in the United States.

We feel it is especially important for alternate video to get exposure in the Bay Area for two reasons: 1) many video equipment manufacturers are headquartered in this area and they need to understand that alternate video is an important development that deserves support; 2) the Bay Area is the home of many national magazines, such as Rolling Stone, Earth, Rags and Ramparts, which will help generate national attention for alternate video.

We hope that you will want to participate.

Sincerely,

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

Sheldon Renan
Director, Pacific Film Archive

UNIVERSITY OF ILLINOIS AT CHICAGO CIRCLE
Department of Art

November 6, 1975

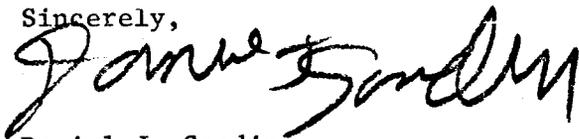
Dr. Gerald O'Grady
Director, Center for Media Study
Ellicott Complex - Richmond Quadrangle
S.U.N.Y. at Buffalo
Buffalo, New York 14261

Dear Dr. Grady:

Woody Vasulka is and has been a brilliant pioneer in video, video art, and videosynthesis. His contribution has been large and has continued a long time. The importance of his work is hard to overestimate. The need to come to understanding and control of advanced electronic technologies on a humanistic plane for human, spiritual, aesthetic growth is very important. In technologically developed and developing countries the quality of life in the future will be largely determined by the humanizing or dehumanizing qualities of the electronic environment. The problems here are not largely technical, but problems of inventiveness and human sensitivity in using these technologies to help us grow and learn. Professor Vasulka's work in video synthesis is a positive and continuing contribution to people's need to relate as total human beings to the fast technological developments of the near future.

If the University of New York at Buffalo is interested in dealing deeply with the most pervasive communication medium of the present and near future, I cannot think of a more qualified person than Woody Vasulka.

Sincerely,



Daniel J. Sandin
Associate Professor of Art

DJS:mnk
enclosure

6/29/72

Dear Woody & Steirna:

IS THERE ANY possibility that Video
of mine could be shown @ the
Kitchen? IF you ARE interested of
course I would very much like
for New Yorkers to see some west
coast besides V.F.A. - I got un-
selected from Whitney so outside
those in N.Y.C. who have been
here no one has seen the tape.
(unless Dewitt showed it to you)

Please let me hear if yes -

Dance & Freedom

Gietzen

MEDIA WORLD ASSOCIATES

EARTH T.V.

An Exhibition of Television Attitudes

FRANCE

61, Rue Mathurin-Régnier
75015 - PARIS
Téléphone 783.53.28

JACK HENRY MOORE

HUMBERT CAMERLO
JIM HAYNES

HOLLAND

Eerste Leliedwaarsstraat, 1
AMSTERDAM
Telephone 24.12.54

We are in the process of mounting an exhibition of differing approaches to broadcast television. It will simply be an exposition of software collected from different nations accompanied by an exhibition of television-related articles collected in the various countries included in the exhibition.

Despite the shrinking of the globe in terms of intellectual, political, journalistic, business and artistic spheres ; the most common and widespread system of human globe information intake --watching broadcast television-- occurs in comparative isolation with few of the watchers ever made aware of how many others like him around the world there are and how similar or dissimilar their television programmes might be.

If properly mounted the exhibition can be viewed with equal interest and enjoyment from several points of view. The artistic and intellectually inclined visitor will be able for the first time to examine and compare not only the qualities of different television programmes, but of whole concepts of and approaches to television programming. Different attitudes toward the viewer taken by the television programming organization will reveal themselves and an assesment of the ways in which varying societies are either revealed or controlled by the profile of television programming techniques might begin to be possible. Likewise an audience who come to the exhibition only for amusement or entertainment will be treated to more than they could ever expect. To be confronted with a multitude of spaces all containing color televisions pouring out a small sampling of the world dayly television output in dozens of languages and to see therein one's own television world reflected, filtered and distorted according to the national temperaments around the world is like looking in a geo-electronic funny-mirror at television itself as a whole. For the politically or educationally minded visitor the informational impact of the exhibition is obviously a valuable and powerful one.

Physically the exhibition would be in three or four sections, the principal exhibit being a series of around fifty to seventy cubicles each for about twenty people. There will be comfortable places to sit and a television set and a loudspeaker. In each cubicle there is playing the television of a different country or in the case of the larger countries, different parts of the country. This part of the exhibition could be done in one or two ways : Either a cable-satellite system is arranged so that the programming is precisely what is being seen in that country at that moment, i.e. the exhibition would be an address with an antenna that receives tv from all over the globe. This mode is very idealistic and it is not even certain that it is technologically possible, but with the cooperation of I.T. & T. it could possibly be achieved.

The other approach to the exhibition is to do it all on videotape. This is also a more controlled approach, in that the tapes can be shown whenever the public is most available. With a broadcast exhibition there would be the fact that the best things from many countries might appear at four in the morning, and therefore to be interesting the exhibition would have to be open 24 hours a day. The concept we have for the videotape version is to tape several hours of the same period of the same day in each

country, e.g. Thursday evening from 6 to 11pm. Although these broadcasts might in actuality have taken place over several weeks, the unity of time of broadcast would give a clue to the relativity of the contents.

The public is free to wander from cabin to cabin watching some or all of the programming. A central bank of video recorders (probably cassette) will feed the monitors and the 3 to 5 hour long program could be repeated two or three times in a day. The cubicles would have to be constructed so that the sound of the different programmes could be heard clearly in the respective cubicles, but it should also be the case that faint traces of what is going on next door can be heard.

Accompanying the main exhibition we envisage two or three sections would give the exhibition as a whole more depth and relevance.

One would be a combination creche-exhibition of differing nationalities' television for children. A multiscreen exhibit which is a total environment for children where visitors where visitors to the exhibition could if they wish leave their children while they wander through. But the childrens section is also in itself a valid part of the exhibition, and would be probably of greater variety and interest when one can see the children in the environment and notice which programmes attract them. We of course would have equipment available for the children to use, and they would be able to see themselves on television.

It would also be important to collect an exhibition of television-related ephemera. Television schedule-magazines from all parts of the globe, transparent color screens still distributed in the countries without color, TV lamps, photographs of television shops, stations, studios, equipment, unusual television sets, etc...

Finally a collection of what independent and experimental video groups are doing around the world should be on display indicating their reactions to broadcast television. The exhibition would also have a geodesic dome covered with a mix of flowing images from the exhibition by three video projection units, slides and films. The mixing of the images into a homogenized whole provides an interface of information of continuously-changing aspect, and the dome would also serve as a social space.

At the entrance to the exhibition is a film index of the exhibition as a whole created by setting up all the monitors as a wall, playing out all of the tapes in their entirety and filming all the screens as one picture in time lapse so that all of the images can be viewed at high speed simultaneously giving in effect an entirely non-verbal catalog to the exhibition, permitting the public both to preview and to get a general idea of the exhibition as a whole, and further to find his way to certain pieces referred to in the catalog. The film will also contain the image of a clock running in more or less sync with the video images so it is possible to find out from the film index not only on which nationality of television the program he is interested in occurs, but at approximately what time.

The exhibition as a whole should bring the spectator (perhaps for the first time) to the realization that television and video are a field of their own and not merely distributional forms for the output of other media. Further to appraise people of television and video's ability to begin to unify people throughout the world after so many years of isolating people from their next door neighbour. The world is but a neighbourhood, and the time is here for television to stop being a window and for it to become a door.

The mechanics of assembling and presenting the exhibition present several very specialized problems because really there has never been an exhibition of this scope.

TECHNICAL CONSIDERATIONS

Presuming that the exhibition is to be done on videotape, the two primary technical considerations are distribution of sound and picture to many points from many sources and the maintenance of the hardware. The software will likewise have to be continuously quality controlled and new copies made when signs of wear are seen. The monitors will also have to be continuously adjusted.

The technical aspects of the creation of the exhibition are also considerable. It will be necessary to show programs on several standards and therefore a power supply of both 110 v/60 cycles and 220 v/50 cycles will have to be available. It is proposed that if the show is on videotape that the manufacturer of one of the new standards of video cassette machine be actively involved in the organization. Only Sony and Phillips seem to be operating in videocassette on an international scale, but also I.V.C., Ampex, and National Panasonic have important video hardware.

ADMINISTRATIVE AND FINANCIAL ASPECTS

There are several approaches to making the exhibition possible and all seem to involve a common factor : a non profit, non commercial attitude. To attempt such an exhibition on a commercial basis would involve millions of dollars and require an admission fee which would prohibit the socially beneficial flow of people through the exhibition. Indeed the exhibition could be greatly aided by working under an umbrella structure from UNESCO or another Foundation-type organisation with a commitment to spreading internationalism and international understanding. This structure would also obviously make the negotiations easier. Initial cash for administrative costs and operating and printing expenses will be required, but it is hoped that one of the major manufacturers of video hardware might provide us equipment free or for a token payment for the obvious publicity side benefits from being the standard of hardware used in such an exhibition on a world scale.

An administrative staff will have to be set up at once. Travel money for arranging the exhibition halls and sponsorship is immediately essential. We will need two or three teams to collect materials. Some on will be required to co-ordinate publicity. The preparation of a catalog will require an editor and an assistant. The childrens exhibition and the experimental video exhibition will require personnel. Ideally we would wish to have the financing clear by the end of March. April and May would be spent collecting the exhibits and software, and June in assembling the exhibition itself. If possible, we would wish to open in July in Amsterdam as there is simultaneously a video trade fair and an international meeting of people working independently in video there at that time. The preparation of the catalog, the collection of the software and ephemera, the assembly of the hardware physical for the show, the publicity, and the financial negotiations will have to happen simultaneously.

Arthur & Corinne Cantrill

box 1295 L, g.p.o. melbourne, 3001, australia

Please Reply to: P.O. Box 2534, NORMAN, Oklahoma 73069, USA.

Telephone: (405) 364 5251

26th November, 1973

Dear Steina and Woody,

Your letter sent to Melbourne has just been forwarded to us here. We went through a great upheaval in Australia after we returned, as we heard the govt. grant for CANTRILLS FILMNOTES was not going to be renewed for 1973 - just shabby film politics. There was a great struggle for months behind the scenes, but we lost it. About this time Paul Sharits wrote to say there was a teaching job going at the School of Art, Univ. of Oklahoma (in Norman) and to write at once - and here we are. We've been here since early September.

Frankly, we're not very happy here - the students are fine (except there's 56 of them and Arthur is teaching all levels single handed, and that's ridiculous) and the School of Art is a good place, but we really dislike being stranded out here in the middle of Middle America - too far in time or airfares to get away for a weekend to a big city. We shall have to see this year out here, but we hope we might be able to find something in the East coast area for the next academic year, or we'll probably leave. On top of all this, what a really depressing time to be in America!

If you hear of anything that would be going, do let us know, as we'd rather like to stay a second year in USA - if only because we'll be hard pressed to save the Air fares back to Australia by next August. As a matter of fact, we miss the essence of Australia very much and I feel now I don't want to live anywhere else, even though it's great to travel all over. But setting up a sort of temporary home in Norman is rather disturbing.

The School of Art here is very short of money, and the equipt. is inadequate, all needing repair, but no money for that either. The working space is pleasant, large but the lack of equipment creates a lot of problems - Arthur has to spend a lot of time trying to repair things that in any other place would be done by a full time maintenance man. There is a B. & W. $\frac{1}{2}$ " Sony in the School, but that is under someone else's control, and is not used much. We haven't had time to even think about asking if could use it yet.

We had hoped to do a lot of our own work here, but that is out of the question. We'd had a very ambitious project we'd hoped to undertake here - a multi-screen version of our new film SKIN OF YOUR EYE, then we found there is only one 16mm. projector in the whole School!

Glad you did get the copy of FILMNOTES with the interview. There has been a really splendid Double issue (Nos. 14-15) brought out just before we left Australia - (if you'd like a copy of this, send me \$3.-- and I'll send you a copy from here) - pages of beautiful images from films and video tapes. We printed a couple of pages of images from Jim Wiseman's tape - we took the stills from a monitor when we were at S.A.I.C. last February - they look splendid, also printed 4 pages of Video Manifesto by Jim Wiseman, Dan Sandin & Phillip Morton, and another page still of a Peter Campus video piece we photographed at the Whitney Museum last January; and an interview of Jud Yalkut's on the Film/Video Interface. Then pages of material on our new 2 hour film SKIN OF YOUR EYE, which we completed 4 weeks before we left Australia. You should see this film, as much of it is made in the spirit and in the same way as working with video, and we were thinking of our conversation with you about this while working on the last part of the film, which is the most interesting. Since then, we have an almost completed film, which carries these ideas

films-lectures-screenings-expanded cinema

is, what is your phone number?

further. It's called AT ELTHAM, A METAPHOR ON DEATH.

By the way, would you like to ask the Library at SUNY to subscribe to CANTRILLS FILMNOTES, and get all the back nos.? It would help us very much if you would. The magazine is a great struggle, and the only way out is to get lots of subscribers, and libraries are best. A sub. form is enclosed so try to put an order through for it.

