

July 10, 1974

Dear Woody & Steina,

I'm sorry for the delay in sending this material to you, but I wanted to include the promised programs (on punched cards). However, some unforeseen problems have delayed them, so I am sending just the description, and will send the punched cards and source listing along later.

The paper, "Machine Art" should be considered just a draft - I would appreciate any comments or criticisms, but please do not consider publishing it as is - I want to revise it first.

Hope to see you both soon.

Sincerely,



George Chaikin

273 Bennett Avenue

New York, N.Y. 10040

AMERICAN VISUAL SERVICES

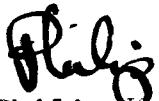
295 SEVENTH AVENUE, NEW YORK, NEW YORK, 10001 PHONE (212) 255-3070

July 25, 1974

Dear Steinna and Woody,

Here is the magazine with my videographics as well as a xeroxx of the article I spoke to you about on the telephone last week. Regarding the Image Processing article, I would appreciate any feedback via letter or phone call so that I may correct it for publication in Millimeter Magazine. Please consider this letter as permission to use the article in any way you see fit providing (of course) I receive credit and copies of whatever journal, periodical or scandal sheet that it appears in. I expect to continue the discussion of image processing by going into soft keyers, colorizers, and later by covering raster manipulation devices.

Boris and I are fine, I work and he loaf's and we'd both like to find a way out of nyc,.. I've been asked to do a workshop at the second international conference on video and psychiatry in november. Will shortly send you some of my recent work on tape. Like to see you when you pass through town. All my love...


Philip R. Perlman

PRODUCTION / DIRECTION / SCRIPTWRITING / VIDEO / FILM / CONSULTING

15 September, 1982

Dear Steina,

This is an update on recent developments concerning the Video as attitude exhibition scheduled for 13 May - 26 June, 1983, in Albuquerque and Santa Fe, New Mexico.

As you know we received a \$70,000.00 grant from NEA. Everyone who has heard about this exhibition is very excited. This will be the first time an event of this scale has been put together which incorporates video installations, performance work, and new music. With so many remarkable artists and work of this kind in the context of a single exhibition, we feel that it can't help but be one of the major art events of 1983.

end of Oct. →
I would like to have proposals from those who have not sent them to me yet by ~~15~~^{end of} October or sooner. Your proposal could be modified by you at a later time, but as much as possible I need to know exactly what you plan on doing and what you will need. We will provide a truck which will pick up your materials and equipment in California, New York, and New Mexico.

7500 sq. ft. in albu. →
The Museum of Fine Arts in Santa Fe has just completed its new wing where the installations will be, and I am enclosing floor plans of it as well as the University Art Museum in Albuquerque. There is approximately 4000 sq. ft. in Santa Fe and ~~4000~~⁷⁵⁰⁰ sq. ft. in Albuquerque to work with. At this time there are twelve artists who will be working on installations, and depending on the proposals (after I receive them all) I will be able to tell how the space should best be divided. I would like the exhibition to have an open flow through the work, and not have the installations boxed-off into cubicles. If sound, lighting, or architectural elements necessitate enclosures I feel that we can still achieve a feeling of openness.

In about a week I will be sending floor plans of the theaters to the performance artists. These spaces are located near the installation spaces in both museums. During the week of 29 May - 4 June we are planning on having about four performance events in Albuquerque and Santa Fe on alternate nights, so that all could be attended by those people who wanted to travel about one hour between the two cities. On Friday afternoon a panel discussion with the artists is planned; and on that evening, a public presentation of papers will be given by those people writing essays for the book.

We are hoping that the installation artists will be able to arrive in New Mexico around the 6th of May to begin work on their pieces, so that they will be ready by the 13th. Also, depending on your schedule, we would like to have as many people as possible be here during the performance week (29 May - 4 June). It will be a great series of events and also a good time of year to be in New Mexico.

As I mentioned in an earlier letter, we are planning a book as part of this exhibition, which will incorporate diagrams of installations and performances, scores, images, writings, or anything you wish to include in relation to your piece. This book will be a work which will stand by itself, and should be considered as part of the space of the exhibition. It will incorporate some post-exhibition documentation, as well as the essays written for the exhibition. We have decided to print the book at University of New Mexico Press where we can be involved in all stages of the production. As soon as I know the details of our budget, the number of pages, number of color and black and white illustrations, and format, I'll let you know.

We would also like to show installation and/or related drawings in a gallery located next to the exhibition space of each museum during the show, and would like to have work arrive at the museums by 11 April, 1983. I will send loan agreements by the end of March.

I would like to visit you sometime during the winter or early spring, possibly January, if this is convenient for you. I would like to talk about the exhibition and see more detailed aspects of your piece. In the meantime would you please send me updates on your recent activities

I am curious if you think this could be a traveling show? Under what conditions could this happen? There has been considerable interest from several parts of the country (Washington D.C., California, Texas, Denver, etc.); and it seems to me that once an exhibition with this much energy is together, it would make sense to travel it. I will not be able to work out the potential details of this proposal (shipping costs, honoraria, etc.) until I have received all of the proposals, and your ideas regarding these thoughts. I am curious what you think about such an effort. Would the artists be able to travel to different sites for performances? It would be necessary to coordinate schedules. Do you feel that the piece you propose for this show, or a variation of it would be able to relate to multiple contexts? There are many questions, but let me know what you think.

Video as attitude will also exhibit about twenty videotapes, and I am interested in seeing work of new people I may not know. If you have any suggestions or artist's work I should be looking at please let me know.

I have been working with the staffs of both museums on fundraising, plans for the book, equipment loans, and many other details; and everything is beginning to fall into place. This exhibition is going to inaugurate a continuing video exhibition program at both museums, and hopefully will mark the beginnings of an innovative, committed center for video art in the southwestern United States.

Thank you for your patience regarding the plans for this exhibition. It is a complex organizational process, but it will be worth it. I will be calling you in a couple of weeks. If you don't hear from me it means that I haven't been able to reach you, and please call me. I have to make use of telephones at the museum during business hours which may not coincide with times I can reach you. My home phone is (505) 265-9197.

Video as attitude

A partial listing of important dates in preparation for the exhibition:

end of
~~13~~ October, 1982 Due date for proposals of work to be included in show.

Winter/ early spring, 1983 I would like to visit and see work intended for the show in relation to installation plans.

Early April, 1983 Essays due.

11 April, 1983 Installation and related drawings, photos, etc., due at museums.

6 May, 1983 Installation artists arrive in New Mexico.

13 May - 26 June, 1983 Video as attitude exhibition in Albuquerque and Santa Fe, New Mexico. (installations, essays, videotapes).

29 May - 4 June, 1983 Performance week (performances, symposium, lectures, music event).

Summer, 1983 Material for book due.

cc.

Installation artists:

Performance artists:

Bill Beirne
Juan Downey
Dieter Froese
Robert Gaylor
Gary Hill
Joan Jonas
Rita Meyers
Bruce Nauman
Michael Smith
Steina
Francesc Torres
Bill Viola

Laurie Anderson
Larry Goodell
Allan Kaprow
Darryl Sapien
Stewart Sherman

Essays:

John Handhart
Craig Owens

Music:

Robert Ashley

Sincerely,



Patrick Clancy
4840 Southern S.E.
Albuquerque, NM 87108
(505) 265 9197

EXPERIMENTAL TELEVISION CENTER LTD.
180 FRONT ST.
OWEGO, NEW YORK 13827
607-687-1423

September 22, 1980

Proposal: The publication of a catalog of videotapes, currently available for distribution from the artist, produced by artists working in video as a visual art.

Background: These materials have been developed from the responses to an informal survey last fall concerning the self-distribution of tapes. The Center applied to the New York State Council on the Arts for 1980-81 for publication and mailing costs for the catalog; the proposal has not yet been acted on, but we would like to prepare the catalog now so that it can be published without delay in the event of a grant.

If you wish to be included, please read the enclosed carefully, fill out your entry and return it to the Center by November 15, 1980.

If you have questions or suggestions, please let us know.

Format and Contents:

- loose-leaf, 8x11, with folder
- one page explanation of catalog purpose, rental/preview and purchase policies and instructions (see enclosed draft attachment A)
- introductory essay by Maureen Turin, Department of Cinema, State University of New York at Binghamton
- one page listing for each artist; each artist sets his/her own fees and writes text. Text can include biographical information and description of work; limit on text is 250 words. Black and white prints will be requested at a later date. Please fill in the enclosed, attachment B, for your entry and return it to the Center by November 15, 1980.
- publication run as proposed is 1,000 copies; the majority of people want the catalog to be distributed free of charge.
- letter of agreement and order form (attachment C). Please note that this is a draft only and has been developed from contracts currently in use by several distributing organizations. Please indicate any changes or additions on a separate sheet of paper. The final contract will be reviewed by our lawyer prior to publication.

Fees: All fees for rental and lease/purchase are set by you. Most people felt that in the case of purchase, the price you set should include shipping and insurance costs and tape stock costs to simplify the paperwork. In the case of previews and rentals, the price you set should include the shipping and insurance costs for mailing the material to the renter, but that the renter would be responsible for returning the tape to you.

page two

Distribution Mechanism: You will be contacted directly by the interested party and are responsible for all records, paperwork, dubs etc.

Agreement with Artists:

1. Exclusivity: This arrangement is non-exclusive; artists in the catalog can offer these works to other distributing organizations.
2. Copyright: The works distributed must be legally owned by the artist, and the artist retains all copyrights.
3. Termination: You can withdraw by giving written notice 60 days prior to termination date so we can remove your listing from the catalogs.
4. Prices: The artist determines all lease/purchase and rental fees.

Artists to be Contacted:

Meryl Blackman; Peer Bede; Shalom Gerewitz; Barbara Buckner; Vasulkas; Henry Linhart; Gary Hill; Ralph Hecking; Ernie Gusella; Carol Goss; Neil Zusman; Tom DeWitt; Vibeke Sorensen; Sara Hornbacher; Nam June Paik; Walter Wright; Deris Chase; Dan Sandine; Taka Imura; Amy Greenfield; Shigeke Kubota; Jon Burris; Alan Powell; Connie Coleman; Jack Bice; Bill Jungles; Steven Kelpan; Mimi Martin

Thanks for your time; we look forward to your responses.

Sherry Miller

Hi - here's the latest rewrite of distribution project - let me know what you think ... working on the November presentation idea - will let you know as things develop. Shauler for the tape & the video letter - we're working on one for you. LS1 is in the mail (UPS).