We are now working on Issue 16, which we'll have to print in America. We'll be using an interview with Ron Hays. We've used so much video material in recent issues as there's a fantastic interest in it in Australia. Have you heard from the Bush Video people? They are asking thousands of questions, which we can't answer, and all working away as a group. I'll be sending you a copy of a University paper with a big article about the Bush Video people. We are very friendly with one of them Joseph El Khourey.

After the Ron Hays interview, we'll have to get some more video material for the magazine as the interest is so great.

We have doubts about the practicality of printing our magazine in Oklahoma. We hope to go to New York for 3 weeks at Christmas/New Year and perhaps it may be easier to print it up there. We thought the posters for The Kitchen programmes (Nam June gave us 3 or 4 posters) were good. Who did the printing, can you suggest some cheap but good printers for B. & W. printing in New York, who have a feeling for what they are doing, and like doing alternative scene work. I don't think we could work with a straight minded printer. Our printer in Melbourne was a saint and an artist, was interested in the magazine.

If you can suggest some printers in N.Y., please write at once.

Can you also suggest anyone in New York who might be going away for Christmas/New Year, even for a week or 2 weeks, where we might stay, as 3 weeks in a hotel will be very heavy, and we can't really afford it, as that also means eating out every meal. If you know of anyone who has a place but who will be going away, we'd gladly pay the rent, keep the place clean, and perhaps safer against break-ins if it's lived in, and leave it better than we found it.

After a few months down in Oklahoma we're desperate to get to New York. We wish could arrange some screenings of our work to earn some money to cover the trip, but so far no one has offered anything, and it's a bad time for universities & colleges. We'd written to Millenium, but Guttenplan hasn't replied, thinking no doubt that we had a programme there last January, and it was too soon to give another.

We also wrote to SUNY - Buffalo - I think Paul Sharits is teaching film there this year, but no answer from him yet, and no doubt it's vacation there when we'll be around.

I see from the Village Voice adverts, that The Kitchen has moved to a new address. I really liked that room at the Mercer Arts Centre with the brick wall - hope the new place is as good.

If you have any suggestions for a place to stay in N.Y. let's know. This time, we do want to see your tapes, and ~~perhaps~~ penetrate more deeply into things. Get into the NET set-up, and meet other people working in video. We'd also like to spend some of the time out of New York, and see some of the other places, so if you're going to be in Buffalo and not New York perhaps we could come up there, for a few days.

That's all for now.

Do let us hear from you about the matter of a N.Y. printers, or suggest someone who could help us. Let us know where you'll be between Mid-December & mid-January (our break from here) and if you know of anyone who'll be away and might like to rent us their New York place for 1,2 or 3 weeks. Arthur has to 'mark' his 56 students work before we can leave. He has never done this before and he is hating the idea of it. If he gives them all 'A' the administration might complain!

I'll send the paper about Bush Video by printed matter post.

Very best wishes from us both,

Love *Conrad*

ARTHUR & CORINNE CANTRILL

FILM MAKERS

P.O. Box 573, STATE COLLEGE, pa 16801

Home 'phone: (814) 234 1940

4th September, 1974

Dear Woody & Steina,

We have left Oklahoma with its isolation and Arthur is teaching this year at Penn. State University in a town called State College - in the middle of Pennsylvania. We are not so far from Buffalo. It's a straight scene here, but we are so glad to be near the many centres in the East and to be nearer to Canada. We feel that all sorts of good things can happen now.

We hope we might meet up with you Buffalo - we would like to see your tapes. I've written to Paul Sharits today to ask if he can get us up for a film program some time but that may not happen. If we are coming to Buffalo, I'll let you know.

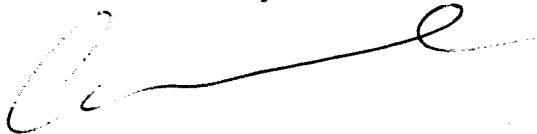
I am disappointed that Buffalo is not subscribing to CANTRILLS FILMNOTES - it has very good video material that would interest you - all the issues from #13 onwards are worth having. The latest issue, # 17 - 18 has some wonderful photographs of the work done by a very interesting man we met in Oklahoma, Bo McCarver. Anyhow, here is another sub. form in case you might like to get the Library to order it. The sub. rate is US \$9.-- for 4 issues.

We expect to return to Australia at the end of this teaching year (May, 1975) as it is so difficult being away with so many connections out there - all our filmmaking equipt and a x son . Also, I don't feel connected to USA in any way at all.

We are giving a CINEPROBE at M O M A in March and we are working on some new things for that show. We were in New York recently and saw Nam June Paik & Shigeo - he ran GLOBAL GROOVE for us (TV OPERA.)

I hope we shall meet up in the coming months and hope we can see your work.

Best wishes from us both,



Or return this to Corinne Cantrill, before July, 1974,
P.O. Box 2534, NORMAN, Oklahoma 73069 USA

CANTRILLS FILMNOTES

Australia's review of Independent/Alternate/Experimental/New Cinema

New Australian films, interviews with filmmakers, features on film education, history of avant-garde film, film techniques, laboratory services etc. Lots of photographs.

THE EDITORS, Arthur and Corinne Cantrill, are active experimental filmmakers (held Fellowship in Creative Arts, Australian National University, 1969-70, now lecture on film at universities, colleges etc.) Concerned at the lack of perceptive writing on new cinema in Australia, they began publishing their Filmnotes in 1971 as a means of communication for those interested in new film movements.

FEATURES OF PAST ISSUES:

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Current issue is No. 15.

ALL BACK NOS. STILL AVAILABLE.

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The publication of CANTRILLS FILMNOTES is assisted by a grant from the Australian Film & Television School Interim Council.

#13 - #16 are 1973 issues. #17 - #20 are 1974 issues.

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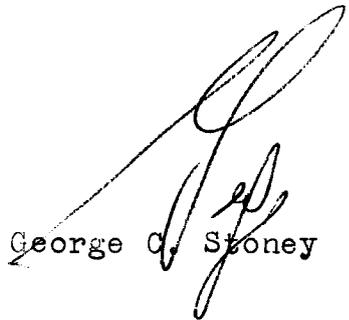
240 Waverly Pl.
N. Y. C. 10014
Nov. 16th, 1975

Dear Steina,

It's about time! Your gathering at the Kitchen Nov. 25th-26th hits very close to home for me, and I'm sure for a lot of other people who have been robbed, frustrated, hassled and nearly defeated by various institutions whipping us off for "overhead". I've seen its bad effects from the viewpoint of one on a granting pannel also and will be glad to put in my 2¢ worth when it seems appropriate.

What about going out to Brookhaven the next day (28th) for Thanksgiving at Betty's? She's having a large crowd and would be delighted to have you join us. We could drive out after the session on the 26th.

All the best,


George C. Stoney

Steina Vasulka
257 Franklin St.
Buffalo, N.Y. 14202

New York, October 18, 1975.

Woody and Steina Vasulka
Media Study / Buffalo
Sidway Building Room 502
775 Main Street
Buffalo, New York 14203

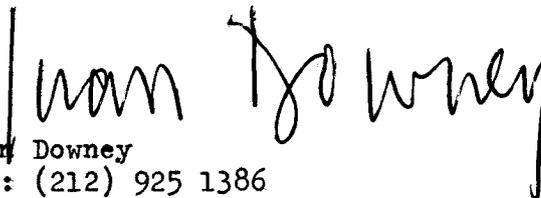
Dear Vasulkas,

Thanks a million time for good time we spent together. Last night I saw the video-tapes of my performance and two of them are really great. Thanks a lot Steina because it is shot in a very sensitive way.

That night after the performance I felt some kind of emptiness and thought it had been too slow or unliked. After watching the tapes carefully last night I feel pleased with the way it all looked from the audiences side: the interplay of my frontal (projector) and rear (shadow) planes and also with the two frontal video monitors. I really like it and this document will help me a lot in refining the timing and the meaning. Thanks, once again.

Could you please remind Jerry to return the Offset plates of my essay and the typed version of the Video Trans Americas Travelogues? I will tell him personally tomorrow at the Anthology Film Archives; but please do something about it soon.

When are you coming to New York? Come stay with us, etc.
Love



Juan Downey
Tel: (212) 925 1386

Woody & Stiener Vashulka
257, Franklin Street
Buffalo,
N.Y., 14202
USA

December 5th., 1974

Dear Woody & Stiener:

Since I spoke to you last, two weeks ago, there has been a death in my family that has precipitated my earlier than expected return to England. I am writing to you now in order that you will not be concerned about the whereabouts of the material you forwarded to Los Angeles. It will be in good hands upon arrival, and I will make the necessary presentations when I return in January.

Unfortunately, the arrangements I intended to make in London will have to be conducted at a later date, probably by post. This may delay things some ~~xxx~~ what, but at the moment that hardly seems important.

If you come to Europe over the Christmas vacation I hope that you will have time to look us up in London. It would be great to eat a feast with you. Good luck.

Will be in touch again.

Yours sincerely,

Peter Goulds

Peter Goulds
9, Fairholt Close,
Fairholt Road,
London, N.16.
England
Tel. (01) 802 7018

THE DANIEL NAGRIN
THEATRE AND FILM
DANCE FOUNDATION, INC.

550 Broadway, New York, N. Y. 10012 212-226-3551

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For your consideration:

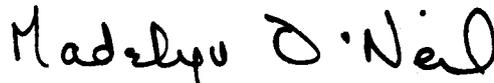
When the Nagrin Foundation was formed, a fund-raising letter was sent to friends, associates and supporters of the Arts to help launch the organization. Now, seven years later, the board of the Nagrin Foundation is sending its second fund-raising letter to support a new and important project.

In the last three years, Daniel Nagrin has been experimenting in and realizing some very strong dances designed for videotape. Attached is a list of video projects for this season. Until now, Mr. Nagrin has worked with borrowed, rented and public service equipment, a procedure severely limiting in time availability and often weakened by rundown equipment.

The Board of the Nagrin Foundation is convinced that the intensity and scope of the projection of work outlined for this season and future years justifies the acquisition of a basic set-up for videotaping and editing. Since no government foundations will fund capital expenditures, we have taken this course of writing to you and others in the hope that \$3200 can be raised in this manner.

Contributions, however small, will be much appreciated and, of course, will be tax-deductible.

Sincerely yours,



Madelyn O'Neil
President

CURRENT VIDEO PROJECTS

Of the following works, only STEPS is completed. All of the others are to be edited or videotaped. The plan is to build a library of tapes for distribution to colleges and libraries.

STEPS (20 minutes): The Workgroup Dance Company performing. Directed and conceived for video by Mr. Nagrin.

THE EDGE IS ALSO A CENTER (35 minutes): The Workgroup Dance Company performing. Directed and conceived for video by Mr. Nagrin.

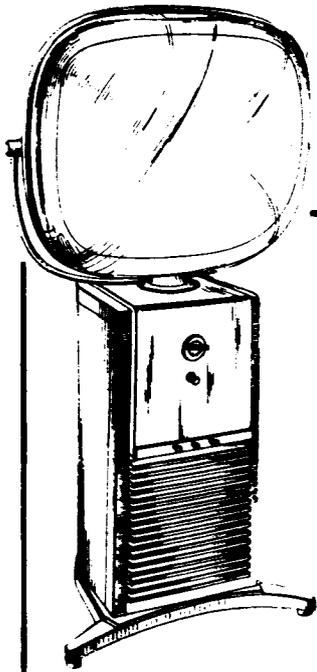
SIGNS OF THE TIMES (20 minutes): The Workgroup Dance Company performing a work directed for stage by Mr. Nagrin and taped by Woody and Steina Vasulka.

THE PELOPONNESIAN WAR (105 minutes): A recording of a performance of Mr. Nagrin at WBAI Church, taped by Woody and Steina Vasulka.

CHANGES (75 minutes): A recording of a retrospective of solo dances, 1948-1974, performed by Mr. Nagrin.

JAZZ CHANGES (75 minutes): A recording of a solo retrospective of Jazz Dances and dances set to Jazz scores, 1948-1974, performed by Mr. Nagrin.

RUMINATIONS (90 minutes): Studies for a new evening length solo work, choreographed and performed by Mr. Nagrin.



TVT

PO Box 48-455 Los Angeles CA 90048

November 20, 1975

Dear Steina:

Sorry I can't make your meeting at The Kitchen. It sounds like a good idea, I hope something comes of it.

Regards,

Michael Shamberg, and
TVT



New York Filmmakers

Workshop Inc... serving the New York community

Manhattan: 16 West 32nd St. Brooklyn: 1164 45th St. Mail P.O. Box 40 N.Y.C., N.Y. 10038 Tel. (212) 227-9659

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Filmmaker,
Panfilms

HUGH THOMPSON,
Filmmaker, Reviewer,
Black America

JOE ZITO,
Producer, Director,
Pentogram Productions

Dear Steina Vasulka:

*Thank you for inviting me to the meeting on Nov 25-26
to discuss the artist's problems...*

*We hope that something will be done on the subject of,
"participation of artists" in their own destiny since
most of the active film world is owned & operated by
non-filmmakers. We have quite a bit of facts on the
matter...*

And hoping to see you soon, I am,

sincerely yours,



sol rubin
Artistic Director,

Nov 16, 1975.

New Address--

130 Willoughby Avenue
Brooklyn, NY 11205
Tel. 212/783-2681

Dear Steina and Woody==

Glad to see that you will be having a show at the KITCHEN!!!
I will surely be coming to see it.