J

Attachment A draft

This catalog is a listing of videotapes available for rental or sale from independent videomakers. It has been prepared by the artists whose works are represented in collaboration with the Experimental Television Center to assist individuals and organizations interested in contemporary video art.

Entries are made alphabetically according to the last name of the maker. The distributor should be contacted directly with the Letter of Agreement and order form; if you are unable to reach the artist, please contact the Center for current addresses.

Preview Policy: Unless otherwise noted, tapes are available for preview; the preview cost is 40% of the lease/purchase price of the tape and can be credited toward rental or purchase. All previews are three working days in length.

Rental Policy: The rental period is two weeks in length; other arrangements may be made by contacting the artist.

Payment: Payment must accompany the order. Please order six weeks in advance. The Letter of Agreement must be executed before the tapes are shipped.

Shipping: In the case of rentals and previews, the renter is responsible for return shipping costs via first class mail, with an insured value of \$100.

Attachment B

Name:

Address:

Phone: (if you don't want this in the catalog, please note that)

(for each work you want to distribute, please indicate the following. You can lease your work only, rent your work only or do both)

Title	Length	Format	Color or B/W	Lease	Rent	Preview available	
				Cost	Cost	yes	no

Text: (250 words)

Attachment C Letter of Agreement and Order Form (draft)

The following confirms the agreement between _____ and _____ distributor

and covers the following works:

title	preview from to	rental from to	purchase	amount
-------	--------------------	-------------------	----------	--------

1. We understand that the information recorded on the tape is the property of the artist and all rights to the videotape works are reserved under copyright by the owner of the works. We agree not to make copies of the works, either in whole or in part, in any form or medium, without prior written consent of the owner. We understand that this Letter of Agreement is not transferrable, and that we may not sell, lend, rent or transfer the works to another individual or institution.

2. We understand that the tapes are leased for the life of the tape stock, except in the case of rentals and previews, the periods of which are specified above.

3. We understand that the tapes may not be exhibited in a fashion where a mandatory admission, for profit, is charged and that the tapes may not be broadcast or cablecast without prior written permission of the owner.

4. If these conditions are adhered to, we have the right to display this tape for the life of the leased tape or for the rental period specified above.

signature

date

signature:distributor

date

This form may be duplicated.

March 7, 1978

Dear Woody and Steina,

Greetings from Pittsburgh. Holly and I are fine and hope you are the same. As you can see Theory of Pure Film Part 2 has finally been published (in the enclosed FIELD OF VISION). It has been greatly revised since you read it last summer--in fact, your criticisms of my style led me to simplify a great deal and also ~~XXXXXXXXXX~~ to cut out a lot. I hope you both can get a chance to reread it--the essential points should be clearer. If you reread nothing else, please read p. 9, item #7. This is new and is, I think, my best shot at establishing the relationship between space and time in pure film. Woody once mentioned, by the way, that these writings ought to be republished through the Media Studies Center at Buffalo. I am all for it, and if you still feel that way, see what you can do.

I am enclosing also, as I promised so many ~~months~~ ago, an explanation of the program for my VIDEO PIECE 1. You are welcome to ring your own changes on it. I'm also enclosing instructions for modifying the program to produce two new pieces. VIDEO PIECE 2 is more complex and varied than 1. VIDEO PIECE 3 involves drastic simplification of the white register while everything else stays the same as in 2. It should be fantastic--like a crystal ball. I would be most grateful if you could realize these pieces for me and dub them onto tape--Piece 2 should take a 30 min. tape, but piece 3 could do with 15 minutes. If you're strapped for time, maybe you could get Dave Lee to type up the new numbers--I'm sure he'd be willing to do it. I'll of course ~~XXXX~~ reimburse you for the videotape. The title of the program is: PROGRAM FOR VICTOR GRAUER--VIDEO PIECE 1 at the end it says; ~~WALTER WRIGHT~~

WALTER WRIGHT 1977

END

Do you have any information on the program at Binghampton? I recall they were applying for a grant that would enable them to invite visiting artists to make computer video pieces. If they got it please let me know, as I am interested in visiting.

The music dept. at Pitt. has a good chance of getting a grant for a PDP 11 to tie in with their analog equipment and also for MUSIC 5. They are very interested in the possibility of a video interface but I'm not sure exactly what they would need. I think I am going to have to give you folks a call in the near future and bug you for info.

How is Dave Lee doing? I hope you are looking after him properly. Has he been able to work with the computer? I got the impression that ~~xxxxxxx~~ he is appreciated at Buffalo which is something he badly needs, having been very much misunderstood in Pgh. (at least at the Pgh. Film Makers).

Holly is fine, working on her cello, reading Anna Karenina, etc. She has joined a local chamber orchestra and as a result, people are noticing how good she is. ~~and~~ She really is awfully good. I'm keeping busy on an ambitious film project--what I call now "analytic film," involving lip sync footage, pure film elements and white noise ala Arnulf Rainer--the idea is to create a balance among all these elements and also to analyze ^{+ clarity!} both reality and the film process--inspired by analytic cubism. I've also recently completed another pure film--this time with sound (white ~~and~~ noise) which really adds a lot. Kubelka really had a lot of insights in one brief period of his life.

Write if you get a chance, one (or both) of you. If not I'll be after you by phone.

Best wishes

Victor

for digitally computer-controlled color video

Four "registers" are created. The first register controls the first, fifth, ninth, thirteenth, etc. frame. The second controls the second, sixth, tenth, etc. frame. The third, controls the third, seventh, eleventh etc, and the fourth controls the fourth, eighth, twelfth, etc. Frames of the first register are either solid white or black; those of the second register are either red or black; those of the third register are either green or black; those of the fourth register are either blue or black. There are no images, only solid colors.

The ~~xxxxxxx~~ structure of each register is determined by three factors: the number of the "period"; the number of times each period recurs before the next period begins; a number determining the brightness of each periodic segment. A period is ~~xxxxxxx~~ ^{a certain type of} elementary time cell to be repeated ~~xxxx~~ if the period is 5 at the beginning of the first register, then the first item of that register (frame 1) will be white and the next four items (frames 5, 9, 13, 17) will be black; the ~~xxxxxxx~~ sixth item (frame 21) will be white and the next four also black, etc. In any period, the first frame is always that of the register-color and the rest always black. If the period is 1, then that color will fill ~~xxxx~~ its register each time it comes up and there will be no black frames for the register. The number coming after the period number determines the number of times that period-cell is stated-- thus, 5,10 means that a period of 5 (one white plus four black) is ~~xxxx~~ presented 10 times, ^{one after the other} so that the first 50 white-registers will be occupied.

The brightness of each color, when it occurs, is controlled by the brightness number: 0 is minimum ~~high~~ brightness, or black--15 is maximum brightness--the numbers in between stand for intermediary degrees of brightness. In this particular program, brightness varies only for the first, white, register. For the other three ~~xxx~~ it is understood to be maximal at all times, ~~(15)~~ and no brightness number is used. Of course whenever a black frame comes up, brightness ^{is understood to be minimal,} (this is called DATA WBUF/)

In the program, the first register that comes up is white ^{the} first number, "3", stands for ^a period ^{of} three, the next number "300" means 300 presentations of this period, the third number, "15", means all whites at maximum brightness, the fourth number, "2", stands for a period ^{of} 2 and so on.

The next register, DATA RBUF, determines red. The first number, "1" stands for a period of 1, the second number, "225" means 225 presentations of this period, the third number, "2", stands for a period of 2, and so on. Note that there is no brightness number.

The remaining two registers ~~xxxx~~ (DATA GBUF/ for green; DATA BBUF/ for blue) work just like the second.

When the code numbers for each register run out, they then repeat themselves & continue to repeat until the overall time for the particular run runs out. Since the totals are different for each register, the piece will continue to change cyclically despite the repetition of each register.

90 Field of Vision, PO Box 7200, Pittsburgh, Pa, 15213.

XXXXXXXXXXXX

VIDEO PIECE 2

Victor Grauer

Modify program for video Piece 1 as follows:

at: DATA WBUF/

[replace the rows of numbers immediately below
with the following numbers:]

X3,300,15,2,60,15,2,60,14,2,60,13,2,60,12,2,60,11,
X2,60,10,2,60,9,2,60,8,2,60,7,2,60,6,2,60,5,~~2,60,4~~
X2,60,4,2,60,3,2,60,1,1800,1,0,15,60,15,10,45,15,
X2,60,0,2,60,1,2,60,3,2,60,4,2,60,5,2,60,6,2,60,7,
X2,60,8,2,60,9,2,60,10,2,60,11,2,60,12,2,60,13,
X2,60,14,2,60,15,1,1800,15,2700,1,0,5,12,0,5,12,1,
X5,12,2,5,12,3,5,12,4,5,12,5,5,12,6,5,12,7,5,12,8,
X5,12,9,5,12,10,5,12,11,5,12,12,5,12,13,5,12,14,
X-1,-1,-1,29*0/

(typing will be facilitated by keeping in
mind that the numbers are grouped in threes)

DATA RBUF/

[Replace numbers as above]

(these numbers are in pairs)

X1,225,2,45,3,40,4,35,5,30,6,25,7,20,8,15,9,10,10,45,~~2,45~~
X15,10,20,10,25,10,30,10,40,10,50,8,60,6,75,4,100,4,75,4,
X60,4,50,4,30,10,25,10,20,10,15,10,10,10,9,10,8,10,7,10,
X6,10,5,100,4,10,3,10,2,10,-1,-1,26*0/

DATA GBUFF/

[replace numbers as above]

(numbers in pairs)

X1,375,2,45,3,45,4,45,5,45,6,45,7,45,8,45,9,11,14,11,
X19,11,24,11,29,11,47,9,57,8,73,7,95,6,73,5,57,3,47,5,
X29,5,24,5,19,5,14,5,9,5,8,10,7,10,6,10,5,10,4,10,
X3,100,2,10,-1,-1,34*0/

DATA BBUF/

[replace numbers as above]

(numbers in pairs)

X1,525,2,35,3,30,4,25,5,20,6,15,7,10,8,5,9,45,13,12,
X18,12,23,12,28,12,45,10,55,8,70,6,90,4,70,4,55,4,
X45,4,28,4,23,7,18,7,13,7,9,7,8,10,7,10,6,10,5,10,
X4,100,3,10,2,10,-1,-1,30*0/

VIDEO PIECE 3

at: DATA WBUF/

[Replace all the numbers with only this:]

X1,13500,15,-1,-1,-1,29*0/

Everything else remains the same as in VIDEO PIECE 2

UPSTATE VIDEO HISTORY PROJECT

In partnership with the Institute for Electronic Arts at Alfred University and the New York State Alliance for Arts Education, the Experimental Television Center is sponsoring the *Upstate Video History Project* which documents the early historical development of video art and community television in upstate New York during the period 1968-1980. Because of a confluence of factors including a committed State Arts Council and a forward-looking higher education system, New York has played a unique role in the historical development of the field, hosting some of the earliest media activity in the nation.