I am especially interested in the legal affairs conference.
Will there be any lawyers there? Do you want me to call one *who might talk*
or more? Tell me what you are expecting it to be like...
Would it be appropriate? This lawyer has had a lot to do with
helping artists in their relations with networks, and distributors.

I hope that you will call on me to help in any way with this conference
about the legal matters. I have a lot of things to say, particularly
in regard to establishing some minimum conditions for gigs, distribu-
tion, festivals, shows, etc. and give some hints as to things to look
out for in making arrangements, with people who you might think per-
fectly trustworthy.... Give me a call, at the above # anytime, day
or night. Hope to hear from you soon--

L O V E f r o m

Аннмтпн

Mr . Victor V. Jackovich
U. S. Information Center
Omladinska 1
71. 000 S A R A J E V O
Y u g o s l a v i a
Europa

Mr. Ahmed Muhamed Imamovic
c/o Dr. Mehmed A. Imamovic
Lab. Anim . Fac.
409 Capen Hall
State University of New York at Buffalo

MASTERSSESSION

RECORDS

26 Jane Street New York, N.Y. 10014 (212) 243 2018
Cherry Valley, N.Y. 13320 (607) 264 3943
Cable: IMPROVART NYC

February 20, 1975

Woody -

Anton Perrich sends no message at all...
Otherwise, things are pretty much the same

I am producing a concert at NYU on March 22nd
Wish you could be there to tape it
It should be tasty: William Borroughs / Paul Bley

I still haven't gotten the interfacing project together
You and Paul are destined to do that one in the hereafter

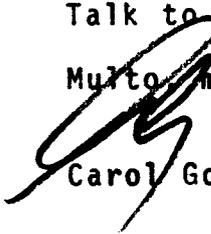
Next week, Feb 24-26 I will be at Kodak in Rochester
Crash super 8 indoctrination

I may come on to Buf for 24 hrs
If so I'll ring up yours!

What do you think of doing the concert we talked
about, with interfaced synthesizer projections
in Buf?

Talk to you soon....

Multo multo


Carol Goss

GEORGE C. STONEY

October 31, 1975

Dear Woody:

Good luck. Let me know when you people are in town! There's lots to show and tell.

Cordially,


George

GS:sb

ALTERNATE MEDIA CENTER

1406 Encino Berkeley, CA.

May 12 1975

Dear Vasukas —

Hello friends — hope Life & work are well in your Buffalo!

I'm really sorry to have ~~taken so~~ long to send you the \$ back that you lent me for v. tape.

Re: your request for some copies of my work — do you have a blank cassette? what do you have? what do you want?

Future looks uncertain — have received NEA grant to make new ~~piece~~ composition — debating "VIDEO or FILM" ^{ELECTRONIC}; NCET is virtually transformed — have recently begun to talk with P. Kaufman about his plans — ~~and~~

Send me some of your new
works - let us "trade" some things
perhaps;

How do you like the teaching situation
at Buffalo - how is your survival
coming? -

New circuits I haven't begun to
develop, awaiting proper time + place -

Seeking to expand my areas of
service + contributions - would like
to do a mic book on electronics
image + synthesis - collaboration?

Do write - regards to Gerry O'Grady
We shall meet again ...

Regards +

Stephen Berk

P.S. WATCH THAT
FRENCH BREAD

June 11, 1975

Dear Steina & Woody -

Thank you for the tape...
I received it this morning. The written
information looks fine...

The cassette will be shown in
W. Berlin... However, in Moscow,
I can only show $\frac{1}{2}$ " reel-to-reel.
They have an AMPEX color $\frac{1}{2}$ "
machine in Moscow that I'll be
using. I have 1 of your tapes on
 $\frac{1}{2}$ " that you copied for me yourselves:
Home, Elements & Distant Activities.

2. If you want me to show that in Moscow, I'll do so, or if you can send me $\frac{1}{2}$ " dub of the new material that would be much better. Only about $\frac{1}{2}$ of the artists are giving me $\frac{1}{2}$ " copies... and there'll be much less time in Moscow. I'm not 100% sure that I'll be invited to Moscow anyway - it looks like 75% Yes, 25% No are my chances -

Ulrich Greger from Berlin specially asked if I could include

my tape VIDEO TUNNEL.

Therefore, could I specially ask that you make a copy for me from the original — or else send me the original, and I'll make the copy myself. I can show the "1/2" copy because in Berlin they have "1/2" B+W machines ---

Enclosed find check for:

- ① Cover your cassette stock cost \$20
- ② "1/2" reel stock for VIDEO TUNNEL \$12

This money is from the Berlin show.

There's no money from Moscow, but I'll get the "1/2" tape back to you from Moscow.

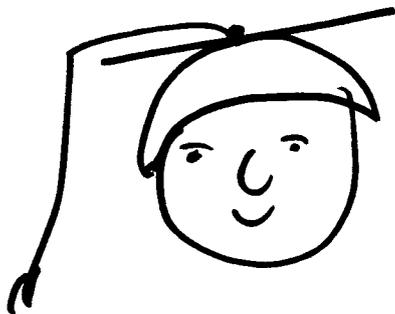
4. You can expect about \$80
more from Berlin.

Let me know prices if the
Berlin people want to keep
this cassette copy - - - -

Thanks for everything

Love, Dimitri

P.S. I got my BA just yesterday from
C.U.N.Y.



May 15, 1973

Dear Woody & Steina -

Warmest love to you both! I hope you are both in good health, good spirits and good luck. Things are improving with me....

Woody - as I mentioned to you at the Anthology 2 weeks ago - I'd like to bring some of your video tapes to Berlin. The Festival is June 29 - July 8. I might be able to go on to Moscow, and show stuff there, July 10 - 24. I'll find out about that soon. Also, likely I'll go to other European cities for shows....

I'd like to show at least 30' of your work - I already have the copy of HOME, ELEMENTS, & Swan Lake that you gave me in 1973, and it's been transferred to cassette - which you saw in Munich - remember..... I could use that cassette again*. Also, we'd like to show some of your MORE RECENT tapes.... also GOLDEN VOYAGE....

* - IF I USE THAT CASSETTE - ALL MONEY GOES DIRECT TO YOU -

2) Why don't you guys think it over, & give me a call - but call 10-12 AM - or late at night 12-2 am. ^{(212) 569-7167}

I can assure you of at least \$100 for 30 minutes of material - It'll be shown in Berlin ABSOLUTELY - The other shows may yield more money..... Let me know if you want to hassle the tapes for me, and I'll get the \$100 straight to you, or should I go through Howard Wise, & you'll get only 1/2 of whatever money I can pay, ~~but~~ but free of the hassle of tape copying, etc.

Also, does Howard have your newest tapes? → I liked your piece in the Women's Festival VERY MUCH. - Also, can you send me :

- ① Bio. info. you'd like in notes
- ② Any info about tapes - as you want it written
- ③ Any text - written verbatim (for translating)

I send you my deepest love - I'll always remember the kindnesses of Mr. & Mrs. V - Dimitri

WALTER VANDE MAELE

2 - 6720083

Dear Steina and Woody,

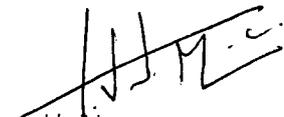
It's Springtime.

While expecting everyday our bird-eyed postman who sometimes mixes up adresses, to deliver me those precious I-20 forms enabling foreign learners to study in the States, I have done my part of the job in my mother's garden. Everything is ready now in her bird and flower paradise.

I'm looking out for Buffalo. I'm putting everything on that experience. I already wanted to be in New-York since last month so as to get acquainted with a new way of life. My decision to look West is as important as the one I took when I left for the Orient in '68.

I do hope we will meet soon,

sincerely yours,


Walter.

P.S. Dr. O'Grady whom I called last week informed me that he would accept me at his department and that entrance formalities were in the hands of the foreign students section at the university secretariat. I know from experience that a secretariat can hardly consider the personal motivations that make a stranger give up the normal money-making habits of his age group for the pleasure of studying.

It would be most kind if you could check whether anything has been done for my registration.

I have told Dr. O'Grady I would have about 3.000 U.S. dollars at my disposal, so as to be self-supporting without taking up employment.

Media Study Inc.
3325 Bailey
Buffalo NY 14215

Dear Woody & Sterling

I have found a private source of funding for the video image processor, so I am ready for further input: How much do the cards cost, where do I get them, is there further info?

Also, do you have some idea of the eventual cost of the system, not counting labor and metal work?
Waiting to hear,

Don Ellis

2-1
360-180-3

6

4/6/75

Dear Woody and Gene Vasuka,

I am going to be finishing school in May and starting out on my real education. I've been working with half-inch video for about six months, and right now I'm spending pretty much all of my time at it.

The reason that I'm writing is that Bob Stearns said that it would be a good idea to talk with you about possible directions that I should pursue.

I spent four months last year in New York working at WNVE-TV as part of my schooling. I saw ~~part~~ a lot of the video that was going on at the time in the city and talked to a number of the people involved. Right now I'm trying to learn as much of the electronics as I can while working on various projects with the limited equipment that I have available.

So what I was wondering was if I

can get up around Buffalo, if I could
stop in and lend your ears as to
possible directions I could take from here,

very sincerely yours,

Bert Marshall

~~to visit you to the summer~~
Bert Marshall

Box 717
Gambier, Ohio 43022

or after June 1

4713 Waverly La.
Jacksonville, Florida 32210

December 3, 1974

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

Dear Woody and Steina Vasulka:

We haven't met but there have been a couple of almosts. What I'm writing about now is to see whether you have any sort of travelling show that you can bring down here. We are setting up a video outfit in the spring or fall, probably fall because I never believe predictions about equipment or buildings. But meanwhile, I'm interested in bringing in people who are doing things with video to suggest what might be done with the capacity we'll have when we have it. I gather from the people at the National Center in San Francisco that you do have equipment of your own that you can move around for what you do. True? If so, what would it cost to have you do a demonstration? Why don't you suggest something and we'll take it from there. This will be part of a series of things we want to announce very shortly, so I'd appreciate hearing from you right away, with any suggestions you care to make, either about what you might do or who else in the area, and on the East Coast, might do it if you can't. Or others, too, in any case, since we'd like to see as much of what's being done nearby as we can manage.

Also: we are looking for a video artist to join the faculty and take over on that equipment. The person would function with both the Art and Film Departments or either way or whatever seems rightest. Do you have anybody to suggest? The equipment will include editing capacity, and the programs we're about to develop will be attractive to someone interested in the media, mixed or otherwise. I don't know exactly what the Media Center does up there, but we're probably aiming, among other things, for something like it. If you think it's worth coming up to see what's going on, I have an additional pretext, in that my son Richard is also teaching at Buffalo--seem to remember his saying you'd crossed paths.

Sincerely,



Herbert Blau

national center for experiments in television
at KQED, 7077 bryant street, san francisco
california 94103, 415/864-3760

November 25, 1974

Mr. Herbert Blau
University of Maryland
Baltimore County
5401 Wilkens Avenue
Baltimore, Maryland 21228

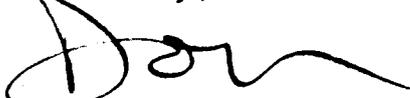
Dear Mr. Blau:

I am replying to your inquiry of November 13th, asking for names of possible "consultants" or residents for your video facility. I don't know too many people back there and would suggest you talk to Woody and Steina Vasulka in Buffalo. They are with the Media Center, State University of New York. Their work is good... and they can probably refer you further.

I have no immediate plans for going East. The air fares are too high.

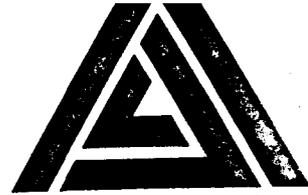
Good luck on your project. I wish I could be of more help.

Sincerely,


Don Hallock

DH:bfa

Press Notice



105 Piccadilly London W1V 0AU
Telephone 01-629 9495

INTERNATIONAL VIDEO FESTIVAL: SERPENTINE GALLERY, MAY 1975

The Arts Council's festival of independently made videotape, the largest to be mounted in this country, will take place at the Serpentine Gallery, Kensington Gardens, in May 1975. It is hoped that all areas of video activity will be represented: artists' tapes, community tv, political documentaries, videographics and live video installations.

The festival will lay emphasis on video made in the UK. These contributions will be on an open submission basis, and the participants themselves may be asked to operate a process of self-selection, keeping their own material to a practical running total. There will be a selected section of tapes and participants from other European countries and from North America, where access to hardware and funds has been far greater.

Would-be participants are invited to send written information about their tapes, (whether already completed, under way or planned), or to propose a live installation, tailored to one of the gallery spaces or to its garden, to the Video Committee, c/o Sue Grayson, Serpentine Gallery, Kensington Gardens, W2 3XA, tel. 01-402 6075, by mid-October. Information received in this way will help in planning the final shape and programme of the festival; but since we expect a large response there may be some delay before submissions are acknowledged. It is hoped to complement the festival with a symposium of video producers from the UK and abroad at the Royal College of Art, where a historical survey of video may also be mounted.

As soon as an outline programme has been agreed by the committee it will be in a position to offer 'contracts' to producers. It is anticipated that the rental for first time showing of tapes will be £12 per hour, with repeats at a lower rate (probably 50%). Because of the proliferation of video hardware that is being used in the UK, the organisers plan to provide playback equipment for all UK formats (including CV series). Material should be submitted on the new European standard (preferably on Sony AV series which it is felt gives a better quality reproduction). Where a participant has material on a format for which playback equipment has not been made available, arrangements will be made for transfer to be carried out prior to the exhibition. No transfer will take place without the participant's consent. Please add to the synopsis of work you plan to submit an indication of its format.

Film Officers of the Regional Arts Associations can give advice and help in locating equipment and may, in special circumstances, consider grant-aiding video projects for the festival. The Arts Council of Great Britain has a limited stock of equipment which can be lent to video artists. (Enquiries to Jonathan Harris.)

For more detailed information telephone Peter Bloch (outside consultant) at 01-727 7244, or write to him c/o Serpentine Gallery, Kensington Gardens, London W2 3XA. Please aim to send us your information, however tentative, before October 15.

The Arts Council of Great Britain The Serpentine Gallery



Kensington Gardens London W2 3XA
Telephone 01-402 6075

Director of Art
Robin Campbell DSO

Organiser of the Serpentine Gallery
Susan Grayson

October 3, 1974

Dear Gerald O'Grady,

As you will see from the enclosed press release, the Arts Council of Great Britain is organising: The Video Show, a survey of independent video tapes and related events for the Serpentine Gallery in May 1975. While the emphasis will be on video made in the UK, we plan a selected section of tapes and participants from other European countries and from North America.

Our outside consultant, Peter Bloch of Twenty Four Frames, has asked me to seek your views on the selection of the international artists section. We only have time for a short programme of overseas tapes and unfortunately don't have a budget which will allow us to send someone out to survey the entire video scene.

We would be grateful if you would add to or subtract from the attached list of suggested artists, bearing in mind that we will probably have only time and space to show work by 10 or 15 of them. We would therefore hope to show the most outstanding work/artists in this area.

May I thank you again for your help and look forward to receiving your recommendations. We have asked a number of other video experts for their opinions and would welcome yours. We will keep you informed of developments.

Best wishes,

Sue Grayson

Gerald O'Grady,
Centre of Media Study,
Suny Buffalo,
Buffalo,
NY 14214,
U.S.A.



COMMITTEE ON FILM AND TELEVISION RESOURCES AND SERVICES
10 Granger Place Buffalo, New York 14222
716 882-0613

On February 13-15, 1973, a group of thirty filmmakers, educators, programmers, archivists and administrators, united by a common interest in the future of the moving image in America, met at the Mohonk Mountain House in New Paltz, New York to share their ideas. A result of this Conference on Regional Development of Film Centers and Services was the formation of the Committee on Film and Television Resources and Services. Supported by the Public Media Program of the National Endowment for the Arts, the John and Mary R. Markle Foundation and the Rockefeller Foundation, the Committee has, in meetings in various regions in the country, furthered the discussion of film and video production, preservation, distribution, exhibition and study begun at Mohonk. It has expanded its membership to include ever more diverse points of view and new areas of expertise. Finally, its members have collaborated in the preparation of a detailed report on the problems facing those interested in the moving image in America today and the possible solutions to those problems.

The Committee's report will soon be ready for distribution. We shall, in the coming weeks, be mailing it to some 20,000 organizations and individuals in the field. Those not receiving the report by mid-January may obtain a free copy by writing to the above address.

The work of the Committee on Film and Television Resources and Services will not end with the distribution of its report. It is our intention that the report serve as the basis for regional meetings throughout the United States in early 1975. The calling of such meetings and the mutual determination of what constitutes a region must, of course, come from concerned institutions and individuals in the field as a whole. The Committee will, however, if requested, act as coordinator for such meetings, providing any host institution with the names and addresses of suggested conferees. We will also be happy to send representatives to regional meetings to answer questions concerning the report and to discuss ideas generated at other regional meetings. The Committee will, after the first set of meetings, provide a final report on the meetings and on the development of coordinated film and video activities in each of the individual regions.

The establishment of a coherent system for producing, preserving, distributing, exhibiting and studying the moving image can only come about through the cooperation of everyone in the field. We hope that, through your efforts and ours, this cooperation will become a reality.

names of Committee members and affiliated organizations

COMMITTEE ON FILM AND TELEVISION RESOURCES AND SERVICES

10 Granger Place
716 882-0613

Buffalo, New York 14222

Members

Fred Barzyk
WGBH
125 Western Ave.
Boston, Mass. 02134
(617) 868-3800

James Blue
Media Center
Rice University
Houston, Texas 77004
(713) 529-8057

Eileen Bowser
Museum of Modern Art
11 West 53rd St.
New York, NY 10019
(212) 956-4201

John Culkin
Center for Understanding Media
75 Horatio St.
New York, NY 10014
(212) 989-1000

Frank Daniel
22619 Collins St.
Woodland Hills, Cal. 91364
(213) 340-6367

Sally Dixon
Museum of Art
Carnegie Institute
4400 Forbes Ave.
Pittsburgh, Penn. 15213
(412) 622-3212

Peter Feinstein
University Film Study Center
P.O. Box 275
Cambridge, Mass. 02138
(617) 253-7612

Denise Jacobson
Northwest Film Study Center
Portland Art Museum
Southwest Park and Madison
Portland, Ore. 97205
(503) 226-2811

John Kuiper
Motion Picture Section
Library of Congress
Washington, D.C. 20540
(202) 426-5000

Gerald O'Grady
Media Study
Center for Media Study
3325 Bailey Ave.
Buffalo, NY 14215
(716) 831-2147,

Sheddon Renan
Pacific Film Archive
University Art Museum
Berkeley, Cal. 94720
(415) 642-1412

David Stewart
Corporation for Public Broadcasting
888 16th St.
Washington, D.C. 20006
(202) 293-6160

Ron Sutton
National Association of Media
Educators
2000 P Street NW
Washington, D.C. 20036
(202) 785-4141

Daniel Taradash
Academy of Motion Picture Arts
and Sciences
9140 Hazen Dr.
Beverly Hills, Cal. 90210
(213) 276-7021

Jonas Mekas
Anthology Film Archives
80 Wooster St.
New York, NY 10008
(212) 226-0010
(Recording Secretary)

Seth Feldman
Address as above
(Coordinator)

USIA
UNITED STATES
INFORMATION AGENCY
WASHINGTON 20547

October 21, 1974

Gerald O'Grady
Instructional Communication Center
22 Foster Annex
S.U.N.Y. at Buffalo
Buffalo, New York

Dear Dr. O'Grady:

Enclosed is the list of video art tapes that are now with Don Foresta in Paris for the Museum of Modern Art Exhibit. He also has the referenced folders listed at the bottom of each page. The VA-6 Composite is available for use by all interested USIS posts; we are negotiating to acquire the same rights for VA-7, 8, and 9.

We are pleased that your schedule allows you to be in Paris for the December 6 Conference and the conferences to follow at the Dragon Center and Amiens. Miss Barbara Peterson of our Overseas Speakers Service will shortly be in touch with you to confirm itinerary and schedule.

I have not been able to reach Ed Emshwiller at the number you gave me; perhaps he is out of town. I will keep trying, but pass the word if you talk to him before I do. ^A Thanks. Also, I would be interested in receiving the biographical data on Emshwiller and the other artists if you have a chance to send it. Thanks again.

Sincerely,



Eileen B. Keane

October 29, 1974

Dear Woody & Steina:

Hope you both are well and productive. A friend of mine, Peter Goulds, will be in touch with you shortly regarding a video exhibition he's organizing at UCLA. Peter is a British chap who teaches Design in the art department at UCLA, and he has a special interest in video art. He's trying to organize an exhibition that would emphasize the graphic and kinesthetic potentials unique to video. He's a very sensitive and honest fellow and is very well informed on the subject. You can trust him. The exhibition he's trying to put together would travel to London I believe. Anyway, it would be a good thing in my opinion.

Meanwhile I'm working very hard on my book and still hoping to finish by April 1st. Earlier this month I lectured at the Media Center at Rice University in Houston, at the invitation of James Blue. I met his wife Janice who is just as extraordinary as James. We all are planning to spend the Christmas holidays together in Taos, New Mexico, with perhaps a drive to Colorado. Do you think you could join us? It would be a most unforgettable event.

Steina, please do send the photos you mentioned in your last letter...

Love,
GEME

THE
INTERNATIONAL MUSEUM
OF
Erotic Art

540 Powell Street San Francisco, Calif. 94108 (415) 989-6096

The Vasulkas
257 Franklin
Buffalo, NY 14202

To the Vasulkas:

I couldn't get your names right over a staticky long-distance line, but Ethel Velez referred me to you as makers of two well-received tapes in the Eritoc Video Arts Exhibition. We are planning a film and video festival for the 20 through 23 of November, and at this time we are suffering a shortage of video material to balance the film portion of our program. We would be happy to waive the \$5.00 entry fees if you would enter your tapes.

I've come to understand that some people in the video arts have ideological objections to the concept of competition in festivals. This has arisen also with a few makers, and we have therefore agreed to exhibit works without the strings of competition, though our cash and distribution prizes are available to any who seek them. Let us know your preference.

Since we have already exceeded by several weeks our intended entry deadline, we must ask that you mail us your tapes as quickly as possible. If postage is a prohibitive factor, please send us a bill.

I enclose the information and entry form, hoping that we will enjoy your interest and cooperation. You can expect that your tapes will be in the return mail by the 1st of December. Decisions in the competition will be made prior to the festival.

Many thanks and good luck.


Deborah Mendelsohn

AGAPÉ FILMS LTD.
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NEW YORK, N. Y. 10028
212-534-4754

REGIONAL OFFICES

ATLANTA
BOSTON
HOUSTON
LOS ANGELES
SAN FRANCISCO

1 November 1974

Woody Vasulta
257 Franklin
Buffalo, N.Y. 14202

Dear Woody:

Peter Sova has informed me that you are interested in our VIDEO RESEARCH LIBRARY. Therefore, I am sending you a brochure and a supplement.

If you are ever in New York City, I would love to show you some of our material.

Sincerely,



Ted Baehr, President

TB/glm

Oct. 16, 1974

Dear Woody & Steina,

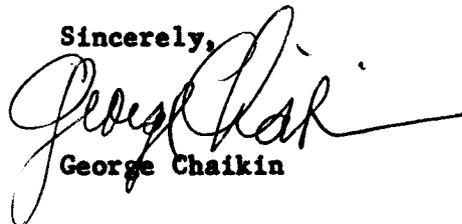
I have sent my c.v. to Gerald O'Grady as you suggested. Below is the name and address of an undergraduate who can help you with both PUREJOY and ARTSPEAK - he is the person who installed ARTSPEAK up there -

Steve Kolchin
Box B440
Red Jacket
SUNY at Buffalo

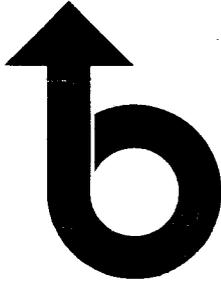
Dimitri is back with some nice tapes.

Hope you are both in good health and spirits, and I hope to see you soon.

Sincerely,



George Chaikin



THE BANFF CENTRE
SCHOOL OF FINE ARTS
BANFF, ALBERTA TOL OCO
TELEPHONE (403) 762-3391

Woody and Steina Vasulka
111 East 14th St.,
NEW YORK, N.Y. 10003

July 9, 1973.

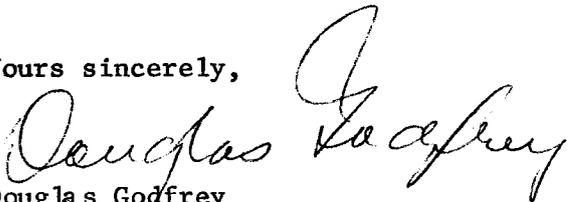
Dear Sir:

Mr. Eric Somers, Assistant Professor, Communication Arts at Creighton University in Omaha will be with us August 6th to 10th to give a workshop and has asked that we contact you regarding ELEMENTS videotape - and the availability thereof.

The workshop will be held as noted above and we would appreciate your advice as to whether this tape might be available for this period - and possible rental costs.

May we hear further from you.

Yours sincerely,


Douglas Godfrey
Assistant Manager, Visual Arts.



U.S. Information Service Nesvegi 16, Reykjavik, Iceland

February 25, 1974

Mr. and Mrs. Woody Vasulka
257 Franklin St.
Buffalo, N.Y. 14202

Dear Vasulkas:

When I asked Don Foresta at a meeting in Paris if I could borrow an art tape to bring back to Reykjavik for the premiere of our Cultural Center VTR, the possibility of one of his tapes being by an Icelander in Buffalo would never have occurred to me.

We have now showed the tape four or five times in the Library--including Friday night to Oddur Björnsson (his sister went to school with Steina), Erlingur Gíslason and quite a few other theater and music people, many of whom know either one or both of you.

We have two proposals for you:

1) If Steina would write in Icelandic a 1,000 word piece on how experimental videotape is created, we'll pay \$50 for it. If it might be double as long, and include a description of the experimental video scene in the United States (who, where, what), we'll pay \$100. We'd like it here by the end of March.