By inviting the direct participation of representatives of over 20 organizations and hundreds of individuals who were active in the region, the project will create a dynamic regional history giving voice to the many independent media makers and organizations, small and large, that have worked to advance the media field. The goals of the project will be realized in an interrelated set of activities combining research, the collection of oral histories, the creation of educational resource materials, a World Wide Web site, and a Video History Conference.

The conference will be held at Syracuse University on October 16-18, 1998 in conjunction with the Common Ground Conference, sponsored by the New York State Alliance for Arts Education.

The project goals are to identify and make accessible information which describes and details the locations of primary resource materials concerning independently created media; to facilitate partnerships for preservation of the works; to encourage the exhibition and study of these art and resource materials among curators, educators, and scholars; and to increase public awareness of and appreciation for media history throughout the State and nationally.

The *Upstate Video History Project* will help create alliances between collecting institutions and educational and curatorial programs, and facilitate partnerships for media education and preservation efforts. It will broaden the reach of independent media, and create new audiences for the work by providing a historical context for the study of early media projects. It will also increase public awareness of how and where to find the artworks themselves, and generate a better understanding of appropriate contexts in which to present and understand the work. It will establish bridges for intellectual access to information, making it easier to determine the location and availability of important resources. And it will help to foster new relationships among makers and audiences, stimulating increased public awareness of and appreciation for media history throughout the State and nationally.

The project is a true collaboration among many groups and individuals in the Upstate region. Among the many organizations involved in the project are Alfred University, the Everson Museum of Art, Hallwalls Contemporary Arts Center, the Media Studies Department of Syracuse University, the New York State Alliance for Arts Education, the Media Study Program at the University of Buffalo, Visual Studies Workshop and Media Alliance. The Project is under the direction of independent preservation consultant Mona Jimenez, in collaboration with Sherry Miller Hocking of the Experimental Television Center and Amy Hufnagel of the NYS Alliance for Arts Education.

This project has received support from the Challenge Grant Program of the New York State Council on the Arts, The Andy Warhol Foundation for the Visual Arts, the Media Action Grant program of Media Alliance and individual and corporate contributors.

Please save the date - October 16-18, 1998 Video History Conference at Syracuse University

**Experimental Television Center
109 Lower Fairfield Rd.
Newark Valley, NY 13811 phone/fax (607) 687-4341
e-mail etc@servtech.com**

Dear Steina Vasulka

Just wanting to wish you the very best on this great new year of '98.

I am presently at Grad School at Maryland Institute, Baltimore Maryland. It's great studying abroad from Korea.

I hope all things go well for you this year as for I am very determined to work hard and start my art career.

Please stay healthy and
Take Care.

Sincerely

Mina Cheon

daughter of Houghie Kim from the Sufo
Ant Pavilion '95 Kwangju Biennale.

Vidéolon

Performance multimédia

de

Steina Vasulka

Mercredi le 21 octobre, à 14h, Local J.1250

Montreal

September 15, 1998

Woody Vasulka
Rt 6 Box 100
Sante Fe, NM 87501

Dear Woody,

The Experimental Television Center is pleased to announce the conference **VIDEO HISTORY: MAKING CONNECTIONS**, to be held at Syracuse University on October 16-18, 1998. It will be held in partnership with the New York State Alliance for Arts Education annual Common Ground conference which this year features a track on media literacy.

The conference offers folks the opportunity to delve into the origins of video art and community television and to explore the relationships to contemporary arts practice. A schedule of activities, and registration information can be found at our website <http://videohistory.alfred.edu>.

There are two full-day sessions on Friday. *Video Rewind: A Seminar on Early Video History*, is conducted by Deirdre Boyle, Barbara London, Paul Ryan, and Parry Teasdale. A *Video Preservation Meeting*, organized by Media Alliance, will focus on issues of concern to those engaged in the preservation of magnetic media.

Friday evening features a reception at the Everson Museum, showcasing some of the historic works from their collection, and an opening plenary with David A. Ross, Director of the San Francisco Museum of Modern Art.

Saturday offers on-going activities including *Extended Play*, screenings of historic works from the collections of Electronic Arts Intermix, Paper Tiger, Downtown Community TV Center, Video Data Bank and V Tape. There is also an open screening area for conference-goers to share works, both old and new. The *Tool Workshop* offers a display of early equipment, as well as examples of early works. The *Resource Room* offers a look at ephemera from the early days, as well as current information about exhibition, distribution and study opportunities.

Presenters at the Saturday sessions include Melinda Barlow, Pamela Hawkins, Kathy High Chris Hill, Kate Horsfield, Kathy Rae Huffman, Mary Lucier, Mary Ross, Tom Sherman, Keiko Tsuno, Steina Vasulka, Igor Vamos and many others. Saturday evening performances include works by Steina Vasulka, Peer Bode, Andrew Deutsch, Kevin McCoy, Tony Conrad, Walter Wright and Carol Goss.

Video History: Making Connections is organized in partnership with and support from the Institute for Electronic Arts at Alfred University, the New York State Alliance for Arts Education and Syracuse University, and with the Everson Museum of Art, Hallwalls Contemporary Arts Center and Visual Studies Workshop. The project is made possible with support from The Andy Warhol Foundation for the Visual Arts, with public funds from the Statewide Challenge Grant Program and the New York State Council on the Arts, and from the Everson Museum of Art and Media Alliance, with corporate support from Dave Jones Design and VidiPax as well as individual contributors.

All of us at the Center hope you can join us.

Sincerely,



Sherry Miller Hocking
Assistant Director

**EXPERIMENTAL TELEVISION CENTER LTD. 607-687-4341 VOICE & FAX
109 LOWER FAIRFIELD ROAD NEWARK VALLEY, NEW YORK 13811**

0188

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

Dear artist!

Congratulations! THE NORDIC INSTITUTE FOR CONTEMPORARY ART has granted you a stay at the guest studio: **QAQORTOQ 2** for the period: 15.6. - 15.8.1998

You will also be given a grant for 1 months. The grant is FIM 1200,- per month and will be paid to you from the second month of your stay. No grant will be paid for the first month of your stay. Please give us information concerning the name and address of your bank and the number of your bank account. (See the ARRIVAL FORM.)

We enclose three copies of the contract and ask you to fill them in and sign them. Send one copy to the Institute, one to the person in charge at the agreed studio and keep one for your own use.

We kindly ask you to pay FIM 500,- to the NORDIC INSTITUTE FOR CONTEMPORARY ART's bank account, 120030-539, MERITA BANK AB., Aleksanterinkatu 17, FIN-00020 Helsinki, swift-code: MRITFIHH, as a guaranty that the guest studio will be used according to this agreement.

OBS! The agreement is not considered as binding before the guaranty has been paid and all three parties have received a signed copy of the contract.

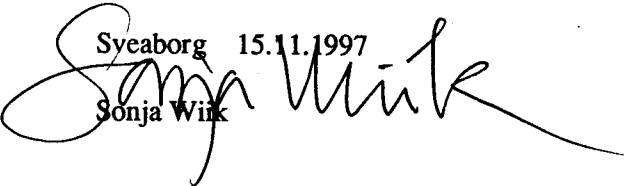
OBS! The Institute has the right to give the guest studio time to other applicants if this contract has not been returned within two weeks.

The Institute covers the travel costs from the artist's home to the studio and back, by the cheapest mode of transport. (E.g. tourist class, pex, apex etc.) Fill in your travel costs on the ARRIVAL FORM and / or the DEPARTURE FORM and send this together with the original tickets to the Institute and your costs will be refunded.

In matters concerning your time of arrival and other questions connected to your stay, we kindly ask you to get in contact with the person in charge at the agreed studio in good time. Kindly time your arrival to a weekday.

If there are any other questions please call or fax me on tel / fax number +358 9 668 510.

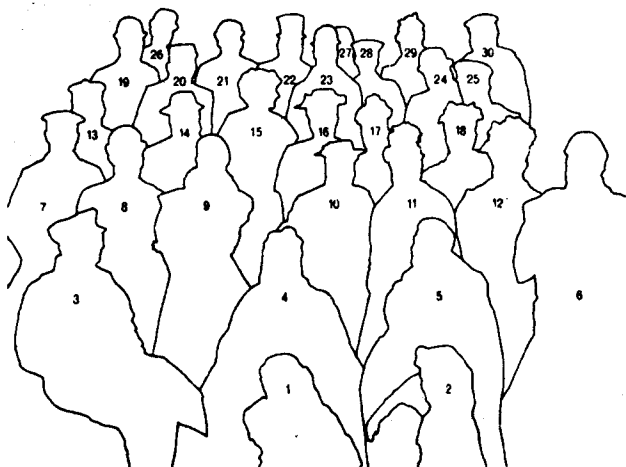
We welcome you as a Nordic guest artist.

Sveaborg 15.11.1997

Sonja Wiik

Enclosed: 3 copies of the contract, list of persons in charge of the studios, ARRIVAL FORM, DEPARTURE FORM and the Nordic Guest Studio folder 1998.

We would like to keep your slides here for the time being, hope that is ok with you.

Sveaborg Suomenlinna
FIN-00190 HELSINGFORS HELSINKI
Finland Suomi
Tel/Puh. +358-9-668143, Fax 668594



**Robert Doyle, Coordinator
The Media Center @
Visual Studies Workshop
31 Prince Street
Rochester, New York 14607**

**Voice 716-442-8676
FAX 716-442-1992
rdoyle@acs.brockport.edu**

September 8, 1997

Steina Vasulka
Rt 6 Box 100
Santa Fe, NM NM87501

Visual Studies Workshop is coordinating a cooperative project Landscape/Land Use which will position the arts as a catalyst in an extended community dialogue surrounding issues of our regard for and treatment of land. It will incorporate a series of exhibitions, publications, lectures, screenings, residencies and educational outreach programs which will occur at venues throughout the Rochester region. The project has received support from the National Endowment for the Arts and the New York State Council

Sherry Miller Hocking, Assistant Director of the Experimental Television Center, has been asked to help coordinate a video exhibition **Landscape: Mediated Views** which will present works concerning landscape, created by media artists over the last 25 years. Robert Doyle of the Media Center at Visual Studies Workshop will help organize the exhibition. We are interested in a variety of personal visions of landscape - urban and rural; interior and exterior; socio-political and natural; physical and metaphysical; natural and machine generated.