2) When next Steina or both of you are in Reykjavik, we would hope that you might bring along several of your tapes, and perhaps some tapes of your American colleagues. We'd like to do two to three programs here for artistic, music and TV folk. We pay \$50 per program.

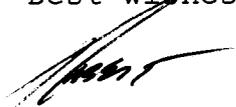
Obviously we'd most like for these programs to be done in Icelandic by you. But if you aren't planning to

be in Reykjavik for some months, possibly you know of a colleague or two who might be planning to fly by Icelandic. If the two of you weren't available, we'd make the same program offer to another person you might recommend.

One other thing: might you give us a fuller rundown of what you've been doing since leaving Iceland. We'd like to know that to tell the people who are seeing the single tape we now have.

Bjarni Guðnason called the other day, incidently, and plans to bring the whole family over soon to see "Spaces II" and "Distant Activities".

Best wishes,



C. Robert Dickerman
Public Affairs Officer

centre culturel américain . 3 rue du dragon paris vi . téléphone babylone 22-70/71

Paris, le 30 Novembre 1973

Mr. & Mrs. Vasulka
c/o Mr. O'Grady
377 Sirley Ave.
Buffalo, N. Y.

Dear Steina & Woody:

First of all, welcome to Buffalo from a long displaced Buffaloian. I was sorry I missed you in Europe, but happy to have finally talked to you by phone.

I sent your two tapes containing five pieces back to John to return to you, since John said you were somewhat worried about the project. We did show them last year as planned, but with such success that I have for so time been planning a second bigger show for this coming January. Therefore, I would like to have the tapes back again if possible. The two tapes which we had contained five pieces; tape 1, HOME & SCHACHANSKAYA DANCES, and tape 2, SPACES II, DISTANT ACTIVITIES, and LET IT BE. I would like to buy the first two pieces if possible and borrow the rest for the January show. I will return those I do not purchase along with the Skip Sweeney tape, which I understand actually belongs to you. I will also forward copies of the press coverage of the January show.

Our small beginning in video has blossomed and many possibilities are coming our way. The Institute of the Environment, a strangely misnamed affiliate of the Ministries of Education and Cultural Affairs, which is in charge of art education in France, would like to do something with video and has asked us to help. The Museum of Modern Art would like to do a major show in the late spring and has asked for our cooperation, and, as I mentioned, your friend Procop is trying to get ORTF to do a major program on video. We have also had much contact with ORTF Research which might lead to something as well. The interest is beginning to grow in France, although there is still a tremendous ignorance to

- 2 -

overcome even in professional circles. If you are traveling in Europe at any time let me know before-hand. We can probably do something in the Center, and I will be happy to help with any contacts you might need here in Paris or in other part of France as well.

Give my best to Buffalo, especially to Gerry. I'm sorry I missed him. Glad to have talked to you on the phone. All the best in your new position.



Donald A. Foresta
Director

October 5, 1994

Woody and Steina Vasulka
Route 6 Box 4
Santa Fe
87501 New Mexico

Dear Woody,

I received your travel schedule. Let me know whether November 6 - 7 suits you for our meeting in Rome; the alternative date is November 13 - 14 (the sooner the better).

I will pay for your accommodations and will also do my best to pay a contribution on air - fare (how much is it?), but I cannot guarantee it by now.

For sponsorship purpose please let us know your preferred (if any) makes used in your installations.

One of the possible sponsors would be interested in buying an inedited installation. It is a very qualified and world-wide known firm and the installation after our show in Rome would probably become part of an international itinerant collection of contemporary art. I wish it could be "Art of Memory" Please let me know as soon as possible if you agree. If so, which is the cost of production and what mark up could we reasonably add to it to cover a good portion of show costs.

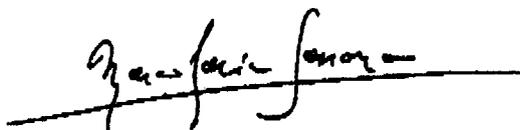
As mentioned in my previous fax an organization unit is already working for us. It is:

NEWMAN S.r.L.
Viale di Trastevere, 26
Tel. + 39 6 58330888
Fax + 39 6 58330813
Manager: Loredana Ulivi
Your contact: Paola de Pasquale

So in the future you can get in touch with them directly.
Please send us a detailed budget. We really need it to go on.

Ciao. A presto.

Your Marco Maria



Steina and Woody Vasulka

from: Teresa Wennberg

Marseille, Feb. 8th, 1995

Dear both,

Hope you are starting the new year with good energy and many exciting plans!

I still would like to write an article about your work, or - considering the gigantic amount - perhaps one particular piece that you feel like talking about.

This month is just coming out, I wrote about Masaki Fujihata, but for the next issue it would be good if it could be you.

Let me hear from you: send me a proposition.

Best regards and love,

Teresa

Fax: +33-91474688

email: esg@gamsaa.chrs-mrs.fi

Jan. 22, 1995
Chicago

Dear Steina & Woody: After our visit last month I took a brief vacation in Los Angeles, where the MOCA was running a show by young video artists from L.A. and Santa Monica. I wondered if you had heard of any of this work, some of it quite good. I have forgotten many of the names, but a certain Thaddeus Strode exhibited a piece that was rather memorable.

One of the things we talked about briefly in December was the lack of theoretical writing devoted to video in comparison with the vast libraries on cinema, which even possesses dozens of classic manifestos from Eisenstein on down to the contemporaries... Can't one say that there is a parallel phenomenon in the relative invisibility of video *culture* as opposed to the conspicuous nature of the cinema scene? I do not speak as an expert— only as someone who seems to run across video shows only by accident and on days when I do not seek to find them. Even as great a city as Chicago seems to offer a surprisingly small amount of work in this medium. To my knowledge even the arts magazines do not give it much space. Yet at the same time it is appreciated in fashionable circles— a strange combination of circumstances. It is also astounding to note that the collection in your catalog is composed largely of the fruits of *personal tape exchanges*! What a delightful post-industrial method of communication among artists! And yet which of the other arts must resort to such haphazard methods? But perhaps that dash of chaos is always characteristic of an art that is still alive, not yet reduced to a public version of itself.

Since returning to Chicago I have been studying both your exhibit catalog from Linz and Gene Youngblood's book. "Eigenwelt der Apparate-Welt" is a marvelous collection, though I felt handicapped by not having the laser disc at my disposal: it was hard for me to understand the technical descriptions of some of the machines without being able to see the respective final effects on the screen-image. Perhaps you still have a copy of the disc and would be willing to lend it to me while I am in Santa Fe in mid-March? I also wish that I had known the value of much of the equipment I glanced at in your house— I would have asked for a demonstration of several pieces. In general, I was surprised to learn of the variety and the power of the machines already in existence.

The catalog is a rich overview of a number of technical innovators. I was sorry to be able to learn of the work of the Vasulkas only in 3rd person references found in the articles of others! I would have liked to see a complete account of your researches in your own words. But I am amazed that you tracked down so many people and "synthesized" their breakthroughs into a coherent history. The intimate link between video and early electronic music was a bit surprising to me, though it must seem quite obvious to all of you. David Dunn's historical piece was also fascinating. And your friend Peter Weibel seems to have a very interesting mind— his thoughts on the autonomy of the modern art object are quite suggestive.

But to me the most arresting point in the catalog comes in a single line from the curatorial statement. It is the point at which Woody says that the exhibit is concerned exclusively with audio/visual as electronic signal, "that blessed state when it becomes accessible for alteration by electronic instruments." This is a frank and striking formulation, and it introduces an issue that I had really not considered at all in my prior thoughts about video. While studying the image-generating capacities of the new technologies, I hadn't been thinking sufficiently of the

electronic field as a lowest common denominator where images can meet "synaesthetically" and be modified in terms of any of their multitude of perceptual properties.

For reasons not worth explaining here, the modification of images is a central concern of my own work. In the book I am beginning to write on Martin Heidegger, "Tool-Being", I argue that Heidegger's thought inevitably draws the concept of *simulation* into a central role in philosophy. His work tends to imply that *all objects* are to be understood as images, forever concealing their innermost being even while presenting a glittering surface to view. But the face of a thing is not unrelated to its own being, to the invisible effects that it works— it *simulates* this being, suspending its own reality while bringing its previously hidden traits to the fore. This happens in a number of distinct ways — in the malfunction of tools, in spatiality, in theoretical inquiry, in humor, in the reversal of technological infrastructure from an efficient and inconspicuous tool into an electrified environment... In all of these ways something profoundly hidden in the heart of entities thrusts itself into perception. I fear boring you by going any further into the matter, but one ought to make a science out of these different ways in which the *form* of the object can be made visible.

It seems clear to me now, the way in which cinema merely depicts the framing of a scene filled with objects and events. This scene is a whole that swallows up the individual elements composing it. The images in the frame are instantly understood, at least approximately, by the viewer; they are taken as immediate perceptual givens. But each image works upon us in so many subtle ways— by its particular color, its characteristic figure, its existential position with respect to the other images. We pay no attention to these properties, absorbed as we are in the unity of the frame. But to be able to *modify* these formal and largely inconspicuous features of the object (e.g., the hue/intensity/value of the television color) is a gigantic step toward a freeing of the image from any contexture of meaning that would completely use it up. I don't know if I am being clear, but this is a point from your curatorial statement that I very much appreciate, one that I hadn't foreseen, although the creation of image-modifying engines is obviously at the center of your work.

I am eager to learn more on the subject. The idea suggested in December, that you might look for someone to do the writing for a book on these technologies, intrigues me all the more after having seen a bit of what the topic would be. If this project happens to materialize I would be happy to send a sample of my philosophical writing, which I think you would find to possess a vivid style and a clear method of exposition. I am also still interested in attending the Karlsruhe festival in May, which would fit perfectly with trips I plan to take to Zürich and Strasbourg at nearly the same time. With luck there will even be a serious discussion between the award recipients in Karlsruhe, or at least a presentation of papers.

I hope the winter in Santa Fe has been mild since my departure. Raven is so busy that I am only able to reach him every so often. We both agree that our breakfast at your house was the finest we've had in a long time. It's amazing how satisfying a bag of hot croissants can be with even the smallest amount of good marmalade. And such delicious coffee! The "continental" breakfast has an unjust reputation for meagerness.

Much best,

Graham Harman - "Zitex" Raven's Brother

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Sept. 13, 1993

Dear Steina,

My fax is up and running again. You can send the last 7 pages now.

More on the speaking engagements. I would like Woody to talk about his environment that he did here at St. Denis, the use of artificial intelligence in an art installation - "the intelligent room", at the engineering school, the CNAM. This is the Conservatoire Nationale des Arts et Metiers that I mentioned, the school we are joining to start our art and new technologies' program. Woody's would be the first major talk of the program. The audience would be mostly engineering students with a hefty portion of art students. I mostly want to impress the engineers and make them understand that the artist is way out ahead of them in using and applying the new technologies to new forms of expression. We would need visuals of the installation, tape or slides, for the talk. What do you think? Possible?

The date we're after is Nov. 18th at 5:00 in the afternoon. You should sent a copy of Woody's bio, the same one I have and a paragraph description of the talk. Send me the description first so we can go over it together. I'm hoping through this first attempt to turn this in to something regular either here or on line. The person to send everything to is:

Stéphane Natkin
La Boutique - CESIR
124, rue Vielle du Temple
Tél. 4274-4216
Fax 4274-5853

You met him at his gallery when you were here. There are other things to develop with him too when you are here. We have to move very fast on this since there are lots of details and Stephane wants to get it our in time to get the press to attend. I need to have it settled by the end of the week.

I can have Woody talk at my school either the afternoon of the 16th or the 19th. What do you think are the chances of Beaux Arts inviting you back again? I'm still scouting elsewhere as well. Best to both.



Santa Fe, 7. June, 1993

Dear Axel,

There are two tapes for you here:

The minicassette is a NTSC transfer of a documentary by Peter Weibel & Co. at Ars Electronica in Linz. I got a copy from Dieter in "Institute for neue Medien" in Frankfurt. It gives a good visual information on what the show looked like.

The other tape is a Vasulka "promo", rather hastily put together.

The first segment is of an installation still on show in the National Gallery of Iceland. It is called "Borealis", has two laserdiscs, two projectors that with help of a beam-splitter throw the image onto four translucent screens, showing the image on both sides. The projectors and screen are also turned 90°.

Next is a progress report of Woody's "Theater of Hybrid Automata". It was shown at "Artifices" in Paris, and had an added figure of projected sphere interlocked with the XYZ camera head and a verbal/visual counting of numbers for calibration.

Then there is "Tokyo Four" a four channel work in versions of sixteen, nine and four monitor installations.

Then there is a short demo of my performance titled "Violin Power". When I perform it with Michael Saup we call it "Hyena Days". Needless to say, we change it every time we perform it.

The rest of the tape shows four of my installations: "Geomania", "Ptolemy", "Vocalizations" and "The West".

As you know, installations are difficult to describe this way, but hopefully some communication seeps through.

The Museum of Modern Art

Video Study Center
Department of Film

June 26, 1992

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

Dear Woody and Steina,

I hope this FAX finds you well and thriving after Ars
Electronica. I never pursued Peter Weibel, because I will be
spending three weeks in Japan and Korea from July 13 through
August 5.

Steina, I want to talk with you about your installation work.
Please call me as soon as you are home. The number here is (212)
708-9810.

Big hugs,

Barbara J. London

2-29-9 #607 Minami Aoyama, Minato-ku, Tokyo 107 (3)3408-5749

Mr. Van McElwee
7117 Nashville
St. Louis, MO 63117-2336
U.S.A.
Tel: (314) 781-1091

March 19, 1992

Dear Mr. McElwee,

Thank you for your letter dated March 13, 1992.

I am interested in seeing your work. Although I have read the synopsis of each of your work, I can not get the idea until I see the video tapes. So please send me 3/4" of your work.

I am sending you my work and my career record as well.

In the meantime, Tomiyo Sasaki and Ernest Gusella have been in Japan under a grant from Asian Cultural Council since November.

The conditions of the video art in Japan is not good at all nowadays. I suggest that you do not come to Japan in the expectation of something better.

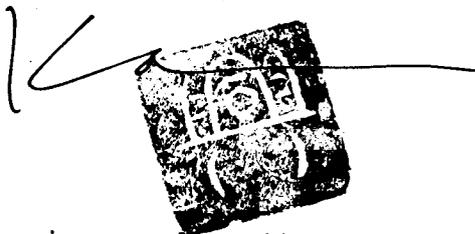
What would you like to do here in Japan?

In what of Japan are you interested?

Please let me know if I can be of some help to you.

Best Wishes,

Ko Nakajima



P.S.

My family name is not Nagajima but Nakajima.

2-29-9 #607 Minami Aoyama
Minato-ku, Tokyo 107
Japan

Tel: (3)3408-5749

Fax: (3)3423-0856

Ms. Stiena Vasulka
Route #6, Box 100
Santa Fe, NM 87501
U.S.A.
Tel: (505)471-7181

March 19, 1992

Dear Stiena Vasulka:

Hello! How are you doing?

I received a letter from Van McElwee to whom you had given my name
and address.

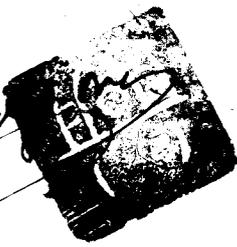
Enclosed please find a copy of my letter to him.

If you have any advice to me, please drop me a line.

The Gusellas of New York are now in Tokyo.

Best Wishes,

Ko Nakajima

Ko Nakajima


David Behrman, 10 Beach St., New York, NY 10013

Phone (212) 966-2943, Fax (212) 966-1606, MCI Mail i.d.331-4560

FAX → VASULKAS, PARIS Nov 5 92

Bonjour ma chère Steina,

ah.... only the Shadow knows what hidden Sysex commands lurk in the RAMS of Buchla....

but.... hmmm.... I assume that you have the Lightning manual with you and that you've tried the obvious things that I'm about to suggest, yes? I've never tried to use the Midi In except to retrieve presets stored elsewhere as the manual suggests...

To turn it off on the fly, did you try programming a wand button, or the external foot pedal to switch to another preset that does nothing?

Something like Pt: NEW --- Zn. :::: St: R₁

System: Set Presets: 5

.... if 5 is programmed to not respond to anything except to get out of the hole you've just created.

(This would cause pressing the Right Button in any zone to switch to preset #5, then you could get back to action, say in preset #4 by programming SetPresets 4 from the same button inside preset #5.)

also there is an All Notes Off function inside MIDI -- but I guess you're using a 'puter for this sort of thing, n'est-ce-pas? J'espère que tout va vachement bien pour toi et Woody, adieu, David

AMNEW SMOLLIE

May 27, 1993

Steina
Rte 6 Box 100
Santa Fe, NM 87501



via fax 505 473-0614

Dear Steina:

As you may recall from earlier correspondence, I would like to arrange audio interviews with all of the artists in the "First Generation" exhibition. We'll do the interviews over the phone and they will take approximately 15 minutes. The idea is to use a few minutes from each of the interviews to introduce each of the tapes in the show. This will help to put the work in context and will provide additional information for audiences who may not be as familiar with the work or even with the notion of artists working with video. We've made arrangements to do these interviews at the local NPR studio so we can have the cleanest possible recordings and Ilene Segalove will be helping me edit the audio for inclusion on the exhibition reels. I hope that this is something you'll be willing to do.

We have the NPR studio booked for Wednesday evening June 9 from 6 - 10 pm L.A. time. What I need to know is where you will be on June 9 and if we can call you sometime between 7 and 10:30 pm Santa Fe time. If you are in Europe, we also have the studio during the day on Sunday June 6 and are planning to do European calls would between 6:30 and 8:30 pm (European time) on Sunday evening. Once I hear back from you we can do a more precise schedule with a specific time for me to call. I'll also fax you the questions ahead of time - a few general and a few more specific to your work.

I'd appreciate your letting me know as soon as possible if you will participate, the phone number where we can reach you and the time during that block of time that you would prefer we call. I hope all is well with you. Many thanks for your help. I look forward to hearing from you soon.

Warmest regards,



JoAnn Hanley
1335 Maltman Ave.
Los Angeles, CA 90026
213 669-1971
fax 213 666-4546

FAX MESSAGE

to : The Vasulka's
fax : +1 505 473 0614
date : 29/5/1993
pages : 1 (including this one)
from : Gideon May
address : Prinsengracht 495
1016 HR Amsterdam, tNetherlands
telephone : +31 (20) 6380306 / 6237044
telefax : +31 (20) 6257833

My dear Steina & Woody,

A little late with my reply, but here it is.

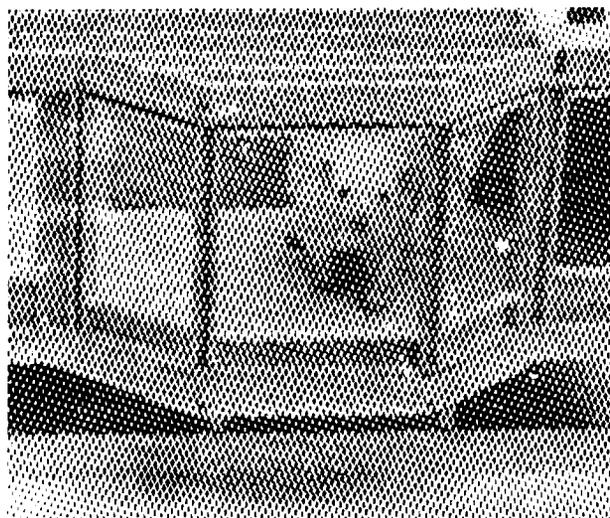
Just working my ass of to get the installation ready for the Ars. Never thought it took so much organizing, hassling etc. I think I need a programmer to finish the job.

Regarding Santa Fe, can't wait to be there. About the Indigo, yes it is mine, it has NTSC/RGB out, no video in, but this can be solved with a video board which has just been released.

I'm looking forward to do something with you guys, tell me what you have in mind.

With love,

Gideon.





Steina and Woody Vasulka
Fax: 505 473 0614

April 18, 1993

██████████
Dear Steina,

I am very pleased that you have expressed interest in being our guest for one month to teach a master class in electronic media. I don't say 'video' to keep it more general. UMAS would like to invite both of you at the same time, if this is possible for you. I am not very familiar with your work, which I regret, but Canada doesn't give me any possibilities to see international video art as I already told you on the phone. And in Europe I must have been at the 'wrong' festivals. I know some of Woody's tapes and I hope you both can provide us with a compilation of works and other support material such as catalogues and biographies.

We will try to get funds from the Canada Council Visiting Foreign Artists Program. To qualify for a grant under this program the visiting artists are expected to teach workshops and teach master classes for professional artists or advanced students. Visits may extend for a period of two weeks to four months.

Besides we would like to set up shows for you in Ontario. For that reason it is important to have your support material as soon as possible because the galleries plan so many months ahead.

Now some information about UMAS: United Media Arts Studies is a non-profit artist-run organization and has been operating since 1984. It promotes, exhibits and distributes work by artists working in video, film, electronic media and photography. Since three years UMAS is operating out of Durham, a small town, 160 km northwest of Toronto. This year UMAS will host two artists-in-residence from May to July 1993: Andrea van der Straeten (Germany) and Jochem Traar (Austria). In October we will have an international exhibition of video art, selected by curators from Europe, Canada and the USA.

If you have any suggestions what you would like to do at UMAS during your stay I would like to hear them. We are not well equipped for video, but at least we have some VCRs and Monitors. If an editing suite is required we could try to set up something with Ed Video in Guelph.

Looking forward to hear from you soon,

Sincerely,

A handwritten signature in black ink, appearing to read 'Ilse Gassinger', is written over a white background.

Ilse Gassinger

Box 889 Durham
Ontario N0G 1R0

CANADA

T: 519 - 369 3025

F: 519 - 369 5831

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

Woody Vasulka
Santa Fe, New Mexico
USA
Fax : 001-505-4730614

Bonn, 17.01.1994

Dear Woody,

thank you for sending the information about *Brotherhood* and the interactive table # 4

We had a close look at your installations and would like to discuss the possibility to present in May *Brotherhood/Table #4* as well as *The Theatre of Hybrid Automata*. For being able to make a decision I would need some more informations especially about the costs.

- How far are the two works connected in their content ?
- Can you send a drawing and some informations about the interactive functions of the table ?
- Could you send me a list of the estimate costs as precise as possible? This is somehow important for there are a lot of problems to solve before there will be a final decision.

There might be a problem for placing both installations for the room is not too big. The exact measure of the room is 8,55 m by 12,10 m and 3,33 m height.

On the coming Friday we will have the first opening with a big installation of Michael Petry *The Chemistry of Love*. The interest in this new exhibition series is really big for it will be the only regular exhibiton of Media Art works in Germany.

Looking forward to hearing from you.

With best wishes



Axel Wirths

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH
Geschäftsführender Direktor: Dr. Wenzel Jacob • AG Bonn HR-Nr. 5096
Friedrich-Ebert-Allee 4 • 53113 Bonn

Forum

Telefon 0228/0171-287 • Telefax 0228/0171-233

GESAMT

SUPREME PARTICLES

AN/TO

Company: THE VASULKAS
Person: Steina
Address:
FAX-Nr: 001 - 505 - 473 - 0614

VON/FROM

Michael Saup
SUPREME PARTICLES
Krögerstr. 2
D 6000 Frankfurt 1, Germany
FAX: (0)69 / 43 92 01
TEL: (0)69 / 29 10 87, 43 63 33

Datum/Date:
Seite/Page 1

July 29, 1993
von/from 1

MESSAGE:

Dear Steina,

thanx for the fax & the application. I think, I will be going for Silicon Grants in Hell-Sin-Key.

Anyhow, I would be honoured if we could do a glamorous concert on landed fins. I would suggest a title like Reptile Reunion - Big & Bang, or something even smarter.

By the way, did you get the V2 CD? Its funny...

Anyhow, I'm busy and tough to the work.

The family is phantastic, I'm afraid not to visit the states this year. This is somehow not my year, but my families & A. Maxwell's. He,s a very happy kid what surprises me somehow. I havent had feelings like this ever before, but of course I had to die for this...

Hope to see you soon, miss you, best regards to Woody,

M.

KEIKO SEI | office - Branická 118, 147 00 Praha 4 - Braník, Č.R.
清 恵子 | tel & fax: 42 - 2 - 46 22 09

Telefax Message

TO: Woody

FAX NO: 1-505-473-0814

DATE: 23/7/1993

Number of pages: 1 including this sheet

Message:

Hi, Woody,

Are you looking for me? Here is my new address + phone + fax. Now I also live in Bucharest but I'll be in Prague till the first week of August. I just said good-bye to Chris Hill, on last Sunday whom I had a nice time with in eastern Europe. We talked about you both a lot (and about Jerry, of course - he seems to take one semester off from the University, is he coming to Prague??)

Talk to You, Warmest regards to Steina

Keiler

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Sept. 13, 1993

Dear Steina,

My fax is up and running again. You can send the last 7 pages now.

More on the speaking engagements. I would like Woody to talk about his environment that he did here at St. Denis, the use of artificial intelligence in an art installation - "the intelligent room", at the engineering school, the CNAM. This is the Conservatoire Nationale des Arts et Metiers that I mentioned, the school we are joining to start our art and new technologies' program. Woody's would be the first major talk of the program. The audience would be mostly engineering students with a hefty portion of art students. I mostly want to impress the engineers and make them understand that the artist is way out ahead of them in using and applying the new technologies to new forms of expression. We would need visuals of the installation, tape or slides, for the talk. What do you think? Possible?

The date we're after is Nov. 18th at 5:00 in the afternoon. You should sent a copy of Woody's bio, the same one I have and a paragraph description of the talk. Send me the description first so we can go over it together. I'm hoping through this first attempt to turn this in to something regular either here or on line. The person to send everything to is:

Stéphane Natkin
La Boutique - CESIR
124, rue Vielle du Temple
Tél. 4274-4216
Fax 4274-5853

You met him at his gallery when you were here. There are other things to develop with him too when you are here. We have to move very fast on this since there are lots of details and Stéphane wants to get it our in time to get the press to attend. I need to have it settled by the end of the week.

I can have Woody talk at my school either the afternoon of the 16th or the 19th. What do you think are the chances of Beaux Arts inviting you back again? I'm still scouting elsewhere as well. Best to both.