The tapes will be on view in the Gallery at Visual Studies Workshop, 31 Prince Street in Rochester, beginning in November. If the exhibition travels to other sites, or is cablecast or broadcast in any manner, you will be contacted first by Visual Studies Workshop and an additional fee will be negotiated. There will be an accompanying catalog which will contain artists' statements and biographical information.

We are writing to invite your participation. We are interested in including **Selected Works (Bad, Urban Episode, Summer Salt)**. The Workshop is able to offer you a fee of \$225 for the tape.

If you prefer that we acquire the work directly from a distributor, please let us know that.

We will need to receive a 3/4" U-matic copy of your work from which VSW can make an exhibition dub.

We would also need a single-page artist's statement concerning this piece, and ways you see its intersection with issues of landscape. We would also like a resume.

We would need to receive this material by September 29th. Materials should be sent to:

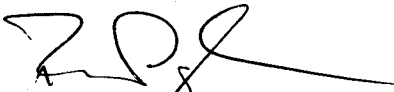
Sherry Miller Hocking, Landscape Project at VSW
Experimental TV Center
109 Lower Fairfield Rd.
Newark Valley NY 13811
phone and fax (607) 687-4341 . email etc@servtech.com

If you aren't able to participate, we would appreciate your letting us know immediately.

We hope that you are able to be a part of this exhibition. Thanks.

Sincerely,


Sherry Miller Hocking
Experimental TV Center


Robert Doyle
Visual Studies Workshop

The Media Center at Visual Studies Workshop is funded in part by

~~The New York State Council on the Arts - Workshop Tuitions - Access Fees and Private Donations~~

VISUAL STUDIES WORKSHOP 31 PRINCE STREET ROCHESTER NY 14607 TEL (716) 442-8676 FAX (716) 442-1992



Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

5th of March 1997

Woody Vasulka
Santa Fe, New Mexico
USA

Fax : 001-505-4730614

Dear Woody,

after a two year series of exhibitions in the MedienKunstRaum at the Art and Exhibition Hall we have now decided to publish a retrospective catalogue. This catalogue will present each installation and artist as well as a more theoretical text from a critic, dealing with each work in general as well as in relation to the actual qualities of Media Art and Fine Art. Accordingly this catalogue will take on the form of a book which may consulted for general reference on a specific branch of Media Art and should as such allow us to reach a wider audience. We are in negotiation with three different publishers to be able to distribute the book on the bookmarket. The publication will be in German and will have approximately 240 pages, describing fifteen installations, artists and their oeuvres. The book will be published in late summer/autumn 1997.

For a accurate presentation of your work we require your help and assistance. Each artist will be documented on a total of 12 pages with 4 - 8 black and white photos and 3 - 5 colour photos. I would most appreciate it if you could send me the following missing details as soon as possible:

- an updated Curriculum vitae,

Referring the text about your work, we will use the one we already got from David Dunn. I think this is a really good one and describes quite well the background of your work. Let me thank you again for your cooperation.

I am looking forward to hearing from you.

Best wishes

Axel Wirths
Curator

IMD • Nieder-Ramstädter Straße 190 • D-64285 Darmstadt

Mrs. Steina Vasulka
c/o Music Institute STEIM
Achtergracht 19
NL-1017 wl Amsterdam

Fax: 0031-20-6264262
Pages: 2

Internationales
Musikinstitut
Darmstadt

Von Kranichstein
zur Gegenwart

Ausstellung
14.7. - 3.10.1996

Darmstadt, June 13, 1996

Dear Mrs. Steina,

Thank your for your fax of June 11 to Mr. Schaefer. Now we want to give you some detailed informations about the jubilee-programme on July 14, 1996 you take part.

The beginning of the performance, which is the opening-event for a big exhibition about the 50th anniversary of the first „International summer courses of New Musik“ in Darmstadt is in the evening at 20.00. The parts of every artist should last not longer than 20-30 minutes and will be held in the following order which N.J. Paik has told us:

1. NAMDO FANTASY
Byungki Hwang (Kayagum), Chungsoo Kim (Changgu)
2. Nam June Paik (Video)
3. VIOLIN POWER
Steina Vasulka (MIDI-Violine, Video)
4. THE LABYRINTH
Byungki Hwang (Kayagum), Seunghee Rhee (Singer)
5. MIKOLAJUS KONSTANTINUS CIURLIONIS (1875-1911)
Vytautas Landsbergis (Piano)

The equipment you need will be organized: video projector, sound mixer, ampliyer and speakers.

We should make a sound- and videocheck at July 13 on late morning at 11.00 a.m.

Informationszentrum
für zeitgenössische

Tel. 061 51-13 24
Fax. 061 51-13 24

Amsterdam, July 3. 1996

Dear Dr. Lorenz

I am bringing my own laser disk player with an NTSC video (rca or bnc) output. The other outputs I need are stereo audio (rca or phone) to the house system. As I mentioned earlier, I also need a 220 to 110 transformer. But here is my NEW request: Is it possible to get a macintosh computer? The program I am running is very small, a Mac SE or anything higher will do. I would bring a floppy disk and all cables necessary. If this however is in any way hard for you, I will bring my own. I will fax you my travel schedule when I know it, I expect however to arrive late and go directly to the hotel.

Sincerely,



Steina Vasulka
Artistic Director
Steim Institute

P.S. I JUST RECEIVED THE CONTRACT, WHICH I
WILL SIGN AND MAIL BACK TO-MORROW.
S.V.

Nicolas Collins
Palestrinastraat 10-II
1071LE Amsterdam
Netherlands
tel: (31 20) 676 3069
email: nicc@xs4all.nl

March 27, 1996

Steina Vasulka
c/o STEIM
Achtergracht 19
1017WL Amsterdam

Dear Steina,

Stroom Geest is officially underway. The exhibition will take place at "Groot Bentveld", an 18th-century country house in Bentveld, with some events occurring at STEIM in Amsterdam as well, from May 16 - 19.

The invited artists are: Christian Bastiaans, Matthijs de Bruijne, Nicolas Collins, Ger van Elk, Jo Hejnen, Felix Hess, Joel Ryan, Steina Vasulka, Matt Wand, Annie Wright, Mirjam de Zeeuw. I have enclosed an initial statement on the show for your edification.

A catalog will be produced in the form of a stack of A5 sheets of paper, bound with a ribbon -- to evoke a stack of lost letters found in an attic. Each artist is asked to contribute camera-ready artwork up to a maximum of 4 sheets of A5 format paper (to be printed on one or both sides). Your contribution can take the form of hand-written or printed texts, drawings or plans of your project, photographs, or other printed materials, etc. Your catalog materials need not be limited to documentation of your installation; you can contribute a story, a general statement, found photographs or printed matter. The only limitation is that the material must be A5 format and reproducible in inexpensive black & white offset printing. The catalog should have an un-unified appearance, but should look timeless or old-fashioned rather than "modern". Please feel free to call me or Susan Tallman (catalog designer) to discuss your ideas. The catalog will be for sale at the exhibition. Every artist will receive 10 copies of the catalog for free.

We have already discussed the details of your contribution to *Stroom Geest*. For your participation you will be paid a sum of Hfl. 1000-. In addition, technical development of your project is being supported by STEIM.

The production crew is headed by myself as curator, with Bart Mesman as

production manager (tel./fax 020 612 6012, mobile 06547-23632) and Arend-Jan Weysters directing publicity (tel. 020 679 9857). For the duration of the exhibition there will be on site: a receptionist (for selling catalogs, distributing site maps, etc.), a security guard, a minimum of one technician, plus (hopefully) a handful of student volunteers from art and music schools who will watch over the art and the public. Please try to make your project as reliable as possible, as we will not have technicians available to repair and maintain works over the course of the exhibition.

Those artists who have yet to visit the site should make arrangements with Bart Mesman to do so as soon as possible, to choose a room and discuss its preparation for your work.

Installation can begin Monday, May 13 at 9:00 and your project must be functional and viewable by 16:00 on Thursday, May 16 -- if you need additional time please let us know as soon as possible. There will be two persons assisting in the installation of works. A van and driver will be available for moving materials between Amsterdam and Bentveld. However, due to budgetary restrictions, this is a relatively small installation crew for a 10-artist show. We therefore ask that, in so far as possible, you take care of your own transportation and installation needs.

In the absence of a large advertising budget, we are trying to interest various newspapers in giving us previews. Please let us know if and when you would be available for interviews with the press.

The opening, on the evening of Thursday, May 16 (Hemelvaartsavond), will begin with a concert at STEIM at 21:00; the audience will then be transported by a chartered bus (or travel independently by public or private means) to Groot Bentveld for a late-night opening of the exhibition itself. The bus will return to Amsterdam at the conclusion of the evening's festivities. The exhibition will continue through Sunday afternoon, May 19.

In order to produce the show and catalog in a professional manner it is essential that you adhere to the following timetable for providing us with materials and producing your own contribution to *Stroom Geest*:

April 5 -- return a signed copy of this letter, indicating your agreement with the terms of your participation, accompanied by materials for use by us in publicizing the event: title and brief description of your piece; brief c.v/resumé; sample image if possible (sketch of project, slide or photo of earlier work). Call Bart Mesman to confirm your exact technical requirements, arrange a visit to Groot Bentveld to choose a room for your project, and discuss any preparation of the room that will be necessary before you begin installation. Call Nicolas Collins with any aesthetic questions.

April 12 -- receipt of your materials for the catalog, in camera ready form, along with any suggestions or requirements for reproduction (i.e., paper color and weight/quality).

April 19 -- confirm with Bart Mesman the schedule of pick-up of materials in Amsterdam, installation schedule at Bentveld, kind of assistance needed, travel schedule & costs, hotel requirements, value of your materials for insurance purposes, etc.

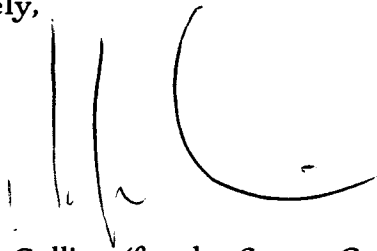
May 13, 9:00 -- installation of work can begin.

May 16, 16:00 -- installation must be complete.

May 19, 18:00 - May 20, 18:00 -- all materials must be removed from the site.

Please call me as soon as possible if you have any questions about the contents of this letter or the terms of your inclusion in the show. I am very excited about the whole project, and your participation in it. I look forward to working with you.