1-9-91

HEHO WOODY + STEINA,

GOOD SPEAKING ON THE PHONE WITH YOU WOODY.
IN THE N.E.A. GRANT PROPOSAL ~~WE~~ WE SUBMITTED
\$1500. FOR BOTH YOU WOODY + YOU STEINA PLUS
ROUND TRIP PLANE TRAVEL NEW MEXICO TO RENO, N.Y.
FOR TWO DAYS (1 AFTERNOON PRESENTATION + 1 MORNING PRESENTATION)
I BELIEVE WE WILL BE ABLE TO MAKE THIS \$1500 FOR
ONE OF YOU ONLY, IF YOU WANT.

PLEASE SEND XGEN IMAGES IMMEDIATELY IF YOU
HAVE NOT ALREADY. THEY HAVE TO BE IN WASHINGTON
BY JAN. 28.

THIS IS TO PUT ON PAPER WHAT WE SPOKE ON THE
PHONE. I HOPE TO BE MORE IN TOUCH THIS YEAR
THAN IN THE PAST. WE WILL SEE...

BEST TO YOU BOTH

PEGGY

Monday, December 10, 1990

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

Dear Steina and Woody,

It was great to meet you both at the Electronic Media Arts conference in Sydney. I hope you both enjoyed your visit to Australia. Since Woody asked me to send a copy of my video, "ENS", I have done so with this letter. The tape is in NTSC so you should have no problem playing it. I thought I'd include some additional information about myself and the work I am currently doing.

My interest in this area arises from an educational background in science, and latter in film. After completing an honours degree in Applied Mathematics and Computer Science, I wanted to explore the creative possibilities of mathematics and computer graphics technology. I then completed a course in Film & Television, majoring in animation. It was during this time that I had the first real opportunity to create animated images with computers.

After the film course I spent a couple of years working in commercial computer animation production, at the Video Paint Brush Company, in Melbourne. Here I was involved in design, production and animation of numerous commercials and station identities which still continue to plague our television screens today. For the last 12 months or so at the Video Paint Brush Co. my role was more of a combined animation and software development one, as I was specifically assigned jobs that required special software to achieve the desired results. Also during my time at VPB in the "off-hours" I made "ENS". I left VPB in June 1989 and travelled overseas until May of this year.

In September of this year I received a production grant from the Australian Film Commission (AFC) to produce an interactive laser video disc installation. The AFC are an Australian government body who fund innovative film and video projects. After some negotiations with Silicon Graphics I managed to acquire an ex-demonstration Personal Iris for this project. In addition I received software sponsorship from Wavefront Technologies (a copy of their "Advanced Visualizer" software) and Pixar (developers *RenderMan* rendering software). I am also using an Apple Macintosh to control the laser disc and to control and process sound.

Silicon Graphics also have an eight processor 4D/300 computer in their office in Melbourne which I can use for rendering. There is also a Cray Y-MP here which I am trying to get some time on (not much luck so far).

For this latest work I am interested in the possibilities of algorithmic animation and rule based object behaviour. I read Chris Langton's paper , "*Artificial Life* ", which inspired many new ways of thinking about the project for me. It is my hope to make all of the animation rule based and all object shape, form and behaviour generated by algorithm.

I am interested in the relationship between this so called "computer" or "mathematical" space and unconscious "mind" space. I don't really see a point in just looking at these spaces in a purely analytical sense. They still represent the intents of the creator - even the simplest graph of an equation still reflects the unique choices of the programmer, such as the equation itself, method of solution, labelling of axis colour of graph, etc. I feel these things must have some relevance to what they represent and how they are represented.

I am also interested in the relation between the way music is composed and the way an algorithm creates an image. I like the way both image and sound can be expressed in the frequency domain and can be interchanged. I am keen to explore works that visually express what sound is telling us. I know a lot of work has been done in the area already, but not so much in terms of the relation of algorithm to image and sound.

It is still early days yet, both in terms of my thinking about these things and also the software I am developing. I am encouraged by the use of interactive and multi-dimensional viewing devices and the software I am writing now anticipates my eventual access to these technologies.

After this current project is finished I would very much like to work in the northern hemisphere. Australian societies' attitude to technology is somewhere around where America's was in the 1970's. The cost and access to technology and more importantly, information about it, is very difficult to obtain. There are no real research efforts, in either an art or science sense, into the ways we will interact and use these things which are so rapidly becoming part of us. Thus I feel if I am to learn more and my work is to progress, I must have more contact with others who are working in this area overseas.

Anyway, I hope you enjoy the video, I haven't received much real critical or constructive comment on it so I would appreciate any you care to give! It is highly likely I will be in the United States in August 1991 (for Siggraph), so perhaps we could arrange to meet again. Please contact me if you want any more information, video, etc.

Kind Regards,

A handwritten signature in black ink, appearing to read "Jon McCormack". The signature is fluid and cursive, with a prominent "J" and "M".

Jon McCormack.

NYC. 1-6-92

Woody,

I'M TAKING IN THE CITY IN LITTLE SIPS. NEXT TO ME IS A SHAWLED BLACK GIRL DREAMING OF JAMAICA. ~~ONLY~~ AFTER THE TRAIN TUNNELS WERE FLOODED A WHILE BACK DID I DISCOVER THE BOAT FERRY FROM THE NEW JERSEY SIDE. FOR A FEW CENTS MORE I CAN GET THERE SLOWER. CHOPPERS ARE RUNNING ERRANDS BETWEEN THE TOWERS, OFF TO POLINATE THE BURROUGHS WITH THEIR ESSENTIAL NEWS. WE WILL DOCK SOON AT LACKAWANNA TERMINAL ALL GREEN COPPER AND STEAM VENTS PROUD AND FORGOTTEN - LIKE COLUMBIA AND THE CATHEDRAL SWALLOWED BY THE Ghetto. THERE ARE AFRICAN TRIBES THERE SELLING FRANKINSENSE AND OILS.

"CITY OF THE WORLD. (FOR ALL RACES ARE HERE. ALL THE LANDS OF THE EARTH MAKE CONTRIBUTIONS HERE) CITY OF THE SEA! CITY OF WHARVES AND STORES. CITY OF TALL FACADES OF STONE AND MARBLE AND IRON! ~~LOUD~~ AND PASSIONATE CITY - METTLESOME. MAD. EXTRAVAGANT CITY. ONE NEED NEVER LEAVE THE CONFINES OF NEW YORK TO GET ALL THE ~~GAMBLERY~~ ONE WISHES. I CAN'T EVEN ENJOY A BLADE OF GRASS UNLESS I KNOW THERE IS A SUBWAY HANDY. OR A RECORD STORE OR SOME OTHER SIGN THAT PEOPLE DON'T TOTALLY REGRET LIFE."

I WALKED AROUND THE WORLD FINANCIAL CENTER MARINA TO READ THAT. THE LETTERS ARE WROUGHT IN IRON ALONG THE SEA WALL. AH, THE POWER OF WORDS - THE IMMUTABILITY OF THOUGHT. I MISS OUR CONVERSATIONS OVER THE DARK BREWED CRECH-BLEND COFFEE. BUT I WAS BECOMING STRANGELY FRANTIC IN SANTA FE. AND PERHAPS TOO EASILY IMPRESSED. THE WEEK AFTER I ARRIVED HERE I WAS THUMBING THROUGH A BOOKSTORE ON ST. MARK'S PLACE AND SOME GUY WAS QUOTING SOME OTHER GUY IN THE MARGO TO THIS BOOK ON AMERICAN INDIANS (YEAH, I'M STILL INTRIGUED) AND THE GUY BEING QUOTED WAS SOMEONE I MET IN YOUR HOUSE. YOUNG BLOOD. HE WAS CALLING THE INDIAN SUBJECT "THAT OLD '60'S CHESTNUT." I GUESS I ALMOST MISSED A HIGH-LEVEL FRONTIER DISCUSSION OF MY RACE. WHO CARES?! I JUST HOPE I SOON GET OVER THIS AVERSION TO ALL THINGS ITALIAN. THERE'S RAVEN-HAIRED BEAUTIES ALL OVER THIS TOWN. I'M BOUND TO FIND ONE WITH BRAINS.

I'M MAKING A LIVING AT THE MOMENT HAVING MY PICTURE TAKEN. IT'S A GREAT RACKET. ALL MY WORST SUSPICIONS ABOUT THE HUMAN RACE HAVE BEEN CONFIRMED. BUT I MUST NOT LET MANY GENERATIONS OF CAREFUL BREEDING IN ANTICIPATION OF THE "FACE-AGE" GO TO WASTE. MAYBE I'LL SEE EUROPE BEFORE ITS OVER.

HAPPY NEW YEAR

JOEY
EZ

P.S. I'M PLANNING A CYBERPUNK ROLLERBLADE SAFARI INTO BROOKLYN.

To Biennale de Lyon

A one page fax:

Amsterdam, Jan. 3rd 1997

Dear Isabelle/Tierry,

It was a great shock to me to find 3 parts of my zoom lens missing when I was readying for a show in Brno, Czech Republic. Through you I got the name of the equipment person in Belgium (Gent), who found two of the pieces. He gracefully sent them to me at his own expense and now I need to find him again to reimburse him. So here are my two questions:

1. What is his name, address and telephone?
2. Is the Lyon Biennale insured for damages and replacement expenses?

My pack-up instructions were dutifully returned to me with the shipment although obviously nobody read them. More things were wrong (bent rods, etc), however nothing as serious as the missing parts. It will cost me about 200.00 dollars to fix the zoom lens properly. I am stationed in Holland now and the Machine Vision is opening in Prague National Gallery at the end of January. I am very sorry about this as I had such a good time (in spite of difficulties) in Lyon, and got good feedback from friends who saw the show. In a hope for a prompt answer, yours Steina

Steina Vasulka

STEIM, Achtergracht 19, 1017wl Amsterdam, Netherlands

Tel: 31-20-622-8690

Fax: 31-20-626-4262

E: STEIM@xs4all.nl

SNDD, April 15, 1997

Dear Steina,

It's not often anymore that I get a chance to goof off at work typing letters to friends on doc.2 while seemingly absorbed in some complicated administrative task on doc.1. Office life sure ain't what it used to be. Surrounded by colleagues, overburdened by work, no more privacy in which to chat with favorite teachers and students and make them tell me all about their love lives. But meanwhile I seem to be OK. I thank God for my ability to shut the door behind me when I leave and for the fact that my private life is so full and satisfying at the moment. As far as missing my old office and building goes - well I haven't given it a thought since the day we left, never having been prone to homesickness. Once I'm somewhere else I usually stay till the next move comes up. It's something not everybody understands, but I know you do. Nostalgia is different. It's romance and you and I share that romance of youth in Copenhagen. Which reminds me of Laxness' wonderful description of arriving in Copenhagen as a young boy, appalled by the food and puzzled by the ways of the established middle classes. You Icelanders are all children of nature, close to nature, in tune with the wide open spaces including those of the mind, familiar with solitude and introspection, yet grateful for company when it's there.

Forget what I said about homesickness above. I am homesick for you. Now, that it's too late I regret not seeing you more when I had the chance. As you know, you happened to be in Amsterdam just as a major involvement with a man was unfolding for me, taking up a lot of my time and energy and an disproportionate slice of my thinking (or unthinking) life. It also happened to be at a stage in Felipa's development when she was more than usually work intensive. If all of this hadn't been the case I would have made sure to see you more, but it was. You were a great support as far as the issues with Felipa are concerned, helping me to look at her life and learning in a different way, and by your understanding her so well. I am really enjoying her these days. She had her debut as a theatre director the other night at the Krakeling youth theater. Five minute piece with all the kids in her theatre class. Not a very good piece but everybody showed up, everybody had an important small part to play and she pulled it off and felt responsible for the smooth running of things. Her latest hobby is water ballet, a sport in which her weight works for her and not against her. Her teacher is a cozy middle aged woman who's far from skinny. Felipa looks great with her nose clip. Here she's found a medium in which she is able to use some of what she's seen and done growing up in the dance community without having to compete with real dancers. She found a way of being a ballerina after all.

I couldn't believe my own eyes when the postman arrived with a whole package of books for me. I don't recall ever getting so many in one shot before, and books, that is, that I wouldn't be able to get anywhere. The admittedly few times I have tried to look for Laxness in Copenhagen I have not been very successful. He's such a well kept secret. I like that. Now I understand why the fans of Nirvana thought it such a shame when the band went mainstream, blaming Curt Cobain's suicide on the hordes of fans insensitive to Curt's true spirit, only on for the cheap thrills of the ride.

It's an amazing gift Steina and I am so touched and grateful and looking forward to many wonderful hour of reading.

What I must attend to now is the fact that my old friends Jim and Phyllis from New York are arriving tomorrow (to stay for a week thereby completely upsetting my love life) followed by the SNDD auditions on Thursday, when, at 9:00 AM 99 hopefuls will be standing here, quivering with fear of failure, a day which also happens to be a day on which Felipa must be at school by 9:20 AM and, as if that isn't enough it's also my birthday and I have to remember a sweet treat for my office mates and get home fresh and beautiful at 6:PM to go out for dinner with Walter, Felipa and my friends. The auditions continue Friday and Saturday and Saturday night I am throwing a party for about 20 friends. The only drawback in this scheme is that all my favorite people have left Amsterdam and I have to make do with the second circle. But don't worry, I love mankind (it's people I can't stand).