Sincerely,



Nicolas Collins (for the *Stroom Geest* production team)

I agree with the terms of this letter (27/3/96) regarding my participation in *Stroom Geest*.

Name (artist)

Place

Date

STROOM GEEST

Stroom Geest is a multi-media, site-specific event incorporating visual art, audio art, and musical performances that explore the idea of invisible yet palpable presences -- hauntings, if you will. The rooms of a largely vacant 18th-Century landhuis in Bentveld will be given over to 12 artists, who will create and install specially commissioned works therein. Bringing together artists well-established in Holland with others who are virtually unknown here, the event will include: Christian Bastiaans (NL), Matthijs de Bruijne (NL), Nicolas Collins (VS/NL), Ger van Elk (NL), Jo Heijnen (NL), Felix Hess (NL), Joel Ryan/Jerry Hunt (VS/NL), Steina Vasulka (Iceland/VS), Matt Wand (GB), Annie Wright (GB/NL), Miriam de Zeeuw (NL). The works range from photographic installations that speak to the perennial and futile human desire to freeze the present and thaw the past (Heijnen, de Zeeuw), to an electronically rigged "Whispering Gallery of Reticent Spectres" who mumble family secrets and follow the viewer with glass eyes from behind paintings (Wand), to "Truth in Clouds", a narrative chamber opera and audio installation about the life of Anna Mary Howitt, a Pre-Raphaelite painter, early feminist, and spiritualist (Collins), to a collaborative performance between a living composer and a dead one (Ryan/Hunt). All reflect on some form of invisible action, whether of the Freudian subconscious or of poltergeists, whether communicated via the aether or the Internet.

The works will reflect and exploit not just the theme of the exhibition but the singular character of the exhibition space, such that the viewer's experience will be less like a gallery visit than like attending an extended and eccentric country house party where the host never appears. The historical ambience created will flicker between the crumbling 18th-Century hauteur of the house and a wholly contemporary exploitation of digital technologies, in the process illuminating that critical 19th-Century moment when scientific discoveries, such as electricity, pointed beyond the known physical world into one of essences, beyond intuitive mechanical causality into something demonstrable but nonetheless unknowable.

The landhuis in Bentveld, which is a short walk from the Heemstede train station, will be open to the public for the Hemelsvaart weekend of May 16-19. Our aim is to make the event attractive to both the audience that often frequents art and music events in Amsterdam and other cities, and a more local audience, who might be drawn by such an unusual event occurring in a neighborhood landmark. *Stroom Geest* will be officially inaugurated with a concert and a pseudo-lecture on Spiritualism at STEIM in Amsterdam on Heemelvaartsdag evening (Thursday, May 16), after which visitors will be taken by bus to Bentveld for the opening of the installations; the bus will return guests to Amsterdam after the performance. Throughout the weekend, STEIM will serve as an urban outpost for the event, with an artist-designed electronic linkage to the landhuis.

The project will be publicized by traditional means (advertising, invitation mailing, posters, listings), but also will be represented by a specially-designed site on the World Wide Web. A catalog in the form of a stack of letters will accompany the exhibition.

64H

3

VAN'S MOBILE INC.
108 ARROYO CALABASAS
SANTA FE, NM 87501
1-505-982-5109

12-21-97

Woody,

I looked over the "Maiden"
and it's all quite buildable.

I estimate that mounting each
cylinder, on average, will take a
day's work. The 2 "spines" will take
around a week, depending on how
smoothly they work. Smoke/mist gen-
erators - who can say but it's more
research than building.

My rates are:

Designing, specifying, ordering components etc. \$25/hr

Machine time \$50/hr

Testing, trouble shooting, refining, sanitizing \$25/hr

I need to be paid weekly, with \$500 in
advance toward the first week's work.

Let's get rolling Woody - it looks like fun!

Van

MOV 242



SCREENING SERIES

Wednesdays 6 PM - 8:30 PM

OBJECTIVES: The Spring 1998 Screening series hosted by David Stout will focus on issues in Technology and the Arts. The series is designed to accompany the dialogue "Beyond Utopia/Dystopia" being explored in the concurrent I.P.I. course project. The selected list includes narrative, documentary and animated shorts & features. A unique element in this semester's series will be the inclusion of several guest presentations including:

Steina Vasulka - Live Performance/lecture Contemporary Interactive Art

Gene Youngblood -Lecture/Screening: The State of Telecommunication Art

Nick Mangano - Directing the video operas of Steve Reich and
Beryl Korot: "The Cave" & "The Hindenburg"

GRADING: The MOV Screening Series is a Pass/Fail course ... Grading is based on attendance and a written journal of reviews/critiques, ideas, & provocations. A grade of Incomplete can be granted in rare situations, however, in the context of this class it is unlikely any (I) grades will be warranted.

ATTENDANCE: is important; arrive to class on time or risk being counted absent! Each un-excused absence will result in a 10 point reduction in your total grade. Excused absences will be considered valid only in extreme circumstances.

- Class members who have a physical handicaps, learning disabilities or other special concerns should make an appointment early in the semester to discuss specific needs.

Prof. David Stout



Phone: 473-6404

Office Hours: Tues. 8:30AM -11:00AM

or

Wed. 1:30PM - 4:00PM

MOV 242



SCREENING SERIES

Wednesdays 6 PM - 8:30 PM

most screenings will include a random short

- | | | |
|----------|-----------------------------------|--|
| Jan 21 | The Luminous Image - | (documentary of 22 video installation artists at The Stedelijk Museum - 1984) |
| | Imaginary Landscapes - | (documentary on the work of Brian Eno) |
| Jan 28 | Gene Youngblood - | (lecture/screening: telecommunication art) |
| Feb 4 | Steina Vasulka - | (performance/lecture interactive music/video) |
| Feb 11 | Crash - | David Cronenberg (feature film; explores psychosexual meeting of flesh and machine) |
| Feb 18 | Dante's Inferno - | Peter Greenaway (video-graphic theatre) |
| | Sunstone - | Ed Emshwiller (pioneering digital animation) |
| Feb 25 | Nick Mangano - | (lecture: directing Steve Reich's video operas) |
| March 4 | Stalker - | Andrey Tarkovsky (feature film) |
| March 11 | Synthetic Pleasures - | Iara Lee (documentary feature: nanotechnology, artificial intelligence, cyber sex, nootropics) |
| March 18 | S P R I N G | B R E A K <u>no class</u> |
| March 25 | Thinking Out Loud - | Goodman & Simon (documentary on Buckminster Fuller) |
| April 1 | Music Night - | (documentaries and clips to be announced) |
| April 8 | The Handmaid's Tale - | Schlöndorff (feature film) |
| April 15 | I . P . I . . . R E H E A R S A L | <u>no class</u> |
| April 22 | Dance of Darkness - | Edin Velez (documentary on the dark art of Japanese Butoh) |
| | Nine Variations - | Hillary Harris (seminal film dance for camera) |
| | additional clips TBA | |
| April 29 | Fantastic Planet - | Rene Laloux (French/Czech animated feature) |
| May 6 | TBA | (Journals Due) |

Patricia Kerr Ross

354½ Madison Avenue
Albany, New York 12210
518/472-9218

February 5, 1998

Dear Steina and Woody,

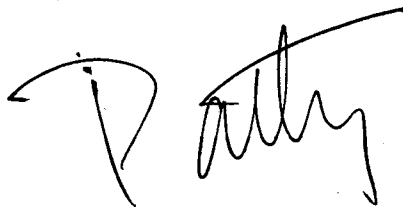
Here's the book I mentioned to you, Steina — *Arctic Dreams*, by Barry Lopez. I just love it and think of it often as I'm reading *Independent People*. This morning, for example, a little boy is awake long before the winter sun has come up, and his thoughts his actions are all affected by the long hours of darkness. I'd love to talk with you about growing up in that experience. Laxness's book is so comic and so tragic, and I like the feeling of myth that underlies it all. I'm enjoying it immensely.

It was great talking to you both. As always, you're involved in wonderful things, and I'm looking forward to seeing the performance tape. I'm trying to have a fairly normal life, but sometimes I get knocked down by believing that there'll be a 'magic bullet' that will cure this cancer. Yesterday, it was reading Andrew Weil's *Spontaneous Healing*, then finding in his next-to-last chapter that cancer is different from other diseases — no soap. But I really have mostly good days and am optimistic about life, enjoying myself in some old ways, some new. (That sounds trite, but I'm sure you know what I mean.)

George and I went to Burlington on Tuesday to discuss a book he's been envisioning, based on oral interviews with artists in and around Hunter College in the fifties, with a book packager — an agent/producer, so to speak. The man is very interested, so I'll work on the project with George as his administrator — help get the interviews done and look for archival material, work on the outline of the book, etc. It will be very interesting, I think.

Well, off to the post office. If I ever get my e-mail in order, I'll send my next message electronically.

Love you both.

A handwritten signature in cursive script, appearing to read "Patricia". The signature is written in dark ink on a white background.

Aan
Kees Aafjes, Peter Bogers, Boris Gerrets, Fiona
Tan, Bea de Visser, Steina Vasulka, Bert Schutter,
Christiaan Zwanikken, A.P. Komen, Pieter Baan
Müller, Bill Spinhoven, Jaap de Jonge.

BETREFT
THE SECOND

REFERENTIE
60605/2nd/rc

AMSTERDAM
Jun 05, 1996

Beste mensen,

Hier een bericht van uw reisleider.

Het ziet er goed uit voor wat betreft de realisering van THE SECOND.

Rudy Fuchs heeft besloten om de tentoonstelling te plaatsen in het Stedelijk van medio januari to medio maart '97.

Dat maakt het makkelijker om de expositie te verkopen aan andere musea.

Op dit moment zijn 'letters of intent' ontvangen van het MUHKA in Antwerpen, Tramway Gallery in Glasgow en het Fine Arts Museum in Taipei. Let wel, dat zijn nog geen contracten, maar het zal ongetwijfeld de fondsenwerving vergemakkelijken.

Onderhandelingen in diverse stadia zijn gaande met:

San Francisco, Reykjavik, Turijn, Ottawa, Montreal, Sao Paulo en Tokyo.

Benaderd worden nog:

Parijs, Marseille, Bordeaux, Valencia, Hamburg, München, Walker Art Center, Waxner Art Cente en wellicht nog een paar. Hopelijk zeggen ze niet allemaal ja, want dan duurt de toernée tot ver in het volgende millenium.