Due to the above I knew that if I didn't write to you today there was no telling when I'd find the time.

(I have a footnote to your theory of the function of pin-ups: the male sex organ is so primitively exposed to the elements that it itself is always being stimulated simply by rubbing against cloth, the heat of the sun, rubbing against the thigh, etc. which may indicate that not only do men want to be sexually aroused all the time in order to feel their primal function in society (being in a constant state of alert for war and procreation), they need the image of woman in order to channel this constant arousal into an acceptable form not wanting to take neither the blame nor the responsibility for their drives themselves.)

I hope you are happy being back in Santa Fe. I hope you will E-mail me from time to time and let me know what you're reading. I just read a biography of Virginia Woolf which was nice, visiting her again having read all her work and letters and diaries many years ago. She still impresses me with her sharpness, honesty, struggle to get into the soul of a sentence and, not forgetting, her ability to write 10 letters a day. Of course she had servants.

Please forgive the scatter-brained nature of this letter and know that it was written drenched in affection for you.

Love —  —
Irene

Ken Knowlton
52 Pond View Dr
Merrimack NH 03054
(603) 424-2360

July 26, 1998

Woody and Steina Vasulka
100 R 6
Santa Fe NM 87501-9282

Hi Woody and Steina!

I read about you in the New York Times (enclosed). I'd like to know more about the quote about wanting to "find an articulate group of Luddites" Is it correct, and what exactly do you mean.

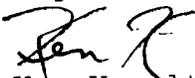
Assuming that you might mean something like what I would mean, I refer you to the best summary of what I think is happening to the world: David C. Korten, WHEN CORPORATIONS RULE THE WORLD. Kumarian Press, 1995 . He also has founded the People Centered Democracy Forum: email pcdf@igc.apc.org, also peoplesall@aol.com; website at www.igc.apc.org/alliance.

These folk are not exactly against technology, but against the rich and powerful, acting in the zero-sum game of extracting wealth from the poor and marginalized, and from the environment.

I'm just back from the 25th celebration meeting of SIGGRAPH, where I met once again many computer art folk that I'm sure you know.

I hope your show in Japan goes well.

Regards,



Ken Knowlton

Ottawa, 7/25/97

Dear Steina and Woody, Woody and Steina,

I keep thinking of your video projections in the Subotnik's opera. Well, it's really too bad that they were surrounded by such stupidity (such a boring text, God save us!). But in any case, I keep thinking of them. In a way, I think it's the first time I see your work juxtaposed that way: Steina's romantic reflections on seascapes and Woody's intricate constructions inside a space I have never inhabited (see, Woody, I am not using the word "romantic"...), or Steina's fire explosions inside Woody's electronic frames. In the show in San Francisco you were not quite juxtaposed. In this "opera," yes, you were conversing with each other from two different spaces. Really strong (never say "beautiful" again...!)

I know I am probably using wrong words to define a technology I have not practiced enough, but I need to write this note to you. I am in touch with the editors of Performing Arts Journal and they are very happy to have something written on your work and ideas. We shall see. As soon as I am done with this fellowship (end of August) I will go back to Rochester, and hopefully I'll transcribe the work done with you by Aaron and David.

I think of you. I would love to see those projections again, without the opera!

Are the best!

Caro!

Annella

apelizza@ngc.chin.gc.ca
(613) 991-4609



Rochester, 12/9/96

Director of Human Resources
Worcester Art Museum
55 Salisbury Street
Worcester, MA 01506

Dear Director of Human Resources,

I am applying for the advertised position of Curator of Contemporary Art at the Worcester Art Museum. I find the description of this job engaging, for its requirement of a flexible, imaginative, and international perspective on contemporary art. I think I can bring this perspective as an Italian art historian, who has become very sympathetic to contemporary art in the United States. Throughout the past five years, I have built important relationships with American artists, on the East and the West coasts. I have shared the steps of their creative process, and I have been asked to interpret their work in lectures and essays.

I have specialized in the history of photography. My doctoral dissertation is close to completion, and it examines the experience of travel to Italy through the work of American photographers, such as Paul Strand, Aaron Siskind, and Emmet Gowin. The general topic of my dissertation raises questions of cultural communication, categorization, and classification of "the other" country. I am aware that this is a frequently discussed topic today, and I am interested in proposing exhibitions on the theme of travel, exile, alienation, and cultural diversity. Evidently, this theme is shared by many communities in the world. The United States today often becomes the host and the interpreter of a generalized desegregation of mediums and cultures, witnessed from other countries. I find this pattern most exciting.

In my perspective, today we are witnessing the integration of media, and we are moving towards the creation of a contemporary "Gesamtkunstwerk". In this respect, I value installations with video, moving image, sound, and sculptural work. Furthermore, I find the community of artists working with video most helpful and collaborative, and I trust that it will be possible to propose new work made by artists like Frances Torres, Terry Berkowitz, Steina and Woody Vasulka, Gary Hill, Bill Viola, Mary Lucier, and a younger generation of multi-media artists. I believe that some of these video artists could help to build an educational program for the community of Worcester and New England, participating in workshops on the integration of art and technology.

My administrative skills have proven successful in grant writing. Last year, I was awarded the Ansel Adams Fellowship from the Center for Creative Photography in Tucson, Arizona, and this year I have been awarded the Lisette Model/J.Blum Fellowship from the National Gallery of Art in Ottawa, Canada. I am confident that I will be able to write other successful grants for projects which are meaningful to me.

I enclose my current resume, three references, and also two recent publications. I will be out of the country until January 15, 1997. In case you need to reach me during the Christmas holidays, you can contact me at the Italian address below.

My salary requirement is negotiable, and I would like to discuss this with you in the future.

I would be honored to be selected as the Curator of a prestigious collection as the one of the Worcester Art Museum.

I look forward to hearing from you.

Sincerely,

Maria Antonella Pelizzari

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

P.zza Rossetti 3C/9
16129 Genova (Italy)
Ph. 010/566082

SEPT. 6/88

DEAR WOODY & STEINA:

ENCLOSED IS MY MOST RECENT TAPE. "MONKS WHO DREAM GET BEATEN" - A TWO CHANNEL PIECE I HAD SOME SWITCHER PROBLEMS ON TAPE A, SO GET UP THE BLACKS AFTER THE COLOR BARS SO THAT IT READS SOLID BLACK & NOT GREY. (THERE WAS A TIMING ERROR ON THE AUTO FADE WHICH CLIPPED THE EDITS ON THE FADES - I DIDN'T SEE IT WHILE EDITING.) ANYWAY - AS STATED ON THE TAPE - SYNC BOTH TAPES UP AT THE END OF THE COLOR BARS & LET THEM LOOSE! (THE SECOND SET OF TAPES IS FOR GENE - I REMEMBERED THAT YOU SAID HE MIGHT MOVE IN THE FALL.).

WE ARE TRYING TO GET READY TO LEAVE FOR CHINA ON OCT. 5. SEPTEMBER & OCTOBER ARE SO BUSY WITH TOURISTS THERE, WE COULDN'T BOOK HOTELS OR GET A VISA. WE HAD OUR VISA REJECTED ONCE BECAUSE WE DIDN'T LIST OUR FULL ITINERARY & HAVE HOTELS BOOKED FOR THE ENTIRE MONTH OF OCT. (THEY SEEM TO BE REAVY AFTER HARD CURRENCY WITH A VENGEANCE. PHIL NIBLOCK & OTHERS HAVE TOLD US THAT WE CAN FIND CHEAP HOTELS ONCE WE GET INTO CHINA, SO WE WERE TRYING NOT TO COMMIT OURSELVES TO A FULL MONTH AT SO-CALLED 'LUXURY HOTELS.' ANYWAY WE HAVE RE-APPL. AND HOPEFULLY, WON'T BE REJECTED THE 2ND TIME. OUR ENGINEER FRIEND VICTOR, HAS BEEN LIVING WITH US & WORKING AT SONY - FOR THE PAST MONTH.

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OR MORE. HE SAW THE NEW ED-BETA CAMICORDER
YOU MENTIONED. HE SAID THE ENGINEERS AT SONY
DON'T THINK IT MAKES IT. BECAUSE OF THE 2 CHIPS
COLORIMETRY AND ALL KINDS OF OTHER THINGS ARE OK.
HE ALSO SAID THAT BETA-CAMS ARE IN FOR CONSTANT
REPAIR, PRIMARILY BECAUSE OF THE 'BETA' WRAP. THE
PRICES FOR PRO REPAIR AT SONY ARE AS FOLLOWS:
\$1500 - BASE PRICE. NEW HEADS, PINCH ROLLERS ETC. OVERHAUL
- \$3,000. THESE PRICES ARE FOR B.V.U., 1" ETC.

WE SAW FOOTAGE PHIL NIBLOCK SHOT ON SUHS IN CHINA.
IT LOOKED REAL GOOD - ON AN SUHS MONITOR. WE ARE
GOING TO WAIT. WE JUST GOT A DUPLICATE SMALL CCD
CAMERA FROM J.V.C. SO THAT WE HAVE 2 IDENTICAL
V.H.S. SYSTEMS WHICH WILL ALLOW INTERCHANGEABLE LENSES.
WE WILL STUMBLE ALONG AS WE ARE. (THE FOOTAGE
OF JAPAN ON THE TAPE WE ARE SENDING IS 4TH OR
5TH GENERATION.)

WHEN WE COME BACK FROM CHINA WE HAVE TO FIND
SOME WAY OF MAKING MONEY. I WANT OUT OF N.Y.
FOR A WHILE. I'M LOOKING FOR A COLLEGE TEACHING
JOB FOR NEXT YEAR. LET ME KNOW IF YOU HEAR
OF ANYTHING. N.Y. HAS BECOME EVERYTHING I DON'T
LIKE.

WE WILL PROBABLY SPEAK TO YOU BY PHONE BEFORE
WE LEAVE. IN THE MEANTIME, ALL THE BEST.
SAY HELLO TO GENE FOR US $\frac{1}{2}$, GIVE HIM THE TAPES.
ERNIE $\frac{1}{2}$ TOMIYO

P.S. THANK FOR YOUR TAPE. WE JUST GOT AROUND TO LOOKING
AT IT. I LOVE THE SOUND ON WOODY'S TAPE!
SOUND IS WHERE IT'S AT. I HATE VIDEO THESE DAYS!

AMSTERDAM, JUNE 6, 1986

Dear artist, dear friend,

As you probably know the circumstances for artists in the field of electronic media in Holland—production facilities— were not too bad. Just recently the Minister of Culture, not convinced of the importance of this art field, decided to cut the subvention of State-aided institutions like *MonteVideo* . This could have excessive consequences for production facilities for both Dutch and international artists.

Therefore we ask you to support our campaign in the form of sending telegrams with a short but clear request to our Minister to convince him of the need of artistic electronic production facilities.

Your contribution in the form of a telegram or a letter could be of great help to stop the Dutch government continuing her short-sighted policy in this area.

On behalf of the artists of *MonteVideo*, with fraternal greetings,

Servaas



greetings
from Servaas

p.s. send your wire please as soon as possible to :

Mr. Drs. L.C. Brinkman, Minister of Culture

Postbox 5406
2280 HK Rijswijk
Holland

dasein

t: 415.284.0693 f: 415.284.0685 john@daseinst.com www.daseinsf.com
300 Brannan St. Suite 502,
San Francisco, CA 94107

JUNE 13. 1997

DEAR Woody & Steina:

I am back in San Francisco (["Jail"]) WHERE
DOGS CREATE THE PROTOCOL BETWEEN THE STREET,
THE GREEN PACH OF GRASS AND THE SIDEWALK, AND WHERE
HUMANS CHAIN THEIR CHILDREN WITH ROPS, AND HASH-
BROWNS AND COFFEE MAKES SENSE. I HAVE A TUBE
STICKING OUT BETWEEN MY LIPS AND TWO COMING
OUT OF MY NOSE, BREATHING LITTLE WHIFF OF FREEDOM;
BUT THE SKY IS HUGE ABOVE AND THE BUILDINGS IMPATIENT
AND SILENT LIKE OLD-CHIEFS PAST RETIREMENT FROM SOCIAL
ENGAGEMENT. I WANTED TO PAINT A GIANT-FUNGUS ON THE
WALL, BUT IT WAS NOT THERE, THE WALL, I MEAN AND INSTEAD
I WORKED ON MY COMPUTER, DIGITIZING AIRSHOW FOOTAGE
FOR COMPUTER-LIFE MAGAZINE AND TALKED WITH A MAN ABOUT
LIVE-WEB-BROADCASTING. THINGS ARE GOING WELL. I DIDN'T
GET TO RETURN TO YOUR MANSION, BUT... HOPE YOU ENJOY LOOKING
AT OUR WORK. DR. OCTAGON, THE FERTILIZERS CONTRIBUTION IS PLENTY.

DASEIN is our company NAME at this point in history.
WE just SENT hundreds of Reels out FOR projects FOR
the Future. (am sticking around, then I am going
to see about getting A vacation.

I can be reached at 415-284-0693.

Enjoy the the tape-viewing, call me sometime.

Yours, Meigam Zia