Nu breekt de tijd van fondsenwerving aan en dat betekent dat ik met de meeste van jullie een gesprek moet hebben over productie en begroting van nog niet gerealiseerde werken en over de aanpassing van bestaande werken.

Bel me op voor een afspraak op korte termijn,

met verschuldigde hoogachting,
uw dienstwillige dienaar,


René.

P.S.

Steina how is
your Dutch?
Call me for a personal
translation.

ISSUES

Art

Summer 1996 number 43



THE TRUTH IS OUT THERE



published in Los Angeles

five dollars

Steina Vasulka
RR6, Box 100
Santa Fee NM 87501
USA

Ästhetik, Pragmatik
und Geschichte der
Bildschirmmedien

DFG • Sonderforschungsbereich 240

Prof. Dr. Gundolf Winter
PD Dr. Yvonne Spielmann
work: *49 - 271 - 740 - 4922
home: *49 - 221 - 31 11 72
e-mail: spiel@khm.de
October 1997

Dear Ms. Vasulka,

We are writing to you concerning the video work:

The Art of Memory

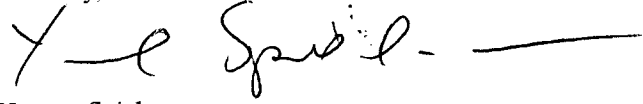
which we recently saw in the collection of the Kunstmuseum Bonn. The viewing of the tapes is part of a research project on video art being conducted here at the University of Siegen.

In order to better analyze your work in the context of this research project, we are asking for your support for three years. What is planned is the examination of the imagistic development of video art, working with examples from selected artists. The result of our research should be a major publication. We would very much like to work more closely with your video work(s), but also refer to your work in our other publications.

On recommendation of the department head of the Kunstmuseum Bonn, Dr. Christoph Schreier, we are asking your permission today to make a VHS copy of your work, solely for research purposes. Dr. Schreier has happily agreed to help us with our project, and to make the copies from U-matic to VHS, should you agree. They will not be given to anyone else, and not presented. The tapes will remain in the archive of the special research section.

We would be very happy if we could count on your agreement. Please feel free to contact us should you require any further information.

Sincerely,


Yvonne Spielmann

*permission granted
Steina Vasulka*

Raymond Bellour 35 bis rue Saint-Sabin 75011 Paris
Tel 47 00 88 88 / Fax 47 00 97 47 / email bellour@ehess.fr

à Steina Vazulka

Le 14 /12/97

Dear Steina,

Such a long time we have not met. I got some news from Anne-Marie Duguet who told me your performance in Karlsruhe was really moving.

I have a favour to ask you. I saw in November your tape Orka in Geneva, and was impressed and really interested. It falls deeply in some of my interests of the moment, about intervals and animals! I would be very grateful if you could send me a tape of it in WHS (NTSC is OK), as Woody did in the past, to help me in my work.

By the way, tell him my best, and receive, with my thanks, my best wishes for this New Year.

Raymond Bellour

Raymond Bellour

Steina & Woody Vasulka
RR 6
Box 100
Santa Fe
NM 87501
USA
tel 00 1 505 471 7181
fax 00 1 505 473 06 14
woodyv@santafe.edu

Le 28 octobre 1997

Dear Steina & Woody,

I have been trying to get in touch for a long time.

As you may remember, my first intention was to invite Steina for a concert during the next Videoformes festival (March 11 / 15)

Now, after I have seen this film made by Peter Kirby, I would like to pay a tribute to your work(s) and I have asked a very good friend of mine to help me : Rosanna Albertini.

She would probably show a selection of your videos, along with that film and the concert would be what we call "la cerise sur le gateau" in French, which I don't know how to translate.

May be, my friend Jean-Paul Fargier would be pleased to participate.

So, what shall we do ? You remember Steina about this "rain check" last year ? Wouldn't it be nice to come over here ? Ask Rosanna, she will tell you who we are and everything.

Looking forward to hearing from you.

Gabriel Boucheyre

① Peter Kirby
② selection

The Kitchen Center
for Video · Music · Dance
Performance · Film and Literature



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Director
Bernadette Speach

I don't want to overwhelm you
with possibilities and want
to be open to your own
imaginative concepts, so I'll
rather stay tuned.

Hoping to hear from
you VERY SOON -

Anney Bonney

Performance/Video
Curator

P.S. I enjoyed
one of your works
@ the Rio Cive Festival
This summer - FIERY splendor!

Heloskala, Inc.

512 West 19th Street
New York City 10011

Telephone
(212) 255-5793

Facsimile
(212) 643-4258

e-mail
kitchen@panix.com

World Wide Web
<http://www.panix.com/~kitchen>

Halloween
1997

Dear Woody & Steina -

I got your message and
everyone @ The Kitchen is very
pleased.

We'd really love to do an
ISDN line project with you, to
see you in your natural habitat
and beam you back to your NY
home. Does that sound good?
How much time would you like?
What would you like to present?
Does that suit you?

Let us know ASAP since
we're trying to get all our dates
and copy done to go to the printers
for publicity. An image on disk
would be important, too + a BRIEF promo
type description for our Publicity
D. H. M. due date is NOV 4, Tues.

fax it to ISABELLE

@ 212.645.4258

or E-mail her @

Kitchen@panix.com

I'm in Ohio - I can be
faxed or phoned @ 614.251.2189 -
or speak to Bernadette Speech
our director @ the Kitchen

212.255.5793 or same fax +
e-mail -

This pleases us all

VERY MUCH -

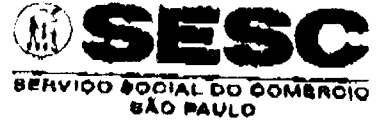
Fondly,

Anne Bonney

629825

290 P01

17/09/96 12:54



São Paulo, September 17, 1996.

Erika Verzutti
Videobrasil International Festival
tel. 55 11 65-0635
fax 55 11 62-9825

Ms. Steina Yasutka

Route 6 Box 100
Santa Fe, NM 87501
fax 505 473-0614

Dear Steina,

Our production goes fine. We're very enthusiastic about your performance and Paik's whole project.

Perhaps you should get in touch with Stephen Vittiello (1 212 941-6118) who's in charge of the performance format.

If you did not yet I would ask you to please confirm your arrival date (Nov 11th until Nov 18th) and provide us immediately with your passport number and personal facts.

Thank you very much. Stay in touch for any querie.

Best wishes,

Erika Verzutti

THE ART INSTITUTE OF CHICAGO

111 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60603-6110 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

Confirmation of your participation in the Total Museum Conference

September 4, 1996

Dear Ms. Vasulka;

Thank you for agreeing to participate in the Total Museum conference.

The conference consists of a two-day speaker/panel session on Friday and Saturday, October 25th and 26th, as well as a series of electronic and media artworks which will be installed for a period of two weeks starting one week prior to the panel sessions. Informal student discussions with the artists are scheduled for Thursday 24th. There will be time to view the installed artwork in-between the panel sessions from 1-4pm on Friday and Saturday and also on Sunday 27th.

The panel sessions will discuss three topics:

The Immersive Museum:

New media as tools for museum education

The Interactive Art Museum:

New media as tools for new levels of perception

The Digital Museum:

New media as tools for the expansion of both real and virtual museums

As outlined in Shawn Decker's email correspondence with you, we've tentatively assigned your performance to the lunch break on Saturday, October 26th, with your participation in the afternoon panel discussion "Interactive Environments". We haven't assigned you as a presenter in this panel, as we did not want to overburden you with responsibilities. However, please let us know if you would like to participate in that capacity, as we'd be happy to accommodate you. Once all of our participants are confirmed you will be contacted by your panel's moderator.

■ ■ ■ SCCA - BUDAPEST ■ ■ ■

- SOROS CENTER FOR CONTEMPORARY ARTS - BUDAPEST, HUNGARY
 MUCSARNOK, DOZSA GYORGY UT 37, PO BOX 35, BUDAPEST, H -1408
 ☎ TEL/ FAX 36.1. 142-5379

FAX TO	<i>Woody Vasulka</i>
AFFILIATION	<i>New Mexico</i>
FAX NO	<i>001 505 473 0614</i>
DATE 9.2.95	NO OF PAGES 1

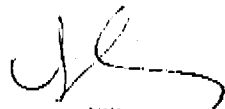
Dear Woody,

Thank you kindly for the video tape you have sent me. Unfortunately, I have not had time to view it yet, but I will soon!

Things are changing all around us. I have resigned as executive director of the SCCA Network, but will continue in my position as Budapest office director. I hope to do more curating and writing and less administration and budgeting. I hope that the next kings and queens will continue our media program. Next time you are in Europe give us a call, hopefully we can get together somewhere on this big planet.

Much love and greetings to the legendary Steina,

Suzanne Meszoly



Please send a CV or biographical statement and a photograph of yourself and/or your artwork if possible for posting on our Web site, along with any visuals, sounds or descriptions of your performance. We would use this material for publicity and other publications in addition to the WWW Site. We ask that you please send this information to us so that we have the materials in hand by September 3. Please send it to:

Alison Edwards c/o the Dept. of Museum Education
The Art Institute of Chicago
111 S. Michigan Ave.
Chicago, IL 60603

As host, we agree to pay for your hotel and airfare and also an honorarium of \$1000. We agree to host out-of-towners for three nights stay in a hotel TBA. We ask that you make arrangements for your flight and we will reimburse you at the rate of the lowest 14 day advance coach fare available.

I am enclosing a copy of this letter. Please sign and return this to us as a confirmation of your participation in the conference together with the above requested materials, so we can proceed to make arrangements.

Thank you for your help, and we are looking forward to seeing you in October

Cordially,

Ronnie Hartfield

Ronnie Hartfield
Executive Director,
Museum Education

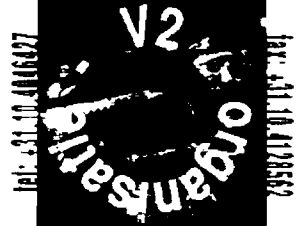
please sign here

FAX to Woody Vasulka
faxnr: +1.505.4730614

Fax from V2_Organisation
Alex Adriaansens
tel: +31.10.4046427
fax: +31.10.4128562

email: V2@antenna.nl

rotterdam



unstable media

postbus 19049
3001 ba rotterdam

bezoekadres

eendrachtstraat 10

26 Sept. '94
⇒ Reminder 30 sept '94

Dear Woody,

The opening of the new V2 space is now behind me and I'm investing all energy in the DEAF festival. The opening went very well also the videodiscs and barcode-sheets worked fine. Thanks for this.

Time to finalise some of the aspects of your two installations for DEAF.

The slides are a great help for the program paper that will be printed soon, also the video helps to show some people what the installation will be like, although the tape was very short on the installations.

I understand from your last fax that you already shipped the material for the installations from the US. It would be good if you can send me a list of the goods that you shipped and the freight company that transports it for you. I guess the boat will arrive in Rotterdam. I should arrange a temporary import license with the customs here to avoid any problems with the customs about money they ask for importing the goods. So if you can send me the list and shipping bill and name of the company that takes care of the transport I can start dealing with the customs.

I also understand that you shipped all material you need and that I only have to supply you a transformer 220V to 110 V 2000 Watt and a cylinder with compressed air and pressure meter. I can probably get one from a café or rent one at the drink supplier for cafés here in Rotterdam, I dealt with it in the past. I will take care we have a spare tank in case we might run out of gas. I don't know how much gas you use but I will get two tanks of a regular size for you (about 1 meter high and 25 cm in diameter).

So you don't need any equipment from us ?

Could you also indicate when you intend to come over and till when you stay (or are you staying at Montevideo in Amsterdam ?). And when are your friends from Czechia coming in for helping you ?

I was wondering, is Steina still around on November 8, I understood from Montevideo she is doing her exhibition just before the DEAF festival ? If she still in Holland we might be able to arrange her a concert during the opening and maybe in your theatre of Hybrid Automata ? We still have a small budget for a concert for the opening (about 600 US\$) and if she's around it might be possible ?

Let me know your and Steina her plans and please let me know how and when you shipped the installations.

Friendly greetings

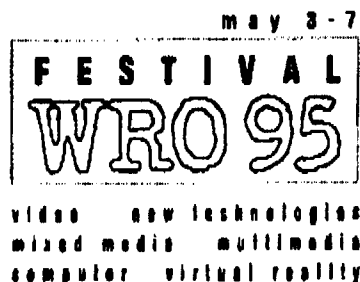
Alex

TO : PHONE NO. : 0P015054730614
FROM : OPEN STUDIO Wroclaw, Poland

JAN. 26. 1995 8:03AM P 1
PHONE NO. : 0 71 448369

OPEN STUDIO / WRO
P.O. Box 1385
54-137 Wroclaw 16
Poland

tel./fax (+ 71) 44 83 69
office address: 8, Wlodkowica Street



Steina and Woody Vasulka
fax 00 1 505 473 0614

January 25th, 1995

Dear Steina and Woody,

The preparations before WRO 95 are going on and there appeared some new possibilities.

Except the things I have already proposed, i.e. the screening of the Vasulkas works, I would like to make you interested in another project.

During the festival we will have an opportunity to use a professional television studio for a live broadcasting (May 4th). We are planning three short audio-visual concerts at the beginning and then we would like to propose you to make a performance. I hope it will be an inspiring proposal for you

I would appreciate your opinion about this project

If you agree it would not only make me happy but also it will help in finding support for your both coming to WRO

I know it is a bit late, but I wish you could come to WRO.

I'll be looking forward to your positive answer as well as to seeing you here in Wroclaw.

With kind regards,


Violetta Kutlubasis-Krajewska

Roma, 30 novembre 1994

Dear Woody,

this is a memorandum of what discussed during your visit.

1) we are sending you by mail a map of the Palazzo and two makes of CD-rom

2) please send for Marco:

- a copy of video taken at the Palazzo
- Buffalo catalogue
- book Syntacs of binary images
- Hibrid and Study photo and book.

3) Please tell us the prices of the whole selection of videos listed here below in 3/4 U-MATIC NTSC

- to be used by Marco for didactic purposes as well as during conferences in Europe
- to be sold to university video library and similar. Marco will ask you to provide a copy of videos for each transaction - he won't make copies himself
- rental for the retrospective which will last for a week during the exhibition; consider that video list should be philologically integrated.

Technical support (laser or cassette) should be discussed with Mr. Carlo Ansaloni.

4) Do you confirm release of copyright for TV?

Do you confirm we can try to make transactions and then share with you? OK

5) Which European and american authors have written critics about you that you would like to be on the Catalogue? (Bellour, Furlay etc.).

Please let us have their address as well as - if possible - two lines that we could enclose to our request.

In any case I need the address of the following people to invite them to the conference as relators:

Gene Youngblood
Lucinda Furlong
Marita Sturken

6) Let us know which installations you decided to bring and inherent budget.

7) Please think also of the selection of photo panels you want to bring, considering the space available plus musics, films as well as documentation of small instruments to be included in the catalogue.

8) Do you confirm that after having decided which installations to bring you will take care of all the necessary steps for the shipping (included carnet for temporary export). We will take care of the shipping costs.

If you confirm we will need to know in advance the name of the shipping company because the "Comune" requires it.

Marco is coming to USA with Adriana please let him know if the following schedule suits you: in New York Dec. 28 - Jan. 2 - in Santa Fè from 3 to 7 Jan. - in New York from 8 to 11 Jan.

Best wishes



ELIZABETH HARRIS P.O.BOX 370 VELARDE, N.M. 87582 (505) 852-2652

January 24th, 1995

Dear Steina,

Thank you for inviting me to your showing. Regrettably, I was not able to attend your party because I had come with neighbors who needed to get home.

Your installations were most interesting. The application of technology as seen through your psyche is always interesting. And disturbing to me for the myriad of issues which are left unstated. You give new meaning to the term: camera obscura. With further thought, I accept that you introduce me to a new way of seeing. You create a potential for the relationship of the eye to the computer in our heads. Perhaps, after all, we are experiencing the prism of a fly, a cat, a sparrow, an eagle. A rhinoceros.

After seeing Linda's films, I realized my big mistake. Had I had a wobbly camera my film might have been more acceptable. Well there it is----- I reached for the stars and landed in a tomato patch.

I have sun dried tomatoes if you would like some.



Elizabeth



VIRTUAL TECHNOLOGIES

Virtex proudly introduces the *CyberGlove*[™] instrumented glove. The design-award winning *CyberGlove*^{*} uses the latest in high-precision joint sensing technology and is state-of-the-art in instrumented gloves. The *CyberGlove* is the driving element of our *CyberCAD*[™] virtual design environment and is used to create and edit 3-D virtual objects (available soon).

CyberGlove features:

Sensors

Up to 22 sensors -- three bend sensors and one abduction sensor per finger, thumb and pinkie rotation, wrist yaw and pitch.

High precision -- sensor output is very accurate and repeatable.

Linear -- sensor output is linearly related to bend angle so no resolution is lost at joint flexure extremes.

Sensor output only depends on true angle of finger joints and is independent of joint radius of curvature.

Decoupled -- sensor outputs are highly independent of each other.

Sensor output is invariant with knuckle positioning so calibration remains constant each time glove is worn.

Low sensor profile.

Flexible.

Graphic Hand Model

Virtual Hand[™] software accurately displays a graphic representation of your hand and finger motions on a computer screen.



CyberGlove

Gesture Recognition

Uses the latest Artificial Neural Network technology to perform gesture recognition.
Performs fingerspelling recognition.

Comfort

Fingertips and palm are removed to provide ventilation and permit the user to reliably use his/her fingers for typing, writing and grasping.

Sensors are extremely thin and flexible and do not produce detectable resistance to bending.

Glove material is an 80/20 Lycra/Nylon blend so the glove flows with finger movement.

Interface

RS-232 serial, up to 115.2 kBaud.

Constant sampling rate or polled I/O.

Force Feedback (available soon)

CyberForce[™] -- allows computer programmable grip force feedback to the *CyberGlove* user.

Body Instrumentation

Inquire about our other *CyberWear*[™] instrumented clothing, such as the full-body *CyberSuit*[™].

Applications (Fill in your favorite application here.)

Hint: Virtual Environments, Telerobotics, video games, CAD, sign language recognition, graphical character animation, music generation, hand function analysis

* The *CyberGlove* is based on the *TalkingGlove*[™] design that was a winner of International Design Magazine's 1989 Annual Design Review. The *TalkingGlove* has received international attention and has been featured on nationally televised science and technology programs.



The Vasulka
Route 6, Box 100
Santa Fe NM
USA

Fax : 001-505-4730614

Köln 1.7.93

235

Dear Steina & Woody,

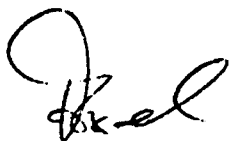
Thank you very much for sending the informations about your installations. The material was very helpful to get an idea of the several works of yours.

I am happy that you found a possible version to present the "Pioneers of Electronic Art" in a media version. But I am afraid this is a bit too expensive for the Art and Exhibition Hall. As I might have told you I am working on a network of exhibiting museums and institutions in Europe to share Media Art installations and of course their costs. Although I have very good response from more than 10 museums this is in the very beginning and nothing is really concrete at the moment. On the other hand we also have a bad recession here in Germany and Europe and the Exhibition hall cancelled all my installations of this year. But for next year we can proceed making our plans.

To have an alternative I would like to know more about the "Theater of Hybrid Automata".

- Would a potential exhibition of the work in Germany be different to the ones before ?
- Is there wunning progress in the work ?
- Is there an interaction between visitors and the installation and how does this function ?
- Is the space of the room big enough for the work ?
- What would be the estimate costs to exhibit the piece ?

Thank you very much for providing all these informations. It might be some work for you but I need them to convince my director at the exhibition hall.
Best greetings from Cologne.



235

MEDIA

POSTFACH 190360

D - 50 500 KÖLN

TELEFON

02 21 / 52 21 35

02 21 / 52 38 28

TELEFAX

02 21 / 52 27 41

Woody Vasulka
Santa Fe, New Mexico

USA

Fax : 001-505-4730614

21.5.93

Dear Woody,

as I mentioned on the phone I am interested to present another version of the exhibition you did on the Ars Electronica "Pioneers of electronic Art" (I do not know if this is the right title for the german title was different.)

A reduced version as you described which would be on Laser disks and photos etc. would be o.k. especially for the budget and the space is limited. The room where I would like to present it is 8 m X 13 m and has a installed back projection inside and a system to place monitors all over the room (see attachment). The room belongs to the forum of the Art and Exhibition Hall of Germany in Bonn and maybe the show could travel to another few cities in europe after Bonn. I amworking on a european joint venture for installations.

Beside this we can always think of other new installations of yours or Steena. Please let me know your ideas.

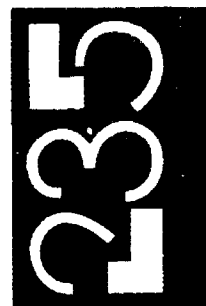
For the above I need to know the estimate costs on your side and the equipment we need to have in Bonn. A possible date could be February 1994 which could be interested for there is a parallel exhibition of the films of Bunuel in the forum.

Looking forward to hearing from you soon for I have to do the schedule for next year now.

My best wishes



Axel Wirths



235

MEDIA

POSTKACH 180000

D-50500 BONN

TELEFON

02 21 / 52 21 36

02 21 / 52 39 28

TELEFAX

02 21 / 52 27 41

Prof. Peter Weibel
STÄDELSCHULE - INSTITUT FÜR NEUE MEDIEN
Hanauer Landstraße 204
D-6000 Frankfurt/Main 1

Tel: 069/445036
Fax: 069/439201

To:
Steina & Woody Vasulka
Santa Fé
New Mexico
U.S.A.

Frankfurt, 9.4.1993

Dear Steina & Woody,

about the discs and the player. Ulli has given your receipt (player and 5 laserdiscs) zu Mrs.Bender on the 1st of February. The money should be on your account in the next days, we hope.

We agreed to produce more copies of the discs, each one 100 \$ I think, because the ones we have will fail soon and have some mechanical defects. Please write me a bill with the costs and the bank account and we send you the money.

We have only the telephone-number from Valie Export in Berlin:
home: 030-8216187. Fax at the Hochschule: 030-852684.

Look forward to hear you, see you,
yours,



Peter

Thanks for the BRNO-PAPERS.
I'll see what I can do.

12/23/93

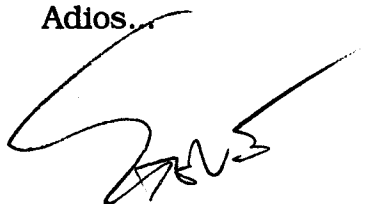
Hello!

Here is \$ for the last batch of Pioneers books. We only have one left and our new catalog is about to come out, so please send or bring us 10 more copies as soon as you can. If you mail them, please send them to our PO box via Special 4th Class mail.

But of course we'd love to see you, so if you plan to be in Albuquerque you should just deliver them in person and see our new space, which is not only big enough for our usual activities but also has a living room/listening area for walk-in customers and gallery space for visual work and installations by composers, audio artists, etc. We don't officially open to the public for another several weeks, but we are here getting things ready and doing our usual mail order business. We'll let you know when the opening party takes place.

We are at 317 10th St SW (downtown, between Silver and Lead). You can't really see the numbers, but we are right next to the M & M Cafe, and these two are the only buildings on the block. We are surrounded by parking lots. Our new phone number is 224-9483.

Adios...



Steve Peters

NONSEQUITUR
THE AERIAL/WHAT NEXT?
PO BOX 344
ALBUQUERQUE, NM 87103 USA
~~(505) 264-0145~~

Soros Foundation
New York
Fax: 212-974-0367
Att: Suzanne Meszoly

Oct 28-93

Dear Suzanne,

Thanks for your inspiration and efforts. I think if I get some human attention on my way, I shall be OK with the budget. I have been getting through here on my credit card, which brings me to the way and urgency to make some deposit over there. In Santa Fe, we have (with Steina) a Not-for-profit organization The Vasulkas Inc, which is able to receive non-taxable money. On the other hand, I must leave the form of the payment on your organization, But I plan to start very soon, I wonder for how long I can hold on my own credit. I will start anyway, which bring me to the schedule:

Via Bratislava I shall be late morning on Friday the 5th in Budapest, as I told you, I have a show for Miklos Peternak there in the evening the same day. On Saturday and Sunday I would like to be at your disposal. After Budapest I have an open week beginning 8th through 14th to make the trip East. Again, ideally, I should travel from Budapest to Kiev then from Kiev to Moscow and I must return to Paris the November 15th. If something goes wrong, I have a backup slot between November 22 and 26, just before I go to Bucharest. In more graphic way it looks like this:

Nov 5th to 7th	?	Budapest (Soros)
Nov 8th to 10th	?	Kiev (Soros)
Nov 11th to 14th		Moscow (Soros)
Nov 15th to 20th		Paris, Bourges, Nice
Nov 21th		Mikulov CR
Nov 22nd to 26th		back up for the East (Soros)
Nov 27th to 30th		Bucharest (Soros)
Dec 1st to 5th		Praha
Dec 6th to 14th		Some more backup time

I wonder if you have enough data on me or if I should provide more, I have send some to Marta but I have no communication with Moscow.

All the best,

Woody Vasulka

c/o Ruller
Fax: 42-5-337-165

For Steina, Santa Fe: Tel: 505-4717181
Fax: 505-4730614



6 AOUT 1993

Délégation
aux Arts
Plastiques

Monsieur Woody Vasulka
Route 6
Box 100 Santa Fé
New Mexico 97501
MEXICO - U.S.A.

074

Dear Woody,

27, avenue de l'Opéra
75001 Paris France

Téléphone 40 15 74 49

Télex 214 884
Télécopie 42 60 39 78

Minitel 36 15 CNAP
36 15 ARTS
36 15 SICI

I feel very sorry not to have been back to your letter, but the end of the season has been so busy.

It's great to hear about your program in Eastern Europe, for both of you, because of your own relationship to those countries, but also because they are expecting those kind of long residences with artists.

Again it's true that I had what you call a "friendly attention" to your presence in "Artifices" but I don't know how to help you for this question of money. There is no way from my position to help american artists for their programs abroad. It starts to become very difficult here, even for french artists.

Did you try the Fullbright grants ? I really hope you'll find a way.

Please let me know about the Brno project. Congratulations for Steina's show Iceland.

Warmly and good luck.

Martine.

Woody and Steina Vasulka
fax 505-473-0614

Don Foresta
fax 331-4245-1312

Sept. 30, 1993

Dear Steina,

More on Woody's visit. I need banking information to pay him from my school. I need your exact address, the address and bank account number of your bank. My school will have to do a transfer to your account and it's not fast, but it's sure. I'll be talking to Natkin. He just broke his arm and is in the hospital. It's not too serious, but he's out of commission for the time being.

The schools in Nantes and Bourges are looking into the possibility of his talking there. It may be too late, but if it doesn't work now, there's the spring. I strongly suggest that you contact Matilde Ferrer, whom you know, at Beaux Arts about the possibility there. I'm trying to get ahold of her too, but haven't had any luck.

You know Montbeliard. They now have a permanent video lab for invited artists, students, etc. I was there a couple of days ago and I asked about the possibility of Woody doing a workshop there in the spring. They are very interested and somebody from the Center will come to Paris in November to meet him to discuss it. It's an extremely pleasant environment and could be a nice gig.

I'm giving a workshop in Greece in December and will see if there is a possibility for him there in the spring as well. If any of this seems impossible, call me off.

I'm working on the article and it's looking good. Lots of love.



SUPREME FAX HEADER

An/To Vasulka, Steina & Woody, (FP)
Fax 001.505.473-0614

Von/From Michael Saup / SUPREME PARTICLES
Krögerstrasse 2, D 60313 Frankfurt am Main, Germany
TEL: ++49-(0)69-291087 FAX: ++49-(0)69-295224
EML: michael_saup@mausf.robin.de
18.01.1994 23:24 CET 2 Seite(n)/Pages total

SUPREME PARTICLES ++49 69 295224 18.01.1994 23:25 PAGE 2/2

SUPREME PARTICLES

■ MITTEILUNG / MESSAGE

DEAR VASULKAS,

how is life? The life of the institute doesnt look very healthy right now, mine looks okay and I hope yours is blooming. I never heard anything from isea, neither silicon grants nor hyena days...

There's a lot of projects on this year with SUPREME PARTICLES, you now many small things add up to a plasmatic monster.

REQUEST: the Berliner Gesellschaft neue Musik Berlin makes a festival April/May and I told them that you have a great archive of your own music/image documentations (historic & new), and that laserdisc library from Linz 1992.

They are very interested to show your work there, maybe it would be possible to show an interactive console there.

If you like the idea, I will give these people your address. You CAN ask for some money there. I can also send you their address.

My family is still rather small but fine. Recesion activates the sleepless sleepers. You can also reach me via email privately.

I wish you luck and fortunate episodes,

Much Love, keep in deep touch

M & A & a

May 7, 1992

Kira Perov/Bill Viola
283 Argonne Avenue
Long Beach, CA 90803, USA
Tel. (310) 439 7616
Fax. (310) 439 2296

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

Dear Woody and Steina,

I apologize for the delay in sending this tape to you. The exhibition sounds very interesting and we wish you both the best luck on it. I hope you are both doing well.

Best wishes,

Kira

Kira Perov

P.S. I AM ALSO INCLUDING A DESCRIPTION OF THE TAPE
IN ADDITION TO AN UPDATED VERSION OF BILL'S
BIOGRAPHY, FOR YOUR INFORMATION

NORTHERN VISIONS PRESENTS :

images

FESTIVAL OF INDEPENDENT FILM & VIDEO

12/6/93

Steina

RR 6, Box 100
Sante Fe NM U.S.A.

Dear: Steina

Re: A So Desu Ka

Thank-you for submitting your work to the Images 94 Festival of Independent Film and Video. Unfortunately the jury was unable to program your work this year. We received many excellent films and videos which made curatorial decisions very difficult. We hope that you will consider submitting future work to subsequent Images Festivals.

The Images 94 Festival will run from April 21 to April 30. A series of "Speaking New Media" Workshops will run concurrently. We very much hope you will be able to attend.

Thank you once again for your interest in the Images Festival.

Yours Sincerely,

KAREN TISCH

Karen Tisch
Programming Director
Images 94 Festival

i n t e r n a t i o n a l e

Kurzfilmtage

O b e r h a u s e n

Steina Vasulka
U S A

Fax: 001 505 4730614

Oberhausen, 22.02.94
Ha/Ve

Dear Steina Vasulka,

your film/video A SO DESU ICA has been recommended to us. The festival committee would like to see it in the selection screening with regard to the international competition.

Please find included entry form, regulations and information. It is very important that you fill in the entry form with great care as your text will be printed in the catalogue. Send it together with print or videocassette (if the film is not longer than 35 minutes) and one still from your work until March 5th to our office. If the dialogues or texts are not in German, English or French or subtitled in one of these languages we also need a textlist in one of those languages.

In case your work will be invited into the international competition please be prepared that we will need textlists in English, French and German and some stills from your work.

We will inform you not later than March 20th.

Best regards



Birgit Venn
Festivalorganization